

Summer CMC

Newsletter
Summer Issue
2006

Conservation Roundtable Notes

By Wes Phillips

If you want to learn how to keep your objects in good condition, the Conservation Roundtable is the place to go! The format is relaxed. There were four tables with the labels "Objects" "Silver" "Furniture" and "Textiles." Though these labels indicated general areas of expertise, it was by no means mandatory to stick to the subject.

The first question in the first group was about leather objects. Mary Frederickson did an excellent job with this. Leather is one of the hardest substances to deal with in collections since it is organic and off-gasses so that it might damage other objects nearby.

Any leather object needs to be completely supported, both in conservation and on display. It needs to be kept in a humid environment and placed in an acid-free (pH Neutral) storage box if possible.

From objects, I moved to Steve Pine, who gave us some tips on furniture conservation. Furniture isn't as difficult as leather, but can have some pitfalls as well. If new nails have to be added, they should be no larger than the ones previously used.

Before beginning any furniture repair, be sure of the procedure or delay repair until proper answers can be found. There is a Furniture Society Web site that offers some tips and a periodical, "Fine Woodworking," which offers useful hints.

Silver conservation was the title of the session by Karen Pavelka. She outlined some typical conservation measures as follows:

1. Inspect.
2. Remove grit and grime (on silver surfaces any indication of white, pink, or green needs to be corrected.) A good cleansing agent is precipitated calcium carbonate and alcohol.
3. Clean with Orvis soap and a Q-tip. It is better to make your own Q-tip from a toothpick or skewer and use one drop of Orvis soap to a cup of water.
4. Carefully roll the Q-tip pad over the surface and observe to see how much comes off. Rubbing is abrasive and can damage the object.
5. Change pads often.
6. Let it evaporate for a bit.
7. Reevaluate.
8. Polish - Buff with a clean cloth.
9. Rinse with distilled water.
10. Place the object in a corrosive retardant bag.

The session on textiles by Marian Ann Montgomery was interesting as well.

Storage was stressed. Climate control should have the temperature at 70 degrees and the relative humidity at 50 percent for most textiles. They should be stored in a clean environment and gloves should be used when in the best interest of the material or to protect yourself.

The gloves themselves may at times cause damage, especially if sewing tags, since it hampers legible numbering. Dirt and grease accelerates deterioration so the material should be as clean as possible. Textiles should be kept in an acid-free environment and away from wood. If shelves are wood it helps to seal them with varnish or paint.

Review of Early Conference Workshop, "Copyright Basics"
 TAM 2006 Conference, Tuesday, April 4
 By Jonathan Plant
 Curator
 Varner-Hogg Plantation State Historic Site
 CMC 2006 TAM Conference Stipend Recipient

On Tuesday, April 4, I attended the early conference workshop "Copyright Basics" cosponsored by CMC. Presenting speaker was Dr. Marilyn Phelan, Professor of Law and Professor of Museum Science at Texas Tech School of Law. Dr. Phelan opened the discussion by explaining that Texas, unlike some states, has no state copyright law; therefore, we have only to concern ourselves with federal copyright law, Title 17 of the US Code.

She explained the three types of works covered by copyright protection: creative works; compilations; and derivative works. Copyright protection is a continuum because what is protected is the expression of an idea, not the idea itself; thus creative works (original forms of expression) are afforded more protection than compilations or derivative works. In the latter forms of expression, the copyright is extended only to the original element of the work. Under the 1976 Copyright Act, copyright is divided between seven specific rights; unless one acquires all seven rights, one's right is usually restricted to the ability to distribute (sell) and display a work. Prior to 1976, however, all rights were assumed to be indistinguishable.

The length of copyright protection, explained Dr. Phelan, has been set at the lifespan of the owner plus seventy years. She explained that in Europe, particularly France, the length of copyright protection is unlimited; this could produce interesting situations for museums whose holdings include works created in France.

Dr. Phelan briefly discussed the "Rights of Visual Artists" which protects the works of an artist even when he has sold the work, such as the artist whose work is incorporated into a building. On a related note, she mentioned the source of copyright owners, explaining that copyright could be co-owned if the owner of a work had input into its creation. An artist commissioned to do a work, however, is considered a work-for-hire and thus retains no copyright over a work.

