

# **Wilton House Museum Collections Management Policy**

## **Institutional Description**

Wilton, an impressive example of Colonial American architecture and celebrated for its fully paneled interiors, was built c. 1753 for William Randolph III and his wife Anne Carter Harrison Randolph, both members of politically active families. This centerpiece of their 2,000 acre tobacco and wheat plantation was constructed by both free and enslaved masons and carpenters. William Randolph III died in 1761, leaving the management of Wilton to his widow.

Anne Randolph was active in the “Association for the Non Importation of English Goods” and offered hospitality to several important revolutionaries. George Washington stayed here after attending the Second Virginia Convention in March of 1775 where he heard Patrick Henry’s stirring speech ending in “Give me liberty or give me death.” The Marquis de Lafayette and nine hundred troops made their headquarters at Wilton before advancing to victory at Yorktown. The Randolph’s son, Peyton Randolph, served in the Continental Army as an aide-de-camp to Lafayette.

When the house was threatened with demolition by encroaching industrial development, The National Society of The Colonial Dames of America in the Commonwealth of Virginia (NSCDA-VA) purchased the house and had it carefully moved and restored at its current location in 1934 to serve as its headquarters.

Dedicated to educating the American public, especially our youth, about our nation’s early history, the NSCDA-VA opened the house to the public as a museum in 1953. The NSCDA-VA and Wilton House Museum are committed to providing the best possible service to the public and strive for continued institutional improvement.

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# **Wilton House Museum Collections Management Policy**

## **Table of Contents**

- I. Introduction
- II. Mission
- III. Statement of Purpose
- IV. Scope of Collections
- V. Acquisitions & Accessioning
- VI. Deaccessioning & Disposal
- VII. Loans
- VIII. Access and Care of Collection
- IX. Appraisals, Insurance, and Ethics

## **APPENDICES**

- A. Procedure for Accessions and Deaccessions
- B. Virginia Code regarding Museum Property
- C. Preservation Guidelines
- D. Conservation Action Plan
- E. Emergency Response Plan
- F. Inventory Procedure
- G. Photography Policy
- H. Filming Policy
- I. Retention Schedule
- J. Forms

# Wilton House Museum Collections Management Policy

## I. Introduction

Wilton House Museum and its collections are a permanent property of The National Society of The Colonial Dames of America in the Commonwealth of Virginia (NSCDA-VA), a 501(c)(3) organization founded in 1892. The NSCDA-VA is committed to the preservation, maintenance, and support of Wilton House Museum, and assumes responsibility for the operation of the Museum. The Wilton House Museum Board serves as the governing body for Wilton House Museum, subject to the policies of the NSCDA-VA. The purpose of the Museum Board is to advance the maintenance and management of Wilton House Museum, its collection and grounds according to the highest standards of stewardship, and in accordance with the mission and policies determined by the Virginia Society Board of Managers.

Wilton House Museum strives to be an educational and cultural resource for the citizens of Richmond, VA, the Commonwealth of Virginia, and beyond. We are committed to maintaining the highest standards of professional and ethical museum practices and historical scholarship. It is our obligation to ensure the security, preservation, conservation, and appropriate interpretation of the historic site and collection.

## II. Mission Statements

***Society Mission:*** The National Society of The Colonial Dames of America in the Commonwealth of Virginia actively promotes our national heritage through statewide historic preservation, patriotic service and educational projects especially at Wilton House Museum.

***Wilton Mission:*** To increase public understanding of life in Virginia since the 18th century, the paradox of hardship amid elegance, and how the past continues to shape life in America today.

# **Wilton House Museum Collections Management Policy**

## **III. Statement of Purpose**

The Collections Management Policy is a public statement of Wilton House Museum's commitment to manage its collections. The Collections Management Policy documents the guidelines and procedures for the legal, ethical, and professional management of Wilton House Museum's collections. These guidelines confirm:

- All collection objectives support the mission;
- The collections are lawfully held, documented, secured, cared for, and preserved to the highest professional standards of museum stewardship;
- The acquisition, disposal and all loan activities conform to the mission and public trust responsibilities;
- The commitment of the Wilton House Museum Board and Virginia Society Board of Managers.

The Executive Director shall be responsible for ensuring that the processes and procedures outlined in this policy are fully implemented and are required of all board members, staff, and volunteers.

This policy replaces all previous collections management policies.

## **IV. Scope of Collections**

The Wilton House Museum (WHM) Collection consists of Objects, Education, Library, and Archaeological Collections. These are used together with the Archives and the Interactive Collection, to interpret the eighteenth and early nineteenth century planter lifestyle of Virginia, particularly that of the Randolph family, their peers, and the enslaved people who lived and worked at Wilton. This includes, but is not limited to, archaeological and architectural material, period and reproduction furnishings, artifacts, books, photographs, prints, and archival material.

### **A. Collecting Goals**

- To maintain and improve the collection with discriminating objects which are appropriate to and consistent with the mission and goals of the museum, especially those items within the framework of the Randolph family history and from Wilton House Museum's established interpretive period of circa 1750-1815;
- To develop an accurate and documented history of the plantation house, site buildings, and grounds from its inception through the current day.

# Wilton House Museum Collections Management Policy

## B. Collections

All items in the WHM Collection and the Archival Collection are accessioned according to the *Procedure for Accessioning and Deaccessioning* (Appendix A). Items in the Interactive Collection are not formally accessioned into the Wilton House Museum Collection, but the Director of Education and Public Relations will maintain an inventory of objects purchased and their intended uses. All items are available for study by appointment.

### 1. Objects Collection

The Wilton House Museum Collection consists primarily of the Objects Collection: furnishings, decorative arts, and ephemera dating to circa 1750-1815. This includes furniture, textiles, documents, prints, paintings, ceramics, and metals.

### 2. Education Collection

The Education Collection is composed of artifacts falling outside the 18<sup>th</sup> to early 19<sup>th</sup> century time period. This collection is used exclusively for interpretation within the museum exhibit settings.

### 3. Library Collection

The Library Collection consists of books published during the 18<sup>th</sup> and early 19<sup>th</sup> century. Emphasis is placed upon books available to a colonial collector and books owned or written by members of the Randolph family.

### 4. Archaeological/Architectural Collection

The Archaeological/Architectural Collection consists of items discovered from archaeological excavations of the original plantation site, as well as items salvaged during its 1932 move, and architectural fragments collected due to any subsequent change to the house. This collection may also contain original architectural elements of Wilton House that remain physically attached to the house. Such materials serve as a primary source for research and may also be used for exhibition and interpretation purposes.

### 5. Archival Collection

The Archival Collection consists of NSCDA-VA records regarding the rescue, move, conversion, and the stewardship of Wilton as Headquarters prior to 1953, and all subsequent NSCDA-VA records regarding the use and care of Wilton House Museum and its collection. The Archival Collection includes meeting minutes, historian's reports, financial records, photographs, database records, and other ephemera. Items will be accessioned into the archives according to the *Retention Schedule* (Appendix I), or at the discretion of the Collections Manager.

Certain archival material may be restricted from public study. The length of restriction and the content being restricted will be determined by the Executive Director.

Digitization of the Archival Collection is a priority for the preservation of the physical records. Requests for access to physical or digital copies of Archival Collection items will be approved and coordinated by the Collections Manager.

# Wilton House Museum Collections Management Policy

## 6. Photography Collection

The Photography Collection is a subset of the Archival Collection which documents the visual history of Wilton as a home, early headquarters for the NSCDA-VA, and museum. This collection consists of both historical physical photographs and contemporary digital photographs. Contemporary digital photographs will be accessioned into the archives if they meet at least one of the following criteria.

- a) The photograph or a version of the photograph was used for a Wilton publication or social media publicity.
- b) The photographs were taken by a professional photographer to document a Wilton event.
- c) Other circumstances at the discretion of the Collections Manager.

Digital photographs accessioned into the Archival Collection will be copied from their original location and housed in a separate folder to which only the Collections Manager and IT personnel have access. If altered before use, the altered version(s) and the original version will both be saved as .jpg as well as in a non-lossy format such as .png. Specific housing and naming guidelines for digital photographs in the Archival Collection can be found in *Procedure of Accessioning and Deaccessioning* (Appendix A).

## 7. Interactive Collection

The Interactive Collection refers to those items used for hands-on educational purposes that conform to the mission. These items include, but are not limited to, reproduction artifacts for use in educational exercises, outdoor games, reproduction clothing worn by docents, reproduction food/ flowers/greenery, and various supplies used in hands-on activities. These may consist of reproduction items and historic items that have been deaccessioned from the museum collection. With the approval of the Executive Director, he or she may supplement this collection as funding allows.

# Wilton House Museum Collections Management Policy

## V. Acquisitions & Accessioning

### A. Acquisitions

Wilton House Museum may acquire additions to the collection by gift, bequest, transfer, found in the collection, or purchase. The Executive Director approves all potential acquisitions prior to approval by the Museum Board and NSCDA-VA Board of Managers. For all potential acquisitions, the Collections Manager will conduct an evaluation, and document all relevant processes, including the circumstances of acquisition, Board approval, or in case of rejection, attempts to return to owner, and disposal. Potential acquisitions must be consistent with the museum's collection goals.

Potential acquisition(s) will **not** be accepted into the Wilton House Museum Collection if:

- It requires conservation, not funded by the donor or confirmed donations;
- It requires an exhibition or storage environment for which Wilton is not equipped, and any improvements necessary to the item(s)' exhibition or storage would draw on funds not in the current budget;
- It endangers other objects in the WHM Collection either by its exhibition or storage requirements;
- It is redundant to items currently in the WHM Collection, unless it can be persuasively argued to have superior historical value, relevance to the collecting goals, or physical condition
- The provenance is unclear or dubious.

Wilton House Museum staff will evaluate all potential acquisitions for relevancy to the collection and consistency with the collecting goals. This assessment will consider redundancy with the existing collection; the educational, intrinsic, historical and/or scientific importance; physical condition, care and storage requirements; and pecuniary impact on the museum operation. Wilton House Museum reserves the right to have the item(s) examined by an outside authority.

Based upon the evaluation of potential acquisitions, the Executive Director will present recommendations for accessioning into the WHM collection to the Museum Board for approval. If approved by the Museum Board, they shall in turn make a recommendation for acceptance to the NSCDA-VA Board of Managers for a formal vote of approval.

The approved acquisition, whether gift, bequest, transfer, found in the collection, or purchase, will be formally accessioned into the Collection. If not approved, owners of potential gifts will be notified of the decision. If the declined item is still in Wilton's custody, the Collections Manager is responsible for returning the item to the owner or owner's heir or legal representative. If the declined acquisition was anonymously left in the custody of the museum and/or no previous owner can be found, it will be disposed of according to the methods outlined in section VI.

### 1. Purchases

Wilton House Museum may purchase objects which relate to its collections. These objects must be in compliance with established collecting goals. No object will be purchased for the collection unless the purchase price has been thoroughly researched and the funds have been properly allocated. Purchases, whether through public auction, a reputable dealer or privately, must present no conflict of interest, nor an appearance of conflict of interest, for the Museum Board, the NSCDA-VA Board of Managers, the staff, or any member of The National Society of The Colonial Dames of America in the Commonwealth of Virginia

# Wilton House Museum Collections Management Policy

## 2. Gifts & Bequests

Persons interested in donating to Wilton's collections should contact the Executive Director to discuss the potential gift. Owners of item(s) who wish to leave the item(s) with Wilton House Museum for evaluation will first sign a Temporary Custody Form. The terms of the Temporary Custody Form hold until either the Deed of Gift is signed, or the item is returned to the owner. If approved, a Deed of Gift documenting the legal transfer of the gift to Wilton House Museum and the acceptance of the gift will be signed by the legal owner or his/her authorized agent and by the appropriate authorized agent of Wilton House Museum.

Bequests of which the Museum had not been appraised will be evaluated in the same manner as any other unsolicited gift.

Title to all gifts and bequests must be outright and unconditional. Wilton House Museum staff will not make any commitments as to exhibition, attribution, or use of the gift(s). The donor relinquishes all rights to approved gifts or bequests. A copy of the signed and dated Deed of Gift will be provided to the donor or his or her heir or legal representative.

## 3. Non-Accessionable Gifts

The Wilton House Museum will not solicit, but may accept, gifts not appropriate for the collection, to be sold, with prior written agreement of the owner and the Museum and identified as "Sold for the benefit of the Wilton House Museum." Funds realized from the sale of such objects are to be restricted to the purchase or conservation of appropriate objects for the collection, unless otherwise specified by the donor. Sale may be through public auction, through a reputable dealer or by any other means that seems likely to return the greatest yield and presents no conflict of interest, nor an appearance of conflict of interest, for the Museum Board, the staff, or any members of The National Society of The Colonial Dames of America in the Commonwealth of Virginia.

The donor of a declined acquisition may donate the item(s) as a non-accessionable gift if they so wish.

## 4. Found in the Collection

Items anonymously left in the custody of the Museum, or for which any record of ownership has been lost, will be regularly evaluated and considered for inclusion in the collection until all such material is either accessioned, placed in the Interactive Collection, or disposed of. Material anonymously left in the custody of the Museum which is added to the collection will be documented by a Deed of Gift describing in detail the circumstances pertaining to the acquisition and signed by the Executive Director. Title to undocumented collections in the possession of Wilton House Museum or to unclaimed loans shall be cleared in accordance with Virginia Code (Appendix B).

## B. Accessioning of Collection Objects

All items in all the WHM Collection and Archival Collection will be properly accessioned according to professional museum standards as referenced in *Museum Registration Methods, 5<sup>th</sup> Edition* and as outlined in the *Procedure for Accessions and Deaccessions* (Appendix A).



# Wilton House Museum Collections Management Policy

## VI. Deaccessioning & Disposal

### A. Deaccessioning of Collection Objects

The Collections Manager will work with the Executive Director to evaluate the WHM Collection for adherence to established collecting goals and interpretation priorities. Deaccessioning formally and permanently removes an item from the WHM collection, and is only undertaken as a means of strengthening and benefiting the Museum's collection, not as a means to generate operating funds for the Museum or Society.

Deaccession of material will proceed as outlined in the *Procedure for Accessions and Deaccessions* (Appendix A), and in the most open and professionally ethical manner possible and only after establishing clear title to the material in question. Under no circumstances will ownership of deaccessioned material be transferred to, or for the benefit of, any Museum employee, Society member or immediate family member of the aforementioned parties.

Item(s) accessioned by the Museum cannot be deaccessioned for a period of five years after acceptance into the collections. Individual or groups of items may be considered for deaccessioning if they meet any of the following criteria:

- Are no longer deemed relevant and appropriate for the WHM Collection;
- Have deteriorated beyond repair or usefulness and are not eligible for conservation;
- Pose dangers to other parts of the collections;
- The item is overrepresented within the collection;
- The item has been accessioned twice;
- The item has failed to retain its identity or authenticity, or has been lost or stolen and remains so for four years;
- The Museum is unable to properly preserve the item(s), pay for necessary conservation, or otherwise provide responsible stewardship of the item(s).

The Executive Director and staff shall recommend, with written justifications, to the Museum Board that material or groups of material be deaccessioned. The Museum Board will evaluate the recommendation for deaccession and disposition at its next meeting, and if it concurs with the recommendation, present the recommendation for approval to the NSCDA-VA Board of Managers. The NSCDA-VA Board of Managers must approve all deaccessions.

A full written record of deaccession recommendations, justifications, approval or disapproval, and method used for disposal of the material will be maintained as a permanent record of the Museum.

The method of disposition of deaccessioned material will be recommended by staff and approved by the Museum Board and the NSCDA-VA Board of Managers. Methods of disposition will be recommended on a case by case basis. These include:

- Exchange with other educational or cultural institutions to strengthen the collections of Wilton House Museum;
- Donation to another educational institution which will make it generally accessible to the public;
- Sale at public auction or other approved means;

# Wilton House Museum Collections Management Policy

- Donation to approved non-profit organization;
- Destruction by witness.

## B. Disposal of Collection Objects

Objects approved for deaccessioning should first be offered for sale through a reputable auction house or dealer, or offered for sale or exchange to other museums whose collections may provide a more appropriate home.

Revenue received from the disposition of any collection will be retained in a separate revenue account for use solely in maintaining, conserving, preserving, and strengthening the WHM Collection.

## C. Disposal of Items not in the Collection

In order to prevent the acquisition of uncollected loan objects, unsolicited gifts, and/or uncollected enquiries, object entry procedures are maintained for all objects entering Wilton as loans, potential gifts, or enquiries. The loan conditions specify a duration of time beyond the expiration of a loan, after which Wilton is legally able to dispose of uncollected items. Other objects brought to Wilton as gifts under consideration or enquiries will be documented on a Temporary Custody Form signed by the owner.

Wilton will attempt to return any item(s) left in the custody of Wilton House Museum beyond the time specified for their owner to collect them. If their owners fail to collect the item(s) or cannot be contacted despite several documented attempts, Wilton will consider item(s) to be an unrestricted donation after a period of one year.

The Collection Manager will keep records of all procedures taken to establish the identity of an owner, contact the owner, or otherwise return the object prior to disposal. S/He will also keep record of the object, its known history, and any decisions made regarding its disposal.

If the item(s) are of **unknown origin**, Wilton must establish title according to Virginia Code § 55-210.37: *Acquiring title to undocumented property* (see Appendix B) prior to disposal. Disposition of non-collection items must be approved by the Executive Director.

# **Wilton House Museum Collections Management Policy**

## **VII. Loans**

Wilton House Museum encourages maximum public access to its collections by making loans which are consistent with the long-term preservation of the collections and with the Museum's own exhibit and research purposes. WHM Collection loans will only be made to institutions for educational, cultural, and scholarly purposes consistent with the mission of Wilton House Museum. WHM Collection items will not be loaned to individuals for any purpose.

