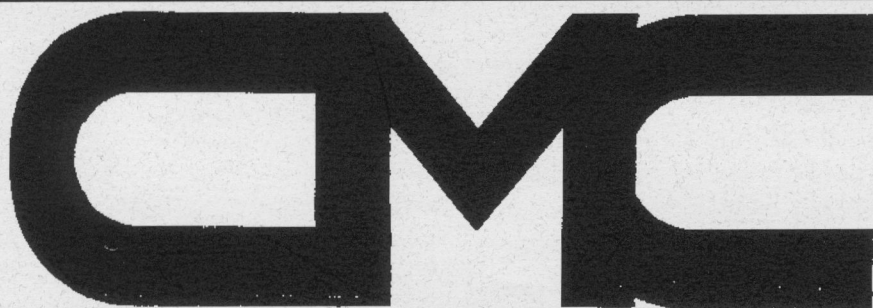




CONGRATULATIONS, MILLY!



*Milly Walker is the recipient of this year's
Outstanding CMC Member Award.*



Newsletter

Summer Issue 2002

COLLECTION MANAGERS COMMITTEE OF THE TEXAS ASSOCIATION OF MUSEUMS

A Registrar's Tool Box

by Rebecca Huffstutler

Curator of Archives & Registrar, Witte Museum

At this year's Annual Meeting of the Texas Association of Museums, CMC co-sponsored the pre-conference workshop, *A Registrar's Tool Box*. Planned by Megan Bryant, Registrar of the Sixth Floor Museum and chaired by Nicola Ladkin, Registrar for the Museum of Texas Tech University, the workshop was designed to address the fundamental responsibilities of a Registrar or Collections Manager. Among the topics that were addressed in the all day workshop were collection policies and ethics, collection documentation, condition reports, labeling and marking of collection objects, proper ways to handle, store, pack and ship objects, and time management. The workshop proved to be a very valuable experience for both the novice and the old-timer to the profession.

*Collections Managers and Registrars
"represent the ethics and standards of
the museum"...*

Lisa Rebori, Director of Collections for the Houston Museum of Natural Science, began the day with an overview of the policies and ethics that affect museum professionals. Lisa explained that Collections Managers and Registrars "represent the ethics and standards of the museum" and "should

walk the moral high ground." Lisa gave a checklist of the policies that should be created and maintained for each museum, beginning with the organizing documents for the museum: Articles of Incorporation; Bylaws of Constitution; Institutional Code of Ethics for staff, volunteers and governing authorities, such as the museum trustees; personnel policies such as employee handbooks; and written evidence of the delegation of authority for the day-to-day operations of the museum. Policies should also be created addressing collection stewardship and care, such as a collection management policy that addresses policies for acquisitions, accessioning, de-accessioning, loans, care and conservation, and use of museum collection objects. A procedures manual clearly stating the "how-to" of your office is essential in providing continuity, even during staff turnovers. With the museum's collection policy, federal regulations should be kept, such as state and federal laws addressing protected and endangered wildlife and archaeological sites, as well as the requirements for the Native American Graves Protection and Repatriation Act (NAGPRA) and procedures for dealing with Nazi-era cultural property. And all Registrars and Collections Managers should have an operational emergency and disaster preparedness and recovery plan. This type of documentation is important to have and critical to a museum facing AAM accreditation.

See TOOL BOX on Page 7

FROM THE CHAIR

As I write this, I know many of us are still in "recovery mode" from the TAM Annual Meeting in Lubbock. It's always an exhausting week, but at the same time, I find it rejuvenating and inspiring – mostly because of CMC. This is a group made up of some of the brightest, kindest, and most generous people I have ever had the good fortune to be associated with. Following the amazing Kandy Taylor-Hille as Chair is a daunting task, but one I hope to undertake with the same good cheer and spirit that we've all seen in Kandy. And don't worry – we won't let her go far! And let's welcome the newcomers to the CMC Board; Rebecca Huffstutler (Treasurer), Jennifer Cook (Officer-at-Large / Newsletter Editor), and Trey Reed (Officer-at-Large). (I wonder if they realize what they've gotten themselves into?)

