

# **AGNES** ETHERINGTON ART CENTRE AT QUEEN'S

## **ACQUISITION POLICY**

10 April 2014

### **1.0 Core Principles and Practices**

- 1.1 The Agnes Etherington Art Centre (the "Art Centre") serves the communities of Queen's University, the City of Kingston and its surrounding region as a cultural locus devoted to the collection, research, interpretation and exhibition of visual art.
- 1.2 The Permanent Collection ("the Collection") is held in the public trust, and its active development and maintenance are essential to the fulfillment of the Art Centre's mandate and to its wider responsibility to further the cause of art in the community. The Collection is integral to the Art Centre's institutional direction and identity.
- 1.3 The Art Centre's collecting practices are guided by a formal policy.
- 1.4 The Art Centre adheres to best museological practices in its collecting activities, in compliance with relevant laws, ethical guidelines and policies (see key documents, Appendix A). Service to the public good propels Art Centre collecting practices, and is the fundamental standard against which decisions are measured. Furthermore, the Art Centre is designated a Category A institution, and as such is governed by a legal framework regulated by the Canadian Cultural Property Export Review Board, Department of Canadian Heritage.

### **2.0 Building the Collection**

- 2.1 The Art Centre aims to develop a collection that is of the highest possible quality and is distinct, cohesive, and representative of its mandate.
- 2.2 Works are acquired via:
  - 2.2.1 Purchase
  - 2.2.2 Donation
  - 2.2.3 Bequest
  - 2.2.4 Exchange
- 2.3 To ensure the healthy development of the Collection, Art Centre staff cultivates fruitful relationships with donors, and appropriate art dealers and auction houses, based on mutual benefit and respect.
- 2.4 To support strategic purchase of works of art to productively shape the collection, Art Centre staff seeks resources from multiple sources including patrons, funding agencies and foundations. Endowment funds designated for acquisitions to the Collection are,

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additionally, managed appropriately, and income from these funds is used exclusively for that purpose.

- 2.5 Consideration of offers of donation to the Collection and the steps in their legal transfer to the Art Centre follow the practices laid out in the Art Centre's Donation Procedures document, as well as in relevant Gift-in-Kind guidelines established by Queen's University.
- 2.6 Because acquisitions are permanent, with the Collection held in the public trust in perpetuity, deaccessioning runs contrary to the concept and reality of the Collection, and is therefore to be avoided in all but the most exceptional circumstances. See Appendix B for criteria guiding the deaccessioning process.
- 2.7 The Art Centre does not acquire works for a "study collection."
- 2.8 Because acceptance of works of art into the Collection requires the transfer of legal title by Deed of Gift, the Art Centre does not accept promised gifts. Similarly, the Art Centre does not entertain conditional offers of donation, such as usufruct gifts, or gifts requiring permanent display.
- 2.9 All acquisitions must meet the following criteria:
  - 2.9.1 Satisfactory proof of the work's authenticity, documentation of its provenance (with particular attention paid to works that may have been subjected to Nazi-era spoliation and historical First Peoples' artifacts), and confirmation of the donor/seller's legal title.
  - 2.9.2 The terms of sale or donation must be unrestricted.
  - 2.9.3 The Art Centre must possess the resources to maintain, interpret and preserve the work of art, or have a reasonable expectation of obtaining them. The Art Centre maintains the integrity of the Collection by collecting works of art in areas in which it has in-house expertise (see Section 3.0).
- 2.10 Factors shaping priorities for acquisition to be assessed by staff and the External Acquisition Committee are:
  - 2.10.1 Aesthetic quality
  - 2.10.2 Cultural significance and contribution to art history
  - 2.10.3 Usefulness for exhibition, research and teaching
  - 2.10.4 Relevance to existing holdings in the Collection
  - 2.10.5 Relevance to the Art Centre's regional and social context
  - 2.10.6 Relationship to the Art Centre's research and exhibition history
  - 2.10.7 Physical condition and stability
- 2.11 All acquisition activity by Art Centre staff, whether by purchase, donation, bequest or exchange, is undertaken in an arm's-length relationship with the parties involved.

