

***from the Chair.....***

The 1996 TAM Annual Meeting in Dallas is almost upon us and promises a broad range of topics for collection managers. Look for these sessions planned by the CMC and others in your conference program: ***Undervalued Collections; The Worth of Natural History Specimens; Insured...Self-Insured...Are You Insured?; and Making Your Mark.***

The offerings this year also include the pre-conference workshops ***Internet 101***, underwritten by the Collection Managers Committee, and ***Art Museums Resource Sharing***, and the post-conference workshop ***Museum Photography: Large and Small Spaces***. Thanks to Gabriela Truly, CMC Vice-Chair, for representing the Committee's interests so well as a member of the TAM Annual Meeting Program Committee. There is a full plate of quality sessions that address collection management issues.

The Annual Business Meeting for the CMC will start on Saturday morning, April 13, at 7:30am. We will discuss the workshop series for 1996-97, new officers will be announced, and awards presented. Most importantly, the Annual Meeting is one of the few times in the year when a majority of the membership is on hand to discuss their concerns, and shape the direction of the Committee's work for the coming year.

This year, the CMC will install a new Chair of the Committee, and I want to take a moment to thank the other Officers, Standing Committee Chairs, and the membership for all the time and energy devoted to CMC projects during my tenure as Chair. I have rarely had the opportunity to work with a group of professionals that devote such a high level of energy and thoughtfulness to their work.

I look forward to seeing you in Dallas.

***Carolyn Spears***  
***CMC Chair***

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## **CMC Officers and Standing Committees 1995-1996**

Carolyn Spears, Chair  
Stone Fort Museum  
P.O. Box 6075, SFASU  
Nacogdoches, TX 75962  
(409) 468-2408  
(409) 409-468-2457 or 486-1001 FAX

Gabriela Truly, Vice-Chair  
San Antonio Museum of Art  
200 West Jones  
San Antonio, TX 78215  
(210) 978-8119

Gail Manning, Secretary  
Dallas Museum of Natural History  
P.O. Box 150433  
Dallas, TX 75315  
(214) 421-3466, ext 321  
(214) 428-4356 FAX

Sally Baulch-Roden, Treasurer  
Texas Memorial Museum  
2400 Trinity  
Austin, TX 78705  
(512) 471-1604  
(512) 471-4794 FAX

Bruce Lipscombe, Officer-at-Large  
Historic Waco Foundation  
810 S. 4th Street  
Waco, TX 76706  
(817) 753-5166

Susan Metcalf, Officer-at-Large  
Biblical Arts Center  
P.O. Box 12727  
7500 Park Lane  
Dallas, TX 75225  
(214) 691-4661  
(214) 691-4752 FAX

### **MEMBERSHIP COMMITTEE**

**Ms. Nicky Ladkin**, Collection Manager, Museum of Texas Tech University,  
P.O. Box 43191, Lubbock, Texas 79409-3191, (806) 742-7429.

### **SPECIAL PROJECTS COMMITTEE**

**Ms. Kandy Taylor-Hille**, Fulton Mansion, P.O. Box 1859, Fulton, Texas 78358,  
(512) 729-0386

### **TEX-PREP COMMITTEE**

**Ms. Mary Candee**, Texas Parks & Wildlife Department, Casa Navarro,  
228 South Laredo, San Antonio, Texas 78207, (210) 226-4801.

### **NOMINATING COMMITTEE**

**Ms. Sherry Humphries**, Star of the Republic Museum, P.O. Box 317,  
Washington, Texas 77880, (409) 878-2461.

## Workshop Review by Leah Lewis Simpson

### Collection Managers Committee RESOURCE SHARING ROUNDTABLE January 27, 1996

The Collection Managers Committee of TAM held its midwinter workshop Saturday morning, January 27, 1996, at the Magic Lantern Castle in San Antonio. The turnout was great, inspite of the bitter cold weather. A few Museum Directors who had come to discuss the work of the Resource Sharing Committee of TAM, joined the CMC members.

