



Collection Managers Committee

# NEWSLETTER

FALL 2000

## CLEANING FUR and FEATHERS MAY BE A HEALTH HAZARD

by Kate Hogue, Conner Museum, Kingsville

Thinking of cleaning the mounted animal heads, stuffed birds, or other natural history specimens in your collection? Were they mounted before 1950? Then you may have artifacts in your collection that were treated with arsenic. Early ethnographic material with fur and feathers may also be a problem. Before taking on this cleaning task be aware of the hazards.

Arsenic was traditionally used as an insecticide for biological materials not only by taxidermist, but also in early museum collections. This highly toxic and dangerous poison doesn't break down, but can be water soluble, and gets into the air when contaminated materials are burned. Arsenic may be absorbed into the body by breathing, swallowing or through the skin, and is known to be carcinogenic.

Safely cleaning these specimens will require testing for the presence of arsenic. Kits are available from several companies. If not tested, all mounted animal specimens from before 1970 should be handled as though they are contaminated. Also, many ethnographic materials with furs or feathers were also treated with arsenic insecticides.

Do your cleaning in a non-public area, and protect the area with disposable drop clothes. Wear a respirator with hepa filter, or at least a dust mask, safety glasses, disposable clothing, (paper surgical gown, disposable rain gear), gloves (not cloth, latex, or rubber). As always complete a condition report before beginning. Use a hepavac vacuum cleaner. Dispose of the contaminated materials by contacting your hazardous material abatement people.

For more information check these sources:

Carpenter, Jim, "Museums Can Be Hazardous to Your Health" Aviso 6 (June 1985)

Hawks, Catherine A. and Williams, Stephen L. "Arsenic in Natural History Collections", Leather Conservation News, Vol 2, No 2, Austin, Texas. Materials Conservation Laboratory, Texas Memorial Museum, (1986)

Henry, Erica E. "The Merckoquant 10026 Arsenic Test for Natural History Collections", WAAC Newsletter, Vol 18 No 1 (Jan 1996). On-line at: AIC's Cool searchable files <http://aic.stanford.edu/>

Miller, Patricia L. "Arsenic, Old Lace, and Stuffed Owls May Be Hazardous to Your Health: Health Hazards in Museum Collections", Illinois Heritage Association Technical Insert 50, (1991)

(Continued on page 2)

National Park Service Conserv-o-gram, Number 2/3, "Arsenic Health and Safety Update" and Number 2/10, "Hazardous Materials In Your Collection". On-line at:  
<http://www.cr.nps.gov/csd/publications/conservedgram/conserv.html> Click on - 96 leaflets.

Swope, James, "Arsenic in Taxidermy Specimens" Conservation News, Vol 1, No 4 (1984).

Arsenic testing kits available through:	VWR Scientific	and	Thomas Scientific
	P.O. Box 626		P. O. Box 99
	Bridgeport, NJ 08014		Swedesboro, NJ 08085-6099
	(609) 467-2600		(800) 345-2100

### Awards in a Rewarding Profession

The Registrars Committee of the American Association of Museums (RC-AAM), as part of its mission, seeks to promote professionalism, establish high standards of practice, and foster communication among registrars and with other members of the museum profession. To those ends, the RC-AAM offers several different travel stipend awards and one award that is a package of basic resources.

One stipend is made possible through the generous support of Crozier Fine Arts, a New York-based company specializing in crating, transportation, freight forwarding, and storage. The Crozier Fine Arts award provides six recipients, one from each region of the country, with \$500 - \$700 to help with the cost of attending the AAM annual meeting. Registrars or other museum professionals who perform registration duties with at least five years of experience are eligible to apply. For registrars with between one and five years of experience, the Young Professionals award provides \$500 for each of two recipients to use towards attending the annual meeting. Students and interns are eligible for another stipend, the Margaret A. Willard Memorial award. Unlike the other travel awards, this single \$500 stipend can be used to attend a professional meeting or workshop of the recipient's choice. In contrast to the travel stipends, the Kay Paris Memorial Award provides a recipient in each of the six regions a set of references and funds membership in both national and regional registrars' organizations.

Full details about the awards can be found at [www.rcaam.org](http://www.rcaam.org) under the member benefits section. If you have any questions regarding the RC-AAM awards program, contact the Awards Task Force Chair, Holly Young, at [hyoung1@ci.phoenix.az.us](mailto:hyoung1@ci.phoenix.az.us) or 602/495-0901.

