Alfred Bader Queen's University [correspondence] 2010

Queen's UNIVERSITY

OFFICE OF ADVANCEMENT
Old Medical Building
Queen's University
Kingston, Ontario, Canada K7L 3N6
Tel 613 533-2060 ext 75623
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February 26, 2010

Dr Alfred & Dr Isabel Bader
2961 N Shepard Ave
Milwaukee, WI 53211-3435
UNITED STATES

Dear Alfed and Isabel,

Your superb gift of the Jan Lievens, *Portrait of Jacob Junius* is a wonderful acquisition for Queen's University.

The value of the painting in Canadian dollars, based on the exchange rate on the date – October 2, 2009 – that was accepted by the Acquisitions Committee, is $8,676,000.00 CAD ($8 million USD).

How incredibly fortunate for our students and other members of the Queen's community that they can view a work such as this on their very own campus.

As always, I offer my warm personal regards.

Yours sincerely,

Tom Harris
Vice-Principal (Advancement)

Consistent with IRS guidelines, I am pleased to confirm that Queen's University at Kingston did not provide any goods or services in consideration of this gift, in whole or in part, which would affect its deductibility for income tax purposes in the United States.

**RECEIPT COPY**
*Please retain for your records*
CHARITABLE REGISTRATION BN 10786 8705 RR0001

Dr Alfred & Dr Isabel Bader
2961 N Shepard Ave
Milwaukee, WI 53211-3435
UNITED STATES

Donna Janiec

CANADA REVENUE AGENCY
http://www.cra-arc.gc.ca

***Thank you for supporting Queen's University***

Value: $8,000,000.00 US ($8,676,000.00 CDN)
Donor ID: ([redacted]3
Allocation: the Dr Bader Art Centre Fund

Gift-In-Kind
Gift Description: Jan Lievens, Portrait of Jacob Junius, around 1658, oil on canvas
Appraiser: Art Dealers Association of America
Gift Location: Agnes Etherington Art Centre

Queen's UNIVERSITY
Office of Advancement
Kingston, Ontario
Canada K7L 3N6

Receipt Date: October 02, 2009
Receipt Number: 0002312663

PLEASE NOTE THAT CANADA REVENUE AGENCY ALLOWS EITHER SPOUSE TO USE THIS RECEIPT WHEN FILING THEIR PERSONAL TAX RETURN

[redacted]

**OFFICIAL RECEIPT**
*Please retain for income tax purposes*
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Dr Alfred & Dr Isabel Bader
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CONTROL # [redacted]

September 20, 2010

Dear Isabel and Alfred Bader,

I am writing to you as a Queen's Graduate and one of the thousands of young adults who have been touched by your generosity. I spent my first year abroad at Herstmonceux and it changed my life in an extraordinary way. Aside from broadening my horizons in all areas of the arts, philosophy and languages, I also found my calling in life, the theatre. After taking the drama course provided at the castle and experiencing all that Theatre in London has to offer, my life's path changed dramatically.

Six years later I am now living in New York City and have graduated from a post-graduate program at the prestigious Neighborhood Playhouse School of the Theatre. I have been working in Theatre, Film and Television in and outside of NYC ever since I finished at Neighborhood Playhouse in the Spring of 2009. Very recently, I was granted a three year Visa after being deemed an "Alien of Extraordinary Talent". I have attached a resume of some of my recent work.

My next endeavor is both to produce and perform in a show called "Vincent 1979". The show has never been produced in a professional capacity, however it was work shopped at my theater school with myself and another Queen's Graduate playing opposite each other in the leading parts. It was one of the most fulfilling theatrical experiences of my life. This is a play that needs to be seen and heard and unless myself and Andrew Pigott (co-manager of my newly founded Theatre Company and also a Queen's University graduate), I truly believe it will never be done. The playwright, Dan Maher, passed away from AIDS before the play was ever produced or even put into print.

The initial steps of production have commenced – I have permission by Dan Maher's estate holders to produce the play, I have a fabulous director (who was also a personal friend of the late playwright's), and I have many of the roles cast. What's next, and where I am hoping for your help, is for the fundraising. After extensive research and budgeting, Mr. Pigott and I have determined that in order to produce this show to its fullest potential, we need to raise around $18,000.00. We are humbly asking if you would meet us half way with this figure. We will raise $9,000.00 through fundraising and are hoping you could match that.