Wilton House Museum may borrow objects from institutions or individuals for exhibition or study. Loans are only accepted for exhibition or research purposes. Only those items in stable, presentable condition will be considered for loan, unless conservation treatment for the object is part of the loan agreement and is approved by the Executive Director and the Museum Board. Wilton House Museum will not provide conservation treatment, nor validate private collections, nor provide storage except in cases of emergency storage or salvage, in which case all other conditions of lending apply.

Requests for outgoing loans should be directed to the Collections Manager, who will make a recommendation for approval or denial to the Executive Director based on condition of the requested item(s). All loan requests must be approved by the Executive Director. All-outgoing loans must also be approved by the Museum Board. In the event of denial of a requested loan, notification with reason(s) shall be delivered promptly to the requesting institution.

All arrangements for pickup and/or delivery will be handled by the appropriate contact person. Upon receipt and return with the lending/borrowing institution, all loan item(s) will be documented and examined for condition by the Collections Manager. The Collection Manager will annually review all long-term loans and make any necessary requests for return, renewal, or donation in consultation with the Executive Director.

### **A. Incoming Loan Conditions**

All loans will be for specified periods of time. The duration of the initial loan may not exceed 3 years, but may be requested for renewal, donation, or return upon expiration of the loan.

The condition of loan item(s) will be monitored according to professional guidelines and established museum procedures and documented upon exchange between Wilton House Museum and the Lender.

At the start of each loan agreement or renewal the appropriate representative for Wilton House Museum and the Lender must sign the Wilton House Museum Loan Agreement. The Lender must be given a copy of the Loan Conditions (Section X) and a copy of the signed agreement.

If the Lender insists on providing their own loan agreement, Wilton must ensure that the conditions of the Lender's loan agreement are in accord with Wilton's own loan agreement and address any differences prior to the loan item's arrival.

The Lender may specify certain requirements or limitations on transport, storage, handling, display, and environment to which Wilton House Museum must adhere.

Wilton House Museum will be responsible for all costs incurred by the loan.

If, at the expiration of a loan, the Lender cannot be contacted or refuses to accept the return of the loan, Wilton House Museum will treat the loaned item(s) as a donation after one year in accordance with Virginia Code (Appendix B).

# **Wilton House Museum Collections Management Policy**

In the case of the death of an individual Lender, and the loan is not addressed in the Lender's will or by the Lender's heir or legal representative within six months, and the loan is still in the possession of Wilton House Museum, after proper notification (Appendix B) by the Wilton House Museum to the heir or legal representative, then the loan shall become property of Wilton House Museum.

## **B. Outgoing Loan Conditions**

All outgoing loans must be approved by the Museum Board.

The borrowing institution ("Borrower") must document the purpose of the loan, the proposed use of the item(s) and beginning and end dates of the loan.

If Wilton House Museum is unfamiliar with the Borrower, a current facilities report may be requested.

Wilton House Museum reserves the right to consult a conservator prior to approving an outgoing loan; the cost of this professional advice may be passed on to the Borrower.

All loans will be for specified periods of time. The duration of the initial loan may not exceed 3 years, but may be renewed upon expiration at the request of the Borrower.

At the start of each loan agreement or renewal the appropriate representative for Wilton House Museum and the Borrower must sign an updated loan agreement.

The Borrower must adhere to any requirements or limitations on transport, storage, handling, display, and environment specified by Wilton House Museum.

Wilton House Museum may require a member of staff act as courier to accompany the loan item(s) to and/or from the Borrower.

The Borrower will be responsible for all costs incurred by the loan.

The loan shall be insured by the Borrower under a blanket policy. In the event of total loss, the Borrower will reimburse Wilton House Museum for the value stated in the Loan Agreement (whether market, intrinsic, or otherwise). In the event of a partial loss or damage to the object(s), the Borrower will pay for necessary repairs, restoration, replacement and labor, and will cover any expenses which may be incurred by Wilton House Museum in assessing the damage or arranging for repairs.

# Wilton House Museum Collections Management Policy

## VIII. Access & Care of Collections

Wilton House Museum has a professional, legal, and ethical responsibility to apply every effort consistent with professional standards and ethics and within the financial resources of the Museum to ensure the proper storage, treatment, care, conservation, preservation and use of its collections.

### A. Wilton House

It is the policy of The National Society of The Colonial Dames of America in the Commonwealth of Virginia and Wilton House Museum to preserve Wilton House in its present form. The NSCDA-VA and the Wilton House Museum Board and staff recognize that Wilton House Museum was carefully moved, restored and reconstructed at the current site in 1934 under the direction of Mrs. Granville G Valentine, President of the NSCDA-VA, and Mr. Herbert Augustine Claiborne, II of Claiborne and Taylor, Inc., a local construction firm. No alterations, renovations, or repairs that may threaten, permanently alter, damage or cause the loss of the historic fabric of Wilton House will be permitted unless new research justifies such a change.

The preservation and conservation of the collection and the historic interiors of Wilton House are of the utmost importance. Food and/or drinks are not permitted under any circumstances in the upper two floors of Wilton House. Additionally, no live flowers or other living material shall be brought upstairs or used in displays. With the exception of mission-based museum programming, the Museum shall not be used for social occasions or functions, due to the possibility of damage to the collection and/or historic structure. The use of Wilton House for museum programming events does not preclude these prohibitions.

Animals, with the exception of service dogs, are not allowed in the museum. Per ADA requirements service animals must be allowed to enter areas available to the general public unless the owner fails to control the animal or the animal is not housebroken. Visitors with service animals are not required and should not be asked questions about their disability, to show proof of the animal's status, or to show proof of his or her medical need to be accompanied by the service animal.

Photography and filming of Wilton House and WHM Collections is permitted according to *Wilton House Museum Photo Policy* and *Wilton House Museum Filming Policy* (Appendices H and I).

### B. Handling and Care

Due to the high potential for damage to WHM Collection items from handling and/or mishandling, movement of WHM Collection items should be minimized as much as possible. New staff, interns and volunteers must educate themselves about proper handling techniques before being allowed to touch WHM Collection items. They must be supervised when handling WHM Collection items for as long as the supervising staff member feels is appropriate.

Docents may not touch or handle WHM Collection items unless instructed to do so by an appropriate Wilton House Museum staff member.

Wilton House Museum will close for approximately one week each year in order to allow the Collections Manager to clean Wilton House and all WHM Collections not boxed in storage according to the *Preservation Guidelines* (Appendix C).

# Wilton House Museum Collections Management Policy

## C. Environment

Temperature and relative humidity monitoring and control are an essential part of providing care for Wilton House and WHM Collections. Objects are vulnerable to damage due to fluctuations of temperature and relative humidity; maintaining a steady environment wherever collection items are housed or exhibited is a standard of museum preservation. Throughout the top two floors of Wilton House and in Storage, temperatures should remain between 60° and 80°F and relative humidity (RH) should remain between 35% and 65% without rapid or frequent fluctuations (greater than 1-2°/ hour or 1-2%/hour). The Collections Manager and the Operations Manager are responsible for monitoring and, when necessary, adjusting the system in order to ensure these standards.

## D. Preservation and Conservation

The *Preservation Guidelines* (Appendix C) describes the schedule of routine monitoring and preservation requirement to be followed in an effort to preserve all WHM Collection items. The *Conservation Action Plan* (Appendix D) is a list of the immediate and pending conservation needs of the collections. The Collections Manager will regularly update this document and make recommendations for conservation to the Executive Director and Museum Board based upon it.

In addition to addressing the safety of visitors and staff, the *Emergency Response Plan* (Appendix E) describes procedures to follow regarding the mitigation of damage to the collection in the event of an emergency. This document will be reviewed every 3-5 years and updated or revised as needed.

## E. Records

The Collections Manager will maintain permanent records documenting the acquisition, accessioning, deaccessioning, care, conservation, interpretation, loaning, exhibition, and research of all WHM collection items. These documents exist both physically, in acid-free files in a fire-proof cabinet, and digitally, in the PastPerfect database. Other staff members will provide the Collections Manager with new or updated information relating to the WHM Collections and Archives to enter into the PastPerfect database.

The Collections Manager will update the Wilton House searchable online collection through the [National Portal to Historic Collections](#) as needed.

## F. Inventory

The Collections Manager will conduct an annual inventory of the WHM Collection and Archival Collection according to the *Inventory Procedure* (Appendix F). In addition to ensuring the safety and monitoring the condition of these collections, the purpose of the inventory procedure is to keep unaccessioned material to a minimum so that care may be directed to collection items.

The Collections Manager will update the PastPerfect database with any new information regarding the location, condition, photographs or notes gathered during inventory. All problems with the WHM Collection and Archival Collection discovered during the inventory process will be documented and addressed before the next inventory. The Collections Manager will assess all unaccessioned material in Wilton's possession and make recommendations for its accessioning or disposal.

# **Wilton House Museum Collections Management Policy**

## **G. Access**

The Wilton House Museum Collection and Archival Collection are available for public study; requests to view and/or study the collection should be addressed to the Collections Manager. All visitors studying the museum and/or WHM Collection must be attended by a staff member at all times. Visitors will not be permitted to remove any WHM Collection item or Archival Collection item from the Museum premises, nor will any invasive procedure be performed.

Unrestricted material within the Archival Collection that has been digitized may be shared with researchers at the discretion of the Collections Manager. Researchers requesting to view any restricted material in the Archival Collection must obtain the permission of the Executive Director.

Visitors studying the Archival Collection may do so without supervision after completing a brief registration form confirming their understanding and compliance with the rules and regulations for handling archival materials (Section X). These registration forms will be kept on file for one year.

# Wilton House Museum Collections Management Policy

## IX. Appraisals, Insurance, and Ethics

### A. Appraisals

No staff or volunteer of Wilton House Museum will give appraisals of the monetary value of collections, objects or manuscript material to donors or otherwise place monetary value on objects brought to the museum for consideration in the collection, nor will they reveal the museum's insurance value for items currently in the collection.

Donors desiring to make an income tax deduction must obtain an independent appraisal; Wilton House Museum will not pay for nor reimburse a donor for appraisal costs.

### B. Insurance

The National Society of The Colonial Dames of America in the Commonwealth of Virginia shall carry a portfolio policy that covers, but is not limited to:

- Property: Both physical structures and contents of Museum and Dependency, Business Income, Permanent Collections/Fine Arts Schedule, Personal Property Off Premises and in Transit, Employee Dishonesty, and Money and Securities;
- General Liability: General Aggregate, Products/Completed Operations Aggregate, Personal and Advertising

Injury, Employee Benefits, Fire/Legal, Medical Expenses, and Hired and Non-owned Automobile Liability;

- Commercial Umbrella;
- Worker's Compensation;
- Association Liability.

### C. Ethics

All Wilton House Museum staff, members, and volunteers are expected to follow the professional standards of ethical behavior regarding the care of the museum's collection, as established by Wilton House Museum's Code of Ethics.

Wilton House Museum staff, volunteers, and Board members ensure that: *(from AAM)*

- Collections support the mission of Wilton House Museum as well as public trust responsibilities
- Collections are lawfully held, protected, secured, maintained and preserved
- Collections are accounted for and documented to the highest professional standards
- Collection items are cared for following established and approved museum methods
- Access to Collections and related information is permitted and regulated under clear guidelines
- Acquisition, disposal, and loan activities conform to the approved mission of Wilton House Museum and to public trust responsibilities



# **Wilton House Museum Collections Management Policy**

- Disposal of inappropriate and superfluous Collection items through sale, trade, or research activities is solely for the advancement of the mission of Wilton House Museum. Proceeds from the sale of inappropriate or superfluous items are to be used for acquisitions or direct care of Collections.
- All acquisitions and disposal of items must be conducted lawfully and publicly and according to the policies of Wilton House Museum
- Any activities related to collections acquisition, disposal, or care are pursued for the public good rather than individual financial gain.

Wilton House Museum staff is obligated by professional ethics to keep informed on the standards and best practices and to follow the highest level possible in the administration of the museum and its collections.

# Wilton House Museum

## Appendix A: Procedure for Accessioning and De-Accessioning

### Accessioning

Accessioning is a term that describes the decision to, and process of, formally incorporating an object into the Wilton House Museum collection. By accessioning an object into the collection, WHM is asserting that that object will help serve the mission, and that WHM will therefore assume a role of permanent stewardship for the object.

The approval process for accessioning an object are given in the Collections Management Policy; this document outlines the responsibilities of the Collections Manager once the Museum Board and the NSCDA-VA Board has voted to accession an object. There are four fundamental components to accessioning an object: Examination, Labeling, Recording, and Storage; each is addressed below.

#### **A. Examination**

1. Carefully examine each newly accessioned object under normal lighting conditions as well as raking light, taking thorough notes of general description, measurements, markings, damages and repairs, and any other observable properties of the object. Use the object work sheet below to take notes.
2. Prepare to photograph the object. Place the object against a neutral background and place light sources above and to each side and one light source directly in front of and below the object. When possible, use the same photography setup for multiple objects in order to maintain consistency.
3. Photograph the object from all relevant orientations. Be sure to focus on any details noted on the object work sheet. When accessioning multiple similar-looking objects, keep track of which photographs go with which objects.

#### **B. Labeling**

1. Each new accession number follows the format given in *Museum Registration Methods, 5th Edition*. This is a compound number separated by a period. The first number is the year the object was accessioned, the second number gives the sequence in which it was accessioned within that year, and a third number may be used to designate individual objects within a larger donation of similar objects. It is conventional to make each grouping four full digits in PastPerfect, but for casual usage the extra zeros may be omitted. For example, if early in the year a single item is accessioned, it will be numbered 2016.0001. If later in the year a donation of three objects from the same donor are accessioned, they would be numbered 2016.0002.0001, 2016.0002.0002, and 2016.0002.0003.

If an object is accessioned which has multiple pieces, such as a teapot with a lid, letters would be assigned to each separate piece, for example 2016.0003A-B. If, however, objects are accessioned from the same source and are related to one another but not interdependent, such as a teacup, saucer, and teaspoon, they would be given individual numbers, for example 2016.0004.0001-0003.

Finally, if the objects are to be accessioned into the Education Collection, the initials E.C. will append the accession number. If the objects are to be accessioned into the Archaeological/Architectural Collection, the initials A.C. will append the accession number.

## Wilton House Museum

### Appendix A: Procedure for Accessioning and De-Accessioning

2. Follow the guidelines below for instructions on how to label each different sort of the most common material to be accessioned at WHM. For more detailed instructions or to address labeling less common material, see *MRM5*, section 5E. For all materials, choose the location of the label carefully - it should be unobtrusive, not cover any decorative elements, markings, or damaged areas, and unlikely to be touched when the object is picked up and put down or visible when the object is displayed. The location should be consistent across all objects of that type. If the object cannot be displayed without showing a label, use a paper tag label that can be removed for display.

Books: Number with soft pencil on the inside front cover near the spine. If the inner cover is decorated, mark the number on the first blank page. Number all loose or separated pages. Insert a paper marker with the object number written in pencil that can be seen without touching the object for when not on display. If the book is exceptionally delicate, rare, or precious, only label the paper marker.

Ceramics: Print the object number in small legible font on acid-free paper and carefully trim around it. Using a solution of appropriately thinned B72, paint a base coat on the object, place the trimmed printed label, and paint a topcoat. Ensure the label is flush with the object and allow to dry for at least 24 hours. Alternately, dip the label in the B72 solution, wipe excess off with a brush, and apply to the object. Brush to ensure the label is flush with the object and to either remove excess B72 solution or apply more. **Do not use on painted or lacquered surfaces.**

Metals: Apply a base coat of appropriately thinned B72 on the object. Wait for the base coat to dry, then write the number with Pigma Micron pen. **Do not use on painted or lacquered surfaces.**

Paintings: Do not label anywhere on the canvas of a painting. Write the number in pencil or Pigma Micron pen on the supports or on a paper tag attached to the support.

Paper/Photographs: If unencapsulated/unframed, write in soft pencil on the reverse or blank side of the document near an upper or lower corner. If encapsulated, write in Pigma Micron pen on the lower right corner of the mylar sleeve. If framed, write in pencil in the lower right corner on the back of the frame.

Textiles: The label should always be sewn to the reverse of the fabric. Write the object number on the textile tag before sewing in Pigma Micron pen. Fold the raw edges of the tag under to avoid fraying. Do not sew directly onto fragile textiles. Choose thread color to match textile if possible. Also label any supporting structure.

Wood: Choose a base coat appropriate to the finish and porosity of the wood (*MRM5*, 263). Paint the number very carefully and legibly in white acrylic paint to show on a dark surface, or write with Pigma Micron pen on a light surface.

Areas to place label for different kinds of furniture:

Beds - back or underside of support, top proper left

Cabinets/Desks/Dressers - top right side facing wall, or inside a drawer

Chairs - inside the back of the seat

Chests - inside lid, or top right facing wall

Tables - underneath outer edge of surface (area hidden by base if/when folded)

**Wilton House Museum**  
**Appendix A: Procedure for Accessioning and De-Accessioning**

**C. Recording**

1. Upload the photographs taken earlier and label each filename consistently with the accession number and any identifying information for photos of details of the object. For example, 2016.1.jpg, 2016.1signature.jpg, 2016.1waterdamage.jpg. Once labeled, move these photos to Z: PP5 Images [appropriate folder]. There is a folder for each year, loans, archives, and library.
2. Compile all documents recording the transaction between WHM and the previous owner showing transfer of ownership, previous use, origin, provenance, etc.
3. Create a new paper file for each object or interrelated group of objects with the same source and accession date. Label an acid-free folder with the accession number(s) and the name of the object(s), and place all the compiled documents from the source and acquisition process, the condition report, research, and any previous labels within. File in the fire-proof cabinet in the Collections Manager's office with the rest of the WHM collection paper files.
4. Create a new PastPerfect record for each individual object.