### Notice of Grant Deadline

**MAP (Museum Assessment Program) Grants** available from the Institute of Museum and Library Services. Deadline: November 1, 2000 and March 15, 2001. Contact: MAP 202/289-9118 or e-mail: [map@aam-us.org](mailto:map@aam-us.org) or [www.aam-us.org](http://www.aam-us.org)

## Preservation Workshops Available

National Endowment for the Humanities has awarded a grant to support the presentation of six workshops to train archivists, librarians, curators and researchers in practices of preserving books, manuscripts, and other paper based documents that reveal the historical past. Working with staff members of the South Texas Archives, the Jernigan Library, and consultants from AMIGOS Library Services the following workshops will be presented free of charge to those who register in advance with AMIGOS. To register contact the AMIGOS Library Service Office in Dallas at 1-800-843-8482 ext. 129, contacting Chris Brown, Training Support Specialist or register online at [www.amigos.org/](http://www.amigos.org/) mailform. For more information contact: Cecilia Aros Hunter, South Texas Archives, Texas A&M University - Kingsville. 361-593-2776 or 361-593-4154.

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**Archival Holdings Maintenance:** Oct. 19, 2000 in cooperation with TAMU-Corpus Christi and immediately preceding the District 2 meeting of the Texas Library Association. at the Mary & Jeff Bell Library, TAMU-CC.

This workshop covers the basics concerning proper care and storage of archives, manuscripts, and local history collections, including an overview of the causes of deterioration; the selection of storage and housing materials; archival processing; providing storage for oversized materials, maps and photographs; proper handling and exhibition practices; basic repair techniques; reformatting and microfilming; and the development of holdings maintenance policies, guidelines, and practices. Recommended for those who care for paper based materials from the past. Especially aimed at libraries, archives, genealogical and historical societies, government agencies and families who have the records of their ancestors.

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**Security for Staff, Patrons, Collections and Equipment:** Dec. 5, 2000 at TAMUK

The workshop discusses the broad issues of security for circulating and special collections in a variety of formats, and security for equipment such as computer terminals. Providing for the safety of staff and patrons will be addressed.

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**Grant Proposal Writing:** Feb. 8-9, 2001 at TAMUK

In an era of scarce financial and human resources, librarians, archivists, historical societies and museum, often look for alternative sources of funding. This workshop surveys the types of state, federal, and private foundation grants available, and provides practice in researching, reviewing, and writing grant proposals.

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**\*Please Remember to Send In Articles on Collection Subject for Submission to the CMC Newsletter. We would like your input. Do you have any burning questions on collection issues? Do you have a problem someone in our group could answer? Please remember that the membership of CMC is your opportunity to network!!!**

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**A Vision of the Past**  
**by Carolyn Spears, Curator**  
**Stone Fort Museum, Nacogdoches**

'If you would be interested in forming a group'...how many times have you heard that? As the administrator of a small museum, I could easily find myself in a blizzard of groups; each focusing on its own narrow goal. But in 1988, I would never have guessed how broad the Collection Managers Committee could define its scope and still stay unerringly on the mark. In the past twelve years, the group has addressed cleaning (Managing Your Environment, 1993), fundraising (Capitalizing on Collections Care, 1997), pests (Critters in Your Collection, 1991 & 1995), management styles (My Way or Your Way, 1993), philosophical issues (How Your Perspective Affects Your Museum, 1993), disaster (A Disastrous Experience, 1997), time management (It's About Time, 1998), and a host of both traditional and non-traditional subjects on collection management. All the while, the critical concern has been to promote learning that comes out of the vision of CMC's founding members and the nature of collection managers. The group has taken a holistic approach to learning that comes out of the vision of CMC's founding members and the nature of collection managers.