Fair Use, a concept frequently cited by educators, was also covered; fair use, however, is only a defense against copyright infringement. Dr. Phelan strongly cautioned against relying on fair use. If uncertain whether you are protected by Fair Use privilege, go ahead and get copyright protection from the owner.

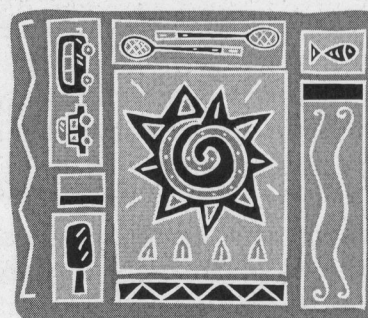
Dr. Phelan covered various torts, including Invasion of Privacy, Violating Right of Publicity, and Tort of Misappropriation; all of these are covered under Texas state laws.

Works on the Internet were discussed, including licensing of digital image; such works are not protected under copyright laws but protected under licensing.

Dr. Phelan advised that when acquiring a work of art, be sure to acquire all of the rights—otherwise, the museum or other institution would have to seek the right to reproduce the image from the artist (until death) or from his or her heirs (seventy years).

She also suggested attendees document everything you do to locate and secure copyright, as the courts will recognize good faith efforts to locate rights.

Dr. Phelan explained at the start of the workshop that she would just be making a brief foray into the complicated world of copyright, as, like any point of law, it can be very complicated when applied to specific instances. However, this seminar provided attendees with a good understanding of basic copyright principles and provided them with a framework on which to expend further investigation.





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

WORKSHOP ALERT! WORKSHOP ALERT!

Collections Research

Who, What, Where, When, Why, and How

Join CMC for an enlightening day of discussion about various aspects of collections research. We'll talk about just what exactly collections research IS in the first place – as well as why it should be done and by whom. More importantly, we'll get into the nitty-gritty of just how to go about doing it, including use of the Internet in collections research projects. Discussion will focus on practical approaches and specific benefits and uses of the research end-product.

Plenty of time will be allotted for group discussion, so come prepared to discuss your own collections research endeavors—triumphs and tribulations!

Featured Speakers: Ali James, Curator of the Capitol, Texas State Preservation Board
 L.W.S. Petznick, Ph.D., Curator of Collections, The McFaddin-Ward House
 LeAnna Schooley, Curator, T.K. Gordon Center for Industrial History
 Bruce Lipscombe, Curator of Collections, Historic Waco Foundation

When: Monday, September 25, 2006 – 9:00am – 3:30pm

Where: Mayborn Museum, Waco

Cost: \$25 for CMC members, \$30 for non-members (make checks payable to CMC)

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

Megan Bryant, The Sixth Floor Museum at Dealey Plaza
 411 Elm Street, Suite 120, Dallas, TX 75202
 Phone: (214) 747-6660 ext. 6619 Fax: (214) 747-6662 Email: meganb@jfk.org

PLEASE REGISTER BY SEPTEMBER 20, 2006

Name: _____ **Institution:** _____

Address: _____

E-mail/Phone (for confirmation): _____

Registration CMC Members \$25.00 each / Non-members \$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: \$ _____

Minutes – Collection Managers Committee – Annual Business Meeting

April 5, 2006

Welcome and Call to Order

Megan Bryant, Chair, called the meeting to order at 5:20 p.m. and welcomed new and returning members. She announced that if anyone needed to renew his or her membership, to please see Kim Cupit. Megan also announced that there would be a drawing held later in the meeting to win a copy of *The New Registration Methods*. Anyone who had not filled out a workshop survey and raffle ticket was encouraged to do so now.

Business Reports

Secretary's Report

The Chair called on Amy Fulkerson for the Secretary's Report. Amy asked the members to review the minutes of the 2005 Business Meeting and asked if there were any changes to report. She called for a motion to accept the minutes as written. Kathleen Koonce so moved and Robyn Lee seconded the motion; voted in favor.

