

Collection Managers Committee

NEWSLETTER

WINTER 2000

Review of the Conservation & Preventive Maintenance Workshop

with Works on Paper

Reviewed by Kandy Taylor-Hille

CMC was very fortunate in October to have the opportunity to plan a workshop with Cheryl Carrabba and her staff at her conservation lab in Austin. Hailed by Milly Walker as the best workshop CMC has ever had, we owe most of this success to Cheryl who did a wonderful job of organizing and presenting the information. She then spent the half of the day in doing hands-on analysis. It was like letting kids run loose in a candy shop. Following is just some of the information relayed. It is our hope that Cheryl will allow us to use her and her facility again in the future for another blockbuster workshop.

REMOVING PRESSURE-SENSITIVE TAPE

**by Margaret Holben Ellis, 1992, Conservation Center,
Institute of Fine Arts, New York University**

Masking tape, "scotch" tape, and other types of pressure-sensitive tapes used to repair tears or to position artworks in mats are difficult to remove. This difficulty arises from the chemical make up of these sorts of adhesives.

Surgical tape, developed in the mid-nineteenth century was the first type of pressure-sensitive tape. Since that time, both the carrier-cloth, cellophane, a paper, plastics - as well as the adhesive- natural rubbers, synthetic resins- have varied a great deal. When confronted with adhesive tape on an artwork, one can never be exactly sure of its composition. Accompanying this riddle is the question of its degree of deterioration. Adhesive tapes pass through distinct chemical stages as they break down. As each stage is reached, the solubility of the tape decreases; stronger and stronger solvents are therefore necessary to remove it. Gradually, the tape discolors and becomes brittle. Often the carrier detaches entirely from the adhesive layer which penetrates the paper. Poor-quality papers often rupture around the strip of tape as it dries out and hardens. Needless to say, light and heat speed up the rate of this reaction.

Preceding these changes is an induction period during which little change occurs. It is during this time that attempts to remove the tape will be most successful. The adhesive is still sticky, staining is slight, and the carrier is still attached to the adhesive layer.

The following instructions are intended only for removing tape which is still in its induction period. Deep staining and embrittlement are problems best left to a conservator. The solvents required for dealing with them are extremely strong and dangerous to use. Their toxicity necessitates special ventilation systems.

If you have determined that the adhesive tape is not darkening a great deal, is still flexible, and that the adhesive has not congealed into an intractable sticky mass penetrating the paper proceed as follows:

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Assemble the necessary tools and materials: small pointed brushes, cotton swabs, blotter squares, forceps, microspatula and solvents. Suggested solvents include benzine, naphtha, hexanes, toluene, and acetone. Of these, the first three are the mildest followed by toluene and finally acetone. All should be reagent grade. Overexposure to solvent fumes is dangerous; always use them in well ventilated areas. A small table-top fan is useful for this purpose, however, make sure that it is blowing vapors away from you, not towards you. Always cover containers of solvents.

Before applying solvents to tapes, it is necessary to spot test both the medium and the paper. As with water, solvents can dissolve substances within the paper or can cause feathering and running of inks and paints. Spot tests with solvents are carried out as previously described. Test each color which may be affected by the tape removal process. Begin with the mildest solvents and end with acetone. If pigments are sensitive to these solvents, consultation with a conservator is necessary. If the spot tests indicate that the paper and medium are not affected by the solvents proceed to apply one of the first three to the tape using a small pointed brush. Since the carrier will most likely not be softened by the solvent, it is necessary to have the solvent penetrate into the adhesive layer from the edge of the tape traveling under the carrier. Using the microspatula, a corner of the tape can usually be lifted to allow for this. Do not apply so much solvent as to flood the tape and spread into the surrounding paper. If this happens blot up the excess immediately with blotter squares. The objective is to apply just enough solvent to soften the adhesive layer so that the carrier can be gently pulled away. As the adhesive begins to dissolve with the solvent, grasp the corner of the tape with the forceps and slowly pull it back upon itself, not straight up into the air. Scrape up as much adhesive along with it as possible, rewetting with solvent when necessary. Apply the solvent directly to the exposed adhesive layer. If the tape resists these efforts, try toluene or acetone next. As the tape is pulled back, lightly roll cotton swabs of solvent over the exposed area, which will be sticky. Pat dry with blotter squares after each application. A light hand and modest amount of solvents are necessary in order to avoid driving the adhesive farther into the paper. If you cannot remove all residual adhesive without damaging the paper and must, therefore, leave a sticky area, pat into it a feather-edged patch of the lightest weight Japanese tissue, to prevent the artwork from adhering to anything else accidentally before you can send to a conservator.