The member spotlights in this issue focus on those individuals who helped define that vision and who have been involved from the beginning, and this is the beginning:

Fort Worth, Friday, April 15, 1988, TAM Concurrent Session I

Old Loan Legislation: An Update

Organized by Richard Casagrande, Keeper of Collections, San Antonio Museum Association

Chair and Panelist: Kim Peel, Registrar, San Antonio Museum Association

Panelist: Jim Bigley, Curator, Admiral Nimitz State Historical Park, Fredericksburg

Panelist: Jack Nokes, Administrative Officer, Laguna Gloria Museum, Austin

In a recent session of the Texas legislature, Senate Bill No. 592 was unanimously passed, giving museums a method to establish ownership and to conserve or dispose of abandoned property... A memorable discussion in the very active session revolved around abandoned loans that produce progeny and the subsequent ownership issues (loaned cow and baby calf). This was twelve years ago when the collection managers had no legal means to deal with abandoned loans. It is still a hot topic, but (back then it was on fire). During the session, Kim Peel mentioned that anyone interested in forming a group for people who handle collections should leave their name and address. I wish that I had that list. Calvin Smith made a pitch one year at the TAM Annual Meeting for all regional/affinity groups to record their institutional history as we would any other topic. That list is our beginning on paper, but the group really began in the minds of Kim Peel, Rick Casagrande, Kathy Roland and others who signed that piece of paper.

Within a year, we had officers and bylaws. Within two years, we had our first workshop series. Within four years, we were underwriting a TAM pre-conference session. Within ten years, we had spawned the Tex-Prep and Environmental Monitoring projects. I'd say that the early vision was a substantial one. The new CMC Chair, Kandy Taylor-Hille, is extending that vision with a new leadership initiative. What does leadership have to do with collection managers? Much more than you've probably admitted to yourself, and once again, unerringly on target for training collection managers in the new millenium.



## Member Spotlight

This issue spotlights two of the founding members of the Collection Managers Committee in their own words:

### Kim Peel

It was 1980 and I had just joined the staff of the San Antonio Museum Association at the Witte Museum as an Assistant Registrar. My background included a degree in English, several years as an administration assistant at a medical school and the U.T. Chancellor's office, three years as a docent at the Witte Museum and one semester of graduate work on archive administration. My daughter was entering third grade and I was ready to enter the "paid" working world again. The San Antonio Museum Association was about to open its Museum of Art and the Witte was "hiring staff" in preparation to staff two museums. I literally and figuratively started in the Registrar's office at a run and did not stop until 1998 when I left the Witte Museum as Registrar and Manager of Collections. The Museum sent me to a weeklong Smithsonian workshop in January of 1981, desperate to add depth to my registrar background as all staff was "stretched to the max" to cover two museums. Networking was accomplished through AAM and MPMA, both regional in concept and distant in cost and annual meeting locations. When CMC formed in the mid 80's, it was the answer to a Texas registrar's prayer. Now workshops began to take place locally and frequently. Conservation workshops were planned by and for registrars. Statewide problems such as shipping and insuring were addressed. National experts on IRS and museum legal issues were brought in by CMC for annual TAM sessions and pre-session workshops. Most important, cost to the individual was kept to a minimum.

By 1986 Texas enacted a much needed Texas Abandonment Law regarding Old Loans through the efforts of CMC founder Rick Casagrande and present TAM Director Jack Nokes. CMC became the most important network in my working world. I was urged (coerced) to speak at workshops and sessions, and eventually I served as Chair of CMC. (While a big pain for a "busy registrar," preparing for a local workshop or a TAM session added information and depth to my registrar's arsenal and was invaluable). The nineties brought deaccession and repatriation problems and questions. TAM and CMC came to the rescue with workshops and stronger networking. Then, in 1994, the San Antonio Museum Association dissolved into the Witte Museum and the Museum of Art became a separate entity. For one year before and after, my working world revolved around separating seventy years worth of museum collections. By the time I left the museum world in 1998, I was ready for a change, i.e. no committee meetings and 13-hour workdays.

My husband's illness and death in 1999 took my family by surprise, and my daughter and I are beginning just now to appreciate the future once more. Today I work as registrar for a private collection in San Antonio. My workdays are filled with "pure" registrar work such as measuring, registering, provenance researching, condition reporting, computerizing, moving and storing with a little shipping and traveling thrown in for good measure. I also work part time for BBH Exhibits of San Antonio as travel registrar. Both jobs have taken me to New York City, Baltimore, Santa Fe and the State of California in the past six months. My daughter and I take turns visiting each other in Denver and San Antonio and life is good.

