

Collection Managers Committee

# NEWSLETTER

FALL 1999

## MINUTES

### Annual Business Meeting

March 29, 1999

Fort Worth, Texas

Submitted by Heather Lammers, Secretary

#### 1. Welcome

Sally Baulch-Rhoden opened the meeting with a thank you for coming to the CMC Annual Meeting. More than 50 members and other interested people were in attendance.

#### 2. 1998-99 Business Reports to the Membership

##### A. Secretary's Report - Heather Lammers

Minutes from the April 1, 1998 meeting were approved as written. Motion: Reba Jones.

##### B. Treasurer's Report - Sally Baulch-Rhoden

Sally Baulch-Rhoden reminded members that Shiela Thornton had resigned as treasurer due to a move and career change. Sally also reviewed the 1998-99 balance sheet and reminded lapsed members to send in their dues. They are due every December and STILL a bargain at only \$10! Motion to accept the balance sheet: Judy Shofner.

##### C. Vice-Chair's Report - Gabriela Truly

Gabriela Truly reviewed both the workshops that took place in 1998-99 as well as those scheduled for the upcoming year. In honor of Gabby's fourth year as vice-chair, Sally presented her with a small token.

##### D. Officer-at-Large Report - Kathy Roland

Kathy Roland reported that she needs material for the next issue of the newsletter by May 1st, and that she looks forward to another term as editor.

##### E. Chair's Report - Sally Baulch-Rhoden

Sally thanked everyone who participated in the pre-conference workshop, *Binding Words*, and reminded everyone to take this opportunity to meet the environmental monitoring kit-keepers. Sally also discussed the results of last year's members' questionnaires, which resulted in a lot of good ideas for workshops and projects. Sally accepted volunteers to research some of the ideas further. Discussion followed about hosting some workshops regionally so that more members from various parts of the state could attend. This would be especially helpful for sessions like the photography workshop that filled up quickly and could only accommodate a small number of attendees. Sally recognized the recipients of CMC's travel scholarships: Joan Barborak from the Hertzberg Circus Collection, Kandy Taylor-Hille from the Fulton Mansion, Amy Fulkerson from the Witte Museum, and Julie Robertson from the San Angelo Museum of Fine Art.

(Continued on page 5)

## Touching Stuff....a review of the June CMC workshop by Lisa Rebori

Fifteen CMC members gathered in Houston June 28th to participate in "Touch My Stuff" - the first CMC workshop designed to: (1) provide a 'brush-up' on the basics of handling, and (2) see how someone else has organized a large project and (3) provide an opportunity to lend professional assistance to a colleague in need!

Kathleen Koonce, Registrar at The Harris County Heritage Society has been working to move the Society's collection storage to a new off-site facility. CMC members joined her for a day to help unpack, inventory and re-shelve a very large collection of historic toys....this was not all play!

The day began with a review of handling methods and materials by objects conservator Martha Simpson-Grant. She addressed the importance of planning a move in addition to actually moving objects: gathering supplies, developing a strategy, remembering the general rules of handling and then she discussed the special considerations for moving paintings, works on paper, photographs, books, textiles, ceramics and glass, stone and metals. Special consideration was given to furniture, multi-media objects, ethnographic and natural history collections. Afterwards, teams of two began putting their combined experience and energies to work - the end product: 29 large 'dish pac' boxes were emptied and over 500 artifacts were unpacked, inventoried, and re-shelved in one day! This represented a total of 95 hours of labor - over 2 1/2 full-time work weeks. (Think about the last time you had 2 1/2 uninterrupted weeks to complete a project). The day concluded with a very nice reception hosted by the director, Mrs. Jane Ellen Cable, and a private tour of the historic homes which make up the public galleries of the Heritage Society.



This CMC workshop provided not only professional instruction, but helped a colleague, and allowed participants to see first hand, and gain an appreciation for the depth of the Heritage Society's collections. CMC believes in resource sharing; sharing expertise and information about collections!

Do you have a project which could benefit from the helping hands of your colleagues? Please send proposals to Kandy Taylor-Hille, Sebastopol State Historic Site, P.O. Box 900, Seguin, TX 78155 or Sally Baulch-Rhoden, Texas Memorial Museum, 2400 Trinity, Austin, TX 78705-5730.

Suggested source for multi-purpose gloves:

\*N-Dex Non-Latex Gloves (Nitrile), Mfg. by Best, a division of Tillotson Company

Available from

Conservation Support Systems, P.O. Box 91746, Santa Barbara, CA 93190  
tel. 800.482.6299, fax 805.682.2064, [www.silcom.com/~css](http://www.silcom.com/~css)

\* Do not confuse N-Dex gloves with other nitril type gloves which are usually thicker and designed for working with chemicals. They do not offer the dexterity of the N-Dex gloves.

Latex and vinyl gloves are also available from local medical supply companies.

## **UPCOMING WORKSHOPS**

### **DO I STILL NEED NAIL POLISH II**

Numbering objects in the new millennium. Hosted by the Star of the Republic Museum, Washington-on-the-Brazos, Texas. Monday, October 4, 1999, 9:30 am - 4:00 pm. Presenter: Milly Walker, Curator of Collections, Dr. Pepper Museum and Free Enterprise Institute. Don't forget to send in your registration form (sent under separate cover) by Sept. 20th.

### **DOES IT NEED CONSERVATION OR JUST PREVENTIVE MAINTENANCE?**

Hosted by Perry Houston and Associates, Fort Worth, Texas. Monday, January 24, 2000. Presenter: Helen Houpp, Paintings conservator. Watch the mail for further details.

## **NOTICE**

The Accreditation and Review Council (ARC) has scheduled a training session for field reviewers on November 11 and 12, 1999 at Texas A&M University. The ARC is a unit of the Council of Texas Archeologists. The ARC provides an accreditation program for all institutions housing or wishing to house archaeological collections in Texas. Field reviewers with collection-based backgrounds are needed to conduct on-site reviews. Potential field reviewers are required to go through the two day training session.

If interested in attending this session or wanting information on the ARC accreditation program, please contact: Susan Baxevanis, Collections Manager, Museum of Texas Tech University, Box 43191, Lubbock, Texas, 79409-3191, phone: 806-742-2479 or e-mail: mxseb@ttacs.ttu.edu.

## **Kit Keepers**

### **South East Texas Museum Association (SETMA)**

Carolyn Spears, Curator  
Stone Ft. Museum  
P.O. Box 6075, SFASU  
Nacogdoches, Texas 75962  
tel. 409.468.2408  
fax. 409.468.1001  
f\_spearsca@titan.sfasu.edu

### **Central Texas Museum Association (CTMA)**

Melinda Herzog, Curator  
Gov. Bill & Vera Daniel Historic Village  
P.O. Box 97154  
Waco, Texas 76798-7154  
tel. 254.710.1160 (Main office)  
tel. 254.710.4624 (Melinda's office)  
fax. 254.710.1173 (C/o Strecker)  
Melinda\_Herzog@baylor.edu

### **North Texas Museum Association (NTMA)**

Leishawn Spotted-Bear  
Assistant Collections Manager/Science  
Fort Worth Museum of Science & History  
1501 Montgomery Street  
Fort Worth, Texas 76107-3079  
tel. 817.255.9323  
fax. 817.732.7635  
FWMSH@METRONET.COM

### **Panhandle-Plains Museum Association (PMA)**

Richard Trela  
Director, Conservation Center  
Panhandle-Plains Historical Museum  
WTAMU Box 967  
Canyon, Texas 79016  
tel. 806.651.2241  
fax. 806.651.2250  
(e-mail temp. out of order)

### **Permian Basin Museum Association (PBMA)**

Letha Hooper, Collections Manager  
Ellen Noel Art Museum  
4909 E. University  
Odessa, Texas 79762  
tel. 915.362.6071  
fax. 915.368.9226

### **Museum Association of South Texas (MAST)**

Kandy Taylor-Hille, Curator  
Fulton Mansion SHP  
P.O. Box 1859  
Fulton, Texas 78358  
tel. 512.729.0386  
fax. 512.729.6581  
curatorfm@juno.com



# International Foundation for Cultural Property Protection First Annual International Conference

## *Protecting Our National Treasures*

The IFCPP will present its first annual conference **November 4-6, 1999** in Denver at the Denver Airport Marriott Gateway Park. The conference will offer some unique opportunities for members and potential members to avail themselves of the association's educational and technological resources.

The emphasis of the event is on outstanding networking opportunities for officers, managers, supervisors and administrators responsible for the protection of our cultural properties, **and** the presentation of the first *professional certification program* available for cultural property professionals. Selected exhibitors will demonstrate state of the art technology and services.

Conference attendees can achieve certification as **Certified Institutional Protection Specialist** or **Certified Institutional Protection Manager**. Cost is only \$45 and \$65, respectively. Instructors and presenters are all nationally recognized authorities in the areas of comprehensive institutional protection, violence prevention, loss prevention, collections protection, emergency preparedness, electronic countermeasures, gangs and subversive groups, legal consideration, litigation avoidance, conflict resolution, confrontation management and much more.

We've chosen a comfortable, casual setting with ample time to meet old friends and make new ones. The location is central with scenic surroundings and a large variety of attractions nearby. Special lodging rates have been negotiated to ensure an economical stay. Best of all, we're making the conference the **most affordable** event of its kind. Registration fees are only \$235 for members (\$280 for non-members) after August 1.

Fees cover attendance to all educational sessions, breakfasts, lunches, an opening reception, an excursion to Colorado's mountain casinos, passes to area cultural attractions and a tour of the Denver Zoo and Denver Museum of Natural History. Please feel free to visit our web site at, [www.ifcpp.com](http://www.ifcpp.com), or for more information and registration forms, please contact:

IFCPP Conference Coordinator

P.O. Drawer 1148, Dillon, CO 80435

(800) 257-6717

(303) 322-9667

[rob@ifcpp.com](mailto:rob@ifcpp.com)

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## TEXAS MEMORIAL MUSEUM CONSERVATION NOTES INSERT

The Texas Memorial Museum and Sally Baulch-Rhoden have generously donated copies of the Texas Memorial Museum's January 1996 issue of *Conservation Notes*, "Boxing Up Your Collections: How Safe Are They?" by Gail Bailey. See insert.



## MOUNTAIN PLAINS MUSEUM ASSOCIATION ANNUAL MEETING

The Mountain Plains Museum Association will meet with the New Mexico Association of Museums in Santa Fe, New Mexico, October 12 - 16, 1999. Meetings will be held in the Sweeney Convention Center, and housing is being handled by Santa Fe Convention and Visitors Bureau.

The Registrars Committee is planning another Helping Hands Day October 13. Registrars will assist museums in Santa Fe and Taos on projects that can be completed in one day.

Programs presented by or of special interest to Collection Managers and Registrars are presented below.

**"Back to the Basics: Part 1 - Environmental Tutorial and Part 2 - Storage Materials and Strategies"**  
Christine Young, Conservator of Paper and Photographs.

**"Enhancing Research & Interpretive Accessibility of Archaeological Collections through a computerized database"** Susan Thomas, Anasazi Heritage Center.

**"Storage on a Shoestring"** Roberta Jones-Wallace, Montana Historical Society.

**"Managing Multiple Priorities: If the Hat fits, Wear it"** Paula Meadows, Denver Museum of Natural History.

**"Weaving the Web of History: The Fears and Triumphs of the Virtual Collection on the World-Wide Web"** Dave Ryan, Colorado Springs Museum.

**"Collections Care: How Professional Are Your Practices?"** Bill Allen, Henderson Phillips Fine Arts.

**"Showing Off Your Back Sides: Museums and Behind the Scenes Programming"** Diane Dittimore, Arizona State Museum.

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*(Continued from page 1)*

The results of the election of new officers for CMC are:

Kandy Taylor-Hille, Vice-Chair

Rachel Mauldin, Secretary

Kathy Roland, Officer At-Large

Sally announced that Megan Bryant has agreed to fill the rest of the treasurer's term.

### 3. Other Business

Reba Jones reminded everyone about the upcoming Mountain-Plains Museum Association Annual Meeting in Santa Fe this fall and described some of the sessions to be sponsored by the Registrars' Committee of MPMA.

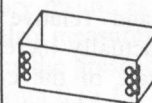
Gabriela Truly described discussions that stemmed from the pre-conference workshop about Texas' need for an anti-seizure law, especially in light of what happened with the Rauschenberg exhibition at the Menil Collection. A resolution on this issue, based on the similar New York statute, is already being prepared for the Texas legislature, but the committee agreed the existing wording was inadequate and needed some clarification. Gabriela moved that the CMC prepare a resolution to be sent via TAM to the Texas legislature on this issue and the motion was approved.

# Conservation Notes

An occasional publication of the Materials Conservation Laboratory  
Texas Memorial Museum, The University of Texas at Austin

No. 20 January 1996

STORAGE BOXES



## Boxing Up Your Collections: How Safe Are They?

by Gail Bailey

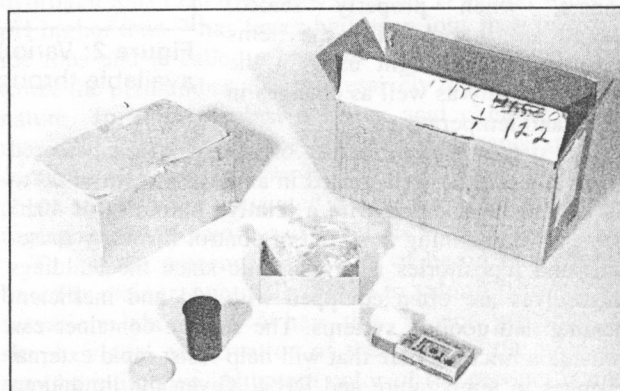
### Introduction

All organic materials are subject to decomposition over time. It is the curator's responsibility to retard the process of decomposition as best he or she can. This will ensure that the museum, library, or archival collections being stored will be available to researchers as long as possible. Because containers and boxes used for the storage of collections are manufactured from a variety of materials, it is essential that the containers themselves do not lead to deterioration of the item they are designed to protect. Proper storage containers provide the first defense against both intrinsic and extrinsic conditions that affect the deterioration of collections.

### Intrinsic and Extrinsic Factors That Affect Storage Boxes and Their Contents

Intrinsic factors that affect the organic materials used in the manufacture of storage boxes consist of the chemical and physical properties of each product and the reactions among these properties over time. To ensure a long life, the organic materials in paper-based containers are often manufactured of high-quality fibers (i.e., cellulose) without alum-rosin (i.e., acid) sizing. Many manufacturers and suppliers refer to the "acid-free" quality of their product, which means the paper-based material was milled with cellulose fibers and no alum-rosin sizing. But there are so-called acid-free products that are actually acidic, and the term "acid free" does not signify the presence or absence of lignin in the product (see Figure 1). Lignin is a product found naturally in wood; by not removing it, paper manufacturers increase their paper yield. The degradation of lignin is catalyzed by ultraviolet (UV) light; lignin can break down over time to yield many acids and peroxides that can drastically alter materials, especially photographic materials or textiles. "Acid free" can also mean that the paper may have been coated with calcium carbonate (i.e., buffered) to cover up the acidic or lignin-paper interior. Over time, the calcium carbonate reacts with the acidic interior to neutralize it, chemically breaking down the calcium carbonate. Because manufacturers can claim their product is acid free by buffering the paper, it is essential to know if the interior paper is lignin free to ensure this storage container will not cause a potential problem over time.<sup>1</sup>

Extrinsic environmental factors that influence the longevity of the container are relative to the prevailing climate of the region and to the specific physical char-



**Figure 1:** Acidic boxes and poor-quality materials deteriorate over time and should not be used with museum and archival collections.

acteristic of the storage facility. For example, in the southern United States, humidity is a major contributing factor to the deterioration of materials. In desert environments, the abrasive nature of dirt can be a special problem. Agents influencing the deterioration of materials present in all areas include radiation from UV or unnecessary visible light; incorrect or fluctuating temperature; fire; incorrect range of relative humidity (RH%); contaminants such as dust, smoke, salts, acids, or air pollutants; fungi; pests; water; people; various environmental disasters; and the interactive effects of these agents.<sup>2</sup>

The environmental conditions of the storage facility itself will also influence the longevity of the storage containers. A cold environment can help preserve many organic materials for a far greater time. As archaeologists have often found, organic materials can be remarkably well preserved in arctic regions because of the cold stable environment. But frozen conditions are not the ideal for most museum or archival collections. Maintenance of constant environmental conditions within professionally acceptable ranges for the materials being stored, coupled with an acceptable working environment for people, is the best compromise. The same can be said for relative humidity: high levels can promote mold growth, while low humidity can decrease the necessary moisture content within the item and cause cracking, curled edges, or other problems. This is especially true for photographic materials. A controlled environment that maintains a constant temperature of 60 to 70 degrees Fahrenheit and a relative humidity of 40 percent will slow the deterioration of most organic materials and

*Gail Bailey is an archivist at the Texas Archeological Research Laboratory in Austin, Texas.*



also prolong the lifetime of the storage containers. A storage facility that has widely fluctuating temperature and relative humidity levels may actually increase the deterioration rate of the containers and the items they house. Items exposed to UV light or direct sunlight will also be more affected as opposed to items stored in the dark. The storage containers, when properly sealed, should aid in protecting the items from sources of light used in the storage facility as well as changes in RH% and temperature.<sup>3</sup>

As stated earlier, most organic materials stored archivally will be well treated in an environment of 60 to 70 degrees Fahrenheit with a relative humidity of 40±5 percent. Maintaining this kind of control for many museums and repositories is problematic since the buildings themselves are often equipped with old and inefficient heating and cooling systems. The storage container can provide a microclimate that will help resist rapid external changes in temperature and RH%. Given the limitations of the storage facility, budget, staff, and time, the curator must take into account the condition and environment of the storage facility available for specific materials and then choose the appropriate storage containers to ensure the longest possible lives of both the container and the enclosed items (see Figure 2).

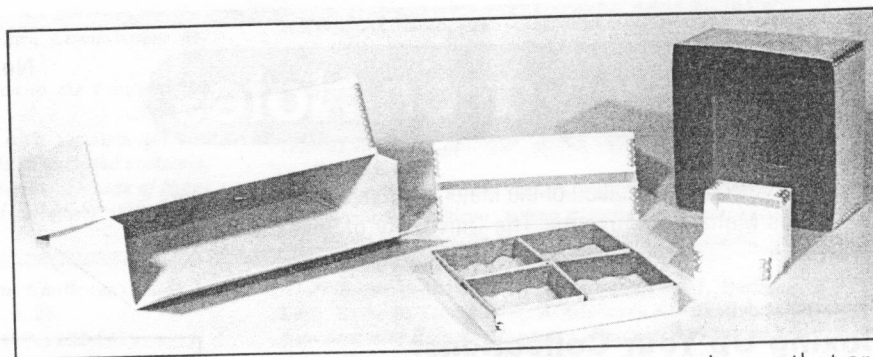
Consideration of the material to be stored is also a factor in determining the type of box appropriate for the item's long-term survival (see Figure 3). The depth, width, and internal design of boxes vary depending on the shape of the object or objects to be housed. Box shapes include the clamshell box, phase box, two-part or telescope box, drop-front box, divided compartments within, and many more. Choice of boxes should be based on the specific materials to be housed.<sup>4</sup> Boxes can also be adapted with padding or additional compartments, depending on the particular needs of the objects.

### What to Ask for When Ordering Supplies

Archivists, curators, collections managers, and certainly conservators are increasing in number and are spreading the word regarding storage conditions and preservation issues. Manufacturers and suppliers are beginning to comply with these consumers' demands for new, improved products and information regarding the construction of the products. Suppliers need to address issues of preservation and quality control to maintain their standing in the market. Many are targeting the educated consumer by including more detailed product information in their catalogs as well as conservation tips for use of their products. This trend should continue as consumers demand better products and more specific information on the products.

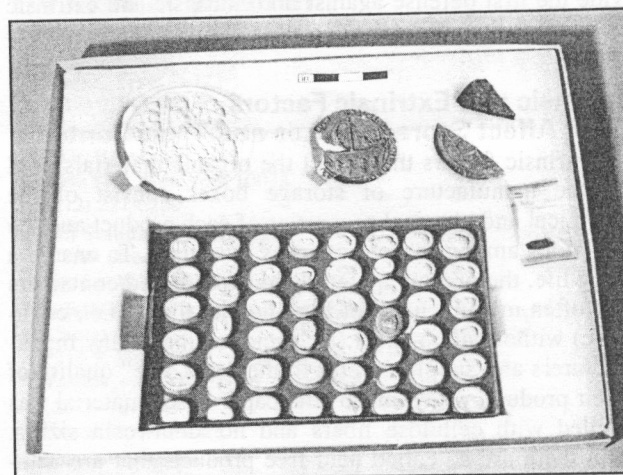
The following questions should be asked of vendors/suppliers to better understand their company and their dedication to providing quality products:

- (1) Does your company have a conservator on staff?
- (2) How do you guarantee that you will receive the product specified from the paper manufacturer?



**Figure 2:** Various types of acceptable acid-free storage boxes that are available through vendors.

- (3) What institute tests the individual "runs" of paper from the manufacturer, and does each "run" get tested?
  - (4) Once the product is assembled, does your company or an independent institute conduct testing on the whole product to measure strength, longevity, and durability?
  - (5) Does your company have written policies and procedures to determine quality of the product received and the product sold?
  - (6) What would you recommend to ensure that I receive a quality product that is acid free and lignin free?
- These questions may be difficult for the vendor to an-



**Figure 3:** For storing a wide range of items, standard-size boxes can be adapted by using archival packing materials. This is one example of using this technique.

swer but, as consumers, we need to encourage vendors to provide this information.

Especially when ordering large quantities, the consumer should ask about the specific product and its component parts, such as whether it is constructed of acidic paper that has a buffered lining. Also, the consumer should request the independent institute's testing results for the specific run of paper from which the product is made. The testing results will ensure the product meets the particular requirements. If the run was not tested, the consumer can always request that the order be assembled from a tested run or the consumer can use a different vendor. Since errors can occur at the manufacturing or the assembly stage, it is always a good idea to ask specific questions regarding your individual order.



## Testing to Verify Quality

Testing storage containers for their permanence and durability relies on identifying the chemical and physical properties of the product and the reaction of these properties in the environment over time. Tests include a fiber analysis to determine the type of raw material used and the length and thickness of fibers, pulping process, chemical treatments and additives to the pulp, pH testing, accelerated aging tests, and durability tests. Standards have been developed by the American National Standards Institute (ANSI), the American Society for Testing and Materials (ASTM), the Technical Association of the Pulp and Paper Industry (TAPPI), and the National Information Standards Organization (NISO). These highly specialized laboratories, which conduct testing at 50 percent relative humidity and 73 degrees Fahrenheit to ensure consistency between tests,<sup>5</sup> are expensive to operate and maintain. Thus, most vendors do not conduct their own tests of paper products in-house but rely on the manufacturer or an independent source to do so.

Testing the acidic content of storage containers can be a complicated process. NISO provides information on testing the acidic content of paper products.<sup>6</sup> The British Standards Institution is another source to consult for determining the pH of paper, board, and pulp.<sup>7</sup> These tests require special laboratory apparatus and facilities and can be costly for the average repository.

There are independent laboratories that test paper products for paper manufacturers, suppliers, and consumers. The Image Permanence Institute, the Canadian Conservation Institute, and the Northeast Document Conservation Center are some of the well-known facilities. Also, Abbey Publications produces a guide to paper manufacturers<sup>8</sup> that lists the types of paper products and names of the paper types, along with basic specifications.

An easy, inexpensive, but cursory check of acidity can be made with an Abbey pH pen.<sup>9</sup> For a slightly more accurate test, perform a simple litmus paper test or use a

Tri-Test pH Kit, which can be purchased through some archival supply vendors. These tests should be used only as a simple check of the paper product; the buyer should rely on qualified, independent laboratory results as discussed earlier. The Tri-Test pH Kit also measures the presence/absence of lignin and indicates the presence of alum-rosin sizing. The pH scale runs from 0 to 14, with a pH of 7 indicating neutrality. However, pH tests are only a relative measure of the hydrogen ion concentration (i.e., acid) in solutions. A pH lower than 7 has more hydrogen ions than hydroxide ions and is acidic, while a pH higher than 7 has fewer hydrogen ions than hydroxide ions and is called a basic or alkaline solution. The lower the pH number, the progressively higher the acidic nature. To guard against a heavy acid content, many manufacturers add alkaline buffers to the paper storage container. Be aware, however, that alkaline additives in paper products are not suited for storage of certain photographic and protein-based materials.<sup>10</sup>

To test the presence or amount of lignin in a paper-based container, one really needs to submit it to a conservation laboratory. When this is not possible, a simple visual examination of the color of the product may be indicative. Although color of the product is not a true test, in general the brown color of most shipping and packing containers (even acid-free products) is an indication of lignin. Likewise, brown center portions of acid-free solid or corrugated containers usually contain lignin. These same products can be bleached or lightly bleached (resulting in lighter shades of brown) and thus require additional tests to identify the presence of lignin. Other examples of paper-based products with lignin are newspapers, pizza boxes, shoe boxes, or low quality mat or mounting boards.<sup>11</sup>

When the extrinsic conditions are not controlled (such as in a large warehouse with little or no climate control), one way to protect an object is to place it in a polyethylene bag, then wrap it with non-buffered acid-free tissue, washed cotton muslin, washed sheets or towels, acid-free folder stock, acid-free mat board, or acid-free corrugated cardboard packing material before placing the object inside a buffered container. This organic material will absorb harmful chemicals arriving from the outside and buffer against harmful fluctuations in relative humidity, thereby providing a layer of protection for the item.<sup>12</sup> The Library of Congress has developed board specifications for its archival storage boxes, which are cut and assembled in-house.<sup>13</sup>

Although the price of paper has been rising recently, there has been an increase of suppliers who are offering archivally safer storage products and competitive pricing. This is encouraging for the average repository, since few have adequate budgets to ensure that all materials curated for long-term preservation will be housed in the best possible conditions. Awareness among museum and library professionals of the intrinsic and extrinsic conditions that can affect their collections, knowledge of the characteristics of storage products available, and remaining current with new developments in product manufacturing are the best guarantees for the long-term preservation of collections.

### Questions to Ask Vendors or Suppliers

- 1 Is there a conservator on staff?
- 2 How do you know you are getting a good product?
- 3 What outside institution does your testing?
- 4 Have assembled products been tested? If so, by whom?
- 5 Does your company have written policies and procedures to ensure your products are what you say they are?
- 6 How can I verify the quality of your product?

## Notes

<sup>1</sup> Conservation Resources International, Inc., *Conservation Resources General Catalogue*, spring 1993.

<sup>2</sup> Stefan Michalski, *A Systematic Approach to the Conservation (Care) of Museum Collections* (1992), p. 3.

<sup>3</sup> Adding a moisture-absorbing material such as silica gel can eliminate or reduce the fluctuation of RH inside an enclosed container. See Carolyn L. Rose and Amparo R. de Torres, eds., *Storage of Natural History Collections: Ideas and Practical Solutions* (Pittsburgh, Pa., 1992), p. 241.

<sup>4</sup> Rose and Torres, 1992.

<sup>5</sup> Carolyn Clark Morrow, *The Preservation Challenge: Guide to Conserving Library Materials*. (Boston, 1983), p. 28.

<sup>6</sup> For more information, contact NISA at 1 (800) 282-6476.

<sup>7</sup> British Standards Institution, "Aqueous extracts of paper, board

and pulp" (London, 1983).

<sup>8</sup> Ellen McCrady, editor and president of Abbey Publications, Inc., personal communication, March 21, 1995.

<sup>9</sup> Available through Abbey Publications, Inc.

<sup>10</sup> Conservation Resources International, Inc., *Conservation Resources General Catalogue*, spring 1993.

<sup>11</sup> Ibid.

<sup>12</sup> See Mibach, 1989; Mibach, n.d.; Rose and Torres, 1992.

<sup>13</sup> Deborah McKern, acting director of Preservation Directorate, Library of Congress, in a lecture for the Preservation and Conservation Studies Forum, October 1994.

<sup>14</sup> Terms presented here are from Lewis J. Bellardo and Lynn Lady Bellardo (compilers), *A Glossary for Archivists, Manuscript Curators, and Records Managers* (Chicago, 1992), and from *Conservation Resources General Catalogue*, spring 1993.

## Glossary<sup>14</sup>

**acid free** Having a pH of 7.0 or greater. Paper that is acid free at the time of manufacturing, but has not been treated with an alkaline substance capable of neutralizing acids, may become acidic through contact with acidic materials or atmospheric pollutants.

**alum-rosin sizing** An acidic chemical added during the paper-making process.

**buffering agent** An alkaline substance, such as calcium carbonate, used to counteract existing acid or the formation of acid in paper.

A buffering agent may be added to the paper in various concentrations. An alkalinity of 3 percent is generally accepted for archival use.

**calcium carbonate** A typical alkaline (base) buffering agent that, when added to paper, reacts to neutralize the acid.

**cellulose** A chain of glucose molecules bonded together to form cellulose fibers that make up many papers.

**lignin free** The absence of lignin, a very large complex organic molecule that will break down over time to yield acids or peroxides that can damage paper.

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Rose, Carolyn L., and Amparo R. de Torres, eds. 1992. *Storage of Natural History Collections: Ideas and Practical Solutions*. Pittsburgh, PA.: Society for the Preservation of Natural History Collections.

## For More Information

### Abbey Publications, Inc.

7105 Geneva  
Austin, Texas 78723  
(512) 929-3992

### American National Standards Institute

1430 Broadway  
New York, New York 10038  
(212) 227-6220

### British Standards Institution

2 Park Street  
London W1A 2BS England

### Foundation of the American Institute for Conservation

1717 K Street N.W., Suite 301  
Washington, D.C. 20006  
(202) 452-9545  
Fax: (202) 452-9328

### Library of Congress

National Preservation Program  
Washington, D.C. 20540  
(202) 287-5213

### National Information Standards Organization

P.O. Box 338  
Oxon Hill, Maryland 20750-0338  
(800) 282-6476

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## MOUNTAIN PLAINS MUSEUM ASSOCIATION ANNUAL MEETING

The Mountain Plains Museum Association will meet with the New Mexico Association of Museums in Santa Fe, New Mexico, October 12 - 16, 1999. Meetings will be held in the Sweeney Convention Center, and housing is being handled by Santa Fe Convention and Visitors Bureau.

The Registrars Committee is planning another Helping Hands Day October 13. Registrars will assist museums in Santa Fe and Taos on projects that can be completed in one day.

Programs presented by or of special interest to Collection Managers and Registrars are presented below.

**"Back to the Basics: Part 1 - Environmental Tutorial and Part 2 - Storage Materials and Strategies"** Christine Young, Conservator of Paper and Photographs.

**"Enhancing Research & Interpretive Accessibility of Archaeological Collections through a computerized database"** Susan Thomas, Anasazi Heritage Center.

**"Storage on a Shoestring"** Roberta Jones-Wallace, Montana Historical Society.

**"Managing Multiple Priorities: If the Hat fits, Wear it"** Paula Meadows, Denver Museum of Natural History.

**"Weaving the Web of History: The Fears and Triumphs of the Virtual Collection on the World-Wide Web"** Dave Ryan, Colorado Springs Museum.

**"Collections Care: How Professional Are Your Practices?"** Bill Allen, Henderson Phillips Fine Arts.

**"Showing Off Your Back Sides: Museums and Behind the Scenes Programming"** Diane Dittmore, Arizona State Museum.

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*(Continued from page 1)*

The results of the election of new officers for CMC are:

Kandy Taylor-Hille, Vice-Chair

Rachel Mauldin, Secretary

Kathy Roland, Officer At-Large

Sally announced that Megan Bryant has agreed to fill the rest of the treasurer's term.

### 3. Other Business

Reba Jones reminded everyone about the upcoming Mountain-Plains Museum Association Annual Meeting in Santa Fe this fall and described some of the sessions to be sponsored by the Registrars' Committee of MPMA.

Gabriela Truly described discussions that stemmed from the pre-conference workshop about Texas' need for an anti-seizure law, especially in light of what happened with the Rauschenberg exhibition at the Menil Collection. A resolution on this issue, based on the similar New York statute, is already being prepared for the Texas legislature, but the committee agreed the existing wording was inadequate and needed some clarification. Gabriela moved that the CMC prepare a resolution to be sent via TAM to the Texas legislature on this issue and the motion was approved.



## ANY IDEAS?

In the early 1980's, my museum bought the equivalent of 12 "museum quality" wardrobe/cabinets from a reputable steel manufacturer. Unfortunately, the cabinets were coated with white enamel and were pulled out of the ovens early to keep the color white. (Since 1990 cabinets have been painted with a safe powder coat finish.)

I have noticed a chemical smell to different degrees in each of the cabinets. Cotton rag paper inside of a few of the cabinets has turned yellow. When I contacted the company, they gave me the option of sending the cabinets back and repainting them — a rather expensive option, not to mention what I'm going to do with the objects that come out of these cabinets.

Fellow professionals...do you have any ideas for quick fixes until I can afford to replace or refinish these cabinets?

Please send ideas by e-mail ([sbaulch@mail.utexas.edu](mailto:sbaulch@mail.utexas.edu)), fax (512/471-3794) or mail (Texas Memorial Museum, 2400 Trinity, Austin, TX 78705). I'll pass on any ideas I receive.

\*Editor's note: Do you have any other problems or questions that have been plaguing your museum? If so, e-mail Kathy Roland at [hqrts@fortconcho.com](mailto:hqrts@fortconcho.com) or fax (915) 657-4540 or write me at Fort Concho NHL, 630 S. Oakes St., San Angelo, TX 76903. I will make this a regular column in the CMC newsletter.

### LEGISLATIVE UPDATE

House Bill 3081, preventing the seizure of works of fine art when en route to or from or in an exhibition, was passed and sent to the Governor on May 24. For more information and legislative updates, go to the TAM Web site at [www.io.com/-tam/legislation](http://www.io.com/-tam/legislation) or call Jack Nokes at the TAM office at 512/328-6812.

*Congratulations to the San Angelo  
Museum of Fine Arts.  
It's finally opening  
time! A great new  
building, a great new  
future!*



## Membership Form

☐ **\$10.00 Membership Fee**

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Please make checks payable to the **Collection Managers Committee**.

Send check and form to Megan P. Bryant, The Forth Floor Museum, 411 Elm St, Suite 120, Dallas, Texas 75202-3301

## CMC Officers 1998-1999

**Sally Baulch-Roden, Chair**

Texas Memorial Museum  
2400 Trinity  
Austin, Texas 78705-5730  
tel. 512.471.1604  
fax. 512.471.4794  
e-mail sbaulch@mail.utexas.edu

**Kandy Taylor-Hille, Vice Chair**

Sebastopol SHS  
PO Box 900  
Seguin, Texas 78155  
tel. 830.379.4833

**Megan P. Bryant, Treasurer**

The Forth Floor Museum  
411 Elm St, Suite 120  
Dallas, Texas 75202-3301  
tel. 214.747.6660 ext 6619  
fax. 214.747.6662  
e-mail meganb@jfk.org

**Rachel Mauldin, Secretary**

San Antonio Museum of Art  
200 W Jones Ave  
San Antonio, Texas 78215  
tel. 210.978.8117  
fax. 210.978.8128

**Judy Shofner, Officer-at Large**

Dr. Pepper Museum  
300 South 5th Street  
Waco, Texas 76701  
tel. 254.757.1025  
fax. 254-757.2221

**Kathy Roland, Officer-at-Large**

Fort Concho NHL  
630 S. Oakes Street  
San Angelo, Texas 76903-7013  
tel. 915.657.4440  
fax. 915.657.4540  
e-mail hqtrs@fortconcho.com  
(Attn. Kathy Roland)

**Lisa Rebori, Past Chair**

Houston Museum of Natural Science  
No. 1 Hermann Circle Drive  
Houston, Texas 77030-1799  
tel. 713.639.4670  
fax. 713.523.4125  
e-mail lrebori@hmns.mus.tx.us

## Membership Form

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TELEPHONE \_\_\_\_\_

## CMC NEWSLETTER

c/o Fort Concho National Historic Landmark

630 S. Oakes St.

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### CMC NEWS

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Kathy Roland, Editor and Evelyn Lemons

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