Creating a new PastPerfect Record

The Accession catalog keeps track of the various sources of museum objects, while the museum objects themselves are catalogued in the databases for Objects, Photographs, Archives, and Library. These two catalogs are linked - object records should never be created independently of accession records or without associated accession records altogether or there will be no link between object and source. Each new accession begins by cataloguing the source and acquisition details, and from there creating object records for each accessioned object.

1. From the main PP screen, click on 'Accessions' and 'Browse'. Attempt to locate the source already in the catalog. Each new accession gets a new entry even if the source is already in the catalog, but it is important to maintain consistency of the information within each accession record from the same source. For example, frequent donors may appear multiple times in the Accessions catalog, and it is critical to ensure that the entry for each donation has accurate contact information and identical title fields for search purposes.
2. Click 'Add', and enter the accession number. If multiple objects from the same source are being accessioned, include only the parent number. For example, if Mrs. X donates 6 Catesby prints and they will be numbered 2016.4.15-21, the parent accession number is 2016.4.
3. Fill in a general description of the entire acquisition, the circumstances of acquisition, the value, the source, condition, etc. If the source is already in the Accessions catalog, ensure that the contact information is identical and up-to-date in each accession record.

## Wilton House Museum

### Appendix A: Procedure for Accessioning and De-Accessioning

4. Finally, click on 'Catalog Records' on the left sidebar and then the '+' symbol to add each object individually, even if there is only one object. Fill in all known information about the object. Under 'Object Name' choose the appropriate nomenclature from the PP options based on *The Revised Nomenclature for Museum Cataloging*.

5. Go to the appropriate collection database and find the newly created object record. Flush out the record as much as necessary and add photographs by clicking on 'Image Management' in the top right. Attach new images by clicking on the topmost right icon and locating the image files where you put them in the Z drive in step 1.

For further information on PastPerfect 5, see the user manual.

#### **D. Storage**

1. All collection objects except for furniture have labeled storage accommodations. Most items fit inside boxes of various dimensions, but some materials require additional packaging. If necessary, order storage materials from Gaylord Archival or another supplier.

Books: Place in corrosion bag large enough to not compress the book when at rest or removing it/replacing it in the bag. Stack books no more than five high, taking care not to compress the spines or any delicate areas. Never rest a book on its edges or spine. Write the object ID number, title, and publication year on a silver-backed label affixed to the outside of the bag.

Ceramics: Place plates in stacks on their side. Generously pad all ceramic items, including lids and other removable parts, with acid-free tissue. Place tissue inside openings, between the handle and main body, and in any other sort of gap in an object. Pad the bottom and sides of the box with balled up tissue. Try to keep all parts of the same item close together. Do not crowd the box.

Metals: Wrap silver in corrosion bags or silvercloth. Do not allow silver to remain in contact for an extended period of time in tissue paper as it could accelerate corrosion. It is acceptable to wrap/pad bronze and brass objects with tissue paper. It is also acceptable to place small metal objects in chemically inert resealable plastic bags, as long as the bag opening is large enough to remove/replace the object without compressing it.

Paper/Photographs (Unframed): Cut or order a sleeve of mylar to encapsulate the object. You may enclose the object with two-sided tape on up to three sides. Always place a firm support beneath the object so that it can be lifted and moved without bending it. Place object in a box or flat shelf of the art rack. Stacking paper/documents is acceptable provided each object in the stack is stable and without three-dimensional elements that would be compressed.

Prints/Paintings (Framed): Place the framed item vertically on the art racks, ensuring that every surface it is resting upon is padded. Do not crowd them.

Textiles: Large textile may be folded with acid-free tissue paper padding each fold. Textiles of an organic nature – wool, silk, leather, animal hair, etc – should only come in contact with unbuffered tissue paper. Do not compress, fold, or bend any particularly delicate areas. Change the paper every 5 years.

**Wilton House Museum**  
**Appendix A: Procedure for Accessioning and De-Accessioning**

Wood: Do not allow wool to remain in contact with wood for an extended period of time, such as a bedspread on a bedstead. Ensure any removable parts, such as drawers and lids, remain in their original location, or the periodic swelling and shrinking of the wood may prevent the pieces from fitting back together once separated for a lengthy period of time. Discreetly pad wooden parts resting on other wooden parts, such as a table leaf on a fold-out leg, with volara foam.

2. Always label the storage box with the object ID number, object name, and a small photograph of the object. Place like objects together and in a consistent place so that they may be easily located.

**Wilton House Museum**  
**Appendix A: Procedure for Accessioning and De-Accessioning**

**Deaccessioning**

Deaccessioning is a term meaning the formal removal of an object from the museum's permanent collection. It is a rarely undertaken procedure requiring serious reflection and study. It is a process which must reconcile the changing nature of a museum's mission and its interpretation with the permanence of a museum collection. The justifications for deaccessioning are given in the Collections Management Policy; this document outlines the responsibilities of the Collections Manager once the Museum Board has voted to deaccession an object.

Deaccessioned objects shall not be given or sold, or otherwise transferred, publicly or privately, to Wilton House Museum employees, officers, trustees, or their immediate families or representatives.

There are three facets to deaccessioning: establishing title, recording, and disposal.

**A. Establishing Title**

1. Many objects in the Museum Collection have an unclear origin. In order to avoid any potential disputes regarding ownership, clear title to the object must be established prior to disposal. If the object does not have a signed deed of gift proceed to the next step, otherwise go to the next section.
2. Research the provenance of the object. This may require searching through archival material. If a reference to the object being given to Wilton House Museum is found, make a copy of it and include it in the object's file. If a record of a prior owner is found without clear evidence that the object was given, ensure that enough time has passed since the object was in Wilton House Museum's possession that pursuant to Virginia Code (Appendix B) it is the property of Wilton House Museum. Make notes for the paper file showing this step was completed & skip to the next section.
3. If no record of origin of a deaccessioned object can be found, Virginia code requires certain procedures are followed to establish clear title to the object prior to disposal. Follow VA code §55-210.37, "Acquiring title to undocumented property" (Appendix B). Keep a record of these procedures for the object's paper file, and proceed to the next section.

**B. Recording**

1. Compile all documents relating to the decision to deaccession the object. Place these in the object's paper file.
2. Take an updated photo of the object and upload it to its PastPerfect record. Update the record with any other changes so that it is current. Print the record and put it in the paper file.
3. Within the object's PastPerfect record click on 'Edit' and 'Deaccession'. Enter the information requested.
4. Move the paper file from its place in the fireproof cabinet to the bottom drawer, in the section for deaccessions.

**Wilton House Museum**  
**Appendix A: Procedure for Accessioning and De-Accessioning**

5. After disposal is complete, place records of the method of disposal in the paper file and update the PastPerfect deaccession record.

**C. Disposal**

1. The value of the deaccessioned object may be relevant depending on the disposal method. Research previous appraisals, appraisals of comparable objects, or if directed to by the Executive Director, make arrangements to obtain a new appraisal. Be sure not to contract any staff or Museum Board member, nor his or her family for these purposes.
2. The Museum Board should have approved of a recommended form of disposal at the time they voted to deaccession the object. If the first method of disposal is unsuccessful, consult with the Executive Director to choose another method of disposal. Depending on which method is chosen, follow the following directions:

Sale or exchange to another cultural/educational institution: Prepare a brief report describing the deaccessioned object. Include the object's name, other names, material, origin, date, markings, any significant research, and a photograph. Working with the Executive Director, make contact with other institutions likely to be interested in acquiring the object.

If another institution is interested in purchasing the object, the monetary value of the object must be determined. This may be from an existing appraisal, or it may necessitate obtaining a new appraisal. Maintain any record of a new appraisal and/or in-house research re: value.

If another institution is interested in exchanging the deaccessioned object for another object, the appropriateness of the offered object within Wilton House Museum must be determined. Refer to the Collections Management Policy to determine whether the offered object is a candidate for acquisition and/or accessioning. If so, request all records on the object and conduct research independently. Ensure that Wilton House Museum would be capable of responsible stewardship over the object. Present all findings to the Executive Director.

Sale at auction: Working with the Executive Director, make contact with a reputable auction house. If the deaccessioned object is accepted for auction, provide all requested information. Keep all records of interaction with the auction house and results of the auction and place in the deaccessioned object's paper file.

Donation to another cultural/educational institution: Share information about the deaccessioned objects with other cultural/educational/non-profit institutions. If another institution is interested in accepting the object as a donation, request a deed of gift. Once the Executive Director and the accepting institution have filled out the deed of gift, place a copy in the paper file for the deaccessioned object. Arrange transport/shipping with the accepting institution.



**Wilton House Museum**  
**Appendix A: Procedure for Accessioning and De-Accessioning**

Transfer to Interactive Collection: Working with the Director of Education, determine if the object would be a useful addition to the Interactive Collection. If so, simply give the deaccessioned object to the Director of Education.

Donation to approved non-profit organization: If the deaccessioned object is still in reasonable condition, donate it to the Salvation Army, local school or after school program, or other appropriate charity.

Destruction by witness: Throw away and/or recycle the object in front of a witness. To avoid the appearance of impropriety, make a record describing when and how the object was destroyed and together with the witness, sign it. Place the record of destruction in the paper file.

**Wilton House Museum**  
**Appendix B: Virginia Code §§ 55-210.31 through 55-210.38**  
**regarding Museum Property**

The following is taken directly from Chapter 11.2 of the Code of Virginia, *Property Loaned to Museums*.

**§ 55-210.31. Definitions.**

As used in this chapter:

"Loaned property" means all museum property deposited on or after July 1, 2002, with a museum not accompanied by a transfer of title to the property.

"Museum" means an institution located in Virginia and operated by a nonprofit corporation or public agency whose primary purpose is educational, scientific or aesthetic, that owns, borrows or cares for, and studies, archives or exhibits museum property.

"Museum property" means all tangible objects, animate and inanimate, under a museum's care that have intrinsic value to science, history, art or culture, except for botanical or zoological specimens loaned to a museum for scientific research.

2002, c. 883.

**§ 55-210.32. Status of loaned property; statute of limitations on recovery.**

A. Except as may be otherwise provided in a written agreement between a lender and a museum, no action shall be brought against a museum to recover loaned property when more than five years have passed from (i) the receipt by the museum of written communication concerning the loaned property or (ii) any display of interest in the property by the lender as evidenced by a memorandum or other record on file prepared by an employee of the museum.

B. Loaned property shall be deemed to have been donated to the museum if no action to recover the property is initiated within one year after the museum gave notice of termination of the loan as provided in §§ 55-210.35 and 55-210.36.

C. Loaned property shall not be delivered to the Commonwealth, and shall be exempt from the provisions of Chapter 11.1 (§ 55-210.1 et seq.) of this title, but shall pass to the museum if no person takes action under Chapter 2 (§ 64.2-200 et seq.) of Title 64.2.

2002, c. 883.

**§ 55-210.33. Notice to lenders of the provisions of this chapter.**

**Wilton House Museum**  
**Appendix B: Virginia Code §§ 55-210.31 through 55-210.38**  
**regarding Museum Property**

When a museum accepts a loan of property, the museum shall inform the lender in writing of the provisions of this chapter.

2002, c. 883.

**§ 55-210.34. Status of title to property acquired from museum.**

Any person who purchases property from a museum acquires good title to the property if the museum represents that it has acquired title to the property pursuant to § 55-210.32.

2002, c. 883.

**§ 55-210.35. Notice of termination of loan; content.**

A. A museum may provide notice of termination on the museum's official Internet website, if any, or may give written notice of termination of a loan of property at any time if the property was loaned to the museum for an indefinite time. If the property was loaned to the museum for a specified term, the museum may give notice of termination of the loan at any time after the expiration of the specified term.

B. Notices given under this section shall contain:

1. The name and address, if known, of the lender;
2. The date of the loan;
3. The name, address, and telephone number of the appropriate office or official to be contacted at the museum for information regarding the loan; and
4. Any other information deemed necessary by the museum.

2002, c. 883.

**§ 55-210.36. Procedure for giving notice; responsibility of owner.**

A. To give notice of termination of a loan, the museum shall mail a notice to the lender at the most recent address of the lender as shown on the museum's records pertaining to the property on loan. If the museum has no address in its records, or the museum does not receive written proof of receipt of the mailed notice within thirty days of the date the notice was mailed, the museum shall cause to be published notice at least once a week for three consecutive weeks in a newspaper of general circulation in the county or city in which the museum is located, and in a newspaper of general circulation in the county or city of the lender's last known address, if different from the county or city in which the museum is located.

**Wilton House Museum**  
**Appendix B: Virginia Code §§ 55-210.31 through 55-210.38**  
**regarding Museum Property**

B. For purposes of this section, if the loan of property was made to a branch of the museum, the museum shall be deemed to be located in the city or county where the branch is located. In all other cases, the museum shall be deemed to be located in the city or county in which its principal place of business is located.

C. The owner of property loaned to a museum shall notify the museum promptly in writing of any change of address or change in ownership of the property.

2002, c. 883.

**§ 55-210.37. Acquiring title to undocumented property.**

A. A museum shall have the authority to acquire legal title to undocumented property if the museum can verify through written records that it has held such property for five years or longer, during which period no valid claim to the property has been asserted and no person has contacted the museum regarding the property, by complying with the following procedure:

1. The museum shall cause to be published a notice once a week for two consecutive weeks in a newspaper of general circulation in the county or city in which the museum is located, and in a newspaper of general circulation in the county or city of the lender's last known address, if different from the county or city in which the museum is located. The notice shall include:

- a. A brief and general description of the property;
- b. The date or approximate date of the loan or acquisition of the property by the museum, if known;
- c. Notice of the museum's intent to claim title to the property if no valid claims are made within sixty-five days following the date of the first publication of the notice under this subdivision;
- d. The name, address and telephone number of the representative of the museum to contact for more information or to make a claim; and
- e. If known, the name and last known address of the lender.

2. If no valid claims have been made by the end of the sixty-five day period following the date of the first publication of the notice under subdivision 1 c of this subsection, the museum shall cause to be published a second notice once a week for two consecutive weeks in a newspaper of general circulation in the county or city in which the museum is located, and in a newspaper of general circulation in the county or city of the lender's last known address, if different from the county or city in which the museum is located. The second notice shall include:

- a. A brief and general description of the property;
- b. The date or approximate date of the loan or acquisition of the property by the museum, if known;

**Wilton House Museum**  
**Appendix B: Virginia Code §§ 55-210.31 through 55-210.38**  
**regarding Museum Property**

c. Notice that the museum claims title to the property as of the date of the end of the sixty-five day period following the date of the first publication of the notice under subdivision 1 of this subsection; and

d. If known, the name and last known address of the lender.

B. Upon compliance with the requirements set forth in subsection A, clear and unrestricted title is transferred, as of the date specified in subdivision A 1 c of this section, to the museum and not to the Commonwealth.

2002, c. 883.

**§ 55-210.38. Status of property loaned to or deposited with museum prior to July 1, 2002.**

Except as otherwise provided in a written agreement between a lender and a museum, property loaned to or deposited with a museum prior to July 1, 2002, may be discarded or transferred to another museum located in Virginia provided that (i) the notice provisions of §§ 55-210.35 and 55-210.36 have been complied with and (ii) such property is held by the museum receiving the transfer for at least three years before it sells or disposes of such property.

2005, c. 480.

The Virginia General Assembly is offering access to the Code of Virginia on the Internet as a service to the public. We are unable to assist users of this service with legal questions nor respond to requests for legal advice or the application of the law to specific facts. Therefore, to understand and protect your legal rights, you should consult an attorney.

The Code of Virginia online database excludes material copyrighted by the publisher, Michie, a division of Matthew Bender. Copyrighted material includes annotations and revisors' notes, which may be found in the print version of the Code of Virginia. Annotated print copies of the Code of Virginia are available in most Virginia public library systems, from LexisNexis (1-800-446-3410), and from West, a Thomson-Reuters business (1-800-344-5008).

Wilton House Museum  
Appendix C: Preservation Guidelines and Schedule  
with Annual Cleaning Procedure

Note: This document in is support of the Collections Management Policy

## **I. Statement of Purpose**

Wilton House Museum has a professional, legal, and ethical responsibility to apply every effort consistent with professional standards and ethics and within the financial resources of the Museum to ensure the proper storage, treatment, care, conservation, preservation and use of its collections. The NSCDA-VA and Wilton House Museum understand the responsibility and importance of collection stewardship and will work to ensure that sufficient financial resources are allocated for the care of the collection. The Executive Director will report to the Museum Board all stewardship concerns and future budget needs.

This plan establishes the guidelines for the preservation and protection of the Wilton House historic interiors and the museum collection.

## **II. Historic Interiors**

### **A. The Environment**

#### **1. Temperature and Humidity Control**

Temperature and relative humidity monitoring and control are an essential part of providing care for Wilton House and WHM Collections. Objects are vulnerable to damage due to fluctuations of temperature and relative humidity; maintaining a steady environment wherever collection items are housed or exhibited is a standard of museum preservation. Throughout the top two floors of Wilton House and in Storage, temperatures should remain between 60° and 80°F and relative humidity (RH) should remain between 35% and 65% without rapid or frequent fluctuations (greater than 1-2°/ hour or 1-2%/hour). The Collections Manager and the Operations Manager are responsible for monitoring the environmental conditions of the museum and collection storage, and, when necessary, adjusting the system in order to ensure these standards.

HVAC technicians conduct quarterly maintenance and change all filters to ensure the system is functioning properly.