## **3.0 Collecting Areas**

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3.1 The Collection contains over 16,000 objects, including significant holdings in contemporary, Canadian historical, European historical and West African art. While all potential acquisitions must be measured against the criteria outlined in Section 2, priorities for acquisition will vary between collecting areas, and will be shaped over time by the Art Centre's director and curators in response to/anticipation of evolving internal expertise and capacity, and external opportunities.

3.2 With staff expertise and substantial holdings in contemporary art, Canadian historical art and European historical art, the Art Centre is actively collecting in these areas:

3.2.1 The Contemporary Art Collection (here defined as all works of art by living artists and all works made in the previous 25 years) offers a material record of critically relevant visual art in Canada that extends and speaks to the Art Centre's historical collections. Non-Canadian works are considered when they are pertinent to existing holdings, the region, or to Art Centre research and exhibition activities.

3.2.2 The Canadian Historical Art Collection reflects the history of Canadian fine art in all media. In addition to the Euro-American tradition, this collection includes significant Inuit and First Nations art and artifacts. It encompasses three collections of decorative arts intimately connected to regional history: the Queen's University Collection of Canadian Dress, the Heritage Quilt Collection and the Silver Collection. The Collection reflects the evolving cultural matrix of Canada.

3.2.3 The European Historical Art Collection features significant holdings in 17<sup>th</sup>-century Dutch painting, with an emphasis on Rembrandt and his school, as well as Renaissance, Mannerist, and Baroque drawings and a concentration of European prints from the 16<sup>th</sup> to the 20<sup>th</sup> centuries. In addition, the collection embraces a smaller concentration of British paintings of the Baroque period.

A more detailed curatorial overview of the history, current nature and future prospects of these collecting areas is contained in Appendix C.

3.3 Static collections: the following areas of the Collection will not be further developed through acquisition by purchase, gift, donation or exchange:

3.3.1 The Justin and Elisabeth Lang Collection of African Art is one of the most significant representations of African art in Canada.

3.3.2 The Etherington House Collection is comprised of furnishings, fixtures, art and decorative arts associated with and displayed in the historic Agnes Etherington House.

3.3.3 A small collection of Canadian and American pressed glass of the 19<sup>th</sup> and early 20<sup>th</sup> centuries rounds out our decorative arts holdings.

3.3.4 The University Transfer Collection consists of diverse artifacts, primarily from ancient Egyptian and Roman cultures, Oceanic Aboriginal cultures and Asian cultures. These objects were transferred to the Art Centre at its founding in 1957, from various campus locations.

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A more detailed curatorial overview of the history and nature of the static collections is contained in Appendix D.

