

## NEH Application Cover Sheet (PF-266774)

### Sustaining Cultural Heritage Collections

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**Field of expertise:** Arts, General

#### INSTITUTION

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Detroit Institute of Arts  
 Detroit, MI 48202-4008

#### APPLICATION INFORMATION

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**Title:** *European Decorative Arts Storage Renovation*

**Grant period:** From 2019-10-01 to 2022-09-30

**Project field(s):** Arts, General

**Description of project:** The Detroit Institute of Arts requests NEH support to renovate and upgrade a storage room to house a portion of the DIA's outstanding collection of European Sculpture and Decorative Arts. These works are presently stored in eleven separate storage rooms throughout the museum. The project involves implementing environmental improvements and lighting upgrades, and installing necessary storage equipment, including powder-coated cabinets and pallet racking. Works of art will be moved into their assigned renovated, acclimatized and newly-designed storage rooms, unpacked, reorganized and properly rehoused to ensure their long term conservation and preservation. This will facilitate display, loans, scholarly study and research, photography and make the collections more accessible to the public.

#### BUDGET

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<b>Outright Request</b>	255,000.00	<b>Cost Sharing</b>	265,946.00
<b>Matching Request</b>	0.00	<b>Total Budget</b>	520,946.00
<b>Total NEH</b>	255,000.00		

#### GRANT ADMINISTRATOR

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## **Project Abstract**

The Detroit Institute of Arts (DIA) is home to one of the finest encyclopedic art collections in the United States, numbering some 67,000 items. Ten per cent of these collections are on view in the galleries, while 90% remains in storage. The conservation and care of these collections is among the museum's highest priorities. The DIA is currently implementing a multi-year collections storage reorganization and upgrade plan, which is mandated by the Collections Committee, Board-approved and supported by the Strategic Plan. It is an aggressive plan intended to address the care of collections that have been boxed, crated and palletized, and stored in crowded and inaccessible temporary storerooms since the 2007 Master Plan Project. The museum's work of upgrading collections storage has been hampered by financial and other constraints, putting collections at substantial risk.

The DIA is seeking a SCHC grant from the NEH to renovate a storeroom to house European Sculpture and Decorative Arts, which is next on the museum's list of conservation priorities. It will house over 623 works of art from the DIA's outstanding collection and accommodate future growth. These works are now stored in eleven separate storage rooms. The new storage room will receive environmental improvements and lighting upgrades and will be furnished with new state of the art storage equipment, including powder-coated visual storage cabinets and pallet racking. Works of art will be examined and dusted before being moved into the renovated, acclimatized and newly-designed storage room, photographed, documented, location information updated to the Collections Management database and DIA's website.

These collections are of significant importance to the humanities. In 2007, the DIA completely reinstalled its galleries in a wholly reimagined physical space. Goals for the reinstallation were to provide fulfilling experiences for visitors, to stimulate learning, and to create a "visitor-centered" museum by reimagining interpretation as an ongoing dialogue between visitors and the museum. The DIA sought to help visitors make connections across cultures and eras, and to tell great stories of art and human expression from around the world, taking into account multiple voices and perspectives. To these ends, the museum implemented a new and innovative program of interpretation of the permanent collection. All the art and interpretation in a gallery now support one overarching "Big Idea." This allows visitors to connect more easily and engage more deeply with the art. The European galleries were planned as a series of mini exhibitions, rather than by nationality, with themes and ideas inspired by the humanities. For example, the "Fashionable Living" galleries take visitors through a day in the life of an 18<sup>th</sup> century aristocrat, with themes of the morning dressing and *toilette* rituals; new uses and innovations of mechanical furniture; afternoon pursuits of reading and writing, hunting, outdoor gaming, and gardening. The highlight of the gallery is the evening dinner where an interactive dining table shows what was then a four hour elaborate dining experience with expensive silver and porcelain (displayed in cases surrounding this table) was turned into a 5-minute high resolution video projecting over a table, where visitors can be seated, watch and imagine transporting themselves into the 18th century. Among the many other humanities concepts examined by art installations and interpretation at the DIA are the role of women, the view of the cosmos, and the hierarchical ordering of society.

This project will ensure the long-term preservation of these collections. It will also incorporate additional protective measures to ensure object stability against vibration due to earthquake activity in the Midwest caused by the Wabash Valley seismic Zone, which intersects and interacts with the New Madrid fault lines. Works of art will be moved from temporary storage, unpacked, reorganized, and rehoused properly. This will make them accessible again to curators, conservators, scholars, students, and researchers for study, treatment, photography, loans and gallery rotation. This strategic initiative will also help the museum fulfill its mission, by promoting stewardship and scholarship, encouraging loans, and allowing these treasures of our material culture to be shared with the broadest possible audiences.

Detroit Institute of Arts  
Application to the National Endowment for the Humanities  
Sustaining Cultural Heritage Collections – January 2019

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SF-424 – Application for Federal Domestic Assistant – Short Organizations

Description of the Project and Its Significance (Abstract)

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## **Introduction/Overview**

The Detroit Institute of Arts respectfully requests a Sustaining Cultural Heritage Collections grant from the National Endowment for the Humanities in the amount of \$255,000. Funds will be used to upgrade the storage room for a portion of its outstanding European Sculpture and Decorative Arts collections and provide greater access and long-term preservation. These collections are next on the list of conservation priorities according to the museum's General Conservation Survey of Collections and Environmental Conditions (Conservation Assessment or CA) and this project represents the next phase in an ongoing collections storage renovation and upgrade effort.

## **Alignment with Strategic Plan**

Preservation of the collection continues to be an important institutional priority at the DIA, as articulated in its 2001, 2004, 2010, and 2016 Strategic Plans. All plans include the goal of Collections Stewardship "to deliver the highest standards for caring for, researching and developing collections" and another is "to create and maintain a superior museum through facility improvements, maintenance of the building and upgrades." The reorganization of storage, update of object records, and collection access project are Foundational Activities that support the 2016 Strategic Plan. The museum is committed to pursuing its planned storage upgrade goals as resources become available. It is one of the strategic Key Performance Indicators (KPIs) & Museum-Wide goals adopted 13 September 2018. The KPIs Plan is a living document that is used as a tool to track annually and long-term goals and objectives and inform decision-making. The collections are also supported through Strategic Intent #1 Artistic: "to implement appropriate methods for secure display, storage and maintenance of the collections," and 2016 Strategic Focus #2 to: "improve and maintain our building and grounds to establish a vibrant presence that attracts visitors and exceeds their expectations" and Performance Goal #1 to "Collect, conserve, exhibit, and interpret the collection, consistent with identified strategies and priorities."

While approximately 10 percent of DIA collections are on view in the galleries, 90 percent remains in storage. The conservation and care of these collections is among the museum's highest priorities. The renovation and upgrade of art storage is a Board of Directors-approved project. This aggressive plan is intended to address the care of collections that have been boxed, crated, palletized, and stored in crowded and inaccessible temporary storerooms since the implementation of the 2007 Master Plan Project. The museum's work of upgrading collections storage has been hampered by financial and other constraints, putting collections at risk. There is still much work to be done to ensure long term preservation and access to these important collections.

## **How the project addresses sustainable preventive conservation strategies**

This project will provide state of the art storage conditions and ensure preservation of the works of art. It will provide access to the works of art, facilitating study of the collections, encouraging loans, and sharing the objects in our trust with the broadest possible audiences. The project will be accomplished through the implementation of environmental improvements and lighting upgrades, and the purchase of necessary storage equipment, including powder-coated visual storage cabinets, racking and platforms with inert decking. Worktables will be utilized first to facilitate preventive conservation measures and secondly for viewing and examination of objects. Works of art will be moved into their assigned renovated, acclimatized and newly-designed storage room, unpacked, dusted, reorganized, properly rehoused and stabilized.

## **Organizational Profile**

### **Collections**

The Detroit Institute of Arts (DIA) is home to one of the finest encyclopedic art collections in the United States. The permanent collection includes over 67,000 works of art that encompass a multicultural survey of human creativity from ancient times through the present day. It is known for its quality, range, and depth. The collections are organized into the following eight curatorial areas: Art of Africa, Oceania, and



the Indigenous Americas; American Art; The Arts of Asia and the Islamic World; European Art; Performing Arts; Prints, Drawings, and Photographs; the James Pearson Duffy Department of Modern and Contemporary Art; and the General Motors Center for African American Art. The collection is the basis for all DIA programs and services.

### **Institutional history and mission**

Founded in 1885, the original museum was called the Detroit Museum of Art and was located on Jefferson Avenue. The name was changed to the Detroit Institute of Arts (DIA) in 1919 and the museum moved to its present home on Woodward Avenue in 1927. The DIA is accredited by the American Alliance of Museums (AAM). Located in Detroit's Cultural Center, it is surrounded by the city's most important cultural institutions. These include the Detroit Historical Museum, the Charles H. Wright Museum of African American History, the Michigan Science Center, Hellenic Museum of Michigan, Museum of Contemporary Art Detroit, the College for Creative Studies, Wayne State University, the Scarab Club, and the main branch of the Detroit Public Library. The museum serves the public through the collection, conservation, exhibition, and interpretation of art from a broad range of cultures and expands understanding of these diverse visual forms of creative expression. This urgent and necessary project is critical to the mission of the Detroit Institute of Arts: *To create experiences that help visitors find personal meaning in art, individually and with each other.*

The museum is led by Salvador Salort-Pons, Ph.D., who became the museum's 11th Director in October 2015. Dr. Salort-Pons is an internationally respected curator and scholar. He has served at the DIA since 2008 moving through a series of increasingly more complex and demanding roles—Curator of European Paintings, then Director of the European Art Department, and then Executive Director of Collection Strategies and Information before becoming Director. He has published two books—*Velázquez en Italia* (Madrid, 2002) and *Velázquez* (Madrid, 2008), in addition to numerous scientific articles in British, Spanish and Italian journals and exhibition catalogues. His vision for the DIA is a museum that is flexible and responsive to the demands of our diverse community with a measurable impact on the lives of our citizens.

### **Physical facilities**

The DIA's 1927 Beaux-Arts building was designed by AIA gold medal architect Paul Philippe Cret and the DIA's third Director, William R. Valentiner (1924-45). Valentiner wanted to recreate the aesthetics of European house museums, so each gallery was fashioned as the characteristic backdrop for the art displayed. South and North Wings, designed in a Modernist style by Gunnar Birkerts, were added in 1966 and 1971, respectively. A major renovation and expansion designed by Michael Graves and Associates, completed in November 2007, added 57,650 square feet, of which 31,682 square feet was new gallery space. The museum now covers more than 658,000 square feet. Its campus includes more than 150 galleries, a 1,150-seat auditorium, a 380-seat lecture/recital hall, an art reference library, a state-of-the-art conservation department, an education wing with art studios, two dining areas and a museum shop. Outdoor sculptures are exhibited in 58,851 square feet on site and in the Josephine F. Ford Sculpture Garden at the College for Creative Studies directly across from the museum on John R Street.

### **Operating budget, number of staff and annual visitors,**

Following years of fiscal uncertainty, the museum now has the greatest financial stability in its history. In 2013, the City of Detroit (DIA's then-owner) declared bankruptcy. It was the largest municipal financial collapse in U.S. history and threatened the very existence of the DIA. A year later, the museum, with the State of Michigan, and a coalition of foundations, formulated a "Grand Bargain" to resolve Detroit's bankruptcy and save the DIA. The plan called for the DIA and its partners to pay \$816 million (\$100 million raised by the DIA) over twenty years to: 1) help Detroit swiftly emerge from bankruptcy, 2) save Detroit worker pensions, and 3) transfer ownership of the museum's art collection, building and grounds to the DIA. In November 2014, the "Grand Bargain" was approved. By January 2015, the museum

finished raising its \$100 million Grand Bargain commitment. The DIA now has sole ownership of its art collection, building and grounds.

The DIA is supported by an annual operating budget of \$34 million and a staff of 257 full-time and 105 part-time employees. The DIA's budget is bolstered by a local millage tax, which supports approximately 70 percent of the museum's operating expenses. The museum is currently engaged in a historic endowment building campaign that seeks to build a fund large enough to sustain the museum after millage funding ends in 2023. The DIA is confident in the campaign's success following several early seven figure gifts. Governance of the museum is vested in a self-perpetuating 52-member Board of Directors made up of prominent community leaders in arts, culture, law, and business. The museum welcomed 671,513 visitors last fiscal year.

### **Relevance of collection to mission**

The foundation for the museum's collection was laid by Dr. Valentiner. Among the notable acquisitions of his tenure are Diego Rivera's *Detroit Industry* fresco cycle (1932–33), considered the artist's most important work in the United States (which received National Historical Landmark designation in 2014), and the first Van Gogh (*Self-Portrait*, 1887) and Matisse (*The Window*, 1916) to be acquired by an American museum. Under Valentiner's guidance, the DIA also became one of the first museums to exhibit art of diverse media together in galleries, in order to suggest cultural contexts, historic backgrounds, and places of origin. Since 2007, the museum has presented its permanent collection using an internationally acclaimed visitor-centered approach to art presentation that makes art accessible to people with diverse backgrounds and all levels of experience with the humanities. Labels use everyday language and a conversational tone to convey complex ideas and provoke thought. Iconic works like Diego Rivera's *Detroit Industry* murals are animated via handheld devices. Art is presented through stories that draw upon readily accessible human experiences, such as love, death and travel. The approach has been extremely successful. The DIA organizes and presents special exhibitions each year. Recent exhibitions have demonstrated the vast breadth and superlative caliber of the museum's range. *TIME* magazine describes the museum as metro Detroit's top attraction ahead of two major sports stadiums, several internationally renowned music venues, and other major museums. In 2016, *U.S. News & Travel* called the DIA "the number one thing to do in Detroit." The museum's popular augmented reality (AR) tour, Lumin, won AAM's 2017 MUSE gold award in the category "Games and Virtual/Augmented Reality." Without the collection, none of these honors would be possible.

### **Policies that guide the collections' development**

The DIA's policies and practices are in accordance with the highest standards established by the AAM and Association of Art Museum Directors (AAMD). The Collections Management policy was updated and approved by the Board in May 2017, and addresses acquisitions, deaccessioning, loans, objects left in temporary custody of the museum, personal collections, care and control of the collections, records, access to the collections, insurance and risk management, and inventories. The policy provides for regular structured review and reconsideration. The DIA maintains a Desiderata List submitted by each curator that has been vetted by the director. Our goal for acquisitions is to augment each collection's strengths and address weaknesses. Curators are encouraged to find works that will make a difference in aiding visitors' understanding of the culture that produced it. Objects considered for accessioning are studied by curatorial staff. The works must be of high quality, in good condition, and must be distinctive and significant additions to the collection. Before objects are presented to the museum's Collections Committee, they are examined by conservation staff, which provides a complete condition report. Provenance and title searches are conducted. Once works are accessioned, they are catalogued into a computerized collections management system. Deaccessioning works of art serves to eliminate collection objects that have ceased to be relevant, are duplicates, or are inferior to other pieces in the collection. Deaccessioning is undertaken with the same degree of prudence as is exercised in acquisitions. Outside opinions are sought. The curators and director make recommendations to the museum's Collections

Committee, and the full board makes the final determination. Revenue from the sale of deaccessioned objects may only be used for new art acquisitions.

The DIA abides by the AAMD's Guidelines for the acquisition and disposition of Holocaust-related art, antiquities (including Egyptian, Pre-Columbian, Italian, or Greek) and NAGPRA. The DIA does have works in the collection that may have changed hands in Continental Europe between 1932 and 1945. It also has other items with incomplete title, gaps in provenance, or undocumented origins, including European modern paintings, European modern sculptures, European drawings, Asian objects and Pre-Columbian objects and shards (some with undocumented origins). The DIA set the American precedent on returning art looted by the Nazis, when in 1950 it returned Claude Monet's 1873 painting *The Seine at Asnières* to its rightful owner. To ensure that the DIA does not retain looted art, and in accordance with the guidelines adopted by the AAMD in 1998, the museum posted [online](#) a listing of all European paintings where the provenance indicates a change of ownership during World War II. The list is currently offline as it is being updated but still available for review to individuals involved in potential claims. Of the objects on the list, 450 objects are still in the DIA's possession. Anyone with provenance-related questions or information is asked to contact [curators@dia.org](mailto:curators@dia.org).

DIA curators actively research provenance, and a contractual provenance researcher is hired from time to time to work on the collection as well. Several paintings have been the subject of claims in recent years, but after thorough provenance research by staff and outside experts, none have been found to have been looted. The Director, while serving as the Department Head of European Art/Curator of European Paintings, with the support of a Max Planck Fellowship for Museum Professionals, spent the month of September 2011 working in Rome at the Bibliotheca Hertziana in order to conduct provenance and other research on the DIA's Italian Old Master Painting Collection.

#### **Nature, size and intellectual content of the focused collection**

The European art collection spans all major movements and traditions in European art from the 9th century B.C.E. through 1950. It is the largest of the museum's holdings and one of the most outstanding European art collections in America. There are significant paintings, sculptures in all media, furniture, ceramics, porcelain, arms and armor, ivories, metalwork, stained glass, jewelry, and other decorative arts, and one of the largest and most important tapestry and textile collections in a U.S. museum. The entire European sculpture and decorative arts (ESDA) includes more than 7,500 works of art, which presents a nearly seamless chronology of art history over a span of 1,500 years covering the early Christian, Romanesque and Gothic period to Renaissance and Baroque, eighteenth century into nineteenth century Impressionist sculpture and decorative arts, as well as fine examples from the arts & craft movement and into the early twentieth century.

The Scripps collection of European Old Master paintings, donated by newspaper publisher James E. Scripps in 1889, formed the foundation of the permanent collection and included eighty works of art, one of which is Rubens' "The Meeting of David and Abigail." The remainder of his collection was donated by his widow in 1909. DIA began systematically acquiring in the fields of early Netherlandish, Flemish, Dutch (particularly 17th century), and Italian (medieval and Renaissance) paintings, sculpture, and decorative arts under the aegis of Director William R. Valentiner. This wide-ranging acquisition of European works of art, including many masterpieces, laid the groundwork for the distinguished, world-renowned collection in these areas. The 18th-century collection of French, Italian and British paintings, sculptures and decorative arts is among the best in the United States and Spanish and German schools are also represented. The collection also encompasses European works from between the wars.

Subsequent DIA directors and curators, as well as significant gifts and endowments received from Ralph

Harman Booth, K. T. Keller, Edsel and Eleanor Ford, Henry Ford II, Ernest and Rosemarie Kanzler, Robert Tannahill, and other benefactors, brought to the museum superb examples of 16-17th-century French, Italian, British, Spanish and German furniture, South Netherlandish and French tapestries, major examples of Meissen, Sèvres, Limoges, Doccia, Vienna and English porcelain, Staffordshire earthenware, 19th- and 20th-century early modern decorative arts, and a significant range of western European sculpture from all periods. In the 1950s, the William Randolph Hearst Foundation gave the DIA a magnificent collection of Renaissance arms and armor, 16<sup>th</sup>- century Netherlandish tapestries, stained glass, 18th-century English furniture, and a diverse selection of architectural and sculptural elements. That same decade the DIA received the Elizabeth Parke Firestone Collection of 18th-century French silver, which includes several masterpieces. In 1971 the Anna Thomson Dodge bequest of 160 works of decorative art, sculptures and paintings arrived to form the core of the 18th-century French and English collections, considered to be one of the finest in the United States. W. Hawkins Ferry, who supported the museum throughout his lifetime and served on the board, bequeathed forty-nine works to the museum in 1988, among them is "Seated Woman" by Pablo Picasso. Later donors include Robert Tannahill and the Shelden family, and others. A significant bequest in 2005 came from Josephine F. Ford, who donated paintings by Picasso, Amadeo Modigliani, Henri Matisse, Auguste Renoir, Marc Chagall, and a drawing by Edgar Degas. Further generous gifts from Detroit-area collectors and more recent acquisitions have established a significant core group of Art Nouveau, Viennese, British Arts and Crafts furniture, and late 19th century European art pottery. These include works by Joseph Theodore Deck, Taxile Doat, Clément Massier, Lucien Lévy-Dhurmer, Hector Guimard, and Jean Dunand, extending the comprehensive survey of European art to mid-20th century.

Highlights from the European sculpture collection include important works by masters such as Nino Pisano, Donatello, Luca and Andrea della Robbia, Pollaiuolo, Michel Erhart, Giovanni da Bologna, Giovanni Susini, Giovanni Bandini, Gian Lorenzo Bernini, Pierre Puget, Franz Ignaz Günther, Giovanni Battista Foggini, Antonio Montauti, Louis François Roubiliac, Jean Antoine Houdon, Claude Michel Clodion, Jean Baptiste Stouf, Antoine Louis Barye, Francois Rude, Jean Baptiste Carpeaux, Albert Ernst Carrier-Belleuse, Jules Dalou, Giovanni Maria Benzoni, and Alfred Gilbert, and among other eminent artists. Among modern European sculptors of note is the significant collection of bronze statuettes made by French and German artists in the first half of the twentieth century. Fine examples from modernist sculptors include August Rodin, Jean-Léon Gérôme, George Minne, Carl Milles, Emil Antoine Bourdelle, and Marcel Duchamp-Villon. A lifetime cast of Rodin's "Thinker," done in 1904, is centered on the museum's Woodward entrance plaza. The renowned collection of German Expressionist works includes some 30 bronze sculptures, most of which are mostly small-scale, including a singular early cast of Ernst Barlach's "The Avenger," along with five other works by Barlach. Works by Georg Kolbe, Wilhelm Lehmbruck, Rudolf Belling, Richard Scheibe, Gerhard Marcks, and Renée Sintenis are also included.

### **Use of the Collections to Examine Humanistic Themes and Ideas**

In 2007, the DIA dramatically transformed itself with a complete reinstallation and reinterpretation of its galleries in a wholly reimagined physical space. Precipitated by critically necessary repairs to the building's aging infrastructure, the museum capitalized on the reinstallation as a singular opportunity. Having experimented with innovative interpretation and visitor evaluation in special exhibitions since the 1990s, the reinstallation made it possible for the DIA to apply such ideas to the permanent collection as well. Reinstallation planning was conducted by interdisciplinary teams of curators, educators, and other museum professionals, who drew upon the advice of experts from around the world. Goals for the reinstallation were to provide satisfying and fulfilling experiences for visitors, to stimulate learning, and to create a "visitor-centered" museum by reimagining interpretation as an ongoing dialogue about art

between the museum and its visitors. The museum sought to help visitors make connections across cultures and eras, and to tell the great stories of art and human expression from around the world. DIA's Learning and Audience Engagement staff brought new considerations to the table, including the diverse ways in which people learn, and the inclusion of multiple voices and perspectives. Every aspect of the process was informed by learning theory, by Abigail Housen's aesthetic development research, and by extensive visitor research. One critical piece of visitor research was the meta-analysis of studies on why people value art and art museums. Interpretive educators, curators and other museum staff collaborated extensively to devise a plan which completely rethought how the DIA presents its collection. Many galleries were reinstalled utilizing Beverly Serrell's "Big Idea" concept, meaning that all works of art and interpretation in a gallery support an organizing thesis chosen for its broad relevance to visitors. Art is now presented at the DIA through themes that draw upon visitors' everyday experiences, such as the familiar "rituals" of dressing, dining or travel and vacationing, thereby enabling them to connect more easily and engage more deeply with the art. When it was completed, the reinstallation drew widespread accolades from visitors, scholars, and the art world. For example, the Metropolitan Museum of Art's former director Tom Campbell called the reinstallation "inspiring," and in 2015, the *Wall Street Journal* hailed the DIA as "probably America's most visitor-friendly art museum."



The European galleries, which integrate paintings, sculpture and decorative arts in each gallery, are replete with examples of how the multimedia installation serves to illustrate humanities themes and ideas. A few examples will serve to illustrate this approach. The European galleries were planned as a series of mini exhibitions, rather than by nationality, with themes and ideas inspired by the humanities. For example, the important later medieval paintings, sculptures, stained glass and some

smaller works of European art in our Gothic Hall gallery are discussed as works of Private or Public Devotion. One of our 16<sup>th</sup> century galleries is devoted to the Medici and displays paintings, sculpture, ceramics, furniture and works in precious materials made for the Grand Ducal Medici court (see image). The adjacent gallery is devoted to 16<sup>th</sup> century Court Art in Northern Europe and features exquisite tapestries on rotation made in Brussels and Bruges, northern paintings by Peter Breugel, Hans Holbein and others, an important bronze by Hubert Gerhard, furniture and stunning goldsmith art from Nuremberg. Each gallery theme is intended to be immediately understood by the general public. Instead of a Baroque Gallery, the focus is on "Art as Theater" as a broader theme for paintings by Caravaggio, Orazio and Artemisia Gentileschi, Dirk van Baburen, Rubens, Murillo, Zurbaran and sculptures by Bernini, Algardi, Ferrata, LeGros, Ignaz Gunther, Carmona and Jose de Mora.



Another suite of European galleries focuses on the theme of learning, education and travel and are called: "The Grand Tour of Italy". They serve to bring our visitors on a journey through Italy in the 17<sup>th</sup> and 18<sup>th</sup> centuries. Galleries in this suite are entitled the "Lure of Italy", "Legacy of Antiquity," and others are devoted to Venice, Florence, Naples and Rome (see image) where paintings, sculpture, decorative arts and furniture are grouped by city where they were produced. A reading interactive table and book features historical comments made during the

Grand Tour by Winkelmann, Goethe and other writers of the past and encourages our visitors to write and "send" a postcard commenting about their own experiences on this journey.

Our acclaimed "Fashionable Living" galleries take visitors through a day in the life of an 18<sup>th</sup> century aristocrat, with themes of the morning dressing and *toilette* rituals; new uses and innovations of mechanical furniture; afternoon pursuits of reading and writing, hunting, outdoor gaming, and gardening. The highlight of the gallery is dining in the evening where an interactive dining table shows what was





then a four hour elaborate dining experience with expensive silver and porcelain (displayed in cases surrounding this table) was turned into a 5-minute high resolution video projecting over a table, where visitors can be seated, watch and imagine transporting themselves into the 18th century as recipient of aristocratic wealth, and privileged society (see image). This suite continues into a French 18th century period room with French conversation, music, and others sounds which visitors can enter and enjoy. Outside this period room the focus changes to Paris as the

center for shopping in the 18<sup>th</sup> century and best place for acquiring the finest French porcelain, silver, furniture, textiles, gilt bronzes, sculpture, and paintings. The early 19<sup>th</sup> century French galleries has one devoted to “Art and Politics in France from Napoleon to Napoleon III” and another on the “New Vulnerability of Women, or Romanticism.” Additional galleries include 1) a European Decorative Arts Court featuring highlights of the ceramics and stained glass collection, 2) a suite of Dutch galleries focusing on different genres of painting (e.g. Rembrandt, Ruisdael, still life, maritime, nighttime, festival and banquet scenes, church interiors, etc.). Another gallery is dedicated to British Portrait paintings and sculptures displayed with period furniture, and two others are devoted to British 18<sup>th</sup> and 19<sup>th</sup> century ceramics, silver, furniture, paintings and sculptures.

Examples of international and national exhibitions involving humanities themes and the DIA ESDA collections include the traveling exhibitions “The Medici, Michelangelo and the Art of Late Renaissance Florence” (2002-03), “Camille Claudel and Rodin: Fateful Encounter” (2005-06), and “Make a Joyful Noise: Renaissance Art and Music from Florence Cathedral” (2015-16). An in-house 2016-17 exhibition and its accompanying catalogue, “Bitter|Sweet: Coffee, Tea and Chocolate,” was the first at the museum to engage all five senses. In addition to seeing art, visitors were able to touch (replicas), hear, smell and even taste coffee- and tea-related beverages. It retraced the story of how these beverages appeared on European tables when none of the plants required for their preparation were native to the continent. Their introduction to Europe in the 1600’s as the “new hot drinks” caused a near revolution in drinking habits and social customs, as well as an insatiable demand for specialized vessels, such as coffeepots, tea canisters and chocolate pots.

DIA Senior Curator of European Sculpture and Decorative Arts Alan Darr, Ph.D, participated in the creation of humanities themes and ideas for the gallery reinterpretation and reinstallation. Publications illuminating the ESDA collections include for the Burlington Magazine Supplement “Recent acquisition (2007- 2015) of European sculpture and decorative arts at the Detroit Institute of Arts,” in June 2016. Dr. Darr with Prof. Timothy Wilson co-authored the catalogue: *Italian Renaissance and Later Ceramics* as special issue of the *Bulletin of the Detroit Institute of Arts*, Vol. 87, no 1/3, 2013. He previously organized and co-authored publications such as the *Catalogue of Italian Sculpture at The Detroit Institute of Arts*, 2 Volumes, 2002, and *The Dodge Collection of Eighteenth Century French and British Art*, 1996. The European sculpture and decorative arts collections continue to be highlighted in DIA lectures, seminars and other educational programs, many sponsored by the museum’s auxiliary support group, The Visiting Committee for European Sculpture and Decorative Arts. Lectures at the DIA on European art topics and elsewhere have been given by leading specialists, curators and museum directors from throughout America and Europe, including Ellenor Alcorn, Antonia Bostrom, Sarah Coffin, Michael Conforti, Gloria Groom, Jonathan Marsden, Tom Michie, Christopher Monkhouse, Nicholas Penny, Luke Syson, Ian Wardropper, among others.

### **Audiences the DIA Serves**

The DIA is one of the major art organizations in metropolitan Detroit. Its encyclopedic collection serves a broad spectrum of geographic, socioeconomic and multicultural residents and visitors. One hundred forty-

one languages are spoken in the metropolitan Detroit area. Our community is home to a large Hispanic community and one of the largest concentrations of Arab Americans outside the Middle East. The majority of the DIA audience are from southeast Michigan, but in the past fiscal year visitors came from nearly all of Michigan's 83 counties, including the northernmost county in Michigan's Upper Peninsula, a 10-hour drive from Detroit. The DIA also hosted visitors from all the states in the union, the District of Columbia, and over 50 foreign countries, including Canada and Mexico.

The DIA strives to serve the broadest possible audiences with educational and arts programming. Recent polling found that the majority of our community sees the DIA as a place where everyone is welcome, a shift that results from the museum's visitor-centered reinstallation, a new mission statement, and an award-winning marketing campaign. Within our broad audiences, the museum provides specific programming and outreach to families, museum members, student groups, teachers, students who have no visual art program in their schools, students who speak English as a second language, university and college students, faith-based organizations, communities, senior citizens, residents from assisted living and nursing facilities, emotionally and physically challenged adults and youth, military veterans, children undergoing hospital treatment, homeless adults, and adults dealing with addiction. We also collaborate on specific programs with many organizations that have majority African American membership. These include the Detroit City Chess Club which meets at the DIA every Friday for public competitions, and the Mosaic Youth Theater, which uses the museum's auditorium for three popular performances each year. The DIA also reaches out to our area's Arab American population in diverse ways. It collaborates with the Arab American National Museum (AANM) in nearby Dearborn, MI to offer a collaborative student field trip exploring the DIA's Islamic galleries, its Ancient Middle Eastern collection, and the AANM's Arab American collections. The DIA also has strong ties to the majority Latinx neighborhood of southwest Detroit, where it has long provided a comprehensive field trip program for neighborhood schools. The museum celebrates Latinx culture by offering a bilingual iPad tour of the Diego Rivera murals, special craft activities for the Day of the Dead, a juried Community-based Day of the Dead exhibition and a recent film festival highlighting Mexican cinema. Bi-lingual labels have been used in several recent exhibitions.

### **Current Conditions and Preservation Challenges**


#### **Preventive Conservation Policies and Procedures (see Assessment p. 15-19)**

The museum protects its collections from all six agents of deterioration while on display, in storage, on loan, or in transit (internal or external): environmental conditions, physical damage due to handling or natural disasters, water, pests, airborne contaminants, and light. The safe display of art in the galleries and in storage includes the use of appropriate inert materials, custom mounts and passive supports, vitrines, microclimate cases, limited light exposure, light-shielding films, distancing barriers or electronic devices, corrosion inhibitors and pest control measures. Museum technicians and curators are trained to identify problems inherent in certain materials and alert conservation staff prior to handling objects. Both environmental services staff and museum technicians use HEPA vacuums to prevent dust from migrating back into the DIA's air system.

**Lighting:** Light levels are adjusted to lower intensity for photographs, watercolors, pastels, and textiles, or slightly higher intensity for paintings, stone, metal, or fired clay objects. Cases are illuminated by ultraviolet-shielded fluorescent lights, dimmable LEDs or shielded MR16 spotlights, and chambers are ventilated by whisper fans. Fiber optic lighting is being used in some installations where light sensitivity and/or heat gain within cases are very critical. When on display, some light sensitive materials are monitored using English Blue Wool Standard Cards. Lights are programmed to turn off when the galleries are not open to the public. In galleries where many light-sensitive objects are displayed, motion sensors decrease light levels when the galleries are unoccupied during the museum's open hours. Light exposure duration records are retained as part of an objects exhibition history in The Museum System (TMS), the museum's computerized collections management system. In addition, conservation staff maintains duration records for textiles and works of art on paper in their object files.

**Environment:** Conservation staff monitors the museum's environmental conditions on a weekly basis using 80 Image Permanence Institute's (IPI) Preservation Environmental Monitors. The logged data is further graphed to identify trends. The museum's mechanical system is regularly monitored by DIA engineers 24 hours per day, 7 days per week. Unexpected variations in set-point ranges triggers an alarm in the engineering control room and adjustments are made as required. Engineers respond promptly to all issues and file electronic reports as to actions and any needed repairs. The museum uses an automated building maintenance system to schedule routine calibrations and preventive maintenance.

**Gallery Security:** All case designs and construction follow the National Park Service and DIA Guidelines for Preventive Conservation. (b) (4)



**Pest Control:** Since 1990, an integrated pest management program (IPM) has provided for the minimal use of pesticides in the building. Sticky traps are used in art storage rooms. A pest control operator treats lavatories, housekeeping closets and food service areas on a weekly, bimonthly and/or quarterly basis as defined by the IPM program, led by an in-house IPM team, and in cooperation with the museum's environmental services and building operations staff. If an infested object is found, non-toxic methods of treatment, such as anoxic enclosures and low-temperature (freezing), are carried out. If fumigation is necessary, it is done offsite under the supervision of a conservator. There is a local fumigation chamber available at Rose Pest Control Solutions, one of the few licensed operators in the Midwest.

**Emergency Preparedness:** The Plan follows Post-9/11 Federal standards for a public building, with special consideration for collection preservation. Detailed in the Plan are emergency and disaster practices that address fire safety procedures for employees and visitors, evacuation procedures (with site plans and assembly areas), flooding and water damage, power outages, explosions, chemical spills and fires, theft or vandalism, building or public safety, bomb threats and suspicious objects, earthquakes and tornados, active shooters or hostage situations. The director and conservator of special projects is a trained member of the National Emergency Response Team. A staff E-Team developed an Emergency Operations Organizational chart with accompanying job descriptions to be used in emergency situations. In 2018, the museum began using a DIA Alert Media system whereby staff can select email, phone and/or text messages to be notified in case of an emergency.

### **Preservation Challenges**

This proposed project is necessitated by the museum's ongoing need for art storage upgrades and collection access, which were exacerbated by changes made to physical spaces as a result of the DIA's massive Master Plan renovation and expansion project. The reconfiguration of these rooms, loss of rooms for HVAC equipment, plus the change in ceiling heights, necessitates the purchase of new storage equipment. The collections also need to be moved to their new permanent locations pursuant to the museum's multi-year storage plan. The upgraded storage rooms have been identified and are all located in



the museum's basement. The collections have been so densely stored that safe, direct access to individual pieces cannot be easily maintained. In order to access a work of art, numerous other artworks must first be moved. Removing works of art from heavily congested storage rooms involves serious potential risks. The improper cabinets and open shelving now in place need to be removed. Existing cabinets may release formaldehyde or volatile acids which can accelerate corrosion, posing a threat to objects containing silver, pewter, or any copper/zinc/tin alloy. Furthermore, the old baked enamel and wooden cabinetry do not safely protect and house the collections. They do not meet current conservation standards, and do not adequately fit the reconfigured storage rooms' new dimensions and lower ceiling heights. Some old Interior Steel baked enameled cabinets are beginning to rust, and their warped doors are difficult to open and close safely. Some shelving and cabinets are too small or shallow to house larger objects. These conditions dictate that this cabinetry must be replaced with new inert non-reactive cabinets, constructed of powder coated steel or anodized aluminum. The use of compact shelving will help to alleviate the space limitations and accommodate future growth of the collection.

### **History of the Project**

The DIA has successfully implemented art storage renovations and upgrades one room at a time for the past 20 years. Moving the collections from temporary storage to renovated storage rooms, unpacking, reorganizing and making the collections accessible again to curators, conservators, scholars, students, researchers for study, research, treatment, photography, documentation, loans and gallery rotation is the overall goal. New high-resolution images are taken of the objects, uploaded to DAMS (digital asset management system)/TMS and linked to the DIA website. Collections are reorganized by curatorial area, then by type of object, material, and date. Storage strategies limit unnecessary handling of the art, unmitigated exposure to the environment, and provide preventive conservation mounts for stabilization.

Like many institutions with a conservation staff, the museum's in-house policies promote periodic assessment of the collection, its management, and the state of its physical environment. As part of the Collections Inventory completed in the spring of 1989, a simultaneous object-by-object Conservation Condition Survey was performed. This Survey is updated approximately every ten years. The first comprehensive DIA Conservation Assessment was completed in 1990, along with a volumetric survey of storage needs. A Long-Range Conservation Plan, developed as an outcome of the Conservation Assessment, established a baseline for conservation priorities. The Long-Range Conservation Plan is integrated into the museum's strategic Long-Range Plan. The strategic need to protect the collections' environment led to the development of a facility renovation and expansion Master Plan.

Between 2000 –2007 the museum completed major portions of an ambitious \$158.2 million building renovation, preservation and construction project designed by Michael Graves & Associates. This sweeping transformation required the movement and temporary storage of the collection then containing 60,000 objects. To prepare for Master Plan construction, the DIA divided its collection into three tiers for long-term storage: accessible, compact but somewhat accessible, or inaccessible, i.e. boxed, palletized or crated. Less than three percent of the collection was on view during Master Plan construction. The remaining 97 percent had to be stored, either in the Cret building (after its 2004 renovation), in an off-site 63,500 sq. ft. warehouse, or in the museum's 35,000 sq. ft. South Wing Addition (SWA). The three-floor SWA, built first in 2000, was intended to create enough space to store one-third of the collection during construction. However, unforeseen time and monetary constraints developed. Most important of these was asbestos abatement, which added \$57.2 million in unexpected costs to the project and extended the construction period by an entire year. This made it necessary to modify the project timeline and renovate the South and North Wings simultaneously. Although initially the renovations were phased so that some sections of the Cret building could be used for storage while others were under construction, dangerous overcrowding was created in the existing storerooms, including the SWA. In 2007 the SWA second floor had to be vacated in order to construct special exhibition galleries, and the next year the SWA first floor was vacated to construct the Wayne and Joan Webber Education Wing which was completed in 2009.

Aisles between works of art became almost nonexistent. In order to access a work of art, numerous other works had to be moved. Boxes containing art were stacked on top of cabinets or wherever there was space. Rooms that were already overcrowded became even more so. Furthermore, Master Plan construction required substantial changes to the Cret building basement: 2,100 square feet were lost to mechanical rooms, and ceilings had to be lowered due to new duct work. The DIA Storage Committee determined that it made logistical sense to move collections to storage spaces located nearer their new gallery locations, where direct vertical access would enable easier gallery rotations. Phasing became necessary so that rooms could be vacated and reoccupied in a logical and systematic order.

The DIA is currently implementing a Multi-Year Collections Committee-mandated collections storage reorganization and upgrade plan, which was approved by the Board and is supported by the Strategic Plan. This aggressive plan is intended to address the needs of collections that had been in inaccessible storage. The goal was to complete redeployment of existing cabinetry, shelving, platforms, and collections within the new footprint of the renovated storerooms, and to purchase additional inert non-reactive cabinets, screens, platforms, or shelving as required to fit the reconfigured rooms. In May 2012 the museum received an IMLS Conservation Project Support grant to upgrade its European furniture and furniture accessories storage in the Cret Building, which was completed in 2014. Early American furniture storage was completed in 2016-17 funded by a grant from the Americana Foundation. Three storage rooms are being upgraded with the support of a 2013 NEH SCHC grant: Asian (Chinese, Japanese, Korean, and South and Southeast Asian) was completed in 2015 and Mixed Furniture (American, Canadian, and Contemporary) in 2016. The Indigenous Americas (Native American, Pre-Columbian and Oceanic) storage is still in progress. The DIA received a grant extension due to a fault in the manufacturing of the cabinetry, which had to be remedied. The present proposal for European Sculpture and Decorative Arts is next on the museum's list of collection storage priorities.

### **Methods and Standards**

All gallery reinstallation projects, including special exhibitions and storage renovations and upgrades, must comply with the Master Plan goals for life safety, and ADA access and climate control standards. A volumetric survey, an inventory of the collection and a study of acquisition patterns were used to determine the cubic foot storage needs for the collections and their future growth. This data, which was compiled by the director of collections management, also included the security, environmental and spatial features of the collection. It was instrumental in the selection of cabinetry that is appropriate for the designated storage rooms and addresses the specific needs of the various collections. The measurements for storage cabinets are based on 50% utilization (i.e., a 10 cu. ft. storage cabinet can safely accommodate 5 cu. ft. of artwork). The shelving will allow space for future growth of the collections. This same formula has been successfully employed in all the completed storerooms. Elevator dimensions and turning radiuses were also taken into consideration when determining cabinetry sizes. All contractors must comply with the preventive conservation practices and specifications defined by the DIA's *Outside Vendor Special Condition Requirements* and *Guidelines for Exhibition Design and Display: Conservation, Construction and Installation*. The overall goal is to ensure that collections on display or in storage remain secure, safe and accessible to curators, conservators, scholars, students, and researchers for study, research, treatment, photography, loans and gallery rotation.

### **Collection of Data on Energy Use and Costs**

The DIA collects data on its monthly and annual utility spending to gauge where efficiencies have been achieved or may be necessary. The original North and South Wings had neither vapor barriers nor insulation; the renovated wings have both. Together with a purpose-built steam generating plant, these improvements have reduced annual energy costs by over \$500,000. The DIA has installed low voltage lighting in both the North and South Wing stairs that has a life expectancy of 10 years rather than one or two. The DIA also uses Energy Star certified lamps and electrical devices including refrigerators, freezers, and exit signs, Direct Digital Controls (DDC) for maintaining HVAC, as well as energy

management of building utilities, low-flow faucets and automatic valves for water conservation in restrooms, and expanded use of LED and compact fluorescent lighting. In 2009, the State of Michigan presented the DIA with a Michigan Green Venues award for obtaining the “Steward” level certification for adopting sustainable practices and products, and for completing energy conservation initiatives like the re-lamping of the stair towers. The director of building operations compiles monthly reports on all the museum’s energy use and efficiency.

**Development of the Storage Plan (Conservation Assessment p. 19-27)**

The museum has been following the goals of its Conservation Assessment since 1990. Collection care and maintenance is assessed on a yearly basis by Barbara Heller, Director and Conservator of Special Projects and formerly the museum’s Chief Conservator. Terry Birkett, Assistant Director, Exhibition, Collection and Information Strategies Division and Director of Collections Management, collaborates in the review of storage priorities. The Collections Assessment reflects the DIA’s highest conservation priorities. It is annually circulated and used to monitor progress. The storage program is additionally coordinated by an in-house, long-range Art Storage Committee, comprised of members of the curatorial, conservation, collections management and registration departments. Conservators collaborate with curators to establish treatment priorities. Curatorial and conservation treatment priorities are carried out with equal time devoted to each curatorial area and according to gallery rotation schedules, new installations, and loans promised to traveling exhibitions. Collectively they determine best storage methods – whether appropriate for compact storage, which objects need microclimates, which need supports, etc. and design those solutions into each space.

Twenty-two of the museum’s 32 storage rooms have been either partially or fully renovated with rolling racks, cabinets, shelves, and study areas. Walls have been painted and fluorescent lights replaced or retrofitted with acrylic diffusers and/or ultraviolet shields. Paintings have been hung on fixed or rolling racks or stored in flat storage bins. Works of art on paper are stored in acid-free mats in Solander boxes, with acid-free inter-leafing materials. Framed graphics are hung on rolling screens, some with end panels that protect the works from light and dust during storage. Full view cabinets are used for the modern and contemporary studio glass collection, so the room can be used as an open storage area. Depending on their size, three-dimensional objects are stored either in cabinets with doors or on open shelves. Cabinet tops are covered with polyethylene and all shelves are lined with Volara. Ethafoam™ cut-outs or cradle supports are used to stabilize objects. Heavy and large sculptures that cannot be placed on shelving or platforms are stored on wooden skids or pallets. Tyvek™ or polyethylene barriers protect large objects from dust. Smaller three-dimensional objects are stored in drawers with acid-free divider trays. Staff members use appropriate gloves to prevent damage during handling. During collection moves or surveys, object mounts, mounting devices, or brackets are used for installation and/or stabilization (i.e. wedge, collar, etc.) and are recorded in TMS. Draped Visquene dust protectors are being replaced with Mylar roller shades with magnetic strips that attach to the bottom rail of the shelving units. This enables better monitoring of the larger objects such as sculpture and furniture and rolls out of the way when accessing objects. The sides of racks are enclosed with either Coroplast™ or six mil Mylar to provide additional protection from water and incidental damage.

**Work Plan:**

The chief objectives of the proposed art storage upgrade project are to 1) purchase and install 30 new non-reactive visual storage cabinets, 44 linear feet of power coated shelving with Mylar roller shade dust covers; 2) implement environmental upgrades including lighting and electrical modifications; 3) add a data port; 4) move and reorganize 541 sculptures and decorative arts from the ESDA collection that are temporarily located in 11 storerooms including the third floor of the SWA and 91 pieces of stained glass that need to be removed then returned into the renovated (b) (4) storeroom; 5) unpack, re-organize, document, properly re-house and implement preventive conservation measures for security and long-term

stability of these objects and 6) make the collections more accessible to other museums and to the general public, further promoting scholarship, encouraging loans, and enhancing the collections' visibility.

Tasks: The director of collections management designed the storage room layout in conjunction with the curator. The museum technicians are well-trained and have many years of experience with gallery installations as well as storage renovation projects. This storage upgrade and reorganization project is designed to be implemented during a 3-year period by DIA staff beginning in October 2019. It will be scheduled in between exhibition installations and gallery reinstallations to assure that other museum functions are not interrupted. The collections management staff will supervise all contractors involved with construction and the set up and leveling of cabinetry. There will be direct access through the existing double doors and six-foot aisle to provide easy turning radius for carts. The curators will work with museum technicians on the disposition of the objects using artistic culture, medium and size as a guide. The following activities will occur during the project period:

- Move 625 works of art (including the stained glass) and existing European Modern cabinets from storage room (b) (4) to temporary storage location(s).
- Cover and seal the custom-built stained glass storage unit.
- Remove fluorescent lights, add/relocate new T-8 fixtures to aisles (frees blocked air return in corner).
- Add quad power, data port and add on/off light controls.
- Seal and paint walls and ceiling; seal and insulate air supply duct work.
- Thoroughly clean, repair and seal the tile floors.
- Field verify room dimensions.
- Obtain estimates and secure competitive bids for work and materials.
- Approve drawings.
- Order the new cabinets, racks, supplies and materials.
- Supervise delivery and installation of cabinets/racks, compact shelving including calibrated leveling and anchoring.
- Line shelves and racks with Volara or Ethafoam, labeling them using cardinal and ordinal numbers.
- Touch up walls and re-clean room.
- Remove accumulated dust and dirt from the objects (those not boxed or crated) using soft brushes and a HEPA filter vacuum before moving from SWA or other temporary art storerooms.
- Stabilize objects on padded carts and move incrementally from temporary storage rooms including the SWA third floor space to the permanent storeroom.
- Once clear space and work table is available, bring palletized objects to work area and begin unpacking. The work tables will be used initially to implement preventive conservation measures for security and long-term stability of these objects and subsequently for viewing and examination of objects, without having to move them to conservation.
- Digital photography and documentation project will commence.
- Re-organize and rehoused properly according to culture, date, and media.
- Conservation staff will provide supervision, consultation and documentation and, as needed, remedial treatment and/or stabilization.

Object rehousing will include storage mounts such as Ethafoam supports for stabilization and acid-free cardboard covered with and 1/8" polyethylene foam pad for cushioning objects as appropriate. As the artworks are unpacked, moved and placed back onto cabinets or shelving, any changes in condition will be noted and documented, and their new locations will be recorded. Once the collections become accessible, the curators can start their research. New high-resolution images taken of every work of art will be used for The Museum System (TMS), the DIA's on-line cataloguing and inventory tracking software, digital asset processing and management, sharing on the web, and for future publication. The location information, updated condition survey and images will be entered into TMS, including reconciliation of object records.

This project will also take into consideration recent earthquake activity in the Midwest caused by the Wabash Valley seismic Zone, which intersects and interacts with the New Madrid fault lines. A 3.0 quake occurred on 23 February 2011 in Grosse Pointe (10 miles from the museum), a 2.5 quake on 7 September 2012, 17 miles (28 km) SSE of Gibraltar, MI, just south of Detroit. On 2 May 2015, there was a magnitude-4.2 earthquake with an epicenter about 5 miles south of Galesburg, or 9 miles southeast of Kalamazoo followed two months later, 30 June 2015, by a 3.3 magnitude quake in Union City, 30 miles away. Albeit 138 miles from the museum, it was widely felt across lower Michigan, northern Indiana, northwestern Ohio, even into Illinois, Wisconsin and Ontario. On 19 April 2018, a 3.6-magnitude quake struck Amherstburg, Ontario, Canada, across from the Detroit River and 22 miles from the DIA. Although earthquakes are rare in Michigan, a total of 790 earthquakes along the New Madrid fault line were recorded within the last six months (July 2018 – January 2019). We will incorporate additional protective measures to ensure object stability against vibration due to this environmental development.

### **Project team**

The project staff brings many years of experience and expertise to the project. They have participated in previous storage upgrade projects, have “preservation of the collection entrusted to our care” as a core duty in their job descriptions, and are fully committed to implementing this project. Director and Conservator of Special Projects **Barbara Heller** (former Chief Conservator, on staff since 1976) will serve as project co-director. She will be responsible for meeting the goals and objectives described throughout this proposal, ensuring that all preventive conservation methods employed meet best practice standards. She will also be responsible for project documentation. Director of Collections Management **Terry Birkett** (on staff since 1982) will serve as project co-director. He will be responsible for meeting all the goals and objectives described throughout this proposal, overseeing the budget, and making sure that other museum functions such as gallery rotations and exhibitions are not interrupted. He will organize, plan and supervise skilled museum technicians who will move, protect, and document the works of art. DIA Vice President of Exhibition, Collection & Information Strategies and Director of Conservation **John Steele** (on staff since 1992) will supervise project personnel and ensure that all project methodologies meet the highest standards and strategic goals. Senior Technician **James Johnson** (on staff since 1997) will manage all contractual work including assembling information for bid package, coordinating the work, supervise the room renovation and cabinetry installation. Museum Technician III **Tracey Morton** (on staff since 2000) will provide the object layout lists, create preventive conservation Ethafoam™ collars or passive supports as required and provide training to her colleagues. Two to four people are required to move each object while the heavier and larger ones require six people. Collections Management staff team members including **Sarah Burger, Ayaka Hibino, Kelly Johnston, and Alicia McCullough** will unpack, transport, assist the curatorial staff to organize the works of art, and enter the location information, update the condition survey, and import their images into the museum’s collections management system. European Department Head Curator **Eve Straussman-Pflanzer** (on staff since 2016), ESDA Curator **Alan Darr** (on staff since 1978) and a part-time **research assistant** will collaborate on the reorganization of the collections in the upgraded storeroom and coordinate the conservation, documentation, and scholarly assessments. Sculpture and Decorative Arts Conservator **Elizabeth Homberger** (on staff since 2018) will be available for stabilization, treatment, supervision, and consultation on rehousing, and for written and photographic documentation. Manager of Building Operations **Christopher Peraino** (on staff since 2016) will oversee the museum maintenance workers, environmental services staff, and mechanical engineers who are participating in this project. Manager of Photography **Eric Wheeler** (on staff since 1994) and Museum Photographer **James Rotz** (on staff since 2004) will take high-resolution images. Director of Registration **Terry Segal** (on staff since 1982) will perform necessary inventory reconciliation of objects with documentation records. **Jessica Herczeg-Konecny**, Digital Asset Manager, (on staff since 2014) will be process collection information (data and images) so they can be uploaded to TMS and linked to the Web. Manager of TMS (The Museum System objects database) **Christina Gibbs** (on staff since 2006) whose responsibilities include TMS

administration, will lead the staff to verify the records, making sure that object titles, makers, date, medium, dimensions, and marks are captured, and ensuring that publication-quality photos are uploaded to the DIA's digital asset database. With regards to personnel assigned to monitor the project finances, all members of the accounting staff have appropriate accounting degrees or licenses, and the CFO has a Master of Business Administration in finance.