#### **2. Air Quality**

In addition to the temperature and relative humidity levels, maintaining good air quality is necessary to ensure the historic interiors and collection objects do not accumulate damage from smoke, chemicals, or other pollutants. For this reason no smoking is allowed in or near Wilton House or the Dependency. No off-gassing chemicals, other than what may be used to periodically treat for pests, shall be used in the upper two floors of Wilton House or in Storage. As such, all paint, stain, and/or cleaning solutions must be applied elsewhere and allowed to off-gas for up to two weeks before being brought into restricted areas.

Wilton House Museum  
Appendix C: Preservation Guidelines and Schedule  
with Annual Cleaning Procedure

3. Sunlight Levels

UV Preventative Window Film is applied to all the windows of Wilton House to suppress fading damage to the collection from sunlight. This protective window film is periodically inspected to ensure that the film is in excellent working condition and continues to effectively keep out harmful UV rays. It must be reapplied every 10-15 years.

4. Pest Management & Mold Prevention

A monthly contract with a licensed exterminator ensures inspection, pest control prevention, and if necessary, treatment for the museum and staff offices. Museum storage is inspected and treated quarterly.

All material, especially loan objects, brought to areas where collection objects are exhibited or stored should be inspected and, if necessary, cleaned. This is to prevent the introduction of pests, mold, and dust. Whenever possible loan objects should be inspected for contaminants before arrival, so that if active mold or pests are discovered, the loan can be discontinued. If any object is discovered to be contaminated with mold or pests, it should be isolated as much as possible from other collection objects and the Wilton House historic interiors and, if necessary, conserved as quickly as possible to treat as well as prevent the spread of the problem.

5. Alterations

Alterations to the Wilton House historic interiors are not justified by the convenience such an alteration would grant the installation of an exhibit, filming project, or other special event, regardless of how minor the alteration may seem. Installation of new nail holes into and use of museum wax on historic paneling and brickwork are prohibited. Any proposed alteration must be approved by the Museum Board.

**B. Access**

Access to Wilton House Museum is open to all visitors in the company of a docent or museum staff during open hours, and to all members of the NSCDA with or without accompaniment by docent or staff as long as the property is open. During prearranged special events, portions of Wilton House may be open to visitors outside of normal operating hours in the company of one or more members of staff. Members of the public who are not members of the NSCDA or contract workers are not allowed to be in Wilton House Museum without accompaniment.

Access to Collections storage is restricted to the Executive Director, Collections Manager, Operations Manager, and Director of Education, or to approved guests accompanied by one of the aforementioned staff members.

Wilton House Museum  
Appendix C: Preservation Guidelines and Schedule  
with Annual Cleaning Procedure

### **III. Preservation Guidelines**

Due to the high potential for damage to WHM Collection items from handling and/or mishandling, movement of WHM Collection items should be minimized as much as possible. New staff, interns and volunteers must educate themselves about proper handling techniques before being allowed to touch WHM Collection items. They must be supervised when handling WHM Collection items for as long as the supervising staff member feels is appropriate. Docents may not touch or handle WHM Collection items unless instructed to do so by an appropriate Wilton House Museum staff member. These guidelines should be adhered to for exhibit installation and de-installation as well as routine object care.

#### **A. Object Care and Rotation**

Preservation guidelines for collection objects differ depending on the kinds of materials from which the objects are made. Each of the following subsections contain general standards of care, requirements for display, movement restrictions, and storage requirements for collection object belonging to that category. These categories are furniture, documents/prints/paintings, textiles, metals, ceramics/glass, photographs, and organic materials.

##### **1. Furniture**

Many, if not most, of the furniture pieces never go off display at the Wilton House Museum, so it is especially important to preserve them carefully. During the annual cleaning each piece is thoroughly vacuumed, including inside any drawers or compartments, with the exception of areas that are inaccessible (locked with no key, against a wall, etc). Visitors should be discouraged from resting on or touching the pieces. They are moved as infrequently as the interpretation schedule allows. In order to maintain stability of the pieces and health and safety of the staffperson, they should never be lifted by just one person, except for small chairs.

Place a piece of velara foam between any part of the piece that rests on itself or something else (i.e. table resting on its opened leg, or lid of knifebox resting on wall). Place a rope on all seating furniture to discourage visitors from using them. Place unbuffered acid-free paper between bedstead wood and textiles. Limit how long the pianoforte remains open as much as possible due to resulting deformation of the wooden lid and exposure of the interior to dust. Do not attempt to dust interiors of clocks/pianoforte.

##### **2. Unframed documents, framed prints & paintings**

Most of the paintings in the Wilton House Museum collection are on permanent display, as are a few of the framed prints. These are carefully cleaned on an annual basis. The framed prints on continuous display should be examined every few years to determine if they have sustained any light-related damage, such as fading or yellowing. Candles should not be placed close to any print or painting due to the heat they emit.

For items not on continuous display, it is good practice to limit the display of paper works to a few months at a time due to the damage caused by light, even as filtered through UV-reflecting windows and/or with low-footcandle indoor lights. Two art racks in storage contain all paintings and prints not



Wilton House Museum  
Appendix C: Preservation Guidelines and Schedule  
with Annual Cleaning Procedure

currently on display, as well as unframed documents and blueprints. Any framed paper documents that are in contact with acidic materials or other contaminants should be rehoused.

Unframed documents should always be carried on a rigid flat board to prevent physical damage such as creasing. They should be encapsulated on at least three sides. When mounting for display, do not puncture the encapsulating mylar.

### **3. Textiles**

The original textiles in the Wilton House Museum collection consist primarily of bedding and rugs. Most of the other textiles (curtains, chair coverings, bed hangings) are reproduction and therefore far less fragile. Whenever handling textiles it is important to remember the fragility and complexity of each thread as a component of the entire structure. Thread and fabric does not retain strength very well as it ages, so it must be handled delicately in order to avoid damage. Wear gloves when handling textiles and avoid the areas of lowest stability - anywhere there is an established fold or crease, fringe, tears, repairs, and around the edges. Reposition a textile by lifting with both hands from the center - never tug and avoid pulling the edges entirely. When packing, always pad each fold with plenty of tissue paper to prevent creasing. For wool, silk, or any other animal-based textile, use only unbuffered tissue paper. Try to fold textiles in different ways each time to avoid repeatedly stressing the same threads.

### **4. Metals: Silver/Pewter/Brass/Iron**

Gloves should always be worn when handling metals to prevent the oils in the user's fingertips from interacting with the surface of the metal object. When resting metal objects on a surface, a small piece of mylar cut to fit the base of the metal object will protect it and the surface. This is especially important in the marble fireplaces, which react badly to prolonged exposure to metal fireplace equipment. Silver should be stored in anti-corrosion bags and/or with silvercloth. Silver should not be exposed to acid-free tissue for prolonged periods of time.

### **5. Ceramics & Glass**

Gloves should **not** be worn when handling ceramics or glass due to the increased risk of the object slipping out of one's hands and the surfaces resistance to damage from oil on the fingertips. Ceramics and glass should be individually wrapped in acid-free tissue for storage. Lids of containers should be wrapped separately. Plates should be packed vertically where possible. Candles should not be placed close to any mirror due to the heat they emit.

### **6. Photographs, slides, glass plate negatives**

Loose photographs and slides should remain in mylar sleeves whenever possible. When removed, wear gloves and do not touch the surface of the image. Carry loose photographs on a rigid surface.

Determining whether to remove a photograph from an original binding should be approached on a case-by-case basis. Bound photographs left in their binding should have interleaving acid-free paper protecting the image surface from any acidity in their environment.

Wilton House Museum  
Appendix C: Preservation Guidelines and Schedule  
with Annual Cleaning Procedure

Glass plate negatives should be stored vertically on their longest edge in individual four-flap envelopes. These may be stored in groups of similarly sized negatives with spacers preventing their movement within the box. Any glass plate negative with broken glass or flaking emulsion should be placed in a sink-mat with spacers between any raw edges and clearly labeled. If handled, wear vinyl gloves rather than cotton gloves to reduce the risk of slipping.

Photographs, slides, and glass plate negatives should not remain on display longer than a couple of months in order to reduce the possibility of light damage. Candles should not be placed far away due to the heat they emit.

**7. Organic Materials: Leather, ivory, hair**

Organic materials are more vulnerable to changes in humidity and temperature than most other materials, so care must be taken to avoid all possible fluctuations in their environment. Wear clean cotton gloves while handling objects. When storing objects composed wholly or partly of organic materials, use only unbuffered acid-free tissue paper. Try to avoid touching them altogether, instead handling a more stable material when handling mixed-media objects. Do not jostle miniatures or invert their orientation if not absolutely necessary.

**B. Preservation & Cleaning Schedule**

General as well as object-specific preservation and cleaning tasks for both the historic interiors and collection objects follow, along with how often they should be done, and the last time each was completed.

**1. Weekly:**

- Inspect rooms for damage to objects, dust, cobwebs and pests, moisture, etc.
- Make notes of problems or changes and follow prescribed procedures for removing pests, moisture, etc.
- Vacuum carpet on stairs.
- Vacuum visitor door mats and reproduction floor coverings.
- Dust horizontal wooden surfaces and exterior of exhibit cases as needed.
- Wind clocks.
- Remove trash from staff kitchens and offices to prevent pests.

**2. Monthly:**

- Dust horizontal wooden surfaces. Marble-top tables must be brushed lightly, as they are porous and absorb dust if too much pressure is applied.
- Vacuum along baseboards, corners, and fireplaces, etc. to remove debris and dust.
- Dust or vacuum windowsills and window ledges to remove bugs, cobwebs and dust.

Wilton House Museum  
Appendix C: Preservation Guidelines and Schedule  
with Annual Cleaning Procedure

**3. Bi-Annually:**

- Change bedspreads to reflect changing seasons; vacuum textile being put into storage as it is packed away. (done 10/15)

**4. Annually:**

- Arrange for annual fire extinguisher inspection and refill extinguishers as needed.
- Check the fire and smoke detector system for the site.
- Annual cleaning duties: Dust all surfaces and objects, vacuum all textiles and change out bed coverings, vacuum closets, dust paintings and mirrors, etc. (done Feb. 2015)

**5. Every 3-5 Years:**

- Have clocks serviced by a conservator (done 2014)
- Replace acid-free interleaving paper over any bound photographs (never done)

**6. Every 5 Years:**

- Wash all glassware, ceramics and mirrors (done 2012?)
- Wash all silver (done?)
- Carefully polish brass doorknobs and shutter knobs throughout museum – avoid getting brass polish on surrounding wood (done 2008)
- Vacuum textiles not displayed during previous year, using a screen or soft brush to brush dust into vacuum as needed for vulnerable textiles. Vacuum textile box and replace paper (done?)
- Unfold piles of sheets, lightly shake them out (as their conditions allow), refold in a different pattern and replace paper. (never done)

**7. Every 10-20 Years:**

- Varnish and recoat floor cloths (never done)
- Re-coat windows with UV film (done 2008?)

Wilton House Museum  
Appendix C: Preservation Guidelines and Schedule  
with Annual Cleaning Procedure

#### IV. Annual Cleaning Procedure

Wilton House Museum will close for approximately one week each year in order to allow the Collections Manager to clean Wilton House and all WHM Collections not boxed in storage according to the following procedure.

##### A. Overview:

- Completed room by room
- Top down approach covering every inch
- Each room takes approximately 4 hours and requires 2 people

##### B. Supplies:

Clean sheets  
Duster with extending arm  
Hepa vacuum (large one in storage, portable one in conservation cabinet)  
Extension cord  
Mop & bucket  
Vacuum brushes for wood objects, textile objects, and everything else  
Vacuum screen  
Handheld brushes  
Some acrobatics, lots of endurance, enthusiasm for vacuuming a plus.

##### C. Procedure for each room of Wilton House:

1. Remove all extraneous non-collection material from closets & put it away (i.e. fans, dummies, stanchions, etc.)
2. Box all small items or place them in a central area and cover this area with a clean sheet. Make sure these things are not going to tip over if the sheet is inadvertently pulled (i.e. lay down candlesticks).
3. Close curtains on the beds. The bedspreads are cleaned on a separate cycle of when they are changed and we don't want to get them dusty.
4. **If possible**, remove pictures, etc. from the walls. Avoid moving mirrors as they are less stable and therefore more likely to be damaged by moving/jostling/changing their orientation.
5. Using a clean duster with extending arm, begin dusting walls in sections, with the uppermost edge first, going down. Don't forget about behind furniture, tops of doors. **GO AROUND MIRRORS AND PICTURES IF THEY CANNOT BE SAFELY REMOVED.** Don't scoot behind them with the duster, it risks knocking them off of the wall. Remember to look where you are going to avoid bumping into furniture while looking up.
6. After each dusting, go outside and thoroughly shake off the duster. Afterward, vacuum it.

Wilton House Museum  
Appendix C: Preservation Guidelines and Schedule  
with Annual Cleaning Procedure

7. Clean closets and windows first. Get everything out of there. Use general purpose vacuum brush. Top down, top and bottom of each shelf of the closets, each pane of the windows. Front and back of shutters. Get in the window if it can be done safely. Floor of closets. Remove vacuum brush once in a while and vacuum the bristles.
8. Before putting any object back in the closet/window, give it a dusting into a running vacuum or if it is safe to do so, vacuum it. Close closet doors.
9. Get on a ladder when necessary. Using **hand-held brush**, dust mirrors and paintings into a running vacuum. Dust toward the vacuum. Try not to leave any brush bristles behind, and be **VERY CAREFUL** on the mirrors, as both the gilding and the reflective surfaces can be unstable. Only dust the frame of mirrors, avoid the reflective surface (this is cleaned separately every 5 years or so).
10. Dust anything made of marble into a vacuum. Be careful not to push down with any force, as marble absorbs dust and other debris. Vacuum the brush periodically.
11. Dust all the smaller objects in the room. Lift these, dust into a running vacuum, dust underneath. If you used a sheet to protect things from dust, lift it up in such a way as to capture the dust and not disturb anything underneath the sheet. Take the sheet outside and shake it thoroughly. Fold it back up and put it away, don't bring it back into the room you are cleaning. Dust the objects and furniture under the sheet as well.
12. Put the fabric brush on the vacuum. Vacuum all textile objects in the room, using a screen if the object in question is particularly delicate or damaged. This includes both sides of all bed curtains, window curtains, chair cushions and rugs. When vacuuming rugs, use small circular motions. After top side is clean, roll up and vacuum bottom side as you roll. Take care not to put stress on fringe when rolling. Invert orientation of rug to spread wear/tear. You will probably have to move some furniture off of it to do this. Keep it rolled up until the floor is cleaned.
13. Put the wood brush on the vacuum. Vacuum all wood objects in the room. Open drawers of chests but be aware of what is inside before you start vacuuming to avoid sucking up loose pieces or mylar, etc. Get underside and back side of furniture wherever possible, but do not move a large piece. Its ok to move chairs, but get a helper if you want to move a table or couch. Do not vacuum the inside of the clock faces or the wood part of mirrors or picture frames (see step 9). Pay particular attention to the tops of pieces above eye level. Get on a ladder when necessary and have someone hold the vacuum for you and spot you. Some furniture has decorative elements that are precarious, so be careful around these.
14. Get on ladder and replace paper on top of bedsteads. Remove old paper without scattering the dust that has collected on top of it all year.
15. Using the general purpose brush, vacuum all molding and edges of the room. Get in the fireplace and clean everywhere you can reach. Get under beds, tables and behind furniture. Don't knock over anything.

Wilton House Museum  
Appendix C: Preservation Guidelines and Schedule  
with Annual Cleaning Procedure

16. Using regular floor vacuum, clean the bare floors. Go with the direction of the wood and against. Use attachment where the vacuum won't fit without bumping into something (i.e. around/under furniture).
17. In the lower passage and hallway to the Master bedroom, the floormats must be cleaned. Prepare a dilute soapy mixture. Carefully mop the surface of each floormat and allow to air dry. Once clean and dry, roll them up. Vacuum floor underneath and mesh textile that holds floormat in place. Rotate the orientation of each floor mat and unroll.
18. Put everything back. Open closet doors, unroll rugs, open bed curtains, replace objects to where they were. You didn't damage anything and the room looks so much cleaner. Great job! Until next year!
19. Put cleaning supplies in next room, except for the brushes. Take these to the sink and wash each one thoroughly with soap. Allow to air dry.

**D. Procedure for Storage:**

1. Put away all non-collection material and replace all collection items to their respective environments. Take this opportunity to organize supplies.
2. Cover any objects that must remain in the open with a clean sheet. Make sure these things are not going to tip over if the sheet is inadvertently pulled (i.e. lay down candlesticks)
3. Avoid moving mirrors as they are less stable and therefore more likely to be damaged by moving/jostling/changing their orientation.
4. Using a clean duster with extending arm, begin dusting walls in sections, with the uppermost edge first, going down. Don't forget about behind shelves and inside closets. **Go around mirrors and pictures if they cannot be safely removed.** Don't scoot behind them with the duster, it risks knocking them off of the wall. Remember to look where you are going to avoid bumping into furniture while looking up.
5. Vacuum the worktables, their covers, and under the covers. Use the fabric brush for the covers. If necessary, take them home to be washed.
6. Clean closets and windows with general purpose vacuum brush. Top down, top and bottom of each shelf of the closets, each pane of the windows. Front and back of blinds. Floor of closets. Move the rolling shelves and get the areas behind them. Remove vacuum brush once in a while and vacuum the bristles.
7. Carefully remove boxes/objects from one shelf at a time, dust/vacuum the shelf and each box as you return it to its place.
8. Using **hand-held brush**, dust mirrors and paintings into a running vacuum. Dust toward the vacuum. Try not to leave any brush bristles behind, and be VERY CAREFUL on the mirrors, as both the gilding and the reflective surfaces can be unstable. Only dust the frame of mirrors, avoid the reflective surface (this is cleaned separately every 5 years or so).