When you have finished, record the solvents used along with the observations on the characteristics of the tape [in the objects permanent record.]

Cheryl and her staff suggested before going to such lengths as listed above, using a hair dryer on low force to gently heat the tape up, oftentimes this is enough to remove it, however, don't do this if a sticky residue will be left behind.

CMC Thanks Carraba Conservation!

The CMC Board would like to extend a big thank you to Cheryl Carrabba of Carrabba Conservation in Austin for stepping in close to the last minute and putting on a fantastic workshop. She and her staff put a lot of time and effort into the workshop--as evidenced by the enthusiastic participation of all attendees. Everyone learned a lot and had a great time to boot. We hope to offer more opportunities for our members to learn from Cheryl and her team in the future, so stay tuned!

Comments From The Chair

2001 promises to be an exciting year for CMC. For the first time we are offering full scholarships to CMC, please apply - see how in the following pages. We conducted a membership drive earlier this month for new members, and want to remind all of regular CMCers that it's time to pay your annual dues of \$10. As in years past CMC will once again be contributing \$1,000 towards the TAM annual meeting pre-conference on disaster planning. I encourage each of you to take advantage of this opportunity to think and re-think your museum's disaster plan. Included in this month's newsletter you'll find some info on new stuff and some on old stuff. CMC is trying to set its house to rights in preparation for the coming year, nominations have begun, by-law changes proposed, and we are still working on creating a leadership forum for museum professionals. Our plates are full and it is my hope that as each of you take part in the holidays you will come to the same realization, life is good when filled with purpose.

Take care and have a very blessed New Year,
Kandy Taylor-Hille

Proposed By-Law Changes

The following items have been proposed for changes to the CMC By-Laws. Notice is hereby given of the proposed changes and of an upcoming vote at the CMC annual meeting in San Antonio in conjunction with the TAM annual meeting. The meeting will take place Thursday, April 5, 2001 at 5:15 to 6:15.

Changes Proposed:

Article Three. Membership

Section Four. (Presently reads) Each type of member must submit annual dues in the amount of \$10.00. (Proposed Change To) Each type of member must submit annual dues. The amount to be determined by the Committee Officers. [Dues have not been raised in 5 years, the board would like to entertain a modest raise to \$12 a year, we also felt that this could best be handled by the board and that it did not need to be specified in the by-laws.]

Article Four. Officers

Section Six. (Presently reads) The duties of the two Officers-at-Large are to supervise the various standing committees including, but not limited to, the Membership Committee, Special Events Committee and Tex-Prep Committee, but not including the Nominating and Program Committees. (Proposed change to) The duties of the two Officers-at-Large are to supervise the various standing committees, those created by the board, but not the Nominating and Program Committees. [Some of the committees listed are no longer needed, and we felt it should be at the board's discretion to ask for additional help]

Article Seven. Contracts, Checks, Deposits, and Grants

Section Four. (Presently reads) All funds of the Committee shall be deposited from time to time to the credit of the Committee in a checking account maintained by the Treasurer. (Proposed change to) All funds of the

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Committee shall be deposited from time to time to the credit of the Committee in an banking account maintained by the Treasurer. [We presently have a savings account and there was a need to correct the grammar.]