### **Project Results and Dissemination**

The ultimate result of the proposed project will be long-term care and preservation of European sculpture and decorative arts. The DIA will share the results of the project through publishing articles and outreach activities with the broader community. Behind-the-scenes tours of storage facilities are conducted for DIA colleagues, support group members and local university students. Mr. Birkett and Ms. Heller give workshops and share protocols about moving, storing and re-housing collections at national, regional and local conferences. They remain committed to sharing their experience, methods and expertise with other museum professionals, the conservation field, and the public at large. For example, Ms. Heller contributed a [blog](#) for the "From the Bench" series celebrating the work of IMLS-supported projects in museums across the United States and presented a "Protecting Collections During Special Events" [webinar](#) for the IMLS Connecting to Collections (C2C) Online Community. She was a panelist at AAM's 2012 Annual Meeting & MuseumExpo in Milwaukee on "Changing Conservation Environment Guidelines and their Impact on Today's Museums" and "Balancing Preservation Needs of Collections with the Integrity of Buildings," at their 2013 meeting in Baltimore. Mr. Birkett developed and teaches numerous storage and collections care courses at The Campbell Center for Historic Preservation Studies in Mt. Carroll, IL. As a consultant, he has assisted several other museums in their assessment process and storage renovation projects. He has also been a Michigan Museums Association collections care instructor. As part of a statewide collaboration, images taken before and after storage renovation and collection rehousing will be showcased in a rotating banner for the redesigned Michigan Alliance for the Conservation of Cultural Heritage [website](#). The Alliance, composed of libraries, archives, museums, historical societies and preservation networks, was founded in 1988 with the support of the Michigan Humanities Council. Its purpose is to promote the protection and preservation of Michigan's cultural and humanities resources for the enjoyment, education and benefit of present and future generations. The site has links to conservation, disaster preparedness, and educational resources, including lesson plans.

DIA curators and staff understand the importance of collections care and continue to be true partners in the stewardship of the collections. Curators involved in past IMLS-funded storage upgrade projects have posted information about their collections care initiatives on the DIA website. The museum has posted 97 podcasts on [YouTube](#) including several on storage, acquisitions, and conservation. Through these means, the DIA is improving collections care and access, and educating the public about the importance of collections care.

This project will promote additional dissemination of results through better photography and increased visual access. Only well-known pieces from the ESDA collection have been published in catalogues and books or shown in special exhibitions. Linking new photographs and improved object records to the DIA website will allow the large portion of the collection which is not on view to become better known. Once in electronic format, the collection will become more accessible to the public and to other museums and researchers worldwide. This will further promote scholarship and sharing of the collections through gallery rotations, reinstallations, exhibitions and loans. Access to the collection is a strategic initiative that helps the DIA fulfill its mission by allowing for study of the permanent collections, caring for the objects in our trust, and sharing the treasures of our material culture.

The DIA will be writing a white paper as required that will include data on conditions, energy use, and costs to help inform about effectiveness of the strategies employed in our storage upgrade project.

### **History of Grants for Collections Storage Upgrades**

As this proposal indicates, the creation of sufficient and suitable storage facilities for the Detroit Institute of Arts' collections is an ongoing project. In recent years, the museum has received funding from the NEA, NEH and the IMLS in support of the renovation of storage facilities for these collections:

- the DIA's important puppet collection - 2000
- rolled textiles - 2001
- American paintings - 2002
- graphic arts storage, including a cabinet specifically designed to house the rolled cartoons for Diego Rivera's *Detroit Industry* murals - 2003
- compact mobile graphic arts - 2004
- prints, drawings and photographs - 2006
- mobile painting storage screens moved and reinstalled - 2007
- European furniture and furniture accessories - 2008

Since the museum's Board mandated the storage reorganization plan in 2009, further support has been received as follows:

In 2010, the IMLS awarded \$90,000 to upgrade collections storage for American decorative arts and small sculptures from the American, African American and early modern collections.

In 2012, the IMLS awarded \$37,225 to upgrade storage for the European furniture collection.

In 2013, the NEH awarded \$300,000 to upgrade store rooms for Asian, Mixed Furniture (Modern, Contemporary and American) and Indigenous Americas (Native American, Pre-Columbian and Oceanic)

In 2016, the NEH awarded \$40,000 for an Archival Holdings Survey

In 2018, the NEH awarded \$33,640 for a Time-Based Media Climate-Controlled Storage Planning grant

No previous grant funding has been secured to support the renovation of the storage room for European Decorative Arts.

**List of Participants**

Birkett, Terry  
Detroit Institute of Arts, Director of Collections Management

Burger, Sarah  
Detroit Institute of Arts, Museum Technician II

Darr, Ph.D., Alan  
Detroit Institute of Arts, Senior Curator of the European Art Department & Walter B. Ford II  
Family Curator of European Sculpture & Decorative Arts

Gibbs, Christina  
Detroit Institute of Arts, Manager of TMS

Heller, Barbara  
Detroit Institute of Arts, Director and Conservator, Special Projects

Herczeg-Konecny, Jessica  
Detroit Institute of Arts, Digital Asset Manager

Hibino, Ayako  
Detroit Institute of Arts, Museum Technician I

Johnson, James  
Detroit Institute of Arts, Senior Technician

Johnston, Kelly  
Detroit Institute of Arts, Museum Technician I

McCullough, Alicia  
Detroit Institute of Arts, Museum Technician I

Major, Megan  
Detroit Institute of Arts, Museum Technician II

Morton, Tracey  
Detroit Institute of Arts, Museum Technician III

Peraino, Christopher  
Detroit Institute of Arts, Manager of Building Operations

Rotz, James  
Detroit Institute of Arts, Museum Photographer

Research Assistant  
Detroit Institute of Arts, PT to be hired for project



Steele, John

Detroit Institute of Arts, Vice President of Exhibition, Collection and Information Strategies &  
Director of Conservation

Straussman-Pflanzer, Ph.D., Eve

Detroit Institute of Arts, Department Head European Art (until 1950) & Elizabeth and Allan  
Shelden Curator of European Paintings

Eric Wheeler

Detroit Institute of Arts, Manager of Photography



# Budget Form

OMB No 3136-0134  
Expires 6/30/2021

Applicant Institution: *Detroit Institute of Arts*

Project Director: *Barbara Heller, Terry Birkett, Co-Project Director*

Project Grant Period: *10/01/2019 through 9/30/2022*

[click for Budget Instructions](#)

	Computational Details/Notes	(notes)	Year 1	(notes)	Year 2	(notes)	Year 3	Project Total
	Year 1 Salary; 2% annual increases		10/01/2019 - 09/30/2020		10/01/2020- 09/30/2021		10/01/2021 - 09/30/2022	
<b>1. Salaries &amp; Wages</b>								
Co-Project Director, Director & Conservator, Special Projects (Barbara Heller)			\$2,754	(b) (6)	\$2,809	(b) (6)	\$2,865	\$8,428
Co-Project Director, Director of Collections Management (Terry Birkett)			\$6,456		\$6,585		\$6,717	\$19,758
Senior Museum Technician (James Johnson)			\$4,270		\$4,355		\$4,443	\$13,068
2 - Museum Technician III (Tracy Morton)			\$4,950		\$5,049		\$5,150	\$15,149
2 - Museum Technician II (Sarah Burger, Megan Major)	2 @ \$39,000 (averaged)	30%	\$23,400	30%	\$23,868	30%	\$24,345	\$71,613
3 - Museum Technician I (Ayaka Hibino, Kelly Johnston, Alicia McCullough)	3 @ \$33,000 (averaged)	10%	\$9,900	10%	\$10,098	10%	\$10,300	\$30,298
VP, Exhibitions, Collection Strategies (John Steele)			\$1,386	(b) (6)	\$1,413	(b) (6)	\$1,442	\$4,241
Objects Conservator (Elizabeth Homburger)			\$2,356		\$2,403		\$2,451	\$7,210
Director of Registration (Terry Segal)			\$877		\$895		\$913	\$2,685

700	\$54,800	2%	\$1,096	2%	\$1,118	2%	\$1,140	\$3,354
Head Curator, European Art (Eve Strassman-Pflanzer)	(b) (6)		\$2,250	(b) (6)	\$2,295	(b) (6)	\$2,341	\$6,886
Curator, European Sculpture & Dec Arts (Alan Darr)	(b) (6)		\$2,648	(b) (6)	\$2,700	(b) (6)	\$2,754	\$8,102
Digital Asset Manager (Jessica Herczeg-Konecny)	(b) (6)		\$1,028	(b) (6)	\$1,049	(b) (6)	\$1,070	\$3,147
Building Operations Manager (Christopher Peraino)	(b) (6)		\$700	(b) (6)	\$714	(b) (6)	\$728	\$2,142
Manager of Photography (Eric Wheeler)	(b) (6)		\$580	(b) (6)	\$592	(b) (6)	\$603	\$1,775
Museum Photographer (James Rotz)	(b) (6)		\$338	(b) (6)	\$345	(b) (6)	\$352	\$1,035
2 - Environmental Services staff	\$8.50/hr x 8 hours		\$136		\$139		\$141	\$416
Environmental Services Supervisor	\$15/hr x 4 hours		\$60		\$61		\$62	\$183
Research Assistant, Collections Management (to be hired)	\$16.50/hr x 30 hours x 50 weeks	100%	\$24,750	100%	\$25,245	100%	\$25,750	\$75,745
<b>2. Fringe Benefits</b>								
Full-time Staff	Fringe rate @ 30.44%		\$19,842		\$20,239		\$20,644	\$60,725
Part-time Staff	Fringe rate @ 13%		\$3,218		\$3,282		\$3,347	\$9,847
<b>3. Consultant Fees</b>								
								\$0
<b>4. Travel</b>								
								\$0
								\$0

<b>5. Supplies &amp; Materials</b>								
2A Volara (.125") 60" x 10 yd	2 @ 165.50/roll		\$332					\$332
Coroplast 4Mm	10 sheets @ 37.50		\$375					\$375
Roll tissue (40 x 1500)	3 @ 188.50 /roll				\$566			\$566
Tyvek 1422a (60 x 100)	1 @ 345.80/ea				\$346			\$346
Plastic bags	1 @ 52.00/package				\$52			\$52
Artifact tags (1.5 x 3)	100 @ 10.10/package				\$505		\$505	\$1,010
Interept bags	30 @ 22.50/package				\$675			\$675
Interept roll	2 @ 213.25/roll				\$427			\$427
Activated charcoal cloth	25 ft. @ 21.95 meter				\$549			\$549
Archival corrugated E-Flute+ board (40 x 60)	25 @ \$9.30/sheet				\$233			\$233
Archival corrugated E-Flute+ board (71 x 85)	10 @ \$28.00/sheet						\$280	\$280
Corrosorber™	20 @ 110.00				\$1,100		\$1,100	\$2,200
corrosion intercept fans	6 @ 85.30/each				\$256		\$256	\$511
FDA plastic	2 @ \$83.69/roll		\$167					\$167
Black vinyl lettering (1/2")	50 @ 3.42/package		\$171					\$171
Black vinyl numbering (2")	75 @ 3.44/package		\$258					\$258
Nitrile gloves size S	8 @ \$15.00 carton		\$104		\$104		\$104	\$312
Nitrile gloves size M	10 @ \$15.00/carton		\$130		\$130		\$130	\$390
Nitrile gloves size L	4 @ 15.00/carton		\$52		\$52		\$52	\$156
Image Permanance Institute PEM2 datalogger	1-unit (batteries not incl.)		\$349					\$349
<b>6. Subawards</b>								
								\$0
<b>7. Other Costs</b>								
Kasco Construction	Environmental, electrical and security upgrades		\$34,509					\$34,509



	Third-Party In-Kind Contributions:	\$0
	Project Income:	\$0
	Other Federal Agencies:	\$0
	<b>TOTAL COST SHARING:</b>	<b>\$265,946</b>
<b>12. Total Project Funding</b>		<b>\$520,946</b>

Total Project Costs must be equal to Total Project Funding ---->	(	\$520,946	=	\$520,946	?)
Third-Party Contributions must be greater than or equal to Requested Federal Matching Funds ---->	(	\$0	≥	\$0	?)



DETROIT INSTITUTE OF ARTS  
GENERAL CONSERVATION SURVEY OF COLLECTIONS  
AND ENVIRONMENTAL CONDITIONS

  
\_\_\_\_\_  
Barbara Heller

Created 01/90  
Updated annually  
Current update 12/2018

DETROIT INSTITUTE OF ARTS  
GENERAL CONSERVATION SURVEY OF COLLECTIONS  
AND ENVIRONMENTAL CONDITIONS  
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## 2018 EXECUTIVE SUMMARY

Collection care and maintenance of the Detroit Institute of Arts (DIA) collection is assessed on a yearly basis by Barbara Heller, Director and Conservator of Special Projects and formerly Chief Conservator. Like many institutions with a conservation staff, the museum's in-house policies promote periodic assessment of the collection with regard to how it is managed and the state of its physical environment. As part of the collections inventory completed in the spring of 1989, a simultaneous object-by-object conservation condition survey was performed. This survey was updated in 1999-2001 and is continuing as each art storage room is upgraded. The first comprehensive Detroit Institute of Arts Conservation Assessment was completed in 1990. A Long-Range Conservation Plan, developed as an outcome of the Conservation Assessment, established a baseline for conservation priorities. The Long-Range Conservation Plan is integrated into the museum's Long-Range Plan. The strategic need to protect the collections conservation environment led to the development of a facility renovation and expansion plan. The Strategic Plan adopted in February 2001 had the goal of delivering the highest standards for collections care and the need for Master Plan building renovation and facility upgrade. The strategic plan is updated every five years; the current one is July 2016. It is a living document that is used as a tool to track quarterly goals and objectives and inform decision-making.

As part of the annual update of the Conservation Assessment, Exhibition, Collection and Information Strategies Assistant Director/Collections Management Director Terry Birkett collaborates in the review of storage priorities. The revised Assessment is circulated to the museum's leadership and is used to monitor progress. Recommendations have been followed in a program to upgrade and renovate storage areas and climate control equipment, and upgraded care and maintenance of the collection. The storage renovation program has included environmental improvements as well as the rehousing of objects and preventive conservation upgrades. Curatorial and conservation treatment priorities are carried out with equal time devoted to each curatorial area and according to gallery renovation priorities. Gallery renovations and climate control systems upgrades were implemented as part of 2000-2007 Master Plan renovation. All future gallery and storage renovation projects must be consistent with Master Plan standards and the Arts and 504 Federal Standards.

The DIA's Building Committee contracted Michael Graves & Associates (MGA) in 1989 to develop a plan to address long-deferred building maintenance and improvement issues identified in BEI, Inc.'s 1986 Facility Report. A Master Plan designed by Michael Graves & Associates was completed and approved by the Arts Commission and the Trustees on October 4, 1990. A multi-phased Capital Improvements program was produced in conjunction with the Master Plan's architectural team of Michael Graves & Associates, AltieriSeborWieber, and SmithGroupJJR (formerly Smith, Hinchman & Grylls, Inc.) based on the 1993 Garrison/Lull Collections Environment Survey Report and Recommendations. In May 1993, the museum adopted and budgeted for a multi-year capital improvements program that also included remedial repair and corrections prioritized on a yearly basis. The DIA began to implement a climate control and building envelope repair program in 1994. Between 1994 and 1997, SmithGroupJJR completed architectural diagnostics (exterior walls, window, skylights and roofs) and mechanical and electrical evaluations. SmithGroupJJR updated the facilities audit in 1997 to document progress and assist in prioritizing future projects. Over \$64 million was spent on mechanical system improvements using \$25 million in City of Detroit bond funds and \$39 million in Detroit Institute of Arts funds. The program addressed deficiencies identified in the May 1993 conservation environment survey report by Garrison/Lull, the 1989 building Master Plan by Michael Graves & Associates, and a 1986 facilities audit by BEI Associates.

One of the Detroit Institute of Arts' primary objectives is to ensure the preservation of its outstanding and diverse art collection through proper display and care of collections. The measures in place to protect the collection include twice daily inspections of galleries and storage; the gallery improvement program; plumbing, electrical and physical plant remedial repairs and corrections; and

renovation, upgrade, and maintenance of the climate control and mechanical systems. The museum continued to implement its multi-year Capital Improvements Program for the phased renovation of the collections conservation environment based on priorities established in the Garrison/Lull survey. All programmatic goals and design were coordinated by the Master Plan's architectural team and monitored by the Building Committee and the staff building planning committee. By moving forward with the Capital Improvements Program, the DIA took important steps toward ensuring its future and accomplishing its mission. The museum selected and retained Walbridge/Jenkins, a construction management team, and authorized the architectural design team to complete the construction documents and bid packages for phased construction including a 31,000 sq. ft. South Wing expansion. A staff team studied programming, scheduling and phasing and potential impacts.

Funds for the Master Plan Project were raised through a capital campaign, a State of Michigan grant, and from the City of Detroit. City of Detroit voters passed a \$25 million bond initiative in November 2000. After raising \$120 million in matching funds, DIA was awarded a \$40 million capital grant from the State of Michigan in 2001. Through the end of 2004, the DIA raised approximately \$230 million in its capital campaign New Day at the DIA—more than any by an arts organization in Michigan. In September 2005, a new campaign, Great Art New Start, was initiated to raise operating funds and endowment. Its goal was to raise a total of \$129 million to complete the transformation of the museum and fund museum operations over the next decade. A 125th Anniversary campaign completed during 2010-13 raised \$46.5 million. The 2015 Open Forever campaign goal is to raise \$400 million endowment for operations. This endowment is currently at \$298 million.

In April 2001, the museum implemented a 6-year \$158.2 million multi-phased Master Plan Capital Improvements and Building Program developed by Michael Graves & Associates together with SmithGroupJJR, the architect of record. Another \$57.2 was added to the \$91 million project in 2004 for asbestos abatement, gallery demolition, reconstruction and gallery reinstallation. The Master Plan Project provided for new program space as well as all necessary environmental and visitor comfort improvements, life safety and ADA compliance. Capital improvements included new mechanical systems with DDC controls, roof and window replacements, the addition of elevators, staircases, renovation of the Conservation Department, and an addition to the South Wing (which was used for collection storage in the interim). The historically significant 1927 Paul Philippe Cret Beaux-Arts style building, North and South Wings have been renovated and reinstalled with a new visitor-centered focus. The Master Plan renovation and expansion project increased the museum by 57,650 square feet including 31,383 of dedicated gallery space. It was completed in 2007/8.

Master Plan improvements continue to be an important institutional priority as articulated in the 2001, 2004, 2010 and 2016 Strategic Plans. The DIA's intents are "to deliver the highest standards for caring for and developing collections" and "to create and maintain a superior museum facility through Master Plan renovation and upgrade." Planned storage upgrade goals should continue, as resources become available. **Moving the collections from temporary storage to the existing renovated storage rooms, unpacking, reorganizing and making them accessible again to curators, conservators, scholars, students, researchers for study, research, documentation, treatment, photography, loans and gallery rotation is the overall goal. Safeguarding the collection by implementing sound conservation practices by the upgrade of storage, display, collections environment, and security as identified in the 1986 Facility Audit, 1990 Master Plan and 1993 Garrison/Lull Collections Environment Survey, and the 2011 Building Audit remain the DIA's highest conservation priorities.**

## GENERAL ASSESSMENT

Organization

The Detroit Institute of Arts (DIA) was founded in 1885 to increase public enjoyment of and appreciation for the arts. Fully accredited by the American Alliance of Museums since 1973,<sup>1</sup> the museum is located on Woodward Avenue (the City's main North-South thoroughfare) and anchors the city's Cultural Center along with the Detroit Historical Museum, Detroit Science Center, Charles H. Wright Museum of African-American History, Museum of Contemporary Art Detroit, Main Detroit Public Library, Hellenic Museum of Michigan, College for Creative Studies, the Scarab Club and Wayne State University. Today, the museum consists of a Beaux Arts-style 1927 main building, designed by Paul Philippe Cret, two contemporary wings, dating from 1966 and 1971, built in a Modernist style by Gunnar Birkerts, and a 2007 South Wing Addition by Michael Graves & Associates (MGA). The DIA is the preeminent art museum in Michigan and among the finest in the United States. Approximately 67,000 works of art form a multicultural survey of human creativity from prehistory through the 21st century. From the first Vincent van Gogh to enter a U.S. museum (*Self Portrait*, 1887), to Diego Rivera's world-renowned *Detroit Industry* murals (which received National Historical Landmark designation in 2014), the DIA's collection reveals the scope and depth of human experience, imagination and emotion. As the preeminent art museum in Michigan, the DIA serves a wide variety of audiences, celebrating the diversity and richness of art and culture from all times and places. The museum offers public education programs, exhibitions, conservation services and artistic performances of the highest quality, all inspired by the encyclopedic collection, to a metropolitan region of five million residents.

Approximately 8-10% of the DIA's permanent collection is usually displayed in over 150 galleries comprising 157,314 square feet of the total facility (658,000 square feet on 11.5 acres). The museum was designed for public accessibility, responsible collections maintenance and as a space for educational programs and events. The first and second floors are principally gallery spaces. The third floor contains galleries and administrative offices, while the basement houses collection storage rooms and mechanical systems. Outdoor sculptures are exhibited in 58,851 square feet on site and in the Josephine F. Ford Sculpture Garden at the College for Creative Studies directly across John R Street. There is also a 63,500-square foot storage facility off-site.

Major facilities within the building include an 8,500-sq. ft. research library, a 10,000-sq. ft. conservation department, a 1,200-seat auditorium and a 380-seat lecture hall. Building space is allocated to four types of areas: 1) collection/public: 32% public galleries; 2) collection/non-public: 10% collection storage on site; 3) non-collection/public: 36% programming spaces such as a museum-based learning center with art studios, information areas, auditorium, lecture hall; 2% retail areas including the museum shop and restaurants; and 4) non-collection/non-public: DIA offices occupy 10% of the space; 2% research facilities and archives, and mechanical equipment occupies the remaining 8%. The museum makes its public programming spaces available to community groups, corporations, and organizations for meetings, receptions, dinners, lectures, and performances in addition to museum usage. The museum is wheelchair- and stroller-accessible. It complies with the Americans with Disabilities Act of 1990 and Section 504 of the Rehabilitative Act of 1973 to ensure access to public spaces and programs for persons with disabilities of any kind.

In 1919, the ownership of the museum and its collection were transferred to the City of Detroit, a move that reflected the important public role of the arts in the city's cultural life. The Founders Society, a private body that had operated the museum until that date, remained a membership support auxiliary. William Valentiner, appointed director in 1924, was the first professionally trained art historian to hold that post. Under his guidance, the DIA became one of the first museums to integrate various art forms (paintings, sculpture, and decorative arts) in galleries to suggest cultural contexts, historic backgrounds, and places of origin. The DIA preserves its art collections for future

<sup>1</sup> Accreditation dates: May 1, 1973, December 1, 1983, November 6, 1998, and November 14, 2012; next to be November 1, 2021

generations; encourages the study of art as an integral part of the American educational system; presents exhibitions and artistic performances of the highest quality; documents, studies, and publishes its collections; and enhances the permanent collections through the purchase and gifts of works of art of aesthetic quality and historical significance.

Long tied to Detroit's financial health, which itself is heavily dependent on the status of the auto industry, the Museum saw decades of boom and decades of bust that culminated in the loss of city funding in the mid-1970s. At that time, the State of Michigan stepped in to provide the greater portion of operating costs. In 1990, State of Michigan funding was drastically reduced and, following the recession of 2002, dwindled to nothing. By 2007, the DIA was raising almost two thirds of its annual operating costs as part of an ongoing capital, endowment, and operating fund-raising campaign – an unsustainable situation.

Over the past thirty years, the DIA has made significant progress in its plan to reduce its reliance on the public sector. Since 1985, the museum has increased private sector support and earned income from 32% to 83% of total revenues. This process was accelerated in 1991 when the State of Michigan reduced its annual support from \$16.4 million to \$9.6 million. The DIA immediately responded with a five-year \$24 million fundraising campaign. The campaign's success, a remarkable surge in volunteerism, and a programming emphasis on collaboration, permanent collection exhibitions and new technology made it possible for the DIA to continue providing high quality programs and services.

From February 1, 1998 to December 9, 2014, the DIA was managed by the Detroit Institute of Arts Founders Society [doing business as the Detroit Institute of Arts (DIA), a nonprofit corporation]. This was a 20-year DIA-City of Detroit operating contract whereby the museum no longer operated as a City municipal department. The building and the collection continued to be owned by the City of Detroit, and a seven-member Arts Commission appointed by the Mayor of Detroit had compliance oversight of the Operating Agreement. The responsibility for operating the museum was vested in a self-perpetuating Board of Directors, which gave the museum a degree of control of its own affairs similar to that of its peer institutions. Governing members of the Board included members of pre-existing boards together with other prominent community leaders in arts, culture, law, and business. The Board had 37% minority and 40% female representation. At least one-third of the Board and one-quarter of its Executive Committee were Detroit residents.

The City of Detroit filed Chapter 9 bankruptcy on July 18, 2013. This put the city, its pensioners and the DIA and its art collection at risk. City creditors asked for the sale of DIA art and an emergency city manager asked for an appraisal of the museum's art collection. DIA staff, volunteers and board members fought all threats to the DIA art collection. In November 2014, a coalition of foundations, the State of Michigan and the DIA entered into a "Grand Bargain" to resolve Detroit's bankruptcy and save the DIA. The Grand Bargain relied on an \$816 million payment (\$366 million from Foundations, \$350 million from the State of Michigan and \$100 million from the DIA) to the City's worker pension plan to be paid over 20 years. As a result of the historic agreement, the DIA took sole ownership of its art collection, building and grounds on December 10, 2014, the first time in nearly 100 years. In January 2015, the museum finished raising its \$100 million Grand Bargain commitment. The collection is no longer at risk.

The Chair of the DIA Board of Directors is Eugene A. Gargaro, Jr. (attorney, retired Secretary of Masco Corporation). A Board composed of 52 members guide museum operations through standing committees: Audit, Collections, Community Relations, Development, Finance, Governance and Nominating, Human Resources, and Learning & Audience Engagement. An Executive Committee is authorized to act on behalf of the Board. Subcommittees include Building, Endowment, Investment, and Professional Practices. Museum departments regularly meet with board-level program committees to present information for review, comment, or approval. A Strategic Planning

Committee is responsible for the development of the DIA's long-range plan. Ad-hoc committees are created, if needed.

Board members continue to represent the diversity of our constituents. Currently there is 27% minority and 44% female representation. There are 4% Asian, 21% African-American, 71% Caucasian/European, 2% Caucasian/Middle Eastern, and 2% Hispanic/Latino. Of the 52 members of the board, 49 reside in the three adjacent counties (4% Macomb, 35% Oakland, and 56% Wayne), and three or 5% reside elsewhere. The collaborative nature of this body works very well to ensure the involvement of a large cross-section of the community in the governance and leadership of the museum.

Salvador-Salort Pons was appointed chief executive officer, director and president in October 2015. He reports to and works closely with the Board of Directors. The museum is organized into eight divisions. The Vice Presidents/Executive Directors/Division Heads of Curatorial; Development; Exhibition, Collection, & Information Strategies; Finance and Operations; Learning and Audience Engagement; Marketing & Communications; Museum Operations; Organization Development and Human Resources; Public & Community Affairs; and Strategic Initiatives all report to the Director and serve on the Strategy Group, the museum's management team.

The Curatorial departments, with oversight of the collection, include the Arts of Africa, Oceania and the Indigenous Americas; American Art (to 1950); Arts of Asia and the Islamic World; European Art (to 1950); General Motors Center for African American Art; Prints, Drawings, and Photographs; Performing Arts; and Modern and Contemporary Art (post 1950). Development oversees the capital campaign, fundraising activities, membership, guest sales, and planned giving. Exhibition, Collections & Information Strategies oversees gallery reinstallations, exhibition projects and gallery display, and the departments of Conservation; Registration; Collections Management (installation, lighting, storage and packing); Exhibition & Design; Photography, Rights and Reproductions; and Research Library, Archives and Collection Information. Museum Operations oversees building renovation and capital projects, and the Building Operations, Environmental Services, Protection Services, Events and Food Service Operations, Visitor Services and Volunteer Services departments. Finance & Operations oversees Accounting, Museum Operations, Purchasing, Museum Shop, and Information Technology departments. Learning and Audience Engagement oversees Community Engagement, Education Programs, Public Programs (music, weekend, family, special and film programs, and audio visual), and Studio Programs departments. Marketing and Communications is responsible for Public and Media Relations and the museum website. The Organization Development/Human Resources department is responsible for staff training and development, human resources, internal communications, performance management and evaluation.

The Detroit Institute of Arts has one of the largest and most complete conservation departments in the United States. In addition to the documentation, analysis, research, treatment, mount fabrication and surveys of the DIA collection, it provides consultation and services to museums in the State of Michigan and the Midwest. Highly trained specialists utilize the most recent technical methods in the conservation and preservation of paintings, frames, objects of stone, metal, glass, ceramics, wood, prints, drawings, photographs, and textiles. Staff also conduct materials analyses, provide mount design and fabrication, and technical photography. Inquiries from the public are answered daily. A sub-library of the 192,000 volume Research Library, the Conservation Department reference library contains over 4,000 volumes, ranging from technical journals to rare and out of print materials, which span five centuries of conservation technology, art and art history.

The museum provides a broad range of services to the City of Detroit, the surrounding counties and the State of Michigan. These include educational services, studio programs and team building experiences, summer art camps, workshops, statewide traveling exhibitions, museum consultation services, conservation and lectures. DIA staff organizes major exhibitions that travel both nationally

and internationally. Works from our collection continue to be seen nationally and internationally through loan exhibitions organized by other museums.

In the last audited FY (2016/17), museum hosted a total of 677,496 visitors (80% from tri-county southeastern MI, visitors from 40 countries and every state in the union) including 63,437 school kids on field trips. Website visitors included 1,633,182 user sessions by 1,028,120 unique visitors with visits lasting an average of 6 minutes and 49 seconds. The museum has 482,270 Facebook Likes, 173,864 followers on Twitter, and has active users on Instagram, Pinterest and Snapchat.

### Mission

The mission of the Detroit Institute of Arts is:

*To create experiences that help visitors find personal meaning in art, individually and with each other.*

(Approved by the Board of Directors 20 July 2016)

The museum serves the public through the collection, conservation, exhibition and interpretation of the art of a broad range of cultures and expands understanding of these diverse visual forms of creative expression for the enjoyment and appreciation of the widest possible array of audiences. To survive as a viable cultural institution and to maintain its position of leadership in the 21<sup>st</sup> century, the DIA must become more comprehensive than ever before. The mission articulated here extends the museum's mandate. Added to the role of scholarly and conservationist guardian is that of activist educator. While maintaining the significance of traditional collection-related activities, the mission makes explicit the museum's primary responsibility to its public and declares the critical importance of translating our specialist knowledge into forms accessible to diverse entities. Such intentions place the greatest burden on the museum staff and require that all aspects of the museum's operation be geared to providing meaningful and engaging audience experiences. The responsibility rests with the museum itself, not with the audience. The museum conducts visitor surveys and evaluates programs to discover what enhances audience understanding and enjoyment, and creates programs accordingly.

### Vision Statement

*The DIA will be the town square of our community, a gathering place for everybody*

(Approved by the Board of Directors 20 July 2016)

### Core Values

Core values of the museum are as follows:

**Art:** Art stimulates creativity and innovation; a vibrant art museum is essential to a healthy, engaged community.

**Accountability:** We are accountable to one another, our visitors and our community for meeting commitments and upholding the public trust.

**Change:** We embrace change to continue building a dynamic, relevant museum.

**Collaboration:** We actively seek opportunities to collaborate within the museum and with our communities.

**Diversity:** Our museum reflects and respects the diversity of people and ideas present in our community.

**Excellence:** The excellence of our art collection inspires excellence in everything we do.

**Great Place to Work:** We are all responsible for ensuring our workplace is respectful, supportive and energizing.

**Learning:** We are a catalyst for stimulating intellectual curiosity and facilitating life-long learning experiences.

**Scholarship:** The DIA is a center for the production of knowledge and scholarship about art and the

museum profession.

**Visitor-Centered:** We are committed to understanding and responding to the needs of our visitors and communities.

### Long Range Strategic Plans

The DIA has developed formal strategic plans every five years and has been doing so for over 40 years. This process, led by the Director, is overseen by the board-level Strategic Planning Committee. Strategic plans guide the DIA's long-range institutional and artistic development. The museum leadership group reviews these plans annually and the Board measures progress, discusses strategies, and recommends adjustments. The goal of all long-range plans is the DIA's improvement as a cultural resource for present and future audiences.

The DIA's long-range plans are focused on increasing the museum's relevance to its state and local communities. To do this, the DIA must continue to attract new and diverse audiences, increase visitor enjoyment of the museum experience, and maintain a physical facility that is welcoming and accessible. The DIA's core activities – preservation, interpretation, exhibition, and publication of an outstanding collection – remain a priority. However, the methods for pursuing these activities have evolved and will continue to change as collaborative relationships with the community are strengthened. Integral to these changes is the identification of additional, stable sources of operating support and increased operating efficiencies.

TDC, one of the nation's oldest non-profit management consulting and research firms, was contracted in September 2012 to lead museum administration and staff through a strategic plan update. TDC and Marlene Davis were the facilitators for the newly adopted Strategic Plan, approved by the Board of Directors on 20 July 2016. Members of the staff, volunteers, Board, as well as members of the community and foundations participated in various focus groups. The following Performance Goals, Key Performance Indicators (KPIs) and Strategies were developed to address five areas of focus:

### **Strategic Focus**

1. We will present inspiring artistic programs that convince our audiences that art is vital to life.
2. We will improve and maintain our building and grounds to establish a vibrant presence that attracts visitors and exceeds their expectations.
3. We will achieve financial sustainability through aggressive fund development and sound resource management.
4. We will create practices and partnerships that foster a genuine dialogue between the museum and the community to engage the widest possible audience.
5. We will invest in our staff and volunteers to create an environment of communication, collaboration and high performance.

### **2018/19 Museum-Wide Performance Goals**

1. Collect, conserve, exhibit, and interpret the collection, consistent with identified strategies and priorities.
2. Build endowment.
3. Fulfill the arts services agreements.
4. Implement agreed-upon organizational, process and capital improvements.
5. Achieve approved budget targets.
6. Create a collaborative, engaged workplace.

### **2017-2023 Goals/Key Performance Indicators:**

- By 2021 the DIA will be relevant to a broad and diverse audience.
- By 2021 the DIA will lead the art museum industry in engaging people with art.

- By 2023 the DIA will be financially independent.

### **2018/19 Strategies:**

**1. Financial Sustainability:** we will secure long-term financial sustainability by pursuing a major endowment campaign, actively building broad public support, and maintaining ambitious fundraising targets.

**2. Relevance:** we will offer museum experiences that authentically connect with the needs and interests of diverse, wide-ranging audiences.

**3. Leadership in the Art Museum Industry:** we will continue to develop next and best practices for engaging people with art.

**4. Facility and Neighborhood Presence:** we will improve and maintain the building, grounds and amenities in order to enhance the visitor experience and our neighborhood.

**5. Organizational Effectiveness:** we will engage our staff to create an environment of open communication, collaboration, and high performance to enable us to reach our goals.

### Funding and Capital Campaigns

In November 2000, City of Detroit voters approved a \$25 million bond initiative for the building program. A State of Michigan capital grant of \$40 million was awarded once \$120 million was raised. DIA reached that goal and received the grant in 2002. The Master Plan renovation and expansion program began in 2001. Through the end of calendar 2004, the DIA raised just over \$230 million in its capital campaign, New Day at the DIA. At that time, this was the largest amount ever raised by any arts organization in Michigan. Of the \$230 million, \$50 million was restricted for endowment.

In September 2005, the DIA kicked off a new campaign, Great Art New Start, to raise a total of \$129 million to complete the transformation of the museum and fund museum operations over the next decade. Included in that sum was \$15 million to be added to the DIA's endowment for operations, continuing to stabilize the museum's long-term future. Additional endowment funds are also raised through a separate and essential campaign of planned giving – the best and most fruitful source of general operating endowment funds. The DIA's 125<sup>th</sup> Anniversary Campaign was launched in 2010-13 and raised \$46.5 million. The goal of the current campaign, Open Forever, is to raise \$400 million. The museum's total endowment now stands at \$298 million and includes: \$210 million for operations, which is still not adequate to support operating expenses, and \$88 million is restricted for art, education or other activities.

In 2007, following six years of renovation, expansion, and considerable research, the DIA reopened with its art galleries completely reconfigured with the focus on the general visitor. Such was the success of the "new DIA" that the Museum decided to seek to restore its earlier business model through a small tax on properties (millage) in the three neighboring counties whose residents make up 80% of the DIA's audience. Approved by the voters in 2012, the millage tax provides at least \$23 million annually, roughly 70% of the DIA annual operating budget. With financial stability secured for the first time in 40 years, the DIA planned to use the 10-year period of the millage to build its endowment and change its business model to be self-sustaining with reduced impact from the vagaries of politics.

However, the City of Detroit filed for Chapter 9 bankruptcy on July 18, 2013. It was the largest municipal bankruptcy filing in U.S. history, both by debt, estimated at \$18 billion, and by population, over 700,000 residents. Two major issues were identified: The City's underfunded pension



obligations and calls for the City to sell all or portions of the DIA's extraordinary collection to satisfy creditors. Federal mediators, in concert with prominent national and local foundation leaders, developed a plan that addressed these two areas. Dubbed the "Grand Bargain," it drew on contributions from local, regional, and national foundations (\$366 million), the State of Michigan (\$350 million), and money raised by the Detroit Institute of Arts (\$100 million). The combined funding of \$816 million over the next twenty years would reduce initial projected cuts to pensions from 6%-36% to 0%-4.5%. In recognition of the DIA's work in this effort, and to further protect this collection as a cultural, economic and regional asset, the City of Detroit agreed to transfer title of all museum assets, in perpetuity and free and clear of any claims by the City of Detroit or its creditors, to the Detroit Institute of Arts.

### Building

**Facility** - Long-term planning for facilities care is an integral part of DIA physical plant maintenance. The Master Plan program was built upon the May 1993 conservation environment survey report by Garrison/Lull with the support of a grant from the National Endowment for the Arts, the 1989 building Master Plan by Michael Graves & Associates, and the 1986 facilities audit, which had determined that the present facility was inadequate and inefficient, and that complete renovation and expansion of the building was necessary. In May 1993, museum adopted and budgeted for a multi-year capital improvements program that also included remedial repair and corrections prioritized on a yearly basis.

The mechanical equipment and system upgrades have been designed to follow the long-range master plan. They will not only support the current facility but can be expanded in order to accommodate planned future growth. The first phase was implemented during fiscal year 1994/95 and included the installation of three new chillers, circulating pump, cooling towers, the head-end Landis and Staefa (Siemens) DDC system, and DDC controllers in the North Wing mixing boxes. All filters were upgraded to pleated filters with welded seams. Phase two of the program was completed between 1996 -1997 and involved prioritized repairs and remediation, new tile roof on the main building, and broken windows were replaced in the North and South Wings. SmithGroupJJR updated the facilities audit in 1997 to document progress and assist in prioritizing projects. The chilled water loop system renovation was completed in 1998. Phase Three included the upgrade of the main building mechanical systems including a new north loft Air handling Unit (AHU) in the Cret building (completed in 1999), improved climate control in the photography galleries and the complete renovation of the Conservation Department Laboratories in 2000/2001, which included new exhaust system trunks, fume hoods and life safety compliance.

The museum implemented a 6-year \$158.2 million multi-phase Master Plan Capital Improvements, Renovation and Building Expansion Program developed and designed by Michael Graves & Associates (MGA) together with the SmithGroupJJR, the architect of record. Originally a \$91 million project with gallery reinstallation estimated at \$10 million, DIA had to add \$55.8 in 2004 for asbestos abatement, gallery demolition, and reconstruction, plus an additional \$1.4 million for reinstallation of the galleries. This program included renovation of the HVAC plant and control systems (replacing pneumatic with direct digital controls or DDC), upgrades of fire protection, electrical and air handling systems, repairs to the building envelope, replacement of single pane glass with double pane, new elevators, staircases, visitor amenities, improvements for visitor circulation, life safety and ADA compliance, a new marble façade on the North and South Wings, a group entrance and loggia on the east side connecting the auditorium with the new learning center and new program space. The South Wing was expanded by a 31,000 square feet addition (SWA) of which 27,000 is gallery and education program space. There was a total increase of 57,650 square feet, of which 31,683 is gallery space.

DIA continues to implement additional capital improvements in support of the Master Plan program.

In November 2008 a new steam-generation facility located on the outside the museum was installed. Powered by three 10,000 lb. Clayton steam generators, this new facility serves the entire heating/hot water system at an approximate 30% cost savings compared to current rates. The facility also offers a greener solution to heating needs with improved fuel-to-steam efficiency and special condensate return lines, which capture and reuse condensation (water) otherwise lost to the atmosphere. Installed and managed by Nova Consultants in Novi, the plant is completely automated, remotely monitored, and requires only periodic maintenance checks.

**Physical Plant** - Maintenance of the collections environment is critical to the long-term preservation of the works of art in our care. The museum practices a preventive conservation program that includes the control of light, humidity, temperature, and particulate and gaseous airborne pollutants; fire prevention and protection; pest management; and proper exhibition and case design as well as the safe display and storage of objects. The building is monitored daily by engineers who, using the computerized DDC information and local electronic psychrometer readings, make adjustments to the climate control systems if necessary. Temperatures remain constant and are within acceptable range of  $70^{\circ} \pm 3^{\circ}$  year-round. The majority of the building is maintained at an average of  $45\% \pm 5\%$  RH, except for Special Exhibitions Galleries South. The DIA uses a relative humidity seasonal set back due to the vapor barrier problem in the 1927 Cret building. Through testing, it was determined that the RH% during January could only be maintained safely at 40% to prevent condensation from building up within the outer walls and on the windows. The set point is 50% in June. Using the clock function of the DDC system, a programmed setback of 2% per month is started in September, until 40% is reached in January. In February the set point is raised 2% per month until 50% is reached in June. The North and South Wings, because they connect to the Cret building, have a seasonal set back of 5%. The set point is at 50% in May. There is a setback of 1% per week starting in October until 45% is reached in November. In April the set point is raised 1% until 50% is again reached in May. The new South Wing addition, which houses our special exhibition space, does not require a set back and remains at a constant 50%  $\pm$  5% year-round and can be adjusted to comply with loan agreements.

The first priorities of the Building Operations department are the maintenance of proper collections environments and the maintenance of public areas for visitors during public hours. Major building components including heating, ventilating, and air conditioning equipment (HVAC), are evaluated on a seasonal basis. Routine preventive maintenance is performed by DIA staff, while major repairs are done by outside contractors. Routine tasks are completed on daily, weekly, and monthly schedules, as appropriate. Electronic Work Order requests that are submitted for routine and emergency tasks are promptly addressed. Programming and training are ongoing for a computerized maintenance management system that has been fully operational since early 1998. The chiller system is computer controlled by the DDC system. Readouts are available in the offices of the Director of Building Operations and the Manager of Engineering. DIA engineers, conservators and curators continue to review the data in order to trouble shoot the equipment. In addition, Conservation has 84 Image Permanence Institute's (IPI) Preservation Environmental Monitors (PEMs or PEM2s) installed in the galleries and in storage areas to verify environmental conditions. The trending graphs are reviewed weekly. A written report documenting the weekly ranges is sent to the Director, curatorial and conservation staff on a weekly basis.

The DIA was one of the 10 museums and five libraries that tested the design and function of IPI's web-based WebERA (Web Environmental Risk Analysis) Project that was supported by an 2008-9 IMLS grant. Major activities of the grant included web programming, site design and development, testing, interaction and a final survey report. WebERA has enabled collections staff in museums and libraries to efficiently move large volumes of environmental data directly to the web. The monitoring program includes a dedicated website with a web log, a place to upload data from the new data logger monitors (PEM2s), and links to the DIA's WebERA site. Project results were shared with the preservation community through conference presentations and a web publication.

The installation of the Building Management System (BMS) facilitates the monitoring of the mechanical systems, allows for more accurate adjustments and sends an alarm if a mechanical unit should malfunction. The completed environmental upgrade program includes the replacement of all pneumatic sensors with DDC controls, tying in all mechanical systems and mixing boxes to the master DDC controller, and the upgrade of the air handling units. Full Performance Testing (FPT) commissioning provided for all four chillers to be tested and rebalanced together.

The eighty-two-year-old radiant heating system left in place during the Master Plan, failed in April 2009. Evaluated in 1995 – 98, the system was determined to have twelve years of full service life remaining. Testing Engineering Consultants was hired to survey the radiators and associated piping with ultrasound and imaging equipment. The results indicated that the system should never be used again as the metal walls were too thin to withstand low pressure steam. Engineers designed a replacement heating system consisting of a hybrid of heating water, electric, and forced-air. The new system was successfully implemented in two major phases over two consecutive summers 2009/10, as to not interrupt museum visitorship or the collections environment.

In 2011, the museum commissioned a Building Audit to review structural, mechanical or architectural issues. It was done so the museum could prioritize repairs or replacement for the next ten-year period. An Energy Audit might be done to look at the building envelope as a whole to determine if the museum can realize any utilities savings such as lighting, environmental set points and etc. Any outlay needs to have a certain payback to make the investment worthwhile. The museum received a 2016 Michigan Council for Arts and Culture Capital Improvements grant to replace the 1994 Building Automation System, which was completed 30 September 2017. The DIA will replace the remaining 26 field panels (that control airflow, heating and air quality) over three additional years. A phased approach to upgrading field panels is necessary to ensure few interruptions in the building environment over the course of the project. **The museum should continue to look for grant and funding opportunities for needed capital repairs and/or future upgrades.**

### **Michigan Green Venues**

The original wings had neither vapor barriers nor insulation; the renovated wings have both. Together with a new, purpose-built steam generating plant, these improvements have reduced annual energy costs by over \$500,000. DIA is investigating incorporating solar energy collection into the plans for a new roof, and has installed low voltage lighting in both stair towers that have a life expectancy of 10 years rather than one or two. DIA also uses Energy Star certified lamps and electrical devices including refrigerators, freezers, and exit signs; Direct Digital Controls (DDC) for maintaining HVAC as well as energy management of building utilities; Low-flow faucets and automatic valves for water conservation in restrooms; and expanded use of LED and compact fluorescent lighting. In 2009, the State of Michigan presented the DIA with a Michigan Green Venues award for obtaining the “Steward” level certification for adopting sustainable practices and products, and for completing energy conservation initiatives like the re-lamping of the stair towers.

### **Preservation Gem Award**

In 2014, the auditorium’s 1927 marble staircase, AKA the Theater Terrace Arcade, was repaired, stabilized and cleaned. The museum was given 2014 Preservation Gem Award by the Michigan Historic Preservation Network in recognition of its contribution to Historic Preservation in Michigan. The remainder of the 1927 marble needed to be likewise cleaned and tuck-pointed. The museum received a Michigan Council for Arts and Cultural Affairs 2015 Capital Improvements grant to help pay for restoring the museum’s original exterior walls to their 1927 luster. This preservation project repaired the mortar joints, fixed broken stones and cleaned the exterior marble and replica Donatello and Michelangelo bronzes that flank the Woodward entrance.

**Accessibility and Life Safety** - In order to care for the collections and ensure the safety of visitors and staff, the DIA regularly reviews policies for safety, fire prevention and emergency preparedness. The DIA complies with the Drug-Free Workplace Act of 1988 and fully complies with OSHA safe workplace standards. Michigan Occupational Safety and Health Act (MI-OSHA) personnel make unannounced inspections of the facility and operations to assess compliance with state and federal laws. Hazardous materials are used and stored in accordance with MI-OSHA safety guidelines and State of Michigan Health Department Standards. In accordance with the Michigan Right to Know Act, the DIA posts the location of Safety Data Sheets (SDS formerly Materials Safety Data Sheets) for employee use. The DIA requires SDS sheets for any product used by staff or outside contractors to be submitted to Conservation for review. After approval, the SDS sheets are filed in the Protection Services office in accordance with state and federal laws. Each department is responsible for keeping a set of its products available for its staff. Conservation keeps its own set of products in the department. As of 2007, it is available electronically on the Conservation Share Drive.

The DIA commissioned a study to identify Master Plan renovation requirements for compliance with the American With Disabilities Act and Handicapped Accessibility and Life Safety Code 504. The ADA Compliance Report and Plan developed by Smith Group was adopted by the Board in September 1996. All planned museum renovations incorporate this standard. The Master Plan project provided for accessibility and emergency egress upgrades. DIA uses the Federal Arts Endowment's Section 504 Self-Evaluation Workbook to evaluate policy, programs, services and facility. An advocate organization for the disabled, VSA (formerly Very Special Arts) was invited to evaluate the facility using the Arts Accessibility Checklist. VSA representatives periodically review the facility and provide input for further improvements. Implementation of these improvements is budgeted yearly on a priority basis. The Self-Evaluation has been updated several times, most recently in January 2016, to reflect the current status after Master Plan renovation, subsequent gallery reinstallation projects (Islamic, Ancient Middle East, Puppets and Japan) and the parking lot improvements.

Routine safety checks are performed daily throughout the building by museum security officers, who use a checklist to identify potentially unsafe acts or conditions. The daily check includes the storerooms, fire equipment, fan rooms, safety hazards, housekeeping by contractors, mount fabricator / carpenter's shop, museum shop storeroom, loading dock, parking areas, and stairwells. This information is forwarded to the appropriate department head if any remedial action is required. Hallways, aisles, and passageways are kept clear.

The building and grounds are maintained daily. All housekeeping supplies are cleared through conservation for the safety of the collections. Galleries undergo remediation, touch-ups, repainting, construction and/or reinstallation from time to time. Most of the galleries were reinstalled in 2007 as part of the Master Plan except for the first-floor North Wing. Since then, Puppet cases were completed in 2008, Art of the Islamic World in 2009, Ancient Middle East in 2010, Japan Gallery in 2017, and the remaining 4 Asian galleries (China, Japan, Korea, India and Southeast Asia) and a Buddhist art gallery were reinstalled in 2018. All contractors must comply with the preventive conservation practices defined by Conservation Department's *Outside Vendor Special Condition Requirements*. Under the Building Operations Department's supervision, companies are contracted to perform grounds keeping and major snow removal. The conservation staff is responsible for the routine maintenance and dusting of works such as sculptures, paintings, and frames that are displayed without cases. The collections management staff is responsible for dusting display cases, platforms, and for maintaining clean, orderly, and dry-vacuumed storerooms. The environmental services staff are responsible for maintaining a clean environment in both the public and non-public areas. The building attendants are scheduled to work during public gallery hours and special events. A mechanical engineer, first class engineers and a building mechanic assist the Building Operations Director. Engineering staff works on three separate shifts to give the building 24-hour/7-day coverage.

An emergency generator provides emergency power to the 24-hour John R security reception desk, security command center, all security control equipment, plus some computers, lighting, and telephones on the first floor. All staircases and egress signs near exit paths have emergency lights served by their own battery backup system.

### Collections Care and Maintenance

The ongoing conservation program includes the proper care and maintenance of the collection through fire prevention and protection; limiting light exposure; controlling dust; monitoring the temperature and relative humidity; training staff on the handling, care and maintenance of the collection; daily inspections in the galleries and storage areas; and safe display of works of art on exhibition and in storage. This includes mounts, vitrines, microclimate cases, light shielding, barriers or electronic devices, and integrated pest management control.

**Fire Prevention and Protection** - Fire protection is addressed with a Siemens Cerberus MXL fire alarm system (linked to the Detroit Fire Department for immediate response), which includes the most modern fire detection system available. Monitored by a computer located in the protection services office, the system includes FP11 (Photoelectric) smoke detectors located in offices, conservation, public galleries, and non-public areas. The mechanical rooms, dock, mounts and carpentry shop also have heat detectors. There are over 200 extinguishers located in galleries, offices, and art storage rooms, and a sprinkler system protects the loading dock, packing room, and basement. Stationary and portable waterless (Halon 1301) systems protect the prints, drawings and photograph storage areas. Conservation and the art storage rooms in the North and South Wings have a pre-action (dry) fire suppression system while all mechanical rooms, kitchens, dining areas and offices have a wet system. The South Wing addition is served by a stand-alone pre-action (dry) system.