Wilton House Museum  
Appendix C: Preservation Guidelines and Schedule  
with Annual Cleaning Procedure

9. If you used a sheet to protect things from dust, lift it up in such a way as to capture the dust and not disturb anything underneath the sheet. Take the sheet outside and shake it thoroughly. Fold it back up and put it away to be washed. Dust the objects under the sheet as well.
10. Put the fabric brush on the vacuum. Vacuum all exposed textile objects in the room, using a screen if the object in question is particularly delicate or damaged.
11. Put the wood brush on the vacuum. Vacuum all exposed wood objects in the room. Open drawers of chests but be aware of what is inside before you start vacuuming to avoid sucking up loose pieces or mylar, etc. Get underside and back side of furniture wherever possible, but do not move a large piece.
12. Using regular floor vacuum, clean the bare floors. Use attachment where the vacuum won't fit without bumping into something (i.e. around/under furniture).
13. Clean the cleaning supplies. Vacuum the duster and wash used brushes thoroughly with soap. Take used sheets home to be washed.

**E. Annual Cleaning Week Schedule**

	Monday	Tuesday	Wednesday	Thursday	Friday
Morning					
Afternoon					
Notes					

# Wilton House Museum

## Appendix D: Conservation Needs & Action Plan

### I. Statement of Purpose

The Conservation Action Plan is a guide to the conservation needs of the Wilton House Museum Collection. This document complements the preservation and care of the collection as outlined in Appendix C. Objects in need of conservation are prioritized based on condition, provenance, quality, and interpretative importance. Wilton House Museum consults with and retains only highly qualified conservators for all conservation projects. Funds are secured annually for conservation treatments. The Executive Director, with approval of the Museum Board, will seek additional funding in the case of an unexpected or immediate need. The Conservation Action Plan is reviewed and updated annually. The following list is arranged by accession number and material; an object's priority is not implied by its place on this document.

### II. Table of Contents

- A. [Books](#)
- B. [Glass, Ceramics, and Ivory](#)
- C. [Metal](#)
- D. [Paper](#)
- E. [Paintings](#)
- F. [Photographs](#)
- G. [Textiles](#)
- H. [Wood](#)

#### A. Books

##### 1900.6 – Book of Common Prayer, 1801

Leather Bound Copy of the Book of Common Prayer of the Protestant Episcopal Church of the United States of America. Autographed By Edmund Randolph. Red cloth bookmark.

**Poor - Front cover and title page unbound; moisture stains; worn leather on covers; pages mottled**

##### 1969.28, 34, 36, 41, 42, 43, 46 - Bell's British Poets books, 1778

7 volumes of collection of Bell's British Poets with following condition

**Poor - No pages marked; no folds in paper; slight to no foxing; top outer edge of pages slightly to somewhat molded; slight embrittlement and yellowing of pages, esp. towards front and back of volume; slight to moderate transparency of pages and ghosting of images; spine flaking throughout and at joint with front and back covers; spine broken in half, few pages loose at break, front cover loose or separate.**

##### 1974.9 – The Liturgy of the Church of England, 1737

Leather Bound English Prayer Book with Gold Leaf Tooling (Fleur de lis) on Cover.

**Poor – Binding off and leaves falling out. Very scratched covers; edges and corners very abraded; front cover and first 2 pages unattached with old, acidic tape repairs; insect damage inside bottom of front cover and top of first few pages; variable ghosting and discoloration of pages; page edges once gilded (?) - darkened and worn**



**Wilton House Museum**  
**Appendix D: Conservation Needs & Action Plan**

1988.13 – Plutarch's Lives, 1798

Title on spine misprinted as "PLUTRACH'S LIVES"

Volume 6

Handwritten 29 January, 1796 and 'DION'

**Poor – Front cover almost detached; edges of covers abraded; scratches on back cover; spine cracked; residue on back cover; very stained and cracked inside front cover with missing pages; page 3-4 (first extant page) badly torn; very discolored pages with foxing and stains; water damage toward back at outside edges; last page very torn; copious semi-legible annotations in pencil in back inside cover and facing page.**

1988.15.1-7 Rollin's Ancient History Vol. 2-8

Leather Bound Copy of the Ancient History By Charles Rollin. Marked Rollin's History on Spine.

**Covers detached; back cover almost detached; deep scratch to back cover; spine cracking; edges of spine and covers abraded; pages are good; old acidic tape repair migrating through adjacent pages.**

1988.26 - P. Ovidii Nasonis's Metamorphoseon, 18<sup>th</sup> century

Leather-bound copy of Bailey's Ovid. Inside cover marked 'No. 3'.

**Poor – Front cover detached; no title page; severely warped; pages good, some stains; small section of pages in second half with very frayed outside edge; last page very torn; leather at top of back cover split, exposing cardboard; spine coming apart at top and bottom.**

1988.34 – Count Robert of Paris, c.1830

Leather Bound Book. Bookplate inside front cover. Marked "George Taylor Hornquarter (?)" above bookplate and on first page. Marked inside back cover with beginning of thank you note, "Dear Mother..."

**Poor - Cover aged, dirty, and loose. Spine breaking. Water damage. Foxing. Several pages including the title page are missing.**

1988.35.2 – Newton's Sermons v.4, 1795

Leather Bound Book with Newton's Sermons Vol 4 in Gold Leaf on Spine.

Full Title: Letters and Sermons with a Review of Ecclesiastical and History and Hymns.

**Poor – Adhesive stains; title page torn with losses; insect damage; loose front cover; abrasions on covers; severe losses on spine; pages transparent and discolored**

1988.40 – Latin Grammar book, 18<sup>th</sup> century

Unknown volume other than 'Latin Grammar' on spine as first 36 pages are missing.

**Poor. Leather torn on spine. Foxing. Folded pages. Binding sound.**

**Wilton House Museum**  
**Appendix D: Conservation Needs & Action Plan**

1988.48 – Sharp’s Sermons, 1749

Leather Bound Copy of Sharp's Sermons with Title in Gold on Spine. Complete Title: Nineteen Sermons on Several Subjects.

**Poor – Foxing. Covers coming loose. Leather missing on spine.**

1988.51 – Supplement To the Essay on General History, 1764

Complete Title: A Supplement To the Essay on General History, the Manners and Spirit of Nations.

Marked: 'Mr. P. H. Covnry', 'Joseph Chafuline', and several other names written in pencil in back of book  
Leather-bound book with apparent fire damage to cover.

**Poor – Warped/cracked/flaking/abraded/losses to leather; spine cracked and illegible title; very dark and stiff pages; front cover detached; insect damage; old tape stain inside front cover; adhesive stains.**

1988.55 – The Works of Lord Byron, 1829

Brown leather-bound volume with gilt on edges of covers. Black band on spine with title in gold tooling.

Marked: Lizzie B. Price, Dundee, Aug. 2, 1831.

Brown spine, marbled end papers.

**Poor – Some scuffs and abrasions to leather at corners and edges; pages and spine separated although covers remain attached to spine; pages with sporadic foxing and at times severe ghosting and discoloration; other pages relatively good.**

1988.56 – Orlando Furioso, 1786

Profile Engraving of Author Facing Title Page. Marbled End Papers. Gold Gilt Around Outside Edge of Covers.

Handwritten Italian dedication in front of book, partially illegible

**Poor – Spots on cover; edges and corners abraded; spine cracked; insect damage to front; image page torn in half; slightly darkened pages; water damage to last page**

1988.60 - Oeuvres De Moliere, v.7, 1838

Leather Bound Copy of the works of Moliere. ‘Tome Septieme’ Written in French. Brown and Cream Marbled End Pages. Gold Tooling Around Outside Edge of Cover. Marked: E. C. Harrison.

**Poor – Leather on spine gone. Serious foxing. Covers are off.**

1988.62 – Clarissa, c.1748

Leather Bound Copy of The History of Miss Clarissa Harlowe. First 24 pages missing.

**Poor – Spine badly cracking; water damage to back; ghosting throughout; front cover nearly detached, hanging on by one thread; large losses on front leather due to moisture; huge crack to back cover; insect damage back cover; pages discolored.**

**Wilton House Museum**  
**Appendix D: Conservation Needs & Action Plan**

1988.63 – Moral Feelings, 1839

Leather Bound Copy of the Philosophy of the Moral Feelings By John Abercrombie. Marked: George Taylor, Horn Quarter.

**Poor – Covers coming off. Some leather missing on spine. Some foxing.**

1988.65 – English Reader, 1811

Leather Bound Copy of an English reader which apparently was used as a textbook. Several Names on Inside Cover and inscribed date 1832. Name 'Caroline' appears several places on the book. Complete Title: English Reader Or Pieces in Prose and Poetry.

**Poor - Extensive annotations and ink blots inside; covers abraded and bent at edges, corners, and spine; spine degrading at bottom; possible insect damage on spine; pages slightly torn, folded at corners, discolored, and starting to separate from covers; extensive water damage; last section of pages separate from rest of binding; last page very torn.**

1989.16 - Evidences of the Christian Religion, 1787

By James Beattie, L.L.D.F.R.S.E., Professor of Moral Philosophy in Marischal College Aberdeen. Leather-bound volume with little remaining gilt. Printed for Thomas Dobson in Philadelphia, Pa.

**Poor - Someone wrote '2006.18' inside; some pages dark; some foxing and adhesive stains; somewhat brittle pages; front cover starting to come loose; leather flaking and abraded on edges and spine.**

1993.11 – Deaf and Dumb, 1811

By the Author of "the Twin Sisters". Second Edition. Printed in London For Darton, Harvey, and Darton, No. 55, Gracechurch Street. Front piece is hand colored engraving called "Deaf & Dumb". Leather spine, cardboard cover.

**Poor - Stains; huge yellow streak on last page - highlighter?; copious handwriting in back; front cover missing; front page very torn. Foxing. Back cover damaged.**

1999.4.1 - Memoir Correspondence and Miscellanies from the Papers of Thomas Jefferson, 1829

Volume 1 of 4 Volumes of Memoir Correspondence and Miscellanies From the Papers of Thomas Jefferson, Edited By T.J. Randolph.

**Poor - Front cover detached; severe foxing; adhesive stains; bubbling on inside front cover with pressure imprints throughout volume; very discolored pages**

2005.60 – The Dramatic Works of Wm. Shakespeare, 1823

Brown leather-bound copy of The Dramatic Works of William Shakespeare, in Ten Volumes. Published by Collins & Hannay, NY

**Poor – Front and back cover missing; Last page (344) unattached; Binding loose; General surface dirt and mold**

**Wilton House Museum**  
**Appendix D: Conservation Needs & Action Plan**

2006.6 – Eight sermons by James Knight, 1721

Geometric floral stamp on front and back covers.

Spine somewhat rounded; sewn with cord in 5 straps; also split in half at p.126.

No title on spine.

**Poor - Discolored pages; first 1/3 of book not attached to rest; front cover detached; adhesive stains inside covers; moisture damage; pages brittle with pressure indentations**

2006.7 – Plutarch's Lives, 1798

Brown Leather Bound Copy of Vol. II Plutarch's Lives, 7th Edition. Gold Leaf on Spine. Marks: E.C.

Greslen(?) 1824 handwritten

**Poor – Front cover and first pages detached; adhesive staining and discoloration; book split in two.**

2006.8 – Commentaries Upon the Aphorisms of Dr. Herman Boerhaave, 1765

Brown leather-bound book. 13th volume regarding Gout, Diseases proper to Virgins, and Diseases proper to Women with Child. Translated into English by Dr. van Swieten, MD.

**Poor condition. Front cover separate from rest of body. Top 1/3 of spine missing. Spine blackened, rest of cover light brown with gold edging. Pages in good condition. No marks.**

2006.10 – The Parental Monitor, 1790

Volume 1 of 2 by Mrs. Bonhote of Bungay, Suffolk

**Poor – Insect damage; title page nearly detached, stained; leather on spine nearly gone; unknown stains first several pages; water damage back cover with loss of leather.**

2006.14 – The Rambler, c.1751

First few pages missing, no publication information. Many pages have passages with Greek or Latin translated to English.

**Poor – Spine badly deteriorated at top; white substance on spine and inside covers; large dark spot front cover; severe foxing inside covers; pages torn and flaked away at edges; pressure indentations**

2010.3 – A System of Surgery, 1796

Dr. Bell was a member of the Royal Society of Surgeons of Ireland and Edinburgh; one of the surgeons to the Royal Infirmary; and Fellow of the Royal Society of Edinburgh

Illustrated with copperplates; Volume I, Sixth edition, corrected and enlarged

**Very poor condition. Completely splint in half between page 210 and page 211. Covers loosening, pages and cover rotting away, severely discolored top edge, fore edge, and bottom edge.**

## Wilton House Museum

### Appendix D: Conservation Needs & Action Plan

#### 2010.5 – Astronomy Explained, 1772

By James Ferguson, F.R.S. Several handwritten additions.

**Poor - Front cover detached; back cover barely attached; binding intact but beginning to split down center; 1st blank page torn in half; many tears and folds to pages; severely yellowed; leather scraped; fold out pages torn and folded improperly.**

#### 2010.8 - Cornelius Nepos' Lives of the Excellent Commanders, 1765

10<sup>th</sup> edition, London. Covers brown with scalloped stamp near spine.

**Front cover detached; back cover barely attached; binding intact but beginning to split down center; 1st blank page torn in half; many tears and folds to pages; severely yellowed; leather scraped; fold out pages torn and folded improperly.**

#### 2010.9 – Heroidum, 1743

By Ovid; Introduction by Daniel Crespín. Floral pattern vertically embossed on front and back covers toward spine. Numerous handwritten additions throughout.

**Poor - Front cover detached; back cover barely attached; binding intact but beginning to split down center; 1st blank page torn in half; many tears and folds to pages; severely yellowed; leather scraped; fold out pages torn and folded improperly.**

#### 2012.5.1-2 – Elements of the History of England, 1771

Elements of the History of England, V.I-II

Advertisement (forward) followed by contents of each volume with a brief summary of each chapter. Chapters organized chronologically by ruler. Multiple handwritten notations in pen and pencil.

**Poor – V1 - Some pages in beginning loose; covers barely attached; pages translucent, discolored, stained, brittle; many edges and corners abraded and eaten away in holes; spine leather almost entirely deteriorated; covers very abraded, scuffed; holes eaten in back cover. V2 - Stained, creased, torn, translucent and discolored pages; front cover missing; spine leather badly deteriorated**

#### 2012.9 - The Young Gentleman's Astronomy, Chronology, and Dialling, 1786

Volume of astronomy and related topics. Contains multiple illustrations, diagrams, and tables, some of which fold out. Also includes preface, table of contents, introduction, six chapters, threetales, and a catalogue.

Numerous handwritten notations throughout.

**Poor - Spine severely deteriorated at bottom; back of inside cover with two streaks of ink; some fold-out pages frayed and misfolded; most pages very clean; first 2/3 of pages more discolored than last 1/3; adhesive discoloration and foxing inside both covers and on adjacent pages; corners of both covers very abraded; leather wearing away throughout; slight scratches and moistures spots in leather.**

## Wilton House Museum

### Appendix D: Conservation Needs & Action Plan

#### 2012.14 – History of the Valley of Virginia, 1833

Volume chronicling the history of Virginia from Indian origins in North America through 1833. Table of contents notes that the book follows the orthography of Dr. Webster except for the inclusion of excerpts from old documents. Dedicated to General John Smith. Numerous handwritten notations throughout.

**Poor – Covers detached and badly deteriorated; spine missing; most pages loose; many pages frayed, stained, discolored, with ink transfer, folded, torn, and partially transparent; volume held together in mylar sleeves.**

#### 2012.15 – The Virginia Almanack, 1772

Almanac containing various information about the calendar, astronomical observances, climate information, and humorously-toned advice regarding morality. Anonymous author. After almanac concludes the rest of the book consists of once blank pages filled with extensive entries keeping primarily financial records in faded black ink. Several pages of signature practice and embellishments.

**Poor - Front cover missing; spine badly deteriorated, no title on spine; back cover with numerous words and letters imprinted into it - mostly illegible; back cover with abraded corners; most of the pages ok - only slightly frayed, torn and discolored; 1st page detached, badly frayed and torn; 2nd page bottom right half torn away, frayed**

#### 2013.1.1 – Diary of Landonia Carter Berkeley Irvine, 1887

Diary of Randolph descendent. Describes some family history and various anecdotal recollections of the author. Green orientalist cover design.

**Poor – Front cover: vertical fractures in two places from top to bottom and repaired with scotch tape; smaller fractures and areas of wear along top and bottom edges; loss top corner, larger loss bottom corner; row of small punctures along top edge; not attached to binding.**

**Pages: Most pages loose from binding; some tears along top and bottom edges first few pages; minor losses outside and top edge of first page; first page more discolored than the rest but all slightly yellowed; ink faded to brown but still legible; bottom half of page 17 cut out with scissors.**

**Back cover: much wearing and fracture forming near binding; threads from original spine loose; remnant of scotch tape near top binding; small spot (ink stain?) near binding on lower half.**

**Wilton House Museum**  
**Appendix D: Conservation Needs & Action Plan**

**B. Glass, Ceramic, Ivory**

1901.22.11 – Chess Piece

Chinese, 18th century, Ivory.

White Knight Ivory Chess Set. Pair of white ivory chess pieces. Knights in the form of a warrior on a horse.

**Poor - One Knight broken at mystery ball.**

1901.22.17-19 – Chess Pieces

Chinese, 18th century, Ivory.

Red carved ivory chess figurine on mystery ball used as pawns in a chess set.

**Poor – Of 8 pawns, 1 with sword has a break elsewhere; 1 very broken but not repaired; 1 broken and horribly repaired**

1901.22.25 – Chess Pieces

Chinese, 18th century, Ivory.

Carved Ivory Rook Chess Piece. Pair of red ivory chess pieces in form of a castle. Piece contains a mystery ball.