*(Continued on page 6)*

## Member Spotlight Continued

### Kathy Roland

I have a Masters degree from the University of Arizona Anthropology department (1975) with a Museum Studies emphasis. My previous related work history included working as a Library/Cataloger of photographs for the Arizona State Museum on contract with the National Park Service as a student worker and then full time for one year after graduation. Seeking a place in the 'real' museum world - I began my museum career as temporary Curator of Collections at the El Paso Centennial Museum at UTEP (the University of Texas at El Paso) where I stayed for two and a half years (filling in for the curator while he was on sabbatical). From El Paso I came to Fort Concho National Historic Landmark in San Angelo in the Spring of 1978. I am still here at the fort after almost 23 years as Curator of Collections and Site Archeologist.

My work at the Fort has also included assisting in our education programs in living history (helping to create and doing living history in our army laundress and officer's wife reenactment groups) and teaching and conducting archeological excavations in our student "Digging History" program, and helping with special events in addition to my collections work. I have just recently completed a major report on our recent Fort Concho Barracks 2 restoration archeological excavation which will be published later this year. Having moved my collections storehouse three times in 22 years, I am still trying to create a complete collections inventory. (Fort Concho museum has been in existence since 1928 with no professional help in collections until the 1970's. I keep saying that I want to complete this inventory before I retire!!)

CMC has meant a lot to me since we formed in 1988 and it has been a privilege to be a founding member. Being isolated (stuck out here!) in central west Texas has been very a great problem. We have had little money allocated to staff training and many years have been so lean that I have had to pay my own way to any museum training I attended. Having the CMC network has been a godsend - I don't know what I would have done without all of your help with my collections questions and the friendships I have made over the years. Just being able to compare notes and complain about problems I have had during my career has made my membership in the family of CMC collection managers invaluable. I have served as CMC Member-at-Large/Newsletter Editor in the early years and am finishing a double stint as Newsletter Editor until 2001. I have also been a speaker at several CMC/TAM sessions in the past years.

My home life is very fulfilling. I am a single lady who is making a home for her 81 year-old widowed mother. My hobbies are spinning, weaving and needlework along with taking care of my yard and my house here in San Angelo. I am a member of the Concho Valley Archeological Society, on the board of Historic San Angelo and an active member of my church where I sing in the choir. I hope to become a professional weaver/spinner when/ I retire from the museum field.

*\*Editor's note: Next month's newsletter will continue with biographies of two more of CMC's founding members, Rick Casagrande and Lisa Rebori*



## From the CMC Chair

Finally the long, hot summer seems to be coming to a close, at least for the next two weeks. Me and my family are heading out to Ohio for three weeks and hopefully lots of cool weather. But before I head out I wanted to extend a special thanks to Megan Bryant for her incredible work on the Program Committee. She went above and beyond and deserves a special thanks for getting so many incredible programs on collections issues included for San Antonio 2001. Another thanks needs to be extended for her work with Gaby Truly in arranging the upcoming workshop in Austin. This is going to be one of our best. Spots are very competitive, so get your name in soon.

For those of you who missed our marking workshop in Nacogdoches, I can only say, sign up early next time. Carolyn Spears throws one heckuva workshop. Milly Walker, Sally Baulch-Rhoden, and Lisa Rebori once again went above and beyond the call of duty. Milly has become such a hot commodity that she will be presenting workshops on Marking on her own up North and possible down on the border. Watch TAM and regional groups for news of her upcoming workshops.

A special thanks to everyone. And I'll think of you while sipping hot cider and wearing wool in the far north.

Take it easy!

Kandy Taylor-Hille

## About Winedale Museum Seminar by Kathleen Koonce

Journal Excerpt from a Winedale graduate...

I had the distinct privilege of attending Winedale. As a recent graduate (1999), I'm among the few and the proud. Winedale is an intensive study of all the disciplines that make up a museum. (Even the cleaning crew.) Throughout the week and a half, the group of twenty women and men attended classes from dawn to dusk with a little time to enjoy the home cooked meals and if you are really, really lucky a very short nap. Discussions abound throughout the 10 days of the new knowledge gained especially when working late on a group project. But "all work and no play" is not the motto. We worked hard and relaxed hard. A sense of camaraderie and friendship grows throughout the Winedale experience. Kit Neumann even warned of Winedale withdrawals. Everyone comes home with something different but all will say it was a great experience.

If you get the chance, I would highly recommend any new professional or old professional in the museum field to apply. Contact Kit Neumann, Texas Historical Commission, at (512) 463-5756 for an application and information. Deadline September 19, 2000.

