DOCUMENT RESUME

ED 028 477 CG 003 741

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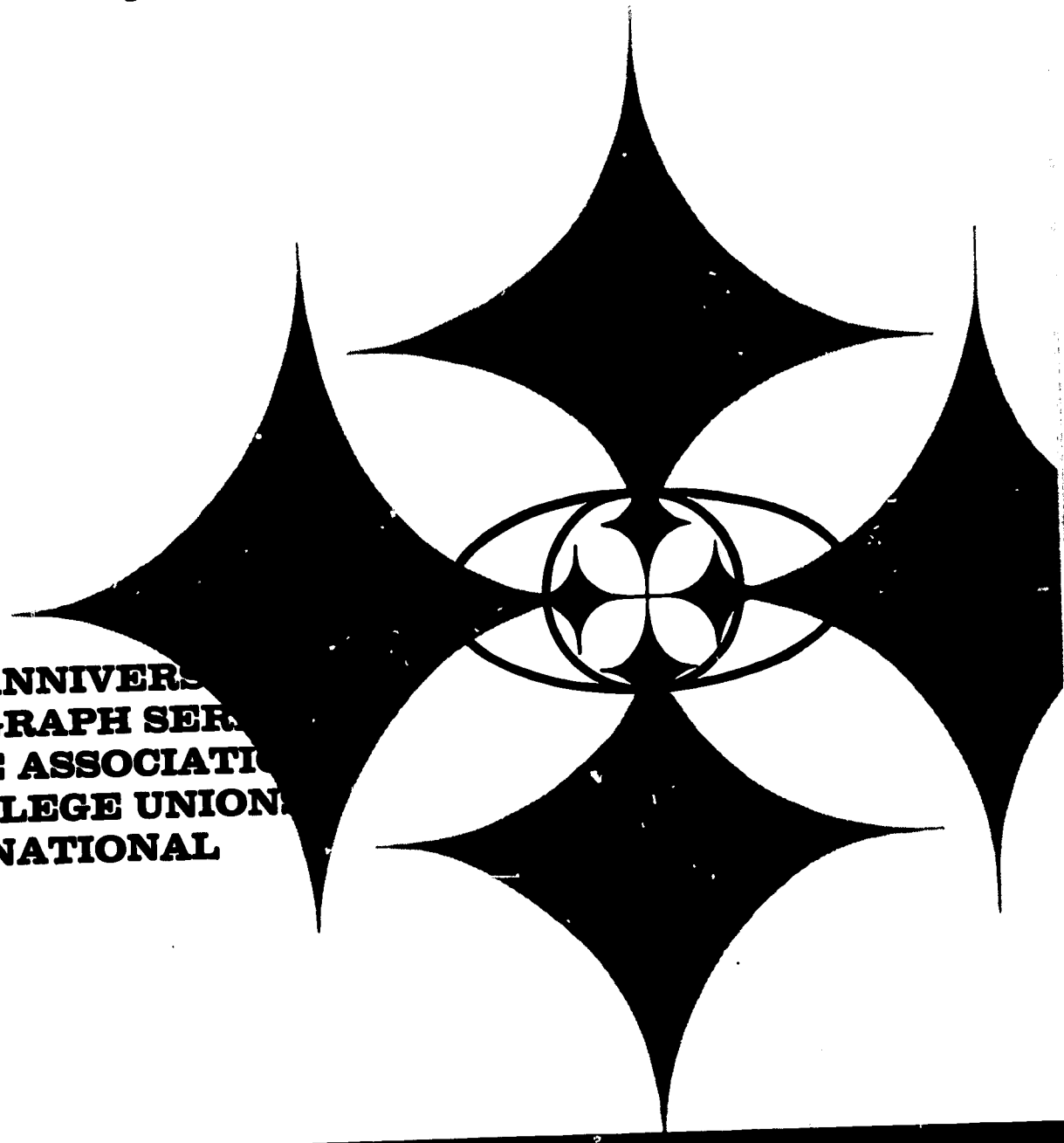
Art in the Union. College Unions at Work.

Association of College Unions-International, Ithaca, N.Y.
Pub Date 65
Note-41p.
Available from-Association of College Unions--International, Willard Straight Hall, Cornell University, Ithaca, New York 14850 ($1.00).
EDRS Price MF-$0.25 HC-$2.15
Descriptors-*Art Activities, Art Appreciation, Art Products, Arts Centers, Educational Facilities, *Exhibits, *Facility Improvement, *Student Unions, Visual Arts

This booklet provides the technical information necessary in handling exhibits of paintings, prints, sculpture, tapestries, and artifacts of interest and value to students. It was published in response to widespread interest, by college union staff and students, in the development of good art exhibit programs and permanent art collections. The purposes and values of an art program are discussed, followed by the importance of a master plan. Existing programs are described. The remaining chapters are devoted to the problems of selection and cost, publicity and promotion, exhibition facilities, storage and inventory, care of the traveling exhibit, packing, transportation, ard insurance. The appendix includes a directory of exhibit sources, a list of principal hazards to works of art, and suggested information and report forms. (KP)

COLLEGE UNIONS AT WORK



50TH ANNIVER
MONOGRAPH SER
OF THE ASSOCIATI
OF COLLEGE UNION
INTERNATIONAL

Art in the Union

By NORMAN F. MOORE

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ROLE OF THE COLLEGE UNION

"1. The union is the community center of the college, for all the members of the college family — students, faculty, administration, alumni, and guests. It is not just a building; it is also an organization and a program. Together they represent a well-considered plan for the community life of the college.

"2. As the 'living room' or the hearthstone' of the college, the union provides for the services, conveniences, and amenities the members of the college family need in their daily life on the campus and for getting to know and understand one another through informal association outside the classroom.

"3. The union is part of the education program of the college.

"As the center of college community life, it serves as a laboratory of citizenship, training students in social responsibility and for leadership in a democratic society.

"Through its various boards, committees, and staff, it provides a cultural, social, and recreational program, aiming to make free time activity a cooperative factor with study in education.

"In all its processes it encourages self-directed activity, giving maximum opportunity for self-realization and for growth in individual social competency and group effectiveness. Its goal is the development of persons as well as intellects.

"4. The union serves as a unifying force in the life of the college, cultivating enduring regard for and loyalty to the college."

—Adopted by the Association general membership in 1956.

Art in the Union

By

NORMAN F. MOORE

The third publication

in the

Golden Anniversary Monograph Series

COLLEGE UNIONS AT WORK

William E. Rion, Editor

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

Published by

THE ASSOCIATION OF COLLEGE UNIONS-INTERNATIONAL

Willard Straight Hall, Cornell University

Ithaca, New York

1965

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Preface

COLLEGE UNIONS AT WORK constitutes a series of monographs on college unions. Recognizing the Golden Anniversary of the Association of College Unions-International, this series is designed to provide helpful information concerning the operation and management of various phases of the college union. Previous monographs in the series have been "Operation and Administration of College Unions" by Boris Bell (#1), and "The College Union Outdoors" by Theodore Crabb (#2). Subsequent papers are expected to include such subjects as college union planning, recreation areas, and food service operations.

"Art In The College Union" is a result of widespread interest by college union staff and students in the development of good art exhibit programs and permanent art collections. Recognizing that art in its broadest sense is not the subject of this paper and acknowledging that many program activities in the art area are not discussed here, we believe the material presented is of great importance to every college union. An understanding and a careful adherence to the information provided in this monograph will gain for college unions the respect and confidence of galleries and museums which is vital to a quality exhibit program.

In their dedication to the principles and the purposes of the college union and in their eagerness to assist others in the development of unions on their campuses, the members of the ACU-I have prepared this series. Grateful appreciation is extended to the authors, the respondents to questions and surveys, and to Chester A. Berry, Stanford University, and Porter Butts, University of Wisconsin, members of the editorial board. Their cooperation, assistance and patience has made this series possible.

William E. Rion, Editor
Director, Florida Union
University of Florida

About the Author

Mr. Norman Moore is presently serving as Associate Director of the Student Union at Oklahoma State University. Prior to assuming this position in 1963, he taught art in the public schools of Oklahoma, at Rio Grande College (Ohio), and at Oklahoma State University, and came to the Student Union as Program Director in 1959.

A native of Pawnee, Oklahoma, Mr. Moore holds the degrees of Bachelor of Fine Arts and Master of Science from Oklahoma State. He has served the Association of College Unions-International as a member of the Committee on the Arts and is presently a member of the Professional Development Committee.

Foreword

Art in the Union has been written for three reasons: to attempt to interest those college unions who do not have or intend to have exhibits in the purposes and student benefits of such a program; to assist those college unions who do not have an exhibition program but desire one, and to aid those who already have such a program by providing the technical information necessary in handling exhibits of paintings, prints, sculpture, tapestries and artifacts of interest and value to the student.