Treasurer's Report

The Chair called on Rebecca Huffstutler to deliver the Treasurer's Report. CMC started with a balance of \$1,084.95. There was a total income of \$2,501.24 from membership dues (\$1095.00), donations (\$35.00), workshops (\$1,359.16), and interest (\$12.08). Total expenditures for the year were \$1465.80 divided between workshop costs (\$329.64), annual meeting underwriting (\$600.00), scholarships (\$150.00), meeting expenses (\$229.99), printing (\$33.50), postage (\$2.67), and bank fees (\$120.00). The final balance after payment of an \$800.00 sponsorship of TAM is paid is \$1,320.39. Rebecca called for a motion to approve the Treasurer's Report as presented. Amy Hooker so moved and Kathleen Koonce seconded the motion; all voted in favor.

Vice-Chair's Report

The Chair announced that Trey Reed had left the museum profession and had resigned his position as Vice-Chair. The Board appointed Amy Hooker from the Petroleum Museum to finish out the 2005-2007 term for Vice-Chair. Amy represented CMC on the TAM Programming Committee for the 2006 Tam Annual Meeting.

The Chair presented a review of the 2005-2006 workshops including: *Before the Glitz and Glamour: Getting Your Stuff Ready for Display* held January 31, 2005 at the Dallas Museum of Art; *Do We Need a Lawyer? Legal Issues for Museum Collections*, a pre-conference workshop at the 2005 TAM Annual Meeting in Dallas; *Collections Basics – House-keeping* was scheduled for Summer 2005 but was cancelled due to speaker conflicts and low registration; *Paper, Clothing, and Textile Care* was held October 28, 2005 at the Texas Fashion Collection at the University of North Texas; *The Many Aspects of Collections Research* was rescheduled from Winter 2005 to September 26, 2006 and will be held at the Mayborn Museum in Waco; and the 2006 TAM pre-conference workshop was on *Copyright Basics*. A list of upcoming workshops was distributed to the membership. The Chair called for a motion to approve the Vice-Chair's Report/Workshop Report. Jennifer Cook so moved

and Robyn Lee seconded all; all voted in favor.

Officers at Large Report

Jennifer Cook, Officer at Large/Newsletter, announced that CMC publishes a quarterly newsletter and encouraged to submit articles for the next newsletter by May 15th.

The Chair recognized Kim Cupit, Officer at Large, for organizing the CMC booth in the exhibit hall.

Chair's Report

The Chair announced that one of the most important CMC member benefits is the annual meeting scholarship used to help one or more CMC members to attend the TAM Annual Meeting. This year CMC was able to provide financial support to four members: Stacie Crosetto Flood of the Kell House Museum, Robyn Lee of Historical Park of Denton, Wes Phillips of Hutchinson County Museum, and Jonathon Plant of Varner-Hogg State Historic Site. She congratulated all of the recipients of the scholarship and looks forward to reading their session reviews in upcoming newsletters.

A mini-Board Retreat was held in January to review CMC activities and goals and to make plans for the future. Jennifer Cook generously hosted the retreat. Only three officers were able to attend, but they were able to come up with a workshop plan for the next two years.

The Board discussed the issue of summer workshops. Over the past several years workshops held in July and August have been poorly attended and are losing money. The board is considering the possibility of only doing a fall, winter and TAM pre-conference workshops and not doing a summer workshop. Members who have thoughts or concerns about this issue are encouraged to share them with the CMC Board.

New Business

The Chair announced that the next TAM Annual Meeting would be held in Austin. She encouraged members to submit session proposals to TAM. CMC has a representative on the Programming Committee to advocate for collection-based proposals.

The drawing was held for the winner of the *New Registration Methods* raffle. The winner was Stacy Flood. Carolyn Spears and Rebecca Huffstutler sponsored the prize.

The Chair presented the slate of new officers for 2006-2008 terms:

Chair, Gabriela Truly
Treasurer, Kim Cupit
Officer at Large, Kathleen Koonce

The outgoing Chair, Megan Bryant, handed over the gavel to new chair Gabriela Truly and she took over the business meeting. Her first order of business was to award Megan Bryant with a framed certificate of appreciation hand crafted by Carolyn Spears and to thank her for her service.

The meeting was adjourned at 5:45 pm.

FROM THE CHAIR

I came to the Dallas Museum of Art ten years ago. After I had been here for less than one year my boss called me to ask if I would please look into improving storage. In my head flashed images of some 12 years earlier - me going up and down narrow metal steps at The Witte Museum moving the textile collection. I went up and down hundreds of times carrying garments on hangers, boxes of clothing, boxes of shoes, boxes of everything.