Training, fire drills and a published exit plan are in place. The fire suppression system was updated to ensure compliance with the new Americans with Disabilities Act and Handicapped Accessibility and Life Safety Code 504. The City Fire Marshal conducts regular non-scheduled inspections of the premises. The fire suppression system not only meets National Fire Protection Association code requirements, it is fully compliant with NFPA 911 code for Museums and Museums Collections.

**Lighting** - Gallery lighting is provided by incandescent track lights (spots and floods) with heat filters used as necessary and/or LEDs. Reduced light levels, ultraviolet control and good color rendering is provided by energy-saving bulbs. Two newly refurbished galleries have dimmable LEDs lighting, which can be adjusted to as low as 3 foot candles. Although the drive is economic, due to their long life and high energy efficiency, LEDs minimize the light-induced damage caused by other light sources, particularly fluorescents. LED technology has improved over the past few years. They now last as long as fluorescents and have better color temperature, color rendering, and dimming capabilities. According to current data, the best color temperature for artwork is 3,800° Kelvin. This range is the transition point between warm to cool on the color temperature scale so one gets the best balance of saturation with warm and cool colors.

Gary Steffy Lighting Designs, Ltd, of Ann Arbor, who designed lighting for several DIA galleries and special exhibitions, is one of four co-editors of *The Lighting Handbook, 10<sup>th</sup> Edition* published by the Illuminating Engineering Society (IES) in June 2011. Steffy wrote the application chapters, one of which was “Lighting for Art” where he included photographs of several of the DIA’s galleries including the new puppet cases and the Ancient Middle East gallery (see Chapter 21 p.16-17).

The Museum Lighting Designer and museum technicians measure light levels using a variety of light meters including an Elsec light meter 763, a model that also measures ultraviolet light and temperature. The observed conditions which are measured in foot candles (lux equivalent is 10 x),

ultraviolet incidence in  $\mu\text{W}/\text{lumen}$ , and exposure in  $\mu\text{W}/\text{meter}^2$ , meet desired collection standards. Light levels are monitored by Conservation and maintained at 15 foot candles for most objects. Light levels are adjusted to lower intensity for photographs, watercolors, pastels, and textiles, or slightly higher intensity for paintings, stone, metal, or fired clay objects. Cases are illuminated by ultraviolet-shielded fluorescent lights, LEDs or MR16 spotlights that are shielded, and chambers are ventilated by whisper fans. Fiber optic lighting is being used in some installations where light sensitivity and/or heat gain within cases are very critical. When on display, some light sensitive materials are monitored using English Blue Wool Standard Cards. Lights are programmed to turn off when the galleries are not open to the public. By request, the engineers will turn lights on if needed for gallery remedial work or installations on closed days. Lights remain off in storage unless artwork is being accessed. The museum has an ongoing program to upgrade its lighting systems.

Public lighting is done with compact fluorescent bulbs. In collaboration with Lutron using a design developed by in-house staff, DIA began using a computer managed (rather than by circuit breaker), individually controlled LSI fixtures with LEDs that have built-in occupancy sensors with timers and appropriately spaced repeaters. The LEDs go down to 1-foot candle when the gallery is unoccupied. **DIA should continue to implement lighting upgrades.**

**Humidity and Temperature** - The RH% is maintained at  $45\% \pm 5\%$  with seasonal adjustments and the temperature at  $70^\circ \pm 3^\circ$ . Using the time clock function of the DDC system, the return air humidity set points are reset based on the calendar. As indicated under facility, in the historic Cret building, the set points are decreased 2% per month starting in September until reaching  $40\% \pm 5\%$  on or by January. Starting in February, the reverse takes place. In the two wings, the set points are decreased 1% per week starting in October until reaching  $45\% \pm 5\%$  on or by November. Starting in April the reverse takes place. There is no set-back for the new South Wing addition. In an effort to achieve cost savings and in accordance with Bizot recommendations and AAMD proposals, the museum is investigating changing the climate parameters by raising summer temperatures and relative humidity set points and lowering winter temperatures and relative humidity set points, with appropriate chilled water temperature changes. Changes will not be effectuated until this issue is completely investigated and agreed upon by conservators, building operations and Master Plan mechanical engineers.

The environment is recorded daily using Image Permanence Institute's Preservation Environment Monitors (P.E.M.) throughout the galleries and in storage. The engineers make daily adjustments to the climate control systems as required. The Conservation Department has monitored the environmental conditions in the museum on a weekly basis for the past 35 years. The logged data is graphed to identify trends. Hygrometers or radio telemetry monitors are placed in individual cases where sensitive materials are housed. Even though the conservation environment renovation program for modifying, upgrading, or replacing old mechanical equipment (based on recommendations and design criteria in the Garrison/Lull survey as detailed above) has been substantially completed, the museum still uses microclimate cases. DIA has been successfully using either silica gel or Gortex™ tiles for desiccation/ humidification, as required for objects that require lower or higher humidity than the gallery spaces. Silica gel is also used in art storage rooms to create micro-climates within cabinets as necessary. New microenvironment cases created specifically for the reinstallation are deployed throughout the museum as dictated by the needs of the various collections on display.

**Storage Access and Control** - The Collection Management Department manages storage and its access. Normally, approximately 85-90% of the collection is stored in 32 rooms occupying 50% of the basement and one vault in the Cret, North and South Wings, and temporarily on the third floor of the South Wing addition. An additional 63,500 sq. ft. of secured storage space off-site is used for the least sensitive materials; this facility has 24-hour guard coverage, alarm and environmental monitoring and controlled access. A climate controlled room was created within the space so the deinstalled period rooms and some oversized materials can be safely stored at the warehouse. Museum storage areas are linked electronically to a point monitoring and access control system in the

central command security office.

(b) (4)

Each storage room is organized by type of materials; climate control is adjusted at the cabinet level to meet the requirements of the specific collection housed in each room. Stored art is protected from dust and light. Acid free paper and boxes, silica gel, and ultraviolet shields are used to prevent damage to artworks. Additional humidifiers and/or dehumidifiers are used to moderate environments if required. Staff uses appropriate gloves to prevent damage during handling. Electronic water detection alarms are installed in all art storage areas. The Collections Management staff makes twice daily inspections of all storage areas. The museum began a program to improve storage conditions beginning in 1978. To date, 22 storerooms have been partially or fully renovated with the addition of new cabinets, shelving, screens and proper housing for the objects.


**Care of Exhibits** - Practices for the care of art works in permanent or temporary exhibitions include creation of proper mounts and cases, non-glare glazing, dust control procedures, filtration, limited light exposure, maintenance of microclimates for humidification or dehumidification, ultraviolet shielding, and placement of appropriate barriers or electronic devices. (b) (4)

All case designs and construction follow the National Park Service and DIA Guidelines for Preventive Conservation.

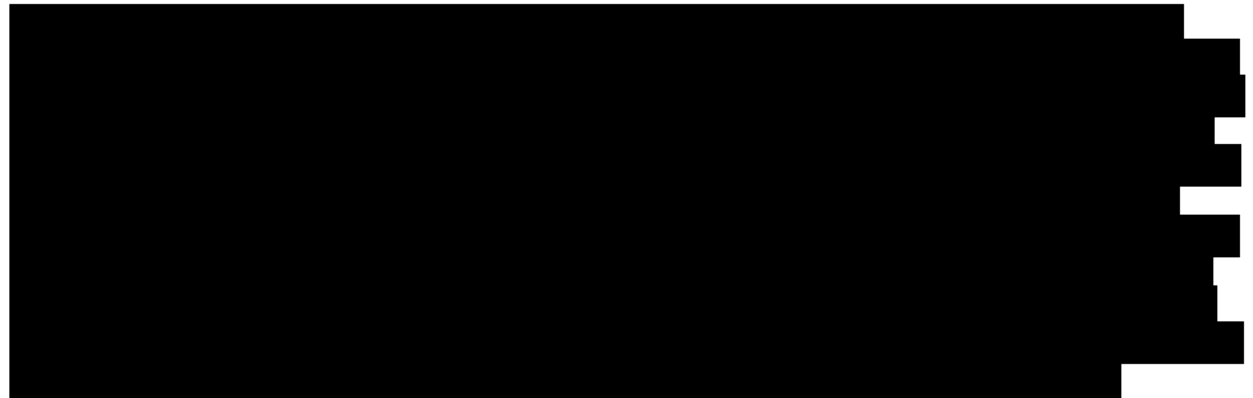



**Handling** - Personnel involved in the supervision and handling of art have many years of experience. The collections management staff are responsible for moving, installation/deinstallation and packing objects and have received specialized training in the latest art handling and packing techniques. The building operations staff assists as necessary. Conservation staff provides specialized in-house training and refresher courses to all those responsible for the collection. These include the museum technicians, building operations staff, curators, photographers, registrars, and prints, drawings and photographs (graphic arts) preparators. Interns in these departments also participate in the training. Security officers, environmental services, audio visual, program staff and others are taught how to work around art. Collections care and maintenance is an ongoing collaborative responsibility. Curatorial, conservation and collections management responsibilities for the collection include daily inspection of galleries, determination of handling and installation of objects, supervision of exhibition installation and design, providing instructions to users of the collection, accompaniment of works in transit, and development and maintenance of treatment priority lists. Conservation priorities are based on both exhibitions and the need for conservation intervention.

**Security** - (b) (4)

(b) (4)



The point monitoring and access control system, initially installed in 1995/96 according to criteria established in a 1994 security audit provided by Steven R. Keller and Associates, Inc, was supported in part by a grant from the NEA (#93-4432-0256). This DIA security system upgrade was the subject of a February 1999 article in *Security Management* magazine. (b) (4)



**Pest Control** - If an infested object is found, non-toxic methods of treatment, such as anoxic enclosures and low-temperature (freezing), are carried out. If fumigation is necessary, it is done offsite under the supervision of a conservator. There is a local fumigation chamber available at Rose Pest Control Solutions, one of the few licensed operators in the Midwest. An integrated pest management program (IPM), implemented in 1990, provides for minimal use of pesticides in the



building. Drains have screens installed; glue traps are used in all storage areas, kitchens and in the basement for monitoring any insect infestation. A floorplan with trap locations is maintained and bugs are logged by the location where they are trapped. Identification of unknown bugs/pests is done by Conservation and at times, the Pest Control Operator or at WSU. Brush sweepers have been added to museum entrance doors. The loading dock and garage door rubber flaps are replaced as necessary. Soft rubber flaps are also installed on the basement doors to prevent pests from entering art storerooms from the hallways. A pest control operator treats lavatories, slop closets and food service areas on a weekly, bimonthly and/or quarterly basis as defined by the IPM program and in cooperation with the environmental services attendants and the collections manager. Rodent bait cafeterias are located at the north and south loading docks and DFT exteriors. The Master Plan Construction Manager also employed the same pest control operator which assisted in maintaining a pest-free environment during construction, when the museum was most vulnerable.

**Other Policies** - No accessioned objects may be used for utilitarian functions. The DIA is a smoke free environment. The museum complies with the Michigan Clean Indoor Act (1986 P.A. as amended in 1988 P.A. 294, 296, and 315). Smoking is allowed outside the building but no closer than 25 feet of any entrance door. Eating and drinking are allowed only in approved designated areas, such as the CaféDIA restaurant, Kresge Court cafeteria, and the Prentis Court. Evening events can use Great Hall, Rivera Court and Kresge Reception. The DIA has written policies to protect its collection during events and construction including: *Food Service Guidelines and Building Usage Guide for Catering Staff*, *Outside Vendor Special Condition Requirements*, and a *Plant Policy*. It also shares this information online under Connecting 2 Collections now hosted by the American Institute for Conservation of Historic and Artistic Works.

### Storage

During the 1998 AAM reaccreditation, reviewers Alan Shestack, then deputy director and chief curator of the National Gallery, Washington, D. C., and Michael Conforti, director of the Sterling and Francine Clark Art Institute, Williamstown, MA, stated that the museum's storage conditions were exemplary and could serve as a model for other museums. After a tour of our puppet collection in April 1998, Jane Henson (the widow of Jim Henson) and leading puppet experts remarked that they considered us to be at the forefront of performing arts materials care. The museum is proud of this recognition.

DIA has been implementing a long-range storage renovation program, which has included environmental improvements as well as rehousing of objects and preventive conservation upgrades. The program began with the review and prioritization of all collection storage areas in 1978. An inventory and volumetric survey of the entire collection was performed, and a long-range plan was adopted. This ongoing project has been a collaborative effort among the curatorial, conservation and collections management departments. The long-range storage plan follows priorities established through this Conservation Assessment initiated in 1991 and is coordinated by an in-house long-range storage committee. Physical improvements have included the modification of hallways, division of rooms, replacement of doors, and an electronic locking system and access control key card system. The intent of the plan is to replace all wooden cabinets and open baked enamel shelving that do not sufficiently protect and safely house the collections with inert non-reactive cabinets, screens, platforms, or shelving. This would relieve overcrowding and maintain safe access to the works of art. Storage methods have also been developed to limit the unnecessary handling of the works of art. Collections have been reorganized by curatorial area, then by type of object and material. The storeroom priorities are re-assessed on a yearly basis to ensure that all collections are addressed.

As an outgrowth of the fire suppression upgrade project (part of the Master Plan renovation and expansion project), a long-range basement storage committee composed of conservation, collections management, registration, and curatorial staff was formed in the fall of 1994. This group developed

basement improvement plans that would address museum-wide storage needs. Using the 1994 Conservation Assessment storage survey, the group was able to determine which rooms were to be used to house various art collections versus spaces for other museum functions such as protection services, building operations and catering. Through consolidation and reallocation of spaces, four new collection storage areas were proposed. They were approved by the administration in February 1995. Each museum department with a vested interest and need for basement storage space was in agreement with the plan. In 2005, during phase two of the Master plan, a team, representing all museum departments, was asked to look at the storage allocations and complete a re-assessment. An updated plan was re-approved by the committee and the administration. The reconfigured basement storage rooms only became available after the Master Plan construction was completed in 2008/9, causing a delay in implementing two IMLS grants. Phasing will need to remain necessary so that rooms can be vacated and reoccupied in a logical and systematic order.

The majority of the DIA collections can be accommodated within the acceptable relative humidity and temperature range of  $45\% \pm 5\%$  and  $70^{\circ} \pm 3^{\circ}$ . Over the past few years, the relative humidity has been maintained at a fairly constant level of 45%-50% in the basement. This has been beneficial for all of the collections with the exception of metals, particularly bronze. It was found during a 1999 conservation survey that a few ancient bronzes were beginning to develop corrosion. As a result, all bronzes are currently stored in individually desiccated cabinets. Monitoring is ongoing, and no further problems have been noted in more than ten years.

Of the now 32 art storage rooms, twenty-two have been either partially or fully renovated with rolling racks, cabinets, shelves and study areas. Floors are kept clean, walls have been painted and fluorescent lights have acrylic diffusers and/or ultraviolet shields. Paintings are hung on fixed or rolling racks or stored in flat storage bins. Western works of art on paper are stored in acid-free mats in Solander™ boxes. Framed graphics are hung on rolling screens, some with end panels that protect the works from light and dust during storage. Depending upon size, three-dimensional objects are placed in cabinets with doors or on open shelving with Mylar or polyethylene dust barriers. Ethafoam™ cut-outs or cradle supports are used to stabilize objects. Small objects are stored in drawers with divider trays. Full view cabinets are used for the modern and contemporary studio glass collection, so the room can be used as an open storage area. Heavy and large sculptures that cannot be placed on shelving or platforms are stored on wooden skids or pallets. Tyvek™ or polyethylene covers protect large objects from dust. Some storerooms still need updating to current standards and to accommodate the growth of collections. These include Indigenous Americas (Native American, Pre-Columbian, and Oceanic); Time-Based Media; European sculpture and decorative arts; Modern and Contemporary sculpture, decorative arts and paintings; textile collections; Islamic; Ancient Middle East; and Prints, Drawings, and Photographs. Cabinetry needs will be re-evaluated as collections are moved back into their assigned storage room.

The following storage upgrade projects have been successfully completed, many of which were supported in part by the IMLS or NEA: African, Pre-Columbian/Oceanic, American decorative arts, American furniture, Ancient, Islamic, Modern and Contemporary oversized sculpture, Modern and Contemporary furniture, Modern and Contemporary oversized paintings, small Modern and Contemporary sculpture, 20th Century Studio Glass and Decorative Arts, and European decorative arts and sculpture storage upgrades. The American paintings project (#IC-05-02-00125-02) was completed in 2003; IMLS grants for puppet storage (#IC-00040-00) and rolled textiles (#IC-10042-01) were completed in 2004. DIA completed three sequential IMLS grants for the upgrade of Prints, Drawings and Photography storage. These included a special cabinet designed for the rolled Rivera drawings in August 2003 (#IC-05-03-0092-03), compact mobile storage in May 2004 (#IC-05-04-0091-04), and new powder coated storage cabinets in May 2006 (#IC-05-06-0062-06). The reinstallation of mobile painting storage screens plus moving back into some North Wing storage rooms (#IC-05-07-0060-07); South Wing European furniture and decorative arts (#IC-05-08-0105-08); American decorative arts and small sculptures from American, African American and early

modern collections (#IC-05-10-0191-10) was completed in 2012, and European Furniture (IC-05-12-0027-12) was completed in 2014. Early American furniture storage was completed in 2016-17 funded by a grant from the Americana Foundation. Three storage rooms are being upgraded with the support of NEH's SCHC-PF-50390-13: Asian (Chinese, Japanese, Korean, and South and Southeast Asian) was completed in 2015, Mixed Furniture (American, Canadian, and Contemporary) in 2016 and Indigenous Americas (Native American, Pre-Columbian and Oceanic) storage is in progress and will be completed in FY 2018/19.

To prepare for the Master Plan renovation and expansion in 2001, the DIA identified three classes of objects for long-term storage: accessible, compact but somewhat accessible, or inaccessible (i.e. boxed and palletized or crated). Less than 3% of the collection was on view between 2003/4 – 2007. The remaining 97% was stored either in the newly constructed 35,000 sq. ft. South Wing addition (SWA) third floor, the original 1927 Paul Philippe Cret building (after the 2004 renovation) or in the off-site 63,500 sq. ft. warehouse. The storage areas are overcrowded due to the unanticipated need to renovate the North and South Wings at the same time. A majority of the Cret, North and South wing storerooms have been or are being addressed. However, the SWA aisles are currently blocked, making transport of the objects hazardous. Objects are still stored in overcrowded shelving such that moving them creates a risk. In order to access a work of art, numerous works need to be moved. Boxes are stacked on top of cabinets or wherever there is space. **This is a critical situation that needs to be remedied as soon as possible. Around 6,000 works are installed in the galleries; therefore, approximately 90% of the collection will remain in storage and needs to be moved, unpacked, reorganized and rehoused properly in inert cabinetry that fits the new storage spaces.**

Before Master Plan renovation, the storerooms identified on the following priority list still needed upgrading in order to properly house the collections. Currently, there are still improper cabinets and open shelving being used in the SWA that need to be replaced. Some of the cabinets do not sufficiently protect and safely house the collections. Some of the old Interior Steel baked enameled cabinets are beginning to rust, their warped doors are difficult to open and close safely. They will not be moved back to the renovated storage rooms and will be discarded when replaced in the future. Some shelving and cabinets are either too small or shallow to house larger objects. Inert non-reactive cabinets, such as powder coated steel or anodized aluminum, still need to be purchased to replace existing metal cabinets that may release corrosive formaldehyde gas, posing a threat to objects containing silver or lead. The old screens made of wire fencing material—and confirmed to have been painted with lead-based enamel paint—were replaced in fiscal year 2008/2009 with the support of the IMLS. The new rolling screens are composed of inert materials and designed to prevent vibration from transmitting to the works of art.

Any remaining incandescent lights should be changed to ultraviolet-shielded fluorescents. Fluorescent lights without industrial acrylic diffusers will need to have the UV shielding installed. Due to some recent seismic activity, staff have been implementing some additional protective measures during storeroom renovations to ensure object stability against vibration such as Ethafoam collars or supports. This preventative conservation activity should continue to be implemented as time permits. Storeroom should have data ports installed to provide secure access to the collections management database.

The construction of the new mechanical systems resulted in reconfigured art storerooms plus one new storeroom where the catering kitchen was previously located. Textile storage gained almost 995 square feet. Yet, after renovation, on-site storage lost 11,533 square feet for a net loss of 9,538 square feet, of which 2,100 was directly related to art storage (refer to chart below). Collections need to move back into the appropriate or newly designated art storage rooms. Appropriate cabinets, shelving, platforms, and moving painting storage screens can be redeployed from the South Wing Addition back within the new footprint of the storerooms. Although some inappropriate cabinets can

be replaced with the new inert cabinets purchased for the temporary storage in the SWA, additional cabinets will need to be purchased to properly house the collections. Three new moving painting screens were purchased for SWA temporary storage, one of which was supported in part by an IMLS grant. These were sized to replace the ones still in use in the old painting storage rooms and have been reinstalled.

The DIA storage committee proposed the reassignment of existing storerooms. It makes logistical sense to move collections to storage spaces that are nearer to their new gallery locations, where direct vertical access enables easier gallery rotations. Therefore, European Decorative Arts, European furniture, Native American and Pre-Columbian collections should be moved to the South Wing and that the Islamic, Ancient Near East, and Egyptian collections should be moved to the Cret. Displaced collections due to storage room losses needed to be ascertained and new cabinetry to support safe and accessible storage will need to be purchased.

The following chart indicates previous versus new collection allocations and the net loss of space pertaining to each storeroom:

Art Storage Room #	Curatorial Department	Description of Previous Collection Use	New Designation
(b) (4)	Various Departments	Miscellaneous art. Interim storage -2,269 sq. ft.	N/A lost to mechanical room
	Asian & Oceanic	Stearns collection, ceramics, arms, wood, stone, baskets -558 sq. ft.	General storage, preparation space
	Photography / imaging	Temporary art storage	Stet
	Mounts	Temporary art storage	Stet
	Asian	Screens, scrolls, wood, lacquer, ivory, and prints	Stet
	Modern & Contemporary	Glass & decorative arts	Mixed depts. glass
	Modern & Contemporary	Small sculptures – mostly bronze - 374 sq. ft.	N/A lost to VAV room
	Various departments	Fumigation chamber (built but never commissioned) used for storage by the Events and Food Services department	Film, video and media (provided mechanical system improvements)
	Curatorial Vault	Small decorative arts, gold, coins	N/A demolished
	Ancient/Islamic	Stone, ceramic, glass, wood, sculpture, manuscripts -139 sq. ft.	Indigenous Americas (Native American, Pre-Columbian, & Oceanic)
	Stearns collection	objects - 228 sq. ft.	N/A lost to electrical
	European	Decorative arts + 100 square feet	Stet
	American	Paintings	Stet
	European	Paintings	Stet

**Codes:** Stet = no change   Mixed = several curatorial departments together   N/A = no longer available

Art Storage Room #	Curatorial Department	Description of Previous Collection Use	New Designation
(b) (4)	Prints, Drawings, and Photographs	Framed drawings	Stet
	Prints, Drawings, and Photographs	Frames	Stet until mechanical system needs replacement
	Prints, Drawings, and Photographs	Temporary paintings storage	Prints and drawings
	Africa, Oceanic & Indigenous Americas and vault	Sculptures: wood and ceramics; small objects	Stet; vault will be mixed depts. for small decorative arts, gold and coins
	African	Baskets, leather, metal and ceramics - 740 sq. ft.	Combined with (b) (4); stet
	American / Canadian	Furniture	Early American furniture & furniture accessories (no Canadian)
	Native American	Leather, bead work, sculpture	Antiquities & Egyptian
	European	Furniture	Stet: three rooms were combined but lost space for egress corridor
	European	Furniture	
	European	Furniture -667 sq. ft.	
	European	Decorative arts, sculpture, ceramics, silver, pewter, stained glass -120 sq. ft.	Stet
	Plenum	Pedestals, vitrines, crates, large sculpture, furniture and A.V. equipment -3,680 sq. ft.	N/A per code

**Codes:** Stet = no change Mixed= several curatorial departments together N/A= no longer available

**Storage Renovation Priorities:** (unless noted all rooms have electronic key card access readers already installed) After the completion of the Master Plan, almost all collections except for prints, drawings and photographs, needed to be moved from their temporary storage areas back to their original and/or newly assigned locations. Existing cabinetry could only be moved to where they fit due to the room size and ceiling height changes. These dimensional changes continue to necessitate the purchase of new cabinetry. Some rooms still need environmental improvements or upgrades. As the collections are unpacked, organized and rehoused, they should also be reviewed for conservation priority. Preventive conservation measure should continue to be employed.

Storage moves were planned and have occurred in phases to accommodate the reinstallation and gallery rotation and exhibition schedules. The unpacking of the boxed, crated and palletized art, reorganization of the collections and the continued renovation of textile storage, including a preventive conservation textile project should continue time as funding permits. The installation of

data communication ports should continue to facilitate condition surveys and inventories.

The following lists priority and status of the remaining storage rooms. Storage priorities #1) completion of Indigenous Americas: Native American, Pre-Columbian, and Oceanic is being supported by a 2013 NEH Sustaining Cultural Heritage Collection (SCHC) grant. An NEH SCHC Planning grant was awarded in August 2018 to assess the appropriate space for priority #2) Time-Based Media storage.

1. **Indigenous Americas (Native American, Pre-Columbian, and Oceanic) (b) (4)** –  
 2013 NEH The former room (b) (4) is overcrowded and objects that cannot fit into the existing  
 SCHC IN cabinets are stacked in storage boxes on tables or on top of the cabinets. There is no  
 PROGRESS room for the immediate growth of the Native American collection. Powder coated  
 cabinets should be purchased to replace the baked enamel. The open shelving dating  
 from the 60s/70s needs to be replaced as it is not powder coated. The room needs to  
 be completely reorganized after renovation. A place to store mannequins may be  
 desired. A data communication port should be added. **2009 Update:** *It has been  
 decided to move this Native American collection together with Pre-Columbian and  
 Oceanic to (b) (4) as these collections are under the purview of the same department  
 (AOIA). The new South Wing location (b) (4) will require additional cabinetry as  
 these have different room dimensions and ceiling heights than the previous  
 storeroom. The ceiling at the back of this room is only 6' high. New cabinets with  
 wide drawers are needed for the Native American shirts, leggings, bags, and other  
 leather objects. Cabinets with half drawers and half shelves are needed for the  
 smaller objects such as pipes, ceramics, metal or wooden objects. Cabinets with deep  
 shelves should be purchased to house the baskets. Oceanic and Pre-Columbian  
 collections should have separate areas and cabinetry. An area with racking should be  
 provided for tall Oceanic objects, mannequins, the long house boards, and over-sized  
 baskets. The tops of the shelves should be covered with polyethylene to protect from  
 overhead piping and sprinklers. Instead of doors, Mylar roller shades with magnetic  
 weights should be provided for dust protection and clear viewing and monitoring of  
 objects. The sides of all racks should be enclosed with Coroplast™ to provide  
 additional protection from water and incidental damage. The room sensors and the  
 electrical box will have to be moved from the column and a data port installed. **2017-  
 18 Update:** Room upgrades are complete, and cabinetry was installed. Five  
 additional cabinet shells were provided by the supplier due to a manufacturer's error  
 (75 drawers did not fit in the newly purchased cabinets), which delayed the project  
 from being completed within the original timeframe. The collections are currently  
 being processed, moved, documented, and rehoused. The five new cabinets are  
 currently at the warehouse as they needed to be moved to a different room. It has  
 been decided to install them in the textile storage room where they will house the  
 Native American garments and other leather objects.*

**Pre-Columbian** – Additional cabinets are required for this collection. Much of the  
 Oceanic and Pre-Columbian materials are stored on open enameled metal shelving –  
 which need to be replaced. The baskets are too crowded on the shelves; some of the  
 smaller ones are stored wrapped and stacked inside larger ones. This is not a safe way  
 to store these objects. They cannot be easily checked for any change in condition.  
 Powder coated cabinets should be purchased, and the room reorganized after  
 renovation. A data communication port should be added. Combined with Indigenous  
 American collection, there are 4,615 objects now stored in 24 different locations.  
 These collections need to be consolidated, unpacked and rehoused. **2009 update:**  
*Storage committee has decided to move this collection together with Native American  
 to (b) (4), where the Ancient Middle East collection used to be located. The*

*collection's former location (b) (4) has become Islamic collection storage. New cabinetry will need to be purchased to fit this space. Room sensor will have to be moved from the column as it will be covered by cabinets on both sides. Light fixtures will have to be raised, one row will need to be rotated 90°, and additional ones purchased. Native American, Pre-Columbian and Oceanic collections should be stored in separate locations within this newly configured space. A work table should be provided. **2016 Update:** Room upgrades completed, shelving installed, and collections are being processed, moved, documented and rehoused.*

2.  
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The **Time-Based Media (TBM) storage (b) (4)** is necessary to preserve and protect the TBM collection due to its vulnerability and fragility. This term is used to summarize works of art that have duration as a dimension and unfold to the viewer over time. This room should house both collections under this category: the digital art collection and the audio-visual collection that is part of the museum archives collection. TBM digital art includes contemporary artworks that are created by the artist using video, film, slide, audio, and computer technologies (specific operating systems and software). Contemporary works in the collection are by artists such as Nick Cave, Mike Kelley, Shirin Neshat, Nam June Paik and Bill Viola. Film and Videos Arts collection is currently stored in a separate cabinet in the Film and Video Arts department office and storage area. In collaboration with paper and objects conservators, the museum should conduct further research on the most effective way to store moving image and magnetic media collections, along with any photographs that need cold storage. The museum's Research Library & Archives also houses TBM in the form of sound and video recordings in a variety of analog and digital formats. The DIA is known for its decades-long history of showcasing world-renowned performers, musicians, and poets. The recordings of these performances serve to document the rich and unique history of these performances, which in some cases, are some of the artists' earliest. A 2016 NEH Archival Holding Survey grant (PW-234859-16) not only helped to improve the physical and intellectual controls over the archival collection, but also identified the extent to which the TBM part of the collection required immediate action. Many TBM assets are stored on obsolete magnetic formats at the end of their life cycles and are at a very high risk of losing valuable information forever. The results of NEH survey helped us recognize the work that needs to be done for both the TBM art collection and TBM archival collections. A Time-Based Media Team has begun to put into place solutions for the storage, long-term preservation and public access/dissemination. For the analog materials, this means cold storage and rehousing for physical media and using digitization as a preservation measure. For digitized or born-digital assets, the museum should develop strategies for software and storage solutions as well as long-term digital preservation. *A TBM Media storage room should be constructed to preserve and protect the digital physical time-based media assets at risk. The plan should address storage needs such as climate control, refrigeration, and archival standards for rehousing, shelving and storage cabinets. This storage room will require its own heating and cooling system. A well-balanced storage plan and strategy should involve curatorial, collections, film/media, engineering, and humanities-based experts to help inform adequate storage, prioritizing duplication, and planning ongoing climate and condition monitoring. **2018 update:** DIA was awarded a 2018 \$33,640 NEH SCHC planning grant to assess the retrofit of two possible areas (b) (4) to create a climate-controlled Time-Based Media (TBM) storage room to store, preserve and protect its key TBM legacy collections of artworks and non-art/archival assets.*



3. \*2019 NEH SCHC Proposal **European Sculpture and Decorative Arts (b) (4)** The boxed and palletized or crated European decorative arts collections need to be moved from 11 storage rooms including the SWA and uncrated, assessed, and rehoused as appropriate. Collections temporarily stored in (b) (4) need to be moved and rehoused in appropriate storage rooms. The custom-built stained glass cabinet will remain. Existing cabinets with Modern and Contemporary art need to be moved to (b) (4). Outdated cabinets need to be removed and discarded. The vacated SWA space could be used to accommodate artworks that need to be deinstalled from the modern and contemporary galleries during the proposed 2021 gallery reinstallation.
4. **Oversized Modern and Contemporary Art Storage (b) (4)** - This storeroom is overcrowded and needs some shelving reconfiguration since its dimensions changed when the new mechanical system was installed. The artworks need to be properly stored and made accessible for the gallery rotations and reinstallation.
5. **African American, European Modern and Contemporary Medium Sculpture and Decorative Arts Storage (b) (4)** - This room is directly under the modern and contemporary galleries and close to the large North Wing freight elevator. New storage cabinets need to be purchased as this collection has grown exponentially over the past five years. The existing open baked enamel shelving dating from the 60s/70s needs to be replaced as it is not powder coated. Large vessels stored on the floor either on pallet-jackable bases, lifting pallets or on tables, need to be properly rehoused. Contemporary decorative art objects stored temporarily in SWA need to be moved into this room, assessed and rehoused.
6. **Glass and Decorative Arts Storage (b) (4)** - The small early modern sculptures (formerly in (b) (4)) and the remaining small sculptures and larger decorative arts materials from (b) (4) need to be moved into this room, assessed, and rehoused.
7. **Textile storage (b) (4)** - There are now 7,225 textiles in the collection, of which 1,725 were acquired over the past 7 years. The purchase of additional cabinets, including roll-storage cabinets, rehousing and reorganization of this room is needed to facilitate access to the collection for study, treatment, and gallery rotations. The purchase of compact carriages that can accommodate the existing cabinets, would help create much needed additional space within the storeroom. *Update 2018: The five extra storage cabinets from the 2013 NEH SCHC grant, will need to be relocated to this room, since there is not enough space for them in (b) (4).*
8. **Islamic, Ancient Middle Eastern, & Egyptian (b) (4); African (b) (4); Puppets (b) (4), etc.** - These rooms should be reassessed once the collections are moved out of the South Wing and back into Cret, North or South storage rooms. The DIA should look at the possibility of reassigning existing storerooms. It might make sense to move collections to storage spaces that are nearer to the new gallery locations, where direct vertical access would enable easier gallery rotations. Collections would need to be consolidated, assessed, and rehoused.
9. **Prints, Drawings, and Photographs (First floor and basement)** - Additional cabinetry to house oversized, odd-sized material, and standard-sized Solander boxes is required to accommodate the rapidly growing collection. The storage area for very large works that remain permanently framed will eventually need to be enlarged. Shelving is needed for frames and other collection prep and exhibition materials such as mat board and book mounts. After the mechanical unit in (b) (4) is decommissioned and removed in the future, the basement storerooms can be



renovated into separate collection, frame, and preparation rooms. The next phase of PDP upgrades should entail the replacement of the makeshift cabinetry and wooden shelving with non-reactive powder coated shelving and the continued reorganization of the collection, as this is the current priority.

10. The museum might consider creating a **low relative humidity storage** room for metal, mummies and/or other organic materials that would be best stored at lower humidity levels. A mechanical engineering investigation may be needed. This should be discussed among curatorial and conservation staff. **Status:** *This is not currently a high priority. In the interim these materials should remain in storage cabinets with gaskets that can be used to create microclimates using desiccant silica gel as appropriate. Activated charcoal scavengers should continue to be used to absorb gaseous pollutants as a preventive conservation measure.*

### Survey of Collections

A complete survey was done in 1989 and then again in 1999-2001 as part of the inventory. The 1989 condition survey identified (out of the 56,000 objects then in the collection), 684 objects with high priority for treatment, 11,095 objects with medium priority, 43,210 with low priority, and the remaining 1,011 which did not need treatment at that time. These rankings are now part of the collections management database. Conservation staff uses this information to establish collection needs and priorities that are then paired with curatorial projects. The conservation department priorities for treatment are works of art for loan, consideration for acquisition, exhibition and those on the conservation high priority list. Maintenance of the collection is ongoing and equal time is devoted between each curatorial area and gallery installations and rotations. An average of 300 works of art from the high and medium priority list are treated yearly. Outside funding is requested to support contractual conservation treatment of furniture, non-interventive upholstery, and stained glass and large sized tapestries, which were identified as high priorities for treatment. A detailed furniture collection survey was completed in April 2010. Through an archives planning grant funded by the NEH (PW-234859-16), the DIA was able to survey the Time-Based Media collection. This survey allowed us to do a very preliminary assessment concerning preservation and conservation including rehousing and storage.

The conservation department maintains records on all works of art that come to each laboratory for examination and/or treatment for acquisition, exhibition, or loan. Conservation files contain a complete history of the condition of the object. Included in the files are examination, condition, proposal for treatment, and treatment reports; analyses; loan requests; loan preparation forms; labels or notations from the original frames or stretchers (if replacement was required); damage and/or vandalism reports; correspondence (including treatments from 1927 to date); scholar, curatorial requests or authorizations; and incoming and outgoing shipping forms.

In conjunction with the general assessment of the environmental conditions, housing and display, the following policies, which have direct impact on the collections care, were reviewed.

### Collections Management Policy

The Collections Management Policy is regularly reviewed by a team of registrars, curators, and financial officers, and approved by members of the Board of Directors and the Arts Commission. Now that the museum is back in the public trust, the Collections Management Policy was substantially revised. Approved by the Board in May 2017, it replaced the prior policy approved from September 2005 and updated in 2011. The policy addresses the following areas: acquisitions, deaccessioning, loans, objects left in temporary custody of the museum, personal collections, care and control of the collections, records, access to the collections, insurance and risk management, and

inventories. The policy provides for regular structured review and reconsideration.

Objects considered for accessioning are studied by curatorial and conservation staff. The works must be of high quality, in good condition, distinctive and significant additions to the collection. Before objects of significant value are presented to the Museum Collections Committee, they are examined by Conservation, which provides a complete condition report. Provenance and title searches are conducted. Accessioned works are catalogued into a computerized collections management system.

The Registration Department oversees all activities of the museum's collections. The DIA was one of the first museums in the country to computerize its collection registration data. The 1979 DARIS (Detroit Art Registration Collections Management and Information System) and mainframe were replaced in 1993. Since then, the museum uses a computerized collections management system, TMS (The Museum System) 2016 (Version 9.50.5032). *TMS GallerySystems: Collect. Manage. Share* database provides information and image retrieval, sorting, and reporting capabilities. Daily backups are made of the collections database and stored off site. The card index and original log books are used only to assist in re-cataloging.

There are strict controls on all art works entering or exiting the building. All art works entering the building (for example, for consideration of accessioning, for an exhibition, on long term loan to the museum, etc.) are assigned temporary numbers, and a record containing at least core data is entered into the TMS database along with location information. The location is updated as any art object moves within the building. Collection information is available on personal computers at nearly every desk in the museum. This enables easy access to collection information and statistics and assists scholars and the public with collection-related inquiries. The Registrars Department also manages collection insurance based on the corridor-of-maximum-probable-loss formula.

Permanent collection photographic records include black and white photos, color slides, color transparencies, digital images. At the time of the 2012 re-accreditation, only 20% of the collection had publishable quality images. In 2014, the museum began implementing a board-supported high priority collection access preservation project (CAP) to digitalize the collection, update and consolidate TMS records, add commentaries from existing sources, and index new subject terms. New in-gallery, in-studio where possible, and rapid capture photography images (RIC) as well as digitized color images and details are being ingested into Piction, a digital asset management system (DAM). There are currently 74,907 image files (includes details, verso/recto etc.) linked to TMS from Piction representing 44,412 objects. Of the total ingested images per department to date, 40,171 are from photography, 24,583 from Collections Management, 4,022 from Registration and the remainder are miscellaneous. Images taken before, during and after conservation treatment are not included in Piction. As of 2017, 73% of the collection has been digitized. Of these, 68% are considered "publication quality." Updated images and object records for the American collection (3,700+ objects) was supported in part by a 2014 Luce Foundation grant while the prints, drawing and photographs collection (25,000+ objects) was addressed through a 2015 IMLS Museums for America grant. The European collection (7,500+ objects) is being updated with the help of a research fellow funded in 2018 by the Samuel H. Kress Foundation.

TMS linking to the newly redesigned website occurred in July 2017 where 60,447 records are searchable <https://www.dia.org/art/collection> in place of 5,380 total records on the old website. Supported in part by a two-year 2015 IMLS grant, the digitization of Prints, Drawings and Photographs (PDP), the largest and most fragile collection, containing nearly 22,000 objects was carried out. Prior to the grant award, only 10% of the PDP collection had digital images. Whereas the museum previously had 3,342 prints, drawings and photograph images posted online, 25,112 images are now accessible after the grant. DIA also has images available via the Bridgeman Art Library and through AMICO and Corbis subscription services. **The next priority collection for digitization is Time-Based Media (TBM).** Contemporary artworks that include video, film, slide, audio, computer

technologies are classified as time-based media within the DIA's collection. They are classified as such because they have duration as a dimension and unfold to the viewer over time. **The Time-Based Media Team should begin to put into place a technical infrastructure for TMB storage and long-term preservation plan including a Time-Based Media (TBM) Lab to digitize assets from the TBM Collections; preserve the original format; catalogue; insure long-term preservation; ensure a storage solution with discovery following national standards, and make accessible key portions from the Time-Based Media (TBM) collection to the public via an on-line portal (with appropriate consideration of copyright, trademark laws and contracts) as well as the ability to rotate the TBM artworks on display in the galleries.**

Periodic inventory is fundamental to the museum's goal of preservation and protection. This is done approximately every ten years by DIA staff and includes a simultaneous object-by-object conservation condition survey. In the spring of 1989, a comprehensive inventory and condition survey of all objects in the museum's collection was completed. The goals were to 1) verify the location of all objects, 2) check objects for accession numbers, 3) assure a match of manual and computer records, 4) determine the number of objects not catalogued on the collections management system, and 5) perform a conservation survey with each object coded for conservation treatment priority. The Registrars Department completed a pilot inventory reconciliation project that serves as a model for other museums. In addition to having accomplished the inventory and reconciliation, the project was a success as it allowed staff and outside researchers with more accurate object information. The inventory was completed again in 1999 – 2001 in preparation for Master Plan construction. It is continued during every storage upgrade project since 2003.

In addition to periodic inventory, the Registrars Department conducts an annual high-value inventory of all objects valued at or over \$500,000. Curators or collection managers conduct monthly searches during which ten objects, from a randomly generated list, must be physically located for each of the eight curatorial departments. The object information is updated and entered into the database. Collections management staff completed an inventory and documentation project in 1999 - 2001 that included digital images of objects, recording their dimensions, updating the conservation survey, and reconciling records. Fully cataloging the more than 66,000 accessioned objects is still in progress.

The museum enforces an established loan policy. Loan requests must be made in writing at least six months in advance to the Director. The Director sends a conditional letter to the borrower and forwards the request to the appropriate curator for action. Curatorial, conservation and registration must sign an internal loan form that includes comments and conditions of the loan. Conservation inspects the object and if it is stable, written approval for the loan may then be granted by the Director and the Board. If the museum has not previously loaned to the requesting institution, a standard Facilities Report must be submitted before the request will be considered. The DIA must have a Certification of Insurance before a work of art is shipped. Each object is shipped in good condition and packed according to the highest standards. The borrower pays all costs directly associated with the loan. DIA-loaned objects may not be photographed except for condition reports and installation views. If the borrowing institution requests an extension of the loan period, the loan must be re-approved.

The act of deaccessioning works of art requires exceptional care and must reflect museum policy to preserve the integrity of the collections. Deaccessioning is implemented with the same degree of prudence as is exercised in acquisitions. Outside opinions are sought. Whenever possible, due diligence is taken to determine the original donor's intent prior to deaccessioning. When the curator recommends an object for deaccessioning, an extensive justification document is presented to the Registrar for verification of clear title. If the title is clear, the document is submitted to the Director for recommendation to the Museum Collections Committee and the Board of Directors.

Deaccessioning serves to eliminate objects which are not relevant to the museum's purposes and activities. (For example, objects that no longer retain their physical integrity, identity, or authenticity

or those that are unnecessary duplications of others in the collection.) It is DIA policy that revenue produced from the sale of deaccessioned objects may only be used for new art acquisitions. If a work of art was donated to the museum and subsequently deaccessioned, the original donor's name will be associated with a newly acquired object. This policy is in accordance with the highest standards established by American Association of Museum Directors (AAMD).

The Director reviews the collection assessments by each curatorial department regarding: 1) building or strengthening the collection; 2) correcting areas that are underrepresented; and 3) adding depth to certain areas within the parameters of financial resources and exhibition and storage space. Alliances with private collectors who could donate objects and/or resources to the museum and the museum auxiliary support groups are ongoing. The Development Department has assigned directors and managers to team with curatorial staff for the continued improvement to donor relations.

**Provenance Project** – The DIA abides by the AAMD's Guidelines for collecting Holocaust-related art, those for antiquities and NAGPRA. The museum does not intend to collect actively in ancient art, including Egyptian, Pre-Columbian, Italian, or Greek antiquities. The DIA has works in the collection that may have changed hands in Continental Europe between 1932 and 1945. It also has other items with incomplete title, gaps in provenance, or undocumented origins, including European modern paintings, European modern sculptures, European drawings, Asian objects and Pre-Columbian objects and shards (some with undocumented origins). Museum curators actively research provenance and a contractual provenance researcher is hired from time to time to work on the collection as well. In an effort to ensure that the DIA does not retain Nazi-era looted art and in accordance with the guidelines adopted by the Association of Art Museum Directors (AAMD) in 1998, the museum posted a listing of all European paintings where the provenance indicates a change of ownership during World War II <https://www.dia.org/art/provenance>. The list is currently offline as it is being updated, but still available for review to individuals involved in potential claims. It also follows AAMD strict guidelines for collecting antiquities and adheres to the procedures recommended when considering an acquisition with a suspicious or incomplete provenance.

**Copyrights** - For artworks with copyrights held by living artists, their estates and/or third parties, images are not posted on the museum's website or through subscription services without permission. The DIA recognizes its legal and ethical responsibility to comply with the 1976 Copyright Art of the United States and, where applicable, the copyright laws of other nations. The museum assumes that all works created after 1922 will carry a copyright unless a copyright was never established, has lapsed or was not renewed upon expiration. The majority of the DIA's images are licensed through the Bridgeman Art Library using guidelines established by the DIA and copyright law.

### Guidelines for Professional Practice

The Board of Directors has adopted and enforces guidelines for professional practice to eliminate conflicts of interest involving its officers, directors and employees in their dealings with The Detroit Institute of Arts. The Board of Directors has a Professional Practices sub-committee. As a condition for service all employees, members of the Board of Directors and volunteers must read, sign and comply with the DIA's *Guidelines for Professional Practices*. All new employees must sign the "no conflict of interest" statement. This document is consistent with national and international standards recommended by the AAMD, AAM and ICOM. Employees of the DIA follow the practices and policies outlined in an Employee Handbook; a copy is issued to each museum employee upon hire. The manual includes a values statement that details the museum's commitment to excellence: to treat employees with dignity; to maintain management practices of trust and open communication; to encourage professional and personal development; and an intolerance for any type of employment discrimination or harassment, as well as to keep a drug-free environment. Additional policies for professional practice are in effect are observed museum-wide and/or in the respective departments and are monitored by the Organization Development/Human Resources (OD/HR) department. Policy

and procedure documents are in the DIA Share file, SharePoint Policy Folder, Executive Director of Human Resource's office, Director's office, Research Library & Archives and in the various departments. Upon hire, all individuals receive a ½ day orientation session conducted by OD/HR in which all division heads make presentations on museum operations. New hires are paired with a mentor. Staff are kept abreast of policies, operating procedures and any guideline changes at quarterly general staff meetings and, as appropriate, through email notification. Orientations are also given for all new members who serve on the Board of Directors.

### Disaster Preparedness Plan

An Emergency and Evacuation Plan was initially developed in 1983 and revised in 1992, 1997, 2007, updated 2011 and 2016, with major updates again in 2017/18. The April 1998 Disaster Plan, which contained over 60-pages and appendices, was converted into an Emergency Evacuation Procedures booklet and a flip chart. New staff are trained in evacuation procedures upon hire. Headed by the Director of Protection Services, a museum committee works to continually enhance this plan to comply with national standards. The committee consists of protection services, conservation, curatorial, registrar, public and community affairs, building operations, and engineering staff. The DIA has an "E-team" for emergency response and a flow chart with job descriptions. A debriefing meeting occurs after any emergency, such as a power outage, so staff can assess what went well and what may need improvement. The Emergency Operations Plan includes a Safety Committee made up of primary and alternate department safety representatives. The goal is for all departments and all employees to be able to voice their concerns and have input on solutions to different safety-related issues throughout the DIA.

The DIA's disaster preparedness plans are consistent with general disaster planning for a public building, with special consideration toward collection preservation. Detailed in the Plan are emergency and disaster practices that address fire safety procedures for employees and visitors, evacuation procedures (with site plan and assembly area), flooding and water damage, power outages, explosions, chemical spills and fires, theft or vandalism, building or public safety, bomb threats and suspicious objects, earthquakes and tornados, gun threats or hostage situations. The Director and Manager of Protection Services are both trained in emergency response. The Director and Conservator of Special Projects is a trained member of the National Emergency Response team. All DIA Staff are required to attend an Emergency Evacuation and Training seminar. Each staff member is issued a Disaster Preparedness plan summary, Self-Protection memorandum, Staff Emergency Procedures flip booklet that is departmentally personalized based on where they are in the building, and a bomb threat checklist (updated in 2008). A copy of the Staff Emergency Procedures and bomb threat checklist is maintained at all guard stations, at each telephone, and is available online. A staff team developed an Emergency Operations Organizational chart with accompanying job descriptions to be used for emergency situations. The chart is posted throughout the facility.

The Department of Protection Services is responsible for notifying occupants and conducting evacuations. They have an organized sweep to ensure that everyone has evacuated the building. There is an audible and visual alarm system. The Public Address system (i.e. audio announcements) was upgraded in 2011. If the building is evacuated, no one may re-enter until it is declared safe by the Protection Services Department, and only authorized staff may handle the collection. Each department has a personnel movement officer and an alternate who are responsible for supervising and expediting the planned and controlled movement of staff in an emergency. The Directors of Visitor Services and Events and Food Service Operations assist in the evacuation of visitors. Egress routes are posted throughout the building and galleries. Exit signs that illuminate during a power outage are installed throughout the building. Stairwells are clearly marked to facilitate evacuation to ground level. The Wayne County Sheriff Court Division is located four blocks south, the Detroit Medical Center hospital complex is located three blocks south and a fire station is located a half-mile

north of the museum. The City of Detroit Fire Marshal inspects the facility regularly and the City of Detroit Fire Department Captain has approved the Fire Safety Plan.

In compliance with Detroit City Ordinance 593-H, Chapter 19 and the Fire Fighters Right to Know Act of 2007, the Fire Marshall has: 1) a list of hazardous chemicals in the building and a map of their location, 2) Material Safety Data Sheets, 3) a list of chemical names and components, and an estimate of the maximum amount of chemicals present at any time during the preceding calendar year and average daily amount. A map with the location of hazardous chemical storage is posted at both inner corridor entrances of conservation and with the Fire Department. A copy is also included in the Emergency Preparedness Plan.

Staff and volunteers are given a general orientation to the building; personnel who interact directly with the public receive further instruction regarding exits and emergency phones. Protection Services staff is called to handle emergency situations (medical, disruptive visitors, damage to artwork) in public areas. Staff and volunteers also receive written procedure materials, and some attend related courses and seminars as necessitated by their job responsibilities. Curators, registrars, photographers, art handlers, museum technicians, and interns must attend an Art Handling seminar given by Conservation. At time of hire, museum security officers receive a manual and take a 48-hour training course. The course outlines basic work rules and orders, CPR training, emergency services, parcel control, and procedures that comply with Smithsonian Institution security guidelines. Ongoing training is provided through seminars and supplementary materials including videos.

Protection Services Supervisors have the home and/or cell phone numbers of the leadership representatives who are always on-call. In 2018, the museum began using a DIA Alert Media system whereby staff can select email, phone and/or text messages to be notified in case of an emergency. An in-house calendar of events is maintained online and is available to all staff. All scheduled events such as tour groups, classes, or meetings for open and/or closed days are listed and, if applicable, the staff person responsible is identified. These policies enable protection services staff to know who is in the building and where they are located. A daily briefing, which is emailed to all staff and posted daily at all the volunteer desks, contains times and locations events and functions and the expected number in each group.

The Director of Protection Services provides staff training and orientation for Fires, Extinguishers & Evacuations as well as an Active Attacker Action Plan training. The Manager of Protection Services conducts Fire Safety and Evacuations training on a monthly basis. It is a requirement for all new staff, front line staff and interns. The training includes where the emergency exits are, the nearest evacuation routes, assembly area in the event of an evacuation as well as several other safety and evacuation procedures. Each department has a personalized Staff Emergency Procedure flip book which summarized all egress routes and what to do in case of various types of emergencies. Semi-annual evacuation drills are conducted. Each time there is an emergency, the team looks to improve and update its Emergency Operations manual. The newly updated museum Human Resources Policy Manual not only references emergency preparedness but has a link to the generic Staff Emergency Procedures flipbook which resides on the museum server.