Most of the statistical information was gleaned from a thesis written by the author entitled, "A Survey of Fine Arts Facilities within College Unions and Their Present Usage." Many other statements and ideas evolved herein are based upon this same thesis.

The Committee on the Arts of the Association of College Unions-International, created in the fall of 1960, has compiled a great deal of information helpful to members of the Association. Members of this committee have contributed research or statistical analysis as well as resource papers on where and how to obtain exhibits, lecturers and musical programs, and their approximate cost.

The efforts of the Committee on the Arts have extended from the practical application of the art crafts program to the educational, cultural and philosophical implications of the fine arts program.

It is the opinion of the author that the student who becomes deeply involved with the selection of an exhibit as to its function and scope; who assists with the actual presentation and programming of exhibits for his fellow students; will also become deeply involved with the cultural and educational ramifications of such a program. The broadening of his vision and mental awareness of that which is more than functional alone, is to make of him a better individual within his society.

Norman F. Moore

"The eye is the window of the soul . . . ."—MICHAELANGELO

CHAPTER I

Program With a Purpose

The heart of any art program is the exhibition itself. Words can only describe what a picture can actually say. A group of paintings in the 'living room' of the campus can visually open windows to those who lack interest and help develop sensitivity and descrimination in those who are aesthetically illiterate.

Art in the college union not only provides an opportunity for the student to see the ideals and vision of the past or his contemporaries; it provides a more important opportunity for him to live with it. It is true that art is everywhere, and that it is possible to experience everything aesthetically. Art in the everyday surroundings of the student might possibly lead to the development of the ability to discern between the aesthetic and that which is purely functional by intention.

The contention here is that the development of an appreciation for the aesthetic is an important adjunct to the development of the individual. The functional intention of the automobile was developed years ago, but the design of the auto has been changed again and again in an attempt to meet the "taste" of the consumer whether it be good or bad. The individual who has the opportunity to spend his leisure or study time among works of art in the college union has the opportunity to better develop his aesthetic appreciation as well as gain knowledge in the technical aspects of the work of art.

Art at its best is an individual endeavor for both the artist and the beholder. The greater the scope of imagination and technical knowledge of the artist, the greater the possibility of communicating to the observer. The same is true of the scope of imagination and technical knowledge of the observer in understanding the ideas and concepts of the artist. Art in the college union provides the opportunity for the student to spend his leisure time as a learning experience.

The art exhibit in the college union best fulfils its role in the development of persons as well as academic intellects. It is the exhibit which can generate the development of an educational and cultural program within the college union as an adjunct to the classroom.

Art in the college union provides an opportunity for the student to become involved in the actual programming of exhibits. Art exhibits planned and presented by the student generate more appeal to other students. It is here, where the student plans and carries out the art exhibit, that the exhibit becomes an integral part of the role of a college union. The art program can become a factor in encouraging self-directed activity and for growth in individual social competency and group effectiveness.

The possibilities which may result when every university student is given the opportunity to see, feel, and think about all art from that which his contemporaries created to that which was created generations ago are indeed myriad. For instance, 108 college unions provide the opportunity for over 668,000 students to view an average of eight exhibits each year. It is within

the realm of the university that the environment factor reaches its highest peak in its effect upon the student. The educational opportunities here are unlimited.

The effect of an art exhibit upon a student can only be surmised. Possibly, when he sees the art section of a newspaper or news magazine, he reads the comments or criticisms; or when he sees an article on Picasso or Van Gogh he takes the time to read it. Perhaps he even goes so far as to find a book about the artist the next time he is in the browsing room. It is even feasible that he discusses the artist and the paintings with a friend and moves into the realm of defending, criticizing, feeling, thinking, and formulating ideas or opinions about art that he had never before considered.

If he is an engineering student, perhaps he begins to see singing lines of steel rather than just a bridge, or beauty where before there was only function. A literature student may discover the beauty in a line as well as in a word. Perhaps a future scientist sees not just mass and volume, but form, texture and shape as well. Continued exposure to art may result in such students seeing color, form, shape, line and texture as well as mere objects. Maybe all he will obtain is a view of a sea he will neither see nor sail, a mountain he will never climb, a face with a story he can never hear but can know, or a sensation he may never feel again. After all, education is considered to be a continuing process.

CHAPTER II

Planning the Program

The basic philosophy underlying a union's art program is naturally subject to the overall tenets of that particular union and the university. Whether before the actual construction of a building begins or at some stage in the union's development where reorganization has been decided upon, serious consideration must be given to a master plan.

Hopefully the plan is conceived prior to the actual construction. Such planning can never be too detailed. Only when one knows the full capabilities as well as the limitations of the exhibition facilities can planning for both the present and the future be implemented properly. It can never be over-emphasized that long-range programming in the arts is indeed necessary in deciding upon the direction, scope and purpose of art in the college union.

Since student needs change it is most important that the plan be adaptable to new situations as they arise because the scope of art in the college union must meet these ever-changing needs. A complete analysis must be made of the local environment, the needs of the people, sources of collections and the funds available for exhibition activities.

Factors such as student enrollment, the number of years of the college union operation, and the population of the community in which the union exists have great bearing upon the existence of a fine arts program. These factors can be used as indicators for directional changes and adaptability to the needs of the society in which the college union and its program are developed. Continual evaluation and review are vital.

Effort must also be exerted to correct criticism some college unions have received by a few museums in the past for improper planning and handling of exhibits. Experience now, however, indicates that most museums are both interested and helpful in assisting with the present self-education program of the Association of College Unions-International.

In studying museums some interesting developments may be noted over the past years. For instance, to encourage visitors, many museums have created new facilities which are already found in unions such as restaurants, cafeterias, and lounges with comfortable seating, magazines and books. Some museums close later in the day to facilitate attendance after regular working hours. These observations may indicate a more extensive community center type philosophy for some museums of the future.

Inherent in planning then is the open-mindedness to stop and take another look; to recapitulate, evaluate and re-evaluate, in order to present a program both enlightening and current. Review is an integral part of any planning process.

CHAPTER III

Existing Programs

Whereas only 27 (25%) of the unions studied have permanent galleries, 41 (38%) maintain private collections, some of which are valued as high as a half-million dollars. All of these collections contain paintings, 68.2 per cent have prints, 39 per cent have watercolors and 17.1 per cent have sculpture. In addition to exhibits which are brought in on a short term basis, students using these unions see and live with these permanent collections each day.

It is interesting to note that portions or all of these collections were obtained through donation by people or firms. More than half (56.1%) were purchased by the union. Of these purchases 17 per cent were obtained through purchase awards from union sponsored contests and 2.4 per cent were obtained from the university's art department. In the main (58.5%), these collections are exhibited throughout the building; about a third (29.3%) are restricted to the lounges, and the remainder may be found in the galleries, music rooms or dining areas.

The following chart indicates the number of exhibits by sources, their quality according to union management, and the per cent of the total number of exhibits according to type.

Table 1. Frequency Distributions of Exhibits and Their Degree of Excellence According to Union Management

Exhibit Source	Excellent	Good	Fair	Poor	Total	Type %
(a) Student:	90	145	13	6	254	29.5%
Rating % Total	35.4%	57.1%	5.2%	2.4%		
(b) Faculty:	73	23	2	1	99	11..5%
	73.7%	23.2%	2.0%	1.0%		
(c) Local:	59	95	16	1	171	19.9%
	34.5%	55.5%	9.4%	.6%		
(d) National:	209	114	11	3	337	39.1%
	62.0%	33.8%	3.3%	.9%		
TOTAL:	431	337	42	11	861	
Rating % Total	50.0%	43.8%	4.9%	1.3%	100%	100%

Some unions have become most proficient at presenting special events such as a 'Fine Arts Week' and many others are following suit. Such events not only re-emphasize the arts to the students, involving them actively, but generate good strong relations with such departments as music, art and drama.

It is of great importance that the union create a sound relationship with the art department. There must be a clear understanding as to the objectives of each in order to arrive at an effective program. Each must be aware of the plans and needs of the other. They should complement one another in a parallel direction rather than be in conflict.

Another type of event which can generate much interest in art is the contest. This may be handled in different ways to reach particular groups within the university family. For instance, it may be limited to students, to faculty, or both; or it may include staff and people within the local community. Some unions even sponsor statewide contests. The contests sometimes are limited to non-art majors to create an interest within this particular group. At least one union has sponsored an annual alumni competition.

A few unions have art classes for non-majors and conduct a contest at the end of this special class. These special classes include not only painting, but ceramics, jewelry, serigraphy, printing and watercolor as well. Again, all of these are of great value in creating more interest and in strengthening the exhibition program.