The workshop was divided into two moderated sessions. The morning discussion addressed conservation concerns affecting the decisions to lend historical artifacts. After welcoming the group, Gabriela Truly, Vice-Chair of CMC, introduced Kandy Taylor-Hille, curator of the Fulton Mansion, who led the discussion "to Share or not to Share?" Kandy encouraged colleagues to always do a condition report as a vehicle for deciding if the object should be loaned, and to request a facilities report from the borrowing institution. An up-to-date facility report of your own is a good form of self-evaluation and can be used as a checklist for staff training. When it comes to insuring the use of safe materials around artifacts, she recommends removing any unsafe material from the premises. Armed with slides of some of the most amazingly weird objects from the Fulton Mansion collection, she invited the audience to share their expertise in determining whether the piece was stable enough to loan, and if so, how to pack and transport it. A lively discussion ensued and many gems of information were disseminated.

The afternoon was devoted to a roundtable discussion led by Gary Smith, Chair of the Resource Sharing Committee of TAM, which addressed the involvement of Collection Managers with the Resource Sharing Project. Gary described the origin of resource sharing as a proposal for collections sharing among art museums in Texas in 1988. Over the years the project has grown and broadened to include all kinds of museums, as well as personnel, programs, and resources. A directory of museums and people involved in the Resource Sharing Project will be available in time for the TAM Annual Meeting. TAM would like to act as a catalyst for getting people together and is exploring the possibility of setting up a web-site homepage for the association.

Two other interests of TAM which relate to the Resource Sharing Project are encouraging more collaboration with museums in Mexico and facilitating a conservation network in the statre. Sally Baulch-Roden described a Colorado-Wyoming program to share environmental monitoring devices among small museums that cannot afford to invest in their own. Jesse Johnson at the University of Texas is thinking of copying this idea in Texas. A need was expressed for more information about conservators in Texas. It was suggested that a Conservators Roundtable should be a regular feature at the TAM Annual Meeting. Publishing conservation articles in **Museline** would also be appreciated by Collection Managers. A discussion of ways to find money for conservation ensued.

At the end of the day, the group was illuminated by Jack Judson's demonstration of the various projectors and slides in the collection of the Magic Lantern Castle.

## In The News

Congratulations to Scholarship Recipient - **Gabriela Truly**, Registrar, San Antonio Museum of Art.

Congratulations to **Mary Candee** on the birth of her daughter, Kathleen Candee.

Thanks to **Kandy Taylor-Hille** for the new letterhead design for CMC -- look for it in your breakfast meeting packet.

The **OPEN** Reception (Orienting Professionals and Establishing Networks) of the TAM Conference will be held on Wednesday, April 10 from 4:30 to 6:00 pm. This year's reception will feature regional and affinity group areas for greeting newcomers (and old-timers). The CMC needs volunteers to greet newcomers and hand out brochures. Whether or not you are signed up to participate in the OPEN reception, if you are interested in helping, call **Carolyn Spears** at 409-468-2408.

# See You In Dallas

**Saturday, April 13, 1996**  
**7:30 am**

**at the Annual Meeting Breakfast  
of the  
Collection Managers Committee**



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## **How a Medium-Sized Museum Responds to a Disaster: October 26, 1995**

**Sally Baulch**

**Collections Manager, Anthropology/History**

**Texas Memorial Museum, UT Austin**

After the 1994 TAM pre-conference workshop on Disaster Preparedness, our staff discussed how to prepare for disasters. We all agreed that our off-site storage facilities were the most likely places for preventable disasters to occur and so we poured our joint effort into upgrading the condition of those buildings.

As with most disasters, our disaster happened where we least expected it to - not in the off-site storage, but in the main building.

The main building of TMM is 57 years old...not so bad in human years, but the pipes are showing their age. UT Physical Plant turned off the outside water main to perform a few repairs. When the main was turned back on, a small capped pipe on the top floor broke and water quietly filled up the space behind the custodial closet wall.

The building was built prior to air conditioning and had be retrofitted with holes through the floors to encourage air flow. For years, the fire marshal had cited this as a fire hazard (think of chimneys.) The water traveled down through these holes tripping a fire alarm which alerted us to a problem.