**Poor - Broken at base**

1934.2 – Mirror

American Gilt Rectangular Looking Glass (Mirror)

c. 1800

Water leaf and bead moulding. Original Glass.

**Very poor: Mercury lost from base of mirror. Some gilding missing on bottom. Mercury backing gone. Mercury continues to fall; white residue bottom edge; wood losses and scratches throughout**

*\*\*also listed under Furniture/Wood due to frame and damage to back\*\**

1934.6 – Medicine Chest

American Cherry Medicine Cabinet , c. 1760-1780.

with mirror door inlaid maple keyhole, ogee bracket feet, two interior drawers. Two additional drawers missing. False back door.

**Poor – Chest is in fair condition, mirror on door in poor condition. Backing coming off mirror; molding missing on left side; small piece missing on right side; rear left foot broken.**

1949.8 – Mirror

English George II Mahogany and Gilt Looking Glass(Mirror)

c. 1750-1760.

Shaped crest with central pierced floral roundel; original glass surrounded by carved and gilded petal-tip molding.

**Poor: Several cracks in frame; gilt has been brass painted; silver coming off mirror, mildew on frame; needs restoration. White label residue on side; cleaning marks on glass; cracks in wood; silver buckling off mirror**

*\*\*also listed under Furniture/Wood due to frame and damage to back\*\**

**Wilton House Museum**  
**Appendix D: Conservation Needs & Action Plan**

1968.10.2 – Firing Glass

Irish or English

18th century

Small Firing Glass with engraved ovoid-shaped bowl; heavy terraced foot; and plain stem.

**Poor: Broken during Sotheby's appraisal**

1968.27 – Wine Glass

Irish or English

c. 1730-1775

Wine Glass with funnel-shaped bowl, and flat two-knopped stem.

**Poor: During set up for Twelfth Night exhibit, curator unintentionally broke a wine glass. It was overlooked that 4 glasses were tied together on the top shelf in the japanned cabinet. When one of the glasses was moved, the damaged glass fell over and broke into 6 large pieces and some small pieces**

1985.34.1 - Tea Bowl

Chinese, c. 1790, Porcelain, Paint, and Gilt.

Tea Bowl and Saucer. Bowl Has Blue Wavy Border and the Arms of the State of New York with Figures of Liberty and Justice Holding a Large Monogram with an Eagle above and a Shield Below - All Standing on a Red Ribbon.

**Poor – Pieces broken loose from rim**



**Wilton House Museum**  
**Appendix D: Conservation Needs & Action Plan**

**C. Metal**

1900.41.1 – Candlestick

Unknown origin, 18th-19th century, brass.

Tall baluster candlestick with bobèche;

Simple turnings on base and stem. Hand candle ejector in base.

**Poor – Stem broken at base. Lip dented. Worn. Candle residue on shaft and inside; tarnish and corrosion in crevices; white label residue and old label residue underneath.**

1906.2 – Candlestick

Unknown origin, 18th-19th century, brass.

Baluster Form, Socket Type Candlestick on Saucer Base.

**Poor – Large chip in rim of base; many dents; large tear top socket; smaller tear bottom socket; tarnished; replaced nut at bottom; old label residue; wax residue inside**

1910.6 – Candlestick

English, c. 1720, Brass.

Baluster form socket type candlestick; four turnings on stem; saucer on octagonal base.

**Poor – 2 deep gashes in sockets, one deep scar in lower socket; hole in tip blocked with waxy residue; tarnished; polish residue; many scratches in base; white label residue; brass scar on base; possible moisture damage**

1910.7 – Candlestick

Unknown origin, 18th-19th century, brass and copper alloy.

Baluster form socket type candlestick; saucer on octagonal base; hole in socket to push up candle.

**Poor – Residue from two labels needs removing; corrosion in rim of base where scratched; very tarnished; polish residue with fingerprints; 2 spots wax on base; deep gash in socket; nicks throughout; wax residue inside**

1954.2.6 – Fork

Origin unknown; c. 1788; Silver.

Pistol Handled Silver Two Tined Fork with Sea Shell on Tip of Handle. Marks: I.S.

Part of set of 6 forks.

**Poor – Badly damaged at joint where tines join handle. Handle clearly shows signs of wear.**

1975.7 – Inkwell

English, George III; c. 1785; Silver, copper, and glass.

Small Sheffield plate inkwell with unusual globe form containing two of its original blown and faceted wells. The roll covers have open worked and engraved decoration. Body has sways terminating in masks.

**Fair- Broken hinge on one side makes cover closure impossible; one jar very cloudy; 1 jar lost**

1988.12 – Candlestick

Unknown origin, 18th-19th century, brass.

Baluster form socket type candlestick; saucer on octagonal base.

**Poor - Octagonal base breaking away around half of diameter at base; polish residue in crack; tarnished; crack in middle socket**

**Wilton House Museum**  
**Appendix D: Conservation Needs & Action Plan**

2000.6 – Candlestick

French; 18th century; Silver

Candleholder cast in three pieces; dish and stem. Candleholder, Finger and Thumb Holder. Gift of Robert E. Lee Foundation.

**Fair/Poor – Numerous scratches and dents (lip of candleholder). Some casting scars on bowl of dish. Hand cut and sawed nut on bottom. Severely corroded on top and edges of bottom.**

**Wilton House Museum**  
**Appendix D: Conservation Needs & Action Plan**

**D. Paper**

1984.79 – Silhouette

Silhouette, Hollow Cut

American (Philadelphia), 1829, Paper.

White Hollow Cut Silhouette in paper, backed with black wool (est.) of Hugh Holloway cut by James Peale at the Peale Museum, Philadelphia, Feb. 20, 1829.

**Minor insect damage - ca. 5% lost from exterior edges of the paper due to insect grazing, uneven darkening and degradation of the paper due to contact with the acidic backing board, moderate to heavy surface soiling overall, mold, insect accretions, planar deformation along grain direction.**

**2006 Treatment proposal by Mary Studt estimated at \$840.**

1984.80 – Silhouette

Silhouette, Hollow Cut

American (Philadelphia), 1829, Paper.

White Hollow Cut Silhouette in paper mounted on black silk of Emily Montague Hollaway cut by James Peale At the Peale Museum in Philadelphia, Feb. 20, 1829.

**Extreme insect damage - ca. 25% lost from surface and silhouette edges of the paper due to insect grazing, extreme darkening and degradation of the paper, surface soiling overall, mold, insect accretions.**

**2006 Treatment proposal by Mary Studt estimated at \$1080.**

1984.81 – Silhouette

Silhouette, Hollow Cut

American (Philadelphia), 1829, Paper.

White Hollow Cut Silhouette in paper backed with black wool (est.) of Emily Montague Holloway Anderson cut by James Peale at the Peale Museum, Philadelphia, Feb. 20 1829.

**Minor insect damage - ca. 5% lost from exterior edges of the paper due to insect grazing, uneven darkening and degradation of the paper due to contact with acidic backing board, adhesive staining, moderate to heavy surface soiling overall, mold, insect accretion, planar deformation along grain direction.**

**2006 Treatment proposal by Mary Studt estimated at \$840.**

1984.82 – Silhouette

Silhouette, Hollow Cut

American (Philadelphia), 1829, Paper.

White Hollow Cut Silhouette in paper backed with black silk of William Anderson cut by James Peale at the Peale Museum, Philadelphia, Feb. 20, 1829.

**Poor - Insect damage - ca. 5% lost from surface and exterior edges of the paper due to insect grazing, extreme darkening and degradation of the paper, dark staining at the back of the sitter's head, surface soiling overall, mold, insect accretions.**

**2006 Treatment proposal by Mary Studt estimated at \$960.**

**Wilton House Museum**  
**Appendix D: Conservation Needs & Action Plan**

1991.5.1-4 – Prints, 1807, 1810, 1822

Fashion Plates

English, c. 1807, c. 1810, c. 1822, Paper, watercolor, wood, and gilt.

Four separate hand colored illustrations of French and English Fashion Plates showing: London Walking Dress of September 1807; Bathing Place Evening Dress; Morning Carriage Dress; an Evening Ball Dress , and a Parisian Winter Dress. Once framed in a water gilt frame, since removed and placed in mylar sleeve.

**Fair – Frame broken and discarded. Each individual plate is adhered to an acidic board.**

2005.7 – Document

American; early 19th century; Paper

Letter to Mr. Henry Carrington, Esq. from J.R. of Roanoke (John Randolph of Roanoke). Only date mentioned is Tuesday.

**Poor - Severe acid migration. Pest Infestation. Foxing. Needs to be rematted.**

**Wilton House Museum**  
**Appendix D: Conservation Needs & Action Plan**

**E. Paintings**

1901.9 – Mourning Bracelet

Origin unknown

18th-19th century

Metal Wire, Human Hair, Netting, String.

Hair Bracelet woven in dual spiral shaped cases filled with netting and hair interspersed with stylized diamond shapes. Initials EIL on clasp.

**Poor: The bracelet sewn onto tissue to stabilize. Metal dull. Several netting blocks are torn. Hair fragments fragile and some lost.**

**2009 treatment proposal by Carol Givens to re-weave and coat hair, replace missing segment, and clean metal elements: \$3200**

1901.12 – Portrait Miniature

Origin unknown

c. 1790

Copper, Glass, Paper, and Paint.

Miniature of a woman showing her full face in a blue dress with white ruffles. She has long brown curly hair which hangs down over her shoulders.

**Good: Simple locket style case with burnished bezel. Edge damage indicates case was opened in past, glass appears to be replacement. Painted surface in generally good condition, minor parallel crazing in background in upper proper right quadrant. Faint scalloped marks on paint near outer edge of ivory is result of moisture that flowed into case and under a metal fillet with scalloped profile.**

**Originally, the fillet covered the ivory edge as a transition between the image and the case. The fillet is no longer in the case. At some time in the past a pin was attached to the case back with soft solder. It was subsequently lost but the mounts and solder residues remain. The original top rear hanging loop was also lost, and it was replaced by a modern wire clip in the original loop attachment. The case edges are deeply discolored with solder staining, the surface of the case is covered with a dulling film.**

**2006 treatment proposal by Carol Aiken: \$600**

1901.13 – Portrait Miniature

Origin unknown

18th-19th century

Wood, Metal, Paper, Glass, Paint .

Painting, Miniature, Portrait (Woman). Profile miniature of a unidentified woman. Sitter is wearing white cap, white shawl draped over her shoulder. Oval image mounted in period black backboard with gilt metal bezel and hanger.

**Fair: Minor moisture damage in background of painting, especially lower proper left. Rear of ivory has paper backing but no additional protection. Crazing on the surface of frame typical aging deterioration but this an extreme example. The metal mount are extensively discolored.**

**2006 treatment proposal by Carol Aiken: \$700**

## Wilton House Museum

### Appendix D: Conservation Needs & Action Plan

#### 1901.17 – Mourning Brooch

Origin unknown

1800-1820

Enamel, Metal, Glass, Paint, Hair.

Oval mourning pin depicting a woman weeping at plinth with an urn on top draped in mourning cloth. Unknown writing on plinth. Background includes a weeping willow. Etching around edge reads "CHARLES : LOGAN : OB (obiit) : 3 : JULY : 1794 : AE (age) : 39 : Ys : 7 : Mo : & : 29 : Ds." Hair under glass on reverse.

**Good: Paint has textured passages as the result of addition of finely chopped hair. Chip losses are present in the enamel around some of the letters. Water entry in the case has led to dissolution of paint and losses as well as re-deposition of paint in some areas. The glass may be stuck to the painting at some points. At the time of examination, the miniature was mounted upside-down in the case. During the examination the case was opened and the glass, glass bezel, and ivory were turned right-side-up, without removing the glass from the painting. The memento of hair is covered by an unstable glass with extremely eroded surface.**

**2006 treatment proposal by Carol Aiken: \$700**

#### 1952.2.1 – Snuffbox

Origin unknown, Early 19th century, Wood, Oil, Varnish, and Lacquer.

Round Black Lacquer Snuff Box with Painted Scene on Lid Depicting a Primitive Dwelling and a Mountain in the Background. in Front Are 3 Men on Horses, a Dog, Two Standing Children, One Adult Standing and One Adult Seated.

**Poor – Label difficult to read; paint severely darkened, cracking; major losses at rim; lid has dirt, grime and excessive glue around rim.**

#### 2002.9 – Rocking Horse

early 19th century

Rocking horse made of tanned animal hide, animal hair and wood. Unknown origin.

**Poor: Skin very cracked; split at all seams; mane partially lost; painted wood mouth flaking and discolored; wooden rocker cracked, splintered, possible insect holes throughout; rocker missing front right section**

#### 2002.22 – Mourning Pendant

Hand painted scene on ivory, mounted on copper with beveled blown glass cover. Mourning scene depicts family (mother, son, daughter) with pet bird held by daughter and pet dog held by mother. Fountain with birds ending in plinth inscription above hair inlay. Trees in foreground and rotunda in background with writing. Foreground grass is possibly hair of deceased. Painted script reads, "If the Fountain of Friendship the passion supply, Love must be immortal & ----- never can die. WJH(?)"

**Painted surface appears to be in very good condition, but light mold or minute flaking appears on the surface as tiny white dots in the foliage of the over-arching tree. Solder stains are visible on the case edge, a dull film covers the metal case surfaces.**

**2006 treatment proposal by Carol Aiken: \$650**

**Wilton House Museum**  
**Appendix D: Conservation Needs & Action Plan**

2002.23 – Mourning Clasp

Bracelet clasp mourning brooch / bracelet with hand painted scene on ivory, mounted on copper with beveled blown glass cover. Mourning scene depicts man and woman sitting under a cyprus tree, church in background. Man holds shield-shape bearing motto, "Sacred to/ Fraternal/ Affection."

**Fair-poor: Glass cracked horizontally from 8 o'clock to 3 o'clock, chip missing at center; ivory cracked vertically; minor corrosion on bevel, back.**

**2006 treatment proposal by Carol Aiken: \$750**

2002.24 – Mourning Clasp

Bracelet clasp with token of affection which has hand painted scene on ivory, mounted on copper with beveled blown glass cover. Mourning scene depicts girl and boy on either side of plinth inscribed "Fraternal Affection," and surmounted by sculpture of lamb. Cyprus trees in foreground, possibly hair of deceased.

**Poor: Clasp has one fixed edge and one removable slide. Ivory is cracked from top to bottom, mold present on painted surface. Glass in bezel.**

**2006 treatment proposal by Carol Aiken: \$700**

2004.1 – Miniature Painting

A miniature portrait of a small girl holding a basket of flowers. She has brown hair, blue eyes, rosy cheeks and a blue dress. Portrait may be a copy of a painting as the format is atypical for a miniature painted from life.

**Fair-poor: Surface extremely dirty, ivory may have been displayed on mantle over a working fireplace or stored for a long period in an attic or a basement. A loss in the ivory can be seen along the proper right edge.**

**2006 treatment proposal by Carol Aiken: \$600**

2006.1 – Mourning Brooch

Origin unknown,

c. 1800-1820

Sepia ink on ivory, Metal, Glass.

Oval mourning pin depicting a man mourning over gravestone of Mary N Minor (or Mary N Minor).

Gravestone is decorated with an urn. Weeping willows in background. In original locket-style case with burnished bezel.

**Poor: Mold and dirt on painted surface. General appearance indicates moisture entered case, caused ivory to expand and crack. At least four major pieces are visible, and the small upper section may be broken in smaller pieces.**

**2006 treatment proposal by Carol Aiken: \$500**

**Wilton House Museum**  
**Appendix D: Conservation Needs & Action Plan**

**F. Photographs**

2004.2 – Photograph

Copper, leather, glass, paper, paint

Early photograph of Mrs. Russell Robinson (Evelyn Casten Cabell) in leather frame with metal mounts, rear sealed. Leather frame has decorative leaf pattern around outside edge and four-leafed clover at bottom.

Gold, red, green, black and white

**Fair: In leather frame with metal mounts, rear sealed. Glass and image surface very dirty.**

**2006 treatment proposal by Carol Aiken: \$650**

2013.6.1 – Photograph c. 1928-1934

Print from Wilton House Book showing house at original site.

**Poor – Severely faded from light damage with some scratching during development process on lower half of right edge; minor scratches and folds.**

2013.6.2 – Photograph c. 1928-1934

Print from Wilton House Book showing house at original site, surrounded by trees, a fence, and a windmill.

**Fair - Severe light damage has faded the image; chip at top right corner**

2013.6.3 – Photograph c. 1928-1934

Print from Wilton House Book showing house at original site surrounded by trees, with numerous logs in foreground.

**Poor – Severe light damage, especially to background of image; chipping damage at top right and bottom left corner.**

2013.6.20 – Photograph c. 1928-1934

Print from Wilton House Book showing what was likely the room now interpreted as Master Bedroom. It is fully furnished, with different flooring, ceiling panelling, and fireplace in addition to a now-missing door to the Parlor.

**Fair - Top left corner folded over; numerous damages to print, including scarring, spotting, and fading.**

2013.6.21 – Photograph c. 1928-1934

Print from Wilton House Book showing furnished room now interpreted as the Parlor prior to the house move.

**Fair - 1/2" x 1" loss near top left corner, top left corner also missing. Yellowed paper, possible discoloration.**

2013.6.31 – Photograph c. 1928

Print from Wilton House Book showing unfurnished room now interpreted as the Dining room prior to the move.



**Wilton House Museum**  
**Appendix D: Conservation Needs & Action Plan**

**Fair – Worn corners, bottom left corner missing; folds throughout surface; slightly faded/yellowed; moisture stain on reverse top left corner**

2013.6.51 – Photograph c. 1934

Print from Wilton House Book showing unfurnished parlor after the move.