We've gotten some great feedback on the CMC pre-conference workshop, "A Registrar's Tool Box,"

presented at TAM this year (and reviewed by Rebecca Huffstutler in this newsletter). Apparently, the back-to-basics format was a big hit. We owe a big thanks to Lisa Rebori for her hard work in pulling it all together, and much thanks also to all those who contributed their knowledge as speakers: Nicky Ladkin, Lisa Rebori, Sally Baulch, Gabriela Truly, Milly Walker, and Richard Trela. We've got more great workshops coming up in June, October and January – all on important and relevant topics to Collections Managers in Texas. Be watching your mailboxes for info...

Finally, remember – CMC is all about catering to the needs of our members. So think about what it is you want and expect from CMC and let us know! All the officer contacts appear just to the right of this article, so give one of us a call or drop an e-mail and let us know your thoughts.

That's all for now... I hope to see many of you at the workshop in Galveston!

Megan Bryant / Chair

CMC COLLECTION MANAGERS COMMITTEE 2002-2003 WORKSHOP SCHEDULE

JUNE 17, 2002 – *Photo-documenting Your Collection*, Darla Harmon, Curator, Lone Star Flight Museum, and *Preserving Your Photo Collections Digitally*, Todd and Tracy Johnson of CIRCA, at Lone Star Flight Museum, Galveston, Texas (see Insert for registration details and form).

OCTOBER 21, 2002 – *Pest Control* at the Dallas Museum of Natural History, Dallas, Texas

JANUARY 13, 2002 – *Picking Appraisers, Conservators & Insurance* at The Witte Museum, San Antonio, Texas

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CMC Newsletter

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Why Milly Walker is Outstanding in her Field

by Kandy Taylor-Hille

Every year, or almost every year, CMC nominates one or two individuals as Member of the Year. This is actually one of the easier tasks of being the President and definitely one of the more enjoyable, mainly because CMC has a lot of good folks working very hard every year. If anything, it is sometimes difficult to choose only one individual. And while not a hard and fast rule, we try to honor someone who has not received the award before. This year's choice, however, was one of the easiest. Without fail, every member of the board, of course excluding Milly herself, knew who should get this award, and unless you've been in a closet somewhere, so should you.

Milly Walker has been involved with CMC for over five years but only recently has started to serve on the board. She is presently Vice-President,

overseeing all of the workshops for the organization. A huge job, but also very gratifying. While Milly has always supported CMC, her true light began to shine during the planning of a rather difficult workshop, or should I say a rather difficult workshop speaker. I had attempted to get an

Milly represents herself, her employer, and CMC with a positive heartfelt attitude.

individual of some purport to present a marking workshop for our group. After many phone calls, a lot of indigestion and a great deal of aggravation, Milly offered to "just do it" herself. After all, she has the handouts, she has the know-how, and, more importantly, she works cheap.

Enlisting the aid of Sally Baulch-Rhoden and Lisa Rebori, these three presented a stellar training that was well received and very informative. Truly the beginning of great things, also the beginning of an idea – Milly was

soon asked to serve on the CMC board as Vice-President.

Many more workshops and board retreats later, I am happy to say that asking Milly to serve was one of the best things I could have ever done for CMC. Her workshops are well planned, well attended, economical, informative and enjoy-able. Wherever

we go, she always brings gifts from the Dublin Dr. Pepper Bottling Plant and donates refreshments for the participants. Milly

represents herself, her employer, and CMC with a positive heartfelt attitude. She makes you want to be a better collections manager. I know I'm already a better person just by being her friend. While Milly is threatening to eventually retire and become a full-time grandmother, I've already informed her that there is nothing in the by-laws to prevent her continued participation with our organization. So it is with a great deal of pride that I present Milly Walker as the Collection Managers Committee Member of the Year!