## Conclusion

Recommendations of the Conservation Assessment have been followed in a program to upgrade and renovate storage areas, climate control equipment, and care and maintenance of the collection. The storage renovation program has included environmental improvements as well as rehousing of objects and preventive conservation upgrades. Curatorial and conservation treatment priorities are carried out with equal time devoted to each curatorial area and according to gallery renovation priorities. Gallery renovations and upgrades of climate control systems are ongoing. All future gallery renovation/installation projects, including special exhibitions must comply with the Master Plan goals for life safety, and ADA access and climate control standards. The Long-Range

Conservation Plan is integrated into the museum's Long-Range Plan. Majority of the deficiencies identified in the facility audit report, strategic plan and the long-range plan were addressed in the building Master Plan completed in 2007/08.

The completion of the Master Plan provided new program space and included renovation of the HVAC plant and control systems (replacing pneumatic with direct digital controls), upgrades of fire protection, electrical and air handling systems, repairs to the building envelope, replacement of single pane glass with double pane, new elevators, staircases, visitor amenities, improvements for visitor circulation, life safety and ADA compliance, a new marble façade on the North and South Wings, and a group entrance and loggia on the East side connecting the auditorium with the new Learning Center. The South Wing was expanded by a 31,000 gross square foot addition (SWA) of which 27,000 is gallery and education program space. There was a total increase of 57,650 square feet, of which 31,682 is gallery space. Due to the additional \$57.2 million of unexpected costs during the Master Plan, \$40 million of which was asbestos abatement alone, plus gallery demolition, reconstruction and gallery reinstallation, funds were not available for the purchase of storage equipment and some capital items were deferred. **The museum should continue to raise endowment funds to support museum operations, programs and positions.**

Mechanical equipment and system upgrades continue to be implemented as needed. The museum has adopted and budgeted a multi-year Capital Improvements Program that also includes remedial repair and corrections prioritized on a yearly basis. There are many measures in place to protect the collection. These include twice daily inspections of galleries and storage; the gallery improvement program; electrical, plumbing and physical plant remedial repair and corrections; and the renovation, upgrade and maintenance of the climate control and mechanical systems. The museum has continued to implement its Capital Improvements Program for the phased renovation of the collections conservation environment based on priorities established in the Garrison/Lull survey. All programmatic goals and design were coordinated by the Master Plan's architectural team and monitored by the Building Committee and the staff Steering Committee. Over \$64 million of capital improvements were completed using DIA funds and allocated city bond money, even before the Master Plan commenced.

Many capital projects had to be deferred during the Master Plan. By continuing to move forward with identifying capital improvements, the DIA is taking important steps toward ensuring its future and accomplishing its mission. Several stand-alone projects have been implemented over the past ten years since the completion of the 2007 Master Plan and the Gallery Reinstallation project. Projects are primarily infrastructure reinvestment and maintenance, such as roof repairs, and some include items that were not renovated during the overall Master Plan. A new steam-generation plant was constructed onsite in 2008; new special exhibitions galleries on second floor of the addition built out in 2008; new Learning Center on first floor of the addition built out in 2009; four new gallery construction and reinstallation projects (Puppets in 2008, Art of the Islamic World in 2009, Ancient Middle East in 2010, and Japan Gallery 2017); heating hot water piping and radiators were replaced in 2009-2010. The Asian reinstallation comprising China, Korea, India and Southeast Asia and Buddhist galleries was carried out in 2018. The next galleries slated for reinstallation will be for the contemporary art. **Fundraising for gallery reinstallations and improvements should continue.**

In 2011, the museum commissioned a Building Audit to review structural, mechanical or architectural issues and to prioritize any repairs or replacement needs for the next ten-year period. Since the Audit, Wi-Fi and public-address system was installed in FY11/12 and the Detroit Film Theater (DFT) Auditorium's Crystal Gallery windows were replaced in 2012. A new roof for the North Wing and Cret, supported by a State of Michigan appropriation, was completed in 2013. The DFT's exterior stairs (AKA Theater Terrace Arcade) and dressing rooms were completed in 2014. Exterior of the 1927 Cret building was cleaned and landscape maintenance and reorientation of the John R parking lot was implemented in 2015. DIA parking lot improvements were carried out in

2016. Cracks were filled, the asphalt was repaired, a new sealed coat was applied, and the parking spaces were restriped. Two additional handicap spaces were created in the John R lot. The DFT Auditorium roof was replaced in 2017. The museum created an additional 65 parking spaces in a newly vacated property adjacent to the existing parking lot, and, with the support of a 2017 MCACA grant, has upgraded the security control panels and installed additional CCTV HD cameras.

The Building Automation System (BAS) installed in 1994 had exceeded its useful life and needed to be replaced. Nearly all its component pieces have been retired by Siemens, their manufacture. Siemens is no longer able to provide necessary software upgrades or parts when old components fail. The museum received a 2016 Capital Improvements grant from the Michigan Council for the Arts and Cultural Affairs to begin a 4-year replacement program. The DIA began the replacement of eight of its most important control panels with new Siemens units in 2017. These panels control two large centrifugal chillers that control the humidity and cool the building. The DIA will also replace the software system that runs the BAS. The old software, *Insight*<sup>TM</sup>, like the control panels, has exceeded its useful life. The new software, *Desigo CC*<sup>TM</sup>, will optimize the use of all field panels within the museum. It will also allow for annual software upgrades. The remaining 26 field panels (that control airflow, heating and air quality) are being replaced between this year and the next two. A phased approach to upgrading field panels is necessary to ensure few interruptions in the building environment over the course of the project.

An Energy Assessment might be done to look at the building envelope to determine if the museum can realize any utilities savings such as lighting, environmental set points and the like. Any outlay needs to have a certain payback timeframe to make the investment worthwhile. **The museum should look for grants and other funding opportunities to implement capital repairs and/or upgrades based upon these reports.**

In collaboration with Lutron and using a design developed by in-house staff, DIA began using a computer managed (rather than by circuit breaker), individually controlled LSI fixtures with LEDs that have built-in occupancy sensors with timers and appropriately spaced repeaters. The LEDs go down to 1-foot candle (10 lux) when the gallery is unoccupied. **DIA should continue to implement this lighting upgrade, which is beneficial to the long-term preservation of the collections while on display.**

In September 2005, the DIA kicked off a new campaign, Great Art, New Start, to raise \$129 million to complete the transformation of the museum and fund museum operations over the next decade. As part of the campaign a sum of \$15 million was added to the DIA's endowment for operations, continuing to stabilize the museum's long-term future. Additional endowment is being raised through a separate and essential campaign of planned giving – the best and most fruitful source of general operating endowment funds. The 125th Anniversary Campaign completed between 2010 and 2013 raised \$46.5 million. The 2015 Open Forever campaign goal is to raise \$400 million. The museum's total endowment now stands at \$298 million and includes the following: \$210 million for operations, which is still not adequate to support operating expenses, \$88 million is restricted for art, education or other activities. The spending rule for investments and endowments is 4.6%. **The museum should to continue to raise endowment for financial stability** per Strategic Focus # 3: to achieve financial sustainability through aggressive fund development and sound resource management.

Preservation of the collections continues as an important institutional priority supported by the 2001 Strategic Plan, reaffirmed in 2004 and again newly adopted in 2016 to: “Deliver the highest standards for caring for and developing collections” and “Create and maintain a superior museum facility through renovation and upgrade of the collections conservation environment.” The collections are also supported through Strategic Intent #1 Artistic: “to implement appropriate methods for secure display, storage and maintenance of the collections,” and 2016 Strategic Focus #2 to: “improve and maintain our building and grounds to establish a vibrant presence that attracts visitors



and exceeds their expectations,” and Performance Goal #1 “Collect, conserve, exhibit, and interpret the collection, consistent with identified strategies and priorities.”

In summary, the upgrade of storage and the collections environments, as identified in the 1986 Facility Audit, 1990 Master Plan, 1993 Garrison/Lull Collections Environment Survey report, 2011 Building Audit and the yearly Conservation Assessment, continue to be the DIA's highest conservation priorities. **It is most critical to provide the best storage and gallery displays possible now that the building renovation and expansion is completed.** A majority of environmental improvements have been completed. High priority items such as the Emergency Preparedness Plan have been updated according to Post-9/11 Federal Guidelines. **Deferred capital projects to improve life-safety, collections environments, building envelope, and energy savings should continue to be implemented as funding becomes available.** Priorities are ranked as follows:

### High Priority Collections

- **Storage:** Safeguarding the collection for future generations by implementing sound conservation practices is a Board-approved museum priority. This will allow access by curators, conservators, scholars, students, researchers and others to the large portion of the collection that is not on view. **DIA's highest conservation priority is moving the collections from temporary storage to the existing renovated storage rooms, reorganizing them and making them accessible.** The museum should continue to redeploy existing cabinets, shelving, platforms, and collections within the new footprint of the renovated storerooms and purchase additional cabinetry as required to fit the reconfigured rooms. **The goal is to ensure that collections remain secure, safe and accessible for study, research, documentation, treatment, photography, loans and gallery rotation whether on display or in storage.** The upgrades of storage and environmental conditions should continue as resources become available. The museum should continue to look for grant opportunities to leverage its capacity.
- **Create a climate controlled Time-Based Media (TBM) storage room to house and preserve the TBM collections:** artworks by artists that include video, film, slide, audio, computer technologies, and those from the museum's Research Library & Archives that have sound and video recordings and images in analog and digital formats. The plan should address both physical and digital storage need such as climate control, refrigeration, and archival storage and furniture. A well-balanced storage plan and strategy should involve curatorial, collections, film/media, architectural, engineering, and humanities based experts to help inform adequate storage, prioritizing duplication, and planning ongoing climate and condition monitoring.
- **Collections Access Preservation Project:** to photograph all works in the collection, document object conditions and update TMS database records. The images that were initially imported into Piction need to be ingested into a new Digital Asset Management System, that can also accommodate the TBM collection, and linked to TMS. The long-term goal is to make the collection accessible to the greater community and to plan for the long-term preservation of digital assets. A Digital Storage Capacity Plan should be part of the long-term strategy for preservation, storage, access and discoverability according to national standards.
- **Time-Based Media (TBM) Lab** with equipment and storage should be set up to digitize assets from the TBM Collections (both art and archival materials); preserve the original media format, create an archival master ingested into the new Digital Asset Management System and TMS, catalogue, ensure long-term-preservation, and make accessible key portions from the Time-Based Media (TBM) collection to the public via an on-line portal (with appropriate consideration of copyright, trademark laws and contracts) as well as the ability to rotate TBM art collection on view in the galleries.
- **Treatment:** Conservation staff should continue to collaborate with Curatorial staff on the research, treatment and stabilization of high priority objects for display and storage.

- **Galleries:** Continue fundraising for gallery reinstallations focusing on the next priority, which is the contemporary collections.

**Facility**

- **Capital Projects:** Continue to implement infrastructure reinvestment and maintenance projects based upon the 2011 Building Audit as funding allows.
- Continue to implement **Lighting and Security** system upgrades.
- Continue the **Building Automation System (BAS)** component replacement and upgrade project.

**Funding**

- **Endowment:** The museum should continue to raise endowment funds to support museum operations, programs and positions.

**Medium Priority****Collections**

- **Digital Access Project Plan:** Establish a plan to ensure that the new resources (i.e., images, data sets, object records) and infrastructure (i.e. Digital Asset Management System (DAMS), TMS) developed through the Collections Access Preservation Project are available for both internal and external users. Digital images and collections information should continue to be available online.

**Facility**

- **Lighting:** Change gallery lighting to computer managed (rather than by circuit breaker), individually controlled LSI fixtures with LEDs that have built-in occupancy sensors with timers and appropriately spaced repeaters for objects with light sensitivity.

**Funding**

- The museum should look for grant and funding opportunities to support repairs or upgrades.
- Hire additional conservation and curatorial staff once the museum's funding has stabilized.

**Low Priority****Collections**

- Create a **low humidity storage room for metals**, if deemed necessary in the future.

**Facility**

- Have an **Energy Assessment** conducted of the building envelope to determine if the museum can realize further utilities savings (beyond the steam-generation plant).

Goal:

To provide proper conservation treatment, research and maintenance of the DIA collections including surveys of the collection; assessments of exhibition display materials and the museum facility; documentation; examination and treatments of paintings, paper, photographs, three-dimensional objects, textiles, mount design and fabrication, and analysis of museum materials.

Environmental Conditions

Works of art in storage and on display should be maintained at appropriate environmental conditions, protected from particulate and gaseous pollution, light, relative humidity and temperature variations, and from threat of theft, infestation, fire, smoke or accidental water damage.

Temperature should be maintained between 68°-72° Fahrenheit as stable as possible with variance of no more than  $\pm 3^{\circ}$ .

Humidity should be maintained at  $45\% \pm 5\%$  with seasonal adjustments and with no more than a 5% change over a 24-hour period. In June, July and August the RH set point 50%. During the winter the Cret building should be maintained at 40% RH in January because of the vapor barrier problem. The clock function of the DDC system will be used to lower the RH% 2% per month starting in September until a set point of 40% is reached on or by 1 January and then the reverse will occur increased starting on 1 February until 50% is reached on or by June. The seasonal setback for relative humidity in the North and South wings is 5% which is reached by lowering 1% RH per week starting in October until 45% is reached in November and then the reverse will occur starting in April until 50% is reached in May. The South Wing addition remains at 50% year-round.

Artificial and natural light in exhibition areas should be controllable and able to be adjusted to 5 foot candles. Windows should be solar screened. Fluorescent tubes should be shielded. Gallery lights should be turned off after business hours. Storage lights should be on only when needed by staff.

Environmental conditions should be monitored and recorded weekly. Conditions should be reported, adjusted accordingly and repairs implemented. Monitoring equipment should be calibrated. Mechanical equipment should be maintained on a preventive maintenance program.

Works of art should be protected against bug and rodent infestation. An Integrated Pest Management plan developed by Entomologist Tom Parker, Ph.D. was implemented in February 1990. The use of pesticides should be minimal and bait traps should be used for trapping and monitoring in collection storage to monitor against infestation.

Storage

Conservation recommends proper storage and collections care. Storage furniture and housing materials should be composed of inert materials. Building Operations is responsible for informing Conservation of any changes in environmental conditions. Registrars department maintains security and location of all objects in the collections database. (b) (4)

[REDACTED]

(b) (4)

[REDACTED]

(b) (4)

All works on paper from the permanent collection should have acid-free mats and be kept in Solender boxes.

Framed graphics should be hung on screens or housed in vertical bins.

Paintings should be hung on screens, in vertical storage bins, or in flat storage cabinets if too fragile and/or without frames that can be suspended.

Objects should be placed on shelves or in closed cabinets. Large objects should be raised off the floor on platforms, risers or pallets. Dust covers should be provided. Preventive conservation measures should be carried out at all times.

Textiles should be housed with acid-free materials and stored flat in boxes or rolled with dust covers in cabinets and/or suspended on racks.

Small or very valuable objects should be kept in the curatorial vault or appropriate lockable storage cabinets.

### Exhibition

DIA staff is collectively responsible to ensure that all exhibition furniture and display methods conform to preservation practices. Registrar shall ensure that the lender's wishes are carried out for works of art on loan. Security department is responsible to ensure that human and electronic security is appropriate for exhibition installations and gallery displays.

Works of art will be displayed under optimum security conditions. Electronic or other measures should be installed as required to prevent damage to collections on display or at risk.

Mount, case design, construction materials and surface preparation should be done using stable or inert materials that do not adversely affect collections. These materials should be reviewed by conservation prior to being used.

A committee composed of Conservation, Curatorial, Education, Security, Building Operations, and Visitor Services departments should review exhibition or permanent gallery installations.

The Museum Exhibition Committee should approve all exhibitions and their budgets per museum policy.

### Training

The DIA requires training and continuing education in conservation principles and preservation practices for those responsible for working with the permanent collection. These include registrars, curators, conservators, art handlers, technicians, preparators, photographers, museum security officers, and building operations staff. Conservation is responsible for establishing art handling guidelines and providing in-house training.

Conservation staff should provide seminars on the proper methods for handling works of art to new employees who work with the permanent collection. Yearly refresher courses should be available to staff on a continuing basis.

Attendance at workshops, seminars and conferences should be made available to staff. Funds for professional development should be provided within budget parameters.

Disaster Preparedness Plan should be shared with all new employees. Security should be responsible for personnel training and periodic revisions to the Plan.

### Surveying Conditions of Works in the Collection

An inventory and condition survey of the entire collection should be done periodically. Collection records should be maintained and updated. The curator is responsible for the collection and conservation is responsible for its care and maintenance.

Designated staff should review works of art on view and in storage twice daily.

Inventory of the collection should be done every ten years. Random searches should be carried out monthly. The computer shall select ten works from each curatorial department, and each curator should locate the works and update the records as required. Inventory reconciliation should be ongoing.

The pairing of conservation and curatorial priority for object treatment and their storage conditions should be updated and reviewed periodically. The Conservation Assessment should be updated yearly to benchmark and reassess these priorities.

### Responsibilities for Conservation

The Board of Directors of the DIA holds ultimate responsibility for conservation of the permanent collection. The museum director delegates this responsibility to Conservation. The head conservator is responsible for the administration, supervision and direction of conservation and management of preventive conservation issues involving storage, display, special exhibitions, climate control, lighting, gallery renovations, packing and shipping.

Conservation should monitor and coordinate all staff activities to ensure that the conservation policies and proper practices are followed.

The Conservation department should be responsible for promoting conservation awareness.

### Conservation Treatment

Conservation staff is responsible for carrying out treatments and for recommending outside consultants as appropriate. First priorities for treatment should be works of art for loan, purchase consideration, exhibition and those on the survey treatment priority list. Second priorities for treatment should be works of art from artistic, cultural and historic institutions in the state of Michigan. As time permits, conservation treatments may be carried out on works from other museums, not-for profit institutions, or corporate or other collections.

Treatment should be recommended by in-house professional conservators, implemented using DIA resources, and done in consultation with curatorial staff.

Maintenance and remedial treatment should be ongoing.

Equal time should be devoted to each curatorial area and according to the museum gallery renovation program.

Conservation staff should keep abreast of changes in the field through participation in national and international professional conferences, refresher courses, and by peer review.

### Ongoing Maintenance and Care of the Collection

The Museum Collection committee of the Board of Directors is responsible for overseeing all accessions, de-accessions and loans to and from the Permanent Collection. Works of art should be available for study or exhibition and may not be used for utilitarian purposes except when designated by the artist and/or specifically purchased for that use (i.e. artist benches).

Collections Management policy shall be followed. No works of art may go out on loan without prior approval of the curator, conservator, Director and Board of Directors.

Art works that have undergone treatment should be scheduled for exhibition display or returned to proper storage conditions.

Works of art in the DIA's permanent collection should be made accessible to scholars and researchers for study.

Catalogues of selected works from the permanent collection should continue to be published in either paper or electronic form. An Andrew W. Mellon Endowment for publications should be used to produce these publications.

Interpretative programs and tours should be developed to further the understanding and appreciation of the visual arts.

Copyrights should be protected on view and online. Works of art on loan and those in special exhibitions should not be photographed unless permission is granted. Some artworks on view may be copyrighted by the owner or artist.

### Funding for Conservation

Grant applications should be made to appropriate sources to provide funds to extend the resources of the museum. Funds should be sought to treat works of art beyond in-house expertise, to purchase capital equipment or make upgrades to the environmental systems, and to provide ongoing preservation training for key personnel.

The DIA should apply to Federal agencies for conservation project support to fund storage renovation, purchase of equipment, and care of the collection. Interpretive or installation projects that include a conservation component should be requested through heritage/preservation, arts learning, education/access, creativity/presentation, or planning/stabilization grants, as appropriate.

The list of conservation priorities should be used for potential funding opportunities.

Funds should be sought from the private sector, corporations or foundations to be used as matching funds to support specific treatments, purchases, or collections care projects.

Funds should be raised from the private sector, corporations or foundations to establish an endowment to support conservation positions, care of acquisitions and/or increase operating funds.

Funds provided to underwrite the conservation of a particular work should be acknowledged publicly such as in a catalogue, annual report, during its exhibition, and should become part of the history of that object.



## SUMMARY OF LONG RANGE PLANS

1. Continue conservation treatment of works in urgent need following the Long Range Conservation Plan.
2. Develop and implement a Master Plan that illustrates facility expansion necessary to realize growth for the next five years, 25 years, and beyond.
3. Continue collections storage upgrades and re-housing projects according to the Conservation Assessment's list of priorities as funding becomes available.
4. Continue fundraising activities to raise capital, operating and endowment funds in order to stabilize base.
5. Implement a coordinated marketing program.
6. Improve the museum's management and organizational structure.
7. Focus the museum's acquisition program on obtaining gifts of major collections.
8. Continue to reassess building program and strategic goals; align with Master Plan and funding capacity.
9. Continue to reinstall collections using a visitor-centered focus.
10. Benchmark, develop and implement a viable plan to achieve financial stability and leadership change required to support the February 2011 seven Touchstone Objectives:
  - a. Visitor-Centered Museum Program
  - b. Public Support
  - c. Liquidity
  - d. Development
  - e. Governance
  - f. Organizational Culture and Capacity
  - g. Communications
11. Focus on July 2016-2021 Strategic Goals:
  - a. Collect, conserve, exhibit, and interpret the collection, consistent with identified strategies and priorities.
  - b. Build endowment.
  - c. Fulfill the arts services agreements.
  - d. Implement agree-upon organizational, process and capital improvements.
  - e. Achieve approved budget targets.
  - f. Create a collaborative, engaged workplace.



## GOALS ACCOMPLISHED SINCE THE CONSERVATION ASSESSMENT 1990 - 2018

1. Continued to perform conservation treatment of the works of art on the high priority list (established in April 1989) with equal time devoted to each curatorial area. Requested NEA grants to support high priority conservation projects that were identified in the Conservation Assessment and in accordance with the Conservation Plan and that require specialists beyond museum staff expertise. Flemish tapestries (NEA #89-4431-0182), LaFarge stained glass windows (NEA #90-4431-0255), and European furniture (NEA #91-4431-0205 and #93-4431-0242) treatment projects have been completed. Supported in part by grants from the NEA (#92-4431-0239) and The Getty Grant Program, the treatment of Rembrandt Peale's *The Court of Death* was carried out *in situ*. The public viewed the conservators from behind Plexiglas barriers/partitions that were placed across the three doorways of the gallery. Didactic materials explained the project and the treatment processes. An NEA grant (#94-212693) supported the treatment of an altarpiece by Neri di Bicci, *Tobias and the Three Archangels*. Seven European tapestries were conserved and prepared for display in 1997. An NEA grant (#97-4472-6010) supported the conservation treatment, preparation, and gallery presentation of the finest textile examples from seven areas of the museum's collection: African, Ancient, Asian, Native American, Near Eastern, Pre-Columbian and 20th Century. A Getty grant was received for the treatment of the *Saint Paul Before Porcius Fustus* tapestry matched by a local Foundation and the museum's Founders Junior Council.
2. Starting in 1988/89, climate control equipment was upgraded. The skylight in Rivera Court was replaced. New two-ton chillers were added to service Rivera Court and the Lecture Hall that would be compatible with any future climate control system. The entire west wall of the south wing was waterproofed. Replace or upgrade obsolete equipment to supply a conservation environment for the collections was budgeted in the Master Plan for renovation/expansion.
3. Michael Graves & Associates was selected from 62 proposals and retained in 1989 to develop a master plan for museum renovation and expansion.
4. The voters of the City of Detroit passed a \$25 million bond issue in August 1988 for museum renovation. As bonds were sold, the money was used to support the remedial repairs and correction program.
5. Organizational and staff reporting charts were developed along with departmental mission statements in 1989. The chart revised in December 1991, and continues to be updated to reflect current museum organization staffing.
6. Master Plan (Design Concept) completed and presented to the Board for approval in October 1990. Building expansion was deferred in 1992, as priority two. Building renovation and repair of the critical collections environment continue as priority one and are being implemented using city bonds allocated for this purpose. Capital Campaign to support the Master Plan approved in April 1999.
7. Renovation of three storerooms (African, Pre-Columbian/Oceanic, and American Decorative Arts) was completed between 1990-1992, partially funded by IMLS (# IC-00252-90) and NEA (#91-4432-0268). Two storerooms for American and Canadian furniture were renovated in 1992 with support of IMS (#IC-10203-91).
8. The "Partnership for Renewal," a five-year \$24-million fundraising campaign to replace a reduction in state support, was developed in April 1992 to support the Museum Operating Plan, a Development Plan, and a Marketing Plan. Completed in 30 month and exceeding the goal by \$1.2 million, \$25.2 million was raised to stabilize the museum's funding base and restore programming.



9. A survey of the building's collections environments was completed in April 1993 by Garrison/Lull, supported in part by NEA grant (#93-4432-0274). A prioritized collection environment renovation program was developed in conjunction with the Master Plan's team of architects and engineers to retrofit and replace the obsolete climate control equipment.
10. The board adopted a Capital Improvements Program, based on the Garrison/Lull survey, in May 1993. A multi-year phased program for the upgrade, modification and replacement of climate control equipment was budgeted for implementation using City bond money and Partnership for Renewal fund. The Master Plan architectural team of Michael Graves & Associates and AltieriSeborWieber consulting engineers together with the DIA Building Committee developed the schematic design.
11. An Interim Strategic Plan developed in January 1994 and was adopted as the long-range strategic plan. The 1994/5 Capital Improvements Program project included the installation of new chillers, cooling towers, circulating pumps, DDC head-end Landis and Gyr system (now Siemens), DDC controllers in the North wing mixing boxes, and filters were upgraded; building diagnostics (building envelope); and building survey for compliance with the new Americans with Disabilities Act and Life Safety Codes, fire suppression/protection upgrade and emergency power upgrade. The Asian Galleries climate control renovation, supported in part by NEA grant (#92-4432-0288), was completed and tied into the new DDC system.
12. Upgrade of the Security systems (point monitoring and card access control) supported in part by NEA grant (#93-4432-0256) was completed in 1996. Renovation and upgrade of Ancient Storage supported by IMS grant (#IC-30349-93) was completed in 1995, two storerooms for 20th Century oversized sculpture and furniture supported by IMS (#IC-40293-94), as well as Islamic collection storage supported by NEA grant (#94-212752), was completed in 1996 and renovation of Tannahill vault for 20th Century Modern and Contemporary Paintings Master Plan Phase One supported by the IMLS (#IC-50328-95) was completed in March 1997. Phase two (#IC-60131-96) was completed in 1998.
13. Phase two of the Capital Improvements Program, involving prioritized mechanical repairs and remediation, new main building roof, and North and South Wing window replacement, was completed during 1996/7. The chilled water loop system renovation was completed in 1998. A new north loft air handler was installed in 1999 and the climate control in the photographic galleries was improved. Phase Three was the renovation of the conservation department mechanical systems was completed in February 2001. Capital Campaign funds are being raised (\$196 million already in place). Master Plan building renovation and expansion program is designed to address remaining mechanical systems serving the Cret building, South and North wings, and installation of DDC sensors.
14. French Gallery Reinstallation, supported in part by an NEA grant (#95-4446-0068), was completed in March 1998. Modern and Contemporary century glass and decorative arts storage renovation was completed, supported by IMLS grant (#IC-70163-97).
15. A new storeroom for small bronze sculptures was completed, supported by IMLS grant (#IC-80129-98). European Decorative Arts storage renovation was completed in 2001 (#IC-90115-99) American Paintings (#IC-05-02-00125-02) in 2002, Puppets (#IC-00040-00) and Rolled textile storage (#IC-10042-01) in 2004.
16. Three IMLS grants for the upgrade of Prints, Drawings and Photography (formerly Graphic Arts) storage were received: A special custom designed roll storage cabinet for the Rivera drawings stored in (b) (4) was awarded in August 2003 (#IC-05-03-0092-03); a grant for compact mobile storage for W126 was awarded in May 2004 (#IC-05-04-0091-04) and a grant for the replacement of the perimeter cabinets in W126 was awarded in 2006 (#IC-05-06-0062-06). All three grants have been completed. The 2006 grant was the first grant completed without an extension.
17. A new strategic plan was adopted and Master Plan Building Program commenced in 2001. Conservation department laboratories and South wing expansion (Phase Zero) were completed. Phase One (Cret renovation) was begun in 2001 and completed in 2004. Through the end of calendar 2004, the DIA raised just over \$230

million in its capital campaign, "New Day at the DIA". Of the \$230 million, \$50 million was raised in endowment. In September 2005, DIA kicked off a new campaign, "Great Art, New Start", to raise a total of \$180 million to complete the transformation of the museum and fund museum operations over the next decade. Included in the campaign was \$15 million to create an endowment for operations, continuing to stabilize the museum's long-term future. Additional endowment will be raised through a separate and essential campaign of planned giving. To date, a total of over \$118 million has been raised toward the goal of \$180 million since Great Art, New Start began in 2005; over \$9 million is restricted to endowment.

18. The Cret building was reinstalled with the greatest hits of the DIA: *REMLX: Masterpieces from Europe and America* and *REMLX: Masterworks from Four Continents and the Ancient World*. Collections were moved from the South and North wings to the south wing addition and the Cret in preparation for Phase Two construction. Phase Two construction commenced in 2004 and was completed in 2007. Another \$55.8 million was added to the \$91 million Master Plan project in 2004 for asbestos abatement, gallery demolition, reconstruction and \$11.4 million for reinstallation of the galleries. The Grand Opening gala occurred 10 November and the museum reopened to the public on 23 November 2007.
19. Due to Master Plan construction delays, several galleries had to be completed and opened at a later date. The contemporary galleries were reinstalled at the end of 2007. The Photographic galleries opened 9 July 2008. Islamic galleries opened 28 February 2010. Ancient Middle Eastern and Puppets opened in 2011. The Japanese, Chinese, Southeast Asian, and Oceanic is being planned. The Japanese gallery will be constructed in 2017, with partial support of a NEA Artworks grant.
20. In 2006, Andrew W. Mellon Foundation awarded a challenge grant of \$1.6 million to be matched by \$1.2 million by the DIA to endow the research scientist position and a non-matching grant of \$400,000 to upgrade analytical equipment. The match was completed in 2007 and DIA was awarded another \$200,000 for analytical equipment. The textile conservation laboratory became a donor named space in September 2007. A handheld and a stationary XRF, Ultramicrotome, Raman spectrometer, and a FTIR were purchased, greatly increasing DIA capacity to analyze artists' materials. CG/MS was purchased and installed in October 2008.
21. DIA was awarded IMLS CPS (IC-05-07-0060-07) in 2007 to begin to move collections from temporary storage to the renovated storerooms. This includes the disassembly and reinstallation of the painting storage screens for American, European, Modern and Contemporary painting storage and moving the Asian collection and European modern and contemporary sculptures back to the North wing. This project is completed. In 2008 DIA was awarded IMLS CPS (IC-05-08-0105-08) to create two new storage rooms for European furniture (b) (4) and decorative arts (b) (4) and a preventative conservation project involving textiles that had to be moved out of (b) (4) and back to (b) (4). This project is completed. In 2010 IMLS CPS (IC-05-10-0191-10) was awarded for American decorative arts and sculpture storage. Grant project is completed without need for a grant extension.
22. New Strategic Touchstone Plan was adopted in February 2010 with seven objectives.
23. NEA grant awarded in October 2010 to support research, conservation, and display of paintings currently in storage. Many of the paintings have been in storage for decades and have been recently reexamined to be introduced back into the museum's permanent galleries.
24. IMLS CPS (IC-05-12-0000-12) grant awarded for European Furniture storage upgrade in the Cret building.
25. A 0.2 millage passed in the tri-county area, on August 6, 2012, that will provide invaluable general operating support for the museum for the next ten years. Pursuant to this effort, the museum entered into Memoranda of Understanding (MOUs) with the three counties, under which the museum will provide extensive school field trip support, as well as curriculum development for schools and professional development opportunities for teachers.
26. NEH SCHC (PF-50390-13) was awarded for the upgrade of three storage rooms to house the collections of Asian art, Mixed furniture and Native American, Pre-Columbian, and Oceanic (Indigenous Americas). Two of these rooms are completed.

27. IMLS 2015 grant awarded for a Collection Assess Project to digitize the prints, drawings and photograph collections through rapid image capture.
28. Michigan Council for Arts and Cultural Affairs (MCACA) 2016 capital improvement grants were awarded for the upgrade of the Building Automation System and to purchase digital x-radiography equipment for the conservation department.
29. New Strategic Plan adopted July 2016 with new mission, vision, core values, focus, museum-wide performance goals, key performance indicators, and strategies. Americana Foundation grant received 2016 for the upgrade of the Early American Furniture storage room. The European Art Fair (TEFAF) awarded a grant for the conservation of Titian's *Judith with the Head of Holofernes*.
30. MCACA 2017 capital improvement grant awarded to upgrade security control panels and the installation of additional CCTV cameras. Japan gallery reinstallation.
31. NEH SCHC 2018 Planning grant awarded to design a Time-Based Media (TBM) cold climate-controlled storage room to preserve and protect the digital physical time-based media assets at risk. Remainder of the Asian Gallery Suite reinstalled including Chinese, Indian and Southeast Asian, Korean, and a Buddhist art gallery. A 2018 MCACA Capital Improvements grant was awarded to create a new Security Command Center.

### **Institutional Plans and Policies**

The DIA's current strategic plan was developed and approved by the Board of Directors on July 20, 2016. The plan supports the pursuit of our mission to create "experiences that help each visitor find personal meaning in art, individually and with each other," and our vision to be the Town Square of our community. The following Performance Goals, Key Performance Indicators (KPIs) and Strategies were developed to address five areas of strategic focus.

#### **2018/19 Museum-Wide Performance Goals**

1. Collect, conserve, exhibit, and interpret the collection, consistent with identified strategies and priorities.
2. Build endowment.
3. Fulfill the arts services agreements with the three counties.
4. Implement agreed-upon organizational, process and capital improvements.
5. Achieve approved budget targets.
6. Create a collaborative, engaged workplace.

The ten values adopted by the DIA that serve as touchstones as we work towards achieving our goals are art, accountability, change, collaboration, diversity, excellence, great place to work, learning, scholarship, and visitor-centeredness. These values will provide guidance in our pursuit of the following goals:

#### **2017-2023 Goals/Key Performance Indicators:**

- By 2021 the DIA will be relevant to a broad and diverse audience.
- By 2021 the DIA will lead the art museum industry in engaging people with art.
- By 2023 the DIA will be financially independent.

#### **2018/19 Strategies:**

1. ***Financial Sustainability:*** We will secure long-term financial sustainability by pursuing a major endowment campaign, actively building public support, and maintaining ambitious fundraising targets.
2. ***Relevance:*** We will offer relevant museum experiences that authentically connect with the needs and interests of diverse, wide-ranging audiences
3. ***Leadership in the Museum Industry:*** We will continue to develop next and best practices for engaging people with art.
4. ***Facility and Neighborhood Presence:*** We will improve and maintain the building, grounds and amenities in order to enhance the visitor experience and our neighborhood.
5. ***Organizational Effectiveness:*** We will engage our staff to create an environment of open communication, collaboration, and high performance to enable us to reach our goals. We will align our organizational practices in order to accomplish our mission and reach our goals.

The museum is committed to pursuing its planned storage and display upgrade goals, as resources become available. Guided in principle through this broad framework, the proposed project to upgrade the European Decorative Arts storage room is also informed by the Conservation Assessment (see Attachments). This document, updated annually, has guided more than twenty years of systematic upgrades to the museum's storage rooms. The benefits have included greater safety and care for the collections, improved access to staff and other researchers, and better documentation of the collection which is made available online through the DIA's [website](#).



(b) (4)

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(b) (4)

1/4"=1'

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CODE:

Red = cabinetry

Black = location of new light fixtures



2019 NEH SCHC European Sculpture and Decorative Arts and Storage Upgrade Project ( )  
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Select Thickness: **2 mil**

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A quarterly newsletter providing information and research to the preservation field.

##### Interesting Picture of the Month

A monthly email highlighting an interesting picture from the IPI study collection.

Home > Environmental Management > Managing the Storage Environment


### Managing the Storage Environment

IPI's research continued to highlight the complex relationship between temperature, relative humidity, and the moisture content of collection material. These elements were clearly the primary drivers affecting the three major forms of deterioration—natural aging and mechanical and biological decay.

Although the importance of temperature and relative humidity was well documented, there were few resources available to help preservation staff understand the impact of their real-life environments on their collections. Recognizing the need for a way to transform hard data into understandable information that could be easily applied to the daily task of preservation, IPI developed **Preservation Metrics**.

The first was the **Preservation Index (PI)**, which estimates the rate of chemical decay that would occur in organic materials in given temperature and relative humidity conditions. The PI was a useful guideline for materials in static conditions while the **Time-Weighted Preservation Index (TWPI)** incorporates the change in conditions over time for a more accurate representation. Mechanical damage metrics determine the amount of dimensional change in an object based on equilibration moisture content (how dry, how damp, and how much fluctuation between the two extremes). The risk of mold growth is derived from temperature and humidity data over time, and metal corrosion from the periods of high moisture content or dampness. Because the **Preservation Metrics** could assess the impact of the environment on all types of collection materials, IPI's focus expanded to include managing environments for long-term preservation of all collection types.

IPI decided to create an accurate and reliable device that would facilitate the collection and interpretation of environmental data over extended periods. The first **Preservation Environment Monitor® (PEM®)** was available in 2000 and the new version, **PEM2®**, came out in 2007. These loggers are in use in hundreds of institutions around the world and have a user satisfaction rate of over 95%.



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Detroit Institute of Arts  
NEH SCHC European Sculpture and Decorative Storage Upgrade Project (b) (4)



Storage Room entrance



Egress to hallway



Custom stained glass storage unit with light box on end (to remain in room)



Walls need to be painted and tiles floors cleaned, repaired and sealed



European Modern sculpture and their cabinets to be relocated; floors to be cleaned, repaired and sealed



Works of art to be removed from (b) (4) and relocated



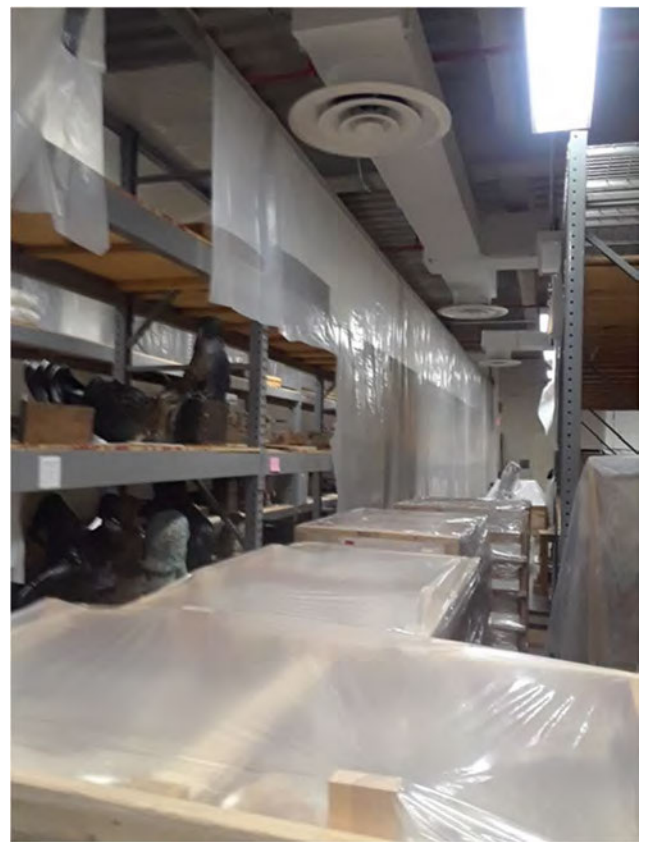


Additional works of art to be removed from storeroom (b) (4) and relocated before environmental upgrades can commence.





Duct work in (b) (4) to be repaired, sealed and insulated; fluorescent fixtures blocking air return will be remedied when new LEDs are installed within aisles.



Third floor Temporary Storage – South Wing Addition.



European sculptures and decorative arts stored on open shelving that need to be dusted and cleaned before moving from the South Wing Addition to their renovated storage room.







### Third Floor Temporary Storage in the South Wing Addition

Collections are not accessible. Most are crated, palletized and need to be unpacked. Aisles are blocked and many items need to be moved for access.





Ms. Barbara Heller  
Detroit Institute of Arts  
5200 Woodward Avenue  
Detroit, MI 48202

January 28, 2019

RE: (b) (4) Renovation  
E7417

Ms. Heller,

Kasco is pleased to provide a project budget for the Renovation of storage room (b) (4). Scope of work is based on my site visit and walk through of the space today.

**Work Scope:**

1. Patch/Repair and Firestop existing walls – Existing holes and voids only
2. Strip and clean existing VCT. Patch failing tiles up to 10.
3. Remove/Replace Existing Wall Base
4. Paint/Prep – Walls and Ceiling – Cover all existing
5. HVAC – Misc – Allowance
6. Repair Duct/Insulate
7. Relocate Existing Stats – Verify Programming – 2 locations
8. Provide/Install Panic Device- Existing Exist Door – With New Door Contacts
9. Electrical – LED Lights/3-Dedicated Recpt/Activate Exist Circ/Demo Exist Lights
10. 2 Voice/Data Drops and 4 Security/Access Control Cables to Security – Terminate/Test

**Budget Breakdown:**

\$ 1,500
\$ 1,100
\$ 900
\$ 9,520
\$ 1,500
\$ 400
\$ 1,200
\$ 3,380
\$10,260
\$ 3,600
\$ 7,145
\$ 5,177

Project Labor/Supervision/Coordination/Project Debris  
General Conditions/Reimbursables/Project Administration

**Total Project Budget: \$46,831**

**Clarifications:**

- a) All work in accordance with DIA Policies and Procedures
- b) Work includes general conditions, project management and supervision.
- c) All work to be completed during normal hours
- d) Assumes painting can be sprayed, not rolled

Thank you for this opportunity and please feel free to contact me with any questions.

Respectfully yours,

A handwritten signature in black ink, appearing to read "Tom Buchanan".

Tom Buchanan  
Kasco

CC:  
Terry Birkett, DIA

## **Detroit Institute of Arts**

CLIENT

(b) (4)

LOCATION

**Barbara Heller - 313-833-7834 - bheller@dia.org**

CONTACT

**DELTA DESIGNS LTD .**

**BUILDING BEYOND**



# Quotation

<b>Date</b> Jan 24, 2019	<b>Page</b> 1
<b>Quote Number</b> QT000006116	

P.O. Box 1733  
Topeka, KS 66601  
USA  
**Phone:** (785) 234-2244  
**Fax:** (785) 233-1021  
**Email:** brett@delatadesignsltd.com

**Quote To:**

Detroit Institute of Arts  
5200 Woodward Ave.  
Detroit, MI 48202-4094  
United States

**Ship To:**

ID Number: 3046

Op: Detroit Institute of Arts  
European Sculpture and Decorative Arts  
Attn: Barbara Heller  
Detroit, MI, 48202

<b>Reference</b>	<b>Customer No.</b> 1322	<b>Salesperson</b>	<b>Quote Date</b> Jan 24, 2019	<b>Ship Via</b>	<b>Terms</b> N30
------------------	-----------------------------	--------------------	-----------------------------------	-----------------	---------------------

Qty. Ord.	Qty. Shp.	Qty. B/O	Item Number	Description	Unit Price (US Dollars)	UOM	Extended Price (US Dollars)
3	0	3	10000.0000	<b>Item 01 - Pallet Rack</b> 120" clear wide x 108" high x 60" deep Pallet Rack Section Each Includes: 2 shelf levels 1 top level	3,515.00	EA	10,545.00
2	0	2	10000.0000	<b>Item 02 - Pallet Rack</b> 84" clear wide x 108" high x 60" deep Pallet Rack Section Each Includes: 1 top level only	3,295.00	EA	6,590.00
6	0	6	S7120.0000	<b>Item 03 - Museum Storage Cabinet</b> 58" wide x 84" high x 36" deep (Height includes base) 700 Series Case, Double Wide	2,198.00	EA	13,188.00
6	0	6	S7223.0000	700 Series Double Glass Door			
6	0	6	S7343.0000	700 Series Pallet Base w/ Levelers - 4.50" high			
30	0	30	S7403.0000	700 Series Shelf, 0.75" Thick (5 per cabinet)	106.00	EA	3,180.00
23	0	23	S7120.0000	<b>Item 04 - Museum Storage Cabinet</b> 58" wide x 84" high x 24" deep (Height includes base) 700 Series Case, Double Wide	2,121.00	EA	48,783.00
23	0	23	S7223.0000	700 Series Double Glass Door			
23	0	23	S7343.0000	700 Series Pallet Base w/ Levelers - 4.50" high			
115	0	115	S7403.0000	700 Series Shelf, 0.75" Thick (5 per cabinet)	97.00	EA	11,155.00
1	0	1	S7120.0000	<b>Item 05 - Museum Storage Cabinet</b> 48" wide x 84" high x 24" deep (Height includes base) 700 Series Case, Double Wide	2,098.00	EA	2,098.00

**Comments:**

Shipment would occur 60 to 90 days ARO. The above quotation will remain valid for 60 days.

Quotation continued on next page ...

# Quotation

**Date**  
Jan 24, 2019

**Page**  
2

**Quote Number**  
QT000006116

P.O. Box 1733  
Topeka, KS 66601  
USA  
**Phone:** (785) 234-2244  
**Fax:** (785) 233-1021  
**Email:** brett@deltadesignsltd.com

## Quote To:

Detroit Institute of Arts  
5200 Woodward Ave.  
Detroit, MI 48202-4094  
United States

## Ship To:

ID Number: 3046

Op: Detroit Institute of Arts  
European Sculpture and Decorative Arts  
Attn: Barbara Heller  
Detroit, MI, 48202

Reference	Customer No.	Salesperson	Quote Date	Ship Via	Terms
	1322		Jan 24, 2019		N30

Qty. Ord.	Qty. Shp.	Qty. B/O	Item Number	Description	Unit Price (US Dollars)	UOM	Extended Price (US Dollars)
1	0	1	S7223.0000	700 Series Double Glass Door			
1	0	1	S7343.0000	700 Series Pallet Base w/ Levelers - 4.50" high			
5	0	5	S7403.0000	700 Series Shelf, 0.75" Thick (5 per cabinet)	94.00	EA	470.00
				<b>Item 98 - Installation</b>			
1	0	1	Z0Z72.0000	Installation	12,996.00	EA	12,996.00
				<b>Item 99 - Freight</b>			
1	0	1	Z0Z93.0000	Freight, Truckload	2,854.00	EA	2,854.00

## Comments:

Shipment would occur 60 to 90 days ARO. The above quotation will remain valid for 60 days.

<b>Subtotal</b>	<b>111,859.00</b>
<b>Total sales tax</b>	<b>0.00</b>
<b>Total Quote</b>	<b>111,859.00</b>

(b) (4)

DELTA DESIGNS L T D.

1535 N.W. 25TH  
TOPEKA, KS 66618

- NOTES:**
- Item 01 - Pallet Rack  
120" W X 108" H X 60" D  
Qty - 3
- Item 02 - Pallet Rack  
84" W X 108" H X 60" D  
Qty - 2
- Item 03 - Museum Storage Cabinet  
58" W X 84" H X 36" D  
Qty - 6
- Item 04 - Museum Storage Cabinet  
58" W X 84" H X 24" D  
Qty - 23
- Item 05 - Museum Storage Cabinet  
48" W X 84" H X 24" D  
Qty - 1

PROJECT DESCRIPTION

Detroit Institute of Arts  
Detroit, MI

DRAWING DESCRIPTION

LAYOUT 1

SCALE : 1 / 4" = 1' - 0"

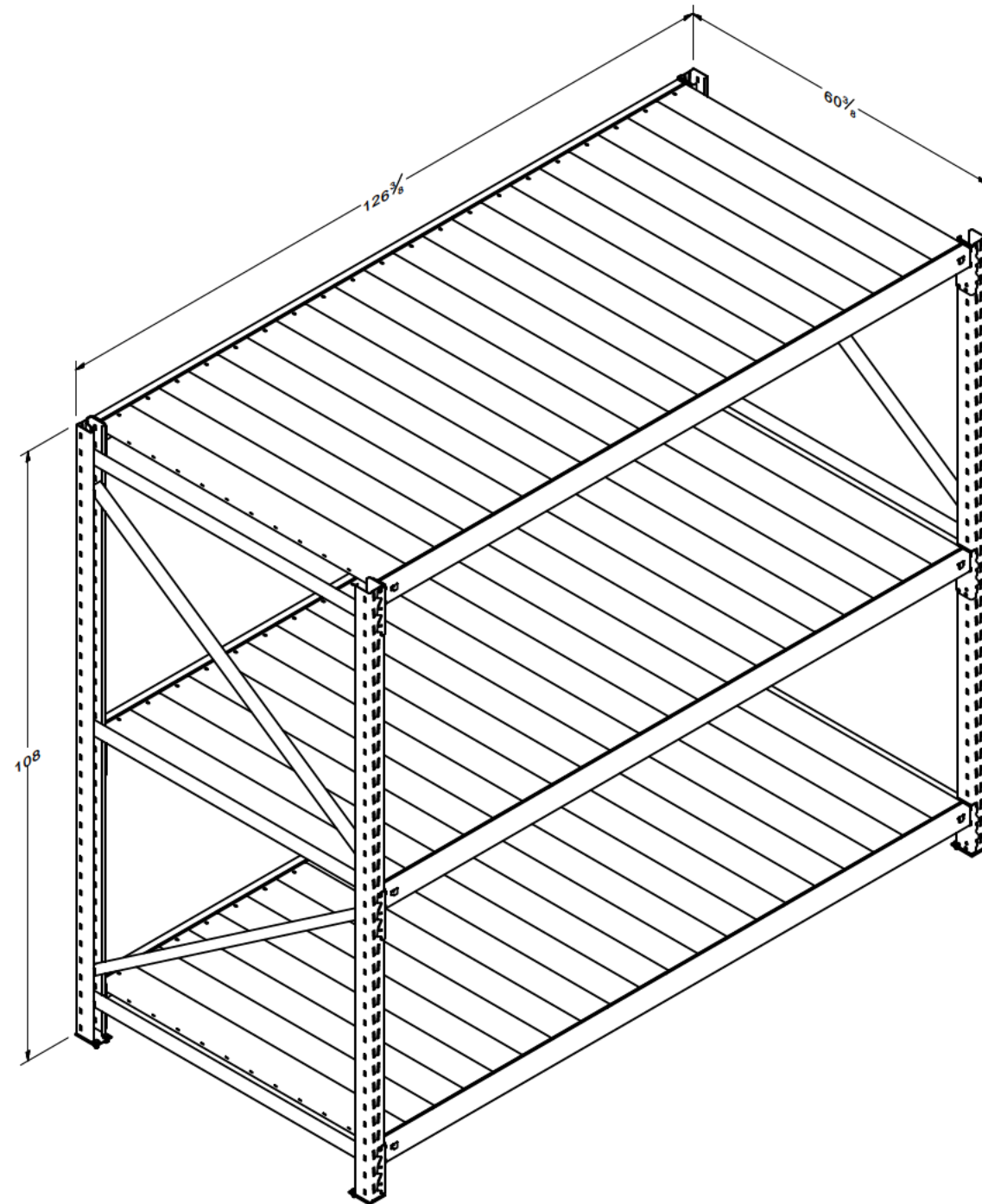
DRAWN E CLOAR 1/29/19

DRAWING NO.