## **4.0 The Acquisition Process and Committee Structures**

- 4.1 Acquisitions to the Collection are determined by a formal process, on the basis of written reports by relevant curators. They are vetted by an Internal Acquisitions Committee for recommendation to an External Acquisitions Committee, whose deliberations are minuted as part of the Art Centre's record, and whose formal vote is final.
- 4.2 The **Internal Acquisitions Committee** consists of the Art Centre's director and curators. It initiates and prepares documentation and presents information on proposed acquisitions, and makes recommendations to the External Acquisitions Committee, based on the acquisition criteria in Section 2 above. Internal Acquisitions Committee members are ex-officio, non-voting members of the External Acquisitions Committee.
- 4.3 The **External Acquisitions Committee** is comprised of a minimum of 5 voting members, selected from the Kingston arts community (or those familiar with it), including the Queen's community. Members with a spectrum of perspectives examine and weigh the merits of proposed acquisitions, bringing their collective expertise to bear on acquisition decisions.
- 4.4 Members of the External Acquisitions Committee are appointed by the director of the Art Centre following appropriate internal and external consultation. The term of appointment is three years, with an optional extension of membership by one year. A minimum of five members are appointed. Committee members' tenure must overlap to ensure continuity. Pursuant to Clause 4.3, typical expertises sought are:
  - 4.5.1 An art historian
  - 4.5.2 An artist
  - 4.5.3 An art conservator
  - 4.5.4 Persons with demonstrable knowledge of and commitment to the visual arts
  - 4.5.5 The Chair of the Art Centre's Advisory Board sits on the Acquisitions Committee.
- 4.5 Members of the External Acquisitions Committee cannot propose acquisitions, and are bound by the arms' length and confidential nature of their roles.
- 4.6 Art Centre staff supports the activities of the Internal and External Acquisitions Committees as follows:
  - 4.6.1 Collections Manager: ensures access to works under consideration and assists in their presentation. The Collections Manager prepares meeting agendas and minutes, and distributes documentation to Committee members in a timely fashion.

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- 4.6.2 The director or delegate acts as Secretary to the Committee during meetings.
- 4.7 The External Acquisitions Committee is chaired by a member of the committee, appointed by the director.
- 4.8 Acquisition proposals are accepted or declined by a simple majority vote of the External Acquisitions Committee. A quorum of three members is required, including the Chair.
- 4.9 Discretionary funds up to \$5,000 may be available to the director to purchase works of art when the opportunity does not permit advance consultation with the External Acquisitions Committee. Such purchases will be reported at the next External Acquisitions Committee and recorded in the minutes.
- 4.10 External Acquisitions Committee meetings will be convened by the director a minimum of twice yearly, typically in spring and fall. They will be scheduled in view of appropriate external deadlines, such as those set for submission of applications for certification to the Canadian Cultural Property Review Board. While donor expectations concerning tax credits and other fiscal considerations are thus appropriately respected, such expectations do not drive the Art Centre's collecting practices, nor will the Art Centre deviate from best practice standards in order to meet any such expectations
- 4.11 Under exceptional circumstances and with the director's approval, meetings may be conducted by poll to take advantage of an extraordinary time-sensitive opportunity. The results of such polls will be duly recorded into the minutes of the next External Acquisitions Committee meeting.

## **5.0 Policy Review**

- 5.1 In order to ensure continued relevance, this policy and its attached Appendices will be reviewed every five years by the Art Centre's director, following appropriate consultation with curatorial staff. It will be submitted to the External Acquisitions Committee for information, and reported to the Art Centre's Advisory Board and to appropriate university authorities.

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## Appendix A: Legal and Ethical Framework

The following documents are available online:

### Best Museological Practices

- *CMA Ethics Guidelines*, Canadian Museums Association, 1999.
- *ICOM Code of Ethics for Museums*, International Council of Museums, 2006.
- *Code of Ethics and Guidance for Practice of the Canadian Association for Conservation of Cultural Property and of the Canadian Association of Professional Conservators*, 3<sup>rd</sup> edition, published jointly by the Canadian Association for the Conservation of Cultural Property, Canadian Association of Professional Conservators, Ottawa, 2000.
- *Art Museums and the Restitution of Works Stolen by the Nazis*, Association of Art Museum Directors, 2007.

### University Policies

- Queen's University Gift Acceptance Policy.

### Canadian Legal Framework

- "Cultural Property Import and Export Act," in *R.S.C.*, 1985, C-51.
- "Income Tax Act," in *R.S.C.*, 1985, c. 1 (5th Supp.) I-3.

For additional clarification of income tax-related issues, see the following income tax interpretation bulletins:

- "Dispositions of Cultural Property to Designated Canadian Institutions," 1996, IT-407R4.
- "Gifts of Capital Property to a Charity and Others," 1995, IT-288R2.

### International Statutes

- *Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property*, UNESCO, Paris, 1970.
- *UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects*, UNIDROIT, Rome, 1995.