The possibilities of incorporating other events with the exhibit are as numerous as the imagination may allow. Teas and receptions are used by many to bring the student together with exhibiting artists, featured art lecturers, art faculty members, contest judges, etc. These same guests may be featured in lectures or panel discussions which can only enrich the total program. Imagine the possible results of a panel consisting of professors of art, psychology, sociology and theology discussing a topic such as "Art and the History of Man."

REGIONAL BOOKING

A program which has been under consideration for quite some time is based upon the booking of exhibits on a regional basis. A very definite step has been taken by Region IX of the Association of College Unions-International to work out a system whereby a national exhibit may be brought to a centrally located union and routed by it throughout the region. This type of effort takes much time in planning and coordinating with the museum or agency involved, but, when proven, it could well be one of the most effective programs in the area of exhibits. Through this method it is felt that unions with limited budgets would be able to handle national exhibits regularly. As the number of unions who own permanent collections increases, the advent of an exchange program in this area is bound to increase.

Scheduling exhibits such as these presents problems which must be worked out well in advance. The time involved with each union is normally two weeks to one month for exhibit purposes. The interval between exhibits is determined by the size of the collection, the complexities of installation, the staff available, and the geographical location of the showings scheduled.

Constant supervision is necessary on the part of the circulating agency in connection with problems evolving around these exhibits. Such areas as packing, safe transport, the guarantee of arrival dates, and the assurance of practical and attractive installation under diverse conditions are problems with which this agency must be able to cope. It should be prepared to provide assistance at the local level when needed.

Insofar as costs are concerned, efficient routing can save much money, as many exhibits may be obtained for the cost, of freight and insurance. One union routing the exhibit along the shortest distance between other colleges within the region can cut expenses for all concerned. Since individual rental fees generally are determined by dividing the number of showings into the total fee involved, it is highly possible that regional bookings can be handled inexpensively.

CHAPTER IV

Selection and Cost

Most unions make use of a committee composed of representation from the union's art committee or its Activities Board, the union staff, and the art faculty for selecting works to be hung in the building. This may not get the fastest results, but does have public relations value over a one-man selection committee and assures a broader base than a single person would supply.

The art exhibition offers a wide variety of possibilities in creating good public relations with art critics, museum directors, and art faculty members. There is ample opportunity here to entertain with teas, receptions, informal dinners, presentation banquets and similar functions thus promoting the union's ideals and program.

The average fees paid by unions for exhibits are almost entirely in the $25 to $75, and $76-$125 ranges. Most annual budgets for such programs are in the $100, $200 and $500 categories. As illustrated in Tables II and III, both fees and budgets range widely. Table IV provides the estimated daily attendance records for exhibits within the Union.

Table 2. Fee Paid for Each Exhibit

Fee	Total Unions	
	No.	%
$ 0 - 25	-	-
26 - 75	46	61
76 - 125	20	27
126 - 175	5	6
176 - 225	2	3
Over 225	2	3
TOTALS	75	100

Table 3. Annual Exhibition Budget

Budget Amount	Total Unions No.	%
$ 0 - 100	15	18.2
101 - 200	19	22.9
201 - 300	8	9.6
301 - 400	7	8.4
401 - 500	13	15.7
501 - 600	4	4.8
601 - 700	1	1.2
701 - 800	6	7.2
801 - 900	-	-
901 - 1,000	5	6.0
Over 1,000	5	6.0
TOTALS	83	100.0

Table 4. Daily Attendance at Union Exhibitions

Number of Persons	Total Unions No.	%
1 - 100	2	2.1
101 - 200	49	50.6
201 - 300	17	17.5
301 - 400	11	11.3
401 - 500	14	14.4
Over 500	4	4.1
TOTALS	97	100.0

CHAPTER V

Publicity and Promotion

Publicity and promotion of exhibits must maintain the good taste required of such a program. The glass stomach, compartmentalized head of television commercials do not lend themselves to the opening of an art show. Every publicity attempt should be on the high level inherent in the actual presentation of the exhibit itself.

Almost every newspaper has an art reviewer on its staff who, when given all the information, is usually most anxious to assist in promoting an exhibit in the best light possible. He can be of greater value if he has been informed of the scope and direction of the program. This is true of any newsman regardless of medium. Whenever possible these people should be allowed to preview the show before it opens with their stories breaking the day of the opening.

It is common practice for people to sit back deploring the failure of newsmen to flock to their doors instead of holding contests for the best story of the week about Mrs. Murphy's cat. Union officials should learn everything there is to know about an exhibit, duplicate essentials such as who, what, where, why, when, and how, and circulate this sheet to the intended news media, preferably in person, thereby supplying specific information which every good newsman wants and needs. Such efforts generally encourage the return of newsmen for later exhibits and provides them with an additional source of news.

A complete schedule of the year's exhibits should be distributed widely as well as the additional information prior to each individual event. Every available piece of information should be at the newsman's disposal. A good story should be followed by a telephone call, a personal visit or a written note of appreciation.

Some methods of promotion such as teas, receptions, lectures, panel discussions and informal dinners provide the background which generates the necessary enthusiasm, interest and good will leading to a successful exhibition. Special interest groups such as art guilds, humanities and philosophy clubs, theater groups and academic departments should be given particular attention as they can be important components of the local art world. Community groups which help build interest and are usually newsworthy consist of various scout groups, children's Sunday school classes, kindergarten classes, elementary classes, and high school special interest groups.

Whenever feasible, an illustrated catalog should be prepared for upcoming exhibits. Most circulating agencies provide such a service either free or for a nominal sum, but many college unions fail to take the initiative when they are not provided. The catalog should set the stage for the scope of the exhibit and should be in keeping with the intended atmosphere.

The catalog should include a brief history of the exhibit or the particular artist involved. Pictures of works from the exhibit arouse interest. The catalog must be both striking and informative to capture the interest of the student and make him want to see the exhibit firsthand.

The exhibit then, is not simply a hanging of forty Van Gogh originals for the university family. It is a composite of publicity and promotion technique, eye appeal, lighting, method of hanging, background, general atmosphere, availability of pertinent information, care, protection, purpose, and paintings -- all of these blended skillfully for a meaningful, creative presentation.

CHAPTER VI

Exhibition Facilities

Due primarily to economics, most unions do not maintain a private gallery and their problems differ somewhat from the standard museum operation. Essentially, the union's exhibition facilities fall into two classifications -- permanent and portable, with problems of storage, control, lighting, security, and others usually existing in all situations.

PERMANENT SPACE

In most cases, unions having permanent galleries are open the same hours as the union. In a union, there are advantages and disadvantages to the permanent gallery. Presentation is important to any exhibit and a specific room set aside and equipped with proper lighting and wall surfaces provide a setting geared toward the end product of a well presented exhibit.

A disadvantage is found in the space shortage of nearly every college union. This space shortage, coupled with the desire to stimulate dissemination of ideas outside the classroom, gives reason to the utilization of corridors, lobbies, display cases and multiple-purpose rooms for exhibiting art in areas with heavy traffic. Commensurate with this practical operational procedure of unions is the use of multiple-purpose rooms where a primary exhibition area is usually maintained in conjunction with a lounge, lobby, coffee shop, cafeteria, dining room, or browsing room. In these areas combinations of permanent wall sections and portable units designed specifically for hanging exhibits may be employed. Areas such as these may prove quite adequate for a permanent collection with very little change in existing physical arrangements. Specific attention should be given to traffic patterns and lighting.

Corridors leading to such areas as the ballroom or auditorium may be utilized to a great extent with little innovation necessary except for lighting. (Various methods of hanging the pictures are discussed later in the pamphlet).

GIFTS AND BEQUESTS

Gifts are not always unmixed blessings, particularly when the acceptance is contingent upon conditions required by the donor. Permanent exhibition or specific location may limit the flexibility of the continuing exhibit program or result in the eventual entombment of passe' art. Like all other gifts to the university, the offer of works of art should be studied with care before being accepted.

PORTABLE FACILITIES

Panels

In the selection of exhibit panels, first consideration must be given to the type of use required of the panel and the area in which it is to be used. In most instances, the use and area will determine whether the panel will require double-facing, built-in lighting, or locking; and whether it should be free standing or of the floor-to-ceiling variety.

Custom-made panels generally meet best the needs of the union. They can be designed in consonance with the architecture of the union as well as fulfill

the necessary requirements of use and area. Decor is vital to the atmosphere created and it is difficult indeed to recommend a commercial panel which will be suitable for all unions. Of the unions employing portable equipment, 97.1% constructed their own panels.

The method of constructing the free standing or floor-to-ceiling panel is the result of the ingenuity and budget of the particular union. Variations can be achieved in either case by employing single or double facing units in straight, curved or inter-locking curves forming an elongated "S" or semi-circular shape. Combinations are virtually unlimited in the arrangement and application of exhibit panels.

