



Newsletter

Fall Issue 2004

COLLECTION MANAGERS COMMITTEE

Everything You Always Wanted To Know About Marking Collections

by Kim Cupit

On March 30, 2004, 33 participants met for the Pre-conference TAM workshop on Making Objects. The presenters included Milly Walker of the Dublin Dr. Pepper Bottling Co. Museum, Leishawn Spotted Bear of the Fort Worth Museum of Science and History, and Sally Baulch-Rhoden of the Interpretation and Exhibits Branch of the Texas Parks and Wildlife Department.

The morning session, presented by Milly Walker, sought to answer the questions: how do you write a number, what number do you write, where do you write the number, and what do you use to write the number. The overall suggestion was to be consistent and keep a written procedure as to how you answer these questions in your particular institutions. Milly brought supplies so everyone could participate hands-on with numbering various types of objects.

After lunch Leishawn Spotted Bear addressed numbering natural history artifacts. She brought several examples, including small mammals, insects, birds and snakes in a jar, each labeled with a number. Live collections are not tagged, but require maintained records.

Sally Baulch-Rhoden highlighted collections that cannot be labeled with the traditional lacquer method. These items would include baskets and leather artifacts. She suggested using adhered labels made from Japanese tissue and wheat starch, heat set Rho Plex, or paper label affixed with B-72.

The overall theme of the marking workshop was that no two artifacts are the same. What may work for one item, may not work for another. It is important to keep a record of what was used in numbering the item and how the number can be reversed.

How to apply base coats (clear and/or colored)

Do not use the following materials for white base coats

- White-Out correction fluid (any brand)
- White artists' oil paints (any brand)
- Any dye-based white coating material
- USE for a white or colored base coat
- Pigment based white coating materials

Applying the layers and number

- Test the area to see if the base coat material will stain, damage, or dissolve the original surface or finish of the object
- Use adequate ventilation when applying
- Apply clear base coat in a rectangular area which is slightly larger than the size of the numbers needed on the object. Allow to dry thoroughly. Keep the rectangle as small as possible. Do not use a base coat with a solvent that will dissolve the finish on your piece.

Continued on page 7



I'm afraid I must start this newsletter out with some sad news. As most of you have probably heard by now, we received the devastating news last month that CMC member Anita Bryant and her husband Henry were killed in their Dublin home. Anita was the collections manager at the Dublin Dr. Pepper Bottling Company Museum, and while relatively new to the field of collections management she was a truly dedicated professional who was always eager to learn. I know we will all miss her terribly. CMC sent a floral arrangement to the funeral services, and we received a very nice thank you from the Bryant's family, which you can see elsewhere in this newsletter. Our deepest condolences go out to Anita and Henry's family and friends.

The CMC Board held a planning retreat in late August, hosted by Past Chair Kandy Taylor-Hille at her and Bruce's home at the Varner-Hogg Plantation. The primary result of the retreat was a workshop plan that takes us through Summer 2006. More details on the workshops are provided elsewhere in this newsletter.

I know it seems odd to mention in September, but it is time to start making plans for TAM Annual Meeting to be

held in Dallas in March 2005. CMC Officer Nominations and applications for the CMC Travel Stipend are all due by January 14, 2004 (more details on both appear elsewhere in the newsletter).

Finally, were you aware that 2004-2005 is CMC's 15th anniversary year? We're discussing ways to commemorate this and to recognize the contributions of the Committee's founders. Be sure to let me know if you have any thoughts on this!

Megan Bryant, Chair

Thank you from Anita's family

Dear Friends,

Thank you so very much for the lovely flowers you sent in memory of Anita and Henry Bryant. They would have been quite pleased to know you had honored them in this way.

Even before Anita and Henry became involved with Dublin Dr Pepper Museum, they loved traveling and visiting museums throughout the United States.

Anita enjoyed your organization and bubbled with enthusiasm over your conferences. She loved learning as did Henry. Sincerely,
the family of Anita & Henry Bryant

2003-2004 CMC OFFICERS

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CMC Newsletter

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Workshop Overview Records Management Redux

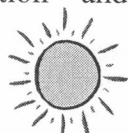
by
Trey Reed

On August 30, 2004 The Heritage Society in Houston, Texas, hosted a CMC workshop pertaining to records management. Ten people attended the workshop. The workshop panel consisted of Dan Rockwell, Associate Registrar, Permanent Collection for the Dallas Museum of Art, and Jenny Barker, Certified Records Manager.