We are dedicated to making Dan Maher's first production of VINCENT 1979 a true testament to his artistic genius. With this commitment to quality comes a significant financial burden. I have attached a breakdown of our budget to give you an idea of exactly where each penny of this money has been designated. Any profits made from this show will go directly into our Theater Company's next production, with a 10% cut going directly to The Actors Guild, a request from the late playwright's sister.

Thank you very much for your time and consideration. I would love to speak with you directly anytime. Please do not hesitate to call or write.

Very Truly,

Allie Dunbar

CanStar LLC
917.699.7074
allisondunbar@hotmail.com
canstarllc@gmail.com
236 E 47th Street Apt 8F
New York, NY 10017

**VINCENT 1979**
**BUDGET**

**EXPENSES:**

**Salaries & Fees**

| | |
|---|---|
| Artists Fees (6 actors @ $200.00 stipend min.) | $1,200.00 |
| Director – Ron Stetson | $3,000.00 |
| Playwright Royalties or Fees ($75 per show @ 12 shows) | $900.00 |
| Set Designer/Technical Director – Gary Kingston | $1,300.00 |
| Lighting Designer | $200.00 |
| Costume Designer | $200.00 |
| Composer or Sound Designer | n/a |
| Fight Director | n/a |
| Stage Manager (stipend) | $200.00 |
| Technician(s) | $300.00 |

Sub Total Fees: $7,300.00

**Production Expenses**

| | |
|---|---|
| Theatre Rental | $6,000.00 |
| Rehearsal Space | $400.00 |
| Set | $700.00 |
| Props | $300.00 |
| Costumes | $300.00 |

Sub Total Production: $7,700.00

**Marketing Costs**

| | |
|---|---|
| Programs | $200.00 |
| Poster/Flier Design & Printing | $400.00 |
| Promo Materials Distribution (e.g. postage) | $200.00 |

Sub Total Marketing: $800.00

**Other**

| | |
|---|---|
| Insurance | $500.00 |
| Transportation | $800.00 |
| Food during Tech for Crew/Actors/Director | $200.00 |

Sub Total Other : $3000.00

**TOTAL EXPENSES : $18,000.00**
(must balance w/revenue)

**REVENUE:**

**Fundraising/Sponsorship**

| | |
|---|---|
| Misc (Bar night etc.) | $1,000.00 |
| Kickstarter | $8,000.00 |
| Grant Request from the Bader Family | $9,000.00 |

Queen's UNIVERSITY
ART CONSERVATION PROGRAM
DEPARTMENT OF ART
15 Bader Lane
Queen's University
Kingston, ON K7L 3N6
Tel 613 533-6000 ext 77776
Fax 613 533-6889
artcon@queensu.ca

July 8th, 2010

Dr. Alfred and Mrs. Isabel Bader
Alfred Bader Fine Arts Foundation
Astor Hotel, Suite 622
924 East Juneau Street
Milwaukee, WI 53202
USA

Dear Dr. and Mrs. Bader,

I am enclosing individual reports from the award winners of the Isabel Bader Bursary for the year 2009. Five students from the Art Conservation Program received funds that enabled them to undertake internships in their areas of specialization.

Alison Cude and Jessica Veevers completed internships at the National Gallery of Canada in Ottawa. Alison Cude, a student in paper conservation, was able to gain experience in the treatment of Western drawings as well as the conservation of contemporary art. Jessica Veevers, a student in painting conservation, treated a 19th century panel painting and a gilded tabernacle from Quebec. Two students gained experience at private conservation studios. Lauren Allen worked at the firm of Restorart in Toronto where she treated a wide variety of paintings on canvas. Meaghan Monaghan interned at the conservation studio of Anita Henry in Montreal where she was able to complete four full treatments of paintings on flexible supports. Ms. Monaghan undertook a second internship at the Materials Conservation Division of the Australian Museum in Sydney, Australia. At this institution, she gained experience working on three dimensional aboriginal objects including masks made from bark cloth as well as wood and shell.

The final bursary recipient for 2009 was Ida Pohoriljakova, a student in artifact conservation. Ms. Pohoriljakova completed two internships in archaeological conservation at the American School of Classical Studies in Athens, Greece and at the site of Kaman Kalehoyuk in Turkey. At both sites, annual excavations produce a wide variety of ancient artifacts requiring conservation. Both sites also feature active research programs. This combination provides an extremely worthwhile experience for graduate students.

I am pleased to inform you that three award winners were selected for the summer of 2010. Tania Mottus, a student in artifact conservation, was accepted by the Sculpture Conservation Laboratory at the National Gallery of Canada, Ottawa. Marilyne Beauregarde is completing an internship in painting conservation at the Victoria and Albert Museum in London, England. Tessa Thomas, a student in paper conservation, is currently interning at the Art Gallery of New South Wales in Sydney, Australia.