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## Appendix B: Deaccessions

1. Pursuant to Section 2.6, acquisitions are permanent, with the Collection held in the public trust in perpetuity. Deaccessioning runs contrary to the concept and reality of a Permanent Collection, and is to be avoided in all but the most exceptional circumstances.
2. Deaccessioning follows the same process as the acquisition process (see Section 4), and can be initiated only by the director.
3. Deaccessioning, including principles of due diligence and transparency, and methods of disposition and disclosure will follow best museum practice ethical guidelines as identified in Appendix A.
4. Only works that meet one of the following criteria can be considered for deaccessioning:
  - 4.1 The work's physical condition is so poor that restoration is not possible.
  - 4.2 Possession of the work is inconsistent with relevant laws, ethical standards or best museological practices.
  - 4.3 The work is duplicated in present holdings.
5. Appropriate consideration will be given to public perception and donor sensitivities in the matter of deaccessioning.
6. Under no circumstances will deaccessioning be initiated for the purpose of revenue generation.
7. Under no circumstances will a work of art be acquired into the Collection with a view to future deaccessioning.
8. Any work considered for acquisition that has been deaccessioned by a sister institution will meet the criteria set herein for both acquisition and deaccession.
9. If, in the opinion of the External Acquisitions Committee, the work of art identified for deaccessioning is of such significance that it should remain in the public domain, every effort must be made to transfer the work to another art institution or museum.
10. If the work should not, or cannot, be held in the public domain, it may be sold or exchanged for other works as payment in whole or in part.
11. If the work is irredeemably and significantly damaged or degraded, with no reasonable expectation of repair, and can neither be sold, exchanged nor returned to the artist, consideration may be given to its destruction following full documentation, disclosure to all parties concerned (including the artist and donor), and in the spirit of full transparency and accountability as set by current best practice guidelines.
12. Any revenue generated through deaccession must be used exclusively for additions to or care of the Collection.

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## Appendix C: Active Collecting Areas: Current State and Future Prospects

### Appendix C

This Appendix to the Agnes Etherington Art Centre Acquisition Policy offers a curatorial overview of the history, nature and future prospects of the three active areas of the collection: contemporary art, Canadian historical art and European historical art.

#### **The Contemporary Art Collection**

The Contemporary Art Collection (here defined as all works of art by living artists and all works made in the previous 25 years) offers a material record of critically relevant visual art in Canada that extends and speaks to the Art Centre's historical collections. Priority is given to works reflecting contemporary life, including the emergence of new artistic practices and representation of the diversity of Canadian society. Non-Canadian works are considered when they are pertinent to existing holdings, the region, or to Art Centre research and exhibition activities.

Our contemporary art holdings reflect the vital artistic impulses, ideas and events of the current period and context. Acquisitions are made with a view to capturing critical movements, particularly non-commercial, socially relevant, and aesthetically provocative art that is in the forefront of present artistic practices. We acquire key examples documenting major achievements or turning points in significant art careers or movements. Priority is given to works that make a strong contribution to existing holdings to build a distinctive, high-value collection useful for future exhibition and research.

The scope of the Art Centre's Contemporary Art Collection is national: works representing key impulses from across Canada and works reflecting the nation's geographic and cultural richness and diversity are sought. The acquisition of works related to curatorial research and programming reflects our commitment to the artists we support through exhibition and publication. In addition, we seek works of regional relevance, including the social, cultural, intellectual, economic, political, military and geographic aspects of the locale. The region embraces the research and learning environment of Queen's University, the City of Kingston, and Southeastern Ontario. In building the collection, donations by artists and collectors have been complemented by targeted purchases, in large part made possible by the support of the Canada Council Acquisition Assistance Program and Queen's University's Chancellor Richardson Memorial Fund, the respective mandates of which have helped shape our present holdings.