Costume Hangers

By Margaret Geiss-Mooney

"As a costume/textile conservator, I recommend wrapping the wooden hangers (cut down to proper size of course) first with heavy-duty/freezer aluminum foil before covering with heat-bonded (not resin-bonded, look on the packaging) polyester fibrefill and the outside fabric covering (100% cotton knit fabrics work wonderfully). The use of the foil means that you don't have another potential volatile organic compound (VOC) off gassing in your environment, polluting you, the museum environment as well as the artifact. The wrinkles in the foil will be padded out by the use of the fibrefill and fabric covering. Any fabric covering also needs to be stripped of any residues (i.e. sizing, detergent, fabric softener) before being used, especially since it will be in intimate contact with the artifact. Unfortunately, prepared-for-dyeing (PFD) fabrics still need to be rinsed as there is still sizing present from the manufacturing process, just not as much as for conventional fabric store/garment industry yardage.

Margaret (Meg) Geiss-Mooney
Costume/Textile Conservator in Private Practice
Professional Associate, AIC
Petaluma, California
mgmooney@home.net

The Winter Edition of the CMC Newsletter is sponsored by ATELIER 4, INC. The officers and members of the Collection Managers Committee want to thank Atelier 4, Inc. for their support of CMC. Atelier 4, Inc. are a fine arts transportation company. You can reach them at their web site, www.atelier4.com

***Please Remember to Send In Articles on Collection Subjects for Submission to the CMC Newsletter.
We would like your input. Do you have any burning questions on collection issues?**

Do you have a problem someone in our group could answer?

Please remember that the membership of CMC is your opportunity to network!!!

Member Spotlight

This issue continues to spotlight the founding members of the Collection Managers Committee in their own words:

Rick Casagrande

Moved to San Antonio in 1979 from Stockton California where I was Registrar to the Haggin Museum, a History and Art Museum. I have a BA from the University of California in Berkeley (graduated with honors) and a MA from San Jose State University in California, both in Art History.

I came to San Antonio to work for the San Antonio Museum Association as Registrar, and to assist with the move of the Fine Art Collection to the San Antonio Museum of Art which was then under construction. I was Registrar for the Witte Museum, the San Antonio Museum of Art and the Museum of Transportation in Hemisfair Plaza. After a few years at SAMA my title was changed to Keeper of Collections. I continued in that position until 1988.

In the early 1980's, I saw that there was a need for a committee within TAM for Registrars and I made some preliminary calls to some colleagues to see if there would be interest in forming a committee. Letters went out to many museums within the state and there was favorable response. The first meeting of the "officers" of the new committee met in Austin and was composed of Jack Rutland of Dallas, Terry Grose of Fort Worth, Kathy Roland of San Angelo, Elaine Sullivan of Austin and myself. We determined we would form a committee and call it the "Collection Managers Committee" with the hope that it would attract more than Registrars as many people are responsible for collection management activities and do not have that title. Bill Allen, then with Allen and Allen, was approached and he funded the first mailing and printing of a CMC brochure, and the rest is history.

In 1988 I left SAMA to open my own appraisal business which is called Casagrande Appraisals. SAMA hired me as a consultant for approximately three years to assist them on a part time basis with Deaccessioning activities. This part time employment enabled me to get my own business started. I specialize in Residential Contents and Fine art and am certified with the International Society of Appraisers in these two specialty areas. I am currently President of ISA and have been on their Board of Directors for four years. I am still involved with the Texas Museum Community and am serving on the Local Arrangements Committee for the 2001 San Antonio Conference, and am on the Board of Directors of the San Antonio Art League Museum.

2001 CMC Travel Stipends Application Guidelines

The Collection Managers Committee of the Texas Association of Museums (CMC of TAM) is sponsoring several annual meeting travel stipends made possible through the support of CMC by workshop attendees and members. These stipends will assist collection managers in attending the **Texas Association of Museums (TAM) Annual Meeting in San Antonio, April 4-7, 2001**. The stipend awards are not automatic, and may be withheld if there are no qualified applicants.

