

# Collections Communique

TAM Collections Managers Committee Newsletter

Spring 2019

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## UPCOMING WEBINARS AND WORKSHOPS...

**Webinar:** *When Copyright & Cultural Collections Converge*  
**FREE**

February 27, 2pm EST  
Connecting to Collections Care

**Course:** Planning Your RE-ORG Project

**\$99-\$149 depending on registration**

March 20 - June 5, 2pm EST  
Connecting to Collections Care

See the next page of the newsletter for more!



Hello once again committee members!

With the arrival of the New Year comes many exciting new opportunities to enhance the care of our collections, while making them more accessible to visitors in a safe and mindful way. One way we are working toward this goal at the Varner-Hogg Plantation's Collections Resource Center is through the use of a 3-D printer.

Over the past few years, the wooden toy soldiers in the site's collection that are typically displayed during the holidays have become too delicate for exhibition. Thanks to our 3-D scanner and printer, exact copies have successfully been printed in hard plastic. These reproduction historic toys were then painted for potential use in the plantation house, sparing the originals from the daily wear-and-tear of being on display. The ability to generate replicas of actual collections items has also created the opportunity to develop STEM programming that allows students to learn the 3-D scanning and printing process, as well as its many potential uses in the museum world.



Our next goal involving this innovative equipment is to eventually purchase a handheld 3-D scanner that would enable site staff to scan collections items, preserving them in a digital format and protecting them from the complete loss that might result from a natural disaster. Making 3-D scans of site artifacts would also provide conservators with a way to print three dimensional models to aid in the creation of replacement parts for objects missing pieces and embellishments. The uses for this new technology are numerous, and I'm looking forward to exploring and sharing its capabilities in the months to come.

If you would like more information on the 3-D printing process, feel free to contact me. I can't wait to see what other new technological opportunities lay ahead this year for the CMC and its members!

Sincerely,  
Angela Pfeiffer

## UPCOMING WEBINARS AND WORKSHOPS...

**Workshop:** *Collections Camp:  
Textiles*

**\$300-\$425**

April 1-2, Hartford, CT

AASLH

# CONSERVATION CORNER



## Freezing as an Insect Pest Control Method

Alternate cycles of freezing and warming to room temperature is a safe way to get rid of insect pests without introducing chemicals or a potential health hazard. This is an effective method because most museum pests are sensitive to freezing.

Freezing should only be used when there is clear or suspected pest activity and should not be a routine or preventative method. The only objects considered safe for freezing are dry objects made completely of textile, leather, wood, and paper and dry natural history specimens.

Any freezer can be used as long as it can reach -5°F and a chest freezer cannot have a frost-free cycle. A frost-free freezer will fluctuate its temperature to remove any ice crystals, which makes freezing ineffective for pest management. The length of time for exposure varies from institution but generally exposure of 6-10 days at -5°F is sufficient.

A main drawback to freezing is that it is not a safe method for all artifacts. Items that cannot be frozen are: canvas and wood-panel paintings; painted or inlaid wooden objects; finished furniture; lacquered wooden objects; objects containing ivory or teeth; objects under tension; and composite objects made of inorganic materials.

For detailed instructions on the freezing procedure see:  
“An Insect Pest Control Procedure: The Freezing Process,”  
Conserve O Gram, National Park Service, July 1994, Number  
3/6. This can be accessed at: <https://www.nps.gov/museum/publications/consveogram/03-06.pdf>.

MuseumPests offers Pest Fact Sheets and other resources on  
its website at <https://museumpests.net>

Information taken from: “An Insect Pest Control Procedure:  
The Freezing Process,” *Conserve O Gram*, National Park  
Service, July 1994, Number 3/6.

# MuseumPests.net

A Product of the Integrated Pest Management Working Group

## Buffalo carpet beetle *Anthrenus scrophularia*

**DANGER**

PEST: HIGH RISK  
TAKE IMMEDIATE ACTION

**DIAGNOSTIC MORPHOLOGY**

**Adults:**

- Oval body,
- 2.5 - 3.8 mm in length
- black head, and distinct black and white scale patterns
- Elytra show yellow or orange to red scales down the center of the body.