Recent acquisitions of contemporary art reflect cultural, social and political change, important tendencies in concept-driven art, and artists' use of electronic media. Since the late 1980s, a notable group of works by younger artists has been donated by Toronto collector Herbert Bunt, forming a register of early works by such figures as Stephen Andrews, Ed Pien and Shary Boyle. Over the past ten years, donations by Koerner Visiting Artists have brought significant works to our Contemporary Art Collection. We hold landmark works that first brought wide recognition to Kelly Mark, Vera Frenkel, David Rokeby and Norman White, and an important cluster of works by Aboriginal artists such as Robert Houle and Rebecca Belmore. Activist, and socially and politically engaged works by Barb Hunt, Eleanor Bond, AA Bronson, Carole Condé and Karl Beveridge and others constitute another important stream in our contemporary holdings, one that will be useful

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to extend over time. Another cluster of works reflects the enduring presence of the Canadian military in the City of Kingston.

Looking ahead, we aim to pursue astute acquisition of works by the emerging generation of artists. Also, contemporary Inuit art is an area that warrants pursuit. Continued alignment of acquisitions to Art Centre exhibition programs and research will sustain the vitality of the Art Centre's contemporary art holdings.

## **The Canadian Historical Art Collection**

The Canadian Historical Art Collection encompasses fine art produced before the last 25 years by Canadian artists no longer living, and includes Inuit and First Nations art and artifacts, as well as selected decorative arts with a particular emphasis on regional history.

The Collection includes substantial holdings of works of art in various media, such as paintings, works on paper, sculptures, video and textiles. Broad areas of strength reflect the history of the Euro-American (or Western) artistic tradition in Canada and include the following: early topographical drawings by such artists as Edward Charles Frome and William Henry Bartlett; a solid representation of late 19<sup>th</sup>- to early 20<sup>th</sup>-century landscape and portraiture; modernist works by Group of Seven members and their colleagues, such as J. E. H. MacDonald, Arthur Lismer, David Milne and Edwin Holgate; works by Canadian women artists, such as Elizabeth Frances Amherst Hale, Sarah Robertson, Christiane Pflug and Joyce Wieland; and abstraction of the 1950s–1970s by such artists as Paul-Émile Borduas, Jack Bush, William Ronald and K. M. Graham. Key Kingston artists William Sawyer, Daniel Fowler and André Biéler, as well as the theatre portraits of Grant Macdonald, are represented in depth. The Collection also has a nascent but growing representation of work by First Nations artists, reflecting an increased recognition of their achievements from the late 1980s.

The representation of Inuit art encompasses over 250 sculptures, prints and drawings primarily from the late 1950s to 1970s, with significant works by such artists as Kananginak Pootoogook and Pitseolak Ashoona. Many of these were donated by John and Mary Robertson between 1985 and 1995, to which others continue to be added from other sources. The Constantine Collection is unique within the Canadian Historical Art Collection in that it contains Iñupiaq, Yu'pik and Athabaskan objects from the western Subarctic (mainly Alaska). Presented to Queen's in 1929, it came to the Art Centre, along with other historical Aboriginal objects, as part of the University Transfer Collection. Only objects descended from the original collector Henrietta Constantine will be considered for addition to this collection.

Guided by steady curatorial visions over the past half-century, the strengths of the Canadian Historical Art Collection have been informed by important exhibitions and publications; significant donors; strategic purchases; and the history of the Art Centre, Queen's University and Kingston. Acquisitions will continue to build upon our past and the collection's strengths, with a current interest in continuing to target works by Canadian women artists; William Brymner and his students; and artists with an interest in the social, urban and/or industrial environment.

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Within the Canadian Historical Art Collection, there are also three active decorative art collections that have a regional focus. In addition to the abovementioned temporal parameter, acquisitions in these collections are by donation only and limited to objects that both enhance the current representation and have a strong connection to Kingston history.

