

# REGISTRARS' REPORT

## From The Editors: Circulating Exhibitions

Most museums have temporary exhibitions, ranging from an object or two to major gatherings of treasures from throughout the world. Over the years, the practice of sharing exhibitions has developed. In these cases, one organization will plan an exhibition, negotiate for the objects selected and assume responsibility for the technical aspects of preparation and circulation. There are few institutions that have not participated in some aspect of a traveling exhibition.

The individual performing registration functions for any exhibition should be knowledgeable in many areas: among them the nature of agreements between lenders and borrowers, forms, receipts, packing, shipping, insurance and scheduling. Each of these areas is complex and merits attention in an individual issue of *Registrars' Report*.

Most institutions have developed relatively satisfactory systems for managing in-house exhibitions. Circulating exhibitions, on the other hand, in terms of re-

gistration matters are frequently a source of frustration both for the organizer and for the participant. Often, the responsibilities of each party are unclear: who will arrange forwarding on to the next participant; how shipping will be paid; what should be done in the event of damage, and so on. Organizers do not always provide complete and orderly instructions and listings. Participants are often hesitant to inform exhibition organizers of problems; the organizer remains unaware of difficulties and thus is prevented from solving problems for which ultimately it must assume responsibility. Those circulating exhibitions often have only the most superficial information about the facilities and personnel at participating institutions. This prevents them from adequately anticipating possible problems, such as the need to hire additional handlers or to provide special equipment. Finally, there is the occasional participant who does not follow

necessary procedures out of ignorance (for example, not knowing how to make a condition report) or neglect.

In this issue, we have tried to cover subjects of specific relevance to traveling exhibitions. The material for this issue was prepared by Kristen McCormick, assistant registrar at the Los Angeles County Museum of Art. McCormick has worked almost exclusively with exhibitions for the past five years; she has handled those organized by her own institution and many prepared by others. Susan King, registrar of the San Francisco Museum of Modern Art, devoted much time to developing descriptions of her exhibitions procedures. The articles on crating and facility reports were largely taken from material prepared by King. In addition David Schaff, formerly with the Association of Science-Technology Centers, was most patient in responding to our questions regarding the preparation and supervision of exhibitions of a scientific nature.



## The Registrar's Role.....

There is probably a traveling exhibition organized by one museum, heading for another, every week. We have a responsibility to care for this material as it circulates. Order is the key to successful fulfillment of this responsibility. A traveling exhibition can be divided into three stages: the gathering of materials; the handling of materials during the tour; and the safe return of materials to their owners.

The registrar of the institution organizing a circulating exhibition should participate in the exhibition from the moment it is determined that it will travel. A knowledge of the physical properties of objects combined with an understanding of the rigors of extensive packing, shipping and handling, gives the registrar the ability to make constructive comments regarding the content of an exhibition. It may be preferable to omit objects of a particularly fragile nature, or, they may require special handling.

Before a single object is collected, it is absolutely necessary to secure a thoroughly completed and signed loan agreement form from each lender. (For a more extensive discussion, see "Comments on the Loan Agreement.") The loan agreement should list the complete itinerary of the exhibition tour. If this information is not available when the loan forms are sent out, the approximate

tour dates should be provided, along with a note indicating that the complete itinerary and exact dates will be submitted for the lender's approval as soon as available. It is important that the lender indicate on the loan form: the insurance value of each piece being lent; the way the credit line should appear on wall labels, in catalogs and in publicity; and any photographic restrictions or special handling and shipping instructions. The loan form should outline the conditions of insurance coverage, and when the lender returns the signed agreement, the organizing institution should check to be certain that the lender has not made additions or deletions to the insurance statement. If changes have been made, the organizing institution should consult with its insurance broker and communicate the results to the lender. If the lender wishes to maintain his own insurance coverage, a certificate of insurance or a waiver of subrogation from the lender's insurance agent must be obtained.

Often, loans must be packed and shipped from lenders in distant cities. If possible, the lender should be directed to a recognized packer for crating and forwarding to the borrowing institution. A "fine arts" packer can be used for pieces of scientific and historic importance as well as for objects of fine art. Many packing firms, both domestic and foreign, provide an additional service: they will collect works from several lenders in a particular area or country; consolidate the material for shipment; and handle the shipping details. Upon arrival, all crates should be carefully inspected to assure that they can properly protect the objects during further travel.

(continued on page 3)



# museum quality insurance

Serving large and small museums  
throughout the United States

**HUNTINGTON T. BLOCK  
INSURANCE**  
2101 L Street, N. W.  
Washington, D. C. 20037  
800/424-8830 TOLL FREE  
202/233-0673

## REGISTRARS' REPORT

**Editor** Patricia Nauert

**Assistant Editor** Anne Bennett

**Copy Editor** Joanne Jaffe

**Art Director** Kathy Morphesis

*Registrars' Report* is published monthly. All correspondence should be directed to P.O. Box 112, Bicentennial Station, Los Angeles, California 90048. ©*Registrars' Report* 1978. Individual subscription free. Institutional price \$15.00 per year.

We are especially grateful to those businesses who have been willing to support our issues through their advertisements. Without these sponsors, publication would be impossible.

We urge you to familiarize yourselves with our advertisers; when you employ their services, let them know you saw their ad in *Registrars' Report*.

*We are in the process of preparing an issue on the storage of museum objects. We would like to know about major storage projects or significant renovation of storage facilities. Please send information to Anne Bennett, Registrars' Report, P.O. Box 112, Bicentennial Station, Los Angeles, California 90048.*



## Readers' Exchange

I enjoyed your interview with Irma Wilkinson (in Vol. 1, No. 1) — particularly her remarks about outside companies who call themselves efficiency experts. These experts came to MOMA (the Museum of Modern Art, New York) too, and after I showed them a copy of our office manual and the exhibition procedures we had worked out with curatorial departments, I didn't hear from them again.