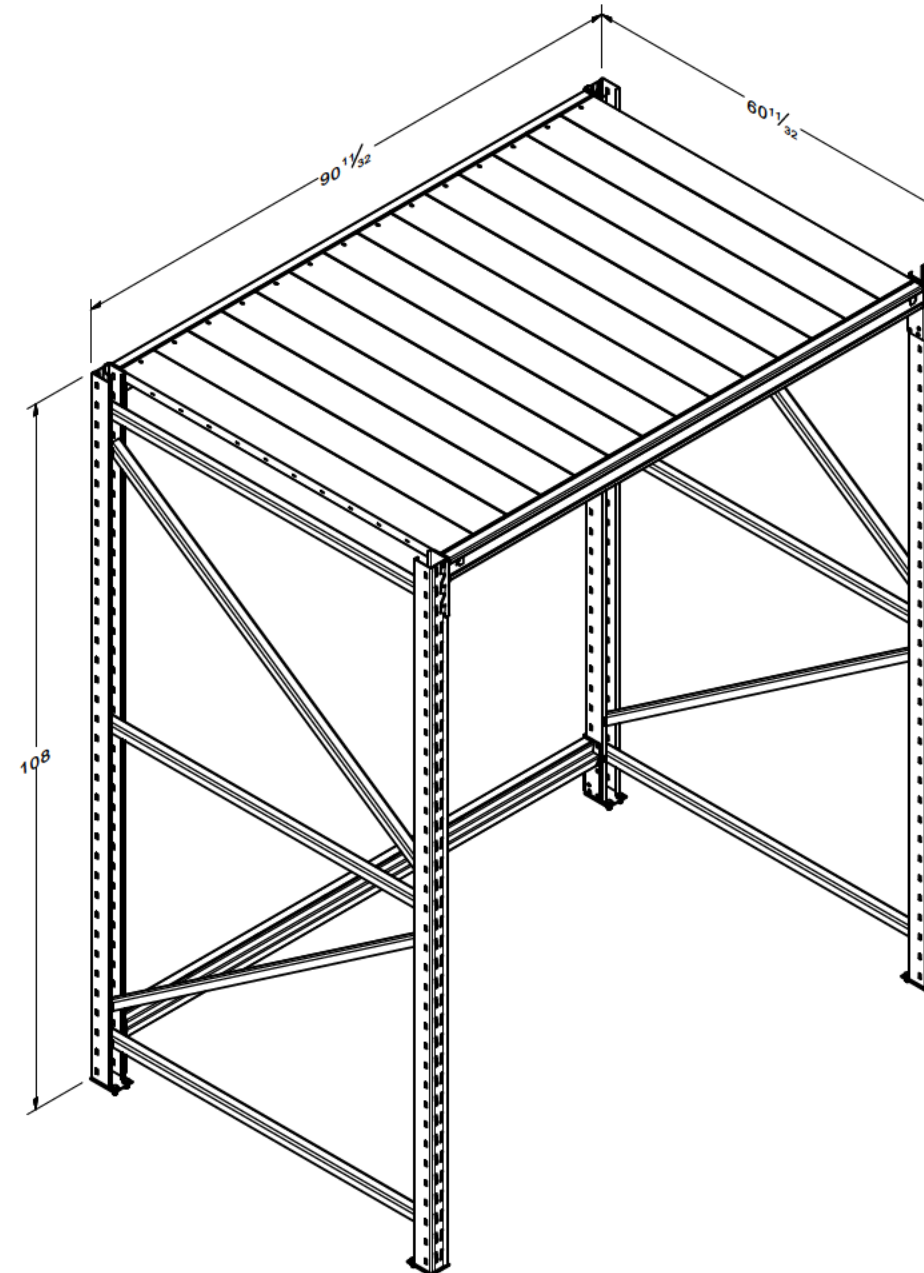
D3046-00

SHEET 1 OF 1

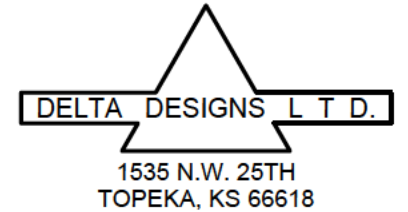




**ITEM 01 PALLET RACK**  
SCALE: 1/2" = 1' - 0"



**ITEM 02 PALLET RACK**  
SCALE: 1/2" = 1' - 0"



ID 3046 / QUOTE 6116

**NOTES:**  
Item 01 - Pallet Rack  
120" W X 108" H X 60" D  
Qty - 3

Item 02 - Pallet Rack  
84" W X 108" H X 60" D  
Qty - 2

Item 03 - Museum Cabinet  
58" W X 84" H X 36" D  
Qty - 6

Item 04 - Museum Cabinet  
58" W X 84" H X 24" D  
Qty - 23

Item 05 - Museum Cabinet  
48" W X 84" H X 24" D  
Qty - 1

**PROJECT DESCRIPTION**

Detroit Institute of Arts  
Detroit, MI

**DRAWING DESCRIPTION**

ELEVATIONS

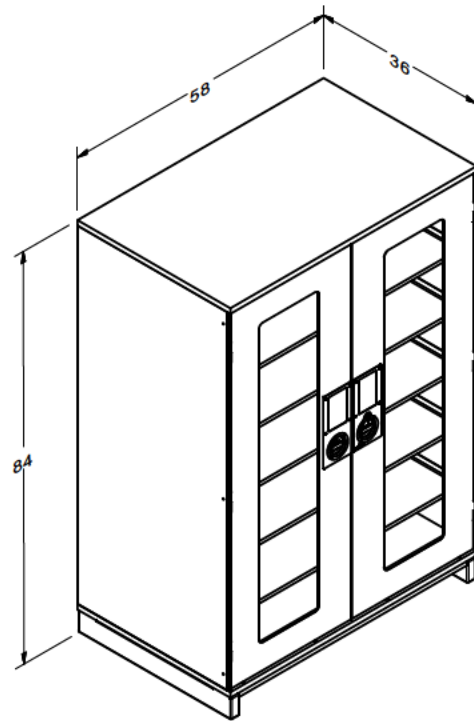
SCALE AS NOTED

DRAWN E CLOAR 1/28/2019

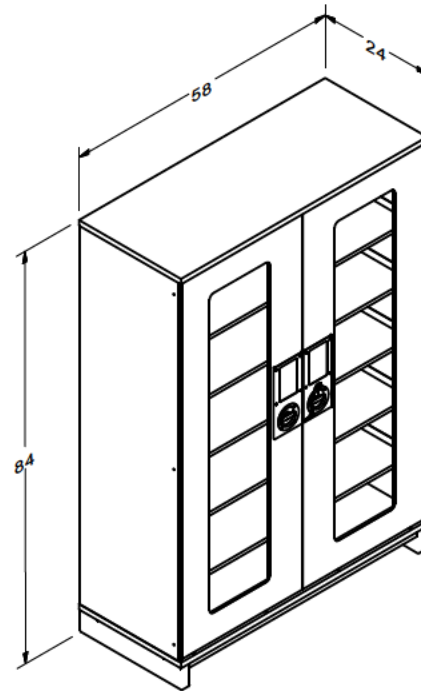
DRAWING NO.

6116-00

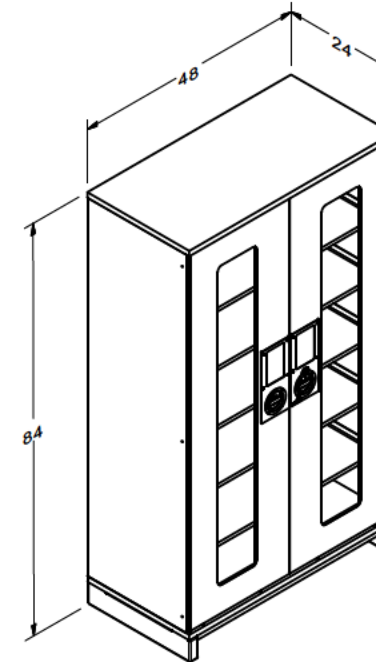
SHEET 1 OF 2



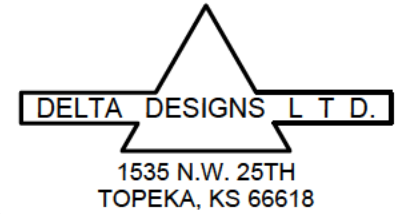
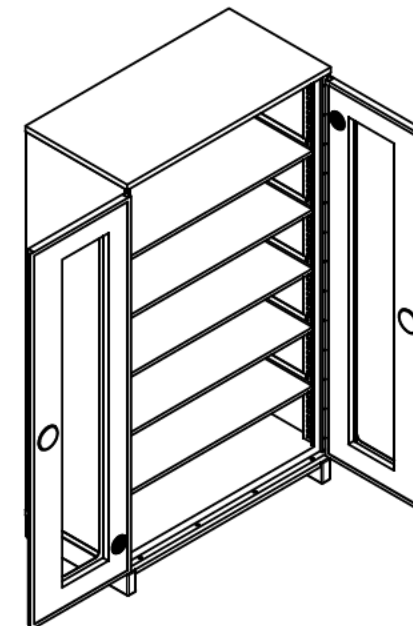
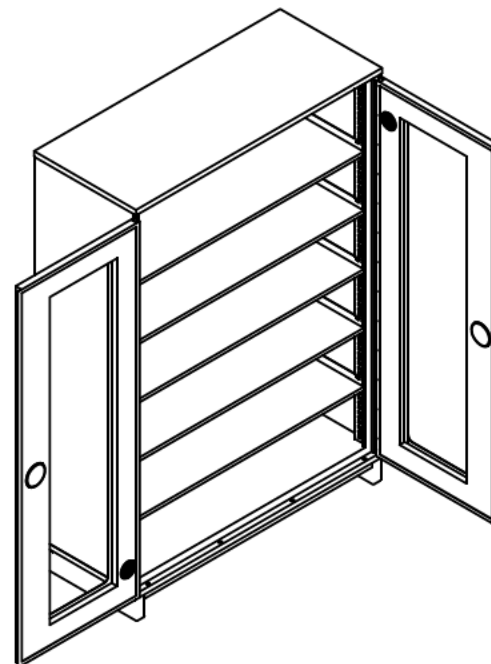
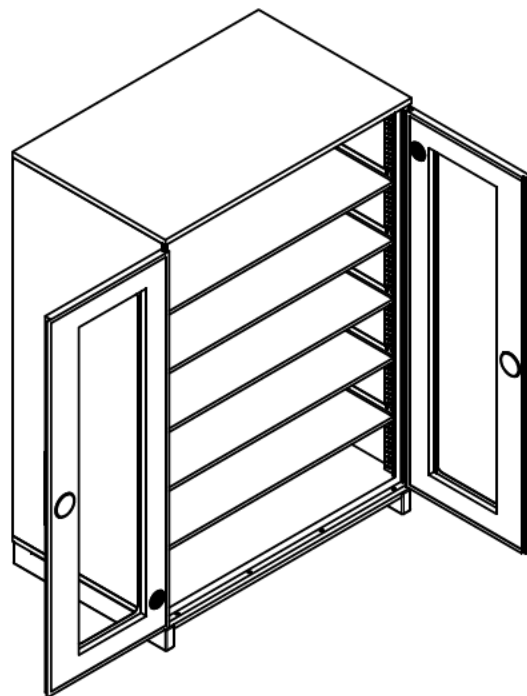
**ITEM 03 MUSEUM STORAGE CABINET**  
SCALE: 3/8" = 1' - 0"



**ITEM 04 MUSEUM STORAGE CABINET**  
SCALE: 3/8" = 1' - 0"



**ITEM 05 MUSEUM STORAGE CABINET**  
SCALE: 3/8" = 1' - 0"



ID 3046 / QUOTE 6116

**NOTES:**

Item 01 - Pallet Rack  
120" W X 108" H X 60" D  
Qty - 3

Item 02 - Pallet Rack  
84" W X 108" H X 60" D  
Qty - 2

Item 03 - Museum Cabinet  
58" W X 84" H X 36" D  
Qty - 6

Item 04 - Museum Cabinet  
58" W X 84" H X 24" D  
Qty - 23

Item 05 - Museum Cabinet  
48" W X 84" H X 24" D  
Qty - 1

**PROJECT DESCRIPTION**

Detroit Institute of Arts  
Detroit, MI

**DRAWING DESCRIPTION**

ELEVATIONS

SCALE AS NOTED

DRAWN E CLOAR 1/28/2019

DRAWING NO.

6116-00

SHEET 2 OF 2





Detroit Institute of Arts – ID3046  
Specifications for Pallet Rack

PALLET RACK SIZE

Item 01 – 120" clear wide x 108" high x 60" deep

Item 02 – 84" clear wide x 108" high x 60" deep

Note: Please allow 3.25" width for each upright.

UPRIGHT FRAMES

Pallet Rack Upright Frames are made from heavy gauge steel, MIG welded into one rigid assembly containing posts, diagonal and horizontal braces and footplates.

The upright column is a continuous post roll formed into a AM@ design for added strength. Slanted slots on the column allow for beam placement on 3" vertical centers.

A heavy gauge foot plate is securely welded to each post to provide load distribution over 13.7 square inches, and two holes allow for floor anchoring from either side of the frame.

The load rating for the upright frame will be 38,000 #.

PALLET RACK BEAMS

Pallet rack beams to be roll-formed one piece design.

The beam step height to be 1-5/8".

Beam to have a recessed safety key made from heavy gauge steel that engages a slot in the side of the post. It resists an upward force from material handling equipment up to 1000 #. The safety key can be engaged easily without tools and is clearly visible for checking.

Beam ends are made from extra heavy gauge steel. They feature a three prong connection, which assures positive beam to post alignment along the 8-1/2" length of the connector, and uniform load distribution.

Beam load capacity to be 4,000 # per pair.

GALVANIZED PLANK SHELVES

Galvanized Planks to be 6" wide x 1-5/8" high x specified unit depth and fabricated of .047" (18 gauge) galvanized steel.

Planks to be attached side by side via two 3/16" x 5/8" Clevis Pins and two #3 Hitch Pins. When attached, the planks to provide a flat, extra strength surface.

The plank C-design promotes strength and rigidity.

MATERIALS

All materials have been examined for "non-reactivity" and their use shall be subject to approval in this regard. "Non-reactivity" as used herein means that the material is chemically stable and does not off-gas or physically degrade to produce any of the following: ureaformaldehyde, free sulfate radicals, sulfides, free sulfur, chlorides, acetates, chlorine, formaldehyde, oxides of nitrogen, oxides of sulfur, ammonia, organic acids, disodium phosphate, di butyl phalate, acid-hardened phenol formaldehyde resins, peroxides, volatile organic compounds, or plasticizers lacking long-term stability.

#### FINISH

All corner will be rounded and all exposed edges will be deburred.

The metal finish will be Delta Designs Sky White powder coated steel.

#### GUARANTEE

Any and all defects in design, materials, or workmanship that may occur within five years of the date of completion shall be remedied by Delta Designs Ltd. at no expense to the Detroit Institute of Arts.



Detroit Institute of Arts – ID3046  
Specifications for Cabinets

CABINET SIZE

Item 03 - 58" wide x 84" high x 36" deep

Item 04 - 58" wide x 84" high x 24" deep

Item 05 - 48" wide x 84" high x 24" deep

CASE CONSTRUCTION

Metal will be no less than .047" (18ga.) for sides, tops, bottoms and backs, and .060" (16ga.) for load bearing posts, and door frame members. The door frames will be fusion welded for rigidity. Top will be umbrella style and watertight.

Case to be a complete welded unit. This is due to rigidity and requirement for a water tight top.

Pallet style base – 4.50" high (Included in cabinet height)

GLASS INSERT DOORS & GASKET SYSTEM

The doors to be a minimum of 1.25" thick with front panels and channels of no less than .047" (18ga.) steel and the channels to be placed on door handle latch side covering the back of the handle and a channel on the hinge side. The channel covering the handle to include a sealed cap allowing access to the back of the handle. Locking Handles will be fully recessed and will close the doors firmly against a peripheral gasket and an astragal gasket at the joint between the doors. The gasket to be Silicone. The gasket to be mechanically attached with NO adhesives. Hinges to be continuous from the top to the bottom of the door and will allow the door to open a full 180 degrees to lie flat against adjacent cases. Lift-off hinges are also available. Glass panels shall be 1/4" laminated safety glass installed without elastomeric gasket or caulking.

Doors to have latching via three-point positive engagement at top, bottom and center with lock bars travelling through nylon silencer.

Doors to include 5" x 8" label holder integrated into a stainless-steel escutcheon plate.

Door handles to be stainless steel and "D"-ring style.

LOCKS

All cabinets will be provided with locks that lock the cabinet securely. All will be keyed per Peabody specification.

SHELVES

Shelves will be fabricated of no less than .047" (18ga.) formed down 1-3/4" in front and up 1-3/4" in back. They shall support a uniformly distributed load of 200 lbs. with a deflection of 1/4" or less. Each shelf will be supported with two case-mounted brackets. The brackets will be adjustable vertically in one inch increments without the use of special tools.

Shelves will have a reinforcing channel spotwelded to the underneath side.

### MATERIALS

All materials have been examined for "non-reactivity" and their use shall be subject to approval in this regard. "Non-reactivity" as used herein means that the material is chemically stable and does not off-gas or physically degrade to produce any of the following: ureaformaldehyde, free sulfate radicals, sulfides, free sulfur, chlorides, acetates, chlorine, formaldehyde, oxides of nitrogen, oxides of sulfur, ammonia, organic acids, disodium phosphate, di butyl phthalate, acid-hardened phenol formaldehyde resins, peroxides, volatile organic compounds, or plasticizers lacking long-term stability.

Steel to be domestic CRCQ#1 or better.

Elastomerics to be silicone.

### FINISH

All corners to be rounded, and all exposed edges to be deburred.

Steel to be cleaned, rinsed, phosphatized, rinsed, and seal rinsed prior to powdercoating.

The metal finish to be powder coated steel. Color to be Sky White and match existing cabinets.

### GUARANTEE

Any and all defects in design, materials or workmanship that may occur within ten years of the date of completion shall be remedied by Delta Designs Ltd at no expense to Detroit Institute of Arts.



## TERMS & CONDITIONS

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### Freight and Installations Definitions

**When shipment is received, customer must examine crating for freight damage prior to signing the Bill of Lading.**

LTL Dock Delivery	Must be able to accept standard semi-tractor trailer. Shipper will unload crated product out of the trailer. (Unless Installation is purchased.)
LTL Ground Delivery – Lift Gate	No dock available. Size of crated product determines this option. Shipper will unload crated product out of the trailer. (Unless Installation is purchased.)
LTL Inside Delivery	Shipper will move crated product to designated room. Shipper will not uncrate, nor use stairs to move crated product. (Unless Installation is purchased.)
Truckload	Customer to unload crated product out of the trailer. (Unless Installation is purchased.)
Installation	Includes Delta personnel or local personnel coming on site to receive shipments and place in final location.

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### Finishes

Delta's color chart features our standard selection of stock powder coatings.  
Additional colors and textures are available, call for more information.

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### Warranty

Any and all defects in design, materials, or workmanship on Delta Designs Ltd. products that may occur shall be remedied by Delta Designs Ltd. at no expense to the owner within 5 years from date of completion.

---

### Payment Terms

Terms: Net 30. Invoiced upon shipping. We can invoice at any time, if necessary. Payment Types Accepted:

- Check                      No additional fee.
- ACH/EFT                  No additional fee. Bank information supplied by request.
- *Due to fees imposed by credit card companies and banks, we now have a convenience fee.*
- *In keeping with Delta's commitment to remain competitive, and the rarity of credit card payments, we chose not to include the convenience fee in our product pricing.*
  - Credit Cards:      Visa or Master Card ONLY. A convenience fee will be charged per each transaction:
    - \$1 - \$1,000              \$30      Convenience fee
    - \$1,001 - \$5,000        \$150    Convenience fee
    - \$5,001 - \$10,000      \$300    Convenience fee
    - Limit of \$10,000 per invoice for credit card payment.
  - Wire:                      A convenience fee of \$30 will be charged for each transaction.

If paying by a credit card or wire, which has a fee, and your purchase order amount and actual payment amount needs to match, please contact Peter Doucette regarding your order. (785-234-2244 ext. 220 or [pdoucette@deltadesignsltd.com](mailto:pdoucette@deltadesignsltd.com))

A deposit may be required for new customers.

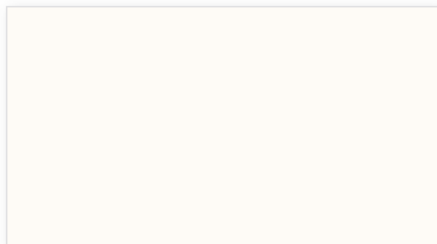
For questions, please contact Barbara Feltner at 785-234-2244 ext. 218 or [bfeltner@deltadesignsltd.com](mailto:bfeltner@deltadesignsltd.com).

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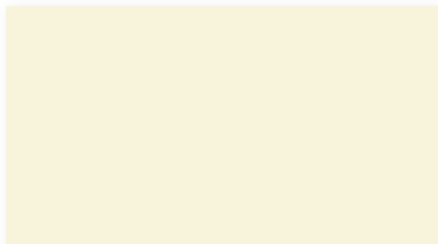
**D E L T A   D E S I G N S   L T D .**

**B U I L D I N G   B E Y O N D**

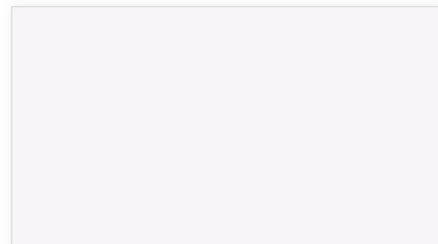
## Standard colors offered by Delta Designs Ltd.



**Sky White**  
PFW510S9



**6X Yoke White**  
PFW501S4



**Glacier White**  
PFW500S9



**ASA-70 Gray**  
PFH502S8



**ASA-49 Gray**  
PFH507S4



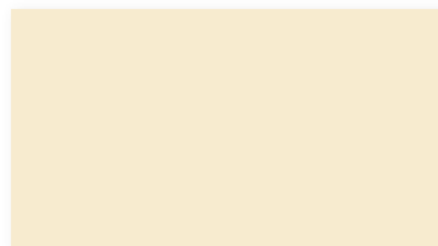
**ASA-61 P Gray**  
PFH509S5



**Almond**  
PFT500S8



**Camel**  
PFT401S6



**Uni-Cream**  
PFL503S9

This color chart features our standard selection of stock powder coatings. Additional colors and textures are available, call for more information.

All components go through a multistage surface preparation prior to being coated; this process enhances topcoat bonding. Our electrostatically-applied, thermoset powder coating provides a durable hard finish with superior performance qualities.

Disclaimer: Color swatches featured on this color chart have been matched to color standards. The swatches are to be considered as an indication only. In practice, discrepancy between the color swatch and the actual powder coating may arise. This is due to paper and ink limitations.

*Powder coating provided by Axalta Coating Systems.*

# INTERIOR SERVICES by Peter Maurer

# QUOTE

5728 WoodView Dr.  
Sterling Heights, Mi. 48314

586-817-0446

Detroit Institue of Arts  
5200 Woodward Ave.  
Detroit, Mi. 48202  
Attn: Jim Johnson

[jjohnson@dia.org](mailto:jjohnson@dia.org)  
313-833-1509

QUOTE NUMBER 9827  
DATE January 31, 2019  
TERMS Net 30 days

SALES REP Peter Maurer  
SHIPPED VIA installation

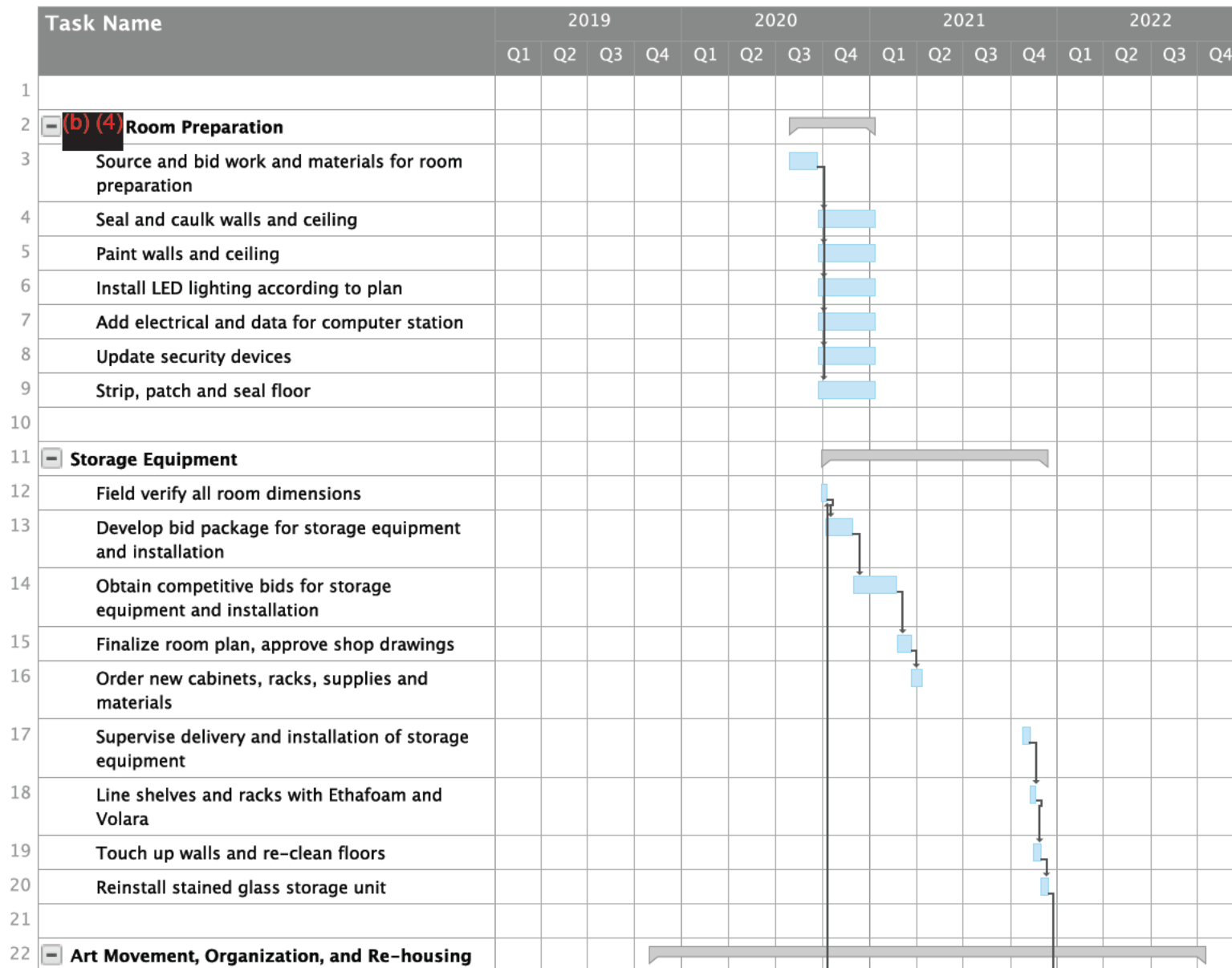
QUANTITY	DESCRIPTION	UNIT PRICE	AMOUNT
6	For Storage area (b) (4) Clear mylar shades installed on shelving units. Tax exempt		2,589.00
		TOTAL	2,589.00

**DIRECT ALL INQUIRIES TO:**  
Peter Maurer  
586-817-0446  
[peter.maurer@sbcglobal.net](mailto:peter.maurer@sbcglobal.net)

**THANK YOU FOR YOUR BUSINESS!**

# ESDA Storage Timeline

NEH SCHC European Sculpture and Decorative Arts Storage Upgrade Project (b) (4) - Detroit Institute of Arts





19	Touch up walls and re-clean floors																
20	Reinstall stained glass storage unit																
21	<b>Task Name</b>	2019				2020				2021				2022			
22		Q1	Q2	Q3	Q4	Q1	Q2	Q3	Q4	Q1	Q2	Q3	Q4	Q1	Q2	Q3	Q4
23	Prepare alternate storage for 625 objects currently housed in (b) (4)																
24	Move storage equipment and objects from (b) (4) to alternate storage room(s)																
25	Remove accumulated dust and dirt from objects (those not boxed or crated) using soft brushes and a HEPA filter vacuum before moving																
26	Move designated objects from 11 temporary storage rooms to (b) (4)																
27	Unpack palletized, crated and/or boxed objects																
28	Condition checks and remedial treatment/stabilization																
29	Photograph and document objects																
30	Organize and re-house using culture, date and media as a guide																
31	Create storage mounts to stabilize objects and protect them from vibrations																
32	Curatorial research involving newly accessible and organized objects																
33	Conservation to provide supervision, consultation and as needed research, scientific analysis, stabilization and/or remedial treatment as required																
34	Documentation, condition survey and location information added to TMS, the collections management data base, including reconciliation of object records																
35	Images uploaded to DAMS (Digital Asset Management system) and linked to TMS																
36	Link TMS data to DIA website so object information and images can be accessed worldwide.																
37	Share information about the storage upgrade project through lectures, articles and outreach activities with the broader community																

## BARBARA HELLER

---

### Director and Conservator of Special Projects

bheller@dia.org

#### EDUCATION

- July 1989 Museum Management Institute, University of California at Berkeley. Certificate.
- 1981-1982 Wayne State University (WSU), Detroit, Michigan. Graduate Program in Art History.
- 1977-1980 Completed B.A. credits at WSU in Art History with the degree to be conferred by Olivet College.
- 1966 - 1968 Olivet College, Olivet, Michigan. Major in Art History and French, course work in Chemistry and Studio Art.

#### RELATED TRAINING (SELECTED)

- Sept. 1991 "Art in Transit," Tate Gallery, London, England. International Conference and Workshop on the packing and transportation of paintings.
- April 1990 The Getty Conservation Institute, Los Angeles, California. Course, "Preventive Conservation: Museum Collections and Their Environment." Certificate.
- August 1988 The Getty Conservation Institute, Los Angeles, California. Workshop, "New Methods in the Cleaning of Paintings," with Richard Wolbers. Certificate.
- June 1988 American Institute for Conservation Pre-Conference Seminar: Conservation Survey Workshop.
- March 1985 Harvard School of Public Health, Boston, Massachusetts. "Occupational and Environmental Radiation Protection." Certificate.
- Jan. 1980 University of Michigan Museum of Art, Ann Arbor, Michigan. Workshop, "Museum Marauders or Pest Control for Museums," with Thomas A. Parker.

#### PROFESSIONAL EXPERIENCE (SELECTED)

- March 2009- Detroit Institute of Arts (DIA) DIRECTOR AND CONSERVATOR OF SPECIAL PROJECTS, Exhibition, Collection & Present Information Strategies division. *Oversees preventive conservation program; updates yearly General Conservation Assessment; writes conservation grants; directs collection storage upgrade projects with director of collections management; coordinates protection of collections during events; liaison between ECIS, Curatorial and other divisions; participates in community outreach, collection stewardship initiatives and emergency response; oversees art; monitors the museum's ADA 504 compliance for Federal grants.*
- July 1986- March 2009 DIA, CHIEF CONSERVATOR, Conservation Department  
*Leader of the conservation research, scientific analysis, treatment and preventive conservation programs, and outreach activities; performed special projects; supervised between 14-20 staff members; managed grants, monitored budgets; published in professional journals; and participated in Management, Staff Master Planning, Construction Scheduling, Museum Building, and Reinstallation Steering Committees.*
- Feb. 1993- August 1993 THE GETTY CONSERVATION INSTITUTE, SENIOR RESEARCH FELLOW, TRAINING PROGRAM  
*Responsible for the development and creation of teaching materials for their course "Preventative Conservation: Museum Collections and Their Environment".*
- March 1985- June 1986 DIA, ACTING HEAD CONSERVATOR. RADIATION SAFETY PROTECTION OFFICER  
*Responsible for the direction and supervision of the conservation department, established a museum-wide preventative conservation program.*
- June 1982- March 1983 Toledo Museum of Art, EXHIBITION CONSERVATOR  
*On contract through DIA to monitor paintings in the El Greco of Toledo exhibition at the Prado in Madrid, Spain, the National Gallery of Art, Toledo Museum of Art, and Dallas Museum of Fine Arts.*
- Oct. 1976- Feb. 1985 DIA, PAINTINGS CONSERVATOR, HEAD OF PAINTINGS LABORATORY  
*Responsible for the treatment of paintings on canvas and panel from DIA, various State of Michigan and Midwest collections.*

#### LECTURES AND PUBLICATIONS (SELECTED)

- 2017 "Making our Grant Funded Work Visible: Outreach Related to Grant-Funded Work," with Louise Beck, Mallory Bower, Jessica Herczeg-Konecny, and Rick Plummer, MMA Annual Conference, 17-19 October, Lansing, MI.

- 2016 "The Detroit Institute of Arts Collection: Protecting Art During the City of Detroit Bankruptcy" Joint AIC/CAC 42<sup>nd</sup> Annual Conference, Emergency! Preparing for Disasters and Confronting the Unexpected in Conservation, 13-17 May, Montreal, Canada
- 2013 "Balancing the Preservation Needs of the Collections and the Integrity, Cost, and Energy Use of Buildings" with Meg Loew Craft, Scott Easton, Wendy Heintz-Joehnk, Michael Henry, Matthew Siegal, and Curt Songer, AAM Annual Meeting & MuseumExpo™, 21 May, Baltimore, MD.
- 2012 "Changing Conservation Environment Guidelines and their Impact on Today's Museums" with Kevin Shultis, Curt Songer, and Greg Wittkopp, AAM Annual Meeting & MuseumExpo™, 29 April-2 May, Minneapolis, MN.
- 2010 "Brief History of Detroit Institute of Arts Conservation Department 1927-2010" MRCG Annual meeting, 12-14 November, Louisville, KY. Documents submitted to University of Delaware Winterthur Museum archives.
- 2008 "Standards and Methodologies to Safeguard Collections During Construction," *Creative Collaborations*, American Institute for Conservation (2008): 6. General session presentation, American Institute for Conservation of Historic and Artistic Works Annual Meeting, 20-24 April, Denver, CO.
- 2004 "Storage of Paintings and Oversized Artifacts," Latest Trends in Museum Storage pre-conference symposium, Midwest Regional Conservation Guild (MRCG), Annual Meeting, 5-7 November, Cleveland, OH.
- 2003 Art in Transit workshop organized as President of the Midwest Regional Conservation Guild (MRCG), co-sponsored by the AIC, MRCG, and the Chicago Area Conservation Guild with funding from AIC and the DIA's Andrew W. Mellon Conservation Endowment, 31 October-1 November, Detroit, MI.
- 2003 "The Marshall Fredericks Sculpture Museum," *Marshall Fredericks, Sculptor*, Saginaw Valley State University and WSU Press, (Detroit), p. 199-205.
- 1998 "Saint Jerome in the Laboratory: Scientific Evidence and the Enigmas of an Eyckian Panel, Barbara Heller and Leon P. Stodulski, " *Bulletin of the Detroit Institute of Arts*, Vol. 72, No. 1/2, p. 58-76.
- 1995 "Recent Scientific Investigation of the Detroit Saint Jerome," Barbara Heller and Leon P. Stodulski, Ph.D., *Petrus Christus in Renaissance Bruges: An Interdisciplinary Approach*, Metropolitan Museum of Art and Brepols (Belgium), p. 131-142.
- 1994 *Conserving Cultural Heritage in the 21st Century*, Ed. M. Kisly and the Eastern task force of the Michigan Alliance for the Conservation of Cultural Heritage, Historical Society of Michigan, Ann Arbor, MI, p.1-4.
- 1989 "Disaster Planning," *Michigan Alliance for Conservation Newsletter*, Vol. 1, No. 2.
- 1988 "The Conservation of Diego Rivera's *Detroit Industry* Fresco Cycle," *AIC Preprints 1988*, The American Institute for Conservation of Historic and Artistic Works, Washington, D.C., p. 85-98.
- 1987 "The Recently Discovered Underdrawings of the Master of the Saint Ursula Legend's *Triptych of the Nativity*," Molly Faries, Barbara Heller, Daniel Levine, *Bulletin of the Detroit Institute of Arts*, Vol. 62, No. 4, p. 4-19.

#### PROFESSIONAL AND COMMUNITY ASSOCIATIONS (SELECTED)

- 2002- Public Arts Board, City of Birmingham, Vice-Chair 2002-04, 2007, Chair 2008-
- 2001- Responder for Cultural Institutions, *National Disaster Emergency Guardian*
- 1999- International Council of Museums
- 1999-12 Board of Directors, *Michigan Legacy Art Park, Jury and Collection Management Committee*
- 1995-02 Committee, *Meadow Brook Hall Concours d'Elegance*, art judge 1990 & 1999, wrote all art catalogue entries
- 1992-98 Board of Directors, *American Association of Museums/International Council of Museums*
- 1988- Board of Directors, *Marshall Fredericks Sculpture Museum, Secretary 1988-2016, Chair Collections Committee*
- 1987- Founding Member, *Michigan Alliance for the Conservation of Cultural Heritage, V.P. 1989, 2000-2004, President 1990-92, created and maintains online Disaster and Conservation Resource Center*
- 1985-15 Member, *Heritage Preservation, Secretary 1996-1999, By-laws, Member-at-Large 2000-2004, Chair of Paintings, Prints and Drawings working group Heritage Health Index project 2003, Nominating 2004-08*
- 1980- Midwest Regional Conservation Guild, *Secretary 1980-82, President 1985-87, 1989-90, 2002-06, 2008-10*
- 1976- American Institute for the Conservation of Historic and Artistic Works, *P.A. Paintings Specialty Group Chair 1984*

**TERRY R. BIRKETT****Assistant Director of Collections Strategies & Information Division****Director of Collections Management****[tbirkett@dia.org](mailto:tbirkett@dia.org)**

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**EDUCATION**

1976 Spring Arbor College, Spring Arbor, MI  
Bachelor of Arts, Philosophy and Religion

1980 Wayne State University, Detroit, MI  
Post Graduate Studies, Sciences

1980-82 Henry Ford Community College, Dearborn, MI  
Computer Programming Studies

**PROFESSIONAL EXPERIENCE**

2013- present Assistant Director of Collections, Strategies and Information, Detroit Institute of Arts, Detroit, MI  
*Assists Executive Director of Division, which includes Registration, Conservation, Publishing and Collection Information, and Collections Management departments in facilitating the work of the Division. Leads cross department and cross divisional teams in developing and implementing collection related projects including object security, event planning, gallery usage, and other collection related activities. Represents the Division on behalf of the Executive Director, and the member departments. Helps to implement transparent and efficient processes for collection related activities.*

2007-present Director of Collections Management, Detroit Institute of Arts, Detroit, MI  
*Heads the department responsible for installation, storage and packing activities. Responsibilities include the care of collection in storage; design, planning, and execution of art storage improvements and reorganization; development of computerized art object tracking methods and maintenance of computerized collection records; development and management of collection-wide digital imaging documentation project; train, supervise, and evaluate team of ten art museum technician staff and one lighting technician; schedule art movement within museum; management of off-site warehouse facility. Member of building renovation master plan project team - responsible for developing and implementing construction/phasing strategies as related to collection care; participant in long-range storage planning; coordination of construction and renovation of building and systems affecting art storage areas. Coordinated construction of the Islamic and Ancient Middle East galleries and installation. Manages all special exhibitions construction and installation. Provides site management for outdoor sculpture installation and conservation. Manages grant funded improvements to storage and display of works of art.*

1995-2007 Collections Manager, Detroit Institute of Arts, Detroit, MI  
*Responsible for: care of collection in storage; design, planning, and execution of art storage improvements and reorganization; development of computerized art object tracking methods and maintenance of computerized collection records; development and management of collection-wide digital imaging documentation project; train, supervise, and evaluate team of six art museum technician staff; schedule art movement within museum; management of off-site warehouse facility. Other projects included: member of building renovation master plan project team - responsible for developing*

	<i>and implementing construction/phasing strategies as related to collection care; participant in long-range storage planning and disruption study committees; coordination of construction and renovation of building and systems affecting art storage areas.</i>
1994-1995	Museum Art Technician Supervisor, Detroit Institute of Arts, Detroit, MI <i>Responsible for: maintenance of collection storerooms and computerized collection records; participate in ongoing collection storeroom renovation and upgrade projects by organizing and rehousing art objects; assist with gallery installations as required; supervise assistant staff.</i>
1983-1994	Inventory Control Supervisor, Detroit Institute of Arts, Detroit, MI <i>Responsible for: developing and implementing plans for storage of art objects; creating and maintaining computerized inventory records, and other duties related to managing a large collection; supervising an assistant and other personnel assigned to projects. Other projects include: locating, developing and supervising off-site storage facility; acting as courier for art objects; preparing collection reports; conducting monthly inventory checks, and the 1988 museum-wide inventory.</i>
1982-1983	Inventory Control Assistant, Detroit Institute of Arts, Detroit, MI <i>Conducted a volume survey which involved handling, measuring and inventory of art in storage to determine storage efficiency and future requirements.</i>

## PROFESSIONAL ACTIVITIES

2016 - Present	Wayne State University Instructor, Arts Management
1993-Present	Presentations on collection care and storage design at American Institute for Conservation, Association of Midwest Museums, and the American Association of Museums. Published Collection Care Article in AIA professional journal.
1993 – Present	Consultant to other museums, private businesses and collectors on art storage facility design and equipment, collections management, and documentation.
1999-Present	Instructor at International Preservation Studies Center: Principles of Collections Management; Computer Software for Collections Management; Digital Imaging
1993-2001	Trainer for Michigan Museums Association Collections Care Workshops.
1995-2003	Collection Manager for a major private collection: responsible for the care, display, cataloging, and documentation of collection
2015	NEH Collection Grants Reviewer

## AWARDS AND DISTINCTIONS

Recipient, Midwest Registrars Committee Travel Stipend Award (1997)

## ADVANCED TRAINING

1986-1994	Seminars on collection management and museum computer applications sponsored by the American Association of Museums
1994, 1995	Collections Care Core Curriculum, Parts I & II <i>Campbell Center for Historic Preservation Studies</i>
October 1994	Integrated Pest Control seminar, Technology and Conservation

## PROFESSIONAL AND COMMUNITY ASSOCIATIONS

2017 – Present	Board Member - <i>Trinity House Theater</i>
2013 – Present	Association of Registrars and Collections Specialists
1995-Present	American Association of Museums
1999	PACIN
1994-1999	Midwest Museums Conference
1999	Midwest Registrars Committee

**JOHN CUMMINS STEELE**

**Vice President, Exhibition, Collection and Information Strategies**

**Director of Conservation, Conservator of Sculpture and Decorative Arts**

**jsteele@dia.org**

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**EDUCATION**

- 1990 Buffalo State College, Buffalo, NY  
Masters of Arts, Certificate of Advanced Studies, Art Conservation Program
- 1983 Kalamazoo College, Kalamazoo, MI  
Bachelor of Arts, with Honors, Major: History; Concentration: Art History
- 1982-83 Friedrich-Alexander Universität, Erlangen, Germany  
Art History and German Language Studies

**PROFESSIONAL EXPERIENCE**

- 1992-present Vice President, Exhibition, Collection and Information Strategies  
Director of Conservation, Conservator of Sculpture and Decorative Arts  
Detroit Institute of Arts, Detroit, MI  
*Promoted to full Conservator in 2005, Section Head in 2009, Director in 2014, Executive Director in 2016 and Vice President in 2017. Leads division that includes Exhibitions, Conservation, Collections Management, Registrars, Research Library and Archives, Collections Information, Publishing, and Photography. Responsible for all aspects of exhibition and permanent gallery installations, and the long-term care and preservation of the collection and collection-related information.*
- 2008-09 Site Conservator, Brooklyn Museum Mut Expedition, Luxor, Egypt  
*Two seasons as conservator for the Mut Temple Precinct excavation directed by Richard Fazzini, archaeologist and Egyptologist at the Brooklyn Museum. Responsible for the preservation and treatment of excavated objects made of ceramic, stone, metal, and plaster.*
- 1995 Instructor, Institute of Ceramic Archaeology, Jingdezhen, China  
*Set up ceramic conservation studio and instructed Institute staff in current methods and materials employed in U.S. and European ceramics conservation.*
- 1990-92 Mellon Fellow, Sculpture and Decorative Arts Conservation, Detroit Institute of Arts  
*Post-graduate fellowship sponsored by the Mellon Foundation. Treated sculpture and decorative arts of various media under the direction of Carol Forsythe.*
- 1989-90 Intern, Sculpture Conservation, Victoria and Albert Museum, London  
*One-year internship in fulfillment of a master's degree from Buffalo State College. Treated stone, terra cotta, wood, and ivory sculpture from the Asian and European collections under the supervision of John Larson and Anne Brodrick.*

## RECENT LECTURES AND PUBLICATIONS

- 2016 “Applications of Micro CT Scanning for Boxwood Project: Detroit Case Study.”  
Lecture presented at the *Unlocking the Mysteries of Gothic Boxwood Miniatures*  
symposium at the Art Gallery of Ontario, October 30, 2016.
- 2014 “Using a Portable X-ray CT Scanner to Examine 3-D Artworks.” Lecture presented  
at the Midwest Regional Conservation Guild Annual Meeting at the Minneapolis  
Institute of Arts, October 18, 2014.
- 2013 “The Conservation of Tony Smith’s Gracehoper.” Lecture presented at the 2013  
Midwest Regional Conservation Guild Annual Meeting at the Cleveland Museum of  
Art, November 16, 2013.

## AWARDS AND DISTINCTION

- 1990-92 Fellowship, *The Andrew W. Mellon Foundation, in support of training in objects  
conservation at the Detroit Institute of Arts.*
- 1989-90 Fellowship, *The Kress Foundation, in support of training in sculpture conservation at  
the Victoria and Albert Museum.*
- 1987-90 Fellowship, *The Research Foundation of the State University of New York, in support of  
conservation training at Buffalo State College.*

## LANGUAGES

- German Proficient Reading, Writing and Speaking  
French Basic Reading, Writing and Speaking

## PROFESSIONAL AFFILIATIONS

- 1990- American Institute for Conservation  
1992- Midwest Regional Conservation Guild

## ELIZABETH HOMBERGER

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### Objects Conservator

ehomberger@dia.org

### EDUCATION

- 2008            Master of Arts, Art Conservation, Buffalo State College
- 2002            Bachelor of Arts, Bard College

### PROFESSIONAL EXPERIENCE

- 2018            Objects Conservator, Detroit Institute of Arts  
*Manage the planning and implementation of all activities associated with the care of the museum's 3-D collections, including contemporary art, sculpture, decorative arts and ethnographic objects.*
- 2015-2018      Associate Conservator, Los Angeles County Museum of Art  
*Responsible for the preservation of cultural, decorative and art objects: prepared condition reports, proposals and treatment reports; performed treatments; conducted research; advised staff on proper handling, packing and storage of objects. Participated in the planning and implementation of 25+ exhibitions, including "Home - So Different, So Appealing," with mixed and electronic media by contemporary Latin American artists and "Light, Space and Surface" an exhibition of light-based (neon, Tesla cabinets, fluorescent lights) work by So-Cal artists. Initiated the creation of cataloguing and documentation standards for electronic media.*
- 2014 -2016      Project Conservator, Damascus Room, Los Angeles County Museum of Art  
*Served as the lead, on-site conservator for a large-scale project involving the reassembly, cleaning, stabilization and aesthetic restoration of an 18<sup>th</sup> century room from Damascus, Syria. Devised the treatment strategy, planned the schedule and oversaw the implementation of the project.*
- 2014            Conservation Supervisor, Rutgers University Archaeological Field School  
*Responsible for the conservation of all excavation finds with a focus on the in-situ stabilization and preservation of mosaics and wall plaster. Trained and supervised nine graduate students on the conservation of the site.*
- 2013 – 2018      Principal Conservator, EKH Conservation  
*Provided consultation, treatment and collections management services for museums, galleries, collectors and artists. Recent projects: CAP Assessor for The Neon Museum, Las Vegas, NV. Treatment of mixed media works (working freezers, lights, organic materials, found objects) by Adrian Villar-Rojas. Served as a preservation consultant for an artist's foundation (project funded by a Getty Foundation Pacific Standard Time: LA/LA grant).*
- 2008 – 2013      Assistant Conservator, Natural History Museum of Los Angeles County  
*Responsible for the research, treatment and preservation of scientific, historic and cultural collections. Work included: developed a digital photographic documentation program; produced and trained staff on condition documentation using iPads; coordinated project with the Getty Conservation Institute to identify plastics within museum's collection; managed environmental monitoring; collaborated with registrars, mount fabricators and installers to complete the deinstallation and*



*reinstallation of permanent galleries; lead conservator for temporary exhibits and outgoing loans; supervised interns and junior conservators.*

- 2008 Visiting Researcher, Getty Conservation Institute  
*Trained on the use of enzyme-linked immunosorbent assay (ELISA) for identifying materials. Prepared paint samples for ELISA study of traditional wall painting pigments bound with casein, hide glue, gum arabic and egg white.*

#### SELECTED PAPERS AND LECTURES

- 2019 *Tactile Light: The preservation and exhibition of light-based work by So-Cal artists.* Co-authored with L. Maccarelli and A. Duckor. ICOM-CC Sculpture, Polychromy and Architectural Decorations Interim Meeting: Tomar, Portugal.
- 2014/2017 *Introduction to Objects Conservation.* Guest Lecturer, ART 464. Cal State University, Department of Visual Arts, Museum Studies Program: Fullerton, CA.
- 2013 *Everything Under the Sun: The Conservation of Artifacts for an Exhibit on the History of Los Angeles.* Western Association for Art Conservation Annual Meeting: Seattle, WA.
- 2012 *Integrated Pest Management.* Guest Lecturer, Environmental Protection of Collections. UCLA, Department of Information Studies/Conservation: Los Angeles, CA.
- 2010 *A Great Future in Plastics: Preserving Rubber, Semi-Synthetics, Polyurethanes and PVC at the NHM.* NHMLAC Research & Collections Seminar: Los Angeles, CA.
- 2009 *Kiss and Tell: The Conservation of Lipstick-Based Work by Rachel Lachowicz.* Co-authored with Carl Patterson. American Institute for Conservation Annual Meeting: Los Angeles, CA.
- 2008 *Contextualizing the Nontangible: The Assessment and Treatment of a Collection of African Medicine.* ANAGPIC Student Conference: New York, NY.
- 2007 *Heavy metal pesticide analysis using handheld XRF: Issues related to calibration and depth penetration.* Co-authored with A. Shugar, C. Rattle and J. Sirois. Field Museum's Mobile XRF in Museum Studies Symposium: Chicago, IL.

#### PROFESSIONAL ASSOCIATIONS

- 2004 – Professional Associate, *American Institute for Conservation*
- 2008 – Member, *Voices in Contemporary Art*
- 2012 – 2014 Board of Directors, Member-At-Large, *Western Association for Art Conservation*

#### AWARDS AND DISTINCTIONS

- 2014 The Gabo Trust Scholarship
- 2008 Leo & Karen Gutman Foundation Fellowship
- 2007 Kress Conservation Internship, Andrew W. Mellon Foundation Fellowship, Stockman Family Foundation Fellowship
- 2005-6 Bandrowski Art Conservation Fellowship, The Gerald & Sandra Lippes Art Conservation Fellowship, Buffalo State College Scholarship Kress Conservation Fellowship

**James David Johnson**  
**Senior Technician, Department of Collections Management**  
**[jjohnson@dia.org](mailto:jjohnson@dia.org)**

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## **EDUCATION**

- 1990 Wayne State University, Detroit MI  
B.A. Candidate, Art History
- 2012 Schoolcraft College, Livonia MI  
PMI Project Management Certification Training

## **PROFESSIONAL EXPERIENCE**

- 1997 to 1999 Preparatory Assistant, Dept. of Prints, Drawings and Photographs, Detroit Institute of Arts, Detroit MI  
*Matting, framing, and storage management of DIA works on paper; preparation of objects for gallery display; knowledge of archival materials and art stewardship best practices.*
- 1999 to 2016 Museum Technician II, III, Dept. of Collections Management, Detroit Institute of Arts, Detroit, MI  
*Care of DIA collection in galleries and in storage; installation of artworks in DIA galleries and off site; special exhibition art installation and construction management; domestic courier assignments; management of departmental procurements; certification in scissor lift and forklift operation; certification in class IV hazardous materials abatement*
- 2016 to present Senior Technician (Collections Management), Detroit Institute of Arts, Detroit MI  
*Extensive knowledge of museum best practices; extensive knowledge of archival methods and materials; assist and advise Dept. Director in project planning and department organization; coordination of departmental staff work distribution and scheduling, contributor to special museum projects planning and execution; domestic and international courier assignments; contributor to department budget development; management of departmental procurements and vendor contacts; coordination of contractor work programming and project scope management; initiating work contracts and sole source requests; development of project specifications and bid documents.*

**THE DETROIT INSTITUTE OF ARTS  
JOB DESCRIPTION AND POSTING**

**JOB TITLE/DEPARTMENT**

Museum Technician I  
Collections Management

**CLASSIFICATION/SALARY RANGE**

Full-time, Exempt (Salaried)

**QUALIFICATIONS**

- Graduation from an accredited college with an undergraduate degree or concentration in fine arts
- Experience handling art objects, with knowledge of AAM standards for handling, moving and installing art. Creative thinker with good problem solving skills.
- Art installation experience required, preferably in a museum setting.
- Experience working with art objects in a museum, gallery, or other fine arts company.
- General knowledge of proper fine arts climatic conditions, and pest recognition/control.
- Demonstrated experience operating power tools such as table saws, wall mounted saws, hand drills, etc.
- Must be able to lift and handle 100 pounds with mechanical assistance
- Good oral/written communication and organizational skills.
- Must be dependable, responsible; able to work well with all levels of staff; readily accepts direction; multitasker.
- Good working knowledge of digital photography, math, and geometry
- Must be computer literate; experience with software programs, such as Windows, Microsoft Word, Excel; knowledge of Photoshop, The Museum System, desired.