The free-standing type is based primarily upon the principle of the portable blackboard. A platform base is usually employed where a more substantial display panel is desired. This also alleviates the problem of larger paintings making the panel top-heavy. Another method is to have two legs made of two-by-fours or pipe with a cross-brace for support. A single or double faced display surface may be used. The double faced panel is generally more practical as fewer panels are required taking less floor space and allowing greater flexibility in arrangement. Framing the panels is recommended to prevent serious warping. Space should be left between the double facing panels when pegboard is used to prevent problems with the metal hooks employed for hanging the paintings.

Based on the same principle as the now familiar pole-lamp, the floor-to-ceiling type panel requires more hardware and less lumber. One inexpensive method is to cut a one inch pipe the approximate height of the area normally used for exhibits; thread the top and end and attach a flange which may be purchased at any hardware store. A flange is also used as the base with a long bolt welded in it which slips into the bottom end of the pipe. Rubber rings may be placed on the bottom of the flanges for protection of the floor. A large nut on the bolt acts as a base for the pipe and provides adjustability in height. Clamps or rings, which fit around the pipe and are bolted to the panel, are then attached. The clamps are loose fitting to provide adjustability for the panels on the poles. By drilling holes at various intervals into the pipe and inserting a small "L"-shaped rod, a base is provided for the clamps to rest upon allowing adjustment in height without the necessity of disconnecting bolts.

The selection of materials for the panel is up to individual taste and requirements. Pegboard appears to be the most popular because of its functional design. This is a masonite material which may be purchased with a tempered or untempered finish. The tempered is harder and more durable, and, therefore, is the better for this particular use as its edges do not tend to crumble. It is easily painted and the numerous holes provide great flexibility in the arrangement of pictures. A complete variety of metal hooks are available in any lumberyard or hardware store.

Combinations of wood covered with monk's cloth or burlap are relatively inexpensive and attractive in appearance. This sytem is durable because the open weave allows nails and hooks to pass through without harming the covering material and they are better than most at carrying "hidden" dirt and stains. It is important that the hanging surface be neutral in color and non-reflective.

Built-in lighting units on the panels are generally more functional as well as being more attractive. Wiring may be concealed by running it inside the pipe or in a groove on the inside of a wooden leg. Although lighting is discussed more specifically later, it is worth noting here that museums prefer the fluorescent tube to the incandescent lamp wherever ample natural light is not available. Frosted glass shields to diffuse the light are recommended.

Display Cases

Display cases like panels, may be built-in or portable. In either instance, there are some common factors to be considered such as locks, shelf adjustability, glass shelving and lighting.

Built-in cases should be considered wherever feasible when planning a new union. These should be located where the traffic pattern is heavy but permits leisurely observation if the art objects to be displayed are of such a nature that a cursory glance is not effective. This is particularly true where printed identification is necessary.

After the union is constructed, adding cases may not be difficult. For instance, if a change from telephone booths to wall units is contemplated, the conversion of the booth area to an attractive display case can be readily accomplished. The same is possible with other minor construction changes such as the rearrangement of a doorway or an opening to a check room. Rather than merely closing off the aperture, investigate the possibility of building in a display case.

In many instances, the woodwork can be done by union or college maintenance crews with the brackets, lights, runners, and sliding glass doors installed by the company from which they were purchased if necessary.

Portable or free-standing cases may be purchased in a great variety of sizes and shapes from a height of eighteen inches up to the ceiling. Glass shelves are important as they enlarge the scope of vision and the number of articles which can be exhibited. Additional lighting other than that normally required in the areas may not be necessary for table cases. The upright unit may be more apt to require additional lighting due to the light variance from one shelf level to another.

As the glass top usually is preferred even in the upright units for greater light, consideration must be given to maintenance. The required strength of the glass is determined by the anticipated use. All interior and exterior surfaces must be readily accessible for proper cleaning. Sliding glass doors with locks normally are used for security.

All keys to display cases should be maintained by one office with a duplicate set in the maintenance office for emergency use only. One master key for all display cases is recommended.

CONTROL

The control factor on any given exhibit must be considered carefully. The exhibit itself may dictate the amount of control necessary. For instance, an exhibit worth several hundred thousand dollars may require full time custodial or security persons. On the other hand, less valuable works hanging in the corridors and public lounges may not need that much personal supervision.

Many unions lock the exhibit area when the building closes. Control may be exercised through proper orientation of all housekeeping personnel. Ideally, the student should provide the best control available against theft and vandalism.

Employee and/or student control can be achieved only when these people realize the values involved and their relationship and moral obligation to these values. An informative orientation session can accomplish much over an extended period.

CHAPTER VII

Storage and Inventory

Whenever possible a definite person (or persons) should be trained and made responsible for storage to maintain maximum control and protection. This person must be made fully aware of the purpose of the job and the desired results.

Regular evaluation helps the training program by eliminating unnecessary work through the comgination or change in sequence of operations. Simplicity and efficiency are the keys to the operational procedures desired; with the demonstration method achieving the most desirable results.

PROTECTION AND CONTROL

Generally speaking, humidity presents the greatest hazard to paintings although excellent protection from heat, fire hazards, insects and rodents must be maintained as well.

If at all possible, storage areas should be included in an air-conditioned section of the building, thus providing good humidity control. Certain moisture absorbing chemicals offer some solution to the humidity problem when air-conditioning is not available.

RELATIVE HUMIDITY

Murray Pease, Conservator, Conservation Department at The Metropolitan Museum of Art in New York has noted the following observations on the subject of relative humidity. (UNESCO - 1960, Volume IX.)

"Definition: Relative humidity is the proportion of actual moisture to the maximum possible amount of moisture in the air at a specified temperature. It is expressed in percentages.

All air contains some water vapor, mixed with the air gases. The amount varies, but at a given temperature there is a maximum limit to the amount the air will hold. This limit is low at low temperatures; high at high temperatures.

When air holds its limit of moisture, it is at 100% relative humidity. If the temperature of that air is then raised, its capacity for moisture will increase but its moisture will be the same, therefore its relative humidity will go down. If the temperature is reduced instead of raised, its capacity will be unequal to the amount of moisture present, and condensation will occur.

Measurement: The simplest and one of the most accurate instruments for measuring relative humidity is the sling psychrometer. It consists of two ordinary thermometers, one having a sleeve of wet cloth over its bulb. When a rapid current of air is passed over it, evaporation from this sleeve cools the bulb, and the wet-bulb thermometer registers lower than the dry. The amount of evaporation, and therefore the wet-bulb temperature, is controlled by the relative humidity of the air. Prepared tables, known as psychrometric tables, give the relative humidity figures for all wet- and dry-bulb thermometer readings.

Significance: Fibrous materials such as paper, wood and cloth absorb moisture from the air at high relative humidities and give

it off at low relative humidities. Their fibers expand when moisture is absorbed; contract when it is given off. Therefore all changes in relative humidity of the surrounding air will affect the shape and condition of works of art made from these materials. The forces involved are great, and the effects may be serious.

Ideal conditions: Paintings on paper, wood, cloth, and other hygroscopic materials are safest in an atmosphere of uniform, moderate temperature and humidity (40-60%). High or low extremes, and repeated fluctuations of humidity are equally to be avoided. The same is true of temperature, not because of the temperature itself, but because of its effect on relative humidity.

Control: Extremes of temperature and humidity vary so widely over the country as a whole that any general recommendations on control could be no more than emergency measures suggested to correct conditions temporarily. In addition to local atmospheric conditions, the physical construction of a given building, the uses to which it is put, and the types of exhibition material to be protected, present special problems. Other factors include proximity of museum premises to industrial hazards such as smoke, chemical exudations, etc.

So complex and variable are the factors involved that a satisfactory long-range solution cannot be achieved without the help of air-conditioning engineers thoroughly informed as to local conditions and specific requirements."

Unforeseen possibilities such as bursting water pipes, steam pipes, boiler explosions, and flooding due to stopped drains make it imperative that storage frames be off the floor.

FIRE HAZARD

Under normal circumstances fire prevention devices would not create a great problem. Due to the materials involved in art storage, a sprinkler system or chemical extinguishers can prove more of a hazard than even the fire. Art storage rooms require the use of sand for extinguishing fires.

Metal racks and cabinets, or at least a chemically treated wood, should be used wherever feasible. Potentially dangerous liquids should be maintained in asbestor-lined metal bins.

LIGHTING

Good lighting is necessary in storage areas not only for proper control but also to prevent possible accidents. A "trouble-light" such as is found in a garage is very helpful. This and other types of portable lights are as economical as they are useful because they can be operated on a separate switch from the main over-head lights.

Heavy wire guards should be placed over the bulb area to prevent breakage and possible accidents from moving materials.