The morning began with a presentation from Dan Rockwell. Dan covered many of the essentials that are required for museum record keeping and pointed out that properly documented records are as important as the object itself. Dan also pointed out that research records are an important part of an object's record as well. He also talked about keeping duplicate files of collections records at a separate location in case of a disaster, which reminded me that it has been a very long time since I have updated my institution's off site records.

We then broke for lunch and walked to one of the nearby skyscrapers that tower over The Heritage Society and had lunch in the food court area.

The second half of the workshop included a presentation by Jenny Baker. Jenny talked about the importance of keeping up with your institutional archives as well as your collections archives. Her presentation answered the questions of what, who, why, when and how you manage records and a uniformed records system that is understood universally so that anyone could understand how your system is organized. Jenny also discussed a very important issue, following instructions. She gave us a very interesting test that had instructions on organization and a deck of cards. You then had to organize your deck of cards according to the instructions. Needless to say, it was a challenging experience. The workshop ended with a question and answer session.



BUSINESS RECORDS SERIES CONSIDERED FOR ARCHIVAL REVIEW

- Annual Reports / financial statements
- Artifacts (product labels, containers, etc.)
- Articles of Incorporation
- Biographical data (board of directors, executives, senior managers)
- By-laws
- Company publications
- Consumer affairs correspondence
- Correspondence files (executives, senior managers)
- Directors and stockholder meetings (minutes, reports, resolutions, etc.)
- Employee benefit plans (company-produced booklets)
- Engineering drawings
- External audit reports
- Facilities plans/specifications/architectural models
- Labor relations (contracts, negotiations)
- Laboratory notebooks/formulas
- Legal decisions
- Maps
- Marketing and sales subject files
- Mergers and acquisitions
- Official History
- Organization charts
- Patents/trademarks/copyrights
- Photographs/slides/tapes/presentations
- Plans (strategic, marketing business development, etc.)
- Policies and procedures manuals
- Product publicity/advertising/promotions
- Sales kits
- Specifications (processing, packaging)
- Speeches (executives, senior managers)
- Statistical summaries
- Stock certificates/ledgers

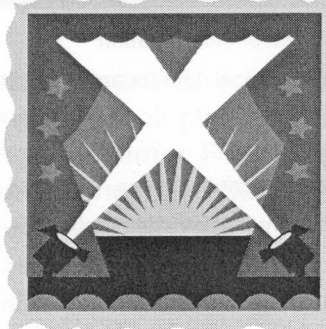
(Ira A. Penn, Gail Pennix, Jim Coulson — Records Management Handbook, 2nd Edition 1994)

"Managers generally are not as aware as they should be of the importance of company archives. Historical material is frequently viewed as little more than a handy resource for celebrating a significant anniversary and for little else. The contents of the past are given more emphasis than the historical process of which the present is part. But corporate history should be a way of thinking about the company, a way of understanding why the present is what it is and what might be possible for the future."

(Ira A. Penn, Gail Pennix, Jim Coulson — Records Management Handbook, 2nd Edition 1994)

The archivist is charged with retaining the records that "document the origins, policy, organization, functions and activities, and (administrative) history of the organization." (William A. Deiss, Museum Archives: An Introduction. Chicago, Society of the American Archivists)

Spotlight on Kim McCoig Cupit



My first exposure to working in a museum was in high school when I volunteered at the Denton County Courthouse-on-the-Square Museum which was then called the Denton County Historical Museum. As a child I enjoyed visiting museums and cemeteries when I traveled with my parents. Each summer I would stay with my grandmother in San Antonio and we would visit the museums in the area. My favorite was the Hertzburg Circus Museum.

I enrolled at Austin College in 1994, majoring in History and English, but having no idea that I would be in the museum field. The summer after my freshman year I went to see my sister in New York. After visiting the great museums there and seeing first-hand all of the wonderful artifacts, my thought was, "They probably have just as much great stuff in storage." And I wanted to see the stuff in storage!

When I returned to school for my sophomore year, I realized that the only way I would be able to work in the museum field would be to have experience in working in museums. To accomplish this I did two things: I begged the college archivist for a job and volunteered at the Red River Historical Museum. I continued working in both places for my remaining three years of college. The summers after my sophomore and junior years I held internships at The Sixth Floor Museum. One of my big projects was to help inventory the entire collection.