**RESPONSIBILITIES**

- Assist in the preparation of works of art for storage and display
- Handling, moving, preparation of art in storage
- Assist team leader in organizing and executing workflow
- Assist in installation and de-installation of art galleries
- Assist in crating and packaging art for storage and transport
- Update computerized data base
- Work with Director and team leaders to plan, coordinate and assist with special projects
- Assist with documentation of collection and image processing
- Lift and handle works of art weighing up to 100 pounds with mechanical assistance
- Other duties as assigned

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If you are interested in applying for this position, please do so in writing to The Detroit Institute of Arts, Human Resources Department, 5200 Woodward Avenue, Detroit, MI, 48202 or fax (313) 833-0343 by July 14th, 2006.

**THE DETROIT INSTITUTE OF ARTS IS AN  
EQUAL OPPORTUNITY EMPLOYER**

**THE DETROIT INSTITUTE OF ARTS  
JOB DESCRIPTION AND POSTING**

**JOB TITLE/DEPARTMENT**

Museum Technician III  
Collections Management

**CLASSIFICATION/SALARY RANGE**

Full Time, Exempt

**QUALIFICATIONS**

- Graduation from an accredited college with a minimum of an undergraduate degree with a concentration in fine arts
- Experience handling art objects, with knowledge of AAM standards for handling, moving and installing art. Creative thinker with good problem solving skills.
- Art storage, care and installation experience in a major museum setting.
- Minimum of 6 years of experience as a Museum Preparator/Technician working with art objects in a major museum setting. In addition, gallery or other fine arts company work experience that incorporated packing and unpacking works of art is desirable.
- Refined and extensive knowledge of proper fine arts climatic conditions, and pest recognition/control, and other collection care basics as practiced by museums.
- Demonstrated knowledge of principles and methods of museum collection organization and storage, with proven results.
- Demonstrated experience operating power tools such as table saws, wall mounted saws, hand drills
- Good oral/written communication and organizational skills.
- Must be dependable, responsible; able to work well with all levels of staff; readily accept direction and handle multiple tasks with grace and a can – do attitude.
- Demonstrated ability to prioritize and schedule activities involving other Museum Techs, Curators, Interpreters and other museum staff. Proven leadership ability and responsible management of resources.
- Ability to deliver high quality project results on time, and under pressure
- Must be computer literate; experience with software programs, such as Windows, Microsoft Word, Excel; knowledge of Photoshop, The Museum System, desired.

**RESPONSIBILITIES**

- Preparation of works of art for storage and display
  - Handling, moving, preparation of art in storage, organizing and scheduling of these activities
  - Organize and execute workflow as team leader, and also as team member
  - Installation and de-installation of art galleries, organizing and scheduling these activities
  - Crating and packaging art for storage and transport
  - Update computerized data base
  - Work with Director and other team leaders to plan, coordinate and assist with special projects
  - Lift and handle works of art weighing up to 100 pounds with mechanical assistance
  - Other duties as assigned
- 

If you are interested in applying for this position, please do so in writing to The Detroit Institute of Arts, Human Resources Department, 5200 Woodward Avenue, Detroit, MI, 48202 or fax (313) 833-0343 by July 14th, 2006.

**THE DETROIT INSTITUTE OF ARTS IS AN  
EQUAL OPPORTUNITY EMPLOYER  
THE DETROIT INSTITUTE OF ARTS  
JOB DESCRIPTION AND POSTING**

**JOB TITLE/DEPARTMENT**

Museum Technician II  
Collections Management

**CLASSIFICATION/SALARY RANGE**

Full Time, Exempt

**QUALIFICATIONS**

- Graduation from an accredited college with a minimum of an undergraduate degree with a concentration in fine arts
- Experience handling art objects, with knowledge of AAM standards for handling, moving and installing art. Creative thinker with good problem solving skills.
- Art storage, care and installation experience in a major museum setting.
- Minimum of 4 years of experience as a Museum Preparator/Technician working with art objects in a major museum setting. In addition, gallery or other fine arts company work experience that incorporated packing and unpacking works of art is desirable.
- Demonstrated knowledge of proper fine arts climatic conditions, and pest recognition/control, and other collection care basics as practiced by museums.
- Demonstrated knowledge of principles and methods of museum collection organization and storage
- Demonstrated experience operating power tools: table saws, wall mounted saws, hand drills, etc.
- Good oral/written communication and organizational skills.
- Must be dependable, responsible; able to work well with all levels of staff; readily accept direction and handle multiple tasks with grace and a can – do attitude.
- Demonstrated ability to adjust priorities and schedule. Proven leadership ability.
- Good working knowledge of digital photography, math, and geometry
- Ability to deliver high quality project results on time
- Must be computer literate; experience with software programs, such as Windows, Microsoft Word, Excel; knowledge of Photoshop, The Museum System, desired.

**RESPONSIBILITIES**

- Preparation of works of art for storage and display
  - Handling, moving, preparation of art in storage
  - Organize and execute workflow as team leader, and also as team member
  - Installation and de-installation of art galleries
  - Crating and packaging art for storage and transport
  - Update computerized data base
  - Work with Director and other team leaders to plan, coordinate and assist with special projects
  - Lift and handle works of art weighing up to 100 pounds with mechanical assistance
  - Other duties as assigned
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If you are interested in applying for this position, please do so in writing to The Detroit Institute of Arts, Human Resources Department, 5200 Woodward Avenue, Detroit, MI, 48202 or fax (313) 833-0343 by July 14th, 2006.

**THE DETROIT INSTITUTE OF ARTS IS AN  
EQUAL OPPORTUNITY EMPLOYER**

## CHRISTINA GIBBS

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Collections Database Manager, Publishing and Collections Information  
cgibbs@dia.org

### EDUCATION

- 2004 Bachelor of Fine Arts, *magna cum laude*,  
*Eastern Michigan University, Ypsilanti, MI*
- 1998 - 2000 Anthropology and Africana Studies, *University of Michigan, Flint, MI*  
Abroad: Independent Field Studies, *Togo and Ghana, West Africa*

### PROFESSIONAL EXPERIENCE

- 2013 - current COLLECTIONS DATABASE MANAGER, Detroit Institute of Arts, Detroit, MI  
*Manage collections information. Administer the collections database (TMS): maintain database security, implement upgrades, and write Crystal Reports. Creates and leads quality data entry and user training programs. Manage TMS user manual and cataloguing standards. Performs advanced data retrieval for special projects. Ensures systems integration and synchronization with TMS both in-house and with external applications designed for public access.*
- 2007 - 2013 ASSISTANT REGISTRAR, Detroit Institute of Arts, Detroit, MI  
*Manage acquisitions and de-accessions: artwork photography, coordinate secure transit of artwork, and oversee safety of artwork on courier trips. Administer the collections database (TMS): maintain quality records, write and implement cataloguing standards, train museum staff.*
- 2006 – 2007 MUSEUM TECHNICIAN, Detroit Institute of Arts, Detroit, MI  
*Art storage management, art handling, coordinating installation schedules and projects for the grand re-opening in 2007.*
- 2005 – 2007 CURATOR/COLLECTION MANAGER, Private Art Collection, Grosse Pointe Park, MI  
*Researched, documented and catalogued a large African Art collection in preparation for traveling exhibition. Designed and fabricated mounts for objects and provided consultation for exhibition design and installation.*
- 2004 – 2005 SCULPTURE CONSERVATOR, Venus Bronze Works Inc., Center for Conservation, Detroit, MI  
*Conserved public and private sculpture and monuments. Responsible for photography, documentation, preparation for off-site jobs, maintaining shop, equipment, and material inventory.*

## LECTURES AND PUBLICATIONS

- 2011                    “Male and Female Figures” *Multiplicity, Connection and Divergence: African Art from the John F. Korachis Collection*, Oakland University Art Gallery, p. 52
- 2006                    "Introduction" *Spirits, Relics and Rituals; The John F. Korachis Collection of African Art*, Midland Center for the Arts and Dennon Museum Center, p. 2.

## PROFESSIONAL AND COMMUNITY ASSOCIATIONS

- 2009 – 2011           Curator, Motor City Brewery Works, Detroit, MI
- 2007 – 2009           Project Steering Team Member, PechaKucha Detroit; AIA and Detroit Synergy Group, Detroit, MI
- 2002 – 2004           President, Intermedia Gallery Group, Eastern Michigan University, Ypsilanti, MI

## AWARDS AND PROFESSIONAL DEVELOPMENT

- 2016                    Grant Review Panelist, Institute of Museum and Library Services (IMLS), Washington D.C.
- 2016                    Configuring and Designing SSRS (SQL Server Reporting Services) Reports Workshop, Gallery Systems, New York, NY
- 2012                    Advanced Crystal Reports for TMS and Designer DataView classes, Gallery Systems, Washington D.C.
- 2011                    Certificate of Completion, *FastTrac New Venture Business Development Program*, Detroit, MI
- 2009                    Crystal Reports for TMS and core TMS functionality classes, Gallery Systems Headquarters, New York, NY
- 2003                    Leadership Award and Scholarship, Eastern Michigan University, Ypsilanti, MI



## JESSICA HERCZEG-KONECNY

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Digital Asset Manager

JHKonecny@dia.org

### EDUCATION

- 2013            Master of Arts  
*Indiana University Purdue University Indianapolis*
- 2002            Bachelor of Arts  
*Washington University in St. Louis*

### PROFESSIONAL EXPERIENCE

- Present        Digital Asset Manager  
Detroit Institute of Arts  
*Configure, implement, and maintain museum's inaugural internal Digital Asset Management System (DAMS). Collaborate with content creators and end users across the museum to improve discoverability, searchability, accessibility, shareability, usability, integrity, and reliability of the museum's digital assets.*
- 2014            Licensing and Reproductions Coordinator  
Chicago History Museum  
*Implemented and maintained museum's inaugural DAMS. Communicated with clients, completed legal contracts, and facilitated order fulfillment for licensing requests.*

### LECTURES AND PUBLICATIONS

- 2018            "Sense and Sustainability: Digital Access at the Detroit Institute of Arts," presenter at the Museum Computer Network annual conference.
- 2018            "Collections Out of the Bag: Digital Access at the Detroit Institute of Arts," presenter at the Michigan Museums Association annual conference.
- 2017            "One DAM Thing Well," panel participant at the Museum Computer Network annual conference.
- 2016            Herczeg-Konecny, Jessica, "Chicago: Queer Histories at the Crossroads of America." In *LGBTQ America: A Theme Study of Lesbian, Gay, Bisexual, Transgender, and Queer History*, edited by Megan E. Springate, 29-1 through 29-17. Washington, DC: National Park Foundation, 2016.
- 2015            "Digital Asset Management at the DIA," presenter at Network Detroit.
- 2013            "Entering the Mainstream, Interpreting GLBT History," presenter at the American Association for State and Local History Annual Meeting.
- 2012            Austin, Jill, Jennifer Brier, Jessica Herczeg-Konecny, and Anne Parsons. "When the Erotic Becomes the Illicit: Struggles over Displaying Queer History at a Mainstream Museum" *Radical History Review* 2012, no. 113 (Spring 2012): 187-97.

2011      “Sex in the Museum,” panel participant at the Association of Midwest Museums  
Annual Meeting

**PROFESSIONAL AND COMMUNITY ASSOCIATIONS**

Present      Member  
                 *Museum Computer Network*

## ALAN PHIPPS DARR

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Senior Curator of the European Art Department and Walter B. Ford II Family Curator of European Sculpture & Decorative Arts  
adarr@dia.org

### EDUCATION

- 1980 Ph.D., Institute of Fine Arts, New York University, Dissertation: *Pietro Torrigiano and his Sculpture for the Henry VII Chapel, Westminster Abbey.*
- 1980 The Museum Management Institute, University of California, Berkeley.
- 1976 Museum Curatorial Studies Certificate, Institute of Fine Arts/ Metropolitan Museum of Art.
- 1975 M.A., Institute of Fine Arts, New York University.
- 1970 B.A. (Mathematics and Philosophy), Northwestern University. Languages: French, German, Italian, and Spanish.

### PROFESSIONAL EXPERIENCE

- 2011- Senior Curator of the European Art Department, Detroit Institute of Arts.
- 2009- 2011 Head of the European Paintings, Sculpture and Decorative Arts Department, Detroit Institute of Arts.
- 1997- Walter B. Ford II Family Curator of European Sculpture and Decorative Arts, Detroit Institute of Arts.
- 1982- Adjunct Professor, Department of Art and Art History, Wayne State University, Detroit, Michigan.
- 1981-1997 Curator, Department of European Sculpture and Decorative Arts, Detroit Institute of Arts.
- 1980-1981 Associate Curator, Department of European Sculpture and Decorative Arts, Detroit Institute of Arts.
- 1978-1980 Assistant Curator of European Art, Detroit Institute of Arts.
- 1979-1978 Ford Foundation Graduate Fellow, Department of Sculpture and Architecture, Victoria and Albert Museum.
- 1975-1976 Ford Foundation Graduate Fellow, Department of Drawings and Department of Prints and Photographs, Metropolitan Museum of Art.
- 1976 Instructor, Fine Arts Department, New York University, Washington Square.

### PUBLICATIONS (SELECTED)

“W. Hawkins Ferry: Reminiscences of a Distinguished Collector and Major Patron of the Detroit Institute of Arts,” *Unobstructed Views*, Library Street Collective, Detroit, 2017, pp. 97-112.

“Reconsidering Pietro Torrigiani’s Three Polychromed Terracotta Portrait Busts, *Encountering the Renaissance: Celebrating Gary M. Radke and 50 Years of the Syracuse University Graduate Program in Renaissance Art*, New Jersey, 2016, pp. 161-172.

“Recent Acquisitions (2007-15) of European Sculpture and Decorative Arts at the Detroit Institute of Arts, *The Burlington Magazine*, June 2016, pp. 501-513 (organizer and co-author with Megan Reddicks and Yao-Fen You).

“The Doccia Porcelain Sculpture Collection in the Detroit Institute of Arts,” *Amici di Doccia Quaderni* VIII, 2014-15, pp. 32-84.

“Italian Renaissance and Later Ceramics at the Detroit Institute of Arts,” co-author, *Bulletin of the Detroit Institute of Arts*, Vol. 87, No. 1 / 4, 2013.

*The Medici, Michelangelo and the Art of Late Renaissance Florence*, (exh. cat.), Palazzo Strozzi, Florence, Art Institute of Chicago and Detroit Institute of Arts (June 2002-June 2003), Yale University Press, London, and Skira, Milan, 2002; Organizer, and author of introductory essay and entries on sculpture and Medici porcelain.

*Catalogue of Italian Sculpture in the Detroit Institute of Arts*, with P. Barnet, A. Boström et al., 2 volumes, Harvey Miller/Brepols, London, 2002; project director, catalogue organizer, author of introductory essay and principal co-author.

“A Pair of Large Bronze Deities in Detroit: New Research and an Attribution to Danese Cattaneo” in *Large Bronzes in the Renaissance*, Center for Advanced Study in the Visual Arts, National Gallery of Art, Yale University Press, 2003, pp. 215-239.

*The Dodge Collection: Eighteenth-Century French and English Art in the Detroit Institute of Arts*, with Theodore Dell, Hilarie Faberman, Henry H. Hawley, Clare Le Corbeiller, and J. Patrice Marandel. Hudson Hills Press, NY and the Detroit Institute of Arts, 1996; catalogue organizer, author of introductory essay and co-author.

*Verrocchio and Late Quattrocento Italian Sculpture*, co-editor, Harvard University Center for Italian Renaissance Studies at Villa I Tatti and Brigham Young University with Licos Press, Florence, 1992. Includes author’s essay “Verrocchio’s Legacy: Observations regarding his Influence on Pietro Torrigiani and other Florentine Renaissance Sculptors.”

*Donatello Studien*, Kunsthistorisches Institut, Florence, and Bruckmann Verlag, Munich, 1989. Co-editor and lead essay “The Donatello Exhibition at Detroit and Florence: Results, Perspectives and New Directions.”

*Donatello e i Suoi: Scultura fiorentina del primo Rinascimento*, (exh. cat.), A. Mondadori Editore, Florence, 1986; and *Italian Renaissance Sculpture in the Time of Donatello*, (exh. cat.), Detroit Institute of Arts, 1985: project director, cat. organizer and co-author.

## EXHIBITIONS AND INSTALLATIONS (SELECTED)

*The Edible Monument: The Art of Food for Festivals*, with the Getty Research Institute, Los Angeles; The Detroit Institute of Arts, December 16, 2016 – April 16, 2017. Lead Curator of DIA venue.

*Make a Joyful Noise: Renaissance Art and Music from Florence Cathedral*, The High Museum, Atlanta, The Detroit Institute of Arts, October 25, 2014 – May 17, 2015. Lead curator of DIA venue.

Renovation and reinstallation of over fifty medieval through early 20th century galleries of European art, 2007.

*Camille Claudel and Rodin: Fateful Encounter*, The Detroit Institute of Arts, Musée National des Beaux-arts du Quebec; Fondation Pierre Gianadda, Martigny, May 26, 2005 - June 15, 2006 (project director for the Detroit venue and member of the exhibition's international Scientific Committee).

*Magnificenza! The Medici, Michelangelo, and the Art of Late Renaissance Florence*, The Detroit Institute of Arts, The Art Institute of Chicago, The Palazzo Strozzi, Florence, June 13, 2002 – June 8, 2003 (project director). This exhibition received widespread critical acclaim, attracted over 500,000 visitors, and raised over \$2.3 million dollars.

*Woven Splendor: Five Centuries of European Tapestry in the Detroit Institute of Arts*, July 13 - September 29, 1996. Co-curator of the exhibition, author of introductory essay, co-author of exhibition catalogue, and co-organizer of educational programs.

*Donatello e i Suoi: Scultura fiorentina del primo Rinascimento*, and *Italian Renaissance Sculpture in the Time of Donatello*, Detroit Institute of Arts, Kimbell Art Museum and Forte di Belvedere, Florence, October 21, 1985 - September 8, 1986 (exhibition project director, speaker and organizer of The Sixth Centenary of Donatello," International Symposium, on "Donatello: His Work and His Influence," sponsored by the NEH, October 18-20, 1985).

*The Age of Chivalry: European Arms and Armor from the Metropolitan Museum of Art* and related ancillary exhibitions of medieval to eighteenth-century secular works of art from the Detroit Institute of Arts, April 2 - June 17, 1984 (organizer of educational programs and ancillary exhibitions, and project director of Detroit installation).

## PUBLIC LECTURES AND SYMPOSIA (SELECTED; MOST RECENT)

"The Legacy of William Valentiner in shaping the display of European sculpture in American museums, 1900-present: Case Studies," the Frick Collection, New York City, May 20, 2017.

"The Role of Sculpture in French Decorative Arts: Case Studies of Notable Acquisitions at the Detroit Institute of Arts," International Conference on the Role of Sculpture in Parisian Decorative Arts in Europe (1715-1815) for the Low Countries Sculpture Society, Centre Andre Chastel and University of Paris-Sorbonne, Paris, March 15, 2016.

"From Algardi to Zoffoli: The Collection of Baroque Sculpture and Doccia Porcelain Sculpture at the Detroit Institute of Arts," The Eternal Baroque: Studies in Honour of Jennifer Montagu, The Wallace Collection, London, September 6 – 8, 2013.

## PROFESSIONAL MUSEUM AND COMMUNITY ASSOCIATIONS (SELECTED)

- 1987- Organized, Visiting Committee for European Sculpture and Decorative Arts, curatorial support auxiliary, DIA. Appointed Regional Representative, Michigan, for the Institute of Fine Arts, New York University Alumni Association; Collectors Committee, DIA; University Liggett School Board of Trustees, Grosse Pointe, MI (1998-2004).
- 1984-2000 Founding Executive Council Member of The Art League, Center for Creative Studies/College of Art and Design, Detroit, Michigan.

## AWARDS AND FELLOWSHIPS (SELECTED)

- 2007 *Cavaliere dell'Ordine della Stella della Solidarietà Italiana (Knight of the Order of the Star of Italian Fellowship)*, awarded by the President of the Italian Government for 25 years of work with Italian art and culture and contributions to the City of Detroit and abroad.
- 1994 Mellon Visiting Senior Fellowship to the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C., 1994.
- 1988-1989 Postdoctoral Fellowship to the Harvard University Center of Italian Renaissance Studies at Villa I Tatti, Florence, Italy: awarded by the NEH and Kress Foundation.
- 1986 Bronze medal of the Accademia delle Arti del Disegno, Florence: awarded for scholarly achievement on the Donatello exhibition and publications, 1986.
- 1983-1986 National Endowment for the Arts: Museum Professionals Grant.
- 1975-1978 Ford Foundation Fellowship for Museum Curatorial Training.
- 1976 Metropolitan Museum of Art Fellowship: Graduate Assistant in the Department of Prints and Photographs.

## **The Detroit Institute of Arts Job Description**

**Job Title: Research Assistant**

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**Department: Collections Management**

**Reports to: Director of Collections Management**

**Status: Part-time, Non-Exempt**

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### **General Summary**

Assist Collections Management and European Art Departments with storage reorganization project for the European Sculpture and Decorative Arts (ESDA) Collection. Duties will include compiling research from permanent collection and registrar files; organizing and developing permanent ESDA collection files; preparation and assistance with appraiser visits; assistance prioritizing, coordinating and tracking new high-resolution photographic documentation; and other tasks as necessary.

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### **Essential Functions**

- Assist with requests and help coordinate art movement of the ESDA collections from temporary storage areas to permanent storage areas.
  - Upgrades electronic records for ESDA collections by transferring information in existing paper object files to the appropriate TMS records
  - Work with DIA staff to prioritize new digital photography for use in with electronic records and various databases, including TMS
  - Upgrades TMS for ESDA collections by incorporating existing scholarly research.
  - Conducts original research into objects in the DIA's ESDA collections incorporating the fruits of this research into the TMS records and, if appropriate, into original scholarly publications.
  - As needed, assists in organizing and administering visiting ESDA specialists visits to evaluate ESDA works in storage and galleries.
  - Other duties as assigned
- 

### **Knowledge, Skills and Abilities to Perform Essential Functions**

- M.A. in History of European Art.
  - Fluency or at least reading knowledge in Italian, French or German.
  - Some museum curatorial experience preferred.
  - Demonstrable art history research skills.
  - Excellent written and oral communication skills.
  - Excellent organizational abilities.
  - Excellent interpersonal skills and ability to work on a team.
  - Knowledge of MS Office suite of programs (Word, Excel, PowerPoint) required, knowledge of TMS (The Museum System) preferred, knowledge of Office 365 (SharePoint, OneDrive) a plus.
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**This job description describes the general nature of the duties and requirements of this job. It is not intended to be an exhaustive list or to limit the supervisor's ability to modify work assignments as appropriate.**

Drafted: January 29, 2019

January 31, 2019

National Endowment for the Humanities  
Sustaining Cultural Heritage Collections Grant Reviewers

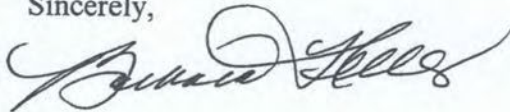
To Whom It May Concern:

The letter confirms our commitment to the project to renovate and upgrade a storage room for European Decorative Arts at the Detroit Institute of Arts. This project will address the highest priority needs of the DIA's ongoing efforts to protect the important works in its care. These works are used for study, research, and form the basis of humanities-based interpretation and presentation in our galleries and in special exhibitions.

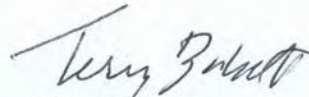
As project co-directors, we bring more than 20 years of experience in collections care and proper storage of works of art. As a team, we have been involved in several storage room renovations in that time, and the museum has successfully improved 20 of its 32 art storage rooms in a prioritized and systematic schedule. We believe our plan is sound and will be successfully completed.

Thank you for your consideration of this request from the Detroit Institute of Arts.

Sincerely,



Barbara Heller  
Director and Conservator of  
Special Projects



Terry Birkett  
Director of Collections Management



January 31, 2019

National Endowment for the Humanities  
Sustaining Cultural Heritage Collections Grant Reviewers

To Whom It May Concern:

As Vice President of Exhibition, Collection & Information Strategies and Director of Conservation, I am writing to confirm the commitment of staff in my divisions to the project to renovate and upgrade a storage room for European Decorative Arts at the Detroit Institute of Arts. This project will address the highest priority needs of the DIA's ongoing efforts to protect the important works in its care. These works are used for study, research, and form the basis of humanities-based interpretation and presentation in our galleries and in special exhibitions.



Staff under my direction include:

- Project Co-Directors Barbara Heller and Terry Birkett
- Objects Conservator Elizabeth Homberger
- Collections Management Museum Technicians (I, II, and III)
- Collections Management Senior Museum Technician Jim Johnson
- Director of Registration Terry Segal
- TMS Manager Christina Gibbs
- Digital Asset Manager Jessica Herczeg-Konecny
- Museum Photographers Eric Wheeler and James Rotz

They all provide critical input and effort into the successful completion of this project, and I endorse and support their efforts.

Thank you for your consideration of this project to benefit the collections of the Detroit Institute of Arts.

Sincerely,

John C. Steele  
Vice President, Exhibition, Collection & Information Strategies  
Director of Conservation



**STATE HISTORIC PRESERVATION OFFICE  
Application for Section 106 Review**

SHPO Use Only

<input type="checkbox"/> IN	Received Date	____ / ____ / ____	Log In Date	____ / ____ / ____	
<input type="checkbox"/> OUT	Response Date	____ / ____ / ____	Log Out Date	____ / ____ / ____	
	Sent Date	____ / ____ / ____			

*Submit one copy for each project for which review is requested. This application is required. Please type. Applications must be complete for review to begin. Incomplete applications will be sent back to the applicant without comment. Send only the information and attachments requested on this application. Materials submitted for review cannot be returned. Due to limited resources we are unable to accept this application electronically.*

**I. GENERAL INFORMATION**

☒ THIS IS A NEW SUBMITTAL    ☐ THIS IS MORE INFORMATION RELATING TO ER#

- a. Project Name: Detroit Institute of Arts
- b. Project Address (if available): 5200 Woodward Avenue, Detroit, Michigan 48202
- c. Municipal Unit: Detroit County: Wayne
- d. Federal Agency, Contact Name and Mailing Address (If you do not know the federal agency involved in your project please contact the party requiring you to apply for Section 106 review, not the SHPO, for this information.): Leah Grohsgal, Senior Program Officer, Division of Preservation and Access, National Endowment for the Humanities, 400 Seventh Street, SW, Washington, DC 20506 (202) 606-8570, preservation@neh.gov.
- e. State Agency (if applicable), Contact Name and Mailing Address:
- f. Consultant or Applicant Contact Information (if applicable) including mailing address: Barbara Heller, Director and Conservator, Special Projects, Detroit Institute of Arts, 5200 Woodward Avenue, Detroit, MI 48202

**II. GROUND DISTURBING ACTIVITY (INCLUDING EXCAVATION, GRADING, TREE REMOVALS, UTILITY INSTALLATION, ETC.)**

DOES THIS PROJECT INVOLVE GROUND-DISTURBING ACTIVITY? ☐ YES ☒ NO (If no, proceed to section III.)

Exact project location must be submitted on a USGS Quad map (portions, photocopies of portions, and electronic USGS maps are acceptable as long as the location is clearly marked).

- a. USGS Quad Map Name:
- b. Township:      Range:      Section:
- c. Description of width, length and depth of proposed ground disturbing activity:
- d. Previous land use and disturbances:
- e. Current land use and conditions:
- f. Does the landowner know of any archaeological resources found on the property? ☐ YES ☐ NO  
Please describe:

**III. PROJECT WORK DESCRIPTION AND AREA OF POTENTIAL EFFECTS (APE)**

**Note: Every project has an APE.**

- a. Provide a detailed written description of the project (plans, specifications, Environmental Impact Statements (EIS), Environmental Assessments (EA), etc. cannot be substituted for the written description):
- b. Provide a localized map indicating the location of the project; road names must be included and legible.
- c. On the above-mentioned map, identify the APE.
- d. Provide a written description of the APE (physical, visual, auditory, and sociocultural), the steps taken to identify the APE, and the justification for the boundaries chosen.

#### IV. IDENTIFICATION OF HISTORIC PROPERTIES

- a. List and date **all** properties 50 years of age or older located in the APE. If the property is located within a National Register eligible, listed or local district it is only necessary to identify the district: Cultural Center Historic District
  - b. Describe the steps taken to identify whether or not any **historic** properties exist in the APE and include the level of effort made to carry out such steps: The Detroit Institute of Arts has a certificate issued by SHPO Brian Conway, dated November 21, 1983, that the DIA building is listed in the National Register of Historic Places as a contributing building in the Cultural Center Historic District.
  - c. Based on the information contained in "b", please choose one:  
☒ Historic Properties Present in the APE  
☐ No Historic Properties Present in the APE
  - d. Describe the condition, previous disturbance to, and history of any historic properties located in the APE:
- 

#### V. PHOTOGRAPHS

**Note: All photographs must be keyed to a localized map.**

- a. Provide photographs of the site itself.
  - b. Provide photographs of all properties 50 years of age or older located in the APE (faxed or photocopied photographs are not acceptable).
- 

#### VI. DETERMINATION OF EFFECT

- ☐ No historic properties affected based on [36 CFR § 800.4(d)(1)], please provide the basis for this determination.
- ☒ No Adverse Effect [36 CFR § 800.5(b)] on historic properties, explain why the criteria of adverse effect, 36 CFR Part 800.5(a)(1), were found not applicable.
- ☐ Adverse Effect [36 CFR § 800.5(d)(2)] on historic properties, explain why the criteria of adverse effect, [36 CFR Part 800.5(a)(1)], were found applicable.

***Please print and mail completed form and required information to:***  
***State Historic Preservation Office, Cultural Resources Management and Planning Section,***  
***735 East Michigan Avenue, P.O. Box 30044, Lansing, MI 48909***

DETROIT  
INSTITUTE  
OF ARTS

5200 Woodward Avenue (313) 833 7900  
Detroit, Michigan 48202 www.dia.org

January 29, 2019

Mr. Brian Grennell  
Cultural Resource Management Specialist  
Michigan State Historic Preservation Office  
Michigan Historical Center  
735 E. Michigan Avenue  
P.O. Box 30044  
Lansing, MI 48909

Re: Detroit Institute of Arts' proposal to the National Endowment for the Humanities  
Sustaining Cultural Heritage Collections grant  
Section 106 Review

Dear Brian,

Thank you for clarifying the appropriate attachments to be included with the Detroit Institute of Arts' (DIA) Section 106 Review Form required by the National Endowment for the Humanities (NEH) in connection with its Sustaining Cultural Heritage Collections (SCHC) grant program. The museum is seeking NEH support for the upgrade of one art storeroom located in the basement of the museum's 1927 Cret building. The proposed renovation will take place only inside the storage room and will not affect anything on the exterior of the museum or any other building within the Cultural Center Historic District.



The DIA is one of three buildings located within the Cultural Center Historic District in midtown Detroit, along with the Detroit Public Library Main Branch and the Horace H. Rackham Education Memorial Building. Please find enclosed the Application for Section 106 Review Form, a copy of our National Register of Historic Places certificate, a map of the Cultural Center Historic District, floorplan of the basement showing the location of the storage room, and photographs of its current condition. I have also enclosed a detailed description of the work plan and layouts for our art storage room renovation project.

This proposal to the NEH is very important to allow the DIA to continue to give the utmost conservation care to the objects it holds in trust for the people of Detroit and around the world. I hope these materials will be sufficient to allow your office to conduct its Section 106 Review. Should you have any questions or need any further information, please do not hesitate to contact me at (313) 833-7834.

Sincerely,

A handwritten signature in black ink, which appears to read 'Barbara Heller'. The signature is fluid and cursive, with the first name 'Barbara' being more prominent than the last name 'Heller'.

Barbara Heller  
Director and Conservator, Special Projects

Attachments



# *The State Historic Preservation Office*

certifies that the

*National Park Service of the  
U.S. Department of Interior*

listed

DETROIT INSTITUTE OF ARTS  
CULTURAL CENTER HISTORIC DISTRICT

in the

*National Register of Historic Places*

on

NOVEMBER 21, 1983



*William D. Galloway*

Michigan Historic Preservation Officer  
Michigan Historical Center  
Michigan Department of State

United States Department of the Interior  
National Park Service

For NPS use only

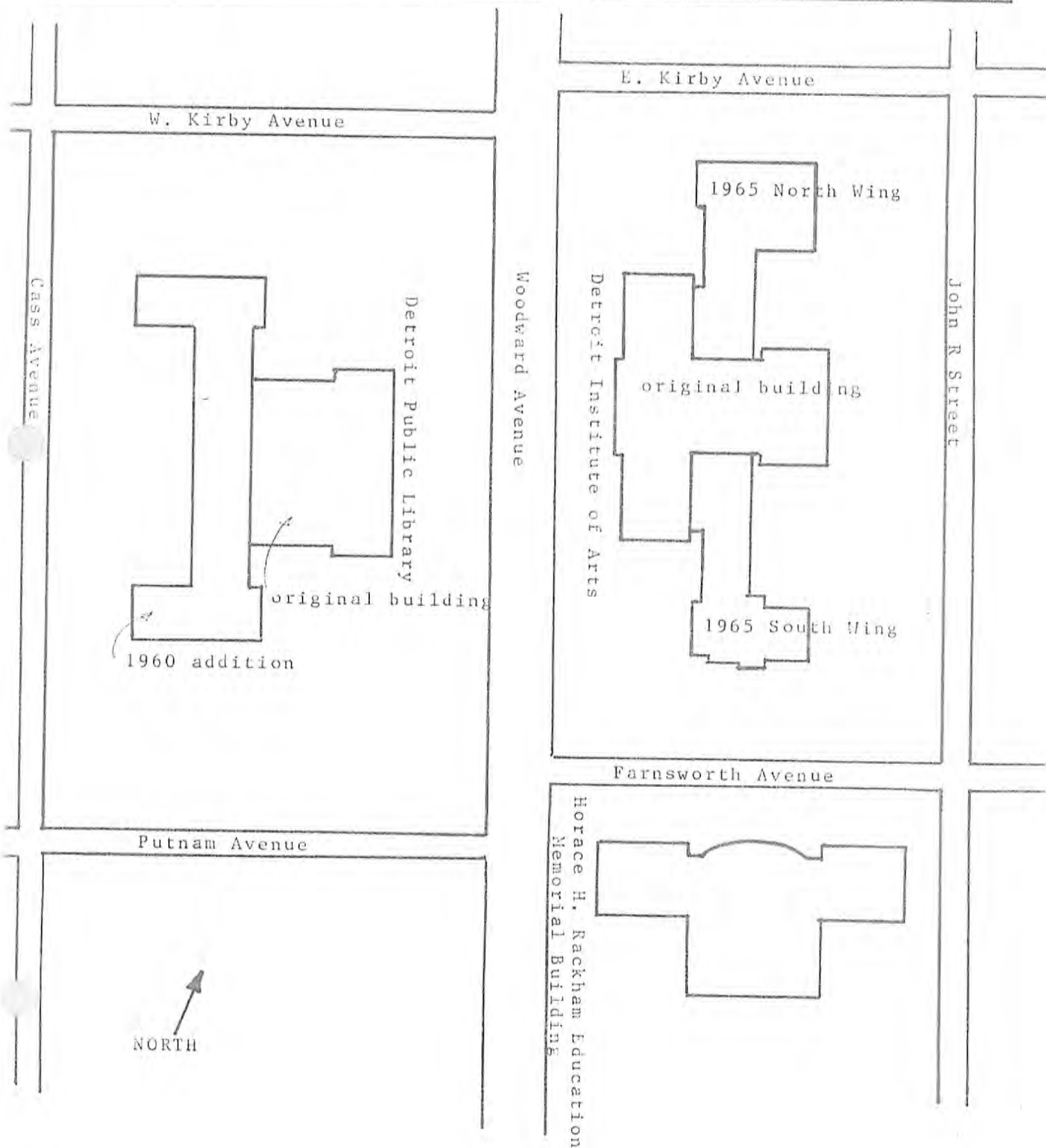
received

date entered

**National Register of Historic Places  
Inventory—Nomination Form**

Cultural Center Historic District, Detroit, Michigan  
Continuation sheet Geographical Data Item number 10

Page 2







Detroit Institute of Arts  
NEH SCHC European Sculpture and Decorative Storage Upgrade Project (b) (4)



Storage Room entrance



Egress to hallway



Custom stained glass storage unit with  
light box on end (to remain in room)



Walls need to be painted and tiles floors  
cleaned and sealed





European Modern sculpture and their cabinets to be relocated



Works of art to be removed from (b) (4) and relocated





Additional works of art to be removed from the storeroom and relocated





Duct work to be repaired, sealed and insulated; fluorescent fixtures blocking air return will be remedied with new T-8 LEDs installed within aisles.



## **Description of the Project**

The chief **objectives** of the proposed art storage upgrade project are to:

- Purchase and install **30** new non-reactive visual storage cabinets and **44** linear feet of powder-coated pallet racking, and clear Mylar roller shade dust covers (covering the 54 linear feet of open shelving)
- Implement environmental upgrades including lighting and electrical modifications
- Move and reorganize **541** European sculptures and decorative arts and **91** pieces of stained glass from **11** different temporary locations into the newly renovated (b) (4) storage space
- Unpack, re-organize and implement preventive conservation measures for security and long-term stability of these objects. The plan features glass door cabinets sized according to the objects to be housed (twenty-three are 84" high x 58" wide x 24" deep, six are 84" high x 58" wide x 36" deep and one is 84" high x 48" wide x 24" deep). Each cabinet has 5 shelves on roller extensions that will be adjusted for object heights. The open shelving used for the larger and heavier bronze and stone sculptures (one is 9' high x 30' wide x 5' deep with two shelves and a roof and one is 9' high x 14' wide x 5' deep with a roof only) will be covered with Mylar shades with magnetic strips that attach to the bottom rail to protect from dust and the top will be covered with Visquene. There is direct access through the existing double doors and six-foot aisle to provide easy turning radius for carts.

## **Tasks**

This storage upgrade and reorganization project is designed to be implemented during a 3-year period by DIA staff beginning October 1, 2019. The reconfiguration of these rooms, loss of rooms for VAV equipment, plus the change in ceiling heights, necessitates the purchase of new storage equipment. A volumetric survey, an inventory of the collection and a study of acquisition patterns were used to determine the cubic foot storage needs for the collections and their future growth. This data, which was compiled by the director of collections management, also included the security, environmental and spatial features of the collection. It was instrumental in the selection of cabinetry that is appropriate for the designated storage rooms and addresses the specific needs of the various collections. The measurements for storage cabinets are based on 50% utilization; a 10 cu. ft. storage cabinet can safely accommodate 5 cu. ft. of artwork. The shelving will allow space for future growth of the collections. This same formula has been successfully employed in the all the upgraded storerooms. Elevator dimensions and turning radiuses were also taken into consideration when determining cabinetry sizes. The following activities will occur in the storage room during the project period:

- Move **625** works of art and existing European Modern cabinets from (b) (4) to temporary storage location(s). Cover and seal the custom-built stained glass storage unit.
- Remove fluorescent lights, add/relocate new T-8 fixtures to aisles (frees blocked air return)
- Add quad power, data port and add on/off light controls
- Seal and paint walls and ceiling; seal and insulate air supply duct work
- Thoroughly clean, repair and seal the tile floors
- Field verify room dimensions
- Obtain estimates and secure competitive bids for work and materials
- Approve drawings
- Order the new cabinets, racks, supplies and materials
- Supervise delivery and installation of cabinets/racks, compact shelving including calibrated leveling and anchoring
- Line shelves and racks with Volara and Ethafoam™, labeling them using cardinal and ordinal numbers

- Touch up walls and re-clean room
- Remove accumulated dust and dirt from the objects (those not boxed or crated) using soft brushes and a HEPA filter vacuum before moving from temporary art storerooms
- Stabilize objects on padded carts and move art from temporary storage rooms including the South Wing Addition (SWA) third floor space to the permanent storeroom
- Once clear space and work table is available, bring palletized objects to work area and begin unpacking. The work tables will be used initially to implement preventive conservation measures for security and long-term stability of these objects and subsequently for viewing, photography and examination of objects, without having to move them to conservation.
- Re-organize and rehouse properly according to culture, date, and media
- Conservation staff will provide supervision, consultation and documentation and, as needed, remedial treatment and/or stabilization.

The artwork will then be moved from the temporary storage locations incrementally and placed into the shelving; rehousing will be carried out. Two to four people are required to move each object, while the heavier and larger ones require six people. Object rehousing will include storage mounts such as Ethafoam™ supports for stabilization and acid-free cardboard covered with and 1/8" polyethylene foam pad for cushioning objects as appropriate.

The curators will work with museum technicians on the disposition of the objects using artistic culture, medium and size as a guide. As the artworks are unpacked, moved and placed back onto cabinets or shelving, any changes in condition will be noted and documented, and their new locations will be recorded. Once the collections become accessible the curators can start their research, and the photography and documentation project can commence. The new high-resolution images will be used for The Museum System (TMS), the DIA's on-line cataloguing and inventory tracking software, digital asset processing and management, sharing on the web, and for future publication of articles. The location information, updated condition survey and images will be entered into TMS, including reconciliation of object records.

The director of collections management designed the storage room layout in conjunction with the curators. The museum technicians are well-trained and many years of experience with gallery installations as well as storage renovation projects. The collections management staff will supervise all contractors involved with construction and then set up and leveling of cabinetry. After racking installation, the rooms will be touched up and re-cleaned. Concurrently during the whole process, works will be sent to conservation for study, research, scientific analysis, stabilization or remedial treatment as required.

This project will also take into consideration recent earthquake activity in the Midwest caused by the Wabash Valley seismic Zone, which intersects and interacts with the New Madrid fault lines. 3.0 quake occurred on 23 February 2011 in Grosse Pointe (10 miles from the museum), a 2.5 quake on 7 September 2012, 17 miles (28 km) SSE of Gibraltar, MI, just south of Detroit. On 2 May 2015, there was a magnitude-4.2 earthquake with an epicenter about 5 miles south of Galesburg, or 9 miles southeast of Kalamazoo followed two months later, 30 June 2015, by a 3.3 magnitude quake in Union City, 30 miles away. Albeit 138 miles from the museum, it was widely felt across lower Michigan, northern Indiana, northwestern Ohio, even into Illinois, Wisconsin and Ontario. On 19 April 2018, a 3.6-magnitude quake struck Amherstburg, Ontario, Canada, across from the Detroit River and 22 miles from the DIA. Even though earthquakes are rare in Michigan, a total of 790 earthquakes were recorded in the Midwest within the last six months (July 2018-January 2019). We will incorporate additional protective measures to ensure object stability against vibration due to this environmental development.

(b) (4)



- NOTES:**
- Item 01 - Pallet Rack  
120" W X 108" H X 60" D  
Qty - 3
  - Item 02 - Pallet Rack  
84" W X 108" H X 60" D  
Qty - 2
  - Item 03 - Museum Storage Cabinet  
58" W X 84" H X 36" D  
Qty - 6
  - Item 04 - Museum Storage Cabinet  
58" W X 84" H X 24" D  
Qty - 23
  - Item 05 - Museum Storage Cabinet  
48" W X 84" H X 24" D  
Qty - 1

PROJECT DESCRIPTION  
Detroit Institute of Arts  
Detroit, MI

DRAWING DESCRIPTION  
LAYOUT 1

SCALE : 1/4" = 1' - 0"  
DRAWN E CLOAR 1/29/19  
DRAWING NO.







D3046-00  
SHEET 1 OF 1

(b) (4)








1/4"=1'      PRINTED 17" X 11"







CODE:  
Red = cabinetry  
Black = location of new light fixtures







# DETROIT INSTITUTE OF ARTS







Object #	Artist	Title/Date	Medium	Dimensions	Location
90.1S14311	Italian	Scarf Loop, 1860/1875	Tortoise shell	1/2 x 1 x 5/8 in. (1.3 x 2.5 x 1.6 cm)	(b) (4)
					
90.1S14352	Italian	Charm, 19th Century	Mother-of-pearl		
					
90.1S14356	Italian	Rosary	Mother-of-pearl	18 1/2 x 1/2 x 1/8 in. (47.0 x 1.3 x 0.3 cm)	
					
99.5B88	English	Pistol with Spring Dagger, 19th Century	Metal, wood	8 1/2 x 1 x 3 1/2 in. (21.6 x 2.5 x 8.9 cm)	(b) (4)
					
99.5B158	German	Battle Axe, 1691	Iron and incised wood	44 1/4 x 8 x 1 in. (112.4 x 20.3 x 2.5 cm)	
					
99.5B178	Italian	Ointment Jar, 16th Century	Stoneware, glazed	Height x diameter: 7 1/2 x 4 3/4 in. (19.1 x 12.1 cm)	(b) (4)
					














Object #	Artist	Title/Date	Medium	Dimensions	Location
99.5B192	Italian	Cabinet, 16th Century	Cedar	13 1/2 13 1/2 9 1/4 in (34.3 34.3 23.5 cm)	(b) (4)
					
99.5B2362	Spanish	Stirrup, 16th Century	Leather and wood	8 5/8 x 7 3/4 x 2 1/8 in. (21.9 x 19.7 x 5.4 cm)	
					
99.5B2363	Spanish	Stirrup, 16th Century	Carved wood and leather	8 5/8 x 7 3/4 x 2 1/8 in. (21.9 x 19.7 x 5.4 cm)	
					
99.5B3695	English	Pipe, 19th Century	Iron	2 3/8 x 2 3/8 x 1 1/8 in. (6.0 x 6.0 x 2.9 cm)	(b) (4)
					
99.5B3807	German	Pipe, 19th Century			
					
99.5B4295	F. F. Stichl	Crossbow, 1700/1750	wood, bone, metal	Overall: 4 3/4 x 26 3/4 x 28 3/4 inches, 9.1 pounds (12.1 x 67.9 x 73 cm, 4.1 kg)	(b) (4)
					
99.5B5001	Portuguese	Key and lock plate, 19th Century	Forged Iron	3 5/8 x 5 x 5 in. (9.2 x 12.7 x 12.7 cm)	(b) (4)
	99.5B5001.A 99.5B5001.B	key lock plate			







Object #	Artist	Title/Date	Medium	Dimensions	Location
99.5B5003.4		Basket		7 1/4 5 5/8 6 1/2 in (18 4 14 3 16 5 cm)	(b) (4)
					
14.3	Constantin Émile Meunier	Shrimp Fisher on Horseback, 1903	Bronze	16 3/4 x 10 1/2 x 16 1/2 in. (42.5 x 26.7 x 41 9 cm)	
					
19.172	French	Panel: Panel, late 12th/early 16th Century	Wood	21 3/4 x 7 5/8 x 1 1/2 in. (55 2 x 19.4 x 3.8 cm)	
					
19.175	French	Panel: Panel, n.d.a.	Wood	15 5/8 x 8 1/4 x 3/8 in. (39.7 x 21 0 x 1.0 cm)	(b) (4)
					
20.13	Antoine Louis Barye	Camel, 19th Century	Bronze	6 7/8 x 8 1/2 x 3 1/2 in. (17.5 x 21.6 x 8 9 cm)	
					
20.25	Spanish	Tile, c. 1500	Earthenware with polychrome decoration	9 1/4 x 8 7/8 x 1 1/4 in. (23.5 x 22.5 x 3 2 cm)	(b) (4)
					

Object #	Artist	Title/Date	Medium	Dimensions	Location
20.26	Spanish	Tile, early 16th Century	Earthenware with polychrome decoration	12 7/8   11 1/4   1 1/2 in (32.7   28.6   3.8 cm)	(b) (4)
					
21.15.1	French	Panel: Panel, 15th Century	Wood	16 3/8 x 7 x 3/4 in. (41.6 x 17.8 x 1.9 cm)	
					
21.15.2	French	Panel: Panel, 15th Century	Wood	17 1/4 x 7 1/2 x 5/8 in. (43.8 x 19.1 x 1.6 cm)	
					
21.15.3	French	Panel: Panel, 15th Century	Wood	16 3/8 x 7 x 3/4 in. (41.6 x 17.8 x 1.9 cm)	(b) (4)
					
21.189	School of Burgundy	Saint Paul, third quarter of the 15th Century	Limestone with polychromy	51 1/2 x 20 x 12 1/4 in. 130.8 x 50.8 x 31.1 cm	
					
21.193	Italian	Madonna and Child, 1880/1910	terracotta	Overall: 25 1/2 x 20 5/8 x 5 7/8 inches (64.8 x 52.4 x 14.9 cm)	
					






Object #	Artist	Title/Date	Medium	Dimensions	Location
22.4	Andrea di Lazzaro Cavalcanti	Madonna and Child, c. 1440/1450	Terracotta with polychrome decoration	31 7/8 22 3 1/4 in (81 0 55 88 8 3 cm)	(b) (4)
					
22.201	Italian	Pieta, c. 1400/1420	Linden wood with polychrome decoration	43 1/2 x 30 x 18 5/8 in. (110 5 x 76.2 x 47.3 cm)	
					
22.202	German	Saint Bartholomew, c. 1620	Wood with polychrome decoration and gilding	Overall: 58 x 20 7/8 x 21 inches (147.3 x 53 x 53 3 cm)	
					
22.223	Desiderio da Settignano	Christ Child, late 15th Century	Stucco with polychrome decoration	23 7/8 x 10 3/8 x 6 in. (60.6 x 26.4 x 15 2 cm)	(b) (4)
					
22.224	Austrian	Female Donor or Saint (Saint Hemma?), c. 1510	Wood with polychromy and gilding	31 3/8 x 10 3/4 x 8 1/2 in. (79.7 x 27 3 x 21 6 cm)	
					
22.233	Austrian	The Angel of the Annunciation, 1550/1600	glazed earthenware	11 3/8 x 7 1/4 x 1 7/8 in. (28 9 x 18.4 x 4.8 cm)	(b) (4)
					







Object #	Artist	Title/Date	Medium	Dimensions	Location
22.233	Austrian	The Angel of the Annunciation, 1550/1600	glazed earthenware	11 3/8 x 7 1/4 x 1 7/8 in. (28.9 x 18.4 x 4.8 cm)	(b) (4)
					
22.234	Austrian	Saint Thomas, 1450/1500	glazed earthenware	12 1/4 x 7 3/4 x 2 1/2 in. (31.12 x 19.7 x 6.4 cm)	
					
22.241	Dutch	Cabinet, late 17th Century	Oak	11 1/4 x 12 3/8 x 9 3/4 in. (28.6 x 31.4 x 24.8 cm)	
					
22.264	Flemish	Bowl, 15th Century	Brass	Height x diameter: 2 3/4 x 10 3/8 in. (7.0 x 26.4 cm)	(b) (4)
					
22.270	Italian	Capital with the Coat of Arms of Giangaleazzo Visconti and the Del Maino Family, late 14th/early 15th Century	Marble	14 1/8 x 16 5/8 x 16 5/8 in. (35.9 x 42.2 x 42.2 cm)	
					(b) (4)






Object #	Artist	Title/Date	Medium	Dimensions	Location
22.271	Italian	Capital with the Coat of Arms of Giangaleazzo Visconti and the Del Maino Family, late 14th/early 15th Century	Marble	14 1/2 x 16 1/2 x 16 1/2 in. (36.8 x 41.9 x 41.9 cm)	(b) (4)
					
22.272	Giovanni da Bologna	River God, 19th/20th Century	terracotta	Overall: 13 3/8 x 18 7/8 x 10 1/4 inches (34 x 47.9 x 26 cm)	
					
22.273	French	Chimera, 14th Century	Limestone with polychrome	9 1/2 x 10 7/8 x 7 1/8 in. (24.1 x 27.6 x 18.1 cm)	
					
22.274	French	Lion-like Animal, 14th Century	Limestone with polychrome	11 1/4 x 12 x 5 3/4 in. (28.6 x 30.5 x 14.6 cm)	
					
22.275	French	Melancholy, 14th Century	Limestone with polychromy	12 x 8 7/8 x 7 3/8 in. (30.48 x 22.5 x 18.7 cm)	(b) (4)
					
22.277	Italian	Pieta, c. 1425/1450	Painted terracotta	25 3/4 x 22 1/2 x 11 in. (65.4 x 57.2 x 27.9 cm)	(b) (4)
					







Object #	Artist	Title/Date	Medium	Dimensions	Location
23.20	Tino di Camaino	Madonna and Child with Saints, mid 14th Century	marble	Overall: 24 × 49 1/4 × 3 3/4 inches (61 × 125.1 × 9.5 cm)	(b) (4)
					
23.119	Italian	Albarelo, 15th Century	Tin-glazed earthenware with polychrome decoration	Overall: 9 5/8 × 6 1/4 inches (24.4 × 15.9 cm)	
					