EQUIPMENT

When planning for storage equipment several factors must be considered. Standard size units are generally more economical and may be easily relocated

if so desired, whereas permanent cabinets suitable now may not be satisfactory next year. Physical and mechanical conveniences should be geared toward a one man operation wherever possible. Foresight in planning will result in such details as recessed drawer pulls for a safer storage area. The end result should be a live storage as opposed to a dead storage.

Both metal or wood for storage racks have their advantages and disadvantages. Although metal holds its shape under intense heat, it is a very high heat conductor and can cause damage to the object through such transmission. Metal surfaces lack resilience for storage of fragile items like ceramics and do not absorb condensation.

Wood may be destroyed completely by fire, but it does not necessarily conduct heat to the articles. While the condensation factor is very low in wood, it is susceptible to insects. Wood now can be treated however, with chemicals against insects and some fires.

There are standard steel shelves on the market which can be disbanded for rearrangement without great difficulty. Some, using specially patented nuts and bolts, such as those manufactured by Unistrut, have proved exceptionally flexible although comparatively expensive. Rack sliding trays are widely used to store smaller objects and can usually be made on the campus to fit the situation. Compartment-type storage racks are useful for both short and long term storage although better for the former.

Shelving may be constructed in the shop from standard plumber's pipes and joints with wooden shelves, constructed in sections, so they may be rearranged when desired.

Sliding screen panels for the storage of easel paintings are commonly used by art museums although they are rather expensive. Frames for the panels are made of 2 x 2 inch stock employing expanded metal or heavy mesh screens. The screens may be a standard four foot width and approximately eight feet high. Each panel is made up of two four foot wide screens so that the total width of the panel including the 2 x 2 inch frame will be eight feet eight inches. Ceiling suspension is generally prefered as it facilitates cleaning the floors as well as providing protection from possible water damage. The panels are usually hung about 18 to 24 inches apart and the hallways should be at least eight feet wide to permit pulling the panel out to its full width. The paintings are merely hung on the screens.

Further protection for paintings may be achieved by backing them with masonite. Air-holes should be punched in the backing to prevent mold from forming, but this will lessen the protection from possible puncture.

COSTUMES

Humidity and temperature control are important in the storage of costumes or other fabrics. These items must also be checked and fumigated for prevention of insect damage.

Costumes may be hung on conventional wood hangers. Special hangers which give form to the costume and are padded to protect the fabric are available for permanent use. Fragile but heavy oriental robes may be stored flat in shallow drawers. This must be done very carefully and folded on the seam where possible. Generally, costumes should be hung individually to prevent creasing as creases alone can cause fabric deterioration. Not more than two costumes should be stacked together. Decks should be placed within the drawer to separate layers and to conserve space.

RUGS, TAPESTRIES AND TEXTILES

As with costumes, and for the same reason, each object should hang by itself wherever possible. These items may be rolled on a bar which extends at least six inches beyond the end of the textile. This bar is then placed in two rings hung by chains from the ceiling. A system similar to the sliding screen may also be employed through the use of "S" - hooks hung from ceiling supports at each 18 to 24 inch fold. Another method of storing rolled items is by racking similar to that used in furniture stores for displaying carpets.

Important to the protection of textiles is the elimination of contact with supports, etc. which might cause wear. The problems of creasing and ventilation encountered with costumes also holds true in this instance.

It is interesting to note that these materials are harmed more by rapid changes in temperature and humidity rather than a slow progression from one extreme to the other. Temperature and humidity recording devices are important to the protection of the materials.

INVENTORY

A complete inventory of a permanent or a long term loan collection is as important as an inventory of food, supplies or equipment. It will be found of great value in connection with insurance coverage.

A tripartite numbering system is used by most museums, and each article is assigned a number. In this system, the first unit is made up by the last two (or three if necessary) digits of the year in which the object was purchased or received. The second unit identifies the sequential position of the collection in that year. The third unit is the number of the object within the collection. A fourth unit may be used when the object consists of several components. An example would be: 46-26-12-2. The collection was received in 1946; the twenty-sixth collection for that year. This item, the twelfth piece in the collection, has two parts.

The inventory should include the number of the object and its purchase value. The method of acquisition-purchase, gift, bequest, or exchange should be noted. The complete name and address of the seller, donor, or exchange agent must be listed.

The date of the acquisition, a descriptive summary including height, length, width, diameter, and weight, and a possible title should be a part of the inventory. Dimensions of a painting should be based upon the canvas stretcher exclusive of the frame. All noticeable injuries to the object should be noted and, if possible, a photograph of the object should be attached to the inventory card.

CHAPTER VIII

Care of the Traveling Exhibit

Accepting an exhibit belonging to someone else entails a strong moral obligation as well as a financial responsibility. A standardized check-list, used with precision, is imperative in this particular phase of art in the college union. It would be both practical and advantageous for any union, no matter how large or small, to train one of its staff members in these processes. Each step should then be supervised personally by this individual.

RECEIVING

Prior to delivery, some type of exhibition loan information form should be mailed to the lenders or artists. Two different forms used by the same museum are shown as Exhibits D-1 and D-2. The name of the artist, value, title and media are information essential to any successful exhibit operation. As items are received an "Incoming Shipping Report" form (Exhibit C) should be completed and signed by the receiver. This form serves as a substantiating record for transportation costs when bills are received from shipper and becomes a permanent record for office files.

Of great importance are the procedures in opening the crates. A 'Box List' (Exhibit E) or similar form should be filled out in complete detail. If the crates arrive unnumbered on the exterior, they should be numbered and a separate 'Box List' form completed for each numbered crate. Artists, titles, media, and all other data requested at the top of the form should be listed for quick reference on origin and means of transportation. Careful notations on the methods of packing will facilitate re-packing at the end of the exhibit. Some museums recommend the packing itself be numbered through use of a sketch or diagram to insure that the re-packing will be handled in the precise manner used by the sender. The 'Box Lists' provide the necessary inventory.

Whenever items within such a traveling exhibit are for sale, it is the responsibility of the union selling it to file a report immediately with the circulating agency. This report should include the name and address of the buyer, the name and exhibit number of the painting, and the cost of the painting. Generally, the painting is kept in the exhibit until the end of the tour or season. The agency will notify the buyer as to the date the tour ends and as to when he can finalize the sale. Some circulating agencies pay as much as a five per cent commission to the union handling the sale.

HANGING THE EXHIBIT

Imagination and atmosphere are the keys to a more stimulating exhibit and the exhibit is the primary consideration. Each exhibit has its own unique qualities and deserves its own approach and considerations.

Analogous with basic advertising principles, an exhibit must first catch the eye of the passer-by, arrest his attention, and encourage closer examination. The quality of the materials alone is not enough to overcome a poor presentation. Each specimen should be so arranged as to be enjoyed on its own without the intrusion of another. The introduction to the exhibit must function as an integral part of the whole with the nature of the material and the aim of the display carried out in an orderly fashion. These factors play a large part in determining the exhibition techniques to be employed.

The arrangements, and the method of hanging and lighting are all a part of the atmosphere generated within the exhibit area. The addition of seating, background music, magazines, books, flowers, etc., can vary the atmosphere as desired. The atmosphere is also subject to the type of seating, background music, magazines, etc. selected for use within the exhibit area.

As evidenced here, atmosphere is created and maintained by virtually everything within the gallery. It is most important that extensive and thoughtful planning goes into the presentation of an exhibit.

TIPS ON HANGING

Methods of hanging exhibits on portable units have been discussed previously. Consideration must now be given to the techniques of hanging exhibits in more permanent surroundings.

A rather common method is the use of the screw-eyes on the back of a picture frame with a connecting wire to be hung from hooks in the wall. Similar to this, but eliminating the wire, is to turn the screw-eyes so that they are parallel to the floor and simply hung on hooks projecting from the wall. A room which is used consistently for exhibits may well have walls of pegboard or panels covered with cloth. This provides greater ease and flexibility in hanging the exhibit through the use of simple hooks.

For those who have a theft problem or are concerned lest one occur, these methods mean easy removal as well. J. Jay McVicker, head of the Art Department at Oklahoma State University suggests setting screw-eyes in the wall just inside the distance of those in the frame. All screw-eyes are perpendicular to the floor. A rod, threaded at one end and bent at the other, is then run through the four screw-eyes with a lock-nut employed to hold it in place. As the screw-eyes are set back in from the edge and the space between the frame and the wall is restricted, it is necessary to have a special tool fashioned to tighten the nut. This is similar in appearance to a small screwdriver with a socket-wrench on the end and can be fashioned in almost any shop.

Other methods for its permanent collection have been devised at Oklahoma State University by the Student Union itself. 'Mollies' were placed in the plaster walls for a firmer grip, holes were drilled through the picture frame and the frame then screwed securely to the wall. The screws were counter-sunk and a wood filler was used and stained to match the frame. In some cases, the brass name plate was used to cover the bottom screw. This can be done with glass-covered pictures also, and two screws --- top and bottom --- will usually be sufficient.