Applications for these stipends must be current voting members of the CMC, who reside in the United States. (CMC membership information may be obtained from Sally Baulch-Rhoden at 512.471.1604.) Eligible to apply are registrars, associate and assistant registrars, collection managers, and museum staff members whose work is registrarial in nature. Each award winner will receive money to defray the costs associated with attending the TAM annual meeting. In return, each recipient will be required to provide a report on one or two of the TAM sessions for the CMC Newsletter.

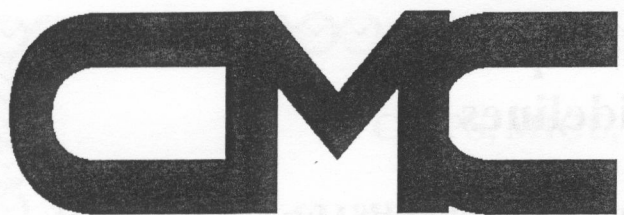
Selection of the stipend recipients will be made by the CMC Board on the basis of the applicants' demonstrated merit and financial need. Demonstrated merit includes, but is not limited to, such activities as participating in professional museum organizations at the state, regional, or national level; 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:

1. Cover letter
2. Resume
3. A letter of recommendation from your immediate supervisor.

Applications must be received by **February 15, 2001**. Faxed applications are acceptable, but be sure to mail original. Send applications to:

Megan Bryant
The Sixth Floor Museum
411 Elm St., Suite 120
Dallas, Texas 75202-3301
Tel: 214.747.6660 ext. 6619
e-mail: meganb@jfk.org



2001 CMC TRAVEL STIPEND FOR TAM ANNUAL MEETING APPLICATION FORM

Collection Managers Committee

APPLICANT'S NAME _____ TITLE _____

INSTITUTION _____

ADDRESS _____

TELEPHONE NUMBER _____ FAX NUMBER _____

PROFESSIONAL AFFILIATIONS AND ACTIVITIES _____

EXPLANATION OF FINANCIAL NEED

HOW WILL INFORMATION GAINED AT MEETING BE SHARED WITH OTHERS?

PLEASE TYPE FORM. ATTACH ADDITIONAL SHEETS IF MORE SPACE IS NEEDED.

Preservation Workshops Available (Continued from last issue)

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

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

In an era of scarce financial and human resources, librarians, archivists, historical societies and museums, often look for alternative sources of funding. This workshop surveys the types of state, federal, and private foundation grants available, and provides practice in researching, reviewing, and writing grant proposals. Topics include types of grants, types of funders; parts of a grant; writing practice; the review process; and resources. An emphasis on preservation grants will be stressed.

Oral History: Recording and Preserving: April 4, 2001 at TAMUK

Preserving the past for the future often involves oral as well as written communication to fully understand and appreciate what others have seen and done. Techniques for asking the right questions and listening accurately will be examined in this workshop. It will be concluded with a discussion on how to save and preserve the magnetic medium on which the interview is conducted.

Care and Handling of Photographic Collections: June 27-28, 2001 at TAMUK

This session provides information on the proper care, storage and handling of photographic materials, and will discuss exhibits, repair and treatment options and duplication methods and procedures.

Genealogy and Preservation: Issues for Librarians, Archivists, and Researchers: Aug. 15-16, 2001 at TAMUK

Many of today's library patrons are in search of family history materials, or want to know how to care for, store, and display items they already own. Day one of this workshop, led by state or local genealogical experts, focuses on genealogical reference sources and assisting patrons in their research; day two covers care of family history materials in the library and/or the home.

CALL FOR NOMINATIONS

It is time once again for nominations for officers of CMC. The offices of Vice-Chair, Secretary and one Officer-at-Large (Newsletter Editor) are coming open for the term of 2001-2002.