I graduated from Austin College in 1998 with a major in history and that summer I worked as an intern at the Amon Carter Museum in Fort Worth in their photograph collection. In September 1998, I applied for the position of Collections Manager (now called Curator of Collections) at the Denton County Courthouse-on-the-Square Museum in Denton. When I was hired, I had come full circle in four years.

I have been at my position for six years. I act not only as the curator for our local history museum in our historic courthouse, but also as the curator of the Bayless-Selby House Museum, a historic house. In February, the museum acquired another structure that will become the Denton County African American Museum. Currently, I am reinstalling the entire historic museum as our facility was under restoration for the past year. We are planning to reopen in November.

*Where's more
to this
article*

Join the CMC E-Mail Group

To join the CMC E-Mail group visit our homepage at <http://groups.yahoo.com/group/CollectionManagers/> and Yahoo! will guide you through the process.

Choose how you would like to receive your messages:

There are two ways that you can choose to receive e-mails from the group. You can change your preference at any time.

Individual e-mails – If you choose this option you will receive all new postings via e-mail as soon as they are sent.

Daily Digest – In this option a digest of all postings for a single day is sent as a single e-mail. You will still be able to follow the thread of topics, but may not be aware of discussions as they occur. This is good option for those who do not like to receive a lot of e-mail.

How to post a message:

E-mail CollectionManagers@yahoogroups.com to send a message to the entire group.

To change your preferences:

If you need to change any or your personal preferences (i.e. the e-mail address at which you receive postings, switch from individual e-mail to daily digest, etc.), you may click on the "Edit My Membership" link on the upper right side of the homepage.

To unsubscribe or leave the group:

Send an e-mail to CollectionManagers-unsubscribe@yahoogroups.com and your name will be removed from the group.

Additional features:

If you visit the homepage at <http://groups.yahoo.com/group/CollectionManagers/> you can use these additional features:

- Calendar
- Membership List
- Chat
- Polls
- File sharing

Basic "Netiquette"

1. Only reply to an e-mail if your response directly relates to the e-mail you are replying to. If you want to introduce a new topic, start a new e-mail.
2. If you are responding to a long e-mail, delete portions of the text that do not relate to your reply.
3. Never send an e-mail written in all caps. The use of all caps is used to imply that you are angry or shouting when used in an e-mail or chat room and may offend some.



Call For Nominations

It is time once again for new leadership on the CMC Board. Anyone interested in being an officer can submit him or herself or make suggestions for nominations for the following positions:

- **Vice-Chair**
- **Secretary**
- **Officer-at-Large/Editor**

Each is a two year term from 2005 through 2007.

Please send nominations to one of the following by January 14, 2005:

CMC Nominations Committee

Kandy Taylor-Hille
(979) 345-4656 (tel)
(979) 345-4413 (fax)
kandy.taylor-hille@tpwd.state.tx.us

Carolyn Spears
(936) 468-2408 (tel)
(936) 468-7084 (fax)
cspears@sfasu.edu

CMC WORKSHOP SCHEDULE 2004-2006

Date	Topic	Location
Nov. 8, 2004	Private Collectors & Collaborations	Magic Lantern Castle Museum—San Antonio
Jan. 31, 2005	Before the Glitz and Glamour: Getting Your Stuff Ready for Display	Dallas Museum of Art - Dallas
March 29, 2005	Legal Issues for Museum Collections (TAM Pre-Conference Workshop)	Dallas
Summer 2005	Collections Basics—Housekeeping	Port Isabel
Fall 2005	Caring for Clothing/Textile Collections	Denton
Winter 2006	Collections Research	Waco
Spring 2006	TAM Pre-Conference Workshop	Beaumont
Summer 2006	International Shipping and Air Freight	Houston

CMC Travel Stipends Application Guidelines

The Collection Managers Committee of the Texas Association of Museums (CMC of TAM) is sponsoring an annual meeting travel stipend made possible through the support of CMC by workshop attendees and members. This stipend will assist a collection manager in attending the Texas Association of Museums Annual Meeting in Dallas, March 29 – April 1, 2005. The stipend award is not automatic and may be withheld if there are no qualified applicants.