Also in use at Oklahoma State is a double-bracket system which consists of four "L"-shaped brackets fastened to the wall through the use of 'mollies.' The frame merely sets inside the four extensions and screws are employed to fasten it securely to the wall.

Since employing these methods, this particular Union has not experienced any thefts in its permanent collection. Housekeeping personnel and the students have provided the necessary control for short-term exhibits.

Generally speaking, pictures should be hung so that the focal point is at eye level. Research discloses that to attract the viewer's attention, printed material referring to the item should use upper case head-lines with details below in smaller type. Other studies reveal that over 82% of the viewers in a gallery move in a counter clockwise direction when viewing an exhibit and that objects located to the left of the entrance receives less attention than those immediately to the right. A door down the right wall or opposite the entry induces over 60

per cent of the people to leave the exhibit prematurely with no more than a cursory glance at the complete exhibit.

It is noteworthy that University students are more prone to read the labels adjacent to the pictures than children or adults. Some success has also been observed in providing mimeographed information sheets about the exhibit which can be taken home for more leisurely reading.

LIGHTING

All light, whether artificial or natural, contains invisible ultraviolet and infra-red radiation. Natural light contains more of these than artificial light. Ultraviolet light---which has a shorter wave length---is mainly to be feared for its spectrochemical effects. Infra-red light---with a longer wave length---has a calorific action. When the florescent tube (cold source) and the incandescent lamp (warm source) are compared, it will be noted that the tube gives out more ultraviolet light than the lamp. All sunlight has the quality of both artificial sources, and, it must be repeated, to a higher degree. To combat these rays diffused or indirect light is used:

1. Opaque screens have aluminum sheet iron which directs luminous flux selectively and makes it possible to use less harmful indirect lighting.
2. Translucent screens of opaque or frosted glass filter and diffuse the light, and dilute its intensity.
3. Transparent screens of natural and artifical glass also filter the light. A good artificial substitute which keeps back ultraviolet rays without distorting colors in an invisible range is still to be found.

Although less expensive to operate, natural lighting requires special planning to make it a useful and functional part of the structure. Unless they can be incorporated with some other area such as a lounge or dining rooms, sky-lights or large lateral windows are too costly for most union buildings.

Natural lighting from above, although subject to variations characteristic of the different seasons and the geographical location, provides less expensive and more consistent supply of light. This is because it is less liable to obstruction by other parts of the building or by other structures or trees, existing or projected. The elimination of windows makes more wall space for exhibits, as well as providing the maximum latitude of display space. Lighting from above affords greater security as it reduces the number of openings necessary in the outside walls.

Some disadvantages of lighting from above are the excess amount of radiation which filters through, increased weight of the ceiling supports, dirt collection and consequent cleaning, and the claustrophobic and depressive effect experienced by some people. Other problems include weather proofing, heating and security.

Lateral lighting at the normal window level renders not only the wall they are located in useless for hanging, but the opposite wall as well, in most cases, due to reflection. In some cases, it is necessary to light objects of a permanent collection individually. In these instances, diffusing screens should be used to avoid glare.

CHAPTER IX

Packing

Individual treatment for each item packed is the best rule of thumb in preparing art objects for shipment by rail or truck. Naturally, the greater the knowledge of methods and available materials, the more likelihood of a successful shipment.

World War II brought about a great interest in light but durable and waterproof containers, and several fiberboards and laminated products were developed during this period. One such product is water, moisture and vaporproof, and is made up of an inner plastic film, a secondary insulating layer of aluminum foil and an outer layer of kraft-type paper. An air-tight seal is obtained through the application of heat and pressure. Although useful for many items, this method is not suitable for easel paintings as it does not make them impervious to mold; particularly if it is air-tight.

GENERAL PROBLEMS AND PROCEDURES

To prevent damage from vibration or shock, objects must be packed so they "float" in excelsior or other soft materials. The object should be in solid crates or boxes as opposed to open crates. Double crating is often desirable.

It is recommended that one-fourth to one-half inch plywood be used for light objects and seven-eighths inch plywood for heavy objects. Construction of the outer crate should provide for hand holds, riding battens, and screws are preferred to nails. A hinged lid is usually preferable as it provides security in transit as well as accessibility upon arrival. This crate should be at least two inches larger than the inner-crate or the object being packed. The padding used to float the inner crate or object within the larger crate, may be of excelsior, wood shavings, shredded or wadded newspaper, or mineral wool. The latter is a non-combustible material made of asbestos or gypsum. Glass wool will abrade delicate surfaces. If there is a possibility of exposure to dampness such as winter presents, the containers should be lined with wax paper. Staples or glue should be used rather than tacks.

Glazed objects should have masking tape arranged on the glass in a lattice pattern. Caution should be used with some glazed items as removal of the tape may pull the surface loose. The width of space in this pattern should be no greater than that of the tape itself.

Friable surfaces should not come in direct contact with materials such as cotton. They should first be wrapped in tissue paper, then cotton. Other decorated surfaces may be protected by cotton wadding, waxed paper, mulberry paper, or soft cloth. When excelsior is used it should be in paper-wrapped pads with sealed ends.

PICTURES

Oils, temperas and caseins may be shipped in 'Sandwich' or 'Envelope' packs. Sandwich-Packs are created by placing tissue or wax paper on the painted surface to prevent sticking, followed by a piece of corrugated cardboard for cushioning, then wrapped in wax paper and next sealed with tape. Finally

the stack is sandwiched between composition boards such as masonite, and secured with heavy cloth tape or twine. In the Envelope-Pack, the pictures are wrapped as for the Sandwich-Pack and then "floated" within a larger box with excelsior.

Framed pictures should have additional padding on the corners of the frames. Cardboard separators should be cut to the inside dimensions of the container. Large canvasses should not be shipped with the glass in contact with the painted surface to prevent possible puncture or molding and running due to condensation.

SMALL FRAGILES AND NON-FRAGILES

Small fragiles such as ceramics, terra cotta, glass, ivory, jewelry, and small statues of wood, metal or stone should have the surface protected by wrapping the projections first, then the entire object, with tissue, muslin or cheesecloth. The object should then be "floated" in a cardboard container which in turn is "floated" in a large container.

Less surface protection is generally required for small nonfragiles such as sculptures in marble, bronze or silver. Coins and gems should be treated as if they were small fragiles.

WORKS ON PAPER

Window mats with glassine or pure mulberry fiber paper over the decorated surface provide good protection for prints, drawings, illuminated manuscripts and water colors. Sized, printed or other poor quality paper should never be used for this purpose.

Other protection should be provided against moisture, bending and puncture. This may be achieved with a solander box or by simply wrapping several together with corrugated card board cut to size for the top and bottom. Either of these may be inserted into a wooden container for shipment as long as the container is lined with waterproof paper.

Framed works on paper should be shipped with the glass intact whenever feasible. The glass may be protected with masking tape as described earlier.

BOOKS

Some valuable bindings have individual cover boxes in which they should be placed before wrapping with heavy brown paper. Bindings without such boxes should be wrapped in tissue paper, corrugated cardboard, and finally in the kraft paper. Solander boxes are frequently used for books. Books which are the same size may be wrapped together in the same manner. Double-packing, however, always insures greater protection, and the outer box should be waterproof. Inlaid or jewelled bindings should be treated as small fragiles.

TEXTILES

Clean hands and equipment are essential in handling all art objects, but as dirt, along with creasing and insects, represents the principle danger to textiles, cleanliness is paramount when working with these materials. When being shipped, textiles should be wrapped as if they were paintings according to whether framed or unframed.

LARGE OBJECTS

Due to weight and unusually high insurance costs, large objects such as sculpture, tapestries and some paintings are obtained only by a limited number of unions. A local museum curator should be consulted in connection with these unusual objects.

CHAPTER X

Transportation

The method of shipment basically is dependent upon the particular circumstances and possibilities involved. Strict attention should be given to the category of merchandise in which the objects are classified.

SHIPMENTS BY TRUCK

If it is not feasible to use a union or college truck, an attempt should be made to employ the same trucker every time. The purpose here is to build an understanding of the extreme care necessary in handling art objects as well as a complete understanding of the insurance coverage.

Trucking is generally most useful for short distances and frequently permits sending an experienced handler with the shipment.

Trucks should be a panel-type equipped with doors which lock. For very short trips, clean corrugated cardboard should be placed between the paintings or other flat objects and the truck pads as protection from grit. Equalization of the floor load may be obtained by placing heavier objects on the side of the van which travels the center of the road. Objects should be tied down tightly enough to prevent transmission of vibration but not so tight as to damage the art work. For long-distance and partial load hauling, the items should be packed as described in Chapter X.