The Heritage Quilt Collection was founded in 1981, when three local quilters approached the Art Centre with a proposal to preserve quilts of historical, regional and aesthetic significance for future generations. Today it numbers over 70 quilts, with the earliest dating around 1820, and includes outstanding examples of Medallion quilts, Log Cabin quilts, Victorian crazy quilts and commemorative quilts, among others. With a focus on local heritage and the creative use of traditional patterns and construction, this collection is distinct from, but has ties to, quilts produced as art objects within a larger artistic practice, such as Joyce Wieland's *True Patriot Love*, which form part of the larger Canadian Historical Art Collection.

The Queen's University Collection of Canadian Dress comprises over 2500 fashion items spanning the late 1700s to 1970s, primarily from the Kingston region. Initiated by Margaret Angus, it came under the care of the Art Centre in the late 1980s. The emphasis is on women's dresses, particularly from the 1890s to mid-20<sup>th</sup> century, but the collection also includes a range of accessories, as well as some children's and men's clothing. The oldest item is a pair of shoes believed to have been worn by Ann Kirby in her 1791 Kingston marriage to Robert Macaulay.

The Silver Collection contains over 380 pieces of British and Canadian domestic silverware from the 17<sup>th</sup> to the mid-20<sup>th</sup> century, with a particular strength in Georgian tableware. It is almost exclusively composed of donations from three sources: the Dr. Stuart W. Houston centennial gift of British domestic silverware and the collections of the Macaulay and Richardson families of Kingston. Among the most spectacular pieces are a 1685 Caudle Cup, an 1810 Centrepiece by Paul Storr, and a Silver Cup presented to local businessman John Kirby at the end of the War of 1812.

## **The European Historical Art Collection**

Over 500 European works on paper came to the Art Centre at its founding in 1957 from the University Transfer Collection through the Mrs. R. F. Segsworth Bequest of 1944, primarily prints from the 16<sup>th</sup> to the 19<sup>th</sup> century. From this core, the Art Centre has maintained interest in a wide spectrum of European art, reflected in continued acquisitions that have built strengths across several periods and schools. Awareness of the research and teaching interests of Queen's University's Department of Art offered additional context—and complementary expertise—for Art Centre acquisitions in the 1960s and 1970s, for example, of British 17<sup>th</sup>- and 18<sup>th</sup>-century works, a foundation upon which the Art Centre continues to build, primarily by donation.

Beginning in 1968, donations by Alfred Bader of works by Italian, French, Dutch, Flemish and German artists spanning the 16<sup>th</sup> to the 18<sup>th</sup> century significantly extended the scope of the collection, and have opened new opportunities for strategic development. Highlights among these early donations include paintings by El Greco, Dosso Dossi, Luca Giordano and Cirro Ferri. By the late 1980s, Alfred and Isabel Bader identified the Art Centre as the eventual permanent home for their collection, and since then have donated works of increasing significance, chiefly Dutch and Flemish paintings of the Baroque era, with a focus on Rembrandt and artists from his circle

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including Jan Lievens, Govert Flinck and Aert de Gelder. The stature of the European Historical Art Collection has grown significantly through this process, notably with the donation, in 2003 and 2007, of two panels by Rembrandt. The Art Centre anticipates receiving around 130 paintings as a promised bequest from the Baders. When this bequest comes into effect, the European Historical Collection holdings in Northern Baroque art will be preeminent in Canada, and one of the most significant holdings in North America. The Bader Acquisition Fund (expendable) allows for purchases of relevant works within the above parameters.