Applicants for the stipend must be current voting members of CMC who reside in the United States. (CMC membership information may be obtained from Rebecca Huffstutler at 210/357-1867 or any other member of the CMC Board). Eligible to apply are registrars, associate and assistant registrars, collection managers, and museum staff members whose work is registrarial or otherwise collections-based in nature. The award winner will receive money to defray the costs associated with attending the TAM Annual Meeting. In return, the recipient will be required to provide a report on one or two of the TAM sessions for the CMC Newsletter.

The CMC Board will select the stipend recipient on the basis of the applicants' demonstrated merit and financial need. Demonstrated merit includes, but is not limited to, such activities as participating in professional museum organizations at the state, regional, or national level; presenting sessions at meetings of professional organizations; and publishing articles in professional journals.

To apply for the stipend, complete the form on the reverse and submit, along with the following:

Cover letter
Resume
Letter of recommendation from your immediate supervisor

Applications must be received by January 14, 2005. Faxed applications are acceptable, but be sure to mail the original. Send applications to:

Kim Cupit
Denton County Courthouse-on-the-Square Museum
110 W Hickory
Denton, TX 76201
(940) 349-2850

SHARING...*It's a good thing...*

By Gabriela Truly

So I thought I would share with you some notes from a meeting that took place yesterday at the Kimbell Art Museum in Fort Worth. The State of Texas Alliance for Response Task Force (START) had their North Texas Team meeting.

You might remember that Megan Bryant and I are part of a team involved in this effort to somehow, someday, bring about an organization for the entire state of Texas to respond to disasters in a coordinated, knowledgeable and safe-for-the-art manner. In an effort to keep the project moving more swiftly, several regions have been identified so the meetings can address the type of disasters more common to each region in our state.

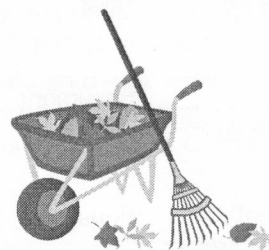
Lt. Billy Cordell of the Fort Worth Police Department spent some time describing the Operation Partnership Emergency Network (OPEN) now established in Fort Worth. After the severe downtown tornado of a few years back, the emergency managers, business owners, security directors, etc., of the Fort Worth downtown area decided to come up with an improved system to react to a disaster. It is a joint effort of the public and private sector. They are addressing the exact points that START is trying to cover in all the communities in the state. The most important being, that if they meet often (OPEN meets monthly), get to know each other, understand the protocols and policies of the various organizations involved, then the recovery efforts of the future will be more successful. By now they have even established a complex database capable of alerting all members of OPEN of an impending disaster, or status of a disaster in progress. They established a color-coded badge system for access to a disaster area, layers of access, etc. I encourage you to visit their website at: www.operationpartnership.org to learn more.

A tour of the galleries and behind-the-scenes spaces was conducted by Larry Eubank and other Kimbell staff members. The tour highlighted some of the issues that await first responders in a building that is constantly changing due to exhibition design.

Members of the OPEN group from various museums, fire department, emergency management office, and police department participated in a brief panel, discussing lessons learned during a recent Table Top Disaster Drill. They were given a scenario of a disaster in the area that affected several of the cultural organizations directly and were asked to respond to it. Several key statements resulted from their experience with the drill: (1) Be familiar with the protocols of other agencies and organizations; (2) This can really happen to us; (3) Now we must update our Emergency Action Plan; (4) Make sure you are talking about all this now when you have many options in front of you, not when you are standing outside in the parking lot waiting for the emergency personnel; and (5) Be knowledgeable of what responsibilities lie with you to be prepared for the public organizations to help you.

I must say, the meeting was very well organized, exactly on time, each speaker had something relevant to say, important and applicable to every one of us. I wish you all had been there too.

But do not despair! The next START meeting will be on November 30th in Houston. If you are interested in attending, please e-mail Megan or me so we can add you to the invitation list.



Everything You Always Wanted To Know About Marking Collections continued...