A couple of years later, dear Rick Casagrande had me clean "history" storage. I have never been so filthy in my life! Boxes of marbles, boxes of bottle caps, irons, candle holders, more irons, toys, lots of toys. A few years after that I had to finish unpacking boxes and boxes of Mexican Folk Art at the San Antonio Museum of Art. Up and down a metal ladder with plates, vases, little houses, strange monsters, textiles, bird cages, trunks. You name it, I moved it.

In the past ten years here at the DMA we have installed more painting racks, more warehouse type shelving for furniture and sculpture, moved empty crates off-site, and constantly moved things around to make more room for more stuff. Got a long way to go, but it is much better.

Remember to document what you do. How I wish I had taken photographs of old textile storage before I moved everything at The Witte over 20 years ago, and while I have a few photos of folk art storage back in 1987, they are not good enough.

Document these projects that at the time might seem simple and small. I have forgotten so much of the important things I know I have accomplished, and I wish I had images of. For me, and for my institution, these are important projects to document well.

Just thought I would share...Gabby

January CMC Workshop

Imagine if every artifact in your collection is on loan. Although many museums don't have an entire collection of loaned items, we all have loaned objects or have loaned objects out. How do you care for, store, and display loaned objects? What should you include in a loan agreement? What is involved with shipping objects both domestically and internationally? How much insurance should you have on loaned objects? How do you establish a relationship with your lenders?

These questions and many more will be answered at the Collection Managers Committee's January workshop "Can I borrow your Stuff?" at the Bob Bullock Texas State History Museum in Austin on January 29, 2007.

2006-2007 CMC OFFICERS

Chair

Term 2006 - 2008

Gabriela Truly

Dallas Museum of Art
1717 N. Harwood, Dallas, TX 75204
(214) 922-1267
Gtruly@DaliasMuseumofArt.org

Vice Chair

Term 2005 - 2007

Amy Hooker

The Petroleum Museum
1500 Interstate 20 West, Midland, TX 79701
(432) 683-4403
ahooker@petroleummuseum.org

Treasurer

Term 2006 - 2008

Kim Cupit

Denton County Museums
110 W. Hickory, Denton, TX 76201
(940) 349-2853
Kim.cupit@dentoncounty.com

Secretary

Term 2005 - 2007

Amy Fulkerson

Witte Museum
3801 Broadway, San Antonio, TX 78209
(210) 357-1868
amyfulkerson@wittemuseum.org

Officer-at-Large (Special Projects)

Term 2006 - 2008

Kathleen Koonce

Bob Bullock Texas State History Museum
PO Box 12874, Austin, TX 78711
(512) 936-4603
Kathleen.Koonce@tspb.state.tx.us

Officer-at-Large (Newsletter Editor)

Term 2005 - 2007

Jennifer Cook

Mary Kay Museum
16251 Dallas Parkway, 13.506, Addison, TX 75001
(972) 687-5889
Jennifer.Cook@mkcorp.com

Past Chair (Ex-Officio)

2006-2007

Megan Bryant

The Sixth Floor Museum at Dealey Plaza
411 Elm Street, Suite 120, Dallas, TX 75202
(214) 747-6660 ext 6619
meganb@jfk.org

MEMBERSHIP FORM

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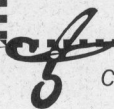
Name: _____ Institution: _____

Address: _____

City: _____ State: _____ Zip Code + 4: _____

Phone: _____ Fax: _____ E-Mail: _____

Please make checks payable to the Collection Managers Committee.
Send check and form to Kim Cupit, Denton County Museums,
110 W. Hickory, Denton, TX 76201



*CMC Newsletter is a quarterly publication of the Collection Managers Committee,
a non-profit affinity group of the Texas Association of Museums.*



COLLECTION MANAGERS COMMITTEE OF
THE TEXAS ASSOCIATION OF MUSEUMS

CMC Newsletter

c/o Mary Kay Museum
P.O. Box 799045
Dallas, Texas 75379-9045

Jennifer Cook
Mary Kay Museum
16251 Dallas Parkway
Addison, TX 75001