I would like to comment on the responses to your survey of duties performed by registrars (also in Vol. 1, No. 1). It seems important to me that a distinction be made to show 1) basic responsibilities as described in the 1st and 2nd editions of *Museum Registration Methods* and 2) other responsibilities that are often handled by curators or special departments in large museums. I hope to discuss this with the editors who are working on revisions for *Museum Registration Methods*. For example, if arrangements for photography and the maintenance of photo records are responsibilities assigned to a registrar, it seems to me that curators or departments such as rights and reproductions in the large museums should be consulted. It would help, of course, if standard procedures could be developed and made available by publication, etc.

Dorothy Dudley  
Co-Author, *Museum Registration Methods*

I recently read the *Registrars' Report*, Vol. 1, No. 6, and found an error on page 7.

The description of the regulations on page 7 is not complete; Title 31 (Treasury Department) of the Code of Federal Regulations (CFR) Part 500 involves countries in addition to the ones listed.

31 CFR 500.101 et seq. do, indeed, involve the "designated foreign countries" listed. However, 31 CFR 500.546 and 500.547 are a general license authorizing commercial or financial transactions with the People's Republic of China (effective date 7 May 1971), although, technically, the PRC is still a "designated foreign country."

31 CFR 515.101 et seq., the Cuban Assets Control Regulations (effective date 8 July 1963) prohibit commercial and financial transactions with Cuba. License may be obtained from the Foreign Assets Control Office for materials intended for educational purposes as long as there is no financial transaction.

31 CFR 530.101 et seq., the Rhodesian Sanctions Regulations, prohibit commercial and financial transactions with Rhodesia. License may be obtained for educational purposes with the same prohibition that applies to Cuba.

It should be noted that there is a Foreign Assets Control Office in New York, as well as the one in Washington.

Carol Slotkin  
Assistant to the Keeper of Collections  
The University Museum, University of Pennsylvania, Philadelphia, Pennsylvania

### The Registrar's Role

(continued from page 1)

The organizing institution is ultimately responsible for the care and condition of each object in an exhibition. During the tour, the responsibility is shared to some extent by the participants, but it is the organizer who must speak for any damage. Careful records must be maintained throughout the tour, and an orderly series of lists and forms must be provided to each participant.

It is important to let each participant in a tour know which objects to expect; the means by which they will travel; how to handle them when they arrive; and how to ship them out again. Complete checklists and crate lists are essential. Special sheets of handling instructions, including warnings about fragile items and equipment needed should be provided. Participants should be informed, in advance, about condition reporting and should be made aware of their responsibility to report new damages and conditions to the organizing institution.

Unless prohibited by object size or value, all exhibition material should travel together. Crate dimensions, transit time, security and cost should be considered when selecting a transport mode. (For a discussion of air and van transport, see *Registrars' Report*, Volume I, Numbers 3 and 5.) The organizer should maintain control of an exhibition's movements. The timing of shipments can be planned via telephone or letter and should take into account the schedules both of the shipping and receiving institutions in addition to the actual transit time. Usually, transportation fees are either included in the exhibition participation fee or the participant assumes the cost of either in- or out-bound shipment. In either case, the responsibility should be defined in the exhibition contract.

A receipt of disposition and an acknowledgment of receipt should be sent both to the shipping and receiving institutions, respectively, as the exhibition moves along. It should not be necessary to detail each item on the receipt; a listing of box or catalog numbers should be sufficient. Secondary materials such as maps, photo murals or display stands should also be listed on the receipts.

When an exhibition tours, it is essential for the organizer to maintain a well-marked calendar. Dates for forwarding handling, crate and check lists should be noted, as should dates for contacting institutions regarding shipping and receiving arrangements, and dates for contacting commercial shippers.

It is wise to confirm return addresses of lenders at least two months before an exhibition tour is completed. A form letter and return envelope or postcard can be prepared easily.

The decision to disperse a traveling exhibition from the originating institution rather than from the last participant in the tour should depend upon the nature of the materials, the expense of return shipment to the originator and the ability of the final participant to handle dispersal. If the last participant in the tour is to return the objects directly to the lenders, all responsibilities and duties must be clearly outlined. The organizer must provide correct instructions regarding crating, correct return addresses, shipping date requirements, receipts, preparation of export declarations and customs papers, contacts with transport agents, instructions for final condition examinations, outline of financial responsibility for shipments, and instructions for preparation of waybills and bills of lading. The organizer should also consider sending a staff member familiar with the exhibition to be present to handle dispersal details.



*It has been said that lack of coordination and poor communication are the chief cause of problems in circulating exhibitions. The following chart attempts to present the inter-relationship of responsibilities among participants in circulating exhibitions.*

## Preliminary Contacts

### ORGANIZER RESPONSIBILITY

Design and forward Facility Report to potential participants. Upon receipt of responses, evaluate the institutions' ability to handle the exhibition in question.

At least one month prior to transport of the exhibition to a participant, the participant should be sent:

- checklist,
- crate list,
- handling information
- notes regarding additions and deletions of objects.

### PARTICIPANT RESPONSIBILITY

Be prepared to complete Facility Report quickly and accurately.

Insist on receiving preparatory information. Study the information thoroughly and prepare for special problems and situations as outlined.

## Insurance

### ORGANIZER RESPONSIBILITY

Make certain you have complete, signed loan agreement covering each object.

A curator should approve the accuracy of the values to be insured.

Obtain certificate of insurance or waiver of subrogation to cover any object(s) to be insured by lender(s).

Make certain that responsibility for insurance during the tour is clearly outlined in contracts/agreements with tour participants.