### **Phase One: The Disaster and Initial Response**

The disaster happened right after lunch. The guard had taken a late lunch due to school groups staying late, so the exhibits area was deserted. Lynn Denton and I discovered the waterfall as we left our offices on the 4th floor. The director, two office workers and the shop manager were also in the building. Emergency calls went to UT physical plant to cut off our water and for personnel to mop up the water. UT police department responded to the alarm nd called in more security and the fire department. I checked our storage areas and found no water. No collections objects were getting wet I called our conservation staff and put them on call. We grabbed mops and buckets and started on the 3rd and 4th exhibit floors.

Minutes later a staff member discovered those long forgotten holes. The 2nd floor gun exhibits were filling with water. Reports from he 1st floor mineral room were the same. Fully one-third of the building was effected by water. I called the conservators to come in from their lab ten miles away. We left the immediate facility problems to UT physical plant and the firemen and concentrated on moving collections.

We laid out etha foam and muslin on the dry side and began moving 191 guns and more accessories out of cases with the help of an officer, a guard, a workstudy and a student volunteer. Lynn and I left the guns in the dry end of the cases and moved to the mineral room. With the director , we began moving suspected water-soluble and fragile minerals.

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We had cut the power to the 2nd floor, but forgot to do so for the 1st floor until I discovered that I was standing on wet plywood over an outlet. My legs tingled to my knees—unnerving.

Meanwhile, the fire department shut off the public elevator and the custodial staff pushed all the water down the shaft. Fans were brought in and set up in wet areas.

The initial response phase went fairly smoothly considering that we were working with a large group of people including: 1) the fire department, 2) UT police department, and 3) UT physical plant and its various (and autonomous) departments of custodial, electrical, plumbing, carpentry, fire alarms, health and safety, etc.

### **Second Phase: Quick Care and Evaluation**

When the conservators got to the museum, they took over managing the collections response. They changed out blotting paper to continue the drying process, evaluated needs and took care of immediate problems. Lynn, volunteers and the store manager worked through a storage closet on the third floor that housed our flag collection and overflow costumes which had sustained minor wetting. The director and carpenter started ripping out wet plywood and setting up fans. I was completely tied up with touring disaster people through the museum to evaluate the damage, getting supplies, and finally getting back to my collections responsibility.

We strategized at the end of the day what we needed to do in the morning. It was decided that the museum would close for Friday, the weekend and possibly Monday.

### **Phase Three: Taking Care of Business, Days 2-5**

It became obvious that the gun collection was the worst hit and that we would need volunteers to help take the guns apart, dry and oil them, and then put the guns back together. The conservators at UT have a professional network established so with some quick reshuffling, the Harry Ransom Humanities Research Center paper and photographic conservation centers lent us personnel. A few gun experts on campus had helped with gun conservation before and they graciously gave up work and weekend time.

Mariilyn Lenz, head conservator, spoke to the weapons curator at the Metropolitan Museum of Art who advised that the guns needed a quick and dirty drying and oiling treatment (20% mineral oil/80% mineral spirits), then individual cleaning with time.

We set up a treatment area in the main hall. As collections manager, I was in charge of inventory and then movement from the exhibit to treatment. Jessie Johnson was then responsible setting up treatment areas and then moving the guns through the areas without confusion. Supplies were borrowed from other

museum divisions and other institutions. Marilyn Lenz focused on the hardest part -- taking the guns apart and putting them back together again. At the end of four days, 191 guns had moved through their hands and then back into mine.

Shelving was "found" (don't ask) and was set up in an exhibit storage area for the minerals. Kathy Hall, the geological conservator, and volunteers rehoused the minerals and then inventoried them for damage. Kathy is still wrestling with how to "clean" the minerals without changing their chemical make-up (water is after all a chemical.)