New Program From McFaddin-Ward House



The McFaddin-Ward House announces a new program, the Curators' Circle. These quarterly events are targeted at interested docents, volunteers and museum professionals. The sessions are free and open to the public. Topics and dates for the summer and fall quarters are:

August 22, 2002 / 9:00 AM. to Noon: **Basic Collections Management**, presented by Debbie Gannon, Assistant Curator/Registrar

October 24, 2002 / 7:30 PM: **Decorate Arts: Rugs**, presented by Sherri Birdsong, Curator of Collections

All programs will take place at the McFaddin-Ward House Visitor Center, 1906 Calder Avenue, Beaumont, Texas.

To reserve a seat or for more information, call Debbie Gannon, Assistant Curator/Registrar at 409-832-1906.



How Does The Virtue of Reality Include Conservation and Restoration?

by Ivette Ray,

Museum Curator, Log Cabin Village

This double session addressed several issues concerning conservation, restoration, and valuation of museum objects. When contemplating conservation or restoration work on objects, collection managers must be aware of what the insurance companies will cover, how the treatment will affect the object, the type of treatment that the object will receive (stabilization, restoration, etc.), and how the treatment will affect the value of the piece.

This session provided a valuable and informative discussion of

how collection managers, curators, appraisers, conservators, and art dealers all handle these difficult situations. In the first part of the session, seven panelists from diverse professions contributed their viewpoints and shared information that could help collection managers make informed decisions.

Rick Casagrande, an appraiser, launched the session by stating that conservation means different things to dealers, museums and collectors. While most museums agree that minimal restoration is the best way to conserve an object, some dealers and collectors may not share this view. Museums must be aware of this fact when seeking appraisal and restoration advice

from outside agencies. In addition, museums have the unofficial responsibility of advising the public on how to treat and conserve their personal heirlooms. Thus, museums must always consider what level of restoration will retain the most value and integrity of the object.

The next panelist talked about restoration from the insurer's perspective. Bill Allen, of Henderson Philips Fine Arts, explained how insurance companies deal with damage

While most museums agree that minimal restoration is the best way to conserve an object, some dealers and collectors may not share this view.

claims. He warns that museums that have a general insurance policy rather than a fine arts policy often find that their adjustors do not know how to value historic or fine art pieces. Even with "collections sensitive" adjustors, it might need to be necessary to train them on the significance and historic value of an object. Consequently, it is important to document the value of the object through museum records prior to loss or damage.

Martha Simpson Grant, an objects conservator, explained how conservators determine the treatment of an object. While each object is considered on a case-by-case basis, quality treatment is the conservator's top priority. It is the quality of the treatment that will determine the value of the object after restoration. When choosing a

conservator, Grant recommends the selection of a conservator who adheres to the American Institute of Conservation's (AIC) code of ethics, which calls for the use of reversible materials and a conservative approach to restoration.

A museum curator, Rebecca Huggstutler of The Witte Museum, then had the opportunity to share a history museum's point of view. From a historical perspective, the value of the object may not be its condition, but the wear and tear, which tells the story of the object. For the curator, a child's

initials carved on a nineteenth century student desk are more important than the desk itself. For this reason, a

museum curator must ask, "How will restoration affect the story of the object?" Ultimately, the level of restoration must be based on how the object will be interpreted at the museum.

Anne Zanikos, art conservator, addressed the concerns in art restoration treatments, which may vary treatment of historic objects. When restoring an art piece, the conservator must be aware of what the artist's intentions were when creating the work. Sometimes, what the owner wants is not what the artist intended. Therefore, art restoration is a fine balancing act between retaining the integrity of the painting and restoring it to the owner's satisfaction. Sometimes, art conservators may advise against a restoration if they feel it will destroy the artist's intent or if it will damage the object.