Obtain approval of your insurance broker for transport arrangements.

### PARTICIPANT RESPONSIBILITY

Read all agreements submitted by the organizer, making certain that insurance coverage and assignment of responsibility is satisfactory.

If you are not to insure, obtain a certificate of insurance or a waiver of subrogation to cover all objects in the exhibition.

If you are to insure, or if the organizer will not provide a certificate or a waiver, obtain a complete listing of each object and its value so that you can arrange suitable insurance coverage.

## Transportation

### ORGANIZER RESPONSIBILITY

Prior to establishment of tour dates, determine transport mode to be used and travel time between exhibitors. This information must be considered when planning a tour schedule.

When selecting a transport mode consider:

1. Number and size of crates
2. Participant location
3. Climate control requirements

4. Handling requirements
5. Couriers.

Determine whether participant or organizer will be responsible for transit arrangements. (If the organizer is insuring throughout the tour, the organizer should make all transit arrangements.)

Make certain that responsibility for transportation cost is outlined in participants' agreement.

For each transit, determine packing and unpacking schedule for immediate participants.

Four weeks prior to each transit, contact agent for the carrier that will be transporting the material and arrange pick up and delivery.

Be aware of the possible need for storage between participants.

### PARTICIPANT RESPONSIBILITY

Know who will arrange transportation and who will pay transport invoices.

Insist that the organizer inform you well in advance of the transport mode and schedule.

Do not let these arrangements slide. If you have not heard from the organizer two weeks prior to the opening or closing of your exhibition, don't wait. Contact the exhibition organizer immediately.

## Checklist

### ORGANIZER RESPONSIBILITY

Prepared by organizer.

All items must be listed in a consistent and logical manner.

Arrange items by catalog number or organizer's loan number, or lender. The nature of the exhibition may suggest a logical arrangement such as artist, object type, cultural group and so on.

Include medium and dimensions for each item.

Listing must be easy to read, double-spaced, with orderly columns.

### PARTICIPANT RESPONSIBILITY

Check for notation of objects deleted from tour.

Study object descriptions for possible installation problems arising from extreme size or weight.

Compare objects received with those appearing on checklist; inform organizer of any errors or omissions.

## Crate List

### ORGANIZER RESPONSIBILITY

Prepared by organizer.

Arrange by crate number. Be certain that crates and objects within crates are properly marked and numbered.

Include crate dimensions and gross weight of crates.

Include artist/origin, title/description and catalog number.

### PARTICIPANT RESPONSIBILITY

Study dimensions and weight of crates; be alert to handling problems. Oversize crates may not fit through doors or into elevators. Heavy crates may require special equipment."

## Handling Instructions

### ORGANIZER RESPONSIBILITY

Prepared by organizer.

Include uncrating, crating and installation suggestions. Note heavy equipment and manpower needs. Detail lighting and security restrictions.

Include fragility warnings and condition problems (may duplicate information in the condition notes).

Specify photography restrictions.

List all requirements stipulated by lenders.

### PARTICIPANT RESPONSIBILITY

Study instructions and circulate copies to all staff who will be directly involved with the exhibition.

## Condition Reports

### ORGANIZER RESPONSIBILITY

Request that the lender prepare a written report of object condition prior to shipment.

Examine objects on arrival and departure.

Prepare individual report sheet for each item. Problem conditions should be supplemented by a photograph.

Arrange reports in same order as the checklist. It is convenient to keep these in a loose-leaf notebook.

Make certain that the participants understand and use the reports.

Arrange to have the reports shipped from one participant to the next, at the appropriate time.

### PARTICIPANT RESPONSIBILITY

Check each object immediately after unpacking and prior to installation and prior to re-packing.



- ✦ PACKING
- ✦ STORAGE
- ✦ SHIPPING
- ✦ TRAVELING EXHIBITIONS
- ✦ COLLECTION & DISTRIBUTION

VIA:

AIR-VAN-OCEAN

SERVING THE ART WORLD

IN THE U.S.A.

AND AROUND THE WORLD

**EAGLE FINE ARTS**

DIVISION OF

EAGLE TRANSFER CORP.  
435 GREENWICH STREET  
NEW YORK, N.Y. (212) 966-4100

## Keeping Track

### ORGANIZER RESPONSIBILITY

Set up a calendar, noting dates for: sending information packet, contacting participants for pick up and delivery dates, contacting transport company.

### PARTICIPANT RESPONSIBILITY

Note delivery and pick up dates and inform the appropriate staff members.

## Dispersal

### ORGANIZER RESPONSIBILITY

Two months prior to close of tour, confirm return addresses with all lenders.

Determine whether the exhibition will be dispersed from the last participant or will be returned to the organizer for dispersal.

If the objects are to be dispersed from the last participant:

1. Determine whether someone from the organizing institution will travel to the participant to oversee dispersal.
2. Determine who will make the final condition examination.
3. Determine who will prepare shipping documents, crate labels and receipts.

### PARTICIPANT RESPONSIBILITY

Establish responsibility for: final condition examination, preparation of shipping documents, preparation of crate labels, preparation of receipts.

If you are to disperse, insist that the organizer provide you with a complete and current listing of lenders and their addresses.

## INSURANCE SPECIALISTS for Museums, Exhibitions & Collectors

**CARL G. ALLEN**

3435 Wilshire Boulevard, Suite 2320  
Los Angeles, California 90010  
Telephone (213) 385-1678

**James  
Risk Management**

Fred S. James & Co., Inc.  
Insurance Brokers and Consultants since 1858  
Worldwide Services in 16 Nations Through 28 Branch Offices



# An Interview with Thomas Ollendorff

Tom Ollendorff is vice-president of Ollendorff Fine Arts, a division of H. G. Ollendorff, Inc., located in San Francisco, California. Like Atthowe, Cart and Crate, Eagle and Santini's, Ollendorff Fine Arts handles packing, shipping and storage of museum objects.