**Immature Stage:**

- 2.5 - 3.5 mm in length
- The larvae are brown in color and segmented.
- body with long hairs extending from the periphery



**GENERAL INFORMATION**

The buffalo carpet beetle is one of several beetle species in the Dermestidae family which may cause severe damage to museum collections. It is also known as the common carpet beetle and is found worldwide but in the United States it is primarily located in the north. Like other carpet beetles of the genus *Anthrenus*, the adults are recognizable by their flat scales across a wide oval body. Similar in appearance and small size (2.5 - 3.8 mm) is the varied carpet beetle, *A. verbasci*, with a mottled pattern of white, black, and yellow scales. The buffalo carpet beetle has distinctive yellow or orange/red scales longitudinally down the back. The adults live primarily outdoors feeding on nectar and pollen, and so the main danger is the larvae which feed on animal materials such as wool, hair, fur, and preserved specimens. The larvae (2.5-5.5 mm in length) are brown in color, and segmented with three pairs thoracic legs. They have long hairs extending from the periphery of the body which give it the name "buffalo moth" or "wooly bear".

**SIGNS OF INFESTATION**

Most damage occurs while the buffalo carpet beetle is in the larval stage. Textiles, fur, hair, wool, silk, and any fiber-based materials are vulnerable and may show signs of infestation with irregular shaped holes and a powdery waste byproduct around or below the holes, accompanied by the cast skins shed during metamorphosis.

**CONTROL & TREATMENT**

The best prevention of infestation is to isolate animal material specimens and keep free of dust. Extreme cold can be used as a non-chemical treatment, following Strang's CCI Notes 3/3 recommendations: seal specimen in bag and place in freezer at -20°C a minimum of 7 days, followed by thorough cleaning and documentation.

**FOOD SOURCES**

The adults feed on nectar and pollen and are primarily found outdoors. The destruction comes from the larvae which will eat many materials found in museum collections including: acetates, fur, hair, silk, wool, etc. They may also be attracted to processed foods.

**LIFE CYCLE**

The eggs hatch in 10 to 20 days and appear small and white with projections so that they may adhere to surfaces. The larval period takes about 66 days at room temperature and undergoes six instars; at the sixth instar the larva has a reddish-brown coloring with dark hairs. Pupation takes place in the last larval skin and lasts 7-15 days, after which the adult emerges and remains in the larval skin for another 18 days. Once adults emerge they move outdoors to feed and mate. The average female lays 30-60 eggs.



# Who's Who

Rachel Mauldin is an independent registrar and the Principal at Rachel Mauldin Art Services, LLC, based in San Antonio, serving Central and South Texas and beyond. Services include art and artifact cataloging, inventory, archives and records management, loan and loan management, courier services, exhibition coordination and management, project management, condition reporting, and training in registrar practices and standards.

Prior to starting her own business, Rachel worked for the American Research Center in Egypt (ARCE) where, among other roles, she was the Principal Project Consultant for a USAID-funded project to establish the first registrars department in Egypt at the Egyptian Museum in Cairo. Rachel conducted quarterly training over a three-year period, instructing the Egyptian Museum registrars on basic collections management skills. Rachel was initially hired by ARCE as the organization's first archivist. During her tenure she arranged, described, and re-housed over 60 years worth of historical, legal and financial documents. Rachel served as ARCE's archivist, coordinator of the organization's annual meeting, and Board of Governors Clerk from 2005 to 2016.



From 1993 until 2005, Rachel worked in the registrars department at the San Antonio Museum of Art (SAMA), serving a majority of that time as Head Registrar, in addition to a period of the time as Head of Exhibitions. During her tenure at SAMA, she was involved in two major building expansions – the 30,000 square foot Latin American Art Center, which opened in 1998 and the 10,000 square foot Brown Asian Art Wing, which opened in 2005. Rachel had the unique opportunity in 1994, working with and under the direction of then Registrar, Gabriela Truly, to transfer files and art that had been awarded to SAMA as a result of the split of the San Antonio Museum Association. The experience allowed her to truly get to know the collection and the records management system, and taught her invaluable lessons on having a well-organized system.

Rachel's first registrar experience was with the Witte Museum (1991-1993) when the museum and the San Antonio Museum of Art were under the auspices of the San Antonio Museum Association. One of her early experiences was learning how to dust paintings, taught to her by Kim Peel, the Registrar, who was instrumental in establishing the Collection Managers Committee (CMC). During her tenure at the Witte, Rachel took her young son to see a special exhibit on movie magic, consisting of make-up and special effects. Her son was familiar with some of the movies. To get a better understanding of what his mom did, her son asked her if she helped to put various aspects of the movie exhibit material together. After answering, "No," each time he asked, she finally said that she dusts the paintings. At which point her son, stated, "Well, at least you get to keep the art looking nice."

Rachel most recently served on TAM's Program Committee for the 2018 and 2019 Annual Meetings. She has organized sessions on archiving, ethics, the acquisition process, deaccessioning, and preventive conservation. She has a BA in Art History from Trinity University, San Antonio and an MA in Public Administration from the University of Texas at San Antonio.

With over 25 years of experience working with cultural non-profits, Rachel enjoys passing along her knowledge and continually increasing hers working with the cadre of professionals in and around Texas ... and, of course, keeping the art looking nice.

Are you a new member to CMC? Do you have an interesting hobby or want to tell CMC members about yourself? E-mail Elizabeth at [elizabeth.neucere@victoriacollege.edu](mailto:elizabeth.neucere@victoriacollege.edu) and you may be featured in our next newsletter!

# MOVING AN ORNITHOLOGY COLLECTION: SPECIMENS SECURED TO REMOVABLE BASES



Owen Kinser, Collections Technician at Perot Museum of Nature and Science

## Purpose

In 2017 the Perot Museum of Nature and Science began packing its collection in preparation for a move to a new storage facility. Packing the ornithology collection involved a number of challenges due to the unique size and shape of each specimen. Two methods were developed that allowed the swift and safe packing of a number of types of specimens, minimized accidental contact, and ensured stability during the ensuing move.

## Description

Upright mounted specimens were secured to removable bases, which could then be raised/lowered by twill tape handles. This allowed for specimens to be positioned and secured before being put into the box, reducing handling and accidental bumping/touching. Securing specimens to removable bases freed us from working within the confines of a box, and allowed for a more efficient use of space.

## Materials, Tools, Supplies

- Twill tape
- String
- Hot glue
- Polyethylene foam
- Cardboard boxes
- Scrap cardboard or archival board
- Ice pick or small Phillips head screwdriver for punching the holes
- Utility knife

## Construction

1. Measure your box and from your scrap cardboard, cut to size a removable base. The fluting of cardboard should run the longer edge of the piece to reduce flexing and bending. If weight is still an issue you can glue two pieces together, crossing the fluting.



Figure 1: Two specimens, secured to a removable base and being lowered into position. Depending on the weight of the specimens, multiple removable bases might go into a single box.

2. To attach your mounted specimen to the removable cardboard base, use your ice pick or screwdriver to punch through the cardboard. Run the twill tape or string through the holes and underneath the removable base. Tie together the loose ends, securing the specimen. (Figure 2) Two strands should be enough to hold the specimen down onto the removable base, restricting its movement forwards, backwards, and side to side. If the weight of a specimen is such that it will still slide laterally, small polyethylene foam blocks can be hot glued on either side.



Figure 2: Shorebirds secured to their removable base.

3. To create your handles, punch a hole near each corner of the removable base. Run some twill underneath and up through to create your handles. Tie and position the knots at the top where you'll hold the handles. (Figure 3) Position the string holes wide enough to support the uneven weight of the specimens, but not so wide that the board wants to bow or even bend under the weight. Keeping the knot at the top also allows you hold onto it, reducing the chances of a total drop should it come untied.

4. With your removable base placed inside its box, punch four pairs of holes through both the base and box in each corner.

5. Cut four lengths of string and run them through so that both ends of a single length stick out underneath the box. (Figure 4) Tie off these loose ends. Your knots should be on the underside of the box. Hang the corner of the box off an edge of a table while you punch the holes and tie off the strings. This allows you to access the bottom of the box without tipping it.



Figure 3: Ducks lowered into their box.

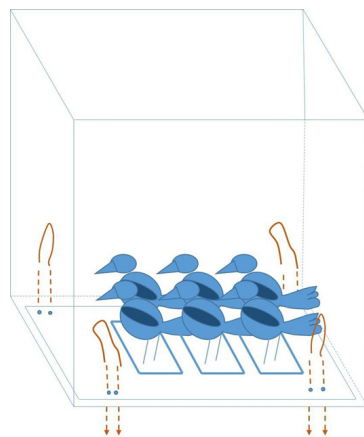


Figure 4: Bring the lengths of string down through the holes from inside to out. It helps to push them through with your tool of choice.

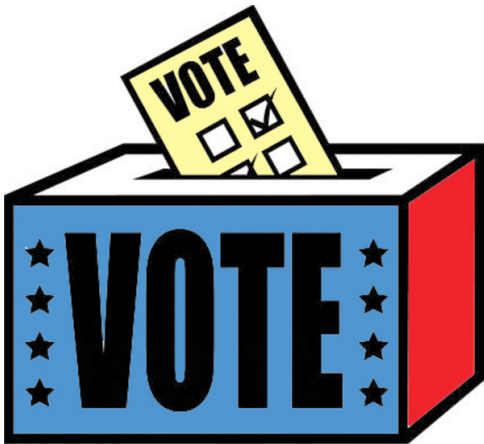
# UPCOMING CONFERENCES



**March 19-22, 2019**, National Association of Automobile Museums Conference, South Bend, IN

**May 13-17, 2019**, American Institute for Conservation of Historian and Artistic Works, Unacasville, CT and New England

**May 19-22, 2019**, American Alliance of Museums Annual Meeting and MuseumExpo, New Orleans, LA



The CMC elections are happening!

Karen Morton sent out an e-mail with the link to Survey Monkey to cast your vote.

The election will close March 18th.

## CMC COMMITTEES

### Membership Committee

Are you interested in expanding the membership of CMC and helping members stay in touch and up-to-date? Contact Kathleen Wilson at [Kathleen.Wilson@ttu.edu](mailto:Kathleen.Wilson@ttu.edu).

### Technology Committee

Are you interested in helping to develop the CMC website and exploring ways for CMC to use social media? Contact Leslie Ochoa at [leslieochoa@wittemuseum.org](mailto:leslieochoa@wittemuseum.org).

# Available Grants and Funding

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## National Endowment for the Humanities

**Digital Projects for the Public:** The Digital Projects for the Public program supports projects that interpret and analyze humanities content in primarily digital platforms and formats, such as websites, mobile applications and tours, interactive touch screens and kiosks, games, and virtual environments. The projects must be designed to attract broad public audiences.

**Application available April 12, 2019. Deadline is June 12, 2019** with maximum award amounts of \$30,000 (Discovery grants), \$100,000 (Prototyping grants), and \$400,000 (Production grants).

**Humanities Collections and Reference Resources:** Funding from this program strengthens efforts to extend the life of books and manuscripts, photographs, sound recordings and moving images, archaeological and ethnographic artifacts, art and material culture, and digital objects and make their intellectual content widely accessible, often through the use of digital technology. Awards are also made to create various reference resources that facilitate use of cultural materials, from works that provide basic information quickly to tools that synthesize and codify knowledge of a subject for in-depth investigation.

**Application available May 15, 2019. Deadline is July 16, 2019** with a maximum award amount of \$50,000 (Planning) and \$350,000 (Implementation)

**Research and Development:** The Research and Development program supports projects that address major challenges in preserving or providing access to humanities collections and resources. These challenges include the need to find better ways to preserve materials of critical importance to the nation's cultural heritage—from fragile artifacts and manuscripts to analog recordings and digital assets subject to technological obsolescence—and to develop advanced modes of organizing, searching, discovering, and using such materials. This program recognizes that finding solutions to complex problems often requires forming interdisciplinary project teams, bringing together participants with expertise in the humanities; in preservation; and in information, computer, and natural science.

**Deadline is May 15, 2019** with maximum award amounts of \$75,000 (Tier 1) and \$350,000 (Tier II).

## National Film Preservation Foundation

**Basic Preservation Grants:** These grants are awarded to nonprofit and public institutions for laboratory work to preserve culturally and historically significant film materials. The grant must be used to pay for new laboratory work involving the creation of: new film preservation elements and two new public access copies, one of which must be a film print, and closed captioning for sound films destined for online or television exhibition.

**Deadline is March 22, 2019** and award amounts vary from \$1,000 to \$20,000.