Once again, I wish to express our sincere gratitude for your support of our student internships through the Isabel Bader Bursary program. Since the year 2000, this award has permitted a total of twenty eight conservation students to pursue advanced training at cultural institutions in Canada and abroad. As last year's award winners indicate in their reports, this financial assistance is extremely important and much appreciated.

Sincerely,

Krysia Spirydowicz
Director& Associate Professor
Art Conservation Program

**ISABEL BADER BURSARY IN TEXTILE CONSERVATION**
**Internship Report**

Submitted by Alison Cude
September 15, 2009

*Following my first year in the Master of Art Conservation (MAC) at Queen's University, I was fortunate to secure a 12-week summer internship at the National Gallery of Canada (NGC). This 12-week internship was sub-divided into two, six-week periods. The first of these I did in the Paper Laboratory, under the supervision of Senior Conservator Geoffrey Morrow. The focus of these six weeks was the conservation of Western drawings. The second six-week period was under the supervision of Geneviève Saulnier, the Conservator of Contemporary Art at the NGC.*

*This summer internship not only fulfilled a requirement for my MAC degree, but also provided me with an invaluable introduction to life as a working conservator at a large, national fine-art institution. While the internship did have a minimum-wage salary associated with it, it was the receipt of an Isabel Bader Bursary in Textile Conservation that made my relocation to Ottawa possible, and allowed me to manage the associated expenses of the summer internship without having to look for a part-time job in order to make ends meet. The luxury of being able to focus completely on my internship meant not only getting the most out of my time at the Gallery, but also being able to make use of Gallery resources to prepare for my second and final year in the MAC program.*

*My time at the Gallery was rich and varied. In addition to providing me with treatment experience in their respective labs, Geoffrey and Geneviève also both made a point of introducing me to other facets of professional practice as a conservator at the National Gallery. With Geoffrey, this meant participating in and observing the installation of the drawing-intensive, NGC major summer exhibition 'From Raphael to Carracci: The Art of Papal Rome'. This was an experience that included meeting couriers from institutions all over the world, including the Tyler Museum, the Ashmolean, the Vatican, and the Morgan, to name just a few, and taking part in receiving and installing almost priceless artworks. As well, while in the Paper Laboratory, I was also able to examine and do condition reports for eleven 16th -18th century prints being acquired by the NGC.*

*Likewise, with Geneviève, additional experiences over and above lab treatments included doing a condition report for the acquisition of a complex contemporary mixed-media sculpture, as well as doing research into a variety of unusual treatment challenges posed by the wide variety of media falling under the auspice of Contemporary Art. Notable amongst these was a considerable amount of research into potential options for cleaning and coating the 20 Carrara marble eggs that comprise part of "Mamam", the iconic sculpture by Louise Bourgeois that stands outside the entrance to the Gallery.*

*In detail, the individual laboratory treatments I carried out in the first six-week period were as follows:*

- *A Richard Parkes Bonington drawing in graphite and opaque white, badly disrupted visually by severe foxing, was spot bleached with 2%H2O2, rinsed extensively with alkaline water on the suction table, then flattened in a press, and remounted in its acid-free mat.*

- *A Thomas Sidney Cooper graphite drawing with severe mat burn was spot bleached with 2% Hydrogen Peroxide. The drawing was deacidified in an alkaline bath (pH 11, using calcium hydroxide and distilled water) and then dried in a blotter stack. The drawing was then remounted in its acid-free mat, with the window, previously cut to mask the mat burn, enlarged to show entire drawing.*

- *A Mattia Preti recto/verso drawing in red chalk on ivory laid paper had two past repairs that were very apparent as well as an area of surface fibre loss on the recto. The tear repairs were removed and redone, in a far less visually disruptive fashion. The previously retouched areas of surface fibre loss on the recto were lightly toned with watercolour paint, again to minimize visual disruption. The drawing was then mounted, using corner tabs in a British Museum style double-sided mat, consisting of acid-free ragboard with plexiglass windows recto and verso.*

- *A Thomas Rowlandson pen and ink and watercolour over graphite drawing, on 2°and 3° paper supports, was in excellent condition. However there was curatorial curiosity about whether Rowlandson might have annotated the drawing on the verso, or done another drawing there, as was frequently his practice. Accordingly, the drawing was separated from its supports by compression on a wet blotter stack. No annotations or verso drawings were found. The 2°and 3° paper supports were separated from each other by immersion in water, and verso of the drawing and both supports were then cleaned of adhesive residue using cotton swabs and water. The drawing and supports were then flattened in a press, and reattached using Japanese tissue hinges.*