## What are the advantages of using a full service fine arts packer and shipper for gathering works for an exhibition?

Such a firm is able to provide a total service: collection from all lenders; building of cases adapted to the special characteristics of the works and to the specific needs of an exhibition; and providing the necessary transportation — whether it be by air, van or ocean — from the organizing museum to the first participant and thereafter to each participating institution on the exhibition itinerary.

Complete service should eliminate gaps in responsibility. For, the full service company assumes responsibility for most of the coordination of pick-up, delivery and shipment. This is particularly advantageous for the small institution, which rarely organizes a traveling exhibition, and is unfamiliar with, and easily overwhelmed by, standard problems.

## What information is essential to the packer/shipper?

For the collection and dispersal phases, the packer/shipper needs correct names, addresses and telephone numbers of lenders; title or description, artist's name and medium of each object; and overall dimensions and relative condition of each piece. This information permits the packer/shipper to be prepared, in advance, with proper equipment and materials for handling. It is also helpful to know entry way dimensions of the participating institutions, the existence of freight elevators (and their dimensions), parking restrictions and general access of all institutions to which the exhibition will be delivered.

The firm should know who will be insuring the exhibition, the extent of coverage, and any limitations on value per conveyance. An awareness of individual object values helps in the planning of packing and prevents objects with high values from being packed together.

An institution's system for numbering exhibition objects can sometimes be confusing. As a result, the packer often uses his own numbering system while the institution employs another. Thus, each piece may eventually have two numbers. Whenever possible, the organizing institution should provide the packer with the numbering system to be used in the catalog

or checklist.

## Is it preferable for the organizing institution to make the first contact with the lender regarding packing and shipment?

It is essential that the museum make the initial contact with the lender. The shipper/packer acts only as an intermediary. Initially the borrower must assure the lender that all aspects will be handled with care and expertise, and at that time the borrower should also receive pick-up authorization from the lender. Only after all paperwork (loan agreement and insurance forms) is in order should the objects be collected for packing. In addition, the borrower must authorize any changes in location of pick-up or return, withdrawal of a piece from exhibition, and so on.

## What problems frequently arise that must easily be avoided?

Frequently, the packer/shipper is not informed of changes in exhibition dates, additions, deletions or substitution of objects and changes in dispersal instructions. This

information is essential to exhibition coordination.

Problems often occur in the preparation of budget estimates. An estimate is calculated from information received. The more detailed and accurate the information provided, the more realistic the estimate. Many times we are given incomplete information. We might, for example, be asked to estimate for "40 works, artists unknown or not conveyed, each piece in the 4 to 6 foot category." Later, we might discover that the exhibition consists of 50 pieces, most larger than 4 to 6 feet. Often, estimates are prepared two to three years in advance of an exhibition. The estimate should be considered a guideline in such cases, and standard rate increases should be taken into account.

## What aspects of circulating exhibition are potential sources of disaster?

The worst problem is no crating or poor crating by inexperienced packers.

Inaccurate or incomplete packing lists can cause confusion during the unpacking and repacking phases.

Improper transportation documentation is another source of confusion. Proper paperwork is especially important when dealing with export from or import into the United States.

Problems can also result from a failure to communicate conservation-related information such as the need for a climatic controlled van and exact temperature and humidity requirements.



■ PREPARATIONS FOR TRAVEL ■ PACKING ■ COMPETITIVE SHOWINGS  
■ STORAGE ■ TRANSPORTATION ■ COURIER SERVICE

**the santini BROTHERS**  
FINE ARTS DIVISION

Louis R. Santini, Fine Art Director  
449 West 49th Street, New York, N.Y. 10019 / Phone (212) 265-3317  
Teletype: 212-824-6500 / Cable: SEVANTINI NY

New York, Chicago, Miami, Ft. Lauderdale, West Palm Beach, Houston, San Francisco  
SANTINI BROS., INC., I.C.C. No. MC 52022 • Agents-United Van Lines, I.C.C. No. MC 67234



# An Approach to Three-Dimensional Objects

We were fortunate to have the opportunity to speak with Yale Kneeland, Object Conservator at The Metropolitan Museum of Art in New York, on the subject of three-dimensional objects. Mr. Kneeland is responsible for the care and handling of the *Treasures of Tutankhamun* exhibition.

Kneeland suggests that a person examining or handling an object should remove all jewelry prior to approaching the object. Rings, bracelets, watches, necklaces and even belt buckles can cause scratches, abrasions or breakage.

Gloves should be worn to protect the surface of an object from harmful acids and oils present on even the cleanest hands. Cotton gloves are used in most museums. But, on objects with rough surfaces the cotton fibers may catch; in such cases surgical gloves of rubber or vinyl should be used.

Before an object is handled, its surface and structure should be examined for indications of fragility. Determine whether the object has 1) a delicate surface and/or 2) structural weakness, i.e. broken joints, etc. These observations should indicate how to approach handling. In general, fragile objects should not travel. Oversized objects, even if structurally strong, do not always travel well. In transit, the weight of an object adds momentum to vibrations and the piece can actually destroy or damage itself.

Single transits do not generally require intricate packing. However, when a crate is repeatedly packed and unpacked, as in a traveling exhibition, the crate should be designed so that each object is placed in its own fitted compartment.

For objects weighing less than 40 pounds and measuring no more than 36" in any major dimension, a crate of  $\frac{3}{4}$ " plywood should be constructed. Sheets of polyurethane foam (that can be purchased at Woolworth's) can be cut to fit around the object tightly. The object, itself, should be wrapped in a neutral material such as tissue or .005 mylar, which will not cause surface damage. The crate and wrappings should be designed so that packers at participating institutions simply cannot make mistakes. Of course, this type of packing is time consuming and requires that the object be handled repeatedly while the interior of the crate is being made. Thoroughly skilled packers must be given responsibility for crate design and construction.