SHIPMENT BY RAILWAY EXPRESS AGENCY, INCORPORATED

Railway Express transit of an object should be shipped on the Fine Arts Bill of Lading which implies a certain measure of special handling. Ordinary freight is less expensive but presents more hazards as less than carload lots are subjected to much handling and possibly the elements.

The Fine Arts Bill of Lading form of shipment originally was a warranty in the policy drawn to insure loans in transit to the Masterpieces of Art exhibition at the New York World's Fair: "It is, however, warranted that not less than $500.00 value shall be declared on each shipment via the Railway Express Agency, Inc., on other carriers, and that Fine Arts Bill of Lading, wherever possible, shall be obtained on such shipments." (Safeguarding Works of Art, 1948). No such specification appears in the standard transit policy.

The union special contract reads: "Special contract for the transportation of carvings, ceramics (pottery and porcelain of all kinds), chinaware, cloisonne, champleve, glass photographic color plates, glass halftone screens, glass panels, carved or etched, glassware, N.O.S., jade ornaments other than jewelry, paintings, pastels, pictures, sculpture, statuary and wax figures, of a value over $550.00." (Safeguarding Works of Art, 1948).

Above the fifty dollars minimum coverage allowed in the transit rate, charges for additional coverage are computed according to a sliding scale on a weight-plus-valuation basis. This becomes double insurance if the shipper is also protected by a conventional transportation floater policy. Railway Express Agency's responsibility is rather limited in air transit, unless additional charges are paid.

MARKING

Marking the crate properly is of great importance. "Fragile," "Handle with Care," "Art Work," or "This End Up" stenciled on the crate offers some assurance that the items will be handled properly.

CHAPTER XI

Insurance

Most Unions can avail themselves of their college insurance programs. It is important that the person in charge of such insurance appreciates the magnitude and scope of the exhibit program.

In the interests of the union and the college, it is important that a very specific insurance program be established to assure proper and economical coverage.

FORMULATING THE PROGRAM

There are many losses to which the union may be exposed such as physical damage to works of art in its own physical plant, on exhibition elsewhere, or in transit; and such hazards as fire, theft, water damage, or malicious mischief. There are liabilities to persons as well as damage to property which are inherent in the operation of the institution. Insurance is an adjunct to minimizing these losses through preventive and protective measures.

It first must be determined which risks are to be assumed by the union (self-insured) and which risks can and should be transferred to an insurance company. In general, all major liability risks should be insured as well as those risks which accrue to works of art in transit or on exhibition elsewhere. Insuring against the hazards of possible dishonesty and fraud is both practical and sensible.

ARRANGMENT OF THE POLICY

The validity of any insurance policy depends in part upon whether the insured has an insurable interest in the property covered. This does not mean that the insured must have outright ownership of the goods in question, but it does mean that his relationship to the property or a responsibility which he has assumed for it is such that damage might directly damnify him.

The union should have a policy which will insure the property of others which it has in its possession either for examination or loan exhibitions. It should also insure in transit all objects submitted on approval for loan as well as those offered for gift. Instructions should be obtained from the owner before a transit risk commences but the policy should be so written that all shipments involving the responsibility of the union are automatically covered whether or not notice is given to the insurer.

MORAL HAZARDS

All physical and moral hazards must be discussed thoroughly prior to actualizing the insurance contract, as oversight and negligence at this stage can void the policy. The union must not be so naive concerning the existence of dishonesty and fraud on the part of some that it suffer forfeiture of its' insurance. Carelessness and indifference of employees as well as the borrower's attitude are all the responsibility of the insured and must be included in the coverage as moral hazards.

Damages from possible vandalism, structural deficiencies, and unfavorable environmental conditions should be guarded against as a matter of course, but frequently are overlooked through ignorance or negligence, rendering them a moral hazard.

POINTS TO KNOW

From the beginning, it is important to determine who evaluates the cost of the object if it is obtained as a gift rather than as a purchase. The identity of the appraiser at the time of loss (as opposed to the original purchase price) must be determined before the counteraction is executed. Competent packer warranties, time agreement for notification of loss or damage, and determination of what coverage is necessary on breakage and war risk should be included in the contract. The latter two should be excluded whenever feasible to reduce cost.

Warranties are basically of two types -- affirmative and promissory. Representations upon which actual issuance of the policy is conditioned are affirmative. Agreements to be carried out while the policy is in effect are promissory. An example of an affirmative warranty would be as the ten year warranty on a glass fly rod against breakage or unraveling for the specified time. The conditions are predetermined and met simply by purchasing the rod. No specified conditions must be met during the ten years to keep the warranty in effect. The promissory warranty is like the five year or 50,000 mile warranty of some automobiles in that certain conditions must be met during the specified period in order to keep the warranty in effect. Misrepresentation of either or both render the contract null and void.

Subrogation is defined as: "The substitution of one for another as creditor, the new creditor succeeding to the rights of the former." When the insurer has paid a damage claim, he succeeds by law to all rights of the insured to take action against a third party who was responsible for the loss. Thus, the insured may not waive the responsibility for loss to this person unless the consent of the insurer is received.

Assuming that the scope of the claim is restricted to the more serious damages, a reduction in premium may be obtained through the inclusion of a deductible clause such as is found in automobile policies.

TRANSIT INSURANCE

Of the two basic types of transit insurance on Inland Marine Policy forms, one covers individual trips while the other may be written on an annual floater basis, at a flat premium, under which no reports of shipment are required and the method of conveyence is left to the discretion of the shipper.

The types of exposure covered may include only specific perils or they may cover all risks with only minor exclusions. The extent of insurance may be determined somewhat by liability regulations of city, state and national agencies controlling common carriers.

Disadvantages in using carrier insurance exclusively as opposed to transit should be considered before relying on it to any great extent. For instance, the carrier's liability is limited by either the bill of lading or the amount of coverage and by the insuring conditions of any policy which he may carry. Underwriters insuring a carrier have less interest in a shipper than in a direct assured. Compliance with the variations in carrier contracts can be a nuisance.

It should be remembered that shipping with one carrier does not assure the shipper that other carriers will not be involved.

Air-freight transit coverage should be included in a floater-type policy wherever feasible.

REINSTATEMENT

Once a claim has been paid under a given policy, the extent of coverage provided by the policy is reduced by the amount of the settlement, and the unused portion of the premium is negated. Since it is possible, at the time the policy is activated, to insure recovery of the unused premium, such action is usually advisable, and should be carried out through the university agent.

Appendix

EXHIBIT A

A Brief Alphabetical Directory of Exhibit Sources

American Color Print Society
728 East Dorest Street
Philadelphia 19, Pa.

American Crayon Company
Sandusky, Ohio

American Federation of Arts
1083 Fifth Avenue
New York 28, New York

American Friends of the Middle East
1607 New Hampshire Avenue
Washington, D. C.

American Institute of Graphic Arts
13 East 67th Street
New York 21, New York

Architectural Graphics Association
116 Borgham Road
William, Connecticut

Art Museum
Detroit, Michigan

Asia Society
112 East 64th Street
New York 21, New York

Associated American Artists Galleries
711 Fifth Avenue
New York 22, New York

George Binet Print Collection
Brimfield, Massachusetts

Margaret Brown Gallery
280-282 Dartmouth Street
Boston 16, Massachusetts

Carlebach Gallery
927 Third Avenue
New York 22, New York

Chicago Tribune
Public Service Office, Exhibits Bureau
33 West Madison
Chicago, Illinois

Cleveland Museum of Art
11150 East Blvd.
Cleveland 6, Ohio

Cleveland Textile Club
Cleveland Museum of Art
11150 East Blvd.
Cleveland 6, Ohio

College Art Service
Howard University
Washington, D. C.

Color Print Society
215 Fourth Avenue
New York 3, New York

Container Corporation of America
38 South Dearborn Street
Chicago 3, Illinois

Corning Museum of Glass, The
Corning Glass Center
Corning, New York

Cranbrook Academy of Art
Bloomfield Hills, Michigan

Currier and Ives Lithographs
Travellers Insurance Company
Hartford, Conn.

Curtis Publishing Company
Independence Square
Philadelphia 5, Pa.