23.120	Italian	Pitcher, 14th/15th Century	Tin-glazed earthenware with polychrome decoration	Overall: 7 1/4 × 6 3/8 × 5 inches (18.4 × 16.2 × 12.7 cm)	
					
23.121	Italian	Jug, c. 1400	Tin-glazed earthenware with polychrome decoration	Overall: 7 1/2 × 6 1/4 × 5 inches (19.1 × 15.9 × 12.7 cm)	(b) (4)
					
23.122	Italian	Pitcher, c. 1430	Tin-glazed earthenware with polychrome decoration	Overall: 7 1/2 × 5 7/8 × 5 inches (19.1 × 14.9 × 12.7 cm)	
					
23.123	Italian	Pitcher, 14th/15th Century	Tin-glazed earthenware with polychrome decoration	Overall: 6 3/4 × 5 3/4 × 4 3/4 inches (17.1 × 14.6 × 12.1 cm)	
					


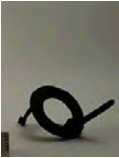












Object #	Artist	Title/Date	Medium	Dimensions	Location
23.124	Italian	Jug (Boccale), c. 1450	Tin glazed earthenware with polychrome decoration	Overall 7 1/4 × 4 7/8 × 4 inches (18.4 × 12.4 × 10.2 cm)	(b) (4)
					
23.125	Italian	Jug, c. 1470	Tin-glazed earthenware with polychrome decoration	Overall: 7 × 5 3/8 × 4 1/4 inches (17.8 × 13.7 × 10.8 cm)	
					
23.126	Italian	Pitcher, 14th/15th Century	Tin-glazed earthenware with polychrome decoration	Overall: 5 1/16 × 5 7/8 × 3 7/8 inches (12.9 × 14.9 × 9.8 cm)	
					
23.127	Italian	Plate, 14th/15th Century	Tin-glazed earthenware with polychrome decoration	Overall: 2 1/8 × 13 7/8 × 12 7/8 inches (5.4 × 35.2 × 32.7 cm)	(b) (4)
					
23.128	Italian	Bowl, c. 1400	Tin-glazed earthenware with polychrome decoration	Overall: 4 7/8 × 10 3/4 inches (12.4 × 27.3 cm)	(b) (4)
					




Object #	Artist	Title/Date	Medium	Dimensions	Location
23.130	Italian	Footed Dish, 1530/1550	Incised slipware: reddish earthenware coated with cream- colored slip and decorated with blue-grey, copper-green, yellow, and manganese-purple transparent lead glazes.	Overall: 2 1/8 × 8 1/2 inches (5.4 × 21.6 cm)	(b) (4)
					
23.131	Italian	Bowl, 14th/15th Century	Tin-glazed earthenware with polychrome decoration	Overall: 2 3/8 × 5 3/8 × 5 3/8 inches (6 × 13.7 × 13.7 cm)	
					
23.132	Italian	Two-handled Bowl, c. 1400	Tin-glazed earthenware with polychrome decoration	Overall: 2 × 6 1/4 × 4 7/8 inches (5.1 × 15.9 × 12.4 cm)	
					
23.133	Italian	Bowl, 14th/15th Century	Tin-glazed earthenware with polychrome decoration	Overall: 1 3/4 × 5 5/8 × 4 1/8 inches (4.4 × 14.3 × 10.5 cm)	(b) (4)
					
23.134	Italian	Bowl with Handle, 14th/15th Century	Tin-glazed earthenware with polychrome decoration	Overall: 1 1/2 × 5 × 4 1/4 inches (3.8 × 12.7 × 10.8 cm)	
					
23.135	Italian	Bowl, 14th/15th Century	Tin-glazed earthenware	Overall: 1 1/2 × 4 3/4 inches (3.8 × 12.1 cm)	(b) (4)
					

Object #	Artist	Title/Date	Medium	Dimensions	Location
23.148	Italian	Cabinet, 16th Century			(b) (4)
<div>Image Not Available</div>					
23.155	Italian	Duke Federigo and his Son Guidobaldo, c. 1880/1910	Marble	28 x 37 x 5 in. (71.1 x 94.0 x 12.7 cm)	
					
24.34	French	Fragments, n.d.a.	Stained and leaded glass	Aproximate dimensions: 9 1/4 x 8 1/4 x 1 3/8 in. (23.5 x 21.0 x 3 5 cm)	
					
24.83	Ulocrino	Saint Jerome, late 15th/early 16th Century	Bronze, brown patina with scattered green encrustation	2 7/8 x 1 7/8 in. 7.3 x 4.8 cm	
					
24.100	French	Lion, 12th Century	Stone	15 1/4 x 18 1/2 x 8 1/2 in. (38.7 x 47 0 x 21 6 cm)	
					
25.12	Silvestro da Sulmona	Madonna and Child, 15th Century	Wood, polychromed and gilded	52 1/2 x 29 x 21 3/8 in. (133 35 x 73.7 x 54 3 cm)	
					








Object #	Artist	Title/Date	Medium	Dimensions	Location
25.25	Jacopo Sansovino	Madonna and Child and the Young St John, second half of the 16th Century	terracotta, paint	Overall: 16 1/8 x 8 3/4 x 9 1/2 inches (41 x 22 2 x 24.1 cm)	(b) (4)
					
25.62	Alonso Cano	Pieta, 17th Century	terracotta, paint	Overall: 15 5/8 x 19 x 11 3/8 inches (39.7 x 48 3 x 28.9 cm)	
					
25.151	Agostino di Giovanni	Madonna and Child with Angels, c. 1335/1340	marble	Overall: 30 x 37 x 2 1/2 inches (76.2 x 94 x 6.4 cm)	
					
25.152	Italian	Man of Sorrows, late 19th/early 20th Century	Marble	24 1/2 x 16 in. 62 2 x 40 6 cm	(b) (4)
					
25.153	Andrea di Francesco Guardi	Prophet, 19th/early 20th Century	Marble	17 1/2 x 8 1/8 x 3 1/2 in. (44 5 x 20 6 x 8.9 cm)	
					
25.154	Tommaso Rodari	Saint John the Baptist and Saint Catherine of Alexandria, late 15th/early 16th Century	Marble	32 7/8 x 28 3/8 x 6 3/4 in. (83.5 x 72.1 x 17.1 cm)	
					







Object #	Artist	Title/Date	Medium	Dimensions	Location
25.173	Italian	Door Knocker, 14th Century	Bronze	10 5/8 x 6 1/4 x 6 in. (27 0 x 15 9 x 15.2 cm)	(b) (4)
					
25.174	Italian	Door Knocker, 14th Century	Bronze	10 3/4 x 6 3/8 x 6 in. (27 3 x 16 2 x 15.2 cm)	
					
25.200	Bartolomeo Bellano	Madonna and Child, 19th century	marble	Overall: 37 3/4 inches x 30 inches x 7 inches (95 9 x 76.2 x 17.8 cm)	
					
25.217	Spanish	Madonna and Child, 16th Century	Stone with polychrome decoration	24 3/4 x 9 3/8 x 6 1/4 in. (62 9 x 23 8 x 15.9 cm)	(b) (4)
					
26.41	Italian	Mortar, 15th Century	Bronze	Height x diameter: 4 1/4 x 6 1/8 in. (10 8 x 15 6 cm)	
					
26.121	Agnolo di Polo	Saint John the Baptist, c. 1490/1500	Terracotta with polychrome decoration	16 5/8 x 16 3/8 x 11 1/8 in. (42.2 x 41.6 x 28 3 cm)	
					







Object #	Artist	Title/Date	Medium	Dimensions	Location
26.123	Francesco Filiberto D Alessandria	Madonna and Child, c. 1460/1470	Terracotta with traces of polychrome decoration	48 1/2 x 19 1/2 x 12 1/2 in. (123 2 x 49.53 x 31 8 cm)	(b) (4)
					
26.141	German	Reliquary Box, 15th Century	Carved and gilded wood, wrought iron	15 1/8 x 17 3/8 x 8 1/2 in. (38.42 x 44.1 x 21 59 cm)	
					
26.146	Italian	Lion, 12th Century	Marble	22 1/4 x 15 7/8 x 42 in. (56.5 x 40.3 x 106.7 cm)	
					
26.173	Italian	Eucharistic Tabernacle, mid to late 16th Century	Marble	22 x 19 1/2 x 4 5/8 in. (55.9 x 49.5 x 11.7 cm)	(b) (4)
					
26.175.1	Italian	Coat of Arms, 2nd half of 16th Century (?)	Marble	41 3/4 x 43 x 4 1/4 in. (106.0 x 109.2 x 10.8 cm)	
					
26.175.2	Italian	Dogal Crown, 2nd half 16th Century (?)	Marble	8 1/4 x 27 x 11 in. (21.0 x 68.6 x 27 9 cm)	
					

Object #	Artist	Title/Date	Medium	Dimensions	Location
26.182	Italian	Low Bowl, c. 1470	Tin-glazed earthenware with polychrome decoration	Height x diameter: 2 1/8 x 10 1/4 in. (5.4 x 26.0 cm)	(b) (4)
					
26.184	Italian	Column, 12th/15th Century	Marble	height x diameter: 16 1/2 x 5 1/4 in. 41.9 x 13.3 cm	
					
27.207	Arnolfo di Cambio	The Christ Child, 13th/early 14th Century	Wood with polychrome decoration	20 1/2 x 10 3/4 x 8 5/8 in. (52.1 x 27.3 x 21.9 cm)	
					
27.209	Italian	Holy Water Basin, third quarter of the 15th Century	Marble	13 x 15 x 20 1/2 in. (33.0 x 38.1 x 52.1 cm)	(b) (4)
					
27.239	Italian	Angel, 15th Century	Tin-glazed earthenware with polychrome decoration	3 7/8 x 4 1/2 x 1/4 in. (9.8 x 11.4 x 0.6 cm)	
					
27.341	Italian	Plate, 16th Century	Tin-glazed earthenware with polychrome decoration	2 5/8 x 10 3/8 x 10 1/8 in. (6.7 x 26.4 x 25.7 cm)	
					















Object #	Artist	Title/Date	Medium	Dimensions	Location
27.342	Italian	Plate, 16th Century	Tin glazed earthenware with polychrome decoration	Height diameter 1 3/8 9 in (3 5 22 9 cm)	(b) (4)
					
27.343.1	Spanish	Luster Fragment, 15th Century	Tin-glazed earthenware with polychrome decoration	6 x 6 x 1/2 in. (15.2 x 15.2 x 1.3 cm)	
					
27.343 2	Spanish	Luster Fragment, 15th Century	Tin-glazed earthenware with polychrome decoration	5 1/8 x 4 3/4 x 3/8 in. (13.0 x 12.1 x 1 0 cm)	
					
27.343 3	Spanish	Luster Fragment, 15th Century	Tin-glazed earthenware with polychrome decoration	4 x 3 1/4 x 1/4 in. (10.2 x 8.3 x 0 6 cm)	(b) (4)
					
27.343.4	Spanish	Luster Fragment, 15th Century	Tin-glazed earthenware with polychrome decoration	2 1/4 x 3 5/8 x 1 in. (5.7 x 9 2 x 2.5 cm)	
					
27.343 5	Spanish	Luster Fragment, 15th Century	Tin-glazed earthenware with polychrome decoration	7/8 x 4 3/4 x 3 1/8 in. (2.2 x 12.1 x 7.9 cm)	
					
27.345.1	Italian	Pottery Fragment, 15th Century	Tin-glazed earthenware with polychrome decoration	1 1/8 x 3 1/2 x 2 1/2 in. (2.9 x 8 9 x 6.4 cm)	(b) (4)
					

Object #	Artist	Title/Date	Medium	Dimensions	Location
27.345.2	Italian	Pottery Fragment, 15th Century	Tin glazed earthenware with polychrome decoration	2 3/4 x 6 1/2 x 2 7/8 in. (7.0 x 16.5 x 7.3 cm)	(b) (4)
					
27.345.3	Italian	Pottery Fragment, 15th Century	Tin-glazed earthenware with polychrome decoration	5 5/8 x 4 x 3/8 in. (14.3 x 10.2 x 1.0 cm)	
					
27.345.4	Italian	Pottery Fragment, 15th Century	Tin-glazed earthenware with polychrome decoration	2 1/8 x 3 x 2 in. (5.4 x 7.6 x 5.1 cm)	
					
27.347	Italian	Bowl, 15th Century	Tin-glazed earthenware with polychrome decoration	2 5/8 x 5 3/8 x 4 5/8 in. (6.7 x 13.7 x 11.7 cm)	(b) (4)
					
27.348	Italian	Bowl, 15th Century	Tin-glazed earthenware with polychrome decoration	Height x diameter: 2 1/4 x 5 1/4 in. (5.7 x 13.3 cm)	
					
27.349	Italian	Bowl, 15th Century	Tin-glazed earthenware with polychrome decoration	2 1/2 x 3 5/8 x 4 7/8 in. (6.4 x 9.2 x 12.4 cm)	
					

Object #	Artist	Title/Date	Medium	Dimensions	Location
27.350.1	Italian	Bowl, 1460/1480	Tin-glazed earthenware with polychrome decoration	Height x diameter: 2 1/2 x 5 1/4 in. (6.4 x 13.34 cm)	(b) (4)
					
27.350.2	Italian	Bowl Fragment, c. 1450	Tin-glazed earthenware with polychrome decoration	2 1/4 x 6 1/2 x 4 7/8 in. (5.7 x 16.5 x 12.4 cm)	
					
27.350.3	Italian	Cup Fragment, c. 1450	Tin-glazed earthenware with polychrome decoration	2 x 4 7/8 x 3 3/4 in. (5.1 x 12.4 x 9.5 cm)	
					
27.350.4	Italian	Vase Fragment, c. 1450	Tin-glazed earthenware with polychrome decoration	4 x 4 3/8 x 3 7/8 in. (10.2 x 11.1 x 9.8 cm)	(b) (4)
					
27.350.5	Italian	Cup Fragment, c. 1450	Tin-glazed earthenware with polychrome decoration	2 1/4 x 4 1/4 x 3 3/4 in. (5.7 x 10.8 x 9.5 cm)	
					
27.350.6	Italian	Fragment, c. 1450	Tin-glazed earthenware with polychrome decoration	3 3/4 x 3 x 1/4 in. (9.5 x 7.6 x 0.6 cm)	(b) (4)
					







Object #	Artist	Title/Date	Medium	Dimensions	Location
28.62	Flemish	Mortar, 1633	Bronze	Height x diameter: 13 5/8 x 18 in. (34.6 x 45.7 cm)	(b) (4)
					
28.86	Lambert Sigisbert Adam	Boy with a Lobster, c. 1740	bronze	Overall: 9 1/2 x 8 5/8 x 6 5/8 inches (24.1 x 21.9 x 16.8 cm)	
					
28.87	Jean Antoine Houdon	Voltaire, late 18th/early 19th Century	marble	Overall: 13 x 6 x 10 1/4 inches (33 x 15.2 x 26 cm)	
					
29.296	Islamic	Plate, c. 1450	Faience	Overall: 1 1/8 x 10 3/4 inches (2.9 x 27.3 cm)	(b) (4)
					
29.332	Italian	Saint Michael Overcoming the Devil, 19th/early 20th Century	Terracotta with polychrome decoration	14 3/4 x 5 7/8 x 6 7/8 in. (37.5 x 14.9 x 17.5 cm)	
					
30.302	Giovanni da Bologna	Ecce Homo, early to mid 19th Century	Terracotta or stucco?	23 x 33 3/4 x 4 in. (58.4 x 85.7 x 10.2 cm)	
					






Object #	Artist	Title/Date	Medium	Dimensions	Location
31.37	Nicolo Pizolo	Madonna and Child, c. 1450	Terracotta	30 3/8 x 21 x 4 in. (77.2 x 53.3 x 10.2 cm)	(b) (4)
					
31.266.1	German	The Last Judgement, 19th/20th Century	Stained glass	37 1/2 x 17 x 5/8 in. (95.25 x 43.18 x 1.6 cm)	
					
31.266.2	German	The Last Judgement, 19th/20th Century	Stained glass	37 3/8 x 18 x 5/8 in. (94.9 x 45.7 x 1.6 cm)	
					
31.270	Italian	Column with Base and Capital, 15th Century	Istrian stone	56 5/8 x 13 x 12 3/4 in. (143.8 x 33.0 x 32.4 cm)	(b) (4)
					
34.29	Clodion	Bacchante with Fauns, 1774	Silvered copper	10 1/2 x 8 3/4 x 3/8 in. (26.67 x 22.23 x 1.0 cm)	
					
35.1	French	A Saint or Apostle, 1100-1199	stone	Overall: 36 1/4 x 8 1/2 x 9 1/2 inches (92.1 x 21.6 x 24.1 cm)	
					







Object #	Artist	Title/Date	Medium	Dimensions	Location
36.77	Italian	Madonna and Child, 1520/1550	Marble	18 3/4 x 7 1/2 x 9 3/4 in. (47.63 x 19.1 x 24.8 cm)	(b) (4)
					
36.80	Pietro Lombardo	Madonna and Child, c. 1465	Terracotta	28 1/4 x 22 x 4 3/4 in. (71.8 x 55.9 x 12.1 cm)	
					
36.103.1	Italian	Candlestick, 16th Century	Gilded wood	26 1/2 x 9 x 9 3/4 in. (67.3 x 22.9 x 24.8 cm)	
					
36.103.2	Italian	Candlestick, 16th Century	Gilded wood	26 x 8 3/4 x 9 1/2 in. (66.0 x 22.2 x 24.1 cm)	(b) (4)
					
37.139	Francesco da Laurana	Alfonso I, King of Naples, c. 1850/1900	Marble	16 x 16 3/8 x 10 7/8 in. (40.6 x 41.6 x 27.6 cm)	
					
37.145	Francesco da Laurana	Madonna and Child, 19th/early 20th Century	Silver	14 x 5 5/8 x 4 3/4 in. (35.6 x 14.3 x 12.1 cm)	
					







Object #	Artist	Title/Date	Medium	Dimensions	Location
37.146	French	Bust of Crucified Christ, c. 1500	Wood	12 3/4 x 9 1/8 x 8 1/2 in. (32.4 x 23.2 x 21.6 cm)	(b) (4)
					
37.165	Italian	cassone: Cassone, late 15th century	walnut	Overall: 32 x 81 x 25 1/2 inches (81.3 x 205.7 x 64.8 cm)	
					
37.199	Italian	Untitled, 16th Century	Marble	18 3/8 x 43 1/2 x 5 5/8 in. (46.7 x 110.5 x 14.3 cm)	
					
38.72	Jacopo della Pila	Prudence, c. 1470/1490	Marble	34 1/4 x 12 3/4 x 9 1/2 in. (87.0 x 32.39 x 24.1 cm)	(b) (4)
					
38.89	Pietro Tacca	Urn: Water Urn, 16th Century	bronze	38 3/8 x 18 3/4 x 22 3/4 in. (97.5 x 47.6 x 57.8 cm)	
	38.89.A	urn			
	38.89.B	cover			
39.605	French	Head of Christ, c. 1700	Marble	28 x 23 3/4 x 2 3/8 in. (71.1 x 60.3 x 6.0 cm)	
					














Object #	Artist	Title/Date	Medium	Dimensions	Location
39.658	Italian	Kneeling Angel, late 15th Century	Wood with polychrome decoration, partially gilded	35 3/4 x 10 x 26 in. (90.8 x 25.4 x 66.0 cm)	(b) (4)
	39 658.A 39 658.B	sculpture base			
39.659	Italian	Kneeling Angel, late 15th Century	Wood with polychrome decoration, partially gilded	36 5/8 x 20 3/4 x 18 1/2 in. (93.0 x 52.7 x 47.0 cm)	
	39 659.A 39 659.B	sculpture base			
39.678	Italian	Nude Youth (possibly Saint Sebastian), c. 1580/1600	Gilded bronze	8 3/4 x 3 x 3 1/8 in. (22.2 x 7.6 x 7.9 cm)	
					
40.57	Jacopo della Quercia	Saint John the Evangelist, early 15th Century	Poplar with traces of polychrome paint and gilding	17 1/4 x 6 3/8 x 5 7/8 in. (43.8 x 16.2 x 14.9 cm)	
					
41.62	Italian	Textile Fragment, early 17th Century			
					
41.103	Italian	Enthroned Madonna and Child, early 14th Century	Wood with polychrome decoration	43 1/2 x 18 7/8 x 13 1/4 in. (110.5 x 47.9 x 33.7 cm)	
					







Object #	Artist	Title/Date	Medium	Dimensions	Location
41.110	Italian	Albarelo, c. 1500	Tin glazed earthenware with polychrome decoration	Height diameter 11 7/8 4 3/4 in (30.2 12.1 cm)	(b) (4)
					
41.111	Italian	Albarelo, 15th Century	Tin-glazed earthenware with polychrome decoration	Height x diameter: 11 1/2 x 4 7/8 in. (29.21 x 12.4 cm)	
					
42.101	Leonardo di Cristoforo Riccomani	Pieta, c. 1470	Terracotta	12 1/4 x 18 5/8 x 2 3/4 in. (31.1 x 47.3 x 7.0 cm)	
					
42.129	Spanish	Virgin and Child, mid 13th/14th Century	Wood, stucco with polychromy and gilding	29 3/8 x 9 3/8 x 8 in. (74.6 x 23.8 x 20.3 cm)	(b) (4)
					
43.4	Italian	Mortar, 16th Century	Bronze	9 1/4 x 11 1/4 x 9 1/8 in. (23.5 x 28.6 x 23.2 cm)	
					
43.5	Italian	Mortar, 15th Century	Bronze	Height x diameter: 10 1/4 x 7 in. (26.0 x 17.8 cm)	
					

Object #	Artist	Title/Date	Medium	Dimensions	Location
43.54	Italian	Hope, late 19th/early 20th Century	marble	Overall 39 1/8 x 11 7/8 x 9 1/2 inches (99.4 x 30.2 x 24.1 cm)	(b) (4)
					
43.92	German	Christ in the House of Simon, early 16th Century	wood, paint	38 1/2 x 35 x 7 1/2 in. (97.8 x 88.9 x 19.1 cm)	
					
43.479	Pietro Torrigiani	Palla Rucellai, c. 1506	Terracotta with polychrome decoration	22 5/8 x 33 7/8 x 10 in. (57.5 x 86.0 x 25.4 cm)	
					
43.483	Alessandro Vittoria	Jupiter, 19th Century	Bronze	17 1/4 x 6 x 6 3/8 in. (43.8 x 15.2 x 16.2 cm)	(b) (4)
					
44.93	Emile Antoine Bourdelle	Woman at Prayer, late 19th/early 20th Century	Bronze	Height x diameter:: 43 3/4 in. (111.1 cm)	
					
44.193	Leonardo del Tasso	Madonna and Child, 1480/1500	European walnut (probably), with polychrome decoration, gilt	32 1/2 x 31 1/2 x 9 3/8 in. (82.6 x 80.01 x 23.8 cm)	
					






Object #	Artist	Title/Date	Medium	Dimensions	Location
44.193	Leonardo del Tasso	Madonna and Child, 1480/1500	European walnut (probably), with polychrome decoration, gilt	32 1/2 x 31 1/2 x 9 3/8 in. (82.6 x 80.01 x 23.8 cm)	(b) (4)
					
44.194	Italian	Panther Holding a Coat of Arms of the Trenta Family, second half of the 15th Century	Marble	base: 1 1/4 x 8 x 12 in. 3.2 x 20.3 x 30.5 cm panther: 16 1/4 in. 41.3 cm	
					
44.195	Flemish	Mortar, 15th Century	Bronze	8 x 8 3/8 x 7 7/8 in. (20.3 x 21.3 x 20.0 cm)	
					
44.212	Italian	Christ on the Cross, c. 1550/1580	Polychromed linden wood	57 1/8 x 43 x 12 1/4 in. (145.1 x 109.2 x 31.1 cm)	
					
44.222	French	Door, 15th/16th Century	Oak, iron	21 1/2 x 20 1/4 x 1 1/8 in. (54.6 x 51.4 x 2.9 cm)	
					
44.223	French	Door, 15th/16th Century	Oak	21 3/4 x 12 1/8 x 1 3/8 in. (55.2 x 30.8 x 3.5 cm)	
					





Object #	Artist	Title/Date	Medium	Dimensions	Location
44.223	French	Door, 15th/16th Century	Oak	21 3/4 x 12 1/8 x 1 3/8 in. (55.2 x 30.8 x 3.5 cm)	(b) (4)
					
44.224	French	Panel: Untitled, 15th/16th Century	Oak	19 5/8 x 7 7/8 x 7/8 in. (49.8 x 20.0 x 2.2 cm)	
					
44.225	French	Panel: Untitled, 15th/16th Century	Oak	17 1/8 x 9 1/4 x 1 3/8 in. (43.5 x 23.5 x 3.5 cm)	
					
44.226	French	Panel: Untitled, 15th/16th Century	Oak	19 1/2 x 9 1/4 x 1 3/8 in. (49.5 x 23.5 x 3.5 cm)	(b) (4)
					
44.227	French	Panel: Untitled, 15th/16th Century	Oak	16 1/4 x 6 7/8 x 7/8 in. (41.3 x 17.5 x 2.2 cm)	
					
44.228	Flemish	Woman, 16th Century	Oak	16 3/4 x 5 1/4 x 2 in. (42.5 x 13.34 x 5.1 cm)	
					







Object #	Artist	Title/Date	Medium	Dimensions	Location
44.230	French	Picture Frame, 17th Century	Wood, gilt	8 1/4 7 3/8 1 1/2 in (21 0 18 7 3 8 cm)	(b) (4)
					
44.234	Flemish	Plate or Basin, 15th Century	Brass	Height x diameter: 1 1/2 x 15 1/8 in. (3 8 x 38.4 cm)	
					
44.235	Flemish	Plate or Basin, 15th Century	Brass	Height x diameter: 1 5/8 x 12 7/8 in. (4.1 x 32.7 cm)	
					
45.7	Italian	Head of a Man, late 19th/early 20th Century	Marble	8 3/8 x 5 x 7 in. (21.3 x 12.7 x 17.8 cm)	(b) (4)
					
45.8	Italian	Fragment of a Colonnade, c. 1343/1350	marble	Overall: 18 1/2 inches (47 cm)	
					
45.21	German	The Virgin, c. 1430	Wood with polychrome decoration	20 x 7 1/8 x 5 1/4 in. (50 8 x 18.1 x 13.3 cm)	
					







Object #	Artist	Title/Date	Medium	Dimensions	Location
45.22	Hans von Judenberg	Saint John from a Crucifixion Group, c 1430	Wood with polychrome decoration	20 1/8 x 8 1/4 x 5 1/4 in. (51.1 x 21.0 x 13.3 cm)	(b) (4)
					
45.23	Italian	The Redeemer, late 14th/early 15th Century	Marble	19 x 7 1/4 x 6 1/8 in. (48.3 x 18.4 x 15.6 cm)	
					
45.116	Flemish	Pitcher, 15th Century	Earthenware	9 x 5 x 4 in. (22.86 x 12.7 x 10.2 cm)	
					
45.117	Flemish	Pitcher, 15th Century		4 x 4 1/4 x 3 5/8 in. (10.2 x 10.8 x 9.2 cm)	(b) (4)
					
45.509	French	Reclining Child with Bird, 18th Century	Marble	18 3/4 x 22 1/2 x 11 1/2 in. (47.6 x 57.2 x 29.2 cm)	
	45 509.A	sculpture			
	45 509.B	base			
45.510	French	Child: Reclining Child Holding a Dart, 18th Century	Marble	18 x 21 1/4 x 10 in. (45.7 x 54.0 x 25.4 cm)	
	45 510.A	sculpture			(b) (4)
	45 510.B	base			
















Object #	Artist	Title/Date	Medium	Dimensions	Location
46.10	Italian	Mirror, 16th Century	Carved and gilded wood	19 1/2 15 1/4 3 1/2 in (49.53 38.7 8.9 cm)	(b) (4)
					
46.11	Italian	Mirror, 16th Century	Carved and gilded wood with mirror	18 1/2 x 15 1/4 x 3 1/2 in. (46.99 x 38.74 x 8.9 cm)	
					
46.302	Francois Marie Suzanne	George Washington, 18th Century	Gilded bronze	11 1/4 x 4 7/8 x 3 7/8 in. (28.6 x 12.4 x 9.8 cm)	
					
46.317	Flemish	Heads of Eight Women, early 16th Century	Stained glass	28 1/8 x 22 5/8 x 1/4 in. (71.4 x 57.5 x 0.6 cm)	(b) (4)
					
46.318	Flemish	Soldiers at the Tomb of Christ, early 16th Century	Stained glass	10 1/4 x 12 1/4 x 1/4 in. (26.0 x 31.1 x 0.6 cm)	
					







Object #	Artist	Title/Date	Medium	Dimensions	Location
47.97	Italian	Reliquary Bust of Female Saint, 1750/1800	Gilded wood	bust and socle: 26 5/8 x 16 x 8 1/2 in. (67 6 x 40.6 x 21.6 cm) column: 72 1/2 x 13 3/8 x 13 3/8 in. (184.2 x 34 0 x 34 0 cm)	(b) (4)
	47 97.A	bust			
	47 97.B	socle			
	47 97.C	column			
47.98	Italian	Reliquary Bust of Saint Mary Magdalene, 1750/1800	Gilded wood	bust and socle: 26 5/8 x 16 1/2 x 10 1/4 in. (67 6 x 41 9 x 26.0 cm) column: 72 1/2 x 13 3/8 x 13 3/8 in. (184.2 x 34 0 x 34 0 cm)	
	47 98.A	bust			
	47 98.B	socle			
	47 98.C	column			
47.132	Serge Yourievitch	The Abyssinian, 20th Century	Bronze	height: 28 1/2 in. 72.4 cm	
					
47.141	Alessandro Vittoria	Doorknocker: Neptune and His Sea Horses, 19th Century	bronze	16 3/4 x 11 3/8 x 6 1/2 in. (42.5 x 28 9 x 16 5 cm)	
					
48.5	Jamaican	Jewelry Box, 1685	Tortoiseshell, silver, pigment	7 3/4 x 11 x 7 1/2 in. (19.7 x 27 94 x 19 05 cm)	(b) (4)
					

Object #	Artist	Title/Date	Medium	Dimensions	Location
48.7	Spanish	Bishop Saint, 16th/17th Century	Wood with polychrome decoration	31 5/8 17 1/2 5 3/4 in (80.3 44.45 14.6 cm)	(b) (4)
					
48.8	Spanish	Female Saint, 14th Century	Wood, gesso, with traces of polychromy	28 7/8 x 8 3/8 x 7 in. (73.3 x 21.3 x 17.8 cm)	
					
48.133	German	Bishop Saint (Benedict?), c. 1510/1525	Stained glass: Pot metal; white glass with silver stain	27 1/2 x 27 3/4 x 3/4 in. (69.9 x 70.5 x 1.9 cm)	
					
48.185	Italian	Violin, 18th Century		8 1/8 x 24 x 3 1/8 in. (20.6 x 61.0 x 7.9 cm)	(b) (4)
					
48.188	Italian	Cello, 18th Century		50 1/4 x 16 3/4 x 9 3/8 in. (127.6 x 42.5 x 23.8 cm)	
					
48.393	German	Virgin and Child, c. 1420/1430	Wood with traces of polychrome	Overall: 36 7/8 x 11 5/8 x 7 1/8 inches (93.7 x 29.5 x 18.1 cm)	
					






Object #	Artist	Title/Date	Medium	Dimensions	Location
49.3	Italian	Pentecostal Scene, 16th Century	Papier mache	10 1/2 x 8 1/4 x 1/8 in. (26.7 x 21 0 x 0.3 cm)	(b) (4)
					
49.6	Italian	Vase, late 16th Century	glass	Height: 4 7/8 in.	
					
49.438	French	Plaque from a reliquary chasse, late 13th Century	Copper, champlevé enameled and gilt	1 7/8 x 6 3/8 x 1/16 in. (4.76 x 16 2 x 0.2 cm)	
					
49.533	Luca della Robbia	Madonna and Child with Six Angels, c. 1860	Terracotta	Height x diameter: 1 x 13 1/2 in. (2 5 x 34 3 cm)	(b) (4)
					
50.62	German	Jug, 16th Century	Salt-glazed earthenware	Height x diameter: 13 1/4 x 9 in. (33.7 x 22.9 cm)	
					
50.134	Italian	Madonna and Child, c. 1490/1500	Linden wood with polychrome decoration	43 1/2 x 20 x 11 in. (110 5 x 50 8 x 27.9 cm)	
					






Object #	Artist	Title/Date	Medium	Dimensions	Location
51.111	French	Virgin and Child, 16th Century	Wood	29 3/4 x 9 1/2 x 6 3/4 in. (75.6 x 24.13 x 17.1 cm)	(b) (4)
					
51.193	Cockpit Hill Pottery, Derby, England	Platter, middle 18th Century	Slip ware		
					
51.250	Wedgwood Pottery	Prince de Conde	Green jasperware	4 1/8 x 3 1/4 x 1/4 in. (10.5 x 8.3 x 0.6 cm)	
					
51.326	Flemish	Man with a Sword, 1510/1530	Stone	23 5/8 x 25 1/2 x 15 1/2 in. (60.02 x 64.77 x 39.37 cm)	(b) (4)
					
51.328	Robert de Launay	Head of Christ, 14th Century	Limestone, with traces of polychromy and gold	12 1/8 x 9 1/2 x 8 1/8 in. (30.8 x 24.1 x 20.6 cm)	
					
51.329	French	The Prodigal Son, 19th Century	Stained glass	18 5/8 x 26 3/8 x 1/4 in. (47.3 x 67.0 x 0.6 cm)	
					







Object #	Artist	Title/Date	Medium	Dimensions	Location
53.145	Auguste Rodin	statue: Eve, 1881	bronze	Overall 68 1/2 x 21 x 24 inches (174 x 53 3 x 61 cm)	(b) (4)
					
53.177	Etienne Pollet	Large Jewelry Box, 1738/1739	silver	Overall: 4 1/2 x 10 3/4 x 8 5/8 inches, 7 pounds (11.4 x 27.3 x 21 9 cm, 3.2 kg)	
					
53.178	Etienne Pollet	Large Jewelry Box, 1738/1739	silver	Overall: 4 3/4 x 11 x 9 inches (12.1 x 27 9 x 22 9 cm)	
					
53.179	Etienne Pollet	Powder Box, 1738/1739	silver	Overall: 4 (height) x 5 (diameter) inches (10 2 x 12.7 cm)	(b) (4)
					
53.209	German	Reinforcing Plate for the Left Shoulder, 16th Century	steel	12 1/2 x 13 7/8 x 2 1/4 in. (31.8 x 35 2 x 5.7 cm)	
					
53.213	Spanish	Swept-hilted Rapier, 19th Century		50 x 8 5/8 x 5 1/4 in. (127.0 x 21.9 x 13 3 cm)	
					
53.220	German	Matchlock Gun, late 16th Century	steel, wood, staghorn, pigment	Overall: 44 x 5 1/2 x 2 3/8 inches (111.8 x 14 x 6 cm)	(b) (4)
					






Object #	Artist	Title/Date	Medium	Dimensions	Location
54.18	Lorenzo Ghiberti	Madonna and Child, late 15th Century	terracotta	Overall 28 1/4 x 23 1/8 x 7 7/8 inches (71.8 x 58.7 x 20 cm)	(b) (4)
					
54.75	Belgian	Flounce, 19th Century			
					
54.163	Italian	Pilaster, c. 1150/1200	marble	Overall: 59 5/8 x 17 x 13 1/2 inches (151.4 x 43.2 x 34.3 cm)	
					
54.217.1	French	Desk: Portable Writing Desk, 1840/1850	Wood, tortoise shell, brass and cisele velvet	4 1/4 x 13 1/4 x 11 in. 10.8 x 33.7 x 27.9 cm	(b) (4)
					
54.497	Pierre-Auguste Renoir	Le feu, 1916/1917	Bronze	12 5/8 x 8 1/4 x 13 in. (32.1 x 21.0 x 33.0 cm)	
					
55.30	French	The Flight into Egypt, 20th Century	Stained glass	Diameter: 20 3/4 in. 52.7 cm	(b) (4)
					

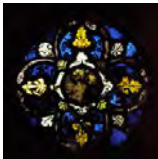








Object #	Artist	Title/Date	Medium	Dimensions	Location
55.31	German	Heraldic Panel, 19th/20th Century	Stained glass	22 1/4 12 1/2 1/4 in (56 52 31 8 0 6 cm)	(b) (4)
					
55.32	German	Two Lions, 15th Century	Stained glass	18 3/4 x 14 1/8 x 1/4 in. (47.63 x 35.88 x 0.6 cm)	
					
55.33	Polish	Saint John the Baptist, late 14th Century	Roundel, Stain Glass	Height x diameter: 13 1/2 x 1/4	
					
55.446	French	Falcon Hood, 17th Century	Leather, sequins and metal thread. Embroidered.	17 1/8 x 11 3/4 x 7 1/4 in. (43.5 x 29 8 x 18.4 cm) Hood: 2 1/4 x 2 1/2 x 3 1/4	(b) (4)
					
56.16	Jean Beaucaire	coffeepot: Coffeepot, 1724 - 1725	silver, wood	Overall: 10 x 10 3/4 x 5 5/8 inches, 857.1 g (25.4 x 27.3 x 14.3 cm, 1 pounds 14.2 ounces)	(b) (4)
					







Object #	Artist	Title/Date	Medium	Dimensions	Location
56.33	Bertoldo di Giovanni	Jason Resting after Slaying the Dragon, early 20th Century	Bronze	8 3/4 x 4 7/8 x 4 3/4 in. (22.23 x 12.4 x 12.1 cm)	(b) (4)
					
56.44	Germain Pilon	Head of a Little Girl, 16th Century	Terracotta	10 3/4 x 4 7/8 x 4 5/8 in. (27 3 x 12.4 x 11.7 cm)	
					
56.86	Italian	Jousting Lance, 16th Century	wood	4 1/4 x 4 1/4 x 139 in. (10.8 x 10.8 x 353.1 cm)	
					
56.117	Dutch	The Journey to Calvary, late 15th Century	oak	Overall: 20 1/2 x 33 x 7 1/4 inches (52.1 x 83 8 x 18.4 cm)	(b) (4)
					
57.35.1	Niccolò Roccatagliata	Pair of Reclining Angels, c. 1600	bronze	13 1/4 x 5 1/4 x 4 1/2 in. 33.7 x 13 3 x 11.4 cm	
					
57.35.2	Niccolò Roccatagliata	Pair of Reclining Angels, c. 1600	Bronze	12 3/4 x 5 1/2 x 4 in. 32.4 x 14 0 x 10.2 cm	
					

Object #	Artist	Title/Date	Medium	Dimensions	Location
57.167	Giovanni della Robbia	Adoration of the Christ Child, c. 1525	Terracotta, partly glazed, partly natural	15 3/4 15 3/4 3 1/8 in (40 0 0 7 9 cm)	(b) (4)
					
57.237	Jean Joseph de Saint Germain	clock: Standing Clock, between 1720 and 1791	gilt bronze, enameled metal, glass	Overall (clock): 30 1/2 × 18 5/8 × 12 1/2 inches (77 5 × 47.3 × 31.8 cm) Overall (base): 3 3/4 inches (9.5 cm)	
	57 237.A 57 237.B	clock base			
58.96	Austrian	The Pentecost, c. 1290	pot glass, lead, wood	Overall: 44 1/8 × 22 3/8 × 3/4 inches (112.1 × 56 8 × 1 9 cm)	
					
58.122	English	Coat of Arms of England, 16th Century	Stained glass	25 1/2 x 21 x 1/4 in. (64.8 x 53.3 x 0.6 cm)	
					
58.123	English	Coat of Arms of England, 16th Century	Stained glass: Pot metal; white glass and silver stain	25 1/4 x 21 1/2 x 1/4 in. (64.1 x 54.6 x 0.6 cm)	
					
58.124	English	Coat of Arms of England, 15th Century	Stained glass	Height x diameter: 13 3/4 x 1/4	
					

Object #	Artist	Title/Date	Medium	Dimensions	Location
58.124	English	Coat of Arms of England, 15th Century	Stained glass	Height x diameter: 13 3/4 x 1/4	(b) (4)
					
58.128	English	Coat of Arms of Russell, 2nd - 4th Earls of Bedford, late 16th Century	Stained glass: flashed glass; white glass with silver stain and enamel	29 5/8 x 22 1/8 x 1/4 in. (75.2 x 56.2 x 0.6 cm)	
					
58.141	American	Window, 18th Century	Leaded Glass	Overall: 33 7/8 x 39 3/4 x 1 7/8 inches (86 x 101 x 4.8 cm)	
					
58.150	English	Boy in Armour, late 16th Century	Marble	19 1/4 x 8 x 10 3/8 in. (48.9 x 20.3 x 26.4 cm)	(b) (4)
					
58.152	French	Mantel, late 18th Century	marble, iron	Overall: 46 x 84 7/8 x 14 1/2 inches (116.8 x 215.6 x 36.8 cm)	(b) (4)
					

Object #	Artist	Title/Date	Medium	Dimensions	Location
58.190	English	Rosette From Canterbury Cathedral, c. 1220	Stained glass	14 3/4 x 20 7/8 in. 37 5 x 53 0 cm diameter of central rosette: 11 1/4 in. 28 6 cm diameter of side medallions: 1 3/4 in. 4.4 cm	(b) (4)
					
58.242	English	Panelled Room, c. 1584	Oak panelling, with plaster overmantel	Length: 22' 4"; width: 19' 2"; height: 10' 6"	
<div>Image Not Available</div>					
58.258.1	English	Wrought Iron Gate, 1690/1700	Wrought iron with paint	58 258.1A: 99 1/2 x 34 x 2 in. (252.7 x 86.4 x 5.1 cm) 58 258.1B:33 1/4 x 74 1/8 x 1 3/4 in. (84.5 x 188.3 x 4.4 cm) 58 258.1C: 100 3/4 x 15 3/8 x 1 3/8 in. (255 9 x 39.1 x 3.5 cm) 58 258.1D: 101 x 14 3/8 x 1 1/2 in. (256 5 x 36 5 x 3.8 cm)	(b) (4)
<div><div>58 258.1A</div><div>58 258.1B</div><div>58 258.1C</div><div>58 258.1D</div></div>					

Object #	Artist	Title/Date	Medium	Dimensions	Location
58.258 2	English	Wrought Iron Gate, 1690/1700	Wrought iron with paint	58 258.2A: 98 3/4 x 32 1/8 x 1 3/4 in. (250 8 x 81.6 x 4.4 cm) 58 258.2B: 40 5/8 x 74 1/4 x 1 3/4 in. (103.2 x 188 6 x 4.4 cm) 58 258.2C: 100 1/2 x 16 x 3 in. (255 3 x 40 6 x 7.6 cm) 58 258.2D: 100 5/8 x 15 1/4 x 2 3/4 in. (255 6 x 38.7 x 7.0 cm)	(b) (4)
	58 258.2A				
	58 258.2B				
	58 258.2C				
	58 258.2D				
58.286 A	Italian	Pelvic Girdle: Parts of Page's Armor, 16th Century	Metal	11 5/8 x 18 x 4 5/8 in. (29.5 x 45.7 x 11.7 cm)	(b) (4)
					
58.286 B	Italian	Left Knee Cover: Parts of Page's Armor, 16th Century	Metal	12 x 6 3/4 x 5 in. (30 5 x 17.1 x 12.7 cm)	
					
58.286.C	Italian	Right Knee Cover: Parts of Page's Armor, 16th Century	Metal	11 1/2 x 6 1/2 x 5 1/4 in. (29 2 x 16 5 x 13.3 cm)	
					
58.286 D	Italian	Left Wrist Guard: Parts of Page's Armor, 16th Century	Metal	9 1/2 x 6 1/8 x 5 3/4 in. (24.1 x 15.6 x 14.6 cm)	
					

Object #	Artist	Title/Date	Medium	Dimensions	Location
58.286 E	Italian	Parts of Page's Armor, 16th Century	Metal	9 1/4 6 3/8 5 1/2 in (23 5 16 2 14 0 cm)	(b) (4)
					
58.291	Italian	Candlestick, 16th Century	Rock crystal and copper gilt	Height x diameter: 18 3/4 x 5 1/2 in. (47.6 x 14 0 cm)	
					
58.292	Italian	Candlestick, 16th Century	Rock crystal and copper gilt	Height x diameter: 18 1/2 x 5 1/2 in. (47.0 x 14 0 cm)	
					
58.345.1	English	Box: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	7 x 14 1/4 x 10 1/2 in. (17.8 x 36.2 x 26 67 cm)	(b) (4)
					
58.345 2	English	Tray: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	1 5/8 x 13 1/8 x 6 3/4 in. (4.1 x 33.3 x 17.1 cm)	
					(b) (4)
58.345 3	English	Tray: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	1 1/4 x 12 1/2 x 6 1/2 in. (3.2 x 31.8 x 16.5 cm)	
					(b) (4)



Object #	Artist	Title/Date	Medium	Dimensions	Location
58.345.4	English	Tray: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	2 1/8 x 12 3/4 x 6 1/2 in. (5.4 x 32.4 x 16.5 cm)	(b) (4)
<div>Image Not Available</div>					
58.345 5A	English	Bottle: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	3 1/2 x 2 3/8 x 1 1/2 in. (8.9 x 6 0 x 3.8 cm)	
<div>Image Not Available</div>					
58.345 5B	English	Lid: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	3 1/2 x 2 3/8 x 1 1/2 in. (8.9 x 6 0 x 3.8 cm)	
<div>Image Not Available</div>					
58.345 6A	English	Bottle: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	3 1/2 x 2 3/4 x 2 3/8 in. (8.9 x 7 0 x 6.0 cm)	
<div>Image Not Available</div>					
58.345 6B	English	Lid: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	3 1/2 x 2 3/4 x 2 3/8 in. (8.9 x 7 0 x 6.0 cm)	(b) (4)
<div>Image Not Available</div>					
58.345.7A	English	Bottle: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	Height x diameter: 3 1/2 x 2 1/2 in. (8.9 x 6.4 cm)	
<div>Image Not Available</div>					
58.345.7B	English	Lid: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	Height x diameter: 3 1/2 x 2 1/2 in. (8.9 x 6.4 cm)	
<div>Image Not Available</div>					
58.345 8A	English	Bottle: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	3 1/2 x 2 3/4 x 2 3/8 in. (8.9 x 7 0 x 6.0 cm)	
<div>Image Not Available</div>					



Object #	Artist	Title/Date	Medium	Dimensions	Location
58.345 8A	English	Bottle: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	3 1/2 x 2 3/4 x 2 3/8 in. (8.9 x 7 0 x 6.0 cm)	(b) (4)
<div>Image Not Available</div>					
58.345 8B	English	Lid: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	3 1/2 x 2 3/4 x 2 3/8 in. (8.9 x 7 0 x 6.0 cm)	
<div>Image Not Available</div>					
58.345 9A	English	Bottle: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	3 1/2 x 2 3/8 x 1 1/2 in. (8.9 x 6 0 x 3.8 cm)	
<div>Image Not Available</div>					
58.345 9B	English	Lid: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	3 1/2 x 2 3/8 x 1 1/2 in. (8.9 x 6 0 x 3.8 cm)	
<div>Image Not Available</div>					
58.345.10	English	Jar with Fliptop Lid: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	Height x diameter: 1 3/4 x 2 1/2 in. (4.4 x 6.4 cm)	
<div>Image Not Available</div>					
58.345.11A	English	Box: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	1 1/2 x 3 1/2 x 2 1/4 in. (3.8 x 8 9 x 5.7 cm)	
<div>Image Not Available</div>					
58.345.11B	English	Lid: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	1 1/2 x 3 1/2 x 2 1/4 in. (3.8 x 8 9 x 5.7 cm)	
<div>Image Not Available</div>					
58.345.12A	English	Jar: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	Height x diameter: 1 3/8 x 1 1/2 in. (3.5 x 3.8 cm)	
<div>Image Not Available</div>					






Object #	Artist	Title/Date	Medium	Dimensions	Location
58.345.12A	English	Jar: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	Height x diameter: 1 3/8 x 1 1/2 in. (3.5 x 3.8 cm)	(b) (4)
<div>Image Not Available</div>					
58.345.12B	English	Lid: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	Height x diameter: 1 3/8 x 1 1/2 in. (3.5 x 3.8 cm)	
<div>Image Not Available</div>					
58.345.13A	English	Box: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	1 1/2 x 7 x 1 3/4 in. (3.8 x 17.8 x 4.4 cm)	
<div>Image Not Available</div>					
58.345.13B	English	Lid: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	1 1/2 x 7 x 1 3/4 in. (3.8 x 17.8 x 4.4 cm)	
<div>Image Not Available</div>					
58.345.14	English	Jar with Fliptop Lid: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	Height x diameter: 1 1/2 x 1 1/2 in. (3.8 x 3.8 cm)	(b) (4)
<div>Image Not Available</div>					
58.345.15A	English	Box: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	1 1/2 x 3 5/8 x 2 1/4 in. (3.8 x 9 2 x 5.7 cm)	
<div>Image Not Available</div>					
58.345.15B	English	Lid: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	1 1/2 x 3 5/8 x 2 1/4 in. (3.8 x 9 2 x 5.7 cm)	
<div>Image Not Available</div>					
58.345.16A	English	Jar: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	Height x diameter: 1 1/2 x 2 3/8 in. (3.8 x 6.0 cm)	
<div>Image Not Available</div>					

Object #	Artist	Title/Date	Medium	Dimensions	Location
58.345.16A	English	Jar: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	Height x diameter: 1 1/2 x 2 3/8 in. (3.8 x 6.0 cm)	(b) (4)
<div>Image Not Available</div>					
58.345.16B	English	Lid: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	Height x diameter: 1 1/2 x 2 3/8 in. (3.8 x 6.0 cm)	
<div>Image Not Available</div>					
58.345.17	English	Tray: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	5/8 x 7 x 4 1/4 in. (1.6 x 17.8 x 10.8 cm)	
<div>Image Not Available</div>					
58.345.18	English	Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	2 1/8 x 1/4 x 1/4 in. (5.4 x 0 6 x 0.6 cm)	
<div>Image Not Available</div>					
58.345.19	English	Tweezers: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	2 3/8 x 1/4 x 1/4 in. (6.0 x 0 6 x 0.6 cm)	
<div>Image Not Available</div>					
58.345 20	English	Pen Knife: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	3 x 1/2 x 3/16 in. (7.6 x 1.3 x 0 5 cm)	(b) (4)
<div>Image Not Available</div>					
58.345 21	English	Silver Make-up Tube: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	Height x diameter: 3 5/8 x 3/8 in. (9.2 x 1.0 cm)	
<div>Image Not Available</div>					
58.345 22	English	Gold Make-up Tube: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	Height x diameter: 3 1/8 x 1/4 in. (7.9 x 0.6 cm)	
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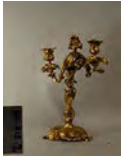





Object #	Artist	Title/Date	Medium	Dimensions	Location
58.345 22	English	Gold Make-up Tube: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	Height x diameter: 3 1/8 x 1/4 in. (7.9 x 0.6 cm)	(b) (4)
Image Not Available					
58.345 23	English	Tool: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	4 x 1/4 x 1/4 in. (10.2 x 0.6 x 0.6 cm)	
Image Not Available					
58.345 24A	English	Metal Case: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	3 1/4 x 3/8 x 3/16 in. (8.3 x 1 x 0.5 cm)	
Image Not Available					
58.345 24B	English	Lid: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	3 1/4 x 3/8 x 3/16 in. (8.3 x 1 x 0.5 cm)	
Image Not Available					
58.345 25	English	Tool with Hook: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	3 x 3/16 x 3/16 in. (7.6 x 0.5 x 0.5 cm)	(b) (4)
Image Not Available					
58.345 26	English	Tool with 2 Holes and Blunt End: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	3 1/4 x 1/8 x 1/8 in. (8.3 x 0.3 x 0.3 cm)	
Image Not Available					
58.345 27	English	Pen Holder: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	Height x diameter: 6 1/8 x 1/4 in. (15.6 x 0.6 cm)	
Image Not Available					
58.345 28	English	Brush: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	1 1/2 x 6 5/8 x 2 1/2 in. (3.8 x 16.8 x 6.4 cm)	
Image Not Available					