Photographs courtesy of Carr and Crate, Los Angeles, California

# Crating Two-Dimensional Objects

Crating works properly is extremely important. It is better to spend extra time and money building sturdy, secure crates for your traveling exhibition than to use inadequate crates that may cause damage to the objects and result in insurance claims and conservation costs at the close of the tour.

Crates should be built with the security of the works in mind. They should also be simple to understand, if not totally self-explanatory. Crates that will be traveling for long periods of time must be strong — but they should not be too heavy. Remember that the heavier the crate, the more likely it is to be dropped and the works within damaged. When planning

crate sizes, be aware of the capacities of the participating institutions as indicated on their facility reports.

When preparing a two-dimensional work for packing, remove all screw eyes and hanging devices; they may puncture another work or cause warpage during shipment.

If the work is covered with glass, a grid of wide masking tape should be applied to the surface of the glass prior to packing. If the glass breaks, it will be held together by the tape and will not dig into the work behind it. Plexiglas should never be taped, since tape creates a permanent bond with plexiglas and cannot be completely removed. To avoid problems, each work

should have a large sticker on the backing that identifies the glazing material and warns, "Glass: tape before repacking," or "Plexiglas: do not tape."

Framed works can be wrapped with acid-free glassene or tissue (not plastic) to avoid finger prints getting on the frame during packing and unpacking. White gloves are also important. The acid exuded by fingers will eventually etch into metal frames, leaving a permanent mark. This is also true for plexiglas.

Crates should be waterproofed and lined with a shock-absorbent material. Photographs or small drawings of the same size may be packed into an open, non-slotted crate that has  $3\frac{1}{2}$ " of foam around all sides. The framed works are placed in the padded cavity with a layer of foam between each work. Avoid using colored materials inside crates. Occasionally these materials will rub off onto the surface of a work, leaving streaks and stains.

If you are using a slotted crate for paintings or large framed works, use an identifying color code or numbering system that matches the work to the slot and crate. This will save time in repacking.

For paintings and heavily impastoed surfaces, consider constructing a traveling frame around the existing frame. The traveling frame will protect the painting surface from rubs and will protect the lender's frame from abrasions.

Packing instructions and a list of crate contents should be permanently fastened to the inside of the crate lid.

Always use screws or bolts, not nails, to secure a crate lid. Pounding nails into a crate may cause damaging vibrations, and there is always a chance that a nail may puncture the object within. In addition, removing nails destroys the crate lid. Large crates should have risers so that a fork lift can be used with ease.

All crates should be clearly marked with an identification number and the address of the originating institution, including telephone numbers and the name of the registrar. It is also helpful to list, on the outside, the crate weight, dimensions and the number of men needed to lift it. Stencil arrows to show how the crate should ride in transit and stencil the international symbols for "Fragile" and "Keep Dry" on the outside of the case.

By Susan King, Registrar, the San Francisco Museum of Modern Art, San Francisco, California





# THE MUSEUMS' MOVER



Republic Van and Storage of Los Angeles, California, a wholly owned subsidiary of Republic Van Lines is an international carrier.

Specialists in moving the rare . . . the fragile . . . the irreplaceable . . . through Republic Van Lines family of domestic and international agents.

We will pack, wrap and crate a single precious object or an entire exhibition with all the care you would . . . and assume responsibility for its safe delivery anywhere in the world. Precision timing of pickup and delivery minimizes exposure and risk.



FOR SPECIAL MUSEUM SERVICE, CALL COLLECT  
REPUBLIC VAN & STORAGE OF LOS ANGELES  
DISPLAY & EXHIBIT DEPARTMENT, (213) 624-6171

## Labeling Exhibition Material

As soon as a loan object is received by the institution organizing a circulating exhibition, it should be clearly labeled in a non-permanent, non-damaging way.

An ideal label or tag would include the exhibition title, the exhibition catalog number, any temporary loan number assigned by the organizer, object title or description, artist when applicable, medium, lender's name and packing crate number. At the very least, each object should be marked with its checklist or catalog number.

Several marking techniques are commonly employed. Glued or self-adhesive stickers can be placed on the backing of framed objects and on the bottom of small bases. Self-adhesive tags will leave a residue and should not be applied thoughtlessly to object surfaces. For textiles, cloth tags marked with indelible ink are often carefully sewn on. From time to time, numbers are marked lightly in pencil on the back or underside of an object; if such a practice is to be employed, a conservator should be consulted. In the case of three-dimensional objects, tags attached to long strings are often loosely looped around necks, arms, hands or other similar areas; these tags must be removed during the exhibition and should be replaced as soon as the exhibition has closed.

Occasionally, it will be impossible to mark or tag an object. In such cases, it may be helpful to prepare notebooks or folders containing photographs of each object as well as all pertinent information.

## Science Circulates

In the United States, there are five major agencies involved in the preparation and touring of science-oriented exhibitions: the Federal Energy Organization (ERDA), the National Bureau of Standards (NBS), the National Aeronautics and Space Administration (NASA), the Smithsonian Institution Traveling Exhibition Service (SITES), and the Association of Science-Technology Centers.

Such exhibitions fall into three categories: exhibit panels, three-dimensional materials fabricated especially for the tour and usually involving some viewer participation, and original material. Exhibit panels tour easily; installation is simple and maintenance is low. Fabricated materials require constant maintenance and they are subject to frequent breakdowns. Original scientific materials require the same care and attention as artistic or historic objects.