- Apply white base coat on top of first base coat material, making the square slightly narrower. Allow each base coat to dry well before applying the next coat. Use a base coat with a solvent different from the clear coat.
- Write the number, using a pigment ink. Allow to dry thoroughly. Do not use an ink whose solvent is in the layer on which you write.
- When everything is dry. Apply a clear top coat, using a top coat whose solvent is not in the ink or the layer under the ink.
- Enter the layers in your record

Qualifications for basecoat and topcoat

- Stable
- Safe for artifacts
- Reversible
- Fast drying
- Resists water
- Thin enough to flow
- Thick enough to form film
- Will not dissolve accession numbers and the base coat
- Colored basecoats: contains pigment, not dye
- Do not use clear fingernail polish
- Do not use Dammar varnish
- Do not use commercial grade B-67

Some Suggested Marking Products

Lacquers

- Clear PVA, 20% solution of PVA & Ethyl Alcohol
- Clear B-67, 20% solution of Acryloid B-67 in Mineral Spirits
- Soluvar, 20% solution of Soluvar
- White B-72, 20% Acryloid B-72 in Acetone
- Clear B-72, 20% Acryloid B-72 in Acetone

Inks

- Always use Pigment based inks, never dye based
- Commercial Pens: Black
 - Indenti-Pen by Sakura, black
 - Sanford Sharpie Permanent Marker, black

◦ Micron Pigma Pen, black

◦ Zig Pen, black

• Black Inks

◦ Higgins Black India Ink

◦ Actinic Ink

◦ Golden Fluid Acrylics

Commercial Pencils

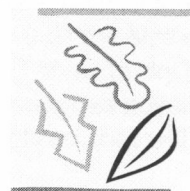
- Berol China Marker, white & black
- Staedtler Pencil 108-0, white
- Schwan All Stabilo, red, black, white, yellow
- Sanford Design Ebony, jet black
- Never use ball point pens

Tags and Labels

- Unbuffered paper tags
- Buffered paper tags
- Acid free card with cotton string
- Oriental paper tags
- Tyvek
- White cotton twill tape
- Coroplast
- Black foil

Ties

- Polyester thread
- Cotton thread
- Dental floss (unwaxed and uncolored)
- Copper wire
- Polyethylene ties
- Cotton twill ties
- Never use Nylon for ties
- Never use twist ties with metal
- Never use cotton on rubber or plastic objects





COLLECTION MANAGERS COMMITTEE
AN AFFINITY GROUP OF THE TEXAS ASSOCIATION OF MUSEUMS

WORKSHOP ALERT! WORKSHOP ALERT!

As many museums seek to refine or limit what they collect due to space and financial restraints, the private collector becomes a resource that can be tapped. Collectors can provide material for exhibition as well as share their often-extensive knowledge about what they collect. When working with museums many collectors want to be reassured that their treasured objects will be properly cared for. This workshop will discuss how to establish a good working relationship with private collectors and what the pros and cons and cons are.

Hear what private collectors can offer museums, what their expectations are, and how they plan to preserve the legacy of their collections. The workshop will also give information on what museums need to be aware of when working with private collectors. Loan contracts, insurance values and care of borrowed items will be presented. Discuss ways to locate the private collectors in your area and explore ways in which to utilize their collections to enhance your exhibits. In addition to borrowing objects, building relationships with private collectors can also lead to a collector becoming a donor. The importance of planned giving and ways in which to develop those relationships will be addressed.

When: Monday, November 8, 2004
9 a.m. – 3:30 p.m. (Lunch on your own, several restaurants are close-by)

Where: Magic Lantern Castle Museum, San Antonio

Cost: \$25 for CMC members, \$30 for non-members

To register, fill out the form below and send by MAIL, FAX OR EMAIL to:

Carolyn Spears
Stone Fort Museum
P.O. Box 6075, SFASU
Nacogdoches, TX 75962
Phone: 936-468-2408 Fax: 936-468-7084 Email: cspears@sfasu.edu

Name: _____ **Institution:** _____

Address: _____

E-mail/Phone (for confirmation): _____

Registration CMC Member \$25.00 each

Non-member \$30.00 each

\$ _____

CMC Dues (JOIN TODAY for \$15 per year –
you get a quarterly newsletter, special workshop
rates, and wonderful lifelong friends and connections.)

\$ _____

TOTAL AMOUNT ENCLOSED:

\$ _____



2005 CMC Travel Stipend for TAM Annual Meeting

Application Form

Applicant's Name: _____ Title: _____

Institution: _____

Address: _____

Telephone: _____ Fax: _____ E-mail: _____

Professional Affiliations and Activities: _____

Explanation of Financial Need: _____

How will information gained at meeting be shared with others?: _____

PLEASE TYPE FORM. ATTACH ADDITIONAL SHEETS AS NEEDED.