The director and carpenter spent four days disassembling the wet mineral exhibit (plywood, carpet, etc.) and to a certain extent the animal dioramas and gun exhibits (collections were still in the gun room so they could only take out what could be carefully carried out.) After days of working on the mineral room, the carpenter found a note scrawled on the bottom of one support "No one will ever get this apart, C.B., W.N." -- almost true, Carey Behrends!

The water circled around the stuffed animal dioramas wetting only the forelock of a bison. Still the danger of a mold contamination was great with the presence of humidity, wet wood and dust. We were worried about a normal vacuum blowing out mold spores and possible arsenic particulates from the animal mounts. We could not find a small HEPA filter vacuum to borrow; most are made to capture asbestos during renovation and are too powerful. Luckily we found a photocopier vacuum that we could manipulate the suction on and we purchased it for under \$300.00.

## **Phase Four - The Long Run**

### **Anthropology and History**

After the initial response, my task was to oil the guns that were not wetted but in the higher humidity environment, and then to order and box the whole room for further treatment and eventual reinstallation. Oiling the rest of the guns took one week. Gaining "intellectual control" took another two weeks. Everything (almost) was boxed and in order by the middle of December. Two small new cases went on display by the end of December.

The wetted guns will get further treatment this year and hopefully be completed by the first of 1997. The gun exhibit fate has been left to be decided by a new director who will be hired within the next year. There is not enough room in storage to properly house the guns that were on exhibit so access is severely limited for that collection.

The flag collection will be examined to determine: 1) what had been accessioned and 2) the relevance to our collection. Once upon a time a state flags exhibit somehow got moved into our storage and mixed in with actual collections...sigh.

A volunteer has rehoused loose costume accessories in our regular storage area and we will now reexamine the unwetted hanging costumes. Unfortunately, we still do not have room for them in normal storage.



### Geology

The Dean of Natural Sciences had provided some seed money to help in the redesign of natural science exhibits and some of that money has been redirected to rebuilding the mineral hall. Physical Plant is renovating the room which is a cost that we don't have to bear. The reinstallation of the minerals will happen later in the spring or summer.

### Natural History

The animal dioramas were reopened after a month of drying and slight touch-ups.

### Conclusion

Did we have a disaster plan? Yes and no. Yes, a minimal disaster plan had been written in the late 80's in response to a grant. That disaster plan stated that a more complete one would be done in the following year...best laid plans....Are we doing it now? Oh, most definitely.

What is the benefit of a disaster plan? The greatest benefit is knowledge. As part of a larger entity, a university, we are much more aware how we fit into that bureaucracy and how their emergency departments work. I suggest the same would hold true for museums that are part of a city or state bureaucracy.

We are planning training for the entire staff on how to respond to emergencies and to let them know what roles they will play. A few feathers were ruffled and opportunities for good will were missed.

And one very important lesson we learned was that of internal communication. The disaster has impacted our entire institution even though it directly affected only three collections. The budget is almost nonexistent for the remainder of the fiscal year (until August). Even with a medium-sized staff of approximately 20 full and part-time people, a few divisions did not understand the scope of the disaster because we're spread out over five buildings. A thorough overview of the disaster at a staff meeting helped explain the budget problems.

### Important lessons:

1. Don't wear sued shoes without a backup pair of sneakers in your office.
2. Know how to open every exhibit case in your museum.
3. Have one person designated as the contact to work with outside agencies. It frees everyone else up to work with collections.
4. Have a meeting the next day (or next possible day) with all staff to let them know of the situation. Not all staff may be needed for direct response, but the disaster will affect all divisions through budget, supplies, time, etc.



## Workshop Review by Carolyn Spears

### Agreeing To Loan Agreement Forms September 16, 1996

The Collection Managers Committee's quarterly workshop, held on September 16, 1996 at the Austin Nature Center, focused on the current issue of the standardization of loan agreement forms. Mr. William Allen of Henderson-Phillips Fine Arts was the main speaker with attendees sharing their loan forms and ideas. Mr. Allen covered the full spectrum of loan agreement clauses, including:

- 1 Care standards-environment, light levels, handling, storage, security, condition reporting, notification of condition change.
- 2 Duration of loan
- 3 Loan purpose
- 4 Insurance-by borrower (lender to supply value) or by lender (requiring proof of insurance)
- 5 Damage notification
- 6 Restoration only with written permission from owner
- 7 Loan costs by borrower
- 8 Government regulation and state laws
- 9 Photography restrictions
- 10 Reproduction and copyright authorization
- 11 Catalogue or Scholarly publications furnished to lender
- 12 Use of proper credit line
- 13 Transportation approval
- 14 Cancellation of loan
- 15 Change of ownership
- 16 Modification of fixtures
- 17 Authority
- 18 Assigns

Because of his expertise in the field, a great deal of attention was paid to insurance governing loaned material. General concerns for lender and borrower both include:

- Exclusions in an institution's insurance policy should match those on the loan form.
- The point at which insurance begins should be clearly stated. The most specific statement would be when the object is removed from its natural or original repose rather than simply a date or time.
- "All risks," means that if something isn't specifically excluded, then it is included. This language ties down the insurance coverage better than named or listed perils. However, language ties down the insurance coverage better than named or listed perils. However, insurance will not cover inherent vice except by agreement with insurance and lender.
- Insurance always includes a "process clause," which excludes coverage for damage sustained due to or resulting from any nay repairing, restoration or retouching process.

- "Subrogation" is the means by which insurance companies recover their losses on a claim. If a borrower damages an object through negligence, the insurance company will pay the claim but will then file subrogation against the negligent party. If a museum does not want their insurance company to file subrogation against its borrowers, then it should include a clause stating that the company must ask permission to file suit.

Another aspect of subrogation is that an insurance company cannot file suit against its policy holder. If a policy includes an "additional insured" clause that makes borrowers a policy holder by extension, then the insurance cannot subrogate against the borrower by definition. If the insurance is provided by the lender, the borrower should request a Certificate of Insurance to back up the loan document which names the borrower as an additional insured.

- "Fair Market Value" or "Current Fair Market Value" indicates that if there is not an agreed valuation, then the policy pays the fair market value at the time of loss. A common clause to cover insured value is used by the Crocker Art Museum, "Since its fine arts insurance is limited to the fair market value at the time of loss, the "institution" cannot be responsible for more than the current fair market value of borrowed property or in the event of partial loss or damage, for more than the cost to repair or restore in addition to any resulting loss of market value. The "institutions" liability shall not, in any case, exceed demonstrated market value." Currently, agreed valuations of objects may not even hold up in Court. If the agreed market value is higher than the current market value, the Court may order payment of the lower amount.
- "Partial loss" is determined as a percent of market value or percent of agreed value, and is a gray area in forms.
- Valuation of emerging artist's work where there is no established market value is limited to loss of replacement to artist's specifications.

Lending institutions, in particular must ask themselves, "Is an institution's insurance adequate?" Many lending institutions require that a borrower use their insurance. In determining if a borrower's insurance is adequate, consider:

- Does the policy cover, "property of others"?
- Is there a separate limit applying to property of others?
- Does the policy contain deductible for non-owned objects, and does the loan agreement state who pays the deductible?
- What are the transit limits? How much will the insurance cover in any one van or conveyance?
- Are there territorial limits on coverage? Are their limits for domestic transit different from those of foreign or overseas transits?

- Does the policy cover on the basis of "all risks"? Be aware of exclusions, and ask if they can be deleted by endorsement. The second most common loss in museums, after shipping loss, is employee dishonesty.

For borrowing institutions, it is important to remember that even if an incoming loan states on the loan form that it does not require insurance, it does not relieve the borrower from liability.