Tours are extensive. The average exhibition travels to between six and 16 sites, remaining on view for three to eight weeks at each locale. One week is usually allotted for transit, and two for installation.

Insurance coverage is generally limited to damage in transit or damage due to a single act. Maintenance and general wear and tear are not covered. Refabrication and maintenance costs are included in participation fees.

The problems encountered in circulating exhibitions with a science orientation are similar to those experienced with tours organized around art or history materials. Objects in touring exhibitions are constantly being recreated yet, frequently not enough time is devoted to or care taken in the initial crating. Often, more attention is given to the concepts underlying an exhibition than to the objects that travel. Monitoring and maintenance of exhibition objects is frequently hindered by lack of active participation from institutions to which the show tours; condition reports are not kept up and the details of new damages are not noted. It appears that, in the technical aspects of traveling exhibitions, art, history and science organizations have much in common, much to learn and to share with one another.

# Making Condition Reports

When a loan is made, it is understood that the borrower will return the object in the same physical condition as it was lent. A "history" of the condition of each object while on loan should be developed so that any changes in condition can be identified and the cause and point of occurrence can be determined. The organizer of the exhibition should make the initial reports; each exhibition participant is responsible for noting subsequent changes and informing the organizer of such changes.

As soon as an object arrives for exhibition, it should be unwrapped and carefully examined for irregularities and problems of physical condition. Packing materials should also be checked to make certain that they can withstand further travel.

At present, there is no universal vocabulary for condition reporting. "Abrasion" should have the same interpretation in Chicago and Dallas. Until standard terminologies are developed, we must be as clear and as thorough as possible. Condition notes must cover the entire object—front,

back, frame, mounting, base—and parts that are not there—fingers, drawer pulls, jewels, teeth, light bulbs, etc. Whenever possible, locate a condition with measurements as well as with generalities (5" from top, to the left of the neck).

Development of a standard condition reporting form will simplify examination and notation for organizer and participant. A separate form devoted to condition information should be provided for each object in an exhibition. The object should be clearly identified by catalog number and/or checklist number, origin or artist, description or title, and medium. Space should be allotted for condition notations made on arrival at and departure from each institution. The reporting date should appear with each notation. Photographic records of each object can provide an

extremely useful supplement to written reports.

Condition reports should be assembled in a notebook. This book should accompany the exhibition. Notes should be clearly arranged; poor organization may encourage haste or carelessness in condition reporting. The notebook should begin with the standard instruction that the organizer must be notified immediately upon notation of loss of or new damage to an object. Provide the name, address, telephone number, cable address of the organizing institution; provide the name of a direct contact. A "looseleaf" type notebook will accommodate any additions or deletions. Provide an index or guide; tabbed dividers may be useful when the exhibition encompasses many objects. Include clear instructions for completion of the condition report forms. Remind participants that it is as important to indicate when there has been no change in condition as it is to clearly describe new damages.



Insurance Notes

A Certificate of Insurance is issued at the request of the holder of an insurance policy by the insurance broker. The certificate indicates that a policy is in effect and that the object(s) in question are covered by that policy.

When an insured object is lost or damaged, a claim is filed and the owner of the object receives appropriate financial compensation. If the damage occurs while the piece is not in the custody of the policy holder, the insurance company will look to the individual or organization responsible for the object at the time of loss for reimbursement. The act of seeking financial compensation is called subrogation.

From time to time, an organization may handle an object for which the lender wishes to maintain his own insurance. In order to be protected against subrogation, the borrower must do one of the following:

1. Request a Certificate of Insurance that names the borrower as additionally assured with respect to the object in question. Technically, this document can be issued only by the insurance company,

but, often, the broker and the insured organization are able to arrange a more convenient system of forms. The Certificate must specifically name the borrower; otherwise, it is only a verification that an insurance policy is in effect and provides no protection to the borrower.

2. Request a Waiver of Subrogation. Only the insurance company or its representative can issue a waiver of subrogation. With this document, the insurance company has relinquished the right to sue the named party in the event that that party is responsible for loss or damage resulting in an insurance claim. A waiver is not necessary if you have been issued a certificate, and vice versa.

3. If you cannot obtain a certificate or a waiver, take out legal liability insurance for coverage in the event of loss or damage to the object due to employee negligence.

The Facility Report

A facility report is a simple questionnaire requesting pertinent information about the security, physical environment and staff of institutions considered for participation in a touring exhibition. The organizer of a traveling exhibition should

require that each participant complete a facility report.

An institution circulating borrowed works is responsible for those works and should be aware of the capacities and shortcomings of participating institutions. Some of the questions in a facility report will be standard; others should be specifically developed for each show. An exhibit of extremely heavy pieces will require questions about the availability of moving equipment and the load capacities of floors; large objects will require information about sizes of doors, hallways and elevators.

Questions might include the size of the staff; the number of security personnel; the size and experience of the packing and art handling staff; the security system; building construction and fire rating; surveillance systems; fire prevention systems; temperature and humidity controls; gallery and storage area temperature ranges; relative humidity levels in galleries; art handling practices; installation methods; gallery lighting systems; recent instances of loss or damage to museum objects.

When the facility report is returned, the exhibition organizer should be able to determine whether there are adequate guards, humidity control, fire protection, and so on, for the exhibition that they plan to circulate.

Comments on the Loan Agreement

Each object in a traveling exhibition should be covered by a formal agreement between the lender and the organization responsible for the complete tour of the show. This agreement is normally the concern of the exhibition organizer but it governs the care and control of the objects throughout the tour. The content and design of the loan agreement form has long been the subject of extensive discussion among museum professionals.