See RESTORATION on Page 5

RESTORATION

Continued from Page 4

As the Executive Director of Texarkana Museum Systems, Cliff Vanderpool stated that the value of an object can be relative and problematic. He concurred with Rebecca Huffstutler that for museum pieces, restoring objects to a pristine nature is not always in the best interest of the museum or the object. Before restoring any object one must consider if it is worth the cost, if the object is stable without treatment, and if restoring it will cause the object to lose some of its historical significance. In short, there is not clear-cut answer on the best way to restore an object.

As an art dealer, David Dike shared a different opinion about restoration. He stated that

dealers prefer to take the works to the way they were first painted. While museums are concerned with how a treatment will affect the long-range stability of the painting, art dealers are more concerned with the aesthetic quality of the painting; thus, dealers are inclined to allow more extensive restoration treatments in order to take the work back to its original splendor.

Once all the panelists had a chance to share their thoughts, Rick Casagrande added that sometimes an object may increase in value if the restoration or conservation work was for its "betterment." For example, removing smoke damage or replacing acidic matting for archival matting will stabilize, and therefore, increase the value of the object.

The second part of the session was dedicated to answering ques-

tions from the audience. The questions were varied, and the panelists were able to provide helpful advice. Some of the main points coming from these questions were as follows:

- For museums, stabilization of the object is the main reason for treatment, rather than the way an object looks.
- Always find a conservator who is a member of the American Institute of Conservation (AIC).
- Work with the conservator step-by-step, and be aware of everything that they are doing.
- Ensure that the museum's maintenance staff is aware of how to clean, or not to clean, museum collections.

All the diverse viewpoints shared by the panelists, and the willingness of the audience to share their experiences, made this session well rounded and beneficial to anyone seeking advice on how, when and what to conserve and restore.

MEMBER SPOTLIGHT

I am from East Bernard, Texas, a small town 54 miles southwest of Houston. When I was in high school, a career in the museum field certainly never crossed my mind. I also did not know that the George Ranch Historical even existed, although it was located only 25 miles from my home. While I was attending Junior College, I worked part-time at a local catering company. It was when we catered a wedding reception at the George Ranch that I discovered this great place and thought how wonderful it would be to work there. Shortly thereafter, I began my employment with the George Ranch Historical Ranch and, as they say, "the rest is history".

This past March marked my ninth year of employment at the George Ranch. My official title

is Historical House Specialist, but I also serve as our Curatorial Assistant for both the George Ranch and the Fort Bend Museum Association. I am responsible for the care and operations of two historic homes located at the George Ranch, and two that are located at the Fort Bend Museum. To say the least, I am completely obsessed with these houses and enjoy every aspect of their care. My most recent

project has been a restoration proposal for our 1890's Victorian mansion, and I have had the opportunity to start implementing some of the proposed items this spring.

I am very excited and honored to have the opportunity to serve as Officer-at-Large for the Collections Managers Committee. I am confident that CMC will help to broaden my horizons as I continue my career in the museum field.

TREY REED

*Newly Elected CMC Officer-at-Large
Historical house Specialist
Fort Bend Museum Assoc. / George Ranch*

CMC MINUTES

*Annual Business Meeting
Lubbock, Texas
April 10, 2002*

WELCOME AND CALL TO ORDER

Kandy Taylor-Hille called the meeting to order and welcomed new and returning members.

BUSINESS REPORTS TO THE MEMBERSHIP

Secretary's Report

The Chair directed everyone's attention to the minutes for the Annual Business Meeting for 2001 and called for a motion to accept them as presented. Betty Edmundson and Megan Bryant so moved, and the minutes were approved.

Treasurer's Report

Sally Baulch-Rhoden distributed a treasurer's report for the year. Sally called for a motion to accept the treasurer's report as presented. Milly Walker and Mary Kirby so moved; the report was approved.

Workshops Review

Milly reviewed workshops for the past year and coming year – there were four workshops during the year, including Furniture Care: Conservation, Storage and Exhibition at the Dallas Museum of Art; Digital Delirium at the Old Jail Art Center, Albany; Textiles: Handling, Storage, Care, Exhibition, Monitoring at the Museum of Fine Arts, Houston, and Houston Museum of Natural History; and A Registrar's Tool Box at the Annual Meeting.