Please send your nominations to: Kathy Roland
Fort Concho National Historic Landmark
630 S. Oakes St.
San Angelo, Texas 76903
Tel: 915.657.4440
e-mail: coll@fortconcho.com

Communicating 101

By Kate Hogue, John E. Conner Museum, Kingsville

The 2001 TAM Conference is nearly here, and many of you are anticipating this social event, but some, like me, will suffer much trepidation over mingling with masses of unknown humanity. Recently, I had the opportunity to attend a Fred Pryor seminar called "How to Become a Great Communicator", and thought I would share some pointers that might help make the upcoming TAM meeting more enjoyable. Great tips for small talk. When joining a group in conversation, make eye contact and introduce yourself. Two people conversing is usually a private conversation. People are usually willing to talk about themselves, so you might ask why they have come to the meeting. Drift with the conversation, and if the topic is uncomfortable for you move on.

To move out of a conversation, allow the other speaker to complete their thought, and excuse yourself. Don't just finish your own thought and walk away. To avoid offending someone move to the refreshment table or a group across the room, not the next closest group.

If a conversation leads to an exchange of business cards, use the back of your card to write down what information you want from the other party. Likewise, on the back of their card note what prompted you to ask for the card. These notes will help you and your new acquaintance after the conference.

Traps: Standing by yourself or clinging to a good friend is wasting your time, and it makes a statement about you. A conference is the perfect time to mentally catalog information you may be able to draw on in the future, so make it worth your time to be there. Playing it safe could come back to haunt you.

Make your conference goal finding out about as many museums or people as you can. You never know what the future may hold . . . a special loan, a collaborated exhibit, or a new job.

Membership Form

☐ \$10.00 Membership Fee

NAME (*please print clearly*)

INSTITUTION

ADDRESS

CITY

STATE

ZIP CODE + 4

TELEPHONE

FAX

E-MAIL

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

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

CMC Officers 2000-2001

Kandy Taylor-Hille, Chair

Sebastopol SHS
PO Box 201
Seguin, Texas 78156
tel. 830.379.4833
fax. 830.401.0583
e-mail sebastopol@the-cia.net

Megan P. Bryant, Vice Chair

The Sixth Floor Museum
411 Elm St., Suite 120
Dallas, Texas 75202-3301
tel. 214.747.6660 ext. 6619
fax. 214.747.6662
e-mail meganb@jfk.org

Sally Baulch-Rhoden, Treasurer

Texas Memorial Museum
2400 Trinity
Austin, Texas 78705-5730
tel. 512.471.1604
fax. 512.471.4794
e-mail sbaulch@mail.utexas.edu

Carolyn Spears, Secretary

Stone Fort Museum
PO Box 6075, SFASU
Nacogdoches, Texas 75962-6075
tel. 409.468.2408
e-mail cspears@sfasu.edu

Kathleen Koonce, Officer-at Large

The Heritage Society
110 Bagby
Houston, Texas 77002-2504
tel. 713.861.6958
e-mail kathleenkoonce@hotmail.com

Kathy Roland, Officer-at-Large

Fort Concho NHL
630 S. Oakes Street
San Angelo, Texas 76903-7013
tel. 915.657.4440
fax. 915.657.4540
e-mail coll@fortconcho.com

Sally Baulch-Rhoden, Past Chair

(see Treasurer)

**PLEASE COMPLETE THIS CMC MEMBERSHIP
FORM AND MAIL IT TODAY!**

**TREAT YOURSELF OR A COLLEAGUE TO AN EARLY
CHRISTMAS GIFT!**

**CHRISTMAS IS COMING
AND YOUR MEMBERSHIP
EXPIRES SOON**

CMC NEWSLETTER

c/o Fort Concho National Historic Landmark

630 S. Oakes St.

San Angelo, TX 76903-7013

CMC NEWSLETTER

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Kathy Roland, Editor

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