**Fair – Upper corners darkened; large portion of top of picture with areas lighter than the rest in a drip pattern, longest drip extending to fireplace.**

**Wilton House Museum**  
**Appendix D: Conservation Needs & Action Plan**

**G. Textiles**

Gift of Sally Harrison & Proposed Accession – Sampler

1900.69A-B – Shoes

Satin, leather

English, Late 18th early 19th century

Pair white Satin and Kid Women's Pumps. Maker's label inside one shoe, ink writing inside other reads: "Haines" (?). Initials scratched into bottom of one read: "H.E.W." (?), name written on bottom of same shoe reads: "S.C. Madison", "106" sticker also on bottom of same shoe; handwritten label on bottom of other shoe reads: "Sallie Catlett Madison (our great-grandmother) Born Aug.17 17\_\_ - 18\_\_". Supposedly worn by Sally Catlett Madison Macon, sister of President James Madison, on her wedding day in 1803.

**Poor - The condition of the structure is tendering, abraded, friable, frayed, splits, loose elements, weakness / wear, and losses. The shoes are soiled, stained, discolored, oxidized, and the dye faded. The shoes are very fragile and handling needs to be restricted. Shoes should not be displayed until conservation is done.**

**Treatment Proposal by Claudia Walpole in 2003 estimated at \$3250.**

1986.7 – Bassinet Coverlet

American (Virginia), possibly made by Mary Randolph of Curles, c. 1754, Satin.

A bassinet cover with center of trapunto work surrounded by a ruffle trimmed with handmade fringe. Newer fabric has been pinned to the border to help protect the original. Labeled: "Richard Randolph, Added Sticker: N. V. Randolph." Made for Richard Randolph II in 1754 probably by Mary Scott Randolph.

**Poor – Large losses at edges; fringe and handmade knots loose; holes at 2 corners (not at edges) with repairs and fraying; several small pinholes in center; large dark stain; possible insect damage near ruffle.**

1989.1 – Waistcoat

Silk and Linen

c. 1780

Waistcoat of Dr. Charles Douglas, husband to Susanna Randolph of Curles; front made of silk with pewter gray braid sewn around front edges and pockets; fabric covered buttons; back made of linen; front lined with linen.

**Poor - Stuffing paper appears to have suffered insect damage & dead insect found in box; copious tears, holes, and loose scraps. Several slits in silk front. Numerous repairs to the lining. Most buttons missing.**

**Treatment proposal by Claudia Walpole in 2006 Estimated at \$2167.**

2007.2 – Picture, Needlework

Linen and Silk

1835

Sampler showing alphabet in upper and lower case, numbers 1-16, and the date 1835, as well as "Wrought by Julia Ann Withers 1835". Vine border with other decorative lines throughout.

**Poor - Acidic cloth mat; very darkened cloth and very faded ink; large repaired tear at center top; several holes at top edge and center bottom; museum wax on frame**

**Wilton House Museum**  
**Appendix D: Conservation Needs & Action Plan**

2009.1 – Shoe

Wood, cotton, satin

c. 1780s

Very small individual woman's shoe with a 3" heel. Maker's label inside. Later sticker underneath as well as name, "Marrie"

**Poor – Severe fraying throughout, esp. at edges**

2009.2A-B – Shoes

Leather, wool, thread

circa 1790s

Pair of women's 1/2" heel shoes. Pointed toes. Adhesive label underside of each shoe reads: "Mrs. William F. Brown/418 Longfellow Avenue/Westfield, N.J."

Pencil handwritten on one: "Philomela \_\_ m. Samuel Hughes" with no date.

**Poor - Leather severely wearing; seams coming loose; stained and discolored**

**Wilton House Museum**  
**Appendix D: Conservation Needs & Action Plan**

**H. Wood**

1934.2 – Mirror

American Gilt Rectangular Looking Glass (Mirror)

c. 1800

Water leaf and bead moulding. Original Glass.

**Very poor: Mercury lost from base of mirror. Some gilding missing on bottom. Mercury backing gone. Mercury continues to fall; white residue bottom edge; wood losses and scratches throughout**

***\*\*also listed under Ceramics/Glass due to mirror damage\*\****

1935.2 – Desk

American, Virginia; probably Culpeper, Chippendale Mahogany Slant-Front Desk

c. 1770.

Slant front opening to a serpentine fitted interior, the case with one long drawer over two short and two long drawers raised on ogee bracket feet. Feet and base molding replaced. Brasses replaced. This piece has been drastically reworked: Fall front board replaced, back replaced and made of recycled lumber, compartment drawers have been reworked.

\*Currently in Dependency 1<sup>st</sup> floor hallway

**Poor : Mold discovered in drawers in 2014 – needs to be addressed by a conservator.**

1949.8 – Mirror

English George II Mahogany and Gilt Looking Glass(Mirror)

c. 1750-1760.

Shaped crest with central pierced floral roundel; original glass surrounded by carved and gilded petal-tip molding.

**Poor: Several cracks in frame; gilt has been brass painted; silver coming off mirror, mildew on frame; needs restoration. White label residue on side; cleaning marks on glass; cracks in wood; silver buckling off mirror**

***\*\*also listed under Ceramics/Glass due to mirror damage\*\****

1951.9A-B – Table, Game

English George III Hepplewhite, Mahogany Games Table

c. 1775-1800.

Checker board inlaid (ebony, boxwood and satinwood) with slide opening to reveal a backgammon board of leather, drop leaves, square tapered legs ending in casters. Original casters.

**Poor condition – Warped board; severely warped leaf; scratches both sides of board; cracks and scratches throughout; discolored and cracked inlay on board; scratched and nicked legs; cracked, scratched, and faded backgammon board inside; inside bottom coming loose with exposed nail.**

**2005 treatment proposal to leather by Carol Givens: \$520**

**2005 treatment proposal to warped joints and finish loss on chessboard by Bill Ivey: \$820**

## Wilton House Museum

### Appendix D: Conservation Needs & Action Plan

#### 1951.11 Mirror

European, possibly German, Walnut and Gilt, Looking Glass (Mirror)

c. late 18th c.-early 19th c.

Gilt decoration on arched crest and bottom, beaded ornamentation surrounds rectangular glass.

**Poor: Frame is structurally sound with missing varnish. Ornamentation missing ground and gilt. Mirroring has been damaged. Gilt flaking off severely; gilt very darkened; silver streaked, cracking; wood cracking.**

#### 1953.2 – Mirror

English George III Chippendale, Walnut and Gilt Looking Glass (Mirror)

c. 1760-1775.

with gilded phoenix centering the carved swan's neck pediment above shaped framework with petal-tip borders and pendant fruit and acanthus foliage, and shaped apron.

**Poor: Glass deteriorating; wood and gilt flaking away; numerous cracks throughout, especially center top below Phoenix**

#### 1958.3 – Side chair

English William and Mary

c. 1700-1720.

Walnut Side Chair with molded crest and uprights, caned splat and seat above cabriole legs joined by block and turned stretchers with pad front feet, block and turned rear legs. Holly Inlay.

**Fair – White residue under apron; woven seat separating from P left apron, sagging, and stiff; P left back leg with stain at top of joint; P right back leg with stains at top; moisture damage to stretchers/feet; P right front foot with large crack; top of P left front leg joint cracked; residue on the back of stiles.**

#### 1959.9 – Mirror

English George III Chippendale Mahogany and Gilt Looking Glass (Mirror)

c. 1760- 1770.

Single upright plate broken pediment centering a gilded phoenix, framework with egg-and-dart border and flanked by pendent foliage.

**Fair: Mirror damaged in 2014 when placed in storage in order to make room to hang Sully portrait. Both sides of backer board cracked around eyeholes due to pressure of trying to hang mirror from a single hook, rather than from two separate hooks as it had hung in the Dining Room.**

#### 2004.4 – Mirror

English George II or Early George III Walnut and Gilt Looking Glass(Mirror)

c. 1750-1775.

Walnut frame with parcel gilt carved elements. Mirror plate within foliate-carved inner slip and surmounted by a wingspread phoenix on acanthus-carved plinth. Shaped pediment with broken scroll cornice having foliate-carved terminals. The sides of frame hung with pendants of flowers, leaves and berries, scrolled apron.

**Poor: Cracks throughout; chip proper left lower gilded inner frame; glass pretty good; gilding flaking off; slight planar deformation around top and bottom of glass**

## **Wilton House Museum**

### **Appendix F: Inventory Procedure**

Inventory is an essential standard of an AAM-accredited museums. Conducting an annual inventory supports the preservation of the collections by identifying real or potential problems with the environment, storage, and/or display of items, updating their conservation needs, tracking their location and movement history, providing documentation in the event of an emergency, assisting with digitization efforts, identifying needs for further research, locating missing collection items, improving museum procedures and organization, and engendering confidence in Wilton House Museum on the part of donors and lenders.

Wilton House Museum undergoes a partial inventory of all accessioned material and a complete inventory of all loaned objects every year. The Collection Manager is responsible for conducting the inventory process and updating all the gathered information into the PastPerfect database. Past inventories are digitized and available for reference.

Bear in mind handling recommendations when conducting the following inventory procedure.

1. The selection of the collection that will be inventoried each year is based on the object number and the year. The last number of the current year corresponds to the selection for the partial inventory. For example, in 2019 the inventory will encompass all objects with an object ID ending in the number '9'. This way, every 10 years the entire collection is inventoried. To determine the selection which will be the focus of the inventory, follow these steps:

Go to PP → Objects → Query → Retrieve Query. Select the appropriate Query. (i.e. "Inventory – years ending in '9'").

Go to PP → Photos → Query → Retrieve Query. Select the appropriate Query.

Go to PP → Library → Query → Retrieve Query. Select the appropriate Query.

Go to PP → Archives → Query → Retrieve Query. Select the appropriate Query.

2. In addition to the partial inventory of the WHM Collections, a complete inventory of all loaned objects will be conducted during each inventory. To access this report, follow these steps:

Go to PP → Objects/Photos/Library/Archives → Query → Retrieve Query → Inventory – Loans

3. Working with one list at a time, identify objects location by location.

Viewing the selected records one at a time and identify unique objects by sight. Update their 'Inventory Date' on the Location tab. If necessary, correct the location.

Physically find the object ID for each object not unique enough to be identifiable by sight. Find the corresponding record on the PastPerfect query. Update their 'Inventory Date' on the Location tab. If necessary, correct the location.

## **Wilton House Museum**

### **Appendix F: Inventory Procedure**

3. Create list of problems.

Keep a record of all discrepancies in Excel, noting the object ID number, object name, location, date, and nature of the problem. These problems are likely to fall into one of the following categories:

- Object from queried list not in the location – it was moved at some point and this change was not noted in PastPerfect.
- Object ID incorrect or difficult to read
- Object's condition has changed or should be addressed
- Object is not accessioned or should be deaccessioned
- Object is not present because it is on loan

4. Address problems

Run a query of all objects not inventoried that year and track them down. If object cannot be located, update its Status to 'Missing'. Update the status of all objects already noted as 'Missing' and not located in a subsequent Inventory to 'Lost'.

Refer to the list of problems and work to address each problem as well as to make recommendations to accession or dispose of each unaccessioned item before the next Inventory.

6. Digitize Inventory

Scan the list of problems and the finished report of any unaccessioned objects. Label and place these files with all previous inventories.

# **Wilton House Museum**

## **Appendix G: Photography Policy**

### **A. Personal Photography**

Wilton House Museum permits the use of non-flash photography for personal use on the interior and exterior of the house museum, including the grounds, provided that the photography does not interfere with normal operation and visitation, and the images are not intended for commercial use.

### **B. Weddings & Special Events**

Photography sessions on the grounds for weddings and other special occasions are permitted and must be arranged in advance. A photography fee may be applied for these services.

### **C. Commercial Photography**

Wilton House Museum is a private, non-profit museum owned by The National Society of The Colonial Dames of America in the Commonwealth of Virginia (NSCDA-VA). Wilton House Museum does not permit the use of its name, image or collections for commercial purposes without prior written approval. A written description of the project is required before permission is granted. Creating stock photography of the museum, the collection, and the grounds is not permitted.

The Executive Director may permit photography and provide photographs, etc. to travel writers, other members of the media and publications at his/her discretion, provided that this does not interfere with normal operation and visitation.

**Advance Arrangement:** Arrangements to film, photograph, or create artistic renderings must be made in advance through the Executive Director.

**Project Description:** Prior to granting permission to photograph the property, Wilton House Museum requires a written description of the proposed project.

**Image Credit and Acknowledgement:** All photographs must include the credit line "Wilton House Museum". Wilton House Museum suggests the following acknowledgement: "\_\_\_\_\_ acknowledges the assistance of Wilton House Museum, Richmond, VA" for any publication or video featuring images of the site.

**Interior Photography:** Advance, explicit, written approval from the Executive Director is required for commercial interior filming and photography. Photographers must be escorted by a Wilton House Museum staff member or an approved volunteer. The historic structure and museum's collections are entrusted to our care and we therefore require that exceptional care be taken with them. Leaning on walls, furniture or doors and touching furnishings is expressly forbidden. Furnishings and other works of art have been arranged in a historically accurate fashion and alternations must be pre-approved and carried out by a staff member. Electrical power is limited. The type and amount of electricity and equipment used must be determined in advance through the museum's administration.

**Fee:** Wilton House Museum may require compensation in the form of location and permission fees for any photographs or video/film images shot. A copy of the photograph/s or publication is requested for the museum's reference library. Each proposal is reviewed individually. Photography and filming cannot begin until compensation is documented or fees have been paid in full.

**Copies:** Wilton House Museum requires at least two complimentary copies of the completed film, photographs, book, article, audio or videotape for its archives.



## **Wilton House Museum**

### **Appendix H: Guidelines and Policy for Filming**

Wilton House Museum consists of historically significant grounds, a collection of fine and decorative arts gifted to the museum over generations, and is listed on the National Registry of Historic Places; it is important that any film production is monitored by both the filming applicant and the museum in order to protect museum resources and collection.

We are proud to offer the historic Wilton House Museum for limited film production. Please review our rates and guidelines and submit an application or inquiry for consideration to the Executive Director at [kmackay@wiltonhousemuseum.org](mailto:kmackay@wiltonhousemuseum.org) or call (804) 282-5936.

1. The Executive Director must approve all filming projects including the locations of productions as well as all areas where filming impacts the site.
2. Questions, developments, and requests regarding the use of the Wilton House Museum will be directed to the Wilton House Museum Executive Director or his appointed representative, prior to any actions being taken by the Company employees or representatives.
3. A standard fee for filming is \$2,000 a day. This fee may be adjusted or waived at the discretion of the Executive Director. If the site must be closed to the public to accommodate filming additional fees may be charged determined at the discretion of the Executive Director.
4. A security deposit may be requested
5. A Wilton House Museum staff representative appointed by the Executive Director must be present at all times in the area where film production, set-up, clean up, etc. is taking place.
6. The Production Company will be responsible for compensating for any staff liaison time connected with the filming at the rate of \$25 an hour.
7. The production company shall provide a certificate of liability insurance prior to the filming. The certificate of insurance shall state that the company is liable for damages to the Wilton House Museum and furnishings and to crew members and talent while in the Wilton House Museum and for any damage or loss of equipment stored on the site.
8. The production company shall be responsible for providing security for any equipment stored on site.
9. All and any moving of collection items to accommodate the filming project must be approved by the Executive Director or appointed staff representative.
10. No museum furnishings or collection items are to be used, handled, or moved except by the Wilton House Museum staff.
11. No equipment may be placed upon collection items or museum furnishings without permission by the Executive Director or appointed staff representative.
12. No physical or structural changes may be made to either the interior or exterior of the Wilton House Museum. No nails, paint, staples, tape, or the like may be used on any Wilton House Museum walls.

**Wilton House Museum**  
**Appendix H: Guidelines and Policy for Filming**

13. The use of fog, smoke, or other atmospheric machines of any kind is prohibited inside the Wilton House Museum.
14. No open flames of any kind may be used during filming, interior or exterior, without the express permission of the Executive Director.
15. The production company shall be responsible for restoring the site to its "pre-filming" condition. Adequate staffing during post-production clean up is expected. The Wilton House Museum staff will not be responsible for clean up associated with the filming.
16. All Parking arrangements must be made in advance through the Wilton House Museum Operations Manager.
17. Production Company vehicles may not block fire lanes or public street access at any time. Vehicles may not be driven on sidewalks or parked on the grounds without express permission of the Wilton House Museum Executive Director or Operations Manager.
18. Any required catering for the production company must be coordinated with the Operations Manager.
19. Eating, drinking, and the application of makeup are prohibited within the historic rooms of the museum and are to be done in designated locations.
20. Any filming efforts outside of normal museum operating hours must be arranged in advance with the Executive Director or Operations Manager.
21. The Wilton House Museum staff liaison and an appropriate member of the production staff shall conduct an inspection of the site prior to the departure of post-production personnel.
22. The production company, under the direction of the Wilton House Museum Executive Director, shall be responsible for paying for any necessary repairs or restoring any damage to the floors, grounds, walls, or furnishings.
23. Windows in the Wilton House Museum may not be opened without prior authorization by the Executive Director or Staff Liaison.
24. Credit Line: Wilton House Museum
25. Wilton House Museum may promote and share information regarding film production on site with their museum membership, the press, and the public unless restrictions by the production company are agreed upon.
26. A representative of the production company must sign that they have reviewed these guidelines and understand them before filming may begin.

# Wilton House Museum

## Appendix I: Retention Schedule

This document is a guide to help members of Wilton House Museum staff organize their records for the permanent preservation of important archival material, the efficient destruction of nonessential material, and the responsible stewardship of records which are neither dispensable nor archival. Most records should fall into one of the following categories, organized broadly by type. Each category of record is classified as one of the following in regards to its period of retention:

Nonessential	=	Dispose of when no longer useful
Temporary	=	Keep for 7 fiscal years
<b>Permanent</b>	=	Historically significant; transfer to archives

Nonessential records may be disposed of when they are no longer useful to the record holder. Temporary records should be kept for reference and may be destroyed at the close of the fiscal year 7 years after their creation. Permanent records should be transferred to the archives.