An important aspect of the workshop was the opportunity to look at loan forms from other museums, and compare notes. Mr. Allen also brought handouts that included loan form excerpts from a variety of museums, including the Crocker Art Museum, the Sterling and Francine Clark Art Institute, the National Gallery of Art, and the Metropolitan Museum of Art. Portions of these excerpts are included below:

### **Ownership**

#### **Sterling and Francine Clark Art Institute**

*Loans will be returned only to the owner or lender or to his or her duly authorized agent or representative at the address stated on the obverse unless written notification is received to the contrary. If the legal ownership of the work shall change during the pendency of this loan, whether by reason of death, sale, insolvency, gift, or otherwise, the new owner is requested to notify the Registrar of the Institute, giving full name and address in writing. The new owner may be required to establish his or her legal right to receive the work by proof satisfactory to the "Institution."*

### **Insurance**

#### **Sterling & Francine Clark Art Institute**

*If so instructed, the "institution" will insure the loan(s) described on the obverse wall-to-wall under its fine arts policy for the amount specified by the lender on the obverse against all risks of physical loss or damage from any external cause while in transit and on location during the period of this loan; provided, however, that if the work shall have been industrially fabricated and can be replaced to the artist's specifications, the amount of such insurance shall be limited to the cost of such replacement. When such notice of valuation is not given, the "institution" will, if so instructed, insure invited loans at its own estimated valuation. The insurance referred to excludes loss or damage caused by war, invasion, hostilities, rebellion, insurrection, confiscation by order of any government or public authority, risks of contraband, or illegal transportation and/or trade, nuclear reaction or nuclear radiation or radioactive contamination, wear and tear, gradual deterioration, moths, vermin and inherent vice, and for damage sustained due to or resulting from any repairing, restoration or retouching process. The lender agrees that in the event of loss or damage from any cause, regardless of whether insured or uninsured, recovery, if any, shall be limited to such amount as may be paid by the insurer, hereby releasing the "institution", its officers, agents and employees from liability for any and all claims arising out of such loss or damage.*

*If the lender chooses to maintain his own insurance, the "institution" must be supplied with either a certificate of insurance naming the "institution" and each of the participating museums as an additional insured or waiving subrogation against the "institution" and each of the participating museums. If the lender shall fail to supply the "institution" with such a certificate, this Agreement shall constitute a release of the "institution" and of each of the participating museums from any*



liability in connection with the loaned property. The lender agrees that the "institution" shall have no liability or responsibility for any error or deficiency in information furnished to the lender's insurers or for any lapses in coverage.

#### **Crocker Art Museum**

The "institution" will insure the loaned property wall-to-wall (while in transit and on location during the period of this loan) under its fine arts policy for the amount specified by the lender on the face of this Loan Agreement against all risks of physical loss or damage from any external cause except the usual standard exclusions such as wear and tear, gradual deterioration, insects, vermin, inherent vice or damage sustained due to or resulting from any repairing, restoration or retouching process; nuclear reaction or radiation; risks of war, hostile or warlike action, insurrection, rebellion, civil war; and seizure or destruction under quarantine or customs regulations, confiscation, illegal transportation or trade. While insurance will be placed in the amount specified by the lender, the signing of this document by the "institution" does not constitute endorsement of the lender's stated value. Since its fine arts insurance is limited to the fair market value at the time of loss, the "institution" cannot be responsible for more than the current fair market value of borrowed property or in the event of partial loss or damage, for more than the cost to repair or restore in addition to any resulting loss of market value. The "institution's" liability shall not, in any case, exceed demonstrated fair market value.

If loaned property which has been industrially fabricated is damaged or lost, and can be repaired or replaced to the artist's specifications, the "institution's" liability shall be limited to the cost of such repair or replacement. If no amount has been specified by the lender, the "institution" will insure the property at its own estimated valuation. Such valuation shall not, however, be construed to be an appraisal by the "institution".

The lender agrees that, in the event of loss or damage, recovery shall be limited to such amount, if any, as may be paid by the insurer, hereby releasing the "institution", each of the participating museum's, and the Trustees, Officers, Agents and Employees from liability for any and all claims rising out of such loss or damage.

If the lender chooses to maintain his own insurance, the "institution" must be supplied with a Certificate of Insurance naming the "institution" and each of the participating museums as additional insureds or waiving subrogation against the "institution" and each of the participating museums. If the lender fails to supply the "institution" with such a Certificate, this document shall constitute a release of the "institution" and each of the participating museums from any liability in connection with the loaned property. The "institution" shall not be responsible for any error deficiency in information furnished to the lender's insurers or for any lapses in coverage.