The following summary was excerpted from remarks made by a panel addressing the subject of standardization of forms at the New England Regional Conference at Sturbridge, Massachusetts. The members of the panel were David Parrish, registrar, Wadsworth Atheneum, Fernande Ross, registrar, Yale University Art Gallery, Pat Hayes of Huntington T. Block Insurance, and Weld Henshaw, an attorney in Boston, Massachusetts.

A loan agreement form usually serves two purposes: it is a contract between the lender and the borrower and it provides catalog information on the object(s) in the exhibition.

In designing a loan agreement, you should outline the terms and conditions of the loan, and you should be certain that, in the opinion of legal counsel, the arrangements will be binding on the lender and the borrower. Terms and conditions should be set in a typeface which is readable by a person with normal vision. The lender's signature should be requested following all loan conditions, not simply at the bottom of the first page. The document should be signed by a representative of the borrower (as well as by the lender); this reduces casual action by museum personnel. Both the lender and the borrower should retain a signed copy of the agreement.

At present, there is no standard loan agreement form, although registrars have indicated a desire to work towards some degree of uniformity. Several categories of information were determined to be essen-

tial: exhibition title and dates; name and address of the lender; the words or credit line by which the lender wishes to be identified to the public; physical description of the object; conditions of photography; insurance valuation and responsibility; transport arrangements, and conditions governing loans.

The conditions governing the loan should outline responsibility for the care and handling of the object(s) in question. Perhaps the most crucial conditions relate to insurance. The form should state the extent of coverage, "wall to wall," "all risk" and should list all exclusions or situations that are not insured under the borrower's policy. The insurance portion of a loan agreement form should be approved by the borrower's insurance broker.

If the terms of the loan agreement are not satisfactory to the lender, the lender can add or strike conditions. The lender and the borrower should initial each change to establish that the adjustments have been accepted by both parties.



- Museum Quality Packing & Crating
- Specially Equipped Trucks
- Shipment via Air, Van, Sea
- Traveling Exhibitions
- Storage

(213) 939-8564

Located 4312 W. Pico Bl., Los Angeles, 90019

COOKES CRATING, MOVING ART FOR --  
LOS ANGELES, CALIFORNIA, THE WORLD

LOAN AGREEMENT  
Institution name  
Institution address  
Institution Telephone number  
Please complete, sign and return. One copy is for your records.

EXHIBITION:

LENDER: Telephone:  
ADDRESS: (Lender's name as it should appear in catalog and on gallery label):

ARTIST:  
TITLE:

MEDIUM:  
SIZE: 2-dimensional, without frame: Height Width Depth  
with frame: Height Width Depth  
3-dimensional

CONDITION: Please describe on a separate sheet.

PREVIOUS COLLECTION, EXHIBITIONS: Please indicate on a separate sheet.

CATALOG AND PUBLICITY:  
Are black and white photographs available?  
If yes, please send (3) 8 x 10" black and white glossies.  
Is a color transparency (ektachrome) available?  
If yes, what is the size and cost?  
Is a 2 x 2" slide available?  
If yes, please send one slide/  
May the Museum reproduce this work in its publications and for publicity purposes in connection with this exhibition?  
May this work be used for telecasts in connection with this exhibition?  
May this work be photographed for educational purposes approved by the Museum?  
May amateur photographers take pictures of this work if they agree not to use the pictures for commercial purposes?

INSURANCE (See conditions on reverse this agreement):  
Value: \$  
Do you prefer to maintain your own insurance?  
If so, what is the estimated premium?  
Do you wish the (name of borrowing museum) to insure?

SHIPPING:  
The Office of the Registrar will contact you regarding specific packing and forwarding arrangements. The (name of borrowing institution) will assume all charges relating to shipping.  
Work should arrive by:  
Special handling, shipping or installation instructions:



# Museum Profile: The Jacksonville Museum of Arts & Sciences, Jacksonville, Florida

On October 1, 1977, the Jacksonville Children's Museum changed its name to the Jacksonville Museum of Arts & Sciences. The Museum felt that, with future planning and expansion, it would be better equipped to serve the entire community and should not be tied to the children exclusively. Our profile was written prior to the re-naming of the institution.

In 1935, the Jacksonville Children's Museum simple consisted of displays in the windows of the Barnett Bank Building. With assistance from the Natural Science for Youth Foundation, the first Board of Trustees of the museum was organized in 1945. The Junior League of Jacksonville provided most of the early financial support and volunteer assistance.

In 1948, a home on Riverside Avenue was converted into quarters for the Jacksonville Children's Museum. By 1954, growing public interest, demonstrated by attendance, showed that the museum was a vital educational and cultural necessity in Jacksonville. Financial support was obtained from the City of Jacksonville, the Duval County Board of Public Instruction and the United Fund.

In 1965, because of overcrowding, a new building was planned. Subsidized by gifts from the citizens of Jacksonville and erected in St. Johns River Park, it opened to the public in 1969.

The function of the museum is wide in scope and its services cover many areas of education in the arts and sciences. Museum programs are designed to appeal to a wide range of ages, from kindergarten through high school, with emphasis on the elementary school years. Adult use of the museum and participation in its activities has grown every year. Known nationally for its unique and imaginative exhibitions, the museum has made an effort to present striking displays that feature interpretations of other countries, other peoples and other cultures, in addition to contemporary events and topics.

Special exhibitions presented by the Jacksonville Children's Museum have included *The Succession of Man*, comprised of six themes: African Man, Post-Columbian Man, Pre-Columbian Man, Oriental Man, European Man and Modern Man. Other exhibitions have been devoted to studies of Southeastern Indian cultures, historical views of Jacksonville during the British occupation and a display of household articles found in Jacksonville during the 1800's.

The museum also has a wildlife area where visitors can view a variety of animals in a natural setting.

During the Bicentennial, the museum, an aging board, and a batten house torn down and restored to its original state, acted as a focal point for many community activities.