Delaware Art Center
Wilmington Society of the Fine Arts
Park Drive and Woodlawn Avenue
Wilmington, Delaware

Ivan Domitri
230 Park Avenue
New York 17, New York

Encyclopedia Britannica
National Press Photographers Assn.
425 North Michigan Avenue
Chicago 11, Illinois

Michael M. Engel Association
460 West 34th Street
New York 1, New York

Fine Arts Associates
41 East 57th Street
New York 22, New York

Florida Artists Group
P. O. Box 1907
Sarasota, Florida

Foundation for Advancement and Letters
25 Pershing Road
Englewood, New Jersey

Allan Frumkin Gallery
152 East Superior Street
Chicago, Illinois

German Expressionist Paintings
Morton May, President
May Company
St. Louis, Missouri

Solomon R. Guggenheim Museum
1071 Fifth Avenue
New York 28, New York

Hallmark Cards, Inc.
Kansas City 41, Missouri

Illinois Institute of Technology
Institute of Design
632 North Dearborn Street
Chicago 10, Illinois

Immaculate Heart College
Department of Fine Arts
5515 Franklin Avenue
Los Angeles 28, California

Institute of Contemporary Art
138 Newbury Street
Boston 16, Massachusetts

International Artists Group
Philadelphia, Pa.

I.B.M. Corporation
590 Madison Avenue
New York, New York

Japan Society of America
Savoy Plaza
New York 22, New York

Kansas State Federation of Art
Kansas State College
Manhattan, Kansas

Kilbride - Bradley Art Gallery
68 South 10th Street
Minneapolis 3, Minnesota

Korean Embassy
2322 Massachusetts Avenue
Washington, D. C.

Kraushaar Galleries
32 East 57th Street
New York 22, New York

Lee Gallery
Newton, Connecticut

The Metropolitan Museum of Art
New York 28, New York

Midtown Galleries
17 East 57th Street
New York 22, New York

Midwest Designer - Craftsmen
5715 South Ada Street
Chicago 36, Illinois

Mirski Gallery
166 Newbury Street
Boston, Massachusetts

Munson, Williams, Proctor Institute
312-318 Genesee Street
Utica 4, New York

Museum of Modern Art
11 West 53rd Street
New York 19, New York

National Collection of Fine Arts
Smithsonian Institute
Washington 25, D. C.

National Gallery of Art
Washington 25, D. C.

National Sculpture Society
1083 Fifth Avenue
New York 28, New York

National Serigraph Society
38 West 57th Street
New York 19, New York

Netherlands Information Service, The
Midwestern Division
Netherlands Museum
Holland, Michigan

New Britain Art Institute
New Britain, Conn.

Ohio Watercolor Society
72 Chittenden Avenue
Columbus 1, Ohio

Olsen Foundation
P. O. Box 1812
Bridgeport, Conn.

Philadelphia Museum of Art
26th Street and the Parkway
Philadelphia, Pa.

San Francisco Museum of Art
Civic Center
San Francisco 2, California

Sierra Club, Eugene Oregon Chapter
Eugene, Oregon

Smithsonian Institution
Washington, D. C.

Virginia Museum of Fine Arts
Boulevard and Grove Avenue
Richmond, Virginia

Walker Art Center
Minneapolis, Minnesota

Western Association of Art Museums
1807 38th Avenue East
Seattle 2, Washington

EXHIBIT B

PRINCIPAL HAZARDS TO WORKS OF ART AND THEIR CHARACTERISTIC EFFECTS*

Mechanical violence - abrasion, puncture, fracture, disintegration.
Extreme heat - charring, combustion, cracking, checking, warping, swelling, mold.
Sudden changes of temperature and humidity - warping, checking, cracking, structural weakness.
Dirt - permanent disfigurement, accelerated decay.
Air-tight enclosure - water from condensation, mold.

TYPES OF OBJECTS	HAZARDS TO WHICH THEY ARE PARTICULARLY SUSCEPTIBLE
Bronze (corroded)	Water and dampness. Air-tight enclosure.
Ceramics	Mechanical violence. Extreme heat. Sudden changes in temperature.
Enamels and Lacquers	Mechanical violence. Extreme heat. Sudden changes in temperature. Lacquers require moisture.
Fabrics (including painted canvas)	Mechanical violence. Extreme heat. Water and dampness. Dirt. Air-tight enclosure.
Glass	Mechanical violence. Extreme heat. Sudden changes of temperature.
Glued Objects	Mechanical violence. Extreme heat. Water and dampness. Sudden changes of temperature. Air-tight enclosure.
Iron and Steel	Water and dampness.
Silver	Mechanical violence. Extreme heat. (Acid gases, especially sulphurous, cause tarnish.)
Ivory and Bone	Mechanical violence. Extreme heat. Sudden changes of temperature.
Lead and Pewter	Mechanical violence. Extreme heat.
Leather	Mechanical violence. Extreme heat. Air-tight enclosure.

*Prepared by Murray Pease, Conservator, Conservation Department, The Metropolitan Museum of Art, New York, New York.

TYPES OF OBJECTS	HAZARDS TO WHICH THEY ARE PARTICULARLY SUSCEPTIBLE
Paint (refer also to materials of support)	Mechanical violence. Extreme heat. Water and dampness (tempera and water-color). Air-tight enclosure.
Paper (including books)	Mechanical violence. Extreme heat. Water and dampness. Dirt. Air-tight enclosure.
Pastel	Mechanical violence. Extreme heat. Water and dampness. Dirt. Air-tight enclosure.
Plaster	Mechanical violence. Extreme heat. Water dampness. Dirt.
Stone (especially-alabaster, limestone, marble and sandstone)	Extreme heat. Dirt.
Vellum or parchment	Mechanical violence. Extreme heat. Water and dampness. Dirt. Air-tight enclosure.
Wood	Extreme heat. Water and dampness. Sudden changes of temperature. Air-tight enclosure.

EXHIBIT C

INCOMING SHIPPING REPORT

Number of Boxes _____ Date _____

Received from - Name _____
Street _____
City and State _____

Shipped Via _____ Prepaid _____ Collect _____

Value Declared _____ Shipping Charges _____

Material Received _____

Remarks _____

Signed _____

EXHIBIT D-1

SAN FRANCISCO MUSEUM OF ART, CIVIC CENTER, SAN FRANCISCO 2, CALIF., EXHIBITION LOAN INFORMATION

Date _____

Exhibition: _____
Inclusive dates: _____

Description of work of art

1. Name of artists: _____
2. Title: _____
3. Medium: _____
4. Size: height: _____ width: _____ (inches)
5. Signature and date of work, if known: _____
6. Price of work: _____
7. Insurance: _____

Data for labels

1. Please indicate which credit line is appropriate:
   _____ Lent by the artist
   _____ Lent by _____ (give gallery)
   _____ Lent by _____ (give collector or private owner)
   _____ Lent anonymously
2. Is permission granted for reproduction in catalog and publicity?
   Yes _____ No _____
3. Do you have an 8x10" glossy photograph available? _____

Signature of lender: _____

Address: _____

EXHIBIT D-2

SAN FRANCISCO MUSEUM OF ART, CIVIC CENTER, SAN FRANCISCO 2, CALIF., EXHIBITION LOAN INFORMATION

Date _____

Exhibition: _____
Inclusive dates: _____

Description of work of art

1. Name of artist: _____
2. Title: _____
3. Medium: _____
4. Size: height: _____ width: _____ (inches)
5. Signature and date of execution, if known: _____

Data for catalog

1. Lender's name for catalog: _____
2. Is permission granted for reproduction in catalog and publicity?
   a. Yes_____ b. No_____
3. Do you have an 8x10" glossy photograph available?
   a. Yes_____ b. No_____

Shipping and Insurance

1. At what address should the object be picked up? _____
2. To what address should it be returned? _____
3. Insurance valuation: $_____
   a. Do you prefer to maintain your own insurance? _____
   b. Would you prefer that we carry insurance during the transit and exhibition? _____

Signature of lender: _____

Address: _____

EXHIBIT E

BOX LIST

Exhibition _____

Shipped Via _____ Prepaid _____ Collect _____

Received from - Name _____

Street _____

City and State _____

Contents

Box No. _____

Date _____ Signed _____

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Association of College Unions-International

The Association was founded in 1914; it is one of the oldest intercollegiate educational organizations. Its purpose is to provide an opportunity for unions to join in studying and improving their services, and to assist in the development of new college unions.

The Association membership numbers approximately 650 colleges and universities, including junior colleges, in the United States, Canada, England, Australia, New Zealand, Japan, Taiwan, the Philippines, and Puerto Rico. Included are many "Houses", "Halls", and "Centers" which serve as community centers for the campus, whether they be found at co-educational, men's, or women's colleges. It is not necessary to have a building to be an Association member.

Regional Representatives from 15 geographical areas of the United States and Canada assist in the general development of the Association, advise on matters of policy, and arrange for regional conferences in the fall which emphasize both student and staff participation.

An international conference is held annually for staff members.

A central headquarters, information service, and employment service are maintained at Willard Straight Hall, Cornell University, Ithaca, N. Y. Copies of all Association publications may be obtained from this office. Also on file are copies of surveys and studies made on many aspects of union operation.

The standing committees of the Association foster studies and programs concerned with the arts, recreation, junior colleges, international relations, public relations, professional development, research, joint efforts with other educational associations, and special projects.