Purchases of European art have generally been of works on paper, and primarily of prints. The William McAllister Johnson Fund was established in 1980 to support acquisitions of European prints to complement our substantial holdings of works from the 18<sup>th</sup> and 19<sup>th</sup> centuries. Through the 1990s the Art Centre purchased several significant Italian drawings from the 16<sup>th</sup> century, augmented by a gift of over 60 additional drawings from Duke Roberto Ferretti (Bayside Lakeshore Properties) in 1998 and gifts from Toronto architect Sidney Bregman. This remains an active area of interest. A further group of works on paper reflects the importance of Modernism, especially in France, during the 19<sup>th</sup> and early 20<sup>th</sup> centuries. Modernist paintings and sculpture are not an active area, as holdings are scattered and of limited importance.

The Art Centre has continued to strengthen its holdings in Northern European prints of the 17<sup>th</sup> century and beyond in the last decade, by purchase and gift, focussing on works that build artistic context for the paintings by Rembrandt and his circle in the Bader Collection, and that articulate Rembrandt's legacy in the Western tradition.

## **Appendix D: Static Collections**

### **Appendix D**

This appendix to the Agnes Etherington Art Centre Acquisition Policy offers brief descriptions of the history and nature of four designated static collections, important holdings not under active development: additions to these holdings are not normally considered.

#### **The Justin and Elisabeth Lang Collection**

The Justin and Elisabeth Lang Collection is composed of approximately 600 works of African art from a range of primarily West African cultures, in a variety of media with an emphasis on wood sculpture. It was gifted to the Art Centre in 1984. Its exceptional size and overall quality is such that, whereas the Art Centre did not have, and continues to lack, significant expertise in the field of African art, the Art Centre, with the support of the university, agreed enthusiastically to accept the collection. It has been understood since the time of donation by both parties that the Justin and Elisabeth Lang Collection would not be augmented by purchase or gift of works from beyond the family. Further, it was agreed that selections from the collection normally would be on display at all times. This latter requirement, while contrary to current practice, was made in good faith and will be respected as feasible.

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In recognition of these extraordinary conditions—absence of in-house expertise and requirement for display—the donors established the Justin and Elisabeth Lang Endowment Fund to support research and exhibition of the collection. The Endowment Fund was built with gifts from the Lang Foundation, which is currently managed by Robert (b. 1949) and John Lang (b. 1946), sons of Justin (1906–1989) and Elisabeth (1914–1990) Lang.

## **The Etherington House Collection**

The Etherington House Collection is comprised of furniture, textiles glass, silver, ceramics and fixtures that directly relate to Agnes Etherington's home, the historic core of the Art Centre. As with the remodeled architecture of the House, many of the objects reflect our founder's Georgian Revival tastes, and most are on long-term display and use in the House. Significant objects include the Pie-Crust Tilt-Top Table of around 1780, the English Hepplewhite Pembroke Table of around 1795 and the re-upholstered 1851–1880 sofa with carved caryatids. Future additions to the Etherington House Collection will be strictly limited to objects that contribute in significant ways to the evocation of the site's history as our founder's residence. Because the House is an actively used museum space, certain textiles—carpets, curtains, upholstery—may be refurbished or replaced as necessary to maintain optimal display condition.

## **The Glass Collection**

The Glass Collection contains 189 pieces, primarily pressed glass from the 19<sup>th</sup> and early 20<sup>th</sup> centuries by Canadian and American manufacturers. It is comprised, for the most part, of the Elizabeth May Gordon bequest of 1986 and William McAllister Johnson gift of 2003. The collection includes a number of large pieces and pairs or sets of items, with a focus on goblets. This collection has seldom been exhibited, and no further additions will be made.

## **The University Transfer Collection**

On the formation of the Art Centre in 1957, several small collections of diverse art and artifacts were deposited from departments across Queen's University. Weaponry and ritual objects from Papua New Guinea, for example, reflect the missionary activity of faculty of Queen's Theological College. While North American Aboriginal art and artifacts have been incorporated into our Canadian Historical Art Collection, along with works of art in the Euro-American tradition, the diverse range of remaining objects from ancient Egypt and Rome and from Oceanic and Asian cultures are seldom used for research and exhibition: future development of these holdings is not envisioned.