\*Editors note: due to unavoidable delay in newsletter mailing, this deadline will be past by the time you receive this notice.



## Cultural Resource Management Program Courses Available from Brenda Weatherston, CRMP

As you and your institution are beginning to plan your professional development for the fall and winter, here is a list of the courses offered through the Cultural Resource Management Program at the University of Victoria. Join colleagues from across North America and beyond to explore key issues in the museum and heritage field with expert instructors.

You can visit our web site at <http://www.uvcs.ca/crmp/> to learn more about individual courses, schedules and instructors and to obtain information on the program, registration options and local accommodation.

### IN VICTORIA...

*Planning for Community and Cultural Stewardship* with Alastair Kerr, October 23 - 28

*Exhibition Design and Installation* with Alan Graves, November 20 -25

*Managing Cultural Organizations: Skills for Effective Leadership* with Sherene Suchy, November 27 - Dec. 2

### DISTANCE EDUCATION...

*Re-Imagining Museums for the Future* with Michael Ames and Kersti Krug, September 11 - Dec. 1 (by distance with Victoria component during BCMA/WMA conference, October 12 - 14)

*Conserving Historic Structures* with Katherine Rodway, November 6, 2000 - March 2, 2001

### PLAN AHEAD FOR WINTER AND SPRING 2001...

### IN VICTORIA...

*Audience Development*, February 5 - 10

*Museum Information Management* with James R. Blackby, February 19 - 24

*Business Planning and Financial Management: Foundations for Success* with Pauline Thompson, March 5 - 10

*Public Programming in the Heritage Community*, March 26 - 31

*Managing Natural History Collections*, April 23 - 28

*The Fabric of Heritage Buildings*, April 23 - 28

### DISTANCE EDUCATION...

*Collections Management*, January 23 - April 22, 2001

*Human Resource Management in Cultural Organizations (HA488P)* with Lois Irvine, January 29 - April 29, 2001

For Details, or to receive a copy of our fall brochure, please contact:

Joy Davis, Program Director  
Brenda Weatherston, Program Coordinator  
Cultural Resource Management Program  
Continuing Studies, University of Victoria  
PO Box 3030 STN CSC  
Victoria, BC Canada V8W 3N6  
Tel: 250 721-8462  
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Email: [crmp@uvcs.uvic.ca](mailto:crmp@uvcs.uvic.ca)  
Website: <http://uvcs.uvic.ca/crmp>

To receive monthly email updates, please contact [crmp@uvcs.uvic.ca](mailto:crmp@uvcs.uvic.ca)

## Conservation Assessment Program (CAP) Grants

The FY2001 CAP applications will be mailed on October 6, 2000 and must be returned by the post-mark deadline of December 1, 2000. Institutions should contact Heritage Preservation as soon as possible to be added to the application mailing list. Heritage Preservation sends potential applicants sample applications so that they may review the eligibility requirements and prepare for the application process. The sample application may also be downloaded from the Heritage Preservation web site at <http://www.heritagepreservation.org/programs/capover.htm>. Remember, CAP grants are awarded on a first-come, first-served basis, so start thinking about CAP now!

*For further information, contact:*

Conservation Assessment Program

Heritage Preservation

1730 K Street, NW, Suite 566

Washington, D.C. 20006-3836

202-634-1422 (phone) 202-634-1435 (fax)

[koverbeck@heritagepreservation.org](mailto:koverbeck@heritagepreservation.org)

### **Texas Museum receiving CAP grant funding for FY2000:**

Donna	Donna Hooks Fletcher Historical Museum
McKinney	Heard-Craig Center
Mobeetie	Old Mobeetie Texas Association Jail Museum
Ozona	Crockett County Museum

## Mountain-Plains Museums Association Annual Meeting

MPMA (Mountain-Plains Museums Association) will have it's annual meeting October 4-7 in Bismark, North Dakota. This year's meeting theme is entitled "Museums: The Core of Discovery". For more information contact: MPMA, PO Box 8321, Durango, CO 81301-0203

## Collections Oriented Sessions for the TAM Annual Meeting for 2001

Megan Byrant is CMC's representative for the TAM Program Committee. These are the collections related sessions which made the cut for the TAM Annual Meeting in 2001:

Taming the Great Outdoors - a double session on collections in outdoor environments, planner, Kelli Pickard

I Don't Want to Carry It, You Carry It: Ground Transportation for Small but Growing Museums, proposed by Geoffrey Dare, planner, Libby Cluett

Deaccessioning 101, proposed by Amy Fulkerson, planner, Megan Bryant

Conservation Roadshow, planner, Anne Zanikos

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Intellectual Property and the Fun Stuff that Goes With It - a double session on copyright and trademark, the second half will be a roundtable/free-for-all discussion of pressing questions brought in by attendees.  
Planner - Megan Bryant

Collections Care: How Professional Are Your Practices? Proposed by Bill Allen, planner, Megan Bryant

Planning for the Inevitable: Emergency Preparedness and Response, CMC-sponsored pre-conference workshop (full day), planner, Megan Bryant

### NOTICE OF UPCOMING CMC WORKSHOPS

**October 23, 2000 CMC Workshop, Caraba Conservation, Austin Works on Paper:  
Preventative Maintenance or Conservation?**

A comprehensive review of the proper handling, appropriate mat and hinge materials, and framing for works on paper. Bring along a matted/framed work on paper from your home to follow along with Cheryl Caraba as you take your frame apart and learn proper disassembly techniques.  
Limited to 10 participants only.

**January 29, 2001 CMC Workshop, Sebastopol SHP, Seguin Chips, Mother Boards &  
Mice: Collections Management in the New Century.**

A comprehensive review of Collections Management Software currently available on the market. We will also cover setting up collections documentation for converting to a software program, policy & procedures for collections, and Internet access.

*If you're interested in any of the above workshops, please contact Megan Bryant at 214-747-6660 ext. 6619 or e-mail her at [meganb@jfk.org](mailto:meganb@jfk.org)*

*\*Please note a change from last newsletter: The October CMC workshop will now be presented by Cheryl Caraba. Perry Huston and Associates will be in California working on a project in October and cannot do the workshop at this time.*



## Membership Form

☐ **\$10.00 Membership Fee**

NAME (*please print clearly*)

INSTITUTION

ADDRESS

CITY

STATE

ZIP CODE + 4

TELEPHONE

FAX

E-MAIL

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

Send check and form to Sally Baulch-Rhoden, Texas Memorial Museum, 2400 Trinity, Austin, Texas 78705-5730

## CMC Officers 2000-2001

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**Sally Baulch-Rhoden, Past Chair**

(see Treasurer)

### NOTICE OF UPCOMING TAM WORKSHOPS

- September 25, 2000      *Museum of Health & Medical Science, 1515 Hermann Drive,  
Houston*  
Traveling Exhibits: Strategies For Success
- October 2, 2000      *Umlauf Sculpture Garden & Museum, 605 Robert E. Lee Road,  
Austin*  
Bronze Sculpture Maintenance

Registration was mailed in July.

*For more information, please contact Texas Association of Museums at 512-328-6812 or  
e-mail TAM at [tam@io.com](mailto:tam@io.com) or look at TAM's Web site: [www.io.com/~tam](http://www.io.com/~tam)*

### CMC NEWSLETTER

c/o Fort Concho National Historic Landmark  
630 S. Oakes St.  
San Angelo, TX 76903-7013

### CMC NEWSLETTER

is a quarterly publication by the Collection Managers Committee,  
a nonprofit affinity group of the Texas Association of Museums

Kathy Roland, Editor

Submissions due by the first of March, May, August & November



# WORKSHOP ALERT WORKSHOP ALERT

## WORKS ON PAPER: Preventive Maintenance or Conservation?

October 23, 2000  
Carrabba Conservation  
Austin, Texas

Cheryl Carrabba, Paper Conservator, will lead us through a day filled with information about proper handling, appropriate mat and hinge materials, and framing for works on paper in your collections. As with the "Paintings" workshop last January, you will bring along a matted/framed work on paper from your home to follow along with Cheryl. She will discuss the basic care of works on paper and instruct us to recognize certain problems while the works on display. You will actually take your frame apart and learn proper disassembly techniques, methods to record information found in the frame, and documentation of all relevant information, historical and technical.

Come join us! If you missed the last hands-on workshop for paintings, you will hate yourself for missing this workshop too!  
Hurry and register - 10 PARTICIPANTS ONLY.

To register call Megan Bryant, Registrar, The Sixth Floor Museum  
at Dealey Plaza, (214) 747-6660 ext. 6619