One of the most popular spots in the museum is the "Hand-On" tank, a salt water aquarium which is part of the "Boardwalk" exhibition (the only one of its kind in the Southeast and one of five in the nation). The purpose of the tank is to convey an understanding of and respect for aquatic animals; to permit gentle handling of the animals for examination and study; and to offer scientific information on the aquatic world and its inhabitants.



The museum has four curatorial areas, which are coordinated by the Curator of Education and are correlated with all museum programs. These areas are: (1) Humanities, (2) Natural Science, (3) Planetarium, (4) Health. Supplementing its curricular activities are Poet- and Puppet-in-Residence outreach programs funded by a CETA grant.

Children are taught about the basic relationships of man and nature through programs offered by the museum's Natural Science Center. Here, small animals are observed; demonstrations, lectures and field trips are scheduled; and school groups attend classes devoted to ecology.

One of the museum's most popular attractions is the Brest Planetarium. In its 40-foot Star Chamber, a kaleidoscope of shows is presented to the public on weekends at a nominal fee. Shows designed for school groups occur on a daily basis.

The Duval County Medical Society Auxilliary added a dimension to education at the Jacksonville Children's Museum when it installed a Health Medical Exhibition in 1972. The exhibition is an exciting exploration of the functioning of a normal body and it presents valuable health information. Through sight, sound and touch, children are offered an unparalleled opportunity to learn about their bodies.

Aided by individual contributions and funding by the National Endowment for the Arts, The Fine Arts Council of Florida, the Florida State Bicentennial Commission, and the Women's Guide of the Jacksonville Children's Museum, the museum is able to offer many outstanding exhibitions and related activities.



Almost every weekend, the museum sponsors special activities and events for the entire family.

The Jacksonville Children's Museum is located at 1025 Gulf Life Drive, Jacksonville, Florida 32207 (904-396-7061). It is open Tuesday through Friday from 9:00 a.m. to 5:00 p.m. and Saturdays and Sundays from 1:00 p.m. to 5:00 p.m. It is closed on Mondays. Admission is free.

Would you like to have your museum profiled in Registrars' Report? Please send information on the history and collections of your museum to Registrars' Report, P.O. Box 112, Bicentennial Station, Los Angeles, California 90048.

## Bibliography

Butler, Patricia M. "Temporary Exhibitions," *Museums Association Information Sheet*. London: Museums Association, 87 Charlotte Street, London W1P 2BX, England, (1972?).

A three page outline of exhibition procedure oriented towards the small institution where one or two people do everything.

Dudley, Dorothy H., and Wilkinson, Irma B. *Museum Registration Methods*. Washington: American Association of Museums, rev. 1978.

Contains chapters on packing, shipping, forms and handling of loans.

Keck, Caroline K., Block, Huntington T., Chapman, Joseph, Lawton, John B., Stolow, Dr. Nathan. *A Primer on Museum Security*. Cooperstown: New York State Historical Association, c. 1966. \$2.50.

A broad view of overall security of objects in museums and historical societies. Contains chapters on physical security, insurance, environmental security and light. Although written in 1966, the material is still valid.

*Preserve Your Pictures: A Handbook on the Care and Preservation of Works of Art*. New York: American Federation of Arts, 1963.

A pamphlet describing AFA procedures for circulating works of art.

Stolow, Nathan. "Conservation Policy and the Exhibition of Museum Collections," *Gazette*, vol. 9, no. 4. Ottawa: Canadian Museums Association, fall, 1976.

An article examining the role of the conservator in the planning of an exhibition and its environment.

Stolow, Nathan. "The Conservation of Works of Art and Exhibitions," *Museums Journal*, vol. 77, no. 2. London: Museums Association, September, 1977.

The text of a paper presented at the International Exhibitions Committee of the International Council of Museums meeting in 1977.

Stolow, Nathan. "The Technical Organization of an International Art Exhibition," *Museum*, vol. XXI, no. 3. Paris: UNESCO, 1968.

Considers the Montreal Expo 67 exhibition, "Man and His World" from preliminary considerations, through loan agreements and gallery design to dispersal. Covers the handling of a wide variety of materials, and reproduces many forms and documents.

UNESCO. *Temporary and Travelling Exhibitions*. Paris: United Nations Educational, Scientific and Cultural Organization, c. 1963. \$4.50.

Originally prepared to meet the needs of smaller museums and of institutions located in areas where museums are rare. Includes information for science, history and art museums. Chapters include traveling exhibitions, principles of packing, transportation and insurance.

# FINE ART TRANSPORTATION

Anything connected with Art Handling

## FRAGILE

DON'T CRUSH

## ART

**Atthowe  
Transportation  
Co., Inc.**

926  
Thirty-Second  
Street  
Oakland  
California  
94608

(415) 658-2692



REGISTRARS' REPORT • Box 112  
Bicentennial Station Los Angeles, California 90048

BULK RATE  
U. S. POSTAGE  
PAID  
Permit No. 33970  
Los Angeles, CA

RECEIVED  
REGISTRAR JUN 5 '79

Louis Goldich, Registrar  
Fine Arts Gallery of San  
Diego

P.O. Box 2107  
San Diego, Ca 92112

Ollendorff Fine Arts is  
the art world's recognized  
professional, full service  
art packer and transporter

Offices and Warehouses:  
1825 Folsom Street  
San Francisco, CA 94103  
Telephone: 415/441-7614

21-44 Forty-fourth Road  
Long Island City,  
New York, NY 11101  
Telephone: 212/937-8200

OLLENDORFF  
FINE  
ARTS



**Oops!**

is no excuse at Ollendorff.  
Don't let "Oops" undermine  
your next art shipment.  
Call Ollendorff now.