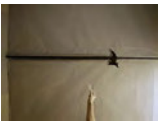
Object #	Artist	Title/Date	Medium	Dimensions	Location
58.345 28	English	Brush: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	1 1/2 x 6 5/8 x 2 1/2 in. (3.8 x 16.8 x 6.4 cm)	(b) (4)
<div>Image Not Available</div>					
58.345 29	English	Brush with Handle: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	1 3/4 x 9 1/8 x 2 1/2 in. (4.4 x 23.2 x 6.4 cm)	
<div>Image Not Available</div>					
58.345 30	English	Brush: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	1 1/2 x 6 5/8 x 2 1/2 in. (3.8 x 16.8 x 6.4 cm)	
<div>Image Not Available</div>					
58.345 31	English	Brush with Handle: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	1 3/4 x 9 1/8 x 2 3/8 in. (4.4 x 23.2 x 6.0 cm)	
<div>Image Not Available</div>					
58.345 32	English	Comb: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	9 1/8 x 1 3/4 x 1/8 in. (23.2 x 4.4 x 0.3 cm)	(b) (4)
<div>Image Not Available</div>					
58.345 33	English	Comb: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	9 1/8 x 1 x 1/8 in. (23.2 x 2.5 x 0.3 cm)	
<div>Image Not Available</div>					
58.345 34	English	Folding Easel: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	13 x 9 1/8 x 1/4 in. (33 0 x 23 2 x 0.6 cm)	
<div>Image Not Available</div>					
58.345 35	English	Folding Panel: Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	13 x 9 1/8 x 1/4 in. (33 0 x 23 2 x 0.6 cm)	
<div>Image Not Available</div>					





Object #	Artist	Title/Date	Medium	Dimensions	Location
58.345 35	English	Folding Panel Dressing Case, 1825/1875	Walnut veneer, brass, silver articles and tooled leather	13 x 9 1/8 x 1/4 in. (33 0 x 23 2 x 0.6 cm)	(b) (4)
<div>Image Not Available</div>					
59.107	Italian	Coffer, 16th Century	Ebony, glass, steel and damascening in silver and gold	13 7/8 x 17 1/2 x 11 5/8 in. (35.2 x 44.45 x 29 5 cm)	
					
59.130 A	French	Inkwell Stand, 1775/1800	Ebony, ormolu and brass	4 1/2 x 15 1/4 x 9 in. (11.4 x 38.7 x 22.9 cm)	
					
59.130 B	French	Inkwell Stand, 1775/1800	Ebony, ormolu and brass	4 1/2 x 15 1/4 x 9 in. (11.4 x 38.7 x 22.9 cm)	
<div>Image Not Available</div>					
59.130.C	French	Inkwell Stand, 1775/1800	Ebony, ormolu and brass	4 1/2 x 15 1/4 x 9 in. (11.4 x 38.7 x 22.9 cm)	
<div>Image Not Available</div>					
59.130 D	French	Inkwell Stand, 1775/1800	Ebony, ormolu and brass	4 1/2 x 15 1/4 x 9 in. (11.4 x 38.7 x 22.9 cm)	
<div>Image Not Available</div>					
59.130 E	French	Inkwell Stand, 1775/1800	Ebony, ormolu and brass	4 1/2 x 15 1/4 x 9 in. (11.4 x 38.7 x 22.9 cm)	
<div>Image Not Available</div>					







Object #	Artist	Title/Date	Medium	Dimensions	Location
59.130 F	French	Inkwell Stand, 1775/1800	Ebony, ormolu and brass	4 1/2 x 15 1/4 x 9 in. (11.4 x 38.7 x 22.9 cm)	(b) (4)
<div>Image Not Available</div>					
59.322	Italian	Count William Pennebrock, 1562	Silver	Diameter: 1 3/4 in. 4.4 cm	
					
59.326	Italian	Philip II and the Duke of Alba , 1567	Bronze	Height x width: 3 3/4 x 3 1/4 in. 9.5 x 8.3 cm	
					
60.1	Auguste Rodin	Aime Jules Dalou, 1883	Bronze	Overall: 18 1/2 x 16 3/4 x 9 1/4 inches (47 x 42 5 x 23.5 cm)	(b) (4)
					
60.40	Italian	Centaur and Lion, 19th/20th Century	bronze	Overall: 14 1/4 x 5 3/4 x 8 1/2 inches (36.2 x 14 6 x 21.6 cm)	
					
60.212.1	Justin Aurele Meissonnier	Candelabra, 18th Century	Gilt bronze	16 7/8 x 11 1/2 x 8 in. (42.9 x 29.2 x 20 3 cm)	
					















Object #	Artist	Title/Date	Medium	Dimensions	Location
60.212.2	Justin Aurele Meissonnier	Candelabra, 18th Century	Gilt bronze	16 7/8 11 6 3/8 in (42.9 27.9 16.2 cm)	(b) (4)
					
60.212.3	Justin Aurele Meissonnier	Candelabra, 18th Century	Gilt bronze	16 7/8 x 11 3/4 x 6 3/4 in. (42.9 x 29.8 x 17.1 cm)	
					
60.212.4	Justin Aurele Meissonnier	Candelabra, 18th Century	Gilt bronze	16 7/8 x 11 1/4 x 8 1/8 in. (42.9 x 28.6 x 20.6 cm)	
					
61.184 E	Matthew Boulton	bowl: Epergne Side Bowl, between 1808 and 1809	glass	Overall: 13 9/16 x 17 1/4 x 16 9/16 inches (34.4 x 43.8 x 42.1 cm) Overall: 2 1/4 x 4 3/4 x 3 1/2 inches (5.7 x 12.1 x 8.9 cm)	(b) (4)
					
61.184 F	Matthew Boulton	bowl: Epergne Side Bowl, between 1808 and 1809	glass	Overall: 13 9/16 x 17 1/4 x 16 9/16 inches (34.4 x 43.8 x 42.1 cm) Overall: 2 1/4 x 4 3/4 x 3 1/2 inches (5.7 x 12.1 x 8.9 cm)	
					
61.235	Constantin Émile Meunier	The Old Mine Horse, 1890	Bronze	14 x 13 x 5 1/2 in. 35.6 x 33.0 x 14.0 cm	(b) (4)
					







Object #	Artist	Title/Date	Medium	Dimensions	Location
61.235	Constantin Émile Meunier	The Old Mine Horse, 1890	Bronze	14 13 5 1/2 in 35 6 x 33 0 x 14.0 cm	(b) (4)
					
61.265	Spanish	Tiles, 15th Century	Glazed earthenware tile	10 3/4 x 10 3/4 x 2 3/8 in. (27.3 x 27 3 x 6.0 cm)	
					
62.15	Spanish	Standing Female Saint, 15th Century	Wood with gesso and polychromy	41 x 10 3/4 x 7 7/8 in. (104.1 x 27.3 x 20.0 cm)	
					
62.133	John Moore	Tray, 1789/1790	Silver	Height x diameter: 2 5/8 x 25 in. (6.7 x 63 5 cm)	(b) (4)
					
62.157	French	Virgin and Child, 16th Century	Wood with polychrome decoration	35 3/4 x 13 1/4 x 11 in. (90.8 x 33.7 x 27.9 cm)	
					
62.268	German	Halberd, 19th Century	Pierced steel and wood	99 3/4 x 12 x 1 3/4 in. (253.4 x 30.5 x 4.4 cm)	
					



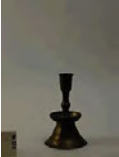



Object #	Artist	Title/Date	Medium	Dimensions	Location
62.269	German	Halberd, 19th Century	Steel, brass and wood	93 1/8 x 14 1/2 x 3 3/4 in. (236.5 x 36.8 x 9.5 cm)	(b) (4)
					
62.270	German	Halberd, 16th/18th Century	Steel and wood	87 x 11 1/8 x 1 1/2 in. (221.0 x 28.3 x 3.8 cm)	
					
62.271	German	Partisan, 16th/18th Century	Steel and wood	94 x 7 1/2 x 1 3/4 in. (238.76 x 19.1 x 4.4 cm)	
					
62.272	German	Fauchard, 16th/18th Century	Engraved steel and wood	93 1/4 x 6 x 1 1/16 in. (236.9 x 15.2 x 2.7 cm)	(b) (4)
					
62.273	German	Spontoon, 16th/18th Century	Chased steel and wood with brass nails and fringe	77 1/2 x 4 1/4 x 2 5/8 in. (196.9 x 10.8 x 6.7 cm)	
					
62.274	Italian	Linstock-Spontoon, 16th/18th Century	Wood and steel with brass	88 1/2 x 6 1/2 x 1 1/2 in. (224.79 x 16.5 x 3.8 cm)	
					
62.276	Italian	Bull, early 16th Century	Bronze	5 3/4 x 6 3/8 x 3 1/4 in. (14.6 x 16.2 x 8.3 cm)	(b) (4)
					

Object #	Artist	Title/Date	Medium	Dimensions	Location
62.277.1	Italian	Dwarf, late 16th/early 17th Century	Bronze	8 1/4 x 2 1/2 x 2 1/2 in. (21.0 x 6.4 x 6.4 cm)	(b) (4)
					
62.277.2	Italian	Dwarf, late 16th/early 17th Century	Terracotta	4 7/8 x 2 1/4 x 1 5/8 in. (12.38 x 5.7 x 4.1 cm)	
					
63.20	Islamic	Luster-Painted Plate, 1500/1525	Tin-glazed earthenware with luster	Diameter: 18 in. 45.7 cm	
					
63.21	Islamic	Luster-Painted Braserio Bowl, late 15th Century	Tin-glazed earthenware with luster	2 7/8 x 18 3/8 in. diam. ( 7.3 x 46.7 cm)	(b) (4)
					
63.23	Islamic	Luster-Painted Basin, 1435/1475	Tin-glazed earthenware with luster	Diameter: 19 in. H. 5 in.	
					
63.153	Orazio Fontana	Plate, 1560/1580	Tin-glazed earthenware with polychrome decoration	1 1/2 x 17 15/16 in. diam. ( 3.81 x 45.6 cm )	
					







Object #	Artist	Title/Date	Medium	Dimensions	Location
63.358	Islamic	Pharmacy Jar, 1435/1475	Tin glazed earthenware with cobalt and luster	4 11 3/4 5 1/4 in 10 2 x 29 8 x 13.3 cm	(b) (4)
					
63.359	Islamic	Pharmacy Jar, 1435/1475	Tin-glazed earthenware with cobalt and luster	4 1/8 x 10 7/8 x 5 1/4 in. 10 5 x 27 6 x 13.3 cm	
					
63.366 A	Italian	Lock, 16th Century	Wrought iron	7 1/2 x 4 1/4 x 5 in. (19.1 x 10.8 x 12.7 cm)	
					
63.366 B	Italian	Key, 16th Century	Wrought iron	7 1/2 x 4 1/4 x 5 in. (19.1 x 10.8 x 12.7 cm)	(b) (4)
					
64.149	Austrian	Pavise (Archer's Shield), 15th Century	beechwood, gesso, canvas, pigskin, pigment	Overall: 46 1/8 x 22 x 7 inches (117 2 x 55.9 x 17 8 cm)	
					
66.33	French	Corbel, 15th Century	Wood	15 3/4 x 11 5/8 x 6 3/8 in. (40.0 x 29 5 x 16 2 cm)	
					




Object #	Artist	Title/Date	Medium	Dimensions	Location
66.195	Spanish	Virgin Enthroned, 12th/13th Century	Wood with gesso and polychromy	33 x 12 3/8 x 8 3/4 in. (83.8 x 31.4 x 22.2 cm)	(b) (4)
					
66.403	French	Capital, 12th Century	limestone	8 1/2 x 8 in. 21.6 x 20.3 cm	
					
66.404	French	Capital, 12th Century	limestone	Overall: 8 3/4 x 8 3/4 inches (22.2 x 22.2 cm)	
					
68.211 B	Alcora Manufactory	Chocolate Pot Lid, 1780/1790	Soft-paste porcelain with polychrome decoration		(b) (4)
					
69.63	German	Roundel: St. Catherine of Alexandria and St. Jerome, 1483	mother of pearl, silver gilt	Overall: 2 5/8 x 1 1/4 inches (6.7 x 0.6 cm) Mount: 4 1/8 x 2 15/16 x 2 inches (10.5 x 7.5 x 5.1 cm)	
					
69.64	German	Roundel: Adoration of the Magi, 15th Century	mother of pearl, silver gilt	Overall: 3 x 2 3/4 x 1/4 inches (7.6 x 7 x 0.6 cm) Mount: 5 5/8 x 3 x 2 inches (14.3 x 7.6 x 5.1 cm)	
					







Object #	Artist	Title/Date	Medium	Dimensions	Location
70.201	Jean Baptiste Carpeaux	Head of a Child, 1850/1860	Bronze, dark brown patina	7 5/8 5 3/4 6 1/4 in (19.4 14.61 15.88 cm)	(b) (4)
					
70.209	Pierre-Auguste Renoir	La blanchisseuse, c. 1916	Bronze, dark patina	13 1/4 x 7 1/4 x 12 in. (33.66 x 18.42 x 30.48 cm)	
					
70.222	Gerhard Marcks	Grazing Horse, before 1939	Bronze	10 1/8 x 5 1/2 x 12 3/4 in. (25.7 x 14.0 x 32.4 cm.)	
					
70.399	Barthelemy Samson	milk pitcher: Milk Pitcher, c. 1764	silver, ebonized wood	Overall: 5 1/2 x 5 1/8 x 3 7/8 inches, 330.4 g (14 x 13 x 9.8 cm, 11.7 ounces)	(b) (4)
					
70.453	English	Jug, 15th Century	Stoneware	8 3/4 x 5 1/4 x 4 7/8 in. (22.2 x 13.3 x 12.4 cm)	
					
70.457	German	Votive Roundell: Virgin and Saints, 15th Century	mother of pearl, copper, silk, glass	Overall: 3 1/4 x 2 5/8 x 1/2 inches (8.3 x 6.7 x 1.3 cm) Installed: 4 1/2 x 3 x 2 inches (11.4 x 7.6 x 5.1 cm)	
					





Object #	Artist	Title/Date	Medium	Dimensions	Location
70.457	German	Votive Roundell Virgin and Saints, 15th Century	mother of pearl, copper, silk, glass	Overall: 3 1/4 x 2 5/8 x 1/2 inches (8.3 x 6.7 x 1.3 cm) Installed: 4 1/2 x 3 x 2 inches (11.4 x 7.6 x 5.1 cm)	(b) (4)
					
70.473	French	Messenger Box, 15th/16th Century	Wrought iron, linen, satin	3 5/8 x 3 1/2 x 4 3/4 in. (9.2 x 8.9 x 12.1 cm)	
					
70.518	Flemish	Candlestick, n.d.a.	Brass	Height x diameter: 6 x 3 3/4 in. (15.2 x 9.5 cm)	
					
70.520	French	Strongbox, 15th Century	Brass, steel	3 7/8 x 5 1/8 x 5 1/8 in. (9.8 x 13.0 x 13.0 cm)	(b) (4)
					
70.524	English	Pitcher, 17th Century	Glass	8 1/2 x 6 1/4 x 7 1/4 in. (21.6 x 15.9 x 18.4 cm)	
					(b) (4)
70.611	Augustin Pajou	Bust of a Young Woman, 1791	terracotta	29 1/2 x 19 1/2 x 10 3/8 in. (74.9 x 49.5 x 26.4 cm)	
					














Object #	Artist	Title/Date	Medium	Dimensions	Location
71.172	Adam Weisweiler	writing table Combination Writing, Working, and Dining Table, ca. 1785	mahogany, white marble, and ormolu	Overall: 29 1/2 x 26 1/8 inches (74.9 x 66.4 cm)	<div>(b) (4)</div>
	71.172.A	table			
	71.172.B	handle plate			
	71.172.C	handle plate			
	71.172.D	key plate			
	71.172.E	key plate			
71.174 A	French	Two Children Personifying Music, c. 1775/1800	Marble	13 1/4 x 5 1/2 x 5 1/4 in. (33.7 x 13 97 x 13 34 cm)	
					
71.174 B	French	Two Children Personifying Music, c. 1775/1800	Marble	13 1/4 x 5 1/2 x 5 1/4 in. (33.7 x 13 97 x 13 34 cm)	
					
71.175 A	French	Two Children Personifying Literature, c. 1775/1800	Marble	Height x diameter: 13 3/8 x 5 1/4 in. (34.0 x 13 3 cm)	
					
71.175 B	French	Two Children Personifying Literature, c. 1775/1800	Marble	Height x diameter: 13 3/8 x 5 1/4 in. (34.0 x 13 3 cm)	
					
71.178 A	Etienne Maurice Falconet	Venus Chastising Cupid, c. 1775/1800	marble	Overall: 18 1/2 x 7 1/2 x 7 3/4 inches (47 x 19.1 x 19.7 cm)	
					






Object #	Artist	Title/Date	Medium	Dimensions	Location
71.178 B	Etienne Maurice Falconet	Venus Chastising Cupid, c. 1775/1800	marble	18 1/2 7 1/2 7 3/4 in (47 0 19 1 19 7 cm)	(b) (4)
<div>Image Not Available</div>					
71.179	Etienne Maurice Falconet	Venus Instructing Cupid, c. 1775/1800	Marble	Height x diameter: 17 3/4 x 7 1/2 in. (45.1 x 19.1 cm)	
					
72.225	Byzantine	Plate, 11th/12th Century		Height x diameter: 1 3/4 x 9 1/8 in. (4.4 x 23 2 cm)	
					
72.858 A	Spanish	Writing Box, c. 1870	Mahogany and other woods with brass inlay	6 3/8 x 19 3/4 x 10 1/8 in. (16.2 x 50 2 x 25.7 cm)	
					
72.858 B	Spanish	Tray: Writing Box, c. 1870	Mahogany and other woods with brass inlay	6 3/8 x 19 3/4 x 10 1/8 in. (16.2 x 50 2 x 25.7 cm)	(b) (4)
<div>Image Not Available</div>					
72.858.C	Spanish	Pencil Tray: Writing Box, c. 1870	Mahogany and other woods with brass inlay	6 3/8 x 19 3/4 x 10 1/8 in. (16.2 x 50 2 x 25.7 cm)	
<div>Image Not Available</div>					
72.858 D	Spanish	Compartment Lid: Writing Box, c. 1870	Mahogany and other woods with brass inlay	6 3/8 x 19 3/4 x 10 1/8 in. (16.2 x 50 2 x 25.7 cm)	
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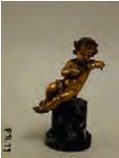



Object #	Artist	Title/Date	Medium	Dimensions	Location
73.96	Byzantine	Bowl, 11th/13th Century		Height x diameter: 3 5/8 x 10 1/2 in. (9 2 x 26.7 cm)	(b) (4)
					
73.97	Byzantine	Bowl with Eagle Design, 11th/13th Century	Terra cotta covered with white slip	Height x diameter: 3 1/2 x 10 in. (8 9 x 25.4 cm)	
					
73.98	Byzantine	Bowl, 11th/13th Century		Height x diameter: 2 7/8 x 8 in. (7 3 x 20.3 cm)	
					
73.272	Charles Balthazar	Mantel Clock: Mantel Clock, 18th Century	gilt bronze, hard-paste porcelain	27 3/4 x 23 3/8 x 13 3/4 in. (70.5 x 59.4 x 34 9 cm)	(b) (4)
					
75.120	Jean Baptiste Carpeaux	Le fumeur, 1863	bronze	Overall: 20 1/4 x 13 x 9 1/2 inches (51.4 x 33 x 24.1 cm)	
					
76.82	Pierre-Auguste Renoir	Venus Victrix, before 1950	bronze	Overall: 72 1/2 x 49 1/2 x 33 3/4 inches (184.2 x 125.7 x 85.7 cm)	
					

Object #	Artist	Title/Date	Medium	Dimensions	Location
77.74	Jules Dalou	Study of a Seated Child for the Monument to Queen, c. 1878	Plaster	17 3/4 x 16 1/2 x 10 in. 45.1 x 41.9 x 25.4 cm	(b) (4)
					
77.75	Jules Dalou	Mask of a Bacchante, c. 1890	Bronze	8 1/2 x 5 1/2 x 3 7/8 in. (21.6 x 14.0 x 9.8 cm)	
					
80.107	Constantin Émile Meunier	Profil d'ouvrier, 1895	Bronze	13 7/8 x 11 3/4 x 1 1/8 in. (35.2 x 29.8 x 2.9 cm)	
					
81.6	Jean-Jacques Feuchère	Leda and the Swan, 1840/1849	Silvered bronze	6 3/4 x 9 x 5 in. 17.1 x 22.9 x 12.7 cm	(b) (4)
					
81.690	Albert Ernest Carrier-Belleuse	Portrait of a Man, c. 1855	Terracotta	23 3/8 x 16 x 9 3/4 in. (59.4 x 40.6 x 24.8 cm)	
					







Object #	Artist	Title/Date	Medium	Dimensions	Location
1989 66	Member of the Gronau Family	aquamanile: Lion and Cupid Aquamanile, ca. 1650	silver	Overall (aquamanile): 11 13/16 × 10 5/8 × 7 inches (30 × 27 × 17.8 cm) Overall (case): 13 1/2 × 12 × 8 inches (34 3 × 30 5 × 20.3 cm)	(b) (4)
	1989.66.1A 1989.66.1B  1989.66 2	aquamanile arrow  leather case			
1990.4	Franz von Stuck	Amazon on Horseback, modeled 1897, cast 1906 or later	Bronze with black varnish patina	25 3/8 x 18 1/4 x 6 3/4 in. (64.5 x 46.4 x 17.1 cm)	
					
1990 359	Italian	Triptych: The Journey of the Magi, late 19th/early 20th Century	Ivory, bone, wood and metal fitting	16 3/4 x 18 1/2 in. 42 5 x 47 0 cm	
					
1990 397	Italian	Table Cabinet, 17th Century	Palisander wood veneer on oak with inlaid ivory	13 x 18 3/4 x 11 1/8 in. (33 x 47.6 x 28.3 cm)	(b) (4)
					
1991 216	German	Crucifixion Scene, last quarter of the 16th Century	marble	16 1/4 x 9 7/8 x 2 3/8 in. (41 3 x 25 08 x 6.0 cm)	
					
1991.1107	Antoine Etex	Portrait of the Painter Pierre Victor Corbin, 1839	Bronze relief	13 3/4 x 10 1/8 x 2 1/2 in. (34.9 x 25.7 x 6.35 cm)	(b) (4)
					






Object #	Artist	Title/Date	Medium	Dimensions	Location
1992 218	Pierre-Adrien Graillon	Hermit Crab, 1848	terracotta, shell	8 1/4 x 8 5/8 x 6 3/4 in. ( 21 x 21.9 x 17.1 cm)	(b) (4)
					
1992 224	Jean-Baptiste-Auguste Clésinger	Double Inkwell with Bull, c. 1870	bronze	Overall: 11 1/4 x 18 5/8 x 8 inches (28.6 x 47 3 x 20.3 cm)	
<div>Image Not Available</div>	1992.224.A	stand			
	1992.224.B	bull figure			
	1992.224.C	ink well			
	1992.224.D	ink well			
1993 24	C.F.A. Voysey	Arm Chair, 1902	Oak with rush seat	Overall: 40 x 24 x 20 inches (101.6 x 61 x 50 8 cm)	
					
1994.127	Jean Baptiste Carpeaux	The Winkle Gatherer, Model designed before 1874	Terracotta, cast	27 1/2in x 6 1/2 x 9 3/4in base: 9 3/4 depth x 6 1/2in wide	
					
1995 81	Samson Manufactory	Plate: Joseph Interpreting Pharaoh's Dreams, late 19th Century	Polychrome and gilt and painted enamel	Diameter: 15 1/2 in.	
					
2000.143	Y.A. Lanceray	Russian Horseman, c. 1875	Bronze	14 in. (35 6 cm)	
					




Object #	Artist	Title/Date	Medium	Dimensions	Location
2002.143	J. P. Kayser Sohn	Vase, c. 1900	Pewter with embossed heron and foliage	23 5/8 x 8 3/4 x 8 in. (60.0 x 22.2 x 20.3 cm)	(b) (4)
					
2010.111	Philippe-Laurent Roland	Bust of a Man, c. 1785/1795	terracotta	Overall: 20 x 13 x 12 inches (50.8 x 33 x 30.5 cm)	
					
2010.112	Aristide Maillol	Seated Woman Arranging her Hair, 1936	bronze	Overall: 9 x 3 1/2 x 5 inches (22.9 x 8.9 x 12.7 cm)	
					
2010.131	J.J. Kändler	Figure of Schindler Playing Bagpipes, c. 1745/1750	hard-paste porcelain	Overall: 6 7/8 x 3 1/4 x 2 1/2 inches (17.5 x 8.3 x 6.4 cm)	(b) (4)
					
2012.73	Etienne Pollet	casket: Toilet Service of the Duchesse de Cadaval, between 1738 and 1739	silver	Overall: 3 3/8 x 7 x 4 1/2 inches (8.6 x 17.8 x 11.4 cm)	
					
F68 26	Galeazzo Mondella, called Moderno	Battle Scene, late 15th/early 16th Century	Bronze	1 1/2 x 1 7/8 in. 4.0 x 4.8 cm	(b) (4)
					






Object #	Artist	Title/Date	Medium	Dimensions	Location
F70 53	German	Pieta, 15th Century	Wood	5 3/4 x 4 x 2 1/4 in. (14.61 x 10.2 x 5.72 cm)	(b) (4)
					
F70 54	German	Sainte Anne with the Virgin Mary and the Christ Child, early 16th Century	Gilded wood with polychrome decoration	8 x 2 7/8 x 1 3/8 in. (20.3 x 7.3 x 3.5 cm)	
					
F71.79	Etienne Maurice Falconet	Seated Putto, 18th Century	Gilded bronze, ormolu	7 x 3 7/8 x 2 7/8 in. (17.8 x 9.8 x 7.3 cm)	
					
F71 80	Etienne Maurice Falconet	Seated Putto, 18th Century	Gilded bronze, ormolu	6 7/8 x 4 1/8 x 3 in. (17.5 x 10.5 x 7.6 cm)	(b) (4)
					
F72 80	German	Seltzer Water Container, n.d.a.	Glazed earthenware	12 x 4 1/2 x 3 3/8 in. (30.5 x 11.4 x 8.6 cm)	
					
F72 81	French	Madonna and Child, 15th/16th Century	Wood with polychrome decoration	28 3/4 x 10 3/4 x 8 1/4 in. (73.0 x 27.3 x 21.0 cm)	
					



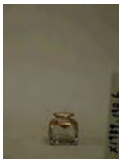
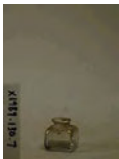



Object #	Artist	Title/Date	Medium	Dimensions	Location
F75.39	Johann Baptist Stahl	Oath of Aja and another Trojan War Scene, 1901	Stoneware	11 1/4 23 7/8 3/8 in (28.6 60.6 10 cm)	(b) (4)
					
F77.52	Alceo Dossena	Saint Francis, 1929	marble	Overall: 34 x 10 3/4 x 7 1/2 inches (86.4 x 27.3 x 19.1 cm)	
					
F81.70	Pierre-Jean David d'Angers	Ary Scheffer, 1828	Bronze	5 1/4 x 3/4 in. 13.3 x 1.9 cm	
					
F81.343	Pierre-Eugene-Emile Hebert	Ecole de filles, 1881	Terracotta	14 1/2 x 11 1/2 x 3 1/4 in. 36.8 x 29.2 x 8.3 cm	(b) (4)
					
F1984.34	François Rude	Neapolitan Fisherboy, late 19th Century	Bronze	9 1/2 x 10 3/8 x 5 1/2 in. (24.1 x 26.4 x 14.0 cm)	
					(b) (4)
F1985.121	Jean-Jacques Pradier	Pandora, 1850	Bronze	15 3/4 x 5 3/4 x 4 1/4 in. (40 x 14.6 x 10.8 cm)	
					







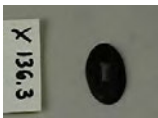
Object #	Artist	Title/Date	Medium	Dimensions	Location
F1988.14	Giovanni della Robbia	Tabernacle Support, 1510/1520	Enameled or tin-glazed? terracotta	12 1/8 22 3/8 3 1/2 in (30 8 56 8 8 9 cm)	(b) (4)
					
T02.1	John Manton and Son	Pair of Dueling Pistols in Fitted Case, 19th Century		3 1/8 x 17 1/2 x 9 1/2 in. (7.9 x 44.5 x 24.1 cm)	
					
T77 80	Italian	Three Pikes, 19th Century	a) Wood, steel, velvet b) Wood, steel, velvet c) Wood, steel, velvet	A.length: 100 in. (254 0 cm) ; B. length: 101 in. (256.5 cm); C length: 91 in. (231.1 cm)	
					
T1986.294	English	Pitcher, 19th Century	Lustreware	3 1/2 x 4 3/4 x 3 1/2 in. (8.9 x 12.1 x 8.9 cm)	(b) (4)
					
T1991.1333	Albert Ernest Carrier-Belleuse	Scotsman with a Rifle Wearing a Kilt, c. 1850	Bronze	22 x 17 x 9 in. (55.88 x 43.2 x 22.9 cm) with base	
					
T1991.1334	Albert Ernest Carrier-Belleuse	Turkish Soldier with a Rifle, c. 1850	Bronze	22 in. with base 55 9 cm	
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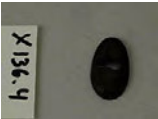






Object #	Artist	Title/Date	Medium	Dimensions	Location
T1995.320		Triptych, 19th Century	Ivory	measured open: 15 3/4 x 25 1/8 x 3/4 in.	(b) (4)
					
T1997.187	A. Cain	Male and Female Pheasants, 19th Century	Bronze	7 5/8 x 11 1/4 x 4 3/4 in. (19.4 x 28.6 x 12.1 cm)	
					
T2004.31	French	Head of a Man, late 15th/early 16th Century	Stone (with traces of polychromy)	Overall: 5 7/8 x 4 1/8 x 5 1/2 inches (14.9 x 10.5 x 14 cm)	
					
T2004.32		Figure of the Virgin Mary, 19th Century	Wood with polychrome decoration	Overall: 20 3/8 x 5 3/8 x 3 5/8 inches (51.8 x 13.7 x 9.2 cm)	(b) (4)
					
T2004.33		Figure of St. John, 19th Century	Wood with polychrome decoration	Overall: 20 1/4 x 5 3/4 x 3 3/4 inches (51.4 x 14.6 x 9.5 cm)	
					

Object #	Artist	Title/Date	Medium	Dimensions	Location
V2014 9	Sèvres Porcelain Manufactory	tea service : Tea and Coffee Service, 1842-1843	hard-paste porcelain with polychrome enamel decoration and gilding; copper-alloy and plastic	Overall (Octafoil Tray): 8 1/2 × 20 inches (21 6 × 50.8 cm) Overall (Waste Bowl): 3 3/4 × 9 inches (9 5 × 22 9 cm) Overall (Coffeepot): 7 1/2 × 5 3/4 inches (19.1 × 14.6 cm) Overall (Double-Handled Sugar Bowl): 4 3/8 × 5 5/8 inches (11.1 × 14.3 cm) Overall (Teapot): 5 3/8 × 7 5/8 inches (13.7 × 19.4 cm) Overall (Milk Pitcher): 5 × 4 3/8 inches (12.7 × 11.1 cm) Overall (each cup, 4 total): 1 11/16 × 2 7/8 inches (4.3 × 7.3 cm) Overall (each saucer, 4 total): 1/4 × 4 15/16 inches (0.6 × 12 5 cm)	(b) (4)
					
V2015.15	Vienna Porcelain Factory	Tea and Coffee Service, c. 1804	Hard-paste porcelain with polychrome enamel decoration and gilding		
					
X1989 2		Chair (Dr Cummings office)		36 5/8 x 23 5/8 x 29 5/8 in. (93.0 x 60.0 x 75 2 cm)	
					
X1989.4		Small inlaid wooden box		9 3/8 x 21 x 13 1/4 in. (23.8 x 53.3 x 33.7 cm)	
					
X1989.128		Writing Desk		6 1/4 x 15 7/8 x 9 7/8 in. (15 9 x 40 3 x 25.1 cm)	
					








Object #	Artist	Title/Date	Medium	Dimensions	Location
X1989.130.1		Box for Glass Decanters	Wood	11 x 16 x 14 in. (27.9 x 40.6 x 35.6 cm)	(b) (4)
					
X1989.130.2		Glass Decanter	Glass	8 1/8 x 3 3/4 x 3 3/4 in. (20.6 x 9.5 x 9.5 cm)	
					
X1989.130.3A		Decanter	Glass	9 1/2 x 3 3/4 x 3 5/8 in. (24.1 x 9.5 x 9.2 cm)	
					
X1989.130.3B		Stopper for Decanter	Glass	9 1/2 x 3 3/4 x 3 5/8 in. (24.1 x 9.5 x 9.2 cm)	(b) (4)
<div>Image Not Available</div>					
X1989.130.4		Decanter	Glass	8 5/8 x 4 x 3 7/8 in. (21.9 x 10.2 x 9 8 cm)	
					
X1989.130.5A		Decanter	Glass	6 3/8 x 2 5/8 x 2 1/8 in. (16.2 x 6.7 x 5.4 cm)	
					







Object #	Artist	Title/Date	Medium	Dimensions	Location
X1989.130.5B		Stopper for Decanter	Glass	1 3/4 x 1 1/8 x 5/8 in. (4.4 x 2 9 x 1.6 cm)	(b) (4)
<div>Image Not Available</div>					
X1989.130.6		Decanter	Glass	1 3/4 x 1 3/4 x 1 3/4 in. (4.4 x 4.4 x 4.4 cm)	
					
X1989.130.7		Decanter	Glass	1 3/4 x 1 3/4 x 1 3/4 in. (4.4 x 4.4 x 4.4 cm)	
					
X1989.130.8		Glass	Glass	Height x diameter: 3 7/8 x 2 1/4 in. (9.8 x 5.7 cm)	
					
X1989.130.9		Glass	Glass	Height x diameter: 3 3/8 x 2 1/4 in. (8.6 x 5.7 cm)	
					
X1989.132		Sugar Bowl		4 1/2 x 5 1/2 x 5 1/4 in. (11.4 x 14.0 x 13.3 cm)	
					







Object #	Artist	Title/Date	Medium	Dimensions	Location
X1989.133		Candle Holder	Brass	5 x 2 7/8 x 6 3/4 in. (12.7 x 7.3 x 17.1 cm)	(b) (4)
					
X1989.134.1		Door latches		9 3/8 x 1 1/4 x 1/4 in. (23.8 x 3.2 x 0.6 cm)	
					
X1989.134.2		Door latches		10 1/8 x 1 1/4 x 1/4 in. (25.7 x 3.2 x 0.6 cm)	
					
X1989.135		Candle Holders,etc. in cloth bag,20 pieces			
					
X1989.136.1		Four small furniture mounts		1 1/4 x 3/4 x 1/8 in. (3.2 x 1.9 x 0.3 cm)	(b) (4)
					
X1989.136.2		Four small furniture mounts		1 1/4 x 3/4 x 1/8 in. (3.2 x 1.9 x 0.3 cm)	
					
X1989.136.3		Four small furniture mounts		1 1/4 x 3/4 x 1/8 in. (3.2 x 1.9 x 0.3 cm)	
					








Object #	Artist	Title/Date	Medium	Dimensions	Location
X1989.136.4		Four small furniture mounts		1 3/8 x 3/4 x 1/8 in. (3.5 x 1 9 x 0.3 cm)	(b) (4)
					
X1989.137		Plate, broken, small, blue and white		Aproximate height x diameter: 1/4 x 3 in. (0.6 x 7.6 cm)	
					
X1989.138.1A		Pair of wall mounts and candle holders		6 x 3 3/4 x 11 1/4 in. (15 2 x 9.5 x 28.6 cm)	
					
X1989.138.1B		Wall Mount		Height x diameter: 2 x 3 7/8 in. (5.1 x 9.8 cm)	(b) (4)
					
X1989.138.2A		Candle Holder		5 7/8 x 3 3/4 x 11 1/8 in. (14 9 x 9.5 x 28.3 cm)	
					
X1989.138.2B		Wall Mount		Height x diameter: 2 x 3 7/8 in. (5.1 x 9.8 cm)	
					
X1989.139		Beobeche		Height x diameter: 1 x 2 3/4 in. (2 5 x 7.0 cm)	(b) (4)
					






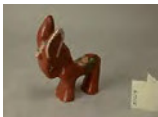


Object #	Artist	Title/Date	Medium	Dimensions	Location
X1989.140		Tole Painted Tray		13 1/4   10 1/2   7/8 in (33.7   26.7   2.2 cm)	(b) (4)
					
X1989.160		Brass Lamp			
					
X1989.234		Agate chalace	Stone		
					
X1989.236		Vegetable dish	Porcelain	2 x 11 x 7 5/8 in. (5.1 x 27.9 x 19.4 cm)	(b) (4)
					
X1989.237		Vase	Earthenware, painted and incised	Height x diameter: 10 1/4 x 6 3/4 in. (26.0 x 17.1 cm)	
					
X1989.240		Hungarian rattle? wood, 1898	Wood	6 1/2 x 3 1/2 x 3 3/4 in. (16.5 x 8.9 x 9.5 cm)	
					
X1989.327		Chandelier fragments		Aproximate dimensions: 24 1/2 x 24 1/2 x 3 3/4 in. (62.2 x 62.2 x 9.5 cm)	(b) (4)
					






Object #	Artist	Title/Date	Medium	Dimensions	Location
X1989 328.A		Writing desk with 2 ink bottles		4 5/8 x 16 5/8 x 13 7/8 in. (11.7 x 42.2 x 35.2 cm)	(b) (4)
					
X1989 328.B		Writing desk with 2 ink bottles		4 5/8 x 4 x 2 1/2 in. (11.7 x 10.2 x 6.4 cm)	
					
X1989 328.C		Writing desk with 2 ink bottles		4 5/8 x 3 5/8 x 2 5/8 in. (11.7 x 9.2 x 6.7 cm)	
					
X1989 329.1		Pendulum: Clock pendulum and 3 weights		44 1/4 x 4 x 5/8 in. (112.4 x 10.2 x 1.6 cm)	(b) (4)
					
X1989 329.4		Weight: Clock pendulum and 3 weights		Height x diameter: 7 x 2 3/8 in. (17.8 x 6.0 cm)	
					(b) (4)
X1989 330.A		Pair Armored Legs	Metal	34 x 7 x 11 1/2 in. (86.4 x 17.8 x 29.2 cm)	
					(b) (4)







Object #	Artist	Title/Date	Medium	Dimensions	Location
X1989.330.B		Pair Armored Legs		33 3/4 x 7 1/2 x 11 3/4 in. (85.7 x 19.1 x 29.8 cm)	(b) (4)
					
X1989.332		Iron ring		15 1/4 x 5 3/4 x 1 5/8 in. (38.7 x 14.6 x 4.1 cm)	
					
X1989.765		Ceramic rodent		3 1/8 x 4 x 2 3/8 in. (7.9 x 10.2 x 6.0 cm)	
					
X1989.793		Brass Shaker		5 3/4 x 2 x 1 7/8 in. (14.6 x 5.1 x 4.8 cm)	(b) (4)
					
X1989.1007.1		Six Bows		1 1/8 x 26 1/2 x 3/8 in. (2.9 x 67.3 x 1.0 cm)	
					
X1989.1007.2		Six Bows		1 1/2 x 27 3/8 x 1/2 in. (3.8 x 69.5 x 1.3 cm)	
					

Object #	Artist	Title/Date	Medium	Dimensions	Location
X1989.1007.3		Six Bows		2 x 22 1/8 x 1/2 in. (5.1 x 56.2 x 1.3 cm)	(b) (4)
					
X1989.1007.4		Six Bows		1 1/8 x 26 3/4 x 1/2 in. (2.9 x 67.9 x 1.3 cm)	
					
X1989.1007.5		Six Bows		1 1/8 x 28 1/8 x 3/8 in. (2.9 x 71.4 x 1.0 cm)	
					
X1989.1008.A		Part of a Clock Pendulum in Two Pieces		42 x 4 1/4 x 3/4 in. (106.7 x 10.8 x 1.9 cm)	(b) (4)
					
X1989.1008.B		Part of a Clock Pendulum in Two Pieces		40 x 3 5/8 x 1 in. (101.6 x 9.2 x 2.5 cm)	
					
X1989.1009		Canopy for Madonna and Child		8 3/4 x 19 7/8 x 10 1/4 in. (22.2 x 50.5 x 26.0 cm)	
					
X1989.1010.A		Floor S.E. Part of Room - Whole Pedestal		8 1/4 x 17 1/4 x 17 1/4 in. (21.0 x 43.8 x 43.8 cm)	(b) (4)
					








Object #	Artist	Title/Date	Medium	Dimensions	Location
x1989.1010.B		Broken Base of Marble Pedestal - Remaining part floor by Cabinet			(b) (4)
<div>Image Not Available</div>					
X1989.1018		Box of Stained Glass Pieces		8 5/8 x 16 x 12 in. (21.9 x 40.6 x 30 5 cm)	
					
X1989.1025		Bird (Medium unknown)		9 3/8 x 7 5/8 x 3 3/4 in. (23.8 x 19.4 x 9 5 cm)	
					
X1989.1026		Wooden Rooster	Wood	9 1/2 x 8 x 3 1/8 in. (24.1 x 20.3 x 7 9 cm)	
					
X1989.1027		Ceramic Rabbit	Ceramic	4 1/2 x 7 3/4 x 4 1/4 in. (11.4 x 19.7 x 10.8 cm)	
					
X1989.1028		Ceramic Brown Bear (cracked on top)	Ceramic	4 1/2 x 8 1/2 x 3 1/4 in. (11.4 x 21.6 x 8 3 cm)	
					
X1989.1029		Ceramic Burro Painted	Ceramic	6 x 2 5/8 x 5 in. (15.2 x 6.7 x 12.7 cm)	
					







Object #	Artist	Title/Date	Medium	Dimensions	Location
X1989.1029		Ceramic Burro Painted	Ceramic	6 x 2 5/8 x 5 in. (15.2 x 6.7 x 12.7 cm)	(b) (4)
					
X1989.1030		Terracotta Frog	Terracotta	3 5/8 x 6 x 4 1/8 in. (9.2 x 15.2 x 10.5 cm)	
					
X1989.1031		Stone Rooster	Stone	6 3/4 x 6 x 2 3/4 in. (17.1 x 15.2 x 7.0 cm)	
					
X1989.1033		Painted Wooden Horse	Wood	9 1/4 x 9 3/4 x 2 3/4 in. (23.5 x 24.8 x 7.0 cm)	(b) (4)
					
X1989.1034		Ceramic Bird, Blue	Ceramic	3 3/8 x 7 x 3 3/4 in. (8.6 x 17.8 x 9.5 cm)	
					
X1989.1036		Wooden Painted Horse	Wood	9 x 10 x 3 in. (22.9 x 25.4 x 7.6 cm)	
					





Object #	Artist	Title/Date	Medium	Dimensions	Location
X1989.1037		Camel	Stone	6 1/8 x 8 x 4 1/4 in. (15.6 x 20.3 x 10.8 cm)	(b) (4)
					
X1989.1038		Painted Wood Horse, Red	Wood	10 1/4 x 9 3/4 x 3 in. (26.0 x 24.8 x 7.6 cm)	
					
X1989.1039		Ceramic Painted Bird		9 1/4 x 8 1/2 x 4 1/4 in. (23.5 x 21.6 x 10.8 cm)	
					
X1989.1040		Ceramic Painted Bird		9 3/8 x 9 x 3 3/4 in. (23.8 x 22.9 x 9.5 cm)	
					
X1989.1139	Paul Troubetzkoy	Mrs. E. D. Stair, 1916	Plaster	32 7/8 x 58 3/4 x 7 3/4 in. (83.5 x 149.2 x 19.7 cm)	
					
X1989.1231		Clay Figure			
<div>Image Not Available</div>					




Object #	Artist	Title/Date	Medium	Dimensions	Location
X1989.1603		Carved Stone Capital; leaves sculpted (acanthus)		14 x 17 1/2 x 16 3/4 in. (35.6 x 44.5 x 42.5 cm)	(b) (4)
					
X1989.1606		Carved marble arm		13 x 3 1/4 x 1 3/4 in. (33 0 x 8.3 x 4.4 cm)	
					
X1989.1607		Small pile of architectural fragments (8)		not taken	
					
X1989.1608		Small pillar		Height x diameter: 42 1/2 x 5 1/4 in. (108 0 x 13 3 cm)	(b) (4)
					
X1989.1609		Small pillar		Height x diameter: 35 3/4 x 5 1/2 in. (90.8 x 14 0 cm)	
					
X1989.1610		Small pillar, with fragment beside it		Height x diameter: 47 1/2 x 6 1/8 in. (120.7 x 15 6 cm)	
					
















Object #	Artist	Title/Date	Medium	Dimensions	Location
X1989.1611		Base for 2 pillars broken off		7 1/8 x 17 7/8 x 9 in. (18.1 x 45.4 x 22.9 cm)	(b) (4)
					
X1989.1615		Carved stone font		Height x diameter: 15 5/8 x 20 1/2 in. (39.7 x 52.1 cm)	
					
X1989.1617		Plaster relief of revelers with tambourine and flute			
					
X1989.1618		Plaster frieze with 3 coats of arms in middle			(b) (4)
					
X1989.1621		2 capitals joined		8 3/8 x 18 1/4 x 8 7/8 in. (21.3 x 46.4 x 22.5 cm)	
					
X1989.1627		carved stone capital		20 1/4 x 21 7/8 x 21 in. (51.4 x 55.6 x 53.3 cm)	
					
X1989.1629		carved stone capital		15 7/8 x 20 1/4 x 20 1/4 in. (40.3 x 51.4 x 51.4 cm)	(b) (4)
					






Object #	Artist	Title/Date	Medium	Dimensions	Location
X1989.1629		carved stone capital		15 7/8 x 20 1/4 x 20 1/4 in. (40.3 x 51.4 x 51.4 cm)	(b) (4)
					
X1989.1631		wood box with gilt, fragments-parts of frame		Dimensions of box: 6 1/2 x 17 5/8 x 13 7/8 in. (16 5 x 44 8 x 35.2 cm)	
					
X1989.1651	Austrian	Small green vase with flowers- stamped Austria		Height x diameter: 5 1/4 x 3 7/8 in. (13 3 x 9.8 cm)	
					(b) (4)
X1989.1652	Dutch	Dutch 18th C plate formerly of Vroom family of Middlebury, Vt , 18th Century		Height x diameter: 2 x 12 1/2 in. (5.1 x 31 8 cm)	
					
X1989.1653		2 handled vase, cream ground with flowers from curator's vault, November 1946		8 5/8 x 7 3/4 x 6 in. (21.9 x 19.7 x 15.2 cm)	
					
X1989.1657		Granite column			(b) (4)
					



Object #	Artist	Title/Date	Medium	Dimensions	Location
X1989.1897		2 Candelabras in shape of cross			(b) (4)
<div>Image Not Available</div>					
X1989.1898		Gilt Wood Coat of Arms - possibly related to Hearst material	Wood, gilt		
<div>Image Not Available</div>					
X1989.1920		Suit of Armor with Mannequin			
<div>Image Not Available</div>					
X1989.1955		Large wooden shoe	painted carved wood	4 1/2 x 12 3/4 x 5 in. (11.4 x 32.4 x 12.7 cm)	
					
X1989.1995		15 Plaster Casts in one box		19 1/2 x 12 3/4 x 12 in. (49.5 x 32.4 x 30.5 cm)	
					
X1989 2062		Carved wooden framed panel	Wood, carved	36 x 84 x 4 in. (91.4 x 213.4 x 10.2 cm)	
					
X1989 2063.1		Tall narrow panel for music room (Ford House)	Wood with applied and painted plaster decoration	85 3/4 x 9 3/4 x 1 in. (217.8 x 24.8 x 2.5 cm)	
					

Object #	Artist	Title/Date	Medium	Dimensions	Location
X1989 2063.2		Tall narrow panel for music room (Ford House)	Wood with applied and painted plaster decoration	85 3/4 x 9 3/4 x 1 in. (217.8 x 24.8 x 2.5 cm)	(b) (4)
<div>Image Not Available</div>					
X1989 2063.3		Tall narrow panel for music room (Ford House)	Wood with applied and painted plaster decoration	85 3/4 x 10 1/4 x 1 1/2 in. (217.8 x 26.0 x 3.8 cm)	
					
X1989 2063.4		Tall narrow panel for music room (Ford House)	Wood with applied and painted plaster decoration	85 3/4 x 10 1/4 x 1 1/2 in. (217.8 x 26.0 x 3.8 cm)	
<div>Image Not Available</div>					
X1989 2063.5		Tall narrow panel for music room (Ford House)	Wood with applied and painted plaster decoration	85 3/4 x 10 1/4 x 1 1/2 in. (217.8 x 26.0 x 3.8 cm)	
					
X1989 2063.6		Tall narrow panel for music room (Ford House)	Wood with applied and painted plaster decoration	85 3/4 x 10 1/4 x 1 1/2 in. (217.8 x 26.0 x 3.8 cm)	
<div>Image Not Available</div>					
X1989 2063.7		Large rectangular panel for a music room	Wood with applied and painted plaster decoration	84 1/2 x 47 x 2 in. (214.6 x 119.4 x 5.1 cm)	
					

Object #	Artist	Title/Date	Medium	Dimensions	Location
X1989 2063.8		Large rectangular panel for a music room	Wood with applied and painted plaster decoration	84 1/2   45 1/4   3 1/2 in   (214.6   114.9   8.9 cm)	(b) (4)
					
X1989 2063.9		Large square panel for a music room.	Wood with applied and painted plaster decoration	84 1/2 x 78 1/2 x 3 1/2 in. (214.6 x 199.4 x 8.9 cm)	
					
X1989 2141		Powder Horn		7 5/8 x 2 x 2 3/8 in. (19.4 x 5.1 x 6.0 cm)	
					
X1989 2146		Rod	Wood, with brass	24 x 1 x 1 1/8 in. (61.0 x 2.5 x 2.9 cm)	
					
X1989 2147		Small Pistol loaned by G. Sibley		7 1/4 x 1 x 3 5/8 in. (18.4 x 2.5 x 9.2 cm)	
					
X1989 2148		Small Revolver	Metal, wood	7 3/4 x 1 1/4 x 3 3/4 in. (19.7 x 3.2 x 9.5 cm)	
					
X1989 2156		Arm Guard with Red Padding		4 1/4 x 21 x 5 3/4 in. (10.8 x 53.3 x 14.6 cm)	
					

Object #	Artist	Title/Date	Medium	Dimensions	Location
X1989 2156		Arm Guard with Red Padding		4 1/4 x 21 x 5 3/4 in. (10.8 x 53.3 x 14.6 cm)	(b) (4)
					
X1989 2157		Mail Fragment		1/16 x 6 3/8 x 5 1/2 in. (0.2 x 16.2 x 14.0 cm)	
					
X1989 2167		Curved Sheath without dagger		9 1/4 x 2 7/8 x 7/8 in. (23.5 x 7.3 x 2.2 cm)	
					
X1989 2179		Mail Tunic		Storage Dimension: 33 1/2 x 24 x 1/2 in. (85.1 x 61.0 x 1.3 cm)	(b) (4)
					
X1989 2471		Wooden object	Wood	7 x 3 1/2 x 3 in. (17.8 x 8.9 x 7.6 cm)	
					
X1989 2750		Votive Candle Holder		Height X Diameter: 2 3/4 x 2 1/4 in. (7.0 x 5.7 cm)	
					

Object #	Artist	Title/Date	Medium	Dimensions	Location
X1989.3171	Italian	Vase	Venetian glass	height 4 x 2 1/4 diam. in. (10.2 x 5.7 cm)	(b) (4)
					
X1989.3828		Pearl Jewelry Box with gold and picture of Parthenon, Farrar-Starring Collecti		3 1/16 x 4 1/2 x 3 in. (7.8 x 11.4 x 7.6 cm)	
					
X1989.4045		Saddle (for armor) Bill Peeks, metal and leather - poor condition			
<div>Image Not Available</div>					
X1989.4054		Black Ceramic Chillum, many pieces	Ceramic	9 1/2 x 6 x 1 1/2 in. (24.1 x 15.2 x 3.8 cm)	
					
X1989.4104		Large carved wood stirrup	Carved wood	7 7/8 x 6 1/8 x 2 3/4 in. (20.0 x 15.6 x 7.0 cm)	
					
X1989.4105		Large carved wood stirrup	Carved wood	7 7/8 x 6 1/8 x 2 3/4 in. (20.0 x 15.6 x 7.0 cm)	
					

Object #	Artist	Title/Date	Medium	Dimensions	Location
X1989.4759		Coconut shell cup with silver handle, foot and rim	Coconut shell, silver	3 1/4 x 4 1/2 x 3 5/8 in. (8.3 x 11.4 x 9.2 cm)	(b) (4)
					
X1999 82		Knife Box		12 1/8 x 7 5/8 x 8 5/8 in. (30.8 x 19.4 x 21.9 cm)	
					
x1999.121		Pipe stem		10 3/4 x 1 x 1 1/4 in. (27.3 x 2.5 x 3.2 cm)	