Three workshops are already scheduled for the coming year – June 17, 2002 – Photodocumenting Your Collection at the Frontiers of Flight Museum, Galveston; October 21, 2002 – Pest Control at the Dallas Museum of Natural History, Dallas; and January 13, 2003 – Picking Appraisers, Conservators & Insurance at The Witte Museum, San Antonio.

Editor's Report

Kandy introduced Kate Hogue, past Officer-at-Large and Editor, thanking her for working so hard on the newsletter during the past year. Kate reviewed additions to the newsletter in the past year. Steve Williams discussed the papers that will be included as inserts in the newsletter in the upcoming year. Topics include: Developing a Working Definition for the Museum Collection Professional, Ethics Revisited, Demystifying Basic Registration Methods: Accessioning and Cataloging.

Chair's Report

Kandy reviewed the year for members and discussed membership benefits, including scholarships to the Annual Meeting. Scholarship recipients for 2002 are Rebecca Huggstutler, Curator of Archives and Registrar, The Witte Museum, San Antonio; Ivette Ray, Museum Curator, Log Cabin Village, Fort Worth; and Jack Linden, Seguin Conservation Society, Seguin. The Chair presented the Outstanding Member Award for 2002 to Milly Walker of the Dublin Dr. Pepper Bottling Co. Museum. Kandy then presented special Thank You gifts

to several members for all their help.

OLD BUSINESS

- Jack Nokes thanked all CMC members for the generous underwriting of a pre-conference workshop.
- Bill Allen shared extra handouts from Insurance 101 and encouraged CMC members to attend the upcoming AAM meeting in Dallas.
- Kandy presented the newly elected officers for 2002-2004 terms:

Chair: Megan Bryant

Treasurer: Rebecca Huffstutler

Officer-at-Large: Trey Reed

NEW BUSINESS

Megan asked for a motion to appoint Jennifer Cook to fill the vacant Officer-at-Large position left by Kate Hogue's departure to New Mexico (*good luck, Kate!*). Milly Walker so moved, Betty Edmundson seconded, and the motion was approved. Megan reminded everyone to submit ideas for sessions at the 2003 Annual Meeting in Houston. All members should consider proposing sessions to not only the CMC Workshop Schedule, but also to the TAM Program Committee. Members can contact Megan Bryant, or submit a proposal directly to TAM. Megan then presented a Thank You gift to both Kandy Taylor-Hille and Sally Baulch-Rhoden for their long service to the CMC. Megan asked for a motion to adjourn. Milly Walker moved and Betty Edmundson seconded. Meeting adjourned.

*Submitted by Carolyn Spears,
Secretary*

TOOL BOX

Continued from Page 1

Sally Baulch-Rhoden, Collections Manager for the Texas Memorial Museum, explained the need for properly documenting information for each of your collection items. For those of us working in older museums, we all know the frustration of discovering objects that were not properly documented in the past. To prevent future staff from having these same problems, it is crucial to maintain adequate records on your collections. Today's Registrars and Collections Managers have a wide range of choices among different computer databases to assist in this task. Sally provided hardcopy of the database that she uses to illustrate this point. She followed this with a discussion of other forms that assist in keeping track of the accessioning process as well as forms that are provided to the public when information about the collection is requested.

Gabriela Truly, Collections Manager for the Dallas Museum of Art, continued the discussion of documentation by exploring the importance of doing condition reports. Condition reports serve as a record of the condition of an object and is especially important for objects that are placed on display, loaned to other institutions, or for objects brought into your museum that are not a part of your collection. The condition report can help document when and how an object was damaged or notifies the Collections Manager that a possibility of further deterioration could occur. Gabriela presented a basic guide to how to do a good

condition report. Among her handouts was a list of the standardized terms used in doing condition reports for a wide variety of objects, including paintings, paper, photographs, sculpture, ceramic and glass. She also provided actual completed condition reports to use as models.

Milly Walker, Curator of Collections for the Dublin Dr. Pepper Bottling Co. Museum, presented a condensed version of her CMC-sponsored workshop on numbering and labeling objects. Because of the time limitation, Milly quickly went through the basics of the materials needed for marking and tagging objects, what materials not to use (NO nail polish), and the procedures for marking a variety of objects made of different materials. Milly provided great handouts to use as guides, including a list of suppliers and the article, "How to Mark

*Milly Walker...went through the basics of...
what materials not to use (NO nail polish).*

Objects in Museum Collections: Tags, Direct Marking, and Difficult Materials" by Marianna James Munyer of the Illinois Association of Museums.

Richard Trela, Director of the Conservation Center at the Panhandle-Plains Historical Museum, led the discussion in the proper way to handle and store objects and how to pack and ship objects safely. Richard's two primary themes were entropy and plan ahead. Looking at the "life span" of the object, Richard emphasized that a major goal in caring for an object is to slow down the process of decay. To assist in this, it is critical to plan ahead in preventing the conditions that would lead to deterioration and damage. Before

handling an object or before placing an object in storage, anticipate the range of fragility of the object. Does the object need support or padding before picking it up? Does the storage area have proper humidity and temperature levels? Richard continued by giving instructions on the proper way to move and handle objects, and gave guidelines on how to maintain a safe storage area for a wide variety of objects. In Richard's discussion on packing and shipping, he gave instructions on how to properly pack objects and what packing materials to use to prevent damage during shipping. Temperature and humidity levels should also be considered when shipping objects, and Richard stated the need to try to account for the different climates an object will be subjected to while in transit and ways to counteract the effects, such as adding silica gels in crates to lower moisture levels and the need to wait to open a newly arrived crate at least 24 hours to allow the object to acclimate to the new environment.

The day ended on a light note with Walt Davis, Director of the Panhandle-Plains Historical Museum, speaking on the Tao of Time Management, the Registrar's guide to the universe. For newcomers to the profession, this workshop successfully provided the basic tools of how to be an efficient and successful Collections Manager. For those who have been Registrars and Collections Managers for a while, the workshop served as an excellent refresher course. The presenters utilized their years of experience to create a useful and helpful workshop.

WORKSHOP ALERT

WORKSHOP ALERT

Collection Managers Committee WORKSHOP

17 June 2002

9:30 a.m. until 4:30 p.m.

Lone Star Flight Museum, Galveston, TX

Lunch on your own

PHOTODOCUMENTING YOUR OBJECTS

Darla Harmon, Curator, Lone Star Flight Museum

And...

PRESERVING YOUR PHOTO COLLECTIONS DIGITALLY

Todd and Tracy Johnson of CIRCA

Do you have a budget, but little money for documenting your collection? Did you inherit a huge photo collection, and you don't know what to do with it? Then this workshop is for you. If all you have is a 35mm camera and a cutting board from Wal-Mart, or if you're looking for a reasonable means of preserving your photo collection, this just might be your workshop! Join us at the Lone Star Flight Museum, 2002 Terminal Drive, Galveston, Texas, on Monday, June 17. Enjoy a workshop with Darla Harmon, Curator, and Todd and Tracy Johnson of CIRCA and learn how to do all this – and more! Send in your reservation today!

To register, tear off and send the reservation form below – copies accepted:

Name: _____

Institution: _____

Address: _____

E-Mail (for confirmation): _____

Amount Enclosed (\$25 for CMC members; \$30 for non-members): _____

CMC Dues: \$15 per year – you get a newsletter, special rates on workshops and wonderful, lifelong friends and connections. JOIN TODAY!! _____

Make checks payable to: Collection Managers Committee

Send to: Milly Walker, Dublin Dr. Pepper Company Museum, 321 N. Park Street, Dublin, TX 75202

CMC Federal Tax Identification Number: 75-225-3189