If the lender chooses to waive insurance, this waiver constitutes a releases of the "institution" and each of the participating museums from any liability in connection with the loaned property.

#### **WBA notes from AAM session**

Good clause by a major federal institution: "Insurance will be placed in the amount specified by the lender which must reflect Fair Market Value. In case of loss or damage the insurance carrier may ask the lender to substantiate his insurance valuation."



## **Time Factors**

### **Term of Loan and or Agreement**

#### **Clark Art Institute**

*Objects lent to the "institution", and/or to other museums participating with the "Institution" in a joint exhibition (the "participating museums") shall remain in its (their) possession for the time specified on the face of this agreement, but may be withdrawn from the exhibition at any time by the Director or Trustees of the "institution" and/or any of the participating museums.*

*(See "Returns" paragraph below)...If the owner shall not withdraw such property within thirty (30) days from the date of such notice, then the "institution" shall have the absolute right to dispose of such property in any manner it may elect, and if it stores such property to charge regular storage fees therefore and to have and enforce a lien for such fees. If after five (5) years such property shall not have been withdrawn, it shall be deemed an unrestricted gift to the "institution".*

### **Return of Loan Objects**

#### **Clark Art Institute**

*The right of the "institution" to return any property shall accrue absolutely on the date of and by mailing a notice to the owner to withdraw said property for any reason whatsoever. If the owner shall not withdraw such property within thirty(30) days from the date of such notice, then the "institution" shall have the absolute right to place such property in storage and to charge regular storage fees therefore and to have and enforce a lien for such fees. If after five (5) years such property shall not have been withdrawn, it shall be deemed an unrestricted gift to the "institution", which shall then have the absolute right to use and dispose of such property in any manner it may elect.*

*Loans will be returned only to the owner or lender or to his or her duly authorized agent or representative at the address stated on the obverse unless written notification is received to the contrary.....*

### **Protection & Care of Loan Objects**

#### **National Gallery of Art**

- 1 Objects lent by the "institution" will remain in the condition in which they are received. The Borrower will exercise the highest professional degree of care in the handling of "institution" works in its possession. "Institution" loans will not be unframed, unglazed, or removed from mats, mounts, vitrines, or bases without the prior written consent of the "institution". Unless it is necessary in an emergency situation to protect an object from further damage, loans will not be cleaned, repaired, retouched, or altered in any way without the prior written consent of the "institution". Loans will not be subjected to technical or scientific examination of any type without the prior written consent of the "institution".*
- 2 In the event of an emergency, the Borrower will take all steps prudent and necessary to halt or minimize damage to loans. The Borrower will immediately report any loss or damage to the "institution" Office of the Registrar by telephone and confirm in writing by telefax.*

Crocketer Art Museum

The "institution" will give loaned property left in its custody the same care provided to similar property of its own. It is understood that all property is subject to inherent deterioration for which neither party is responsible. It is agreed that if condition notes are supplied by the lender, the "institution" will verify their accuracy. If condition notes are not supplied by the lender, the "institution" will assess the condition when the property is received and this will constitute the condition of that property at the time of the loan. The "institution" will give prompt notice to the lender in case of damage and/or loss to the property at the time of receipt or while in custody of the "institution". The lender will be requested to provide written authorization for any alteration, restoration or repair this is undertaken on his behalf by the "institution" unless: a) immediate action is required to protect the loaned property or other property in custody of the "institution" or b) the loaned property has become a health and safety hazard. See California Civil Code 1899.6.

Other excerpts concerned the packing and shipping, and photography and reproduction of loaned objects to the aforementioned museums. For more information on this subject, or for copies of the complete excerpts, please contact Carolyn Spears at 409-468-2408.

## CMC NEWS

c/o Biblical Arts Center  
P.O. Box 12727  
7500 Park Lane  
Dallas, Texas 75225

Bruce Lipscombe  
Historic Waco Foundation  
810 S. 4th Street  
Waco, TX 76706