- *A Richard Westall pen and brown ink and brown wash drawing, with graphite underdrawing, was attached overall to an acid cardboard backing. The backing was mechanically separated from the drawing and discarded, and the drawing was further treated. Further treatment included the repair of tears, bleaching mat burn on the perimeter, and retouching, over an isolating layer of gelatine, both tear-repairs and pale areas in the bleached mat burn, with watercolour paint. The drawing was finally humidified, and flattened in a press, and then mounted in an acid-free mat.*

*In all cases, drawing treatments were fully photo-documented, and spot tests were carried out thoroughly, as necessary and appropriate for each treatment. Treatments included a preliminary condition report and treatment plan, and an after-treatment report, all of which were also signed off on by Geoffrey Morrow, and by the appropriate curator.*

*Likewise, in detail, the individual laboratory treatments I carried out in the second six-week period were as follows:*

- *Consolidation, repair and retouching of a badly cracked, commercially made plaster bust, part of "L'homme paille" by Valerie Blass, was carried out. The process was photo-documented throughout. Consolidation was done with 8-25% dilutions of Paraloid B72 in Aromatic 100, introduced into the cracks in the plaster with a fine paintbrush. After consolidation, the cracks were adhered using Flexitol in an aqueous solution. Flexitol was chosen as an adhesive after running tests of several water-soluble adhesives on sample discs of plaster, to make sure that the adhesives had adequate strength to repair plaster. A water-soluble adhesive was sought because solvent-based adhesives could not be reversed without damaging the latex paint on the surface of the bust. Of the water-soluble adhesives, Flexitol was chosen not only because of the strength it demonstrated in the plaster repair tests, but also because of its relatively slow drying time, which made more thorough penetration of the adhesive into the cracks possible. After the adhesive had set, voids in the repairs were first filled with acrylic Spackle, and then retouched with pigments mixed into Flexitol and water. After this treatment, the plaster bust was suitable for display, but was not strong enough for shipping. A duplicate plaster bust was obtained locally by one of the NGC curators and painted to resemble the original, to use with the piece when it goes on loan.*

- *A dummy covered in jute, also part of "L'homme paille" by Valerie Blass was photo-documented, and precise measurements of the dummy's form were recorded, with the jute covering partially removed as necessary to facilitate both photographing and measuring. This was undertaken so that when the polyurethane foam covering the dummy's frame eventually shrinks and becomes brittle, as it inevitably will do, the dummy can be reconstructed to its original proportions. Loose clumps of jute in the covering were secured with pieces of jute twine.*

- *Four large photographs, each 244 x 124 cm dye coupler prints, "Cinemascope" by Nicolai Baier, which were overall mounted on plexiglass sheets by the artist prior to acquisition, were backed with sheet magnets, using double-sided archival tape. This system was chosen because of artist preferences. A system was devised by Ainslie Walton, Assistant Conservator of Contemporary Art at the NGC, that involved applying the tape*

*and then the magnets to the back of the plexiglass without trapping air bubbles and this was carried out on all four photographs.*

*In all, lab work was the focal point of my internship at the NGC, but the experience of being part of a complex institution, and functioning within a team environment with a lot of daily independence, were also daily challenges, and daily learning experiences, that greatly contributed to how much I learned at the NGC this summer. My research at the NGC was also extremely important, not just in terms of the treatments I did over the summer, but also in leading to a possible research project for the 2009/10 academic year at Queen's. I'm very glad I had the opportunity to do this internship, and am very grateful for the support of Dr. and Mrs. Bader, without whose help I would not have been able to benefit fully from this opportunity.*

**ISABEL BADER BURSARY IN TEXTILE CONSERVATION**
**Internship Report**

Submitted by Jessica Veevers
September 15, 2009

At the National Gallery of Canada, I worked on a variety of paintings and was able to complete one treatment in its entirety. I was also involved with an assessment of paintings for loan, acquisition and exhibition. I had the opportunity to assist with condition reporting and the treatment of paintings for two major summer exhibitions, 'From Raphael to Carracci' and the Nozkowski exhibition which was organized by the new director of the Gallery. I worked with the sculpture conservation department as well. I assisted with cleaning an 18th century Quebecois gilded tabernacle and completed an number of small consolidation treatments on a variety of materials including jade, bone, stone, wood, ceramic and ivory. I had the incredible opportunity to speak with every member of the conservation department about conservation treatments; it was a dynamic and comprehensive internship and a most excellent learning opportunity.

The major treatment that I undertook during the summer was a 19th century panel painting. One of the more interesting aspects of this treatment was that the painting was a copy of an earlier 16th century painting and was painted on a 16th century oak panel. It appeared that the panel, consisting of two planks, had once been a part of another work and was re-used by the artist with the intention of creating a consistent and plausible copy. The panel was likely a part of a cabinet or table-top at one point in time. The panel was separated, thinned, rejoined and bevelled prior to painting. The painting was examined with X-Radiography which revealed that the two planks were re-joined slightly out of alignment: it could be concluded, therefore, that the painting had been rejoined. The panel was also examined with infra-red radiation (IR). IR revealed a grid painted on the panel beneath the paint layer; the grid was numbered and the colour of the background was written in the top centre as 'cr vert'. The presence of a numbered grid indicates the intention of the artist to render another image precisely. The suggested use of chrome green supports the supposition that the painting was executed in the 19th century. Chrome green was not in existence in the 16th century. Additionally, the wood was identified as radially cut oak. This type of cut was typical in the 16th century when oak was in abundance but it was very rare in the 19th century when oak was scarce. There was a fine craquelure visible in the paint film which was consistent with that evident on many paintings from the 16th century. When the painting was examined under the microscope, these were revealed to be fine lines painted by the artist.

There was a significant and discontinuous warp in the two planks composing the panel which resulted in a disturbing butterfly warp. It was decided that separation of the planks and rejoining in one continuous arc was an appropriate treatment approach for two reasons i.e. because the existing join was not the original join, and the degree of the warp did not allow for a cohesive reading of the image plane. A jig was built to fit this panel specifically and different adhesives with different amounts and combinations of filler were tested. The panel was glued with a PVA wood glue and gaps were filled with a calcium silica filler. The areas of loss on the painting were infilled with latex spackel and the painting was varnished with MS2A in Stoddard's solvent. The filled areas were inpainted with galdehyde medium and dry pigment and then the entire painting was spray varnished again with MS2A.

This internship gave me the opportunity to gain some exhibition experience by assisting Susan Walker with the Nozkowski Exhibition. I was involved with the unwrapping of paintings, consulting with exhibition technicians with regard to appropriate hanging hardware, overseeing the general safety of the exhibition set-up with regard to the painted objects, providing detailed incoming condition reports for each painting, and consulting with the exhibition coordinator about the condition and treatment of the works. If a painting required treatment, the owner was contacted, the treatment was explained and only after permission was given was the painting brought into the lab and treated. The treatments required were minimal; there was some minor delamination of the paint layer from underlying paint layers, as well as delamination of the canvas board from the strainer to which it was adhered. The paintings examined were in good condition overall.

When working in the sculpture studio, I was assigned a small piece of the tabernacle to clean. I worked on a column that was approximately one foot long and three inches in diameter. The Quebecois tabernacle had many layers of oil paint applied during its many years of service and existence. It was discovered that the original gilded layer, because of the protection afforded by the many layers of oil paint, was in decent condition. Solvent testing was completed and a gel solution was used to remove the paint. Only a small area of the overpaint could be poulticed at a time and left for twenty minutes to allow for penetration and softening. The gel and overpaint layer was then cleared with a 1:1 Ethyl Actetate and Stoddard's solution. Most of the overpaint could be removed in this manner. More resistant layers could sometimes be removed with a scalpel.

The Bader bursary allowed me the financial assistance to focus entirely on this exceptional internship experience. At the National Gallery, I had the opportunity to work with a dynamic team of conservators and to become involved in a variety of different aspects of the conservation field; my experience was both comprehensive and focussed. This internship, the strong foundation I gained through my training at Queen's, and my ability to focus entirely and take full advantage of this opportunity due to the Bader Bursary, allowed me to secure a year-long post-graduate internship at the Canadian Conservation Institute.

Thank you sincerely,

Jessica Veevers

## ISABEL BADER BURSARY IN TEXTILE CONSERVATION

During my time at the private conservation firm of Restorart in Toronto, I was given the opportunity to work on a wide variety of paintings on canvas from various periods and constructed in various paint media.

One of my first projects included a set of portraits from a family collection. The paintings were in poor structural condition, having been exposed to flooding. They had been stored in a basement, folded out of shape and torn. Because of their poor structural state, linings were performed. This was one of the first opportunities I have had to learn how to perform a lining, and I was fortunate enough to have been taught how to do each step, performing them myself.

I also had the opportunity to perform a large number of varnish removals. Many paintings from private homes have a heavy coating of dust and discoloured varnish that is often due to exposure to cigarette smoke. I was able to successfully perform surface cleanings and varnish removals on a number of large works, including a painting of a prize-winning horse, several portraits and a few landscapes. I gained other knowledge such as how to vary the amounts of solvents applied, the dwell time on the surface of the paint and the amount of pressure applied. There were extreme differences from painting to painting. By examining so many different paintings with different varnishes, I have expanded my knowledge as to how to respond to each painting when I first examine it.

Structural repairs were also an essential area of focus. I applied a number of strip linings and learned how to use the hot table. I learned the importance of canvas tension through re-stretching a large number of paintings, which was a skill I needed to develop and so I was glad to get the experience doing this. I was also able to improve my skills with filling areas of loss, which is extremely important to the final restored work. I received excellent instruction and learned how to reduce fills and texturize them to make them invisible.

My experience at Restorart was fantastic. The team were always willing to answer my questions and to show me how to carry out an unfamiliar procedure. It was useful to watch them work and this helped build my confidence in approaching the works. Because of the great variety of works accepted, I was exposed to many different treatments. I was pleased at the trust that was placed in me to work independently if I wanted to, or to get help when I needed it, and to have a really great range of tools and materials on hand. My favourite treatment was the cleaning, filling and re-touching of a John Meredith painting which will soon be used for an auction catalogue cover. This experience was very exciting. I was able to work on numerous large-scale abstract

paintings and modernist paintings with heavy impasto. These are the types of contemporary works that I have always been interested in.

The Bader bursary gave me the financial ability to travel to my internship in Toronto and to purchase a number of tools I will use throughout my career. I cannot thank you enough for your support during this learning experience; it was extremely helpful and was one of the most professionally beneficial experiences I have had in my conservation career to date. It will certainly contribute to my future success!

Lauren Allen

August 6, 2009

**Isabel Bader Bursary - Summer Internship Report 2009**
Meaghan Monaghan

During this past summer, I was fortunate enough to intern in two conservation studios. The first was in Montreal, PQ, Canada at the private studio of Anita Henry, Chief, Painting Conservator of A. E. Henry Ern. from May 4th until July 30th 2009. The second placement was in Sydney, NSW, Australia in the Materials Conservation Division of the Australian Museum from August 10th until September 4th 2009.

**A.E. Henry Paintings Conservation Studio**:

While interning at A. E. Henry Ern. Paintings Conservation Studio, I had the chance to be involved in a wide variety of projects. My supervisor, Anita Henry, provided me with as many new experiences as possible. I completed four full treatments of paintings on flexible supports. These treatments allowed me to learn techniques such as strip lining, wax lining, Beva impregnation and moisture treatments. Each piece was different and thus, I was able to try many approaches and materials for surface cleaning, varnish removal, consolidation, infilling, inpainting and varnishing. Along with the full treatments I also assisted in a number of partial treatments including the wax lining of a large 17th century oil painting on canvas and the surface cleaning of two very large paintings. One of these was a wall painting in a church and I had the opportunity to work up in scaffolding onsite for a few days.

Working in a private conservation studio also exposed me to aspects such as client relations, quotes, budgets, time management and deadlines. I was fortunate to tap into Anita Henry's wealth of knowledge about starting and building up a private practice in Canada. Additionally, I learned that in private practice you can suggest the best possible treatment but the client always has the last word and if they only want a partial treatment that is what you must do. I was assigned two partial treatments involving only tear repairs even though the works were in need of further treatment. Regardless these repairs taught me a lot. One treatment involved realigning and bridging existing fibres and adhering them in place while the other involved placing a large inlay and bridging and adhering it into place.

Under Anita Henry's guidance I gained confidence in my technical abilities as well as my ability to assess paintings and to come up with an appropriate treatment plan. The environment was perfect for teaching. With only Anita and myself in the studio there was plenty of opportunity to have one-on-one sessions and discussions. This private conservation studio accepts a wide variety of paintings and this allowed me to see a number of types of treatment. Additionally, it provided insight into the private sector which I had not yet experienced. I believe this internship was perfectly suited for me and has broadened my conservation experience considerably.

**The Australian Museum**:

While interning at the Australian Museum's Materials Conservation Division I was involved in a wide variety of projects. My supervisor, Colin MacGregor, provided tasks which gave me a general overview of the types of conservation projects that are undertaken at the

Australian Museum, focusing specifically on the areas of preventive conservation and storage. I cleaned and disinfected a number of taxidermy specimens of fish that had become mouldy in off site storage. I assisted in a long term project to encase all stored organic materials in sealed envelopes with an oxygen scavenger to prevent pest attacks. Also in the storage facilities, I helped to collect and organise all two dimensional works into an area of new vertical hanging storage units. I learned about soft packing a collection of contemporary Aboriginal sculptures that were travelling a short distance and helped prepare the Australian Museum's early correspondence for digitisation and long term storage. Additionally, I reshaped bark cloth masks and paintings that had become distorted during transport, and consolidated a wood and shell mask from Papua New Guinea. Finally I assisted in condition reporting and installing an exhibit of Aboriginal sculptures.

I also spent some time at the Art Gallery of New South Wales where I viewed their conservation labs and the projects they were working on. I was able to discuss with the conservators the treatment of bark paintings which is of particular interest to me. I was also fortunate to attend a panel discussion hosted by the Collections Council of Australia on "The Future of Conservation."

This internship gave me the opportunity to observe the similarities and differences between conservation protocols, ideas and materials in different countries. It exposed me to the artifacts of the Australian Aboriginals which I would not have encountered in Canada. My supervisor gave me a variety of projects but also catered to my interest in painting and painted objects, specifically Australian bark paintings. The internship allowed me to gain invaluable experience dealing with three dimensional objects. The Australian Museum also provided me with insight into working in a large museum setting where you must constantly work as a team with curators, installation crews, design departments and couriers.

Although the treatments I performed on painted surfaces at the Australian Museum were not major, I was very satisfied with my experience at this institution. The internship allowed me to broaden the scope of my conservation experience beyond painted surfaces which is what I had set out to achieve. Having a diverse conservation skill set will be an asset in my future career.

Without the funding provided by the Isabel Bader Bursary I would not have been able to afford to live and work in two different countries. The funds helped considerably with my travel and living costs thus allowing me to gain diverse conservation experiences during the summer term.

September 10, 2009

Dear Dr. and Mrs. Bader,

This summer I have had the opportunity to complete two six-week internships: in the conservation lab of the Athenian Agora Excavations run by the American School of Classical Studies at Athens and in the conservation lab of the Kaman-Kalehöyük Excavation run by the Japanese Institute of Anatolian Archaeology in Central Turkey. I would like to thank you for supporting me in these endeavours. The funding that I received from the Isabel Bader Bursary in Textile Conservation assisted me in paying for my living expenses this summer. I would also like to share with you how important these experiences were to my education.

The conservation lab at the Agora is a unique archaeological on-site lab: during the excavation season it functions as a field lab and treats freshly excavated artifacts; throughout the year, its purpose is to preserve the excavation's collection and to aid researchers in its study. I arrived at the Agora one week prior to the start of the excavation season. This gave me the opportunity to experience the lab as it functions throughout the year and to assist in the preparations for the excavation. I became acquainted with the problems that arise while the artifacts are in storage and undertook the necessary treatments for the artifacts' preservation. This included removing dust from ceramic artifacts and marble sculptures, desalination of ceramics and reassembly of terracotta fragments that had broken during handling.

From the beginning of the excavation I was given freshly excavated artifacts to examine, treat and document. I worked on a wide range of materials including ceramics, terracotta, marble, glass, bone, copper alloys, lead and iron. Each artifact that I worked on was unique, so I was not only gaining familiarity with a range of materials, but also with a diversity of problems. Most importantly, I was learning to apply basic concepts to different scenarios. The variety and complexity of the treatments ranged from simply removing soil from an artifact to reassembling an artifact from several fragments.

A vital aspect of this internship was the opportunity to become familiar with the role that the conservator plays on an excavation. At the Agora, conservation is regarded as an essential part of the project. The archaeologists come to the lab to collaborate on the identification of materials, to seek finer tools for the excavation of delicate finds, and to obtain packing and storage material to aid in the safe transportation of finds from the field to the lab.

This integration between archaeology and conservation and the co-operation between the specialists from both fields is promoted by the lab's commitment to forming a partnership with the archaeologists. It was extremely important for me to gain insight into how this is achieved. During the first week of the excavation, I assisted in presenting to the excavators the nature of archaeological artifacts, their conservation, preservation and safe handling procedures. Every Friday we made visits to the site to talk to the trench supervisors, to learn about the progress of the excavation and to become familiar with the context of the artifacts we were treating. These visits were an invaluable routine that enhanced my understanding of the site and the excavated material.

Kaman-Kalehöyük was also an exceptional site to complete a conservation internship at. The Japanese Institute of Anatolian Archaeology is highly encouraging of research and supports the excavation team members in conducting projects that will lead to a better understanding of the site and to furthering the individual disciplines that are involved with the excavation. On this account, the institute has built a research facility that consists of labs (including conservation, human osteology, zooarchaeology, archeobotany, archaeological chemistry and photography), meeting rooms, a library, a

conference room and computer room. These new research facilities have created a unique environment that promotes research and co-operation amongst the various specialists on the excavation team.

Except for one occasion, on which I aided the human osteologist in reassembling and adhering a human skull back together, all of the artifacts that I examined, treated and documented at Kaman-Kalehöyük were copper alloy and iron metals. I had the opportunity to treat both freshly excavated artifacts and artifacts that had been excavated in previous seasons but had not formerly received any treatment. Through these treatments, I have gained an introduction to the complex nature of metals and have begun to gain an understanding of the various corrosion processes.

Along with conducting treatments, I also participated in the preventive conservation program at the site. Foremost, I assisted with the annual survey of the metals collection. This gave me the opportunity to see how a survey of a collection is done in practice, to gain experience in recognizing corrosion, and to learn about the storage of the metals collection at the site. I also assisted in storing parts of the metals collection according to the newly implemented system, the Revolutionary Preservation System (R.P.S.). It is hoped that this will promote a more preventive rather than interventive approach to the treatment of metals at Kaman-Kalehöyük.

We were called to the field on several occasions. In all instances we were asked to inspect, consolidate or block-lift charred wooden posts and beams. In this way, I was able to gain experience working with large and very fragile artifacts, the retrieval of artifacts from a burial context and the safety measures that need to be taken during transportation to the temporary storage location.

One of my requirements as an intern was the completion of a research project. This consists of a background literature review, experimentation and write-up of a formal report that will be published in the *Anatolian Archaeological Studies*, the annual journal of the Japanese Institute of Anatolian Archaeology. The focus of my project is a final assessment of adhesive tests that had been begun in 1999. My aims for the project this year consisted of making a final assessment on the current state of the aged adhesive samples and conducting two final experiments with the aged samples. This experience has given me the opportunity to learn about the different conservation-grade adhesives and has been an excellent introduction to materials testing.

Daily meetings were an integral part of the excavation. They served as an important means of communication between all of the excavation team members and as a means of educating the staff on a range of topics. In addition to partaking in updating the excavation team members about the work going on in the conservation lab, I was responsible for preparing a presentation on the treatment of copper alloys at Kaman-Kalehöyük. This project was excellent in furthering my understanding of copper alloy metals and in giving me the chance to practice out-reaching about conservation.

I believe that the conservation labs at the Agora and Kaman-Kalehöyük are great places for students interested in archaeological conservation to complete an internship. They are environments that promote education and the exchange of ideas, offer the utmost guidance and support, and allow for the opportunity to work with individuals of various backgrounds, from whom one is able to learn and gain insights into the conservation field. For these reasons, my summer has been immensely rewarding.

Sincerely,

Ida Pohoriljakova

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Dear Drs. Bader,

As I begin the third week of my new role in Advancement, I wanted to reach out to you with my very best wishes for a healthy and happy New Year. It has been an exhilarating 14 days! On Friday we celebrated the official opening of the Queen's Centre – a dream of Principal Emerita Hitchcock's that is already benefiting many at Queen's. Although she was unable to be here in person, Dr. Hitchcock was very present in our minds. She sent her best wishes, which were conveyed by master of ceremonies Dr. Janice Deakin, whose podium address included a special recognition of Dr. Hitchcock's contribution.

I much look forward to the opportunity of celebrating another of her dreams and one which she and you share: the Isabel Bader Centre for the Performing Arts. Your generous support, including your most recent challenge offer, is a great boost to our fundraising efforts as we work to bring this project to fruition.

From your books, I have been able to learn more about your lives and your work. From my twenty-three years at Queen's, I am aware of the many ways in which you have enriched the lives of students and faculty. I very much hope that we can talk in person when you are next on campus.

On a personal note, my daughter, Jenny, spent a term at the castle during the spring of 2004. Like so many others, she found this to be a life-changing experience that influenced both her academic perspective and her career aspirations. After attending her spring term, her interest in assisting in social purpose was very much enhanced. I believe that her time at the Bader International Study Centre will remain among her most cherished memories of Queen's. I have not yet been to Herstmonceux, but hope to remedy this in the near future!

With all best wishes,

Tom Harris
Vice-Principal (Advancement)