The main quality of permanent records is historical significance. Historical significance being a somewhat subjective judgement difficult to identify without the benefit of hindsight, staff should err on the side of caution in which records are destroyed. If a record is classified as Non-essential or Temporary but is judged to hold historical significance, it may be offered to the archivist.

Exceptions to the three main categories of retention are as follows, indicated by a \*.

1. Forms: Filled out forms are likely non-essential or temporary, but the form template should be kept in the archives. Consent forms for likenesses of minors used in a publication should be kept until the minor in question has reached age 18.
2. Temporary Human Resources records should be kept until the subject is no longer an employee.
3. Technical information on mechanical systems should be kept until the system in question is replaced or removed.
4. Contracts should be kept for 7 fiscal years after the date of expiration of the contract.

### Administrative

<u>Accession / Deaccession Records</u>	<b>Permanent</b>
<i>Including but not limited to acquisition, disposal, database work, research/reports in preparing recommendations, and Board approval of actions</i>	
<u>Board Meeting Minutes</u>	<b>Permanent</b>
<u>Correspondence/Subject File, Historically Significant</u>	<b>Permanent</b>
<u>Correspondence/Subject File, Executive Director's</u>	<b>Permanent</b>
<i>Excluding very routine or duplicative emails/notes/correspondence.</i>	
<u>Deeds of Gift</u>	<b>Permanent</b>
<i>Including but not limited to all provenance, appraisal, and insurance information.</i>	

# Wilton House Museum

## Appendix I: Retention Schedule

<u>Loan Paperwork</u>	<b>Permanent</b>
<i>Including but not limited to condition reports, incoming &amp; outgoing agreements, insurance, renewals, and temporary custody agreements &amp; returns.</i>	
<u>Reports, Historically Significant</u>	<b>Permanent</b>
<i>Including but not limited to conservation proposals/reports, architectural or archaeological research, reports presented to the Museum Board, annual reports, strategic plans, and externally sourced reports.</i>	
<u>Work Orders, Wilton House</u>	<b>Permanent</b>
<i>Work requested or performed on/in the house and Collections Storage, including structural and mechanical repairs or upgrades and excluding routine maintenance (i.e. pest management, servicing fire extinguisher, etc.).</i>	
<u>Consent Forms</u>	<b>Temporary*</b>
<i>Consent form templates should be kept permanently. Filled out consent forms include but are not limited to event participant agreements or releases for use in publication. Consent forms for minors should be kept until age 18.</i>	
<u>Contracts</u>	<b>Temporary*</b>
<i>Counting from the date of expiration, not origination, of the contract.</i>	
<u>Correspondence/Subject File, Other</u>	<b>Temporary</b>
<i>Emails, correspondence, and other files pertaining to day-to-day operations, or projects not deemed historically significant.</i>	
<u>Reports, Other</u>	<b>Temporary</b>
<i>Reports not deemed historically significant</i>	
<u>Work Orders, Dependency</u>	<b>Temporary*</b>
<i>Work requested or performed in/on the dependency not having to do with the permanent collections or Collections Storage.</i>	
<u>Work Orders, Other</u>	<b>Temporary*</b>
<i>Work requested or performed of a routine nature or having to do with the grounds, parking lot, or office equipment.</i>	
<u>Attendance/Checklists</u>	<b>Non-essential</b>
<u>Correspondence/Subject File, Routine</u>	<b>Non-Essential</b>
<i>Includes but is not limited to logistical planning, repetitive or duplicative records, and discussions of work whose retention is non-essential or temporary.</i>	
<u>Reports, Routine</u>	<b>Non-Essential</b>
<u>Staff Meeting Notes</u>	<b>Non-Essential</b>

# Wilton House Museum

## Appendix I: Retention Schedule

### General

<u>Docent Training</u>	<b>Permanent</b>
<i>Including but not limited to presentations, scripts, assignments, or other content related to exhibitions, programming, or tours.</i>	
<u>Event/Exhibit Planning, Historically Significant</u>	<b>Permanent</b>
<i>Including but not limited to exhibition layout, research, programming, content, associated events and correspondence.</i>	
<u>Exhibit Labels</u>	<b>Permanent</b>
<i>Final drafts of labels and other didactic material associated with exhibitions.</i>	
<u>Photographs, Historically Significant</u>	<b>Permanent</b>
<i>Including but not limited to photographs used for a Wilton publication or social media event and photographs taken by a professional photographer at a Wilton event.</i>	
<u>Publications, Final</u>	<b>Permanent</b>
<i>Including but not limited to any brochures, pamphlets, advertisements, books, articles, website content, visitor surveys, or social media posts.</i>	
<u>Inventory Records</u>	<b>Permanent</b>
<i>Including but not limited to PastPerfect reports, lists of problems, condition notes, or objects to accession or discard.</i>	
<u>Conservation Records</u>	<b>Permanent</b>
<i>Including but not limited to conservation recommendations, proposals, and final reports.</i>	
<u>Environmental Records</u>	<b>Temporary</b>
<i>Including but not limited to information regarding the temperature and humidity of the museum and/or Collections Storage.</i>	
<u>Event/Exhibit Planning, Other</u>	<b>Temporary</b>
<i>Including but not limited to event or exhibition planning of a non-historical nature, such as drafts, routine or administrative correspondence, etc.</i>	
<u>Photographs, Other</u>	<b>Temporary</b>
<i>Including non-historical photographs not covered by the Permanent Photographs record group.</i>	
<u>Tour Planning/Evaluation</u>	<b>Temporary</b>
<i>Including but not limited to evaluations of new docents or drafts of new tour ideas, themes, etc.</i>	
<u>Duplicates</u>	<b>Non-essential</b>
<i>Any item with an accounted for copy of record, whether physical or digital, qualifies as a duplicate and may be discarded, regardless of the content of the record.</i>	

# Wilton House Museum

## Appendix I: Retention Schedule

<u>Publications, Drafts</u>	<u>Non-essential</u>
<i>Including but not limited to incomplete versions of publication records when there is a final record available to keep permanently.</i>	

<u>Visitor Service Questionnaires</u>	<u>Non-essential</u>
<i>Responses to visitor surveys may be discarded when no longer useful.</i>	

### Fiscal

<u>Audit</u>	<u>Permanent</u>
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<u>Budget, Final</u>	<u>Permanent</u>
----------------------	------------------

<u>Accounting</u>	<u>Temporary</u>
-------------------	------------------

<u>Payroll</u>	<u>Temporary</u>
----------------	------------------

<u>Purchasing</u>	<u>Temporary</u>
<i>With the exception of payment regarding collection items or services to existing structures or essential equipment, all receipts may be considered temporary.</i>	

<u>Reimbursement</u>	<u>Temporary</u>
<i>Including but not limited to costs and fees for travel, professional development, loan delivery/retrieval, etc.</i>	

<u>Budget, Drafts</u>	<u>Non-essential</u>
-----------------------	----------------------

### Human Resources

<u>Personnel Files, Primary</u>	<u>Permanent</u>
<i>Including but not limited to job descriptions, contact information, resumes, etc.</i>	

<u>Personnel Files, Secondary</u>	<u>Temporary*</u>
<i>Including but not limited to job applications, training, professional development, disciplinary actions, and performance reviews.</i>	

<u>Hiring, Interview, Selection Records</u>	<u>Temporary</u>
<i>Including but not limited to position advertisements, interview notes, rejected applicant information, etc.</i>	

<u>Termination Records</u>	<u>Temporary</u>
<i>Including but not limited to documentation surrounding circumstances of termination and exit interviews.</i>	

## **Wilton House Museum**

### **Appendix J: Forms**

The following forms will be used to clarify the rights and responsibilities of Wilton House Museum and associated parties in various situations involving WHM Collection and Archival Collection items, as well as items belonging to other museums and private collections.

#### **1. Temporary Custody Form**

The Temporary Custody Form should be filled out each time someone leaves item(s) in the custody of Wilton House Museum, unless the item(s) in question are a previously arranged loan or a gift that has already been approved for accessioning by the Museum Board. This is to prevent the accumulation of found-in-collection items with unknown owners and abandoned property.

#### **2. Temporary Custody Return Receipt**

The Temporary Custody Return Receipt acknowledges the return of item(s) left in the custody of Wilton House Museum, unless the item(s) in question were on loan. This is to prevent any confusion about the location and ownership of item(s) that were ever left in the custody of Wilton House Museum.

#### **3. Loan Agreement Form**

The Loan Agreement Form must be signed by authorized representatives of both Wilton House Museum and the Lender/Borrower of the loan item(s). It establishes the responsibility of the Borrower and the standard of care and use of the loan item(s).

#### **4. Returned Loan Form**

The Returned Loan Form must be signed by authorized representatives of both Wilton House Museum and the Lender/Borrower upon return of the loan item(s) to the Lender.

#### **5. Deed of Gift**

The Deed of Gift must be signed by the donor or an authorized representative of the donor of item(s) to Wilton House Museum. This should only be signed after the item(s) in question have been approved for accessioning by the Museum Board, or if the item(s) were rejected for accessioning and the donor wishes to give the item to be sold for the benefit of Wilton House Museum but did not previously indicate this on the Temporary Custody Form.

#### **6. Archival Collection Rules & Registration**

Researchers wishing to view the physical archives should read and sign this form indicating an understanding of his or her responsibility in preserving the archival material.

#### **7. Condition Report**

The Condition Report should be filled out when receiving loans, before outgoing loans leave the premises, when outgoing loans are returned, and when evaluating an object for possible treatment.

# Wilton House Museum Temporary Custody Agreement

Receipt No #\_\_\_\_\_

Owner Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Email: \_\_\_\_\_ Phone: \_\_\_\_\_

The items listed below are left in the custody of the Wilton House Museum to be considered as:

- |                          |                                                                                                                                     |
|--------------------------|-------------------------------------------------------------------------------------------------------------------------------------|
| <input type="checkbox"/> | An unconditional donation. Wilton House Museum reserves the right to keep, loan, sell, or otherwise dispose of the donated material |
| <input type="checkbox"/> | To be considered for accessioning                                                                                                   |
| <input type="checkbox"/> | For identification. Does not constitute an authentication or appraisal.                                                             |
| <input type="checkbox"/> | Other. Please specify: _____                                                                                                        |

Disposition if not accepted for accession:

- |                          |                     |                          |                       |                          |                                     |
|--------------------------|---------------------|--------------------------|-----------------------|--------------------------|-------------------------------------|
| <input type="checkbox"/> | Source will pick up | <input type="checkbox"/> | Dispose of or destroy | <input type="checkbox"/> | Sell to benefit Wilton House Museum |
|--------------------------|---------------------|--------------------------|-----------------------|--------------------------|-------------------------------------|

### Description of Items:

- |  |                                                                     |
|--|---------------------------------------------------------------------|
|  | Permission to reproduce photographs of the item(s) described above. |
|--|---------------------------------------------------------------------|

I understand that if I fail to retrieve the item(s) described above after ninety days from being notified by certified mail at the address given I may be charged storage fees. I further understand that if I fail to retrieve the item(s) described above after one year, it/they will be deemed an unrestricted gift to Wilton House Museum.

Owner/Agent: \_\_\_\_\_ Date: \_\_\_\_\_

Wilton House Representative: \_\_\_\_\_ Date: \_\_\_\_\_



**Wilton House Museum**  
**Temporary Custody Return Receipt**

Receipt No # \_\_\_\_\_

Owner Name: \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Email: \_\_\_\_\_ Phone: \_\_\_\_\_

This is to acknowledge return by the Wilton House Museum of the items listed below:

Description of Items:

Returned to : \_\_\_\_\_

Date: \_\_\_\_\_

Returned by: \_\_\_\_\_

Date: \_\_\_\_\_

**Wilton House Museum  
Loan Agreement**

Loan # \_\_\_\_\_

Lender Name/Credit Line: \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Email: \_\_\_\_\_ Phone: \_\_\_\_\_

Dates of Loan: \_\_\_\_\_ Date returned: \_\_\_\_\_

Purpose of Loan: \_\_\_\_\_

Object ID:

Object Name/Description:

Outgoing Condition:

Noted by:

Date:

Incoming Condition:

Noted by:

Date:

Shipping: \_\_\_\_\_

Cost: \_\_\_\_\_

Insurance Company: \_\_\_\_\_

Value: \_\_\_\_\_

## Wilton House Museum Loan Agreement

Unless otherwise arranged and agreed to in writing, the following terms apply:

1. It is understood that the objects in this loan will remain in the condition received and will not be repaired, restored, cleaned, or altered in any way. **The Lender's identifying marks will not be removed without written permission, nor will the Borrower alter the loaned item(s) with identifying marks other than removable tags.**
2. **Wilton House Museum will assess each loan item(s) upon each exchange with Lender/Borrower. Wilton House Museum will treat incoming loan item(s) with the highest standards of care and expect Borrowers to do the same.** The condition is understood to be as stated on the form.
3. All damages to objects at any point **during the** loan will be reported to the **Lender** immediately. **For the duration of physical custody of the loan item(s), the Borrower agrees to assume financial responsibility in the event of loss, theft, or damage.**
4. The **Lender** may require proof of insurance, may wish to have its name on the policy, and/or may wish to receive a copy of the insurance policy. **Borrower's insurance shall be considered the primary insurance in the event of any loss or damage. Costs of wall to wall insurance, packing and transportation shall be borne by the Borrower, as well as any additional charges which may be incurred through necessary conservation or appraisal.**
5. **Loaned** objects may not be **loaned** to a third party.
6. **Pursuant to provision § 55-210.33 of the Virginia Code, Lenders are hereby notified of [Chapter 11.2 Property Loaned to Museums](#).**
7. The objects may be photographed **only for record and publicity purposes, reproduction in an exhibition catalog, or for research/scholarly publications. A copy of any such publication must be provided to the Lender without cost. Notice of copyright will be prominent on any such publication if copyrighted works are included.** Wilton House Museum agrees that any published photographs of loan item(s) will bear a credit line acknowledging that it is the property of the **Lender**. **The Borrower assumes full legal responsibility for any infringement of literary, copyright or publication rights.**
8. The **Borrower** agrees to use the loan only for the purpose stated on the **loan agreement** form. **No loan item(s) will be used in the promotion of a product or service which imply the endorsement of said product or service by the Lender.**
9. The **Borrower** is responsible for packing, transportation, insurance, and all other factors of transporting the loan. The **Borrower** is responsible for returning the loan at the time stated. **It is understood that the Borrower will return the loan item(s) via the same method of packing/transportation that it was received.**
10. **The Borrower** hereby acknowledges receipt of the object(s) listed on the attached page(s). The undersigned **are authorized agents of the Borrower/Lender and** assume full responsibility for the loan item(s) subject to the conditions printed above until their return.

Borrower: \_\_\_\_\_

Date: \_\_\_\_\_

Lender: \_\_\_\_\_

Date: \_\_\_\_\_

**Wilton House Museum  
Returned Loan Form**

Loan # \_\_\_\_\_

This form acknowledges the return to the Lender of the item(s) listed below:

Lender Name/Credit Line: \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Email: \_\_\_\_\_ Phone: \_\_\_\_\_

Dates of Loan: \_\_\_\_\_ Date returned: \_\_\_\_\_

Purpose of Loan: \_\_\_\_\_

Object ID:

Object Name/Description:

Received by : \_\_\_\_\_

Date: \_\_\_\_\_

Returned by: \_\_\_\_\_

Date: \_\_\_\_\_

**Wilton House Museum  
Deed of Gift**

Name of Donor/Agent: \_\_\_\_\_ Date: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Email: \_\_\_\_\_ Phone: \_\_\_\_\_

**Description of Gift**

Credit Line: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

I own the personal property described below and desire to give said personal property to Wilton House Museum. I do hereby irrevocably and unconditionally give and transfer all right, title, and interest, including all copyright, trademark, and related interests, in and to the following described property. By my signature below I accept the foregoing conditions and acknowledge reading any attached information.

\_\_\_\_\_  
Donor/Agent

\_\_\_\_\_  
Date Given

## **Wilton House Museum Archival Rules & Registration**

The Wilton House Museum Archival Collection is available to the public for study. Researchers wishing to gain access to the Archival Collection should contact the Collections Manager to make an appointment. Each subsequent request for access to archives will be treated as a separate request and require separate approval. Access to original materials will not be granted if a photocopy or digital duplicate is available and sufficient. Some materials may be temporarily restricted as determined by the Executive Director. Researchers will not be permitted to remove any archival material from the Museum premises. Only researchers who have signed below indicating her understanding of the following will be allowed to handle archival materials.

Researchers must exercise care when handling archival materials and understand and agree to abide by the following rules and regulations prior to their gaining access:

- Use pencil only for writing notes
- Examine only one document or record at a time
- Maintain existing order of documents
- Do not place anything on top of documents
- Do no trace, write on, or fold documents
- Use care in turning pages to avoid tearing and other damage
- No food, drinks, gum, mints, cough drops, etc are allowed while examining documents.

If a researcher fails to follow the procedures set forth in this document, the staff is authorized to take necessary actions, including refusing further use of records.

---

Name

---

Date

---

Email

---

Phone Number

# Wilton House Museum Condition Report

Condition Report for: Loan In / Loan Out / Loan Return / Treatment Proposal / Other \_\_\_\_\_

Object Name:

Report by:

ID #

Date:

Artist:

Title:

Medium/Material:

Dimensions:

Dates:

Marks/Labels:

Condition/Damage:

Other/Notes: