

Alfred Bader

Queen's University

[Correspondence] 1940-1950

QUEEN'S UNIVERSITY ALBANY	
LOCATION#	5169
BOX	26
FILE	20



QUEEN'S ALUMNI

Summerhill
Queens University
Kingston, Ontario,
Canada
K7L 3N6

By fax

September 8, 2016

Dear Isabel,

Here is the amount requested for the frame for the Jan Victors painting.

Jacquelyn let me know the plan:

fill losses, tone the frame a darker colour, and pad the rebate

Cost: \$9,050.00 labour and materials

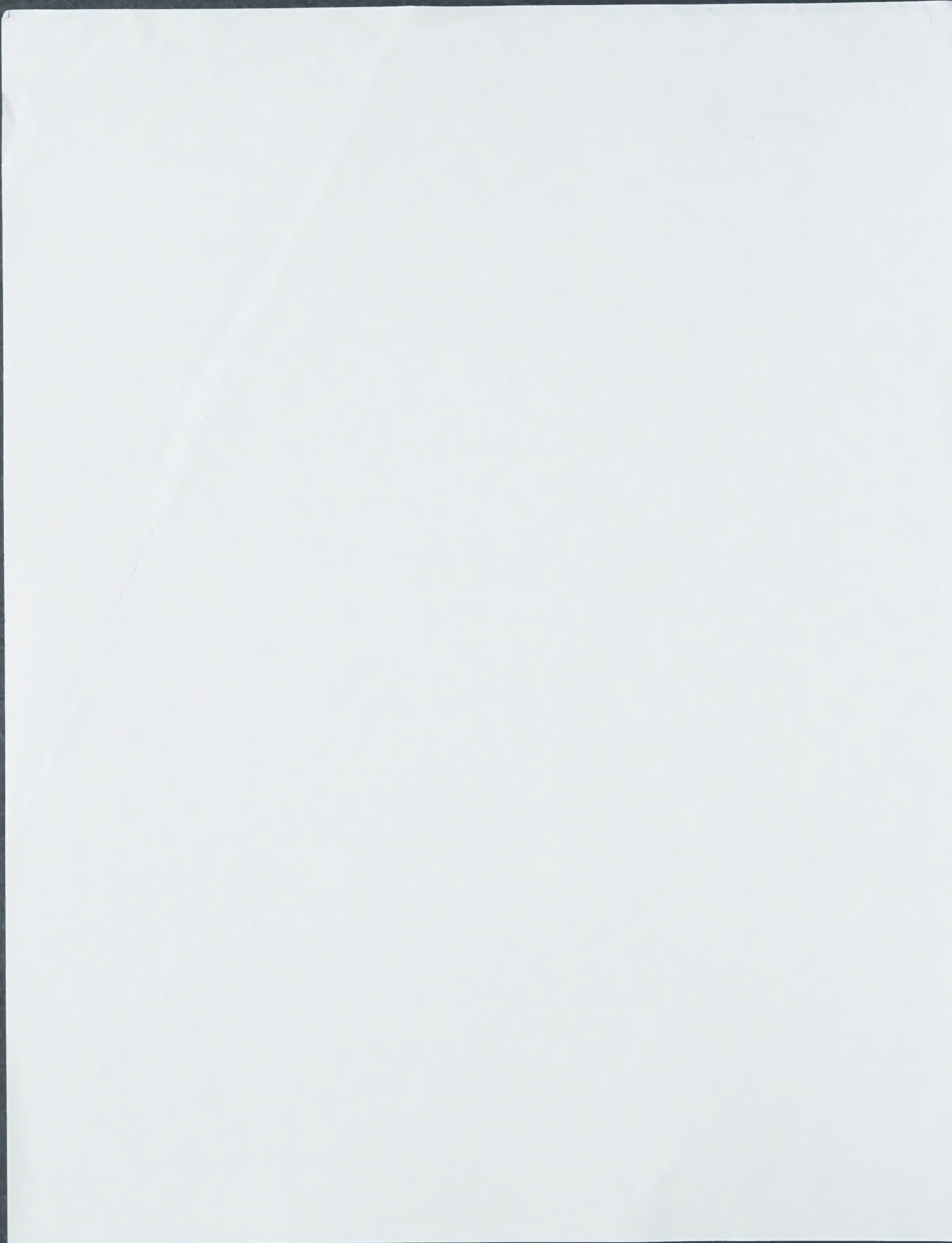
\$1,176.50 HST

\$10,226.50 total

With thanks for your kind consideration,

Judith
Judith

*Cheque written
9/8 by Ma Z.*





Dr Alfred & Dr Isabel Bader
c/o Ms. Judith Brown
Office of Advancement, Alumni Relations
Summerhill Bldg

OFFICE OF THE UNIVERSITY REGISTRAR
STUDENT AWARDS

Gordon Hall, Room 225
74 Union Street
Queen's University
Kingston, Ontario, Canada K7L 3N6
Tel 613 533-2216
Fax 613 533-6409
awards@queensu.ca
www.queensu.ca/studentawards

February 12, 2016

Dear Drs Bader,

I am pleased to inform you of the 2015-16 recipient(s) of the *Isabel Bader Award for Costume in Drama*:

Name	Degree
Kiersten Forkes	Bachelor of Arts (Hons.)/Bachelor of Education
Sophie Rivers	Bachelor of Arts (Hons.)
Jessica Rossiter	Bachelor of Arts (Hons.)
Emma Halchuk	Bachelor of Arts (Hons.)

Please note, the recipient's personal information listed above is considered private and confidential. Public dissemination of this information requires specific consent from the recipient. Requests to obtain recipient's consent to release their personal information can be directed to the General Bursary Team by phone at 613-533-6000 x. 71661 or email at bursary@queensu.ca.

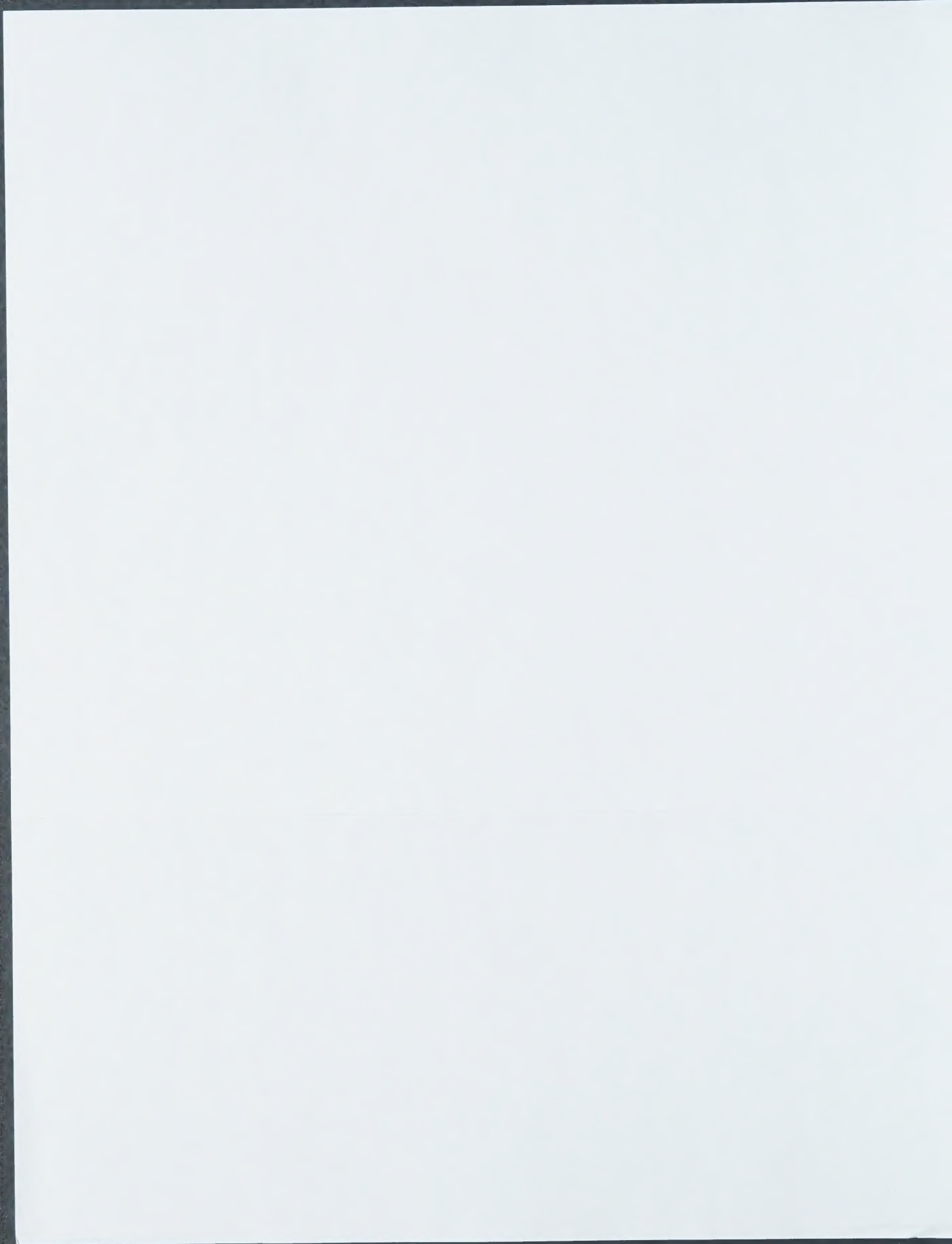
Students come to Queen's to be inspired, learn and develop into leaders who will turn their initiative into results. Gifts from individual donors and collectively from classes provide opportunities for the brightest, most qualified students to attend and remain at Queen's regardless of their personal financial circumstances.

On behalf of Queen's University I want to thank you for assisting our students as they pursue their academic goals and benefit from the many opportunities that are part of the Queen's experience.

Yours sincerely,

Teresa Alm
Associate University Registrar
(Student Awards)

Established by Isabel Bader and awarded to upper year students, currently registered in a drama concentration (includes majors, medials, minors, and Stage & Screen SPF) on the basis of financial need. Preference is given to students who demonstrate an interest in costume and/or costume studies from various theatrical perspectives; past and current interest in costume and/or costume studies; plans, ideas, expectations, wishes for future study and exploration. Selection will be made in consultation with the Department of Drama. As part of the application students are required to submit a letter to the Student Awards Office outlining their interests in this area. Application should be made to the Associate University Registrar (Student Awards) by 31 October.





Dr Alfred & Dr Isabel Bader
c/o Ms. Judith Brown
Office of Advancement, Alumni Relations
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Queen's University

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February 12, 2016

Dear Drs Bader,

I am pleased to inform you of the 2015-16 recipient(s) of the *Herbert and Stella Overton Award in Music*:

<i>Name</i>	<i>Degree</i>
<i>Angela Lee</i>	<i>Bachelor of Music</i>
<i>Danella Ahlberg</i>	<i>Bachelor of Music</i>

Please note, the recipient's personal information listed above is considered private and confidential. Public dissemination of this information requires specific consent from the recipient. Requests to obtain recipient's consent to release their personal information can be directed to the General Bursary Team by phone at 613-533-6000 x. 71661 or email at bursary@queensu.ca.

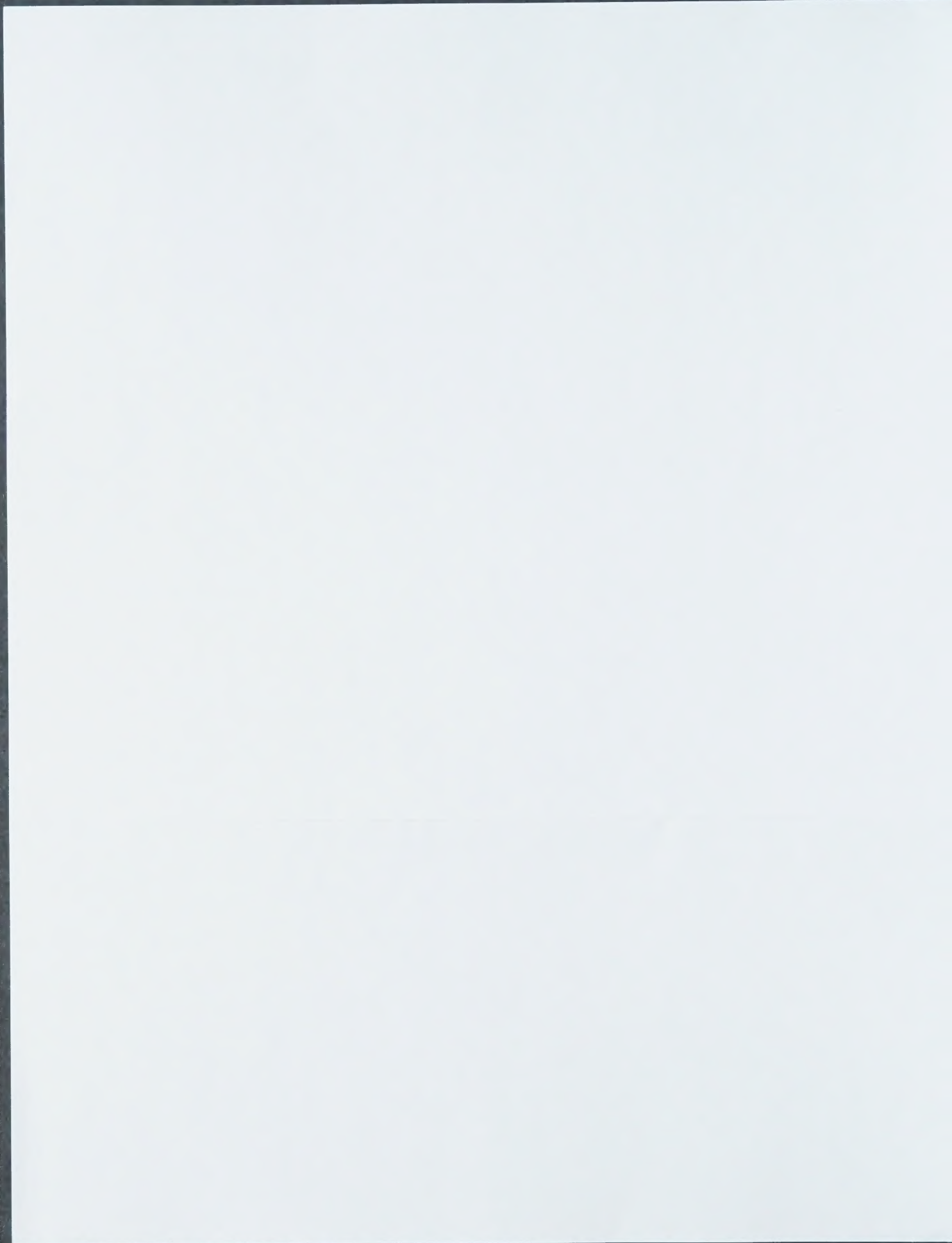
Students come to Queen's to be inspired, learn and develop into leaders who will turn their initiative into results. Gifts from individual donors and collectively from classes provide opportunities for the brightest, most qualified students to attend and remain at Queen's regardless of their personal financial circumstances.

On behalf of Queen's University I want to thank you for assisting our students as they pursue their academic goals and benefit from the many opportunities that are part of the Queen's experience.

Yours sincerely,

Teresa Alm
Associate University Registrar
(Student Awards)

Established in May 1996 by Isabel Bader in memory of her parents, Herbert and Stella Overton, music lovers and dedicated supporters of the arts. Awarded to a student in year two, three or four of the Bachelor of Music program on the basis of financial need and academic achievement. Preference will be given to a student who is studying applied music. Selection will be made in consultation with the School of Music. Application should be made to the Associate University Registrar (Student Awards) by 31 October.



May 27, 2016



Dear Alfred and Isabel,

Many thanks for the lovely visit! I very much enjoyed talking with you both, and it was wonderful to see you so comfortable at home and surrounded by your beautiful paintings. I will be sure to communicate with Jacquelyn Coutré, Judith Brown, and others about the topics we discussed.

I am pursuing the possibility that your *Saint Bartholomew* was painted by Jacques des Rousseaux, the artist from France who studied with Rembrandt around 1630. I think the model might be the same man who posed for Judas in Rembrandt's famous painting, *Judas returning the Thirty Pieces of Silver*. I will discuss this with Jacquelyn and see if we can develop a firm attribution. However, this might take a bit of time, since I would like to look at more paintings by this artist in person before I can decide if I am right. I will plan to do that the next time I am in Europe, most likely in August.

→ At your suggestion, I am also beginning work on another conference on Rembrandt's circle to take place at Herstmonceux in July 2017. As in the past, a donation of \$100,000 (US) would serve to ensure both a successful conference and funding toward a publication of the results. It would be helpful to have the funds in hand before we start inviting people – ideally, before September 1, 2016.

As you know, I visited the house with Deborah, and I found a nice stack of books on art that we do not have at Queen's. I am making some

1/2

inquiries about the best way to get them shipped here. It is possible that I will drive to Indianapolis to visit my son in August. If so, perhaps I can make a small detour to Milwaukee – then I could pick up the books and the boxes of reproductions at the same time.

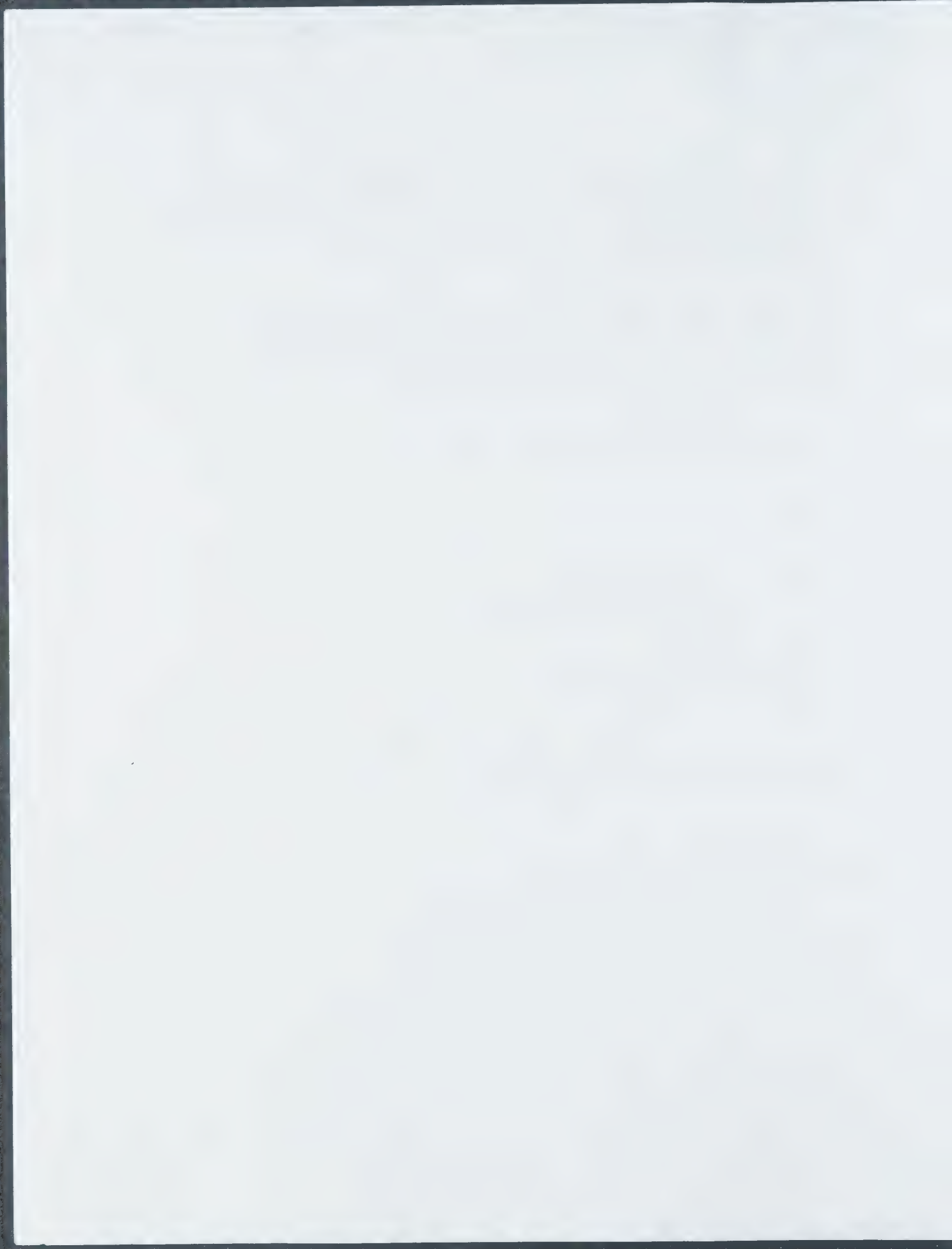
I look forward to keeping in touch with you about activities in the Department of Art History & Art Conservation, and about all our matters of mutual interest. It was a real pleasure to be with you, and I hope to see you here in Kingston in October!

With sincere thanks and warmest regards,

Stephanie

Stephanie S. Dickey, PhD
Bader Chair in Northern Baroque Art
Department of Art History & Art Conservation
Queen's University
Ontario Hall, 67 University Ave.
Kingston, ON K7L 3N6

And just so you have it in writing, the best telephone number to reach me on is my US cell: 1-317-640-1978





OFFICE OF THE PROVOST
AND VICE-PRINCIPAL
(ACADEMIC)

Richardson Hall, Suite 353
Queen's University
Kingston ON Canada K7L 3N6
Tel 613 533-2020
Fax 613 533-6263
www.queensu.ca/provost

February 17, 2016

Dear Isabel:

I'm writing to provide a brief update on some of the initiatives underway at the Bader International Study Centre (BISC) that were mentioned in my letter to you of August 20, 2015. As noted previously, these initiatives have in common the goal of ensuring both the academic and operational success of the BISC.

▪ *Commercial Review*

You may recall that Herstmonceux Castle Enterprises Board of Trustees retained the services of an external consultant, Ms. Julie Ryan, to conduct a review of the castle's commercial activities. This review included investigating the management and operation of current commercial activities at the BISC, as well as the strength of those activities and the potential for modifications. The resulting final report includes 14 short- and long-term recommendations for increasing revenue from commercial operations. The executive summary of Ms. Ryan's final report is enclosed for your information.

Over the next several months, the BISC's senior leadership team will be working to implement a number of these recommendations, with a view to providing enhanced support for the BISC's core mission. Ms. Ryan has been further engaged in a temporary capacity to assist in the initial stages of this work until we are able to hire an enterprise leader to manage commercial operations.

As we move forward, I am confident that the successful implementation of these recommendations will help to reinforce the financial sustainability of the BISC, and thereby ultimately support its teaching and learning objectives.

▪ *Enrolment Management*

As you may know, in 2014, Queen's adopted a Strategic Enrolment Management Framework to ensure an institutional focus on the importance to enrolment of recruitment, admission, student progression, the student experience, time to completion



queensu.ca/initiative



and graduation. Each year the university adopts a short-term (three year) enrolment plan that aligns with the framework, and enrolment targets for programs at the BISC are part of each plan.

As part of the overall strategic enrolment management (SEM) process, each faculty at Queen's engages in its own internal program planning and target enrolment process working with the office of Undergraduate Admissions and Recruitment, as well as with the School of Graduate Studies. Given the unique nature of the BISC in offering a range of courses and programs across several faculties in a separate campus, I have established a BISC Enrolment Planning and Recruitment task force in support of the university's overall SEM efforts.

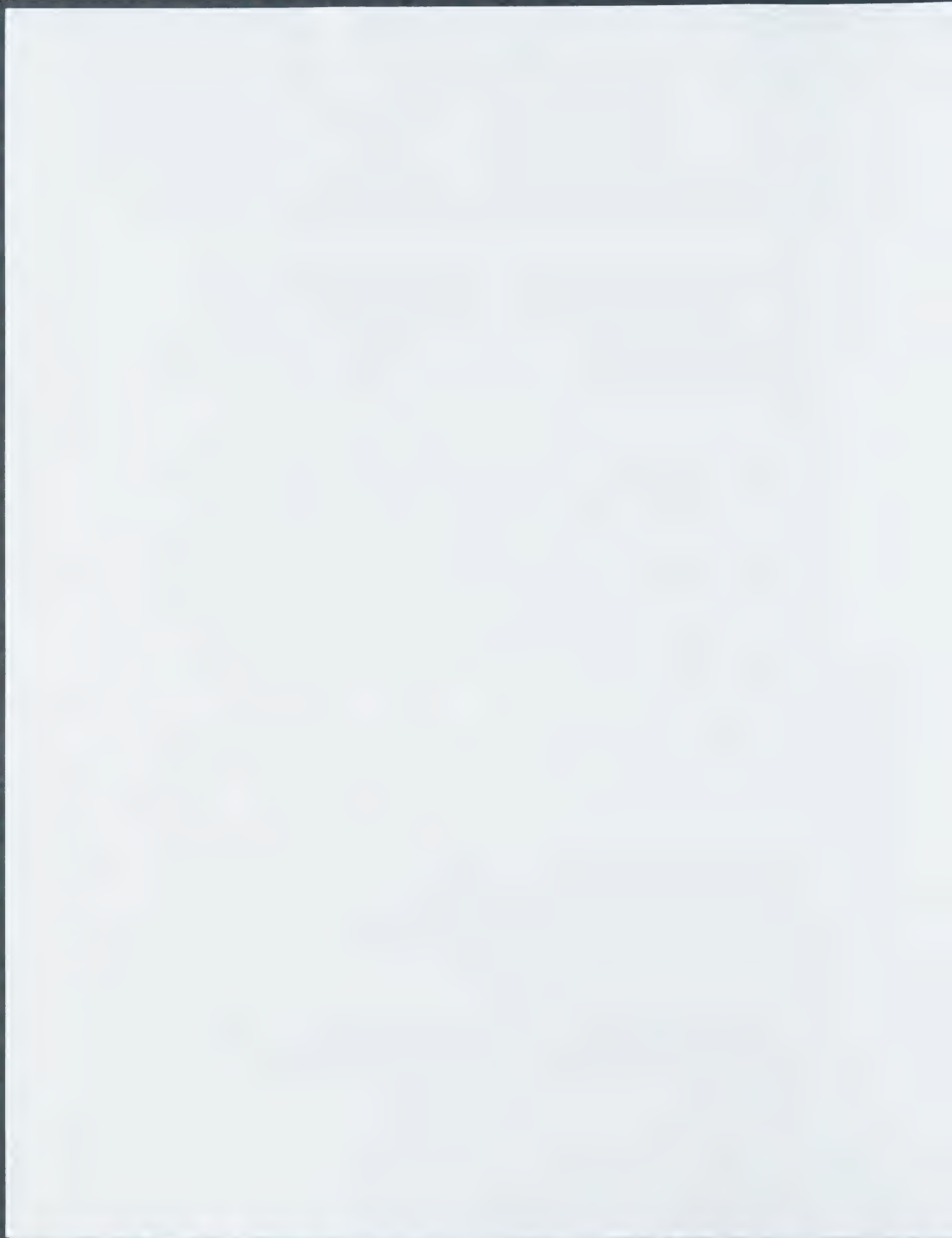
There have been a number of recent changes at the BISC that lay the foundation for the establishment of this task force. These include a new administrative position focused on enrolment and student services, the recruitment of a new special projects assistant, the addition of a deputy academic director to support the academic director in program planning and delivery, the creation of a science stream (as of September 2015) to the first-year program, the establishment of a common first-year two-term course, BISC 100/101 (as of September 2014) that is only available to first-year arts and science students at the BISC, and the addition of concurrent education (as of September 2016) as a program stream for first-year students at the BISC. Queen's has also recently adopted a Comprehensive International Plan that includes a specific key performance indicator regarding student enrolment at the BISC.

The work of the task force will focus on four main areas: program planning and approvals, recruitment and admission, marketing and communication, and student retention and transition.

- *BISC Space Study*

As you know, the BISC space study was undertaken to develop a new vision and space plan for the castle and its surrounding buildings, which would demonstrate the potential for improved library, student living and learning spaces. The study was overseen by the BISC Space Study Steering Group, and CS&P Architects were engaged to help develop the BISC Master Plan, which was completed in the fall of 2015. A copy of the master plan executive summary is enclosed for your reference.

In January 2016, the principal architect involved in the development of the master plan returned to the BISC to conduct a planned follow-up exercise of gathering feedback from the BISC community on the appropriate prioritization of the recommendations in the



report. Following a review of the feedback garnered through this exercise, the BISC Space Study Steering Group will develop an implementation plan for the recommendations contained in the report. The BISC Board will be provided with regular updates on the progress of this initiative.

- *BISC's Senior Leadership Team*

As always, I and members of Queen's senior leadership team are kept abreast of the progress of initiatives at the BISC through monthly videoconference meetings.

As you may likely know already, I am soon to be succeeded. Benoit-Antoine Bacon has been appointed Queen's Provost and Vice-Principal (Academic) effective August 1, 2016. To assist with his transition in regard to his oversight of the BISC, he will be introduced to the members of the BISC Board of Trustees at the spring board meeting.

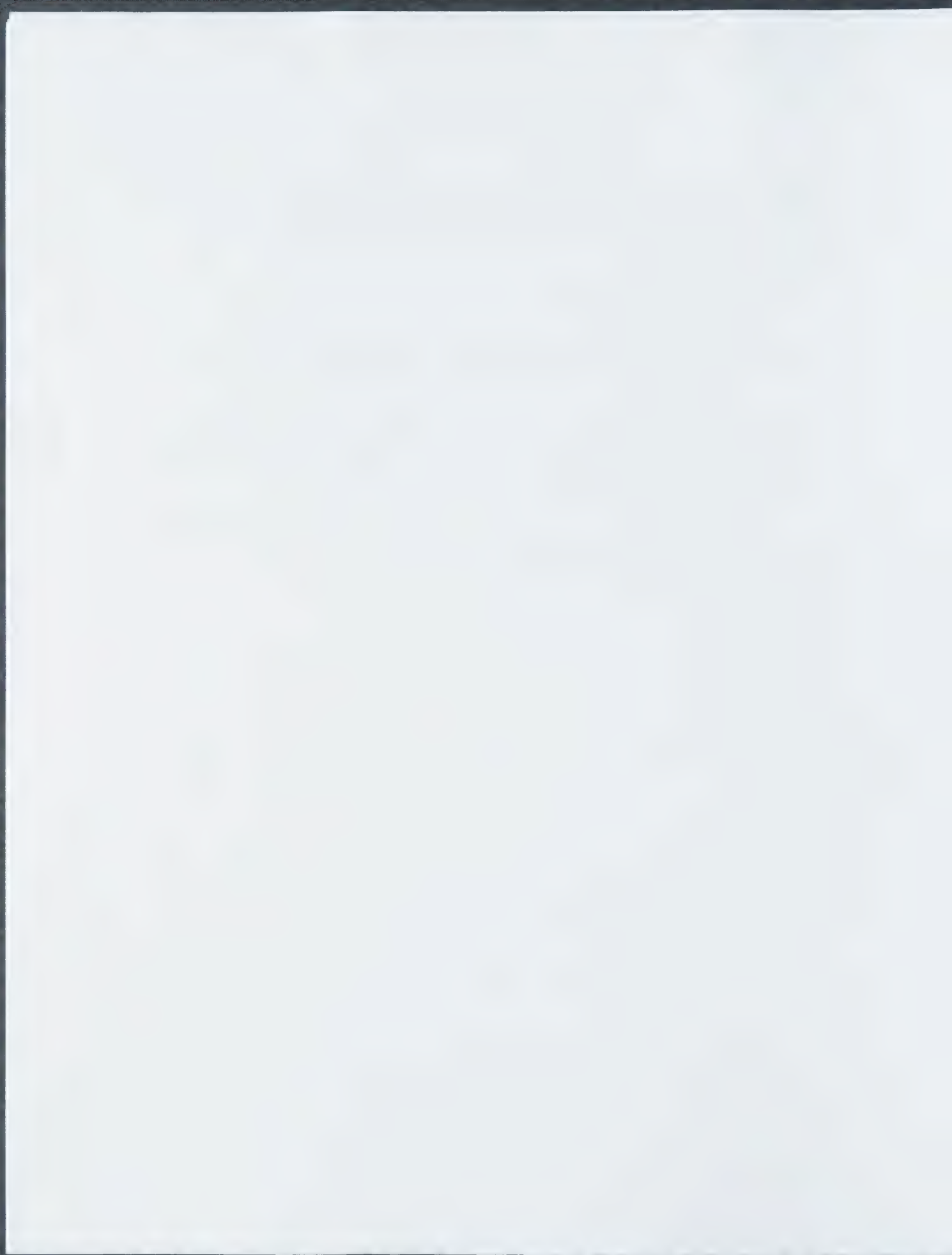
As ever, should you have any further questions, or if I might be able to provide any further information, please do not hesitate to get in touch with me.

With all best wishes to both you and Alfred.

Yours sincerely



Alan Harrison





julie ryan events

07979 882534 E julieannryan1@tiscali.co.uk

**A Commercial Review for
Bader International Study Centre
and Herstmonceux Castle Enterprises
October 2015**



the **BADER INTERNATIONAL
STUDY CENTRE**
at Herstmonceux Castle



Executive Summary

Queen's University, based in Kingston, Ontario, Canada, owns and operates the Bader International Study Centre (BISC), a registered charity offering university courses on site at Herstmonceux Castle, "the Castle". The university also operates Herstmonceux Castle Enterprises (HCE), a wholly owned commercial subsidiary which supports revenue generating endeavours including, conferences, weddings, and tourism activities. HCE taxable profits are donated to the BISC to provide financial support for academic activities. Leadership at the BISC and Queen's recognise the importance of maximising profits from commercial activities to ensure the ongoing financial sustainability of the BISC.

This report provides an overview of current operations and highlights prospects for increasing revenue, which are summarised below.

1. Hire a Commercial/Enterprise leader to integrate commercial operations
2. Develop a marketing and promotion strategy
3. Expand the Castle season and review the structure, pricing and promotion for season tickets
4. Implement a regular Castle tour schedule and post tour information on the website
5. Review the range of retail items for sale
6. Promote full day visits in collaboration with the Science Centre and encourage the family market
7. Increase promotion to attract coach tours
8. Develop a master plan to improve the Castle gardens
9. Apply for quality accreditation by VisitEngland's Visitor Attraction Quality Assurance Scheme (VAQAS)
10. Update Castle signage
11. Expand events programming
12. Increase the number of wedding and conference functions
13. Review the catering contract
14. Explore other income streams

To successfully implement recommendations, leadership needs to be mindful of balancing commercial activities with the goals of academic programming, while garnering staff support for a more enterprising ethos.

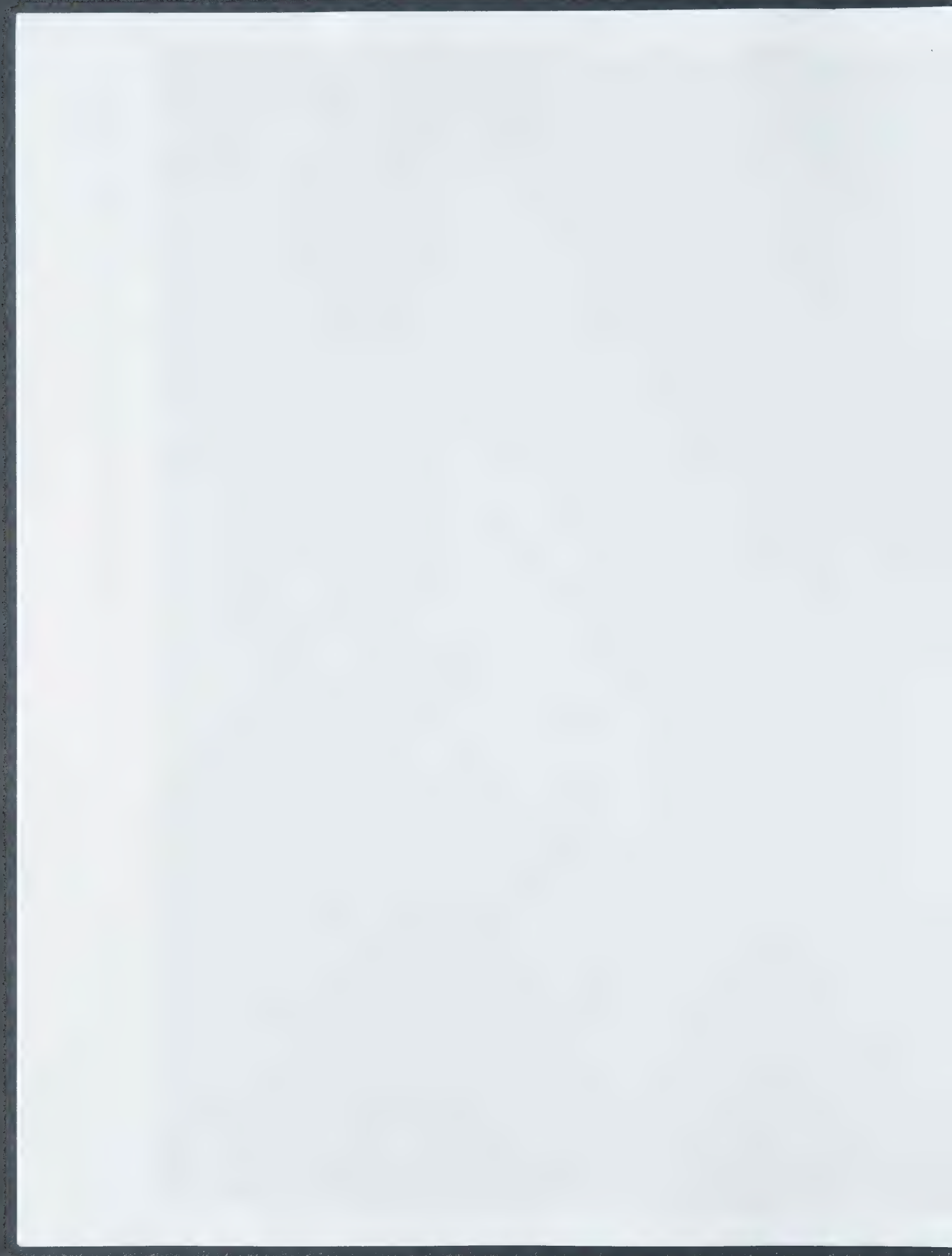




Bader International Study Centre Master Plan

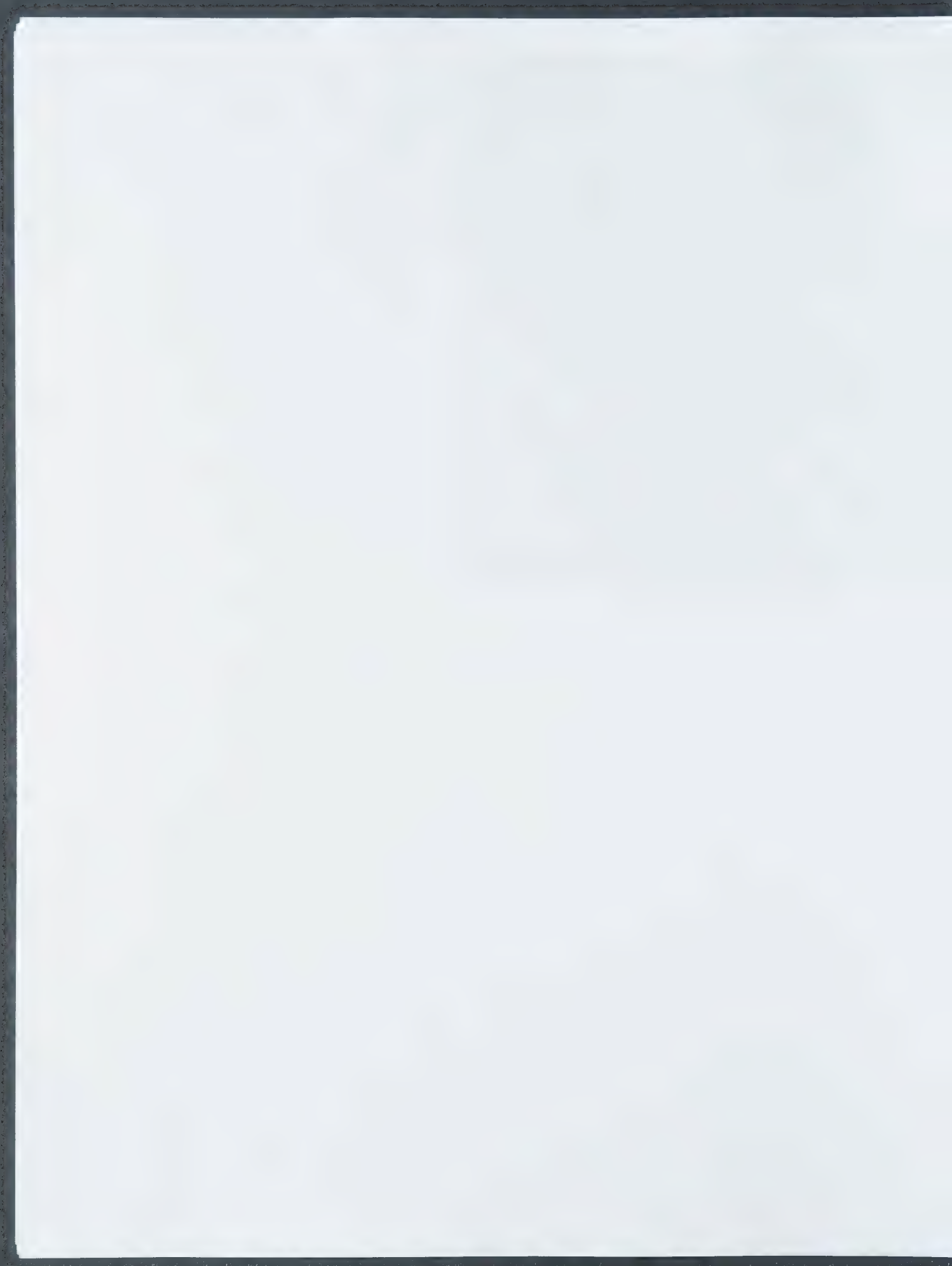
CS&P

September 2015





1. EXECUTIVE SUMMARY



1. EXECUTIVE SUMMARY

This study represents a new physical vision and Master Plan for the Bader International Study Centre (BISC), intended to guide its physical development for the next 10 to 15 years. It addresses BISC's shortcomings and highlights its strengths, as an extraordinary setting for the intellectual and social development of Queen's University students attending this unique overseas programme. The study demonstrates the enormous potential for improved student services, library, and teaching & learning spaces that will contribute to an enriched student experience by more fully engaging them in the BISC's remarkable physical and cultural landscape. The study builds upon the Academic Plan, Campus Master Plan, Teaching and Learning Action Plan², and the Library and Archives Master Plan³. It also incorporates, in its recommendations, the strategic priorities which most strongly relate to the Queen's student learning experience and research mission.

- Support Queen's academic mission.
- Enhance the campus experience.
- Promote good facilities management.
- Foster a more sustainable campus.
- Create a campus that supports health and wellness.

The study was guided by the Steering Committee comprised of senior Queen's University and the BISC faculty and staff. The planning process included an intense Discovery Analysis and Exploration Phase which comprised of a review of existing relevant BISC documents, drawings and academic schedules, a four-day site visit to the BISC and a series of meetings, interviews and workshops with students, staff and faculty, together with visits to all BISC facilities on Campus, as well as those off-Campus. The planning study was undertaken in parallel with a study by a separate consultant for the commercial operations of the Campus. The shared information and ideas from each study have informed the recommendations for both, with the intent of each being to develop a series of operations and communications strategies, that could significantly enhance and expand both the academic and commercial experience and opportunities at the BISC.

The Plan's recommendations encompass both physical and policy interventions, which range from little cost, such as administrative initiatives or cosmetic improvements, to more extensive renovations which could transform under-utilized or poorly configured physical spaces.

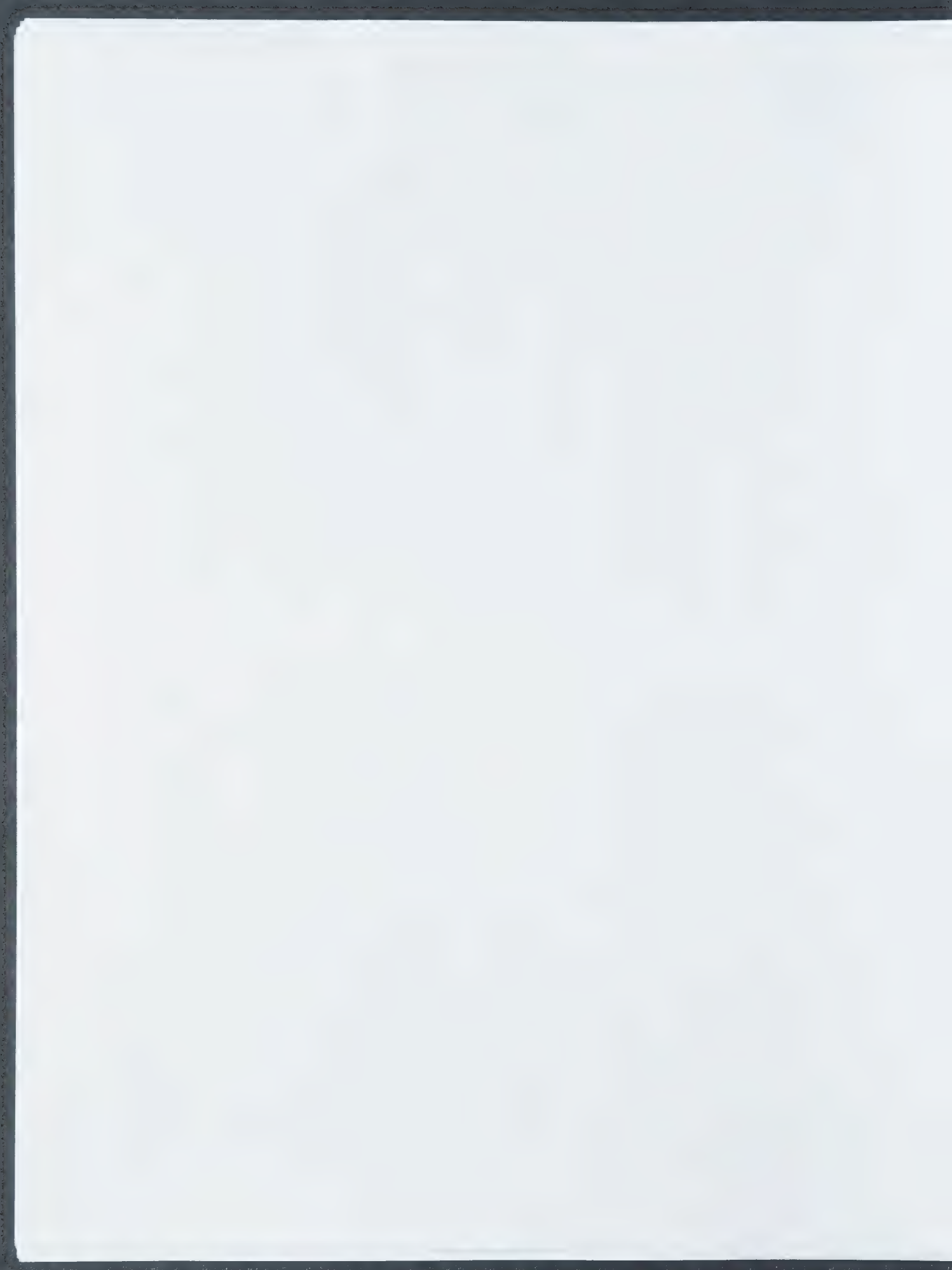
The Castle

The Castle, which offers students a once-in-a-lifetime learning experience with its tapestry of extraordinary rooms, has yet to offer even more. Its heavy structure, Byzantine circulation and compartmentalized individual rooms, presents accessibility, wayfinding and collaborative learning challenges, which need improvements.

Conceptually, this Master Plan recommends leveraging to a greater degree than currently exists the authentic and extraordinary aspects of the BISC buildings and grounds, to provide more enriched learning opportunities. It also organizes, more rationally, the use of the building, while strategically offering accessibility improvements, modern finishes, robust technology and flexible furnishings.

Key specific recommendations include:

- Improve Student Services by relocating their spaces from the Castle's second floor, to repurposed cottage which open to a welcoming new Student Plaza.
- Convert the Bursar's Office to create an intimate, quiet, multi-purpose room and meditation space for students' mental and spiritual well-being.
- Create a dedicated, attractive student social/study zone on arrival to the Castle, to include an expanded Dining Hall, a new Student Lounge/Library study space⁴ in the former Executive Director's office, and transformed Lobby spaces on the first two floors.
- Increase significantly the use by students of invaluable underused rooms including the Dining Hall, Ballroom, Headless Drummer Pub and Elizabethan Room with improved lighting, furnishings, and accessibility.
- Improve Food Service operations with more options for non-ventilated vertical movement of food, and its preparation within the Castle.
- Improve the Library by transforming both of its rooms through interior renovations to create additional individual and group study options, better access to Library services and resources, as well as greater connectivity with the entire Campus and with the Queen's University Library network.



- Consolidate all faculty to a single second floor location, to improve access, identity and collaboration.
- Create a much needed, Faculty Commons from a repurposed ground floor apartment space.
- Develop a dynamic, identifiable arts wing at the first floor south end to include new spaces to support music teaching and performance with more robust technology to support Film and Video Studies, and all other innovative art programming.
- Consolidate Estate, Building and Commercial Operations staff into refurbished basement offices to promote collaborative and efficient facilities management services.
- Separate academic and commercial circulation and spaces better with separate entrances, better scheduling and a clearer delineation of activity zones



The Castle at Herstonanceux

Bader Hall

Bader Hall as a residence is, as suggested by several students, in serious need of refurbishment and improvements to certain areas, in order to meet students' expectations for a fulfilling residence experience, similar to other Queen's University residences.

Key specific recommendations include:

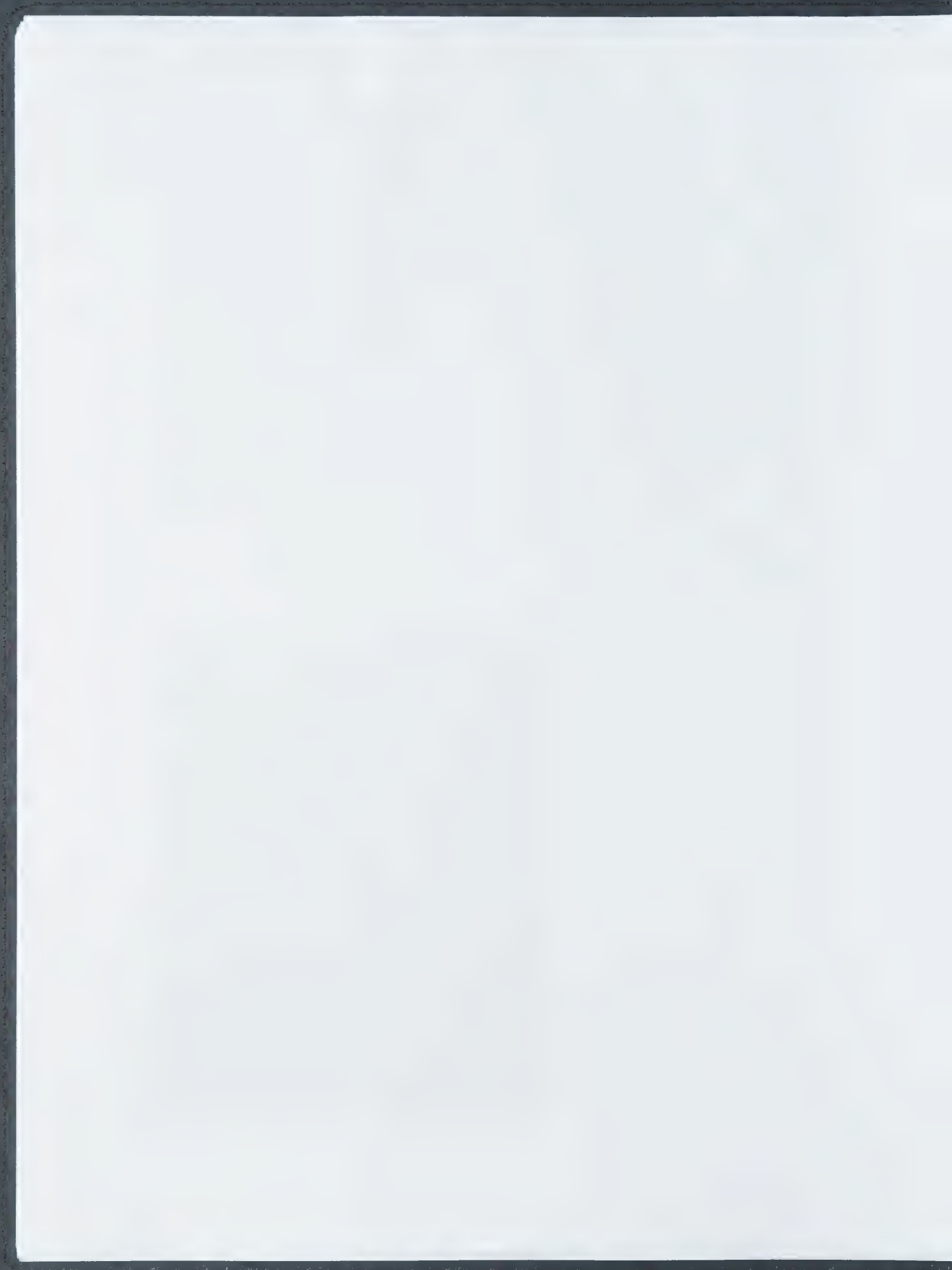
- Undertake interior cosmetic improvements to all rooms, including painting, new floor finishes, and new storage, as well as upgraded washrooms and showers.
- Enhance and add to existing lounge and social spaces, except the basement Common Room which is recommended for decommissioning.
- Transform the important connecting wing between the Athletic Complex and Bader Hall into a dynamic light-filled student lounge, group study and support services wing with access to food and to a new multi-purpose courtyard.
- Relocate faculty out of Bader Hall ensuite rooms to David Smith Hall, allowing all rooms, including these ensuite rooms, to be available for students and guests.
- Upgrade and expand the existing Athletic Wing by transforming the entire office area, which should be relocated.

Campus Buildings and Grounds

The BISC Campus situated in the beautiful, historically rich southern English countryside offers its students an extraordinary range of places to visit on and off Campus. The Master Plan recommends further developing its assets of buildings and grounds on Campus and strongly promotes a broader use of facilities beyond the Campus boundaries.

Key specific recommendations include:

- Improve the walk from the Castle to Bader Hall with new paving, seating, lighting and landscaping.
- Repurpose the Works Compound building as a cluster of unique learning, work and social spaces
- Reinforce and reconnect more intensely with the BISC's two compelling landscapes - its extraordinary physical landscape and its historically rich cultural landscape - while creating a more welcoming 'home-away-from-home' learning environment.



Commercial Operations

The management of the Castle, its estate grounds and the other buildings and sites on Campus, its food operations and its security and safety are all critical factors to the success of the academic mission and student experience at the BISC. The Master Plan's recommendations to improve these vital components of the BISC should contribute not only to a more rational and effective structure for managing the BISC, as a vital academic facility, but will also open more options for increased commercial use and revenue. The recommendations should be considered in concert with those of the Commercial Operations Study.

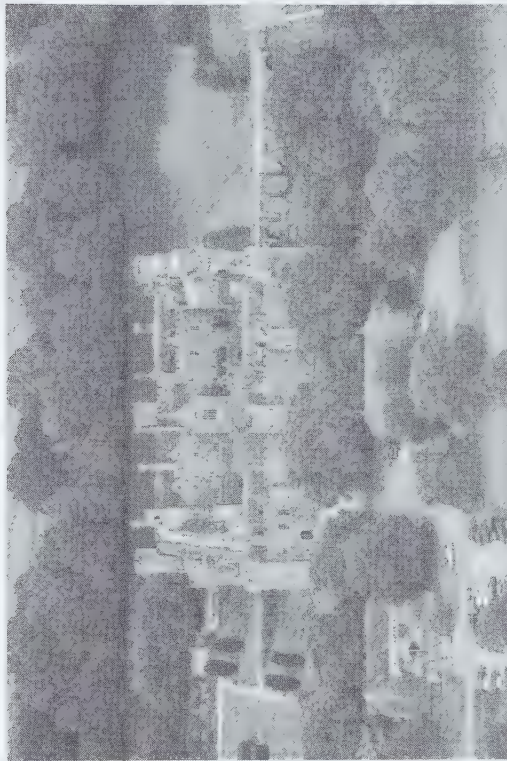
Key recommendations include:

- Create a more compelling, regular visitor entrance plaza for security, check in and ticket purchase
- Reinforce the separation of commercial and academic circulation in the Castle by having all commercial visitors access the building by crossing the moat and entering at the Gatehouse.
- Improve the efficiency of food service operations for the Ballroom by offering alternate horizontal and vertical transportation routes, and by revitalizing the small prep staging kitchen.
- Expand the first floor conference facilities by repurposing office space in the east wing.
- Consolidate key BISC staff for the estate, building and commercial operations, into a single office location in the Castle basement.
- Expand and improve the commercial cluster of the Chestnuts Café, Visitor's Centre and Archives, outside the Castle, as a companion 'bookend' to the new Student Life Services facilities.
- Leverage existing commercial contracts with Queen's University suppliers to gain advantageous pricing for furnishings, food services and other key components to support the student learning experience.

Implementation

The Master Plan identifies the scope and cost implications of the many recommendations it offers, by placing them into minimal, moderate and significant categories for costing (see Section 7, page 80). The execution of these projects is dependent upon funding and phasing priorities. As keys to meeting the strategic priorities of the learning experience and research mission of the BISC and the University, the Master Plan recommends

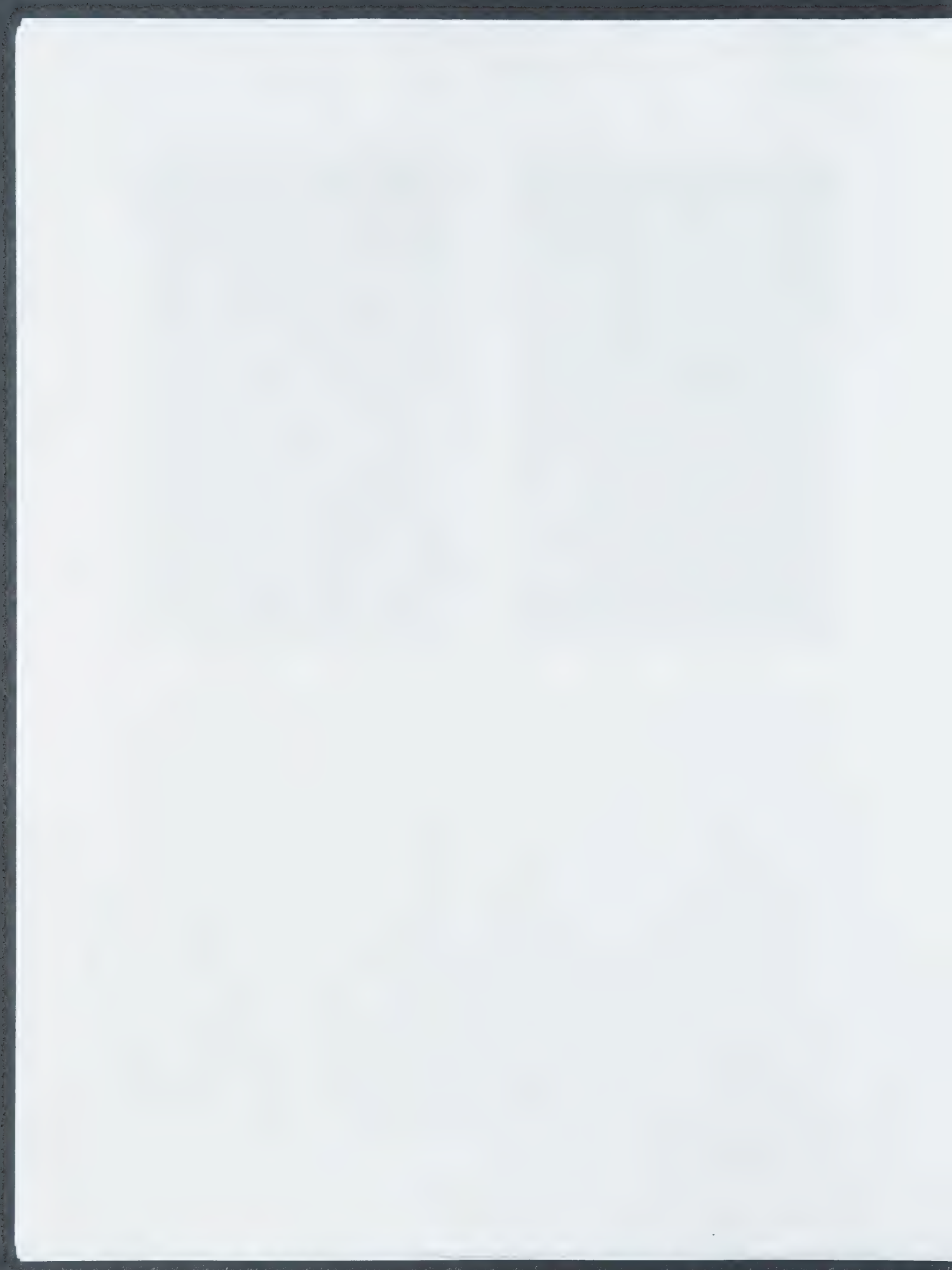
- Implement as many of the minimal or no-cost options that are possible.
- Prioritize projects for the Library, student social and study spaces (student zone).
- Improve Student Life Services.



The Castle at Hohenheim



Physics Building, David Smith Hall, and Bader Hall



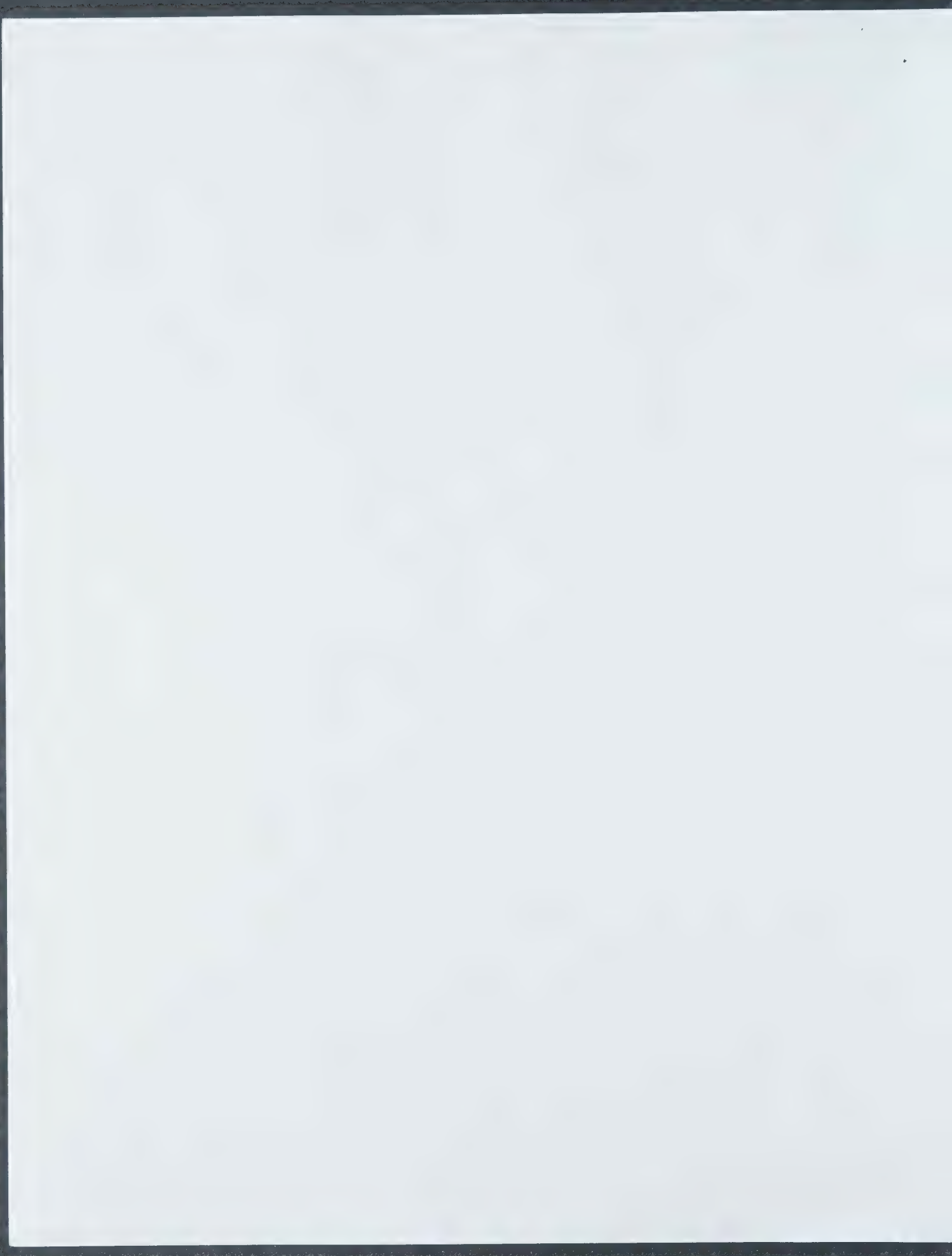
AGNES ETHERINGTON ART CENTRE

Final Report:

Isabel Bader Fellowship
in
Textile Conservation
and
Research

M. Elaine MacKay

4/21/2015



Isabel Bader Fellowship in Textile Conservation and Research Final Report

This report summarizes the culmination of work performed during the 2015 Isabel Bader Costume Conservation and Research Fellowship and Internship at the Agnes Etherington Art Gallery and the Queen's University Conservation Department and Lab.

“What is Woman?”

Woman's a book of tiny size,
Suited to catch the coxcomb's eyes;
In silks and muslins neatly bound,
But what is strange in readers sigh
The book oft stands *unletter'd* quite!

The *frontispiece* is gayly dress'd,
Blank paper fills up all the rest!!!

(Light, Beth and Alson Prentice ed. 1980, 218)

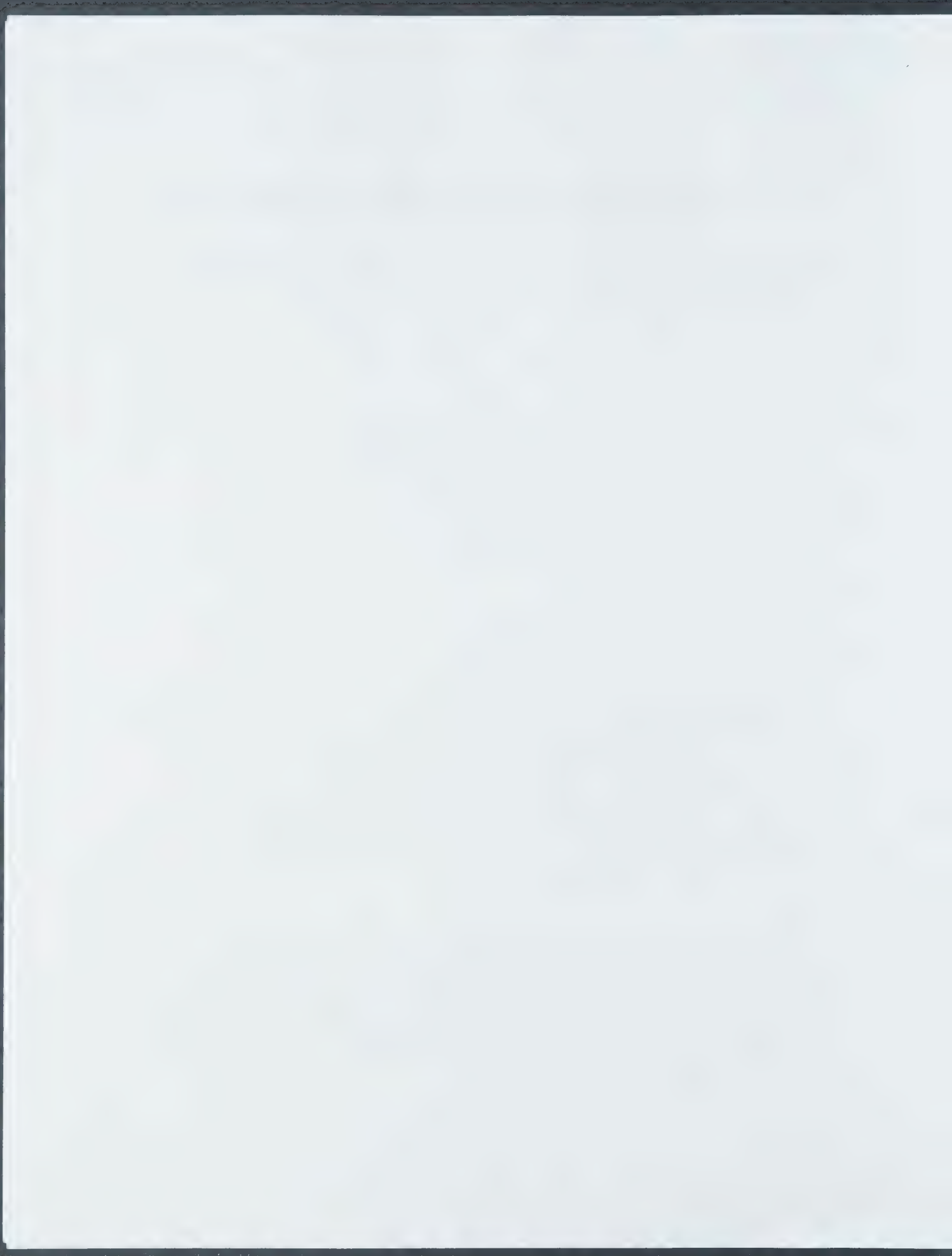
Halifax, Nova Scotia, 1813 Acadian recorder, Halifax, 1813.

While this poem, published in the Acadian Recorder in Halifax, Nova Scotia, must have related to readers in 1813, it states the antithesis of the premise of this research project.

This project was a deep reading of dress as the embodiment of a woman's projected identity. My goal was to identify signs and symbols within specific garments and accessories which were used to construct an individual's public appearance in the nineteenth and early twentieth century. The major theme was distilled down to the fundamental single sentence: Since clothing is fundamental to a woman's self-image it can therefore be used as a means to read her own, personal biography. The project involved investigative research of social values of the era, genealogical information about the individual, conservation of the garment, developing mounting strategies, and finally mounting and photographing an ensemble, including appropriate accessories, thereby revealing as much as possible about each individual at specific time during the arc of her life. It is an ongoing project. The information and photographs will be used in future publications.

Process:

From the beginning, I worked very closely with intern Emma Neale and we formed a strong partnership. Our discussions were instrumental in choosing garments which worked well individually and as a cohesive collection. We designed and fabricate mounts which were beautiful to look at and projected a strong period shape. Together we formulated an appropriate means to display one garment which was too damaged to be displayed on a traditional mount. In her role as Conservator, she determined what was technically possible given the amount of time available and complexity of the treatment, and performed those necessary tasks.

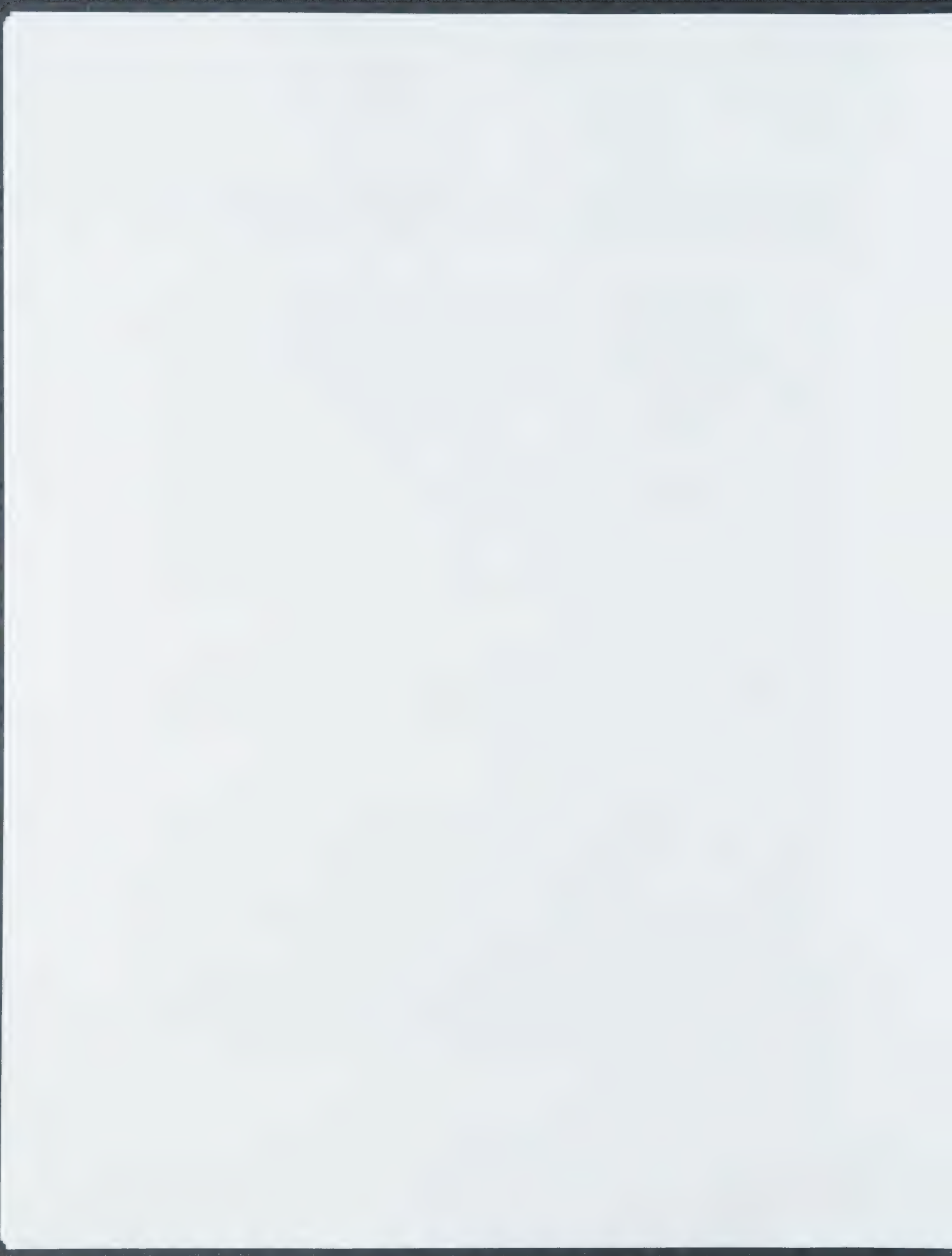


During the first two weeks of the fellowship Emma and I combed through boxes in the East Vault and searched the data base for items which sounded interesting. In retrospect, this easy familiarization with the collection was instrumental in knowing its strengths, and building a working relationship with each other.

One entry in the data base sparked my curiosity in particular. It was a dress donated by Wilhelmina Gordon, a name I recognised from a brief visit to the Queen's Archives. A note was included as part of the data base description; "Mother's silk dress, made in 1869." The blue silk dress was housed in a box at the bottom of a tower of boxes in the far corner of the East Vault. We were delighted to see that the bodice, skirt, bustle and bow were all in excellent condition and, to my knowledge, had never been displayed. The following morning Emma greeted me with a huge smile. She had been through costume files and the card catalogue and had found 37 items in the Gordon donation. These including other dresses, fans, collars, a cane and umbrella, and two photographs of a mature Mrs. D. M. Gordon who, we later discovered, was shown wearing items housed in the collection. Although the bodice was in poor condition, it's documentation in a photograph elevated its status. We had found our first woman for our study. The first garment chosen for analysis and photography was the blue silk outfit made for Eliza Gordon in 1869; the year she married Rev. D. M. Gordon. It was a beautiful piece worn by a young woman embarking on a new exciting chapter of her life. The natural choices of the second and third garment in the study were the black silk bodice, and the black jacket she wore for her portraits. The three items, along with various accessories, spoke directly to the premise of the project; the clothing of one woman worn at different stages of life. How would the garments differ? What would they say about the wearer? Would there be any similarities in her public dress over the forty year span?

Mrs. Gordon's items became the core of the investigation and set some parameters for additional pieces. Originally I had thought it might be necessary to borrow some items from other collections, but we decided that since one of the goals of the project was to promote items from the Agnes Etherington Art Centre then all items must come from the Collection of Canadian Dress. Also, if possible, we wanted to only examine pieces which had not been previously exhibited. We also looked to the collection to direct our search rather than look for specific items.

The next piece we chose was a natural coloured, raw silk suit, which had belonged to Mrs. W. R. P. Bridger. From my previous work at the Agnes Etherington Art Centre, I knew that the name Bridger was connected to some spectacular pieces in the collection. I also remembered that Mrs. Bridger was the wife of Professor W. R. P. Bridger who taught at the Royal Military College in Kingston. At this early stage of selecting I incorrectly believed that Mrs. Bridger was a contemporary of Mrs. Gordon. I thought the inclusion of both women's dresses might expand the social connections within Kingston society which I wanted to investigate. Although it was only a few years later in style Mrs. Bridger's suit was radically different from Mrs. Gordon's clothing so would provide an interesting comparison. Also, it was impossible to dismiss the obvious connection between the military family and the strong military influence of the decorative braid on the suit. I soon came to know that Mrs. Bridger was much younger than Mrs. Gordon. I was able to find only her basic genealogical information. As a result, her clothing was all I had to tell her story which, while disappointing, neatly fitted into the theme of the research project.



I had wanted to display the coming-out gown worn by Laura Roche at her coming-out party in 1848/49 for the exhibition *Beyond the Silhouette: Fashion and the Women of Historic Kingston*, but it was too damaged to be displayed. I wanted to take another look because of the story it told. The presentation of young woman to society is a phenomenon that is all but unknown today. At first Emma thought it was possible to stabilize this piece and was very excited about the possibility, but in the end it proved to be far too damaged to display traditionally. We deliberated and came up with an alternative method of mounting without putting any stress on the garment.

The final garment of choice was one from the 1880s which belonged to Mary Elizabeth Sprague. The Sprague family were United Empire Loyalists who held a special place of prominence in Kingston society. It was a winter garment and we had hoped it could be photographed with a fur tam, muff, and mantel from the collection. We felt that it would nicely round out our grouping in terms of style of garment and the owner's social strata. Unfortunately, upon further investigation we could see it had had severe alterations by the Queen's Drama Club and was no longer viable as an authentic historical garment. This was a disappointment, but given the amount of time we had to research and process the other garments and accessories we felt that our time was better spent on the other items.

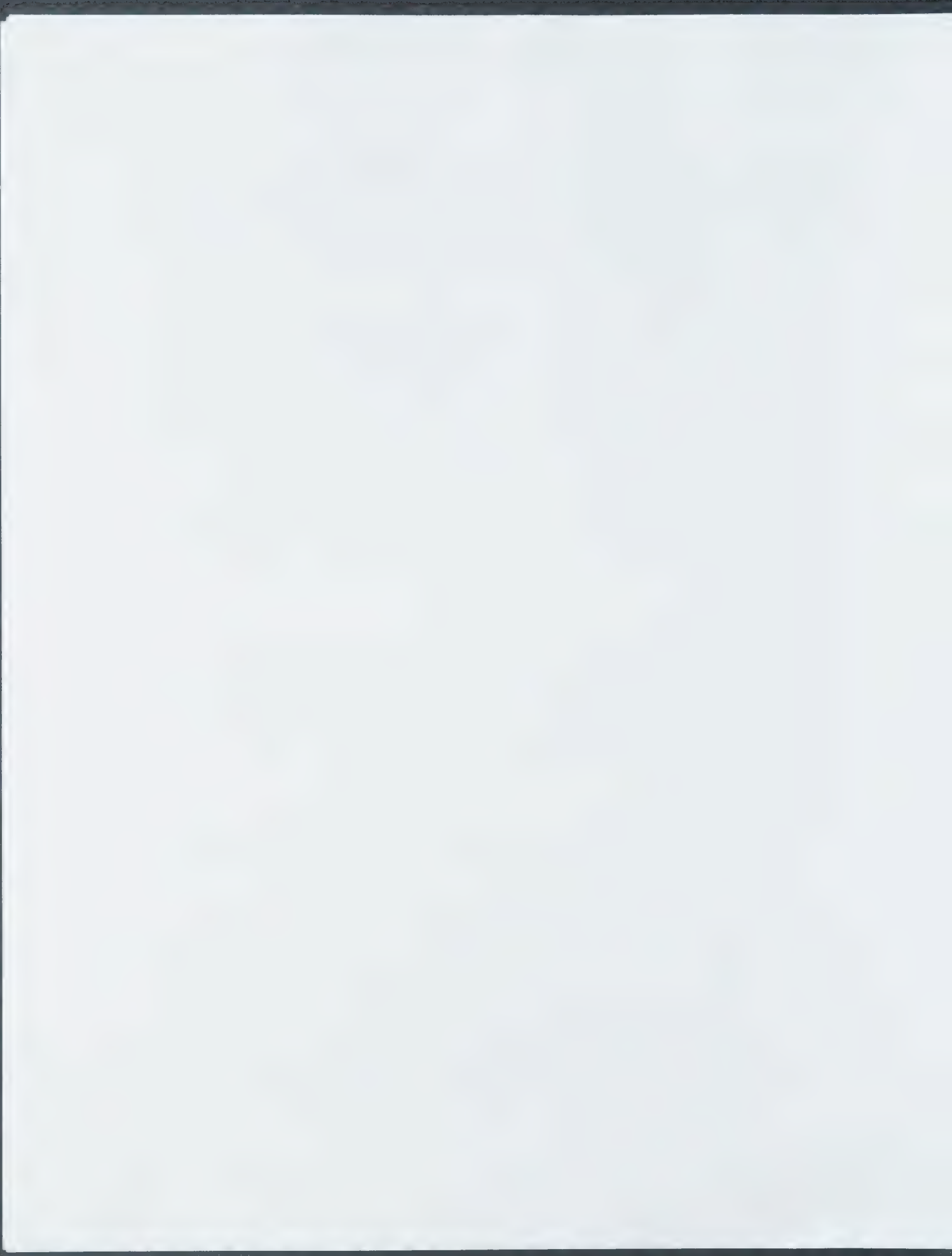
As we carefully examined each garment I recorded details of cut, its manufactured technique, types of fabric, and how often it might have been worn. I completed an artifact analysis for each garment. Emma filled out condition and treatment reports for each item and completed the work in the conservation lab.

Study for another day:

At one point, while looking through the collection of boxes I was inspired by half a dozen combing jackets. Combing jackets were a new item to me. They were very beautiful with delicate hand embroidery and ruffles. One belonged to Mrs. Bridger, so I thought it could possibly be photographed beside her suit. Had I followed this path I may have looked at dress as a verb as well as a noun. Ultimately, we decided to abandon this approach but I believe it could be very informative and interesting in future investigations. I think it may be a great way to examine a woman's life through a comparison of her private and her public sartorial choices.

Some avenues for this study:

- 1) The act of dressing as a verb (putting on) of clothing can be seen as a physiological activity.
- 2) Donning as a reflection of the care and respect given to clothing and the act of dressing in the nineteenth century.
 - Value women placed on the preparation of their public self.
 - How much assistance was needed in dressing?
 - In the coming-out gown Laura Roche needed help to dress. She was still under her father's care
 - The young Mrs. Gordon could dress herself. It was time well spent establishing herself as wife and important person in the church.
 - Mrs. Bridger (20th century), time spent in dressing is not a factor but is still an enjoyable pastime. It reflects a faster pace in life; is a uniform of sorts
- 3) Dressing as verb references how time can be seen as a reflection of technological changes on the nineteenth century. Development of industry advances changed fashion.



- During this time, front closures were made of metal busks and made dressing easier
- Women were able to wear more than one dress per day
- Able to wear different garments for different times of the day – morning, walking, carriage,

Analysis Methodology:

The garments were analysed according to two respected frameworks.

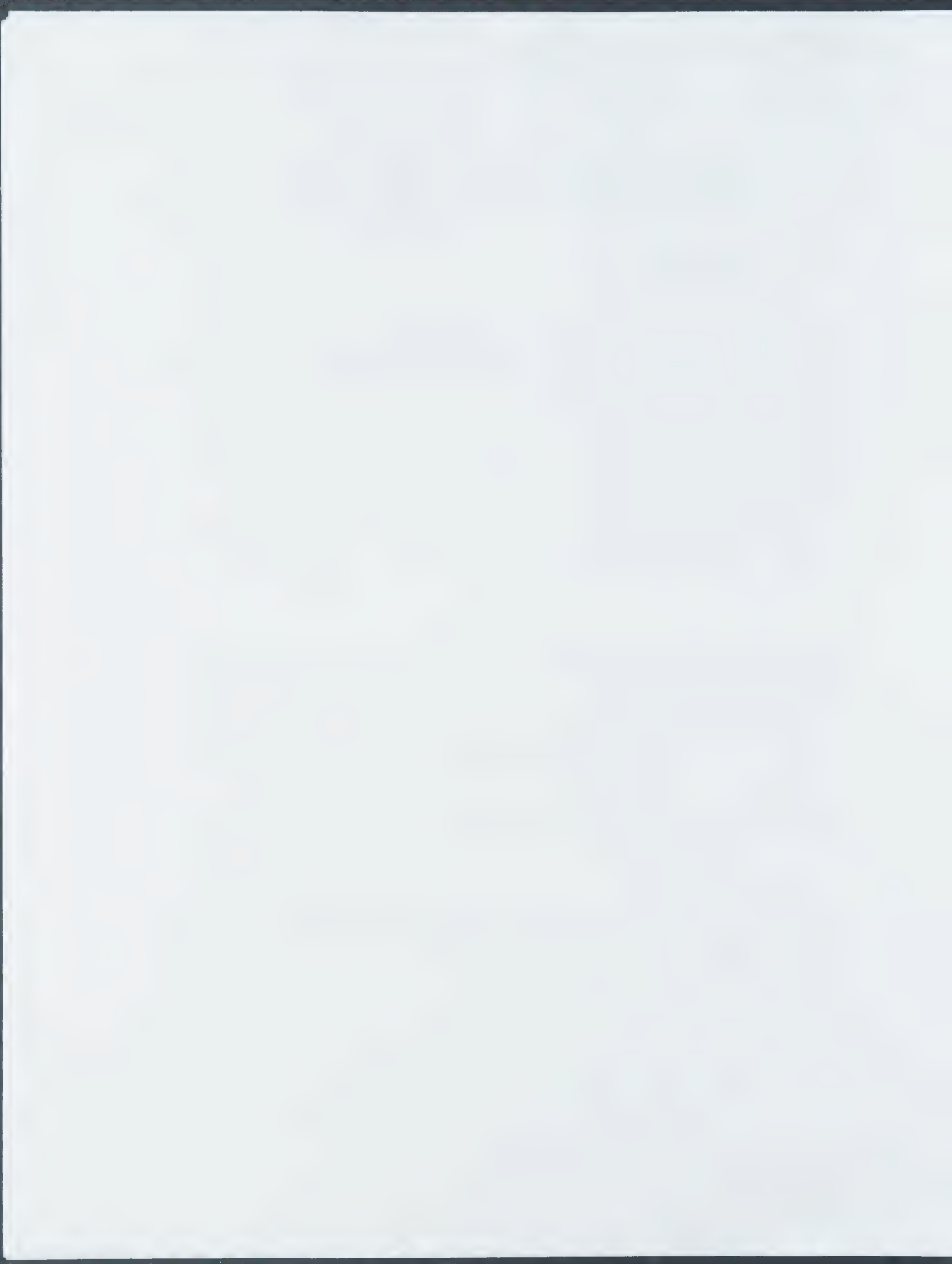
The Functional/Expressive/Aesthetic (FEA) framework devised by Lamb and Kallal, is generally used as a method of analysing new clothing design but is equally useful for assessing historic clothing.

Owner:	<i>What is known; age, name, position of society</i>
Culture:	<i>What is known about the culture which is pertinent to the clothing i.e. mourning wear</i>
Functional:	<i>Fit, mobility, protection, comfort, donning/doffing</i>
Expressive:	<i>Values, roles, status, self-esteem</i>
Aesthetic:	<i>Art elements, design principles, body/garment relationship</i>

The second is Jules Prown's methodology as expressed by Valerie Steele. Prown states "[A]rtifacts are primarily data for the study of material culture, and, therefore, they can be used actively as evidence rather than passively as illustrations.

Identification:	<i>Description, restricted to observation</i>
Evaluation:	<i>Interpreting between object & perceiver/ compare with others/ judgment</i>
Cultural Analysis:	<i>Relationship of artifact to its culture</i>
Interpretation/Semiology:	<i>Speculation/ frame questions/ relationship of artifact to culture specifically to key aspect of value system</i>

In addition to these analyses, I had hoped to write a one page description which would be suitable for a catalogue entry. I have not been able to accomplish this to date but intend to do so in the near future.



Outcomes:

I believe the objectives of the fellowship and internship have either been met or are part of an ongoing process. The following are the original objectives along with the results.

1) To translate personal and historical stories which are imbedded in the fabric of the museum's dress collection:

I had originally stated that a person's age, class, moral code, and role in society is reflected in his or her dress. Clothing is fundamental to a woman's self-image and can therefore be used as a method of reading her own personal biography. This was the prime objective of the project. I was able to do an assessment on Mrs. Gordon's two outfits and Mrs. Bridger's garment. I am still in the process of assessing Laura Roche's coming-out gown. The final decision to include it occurred quite late in March and most of my time was spent in mounting the displays for photography. Some of the accessories have been analysed, but I believe more work needs to be done in this area.

2) To provide a meaningful and marketable experience for a conservation intern:

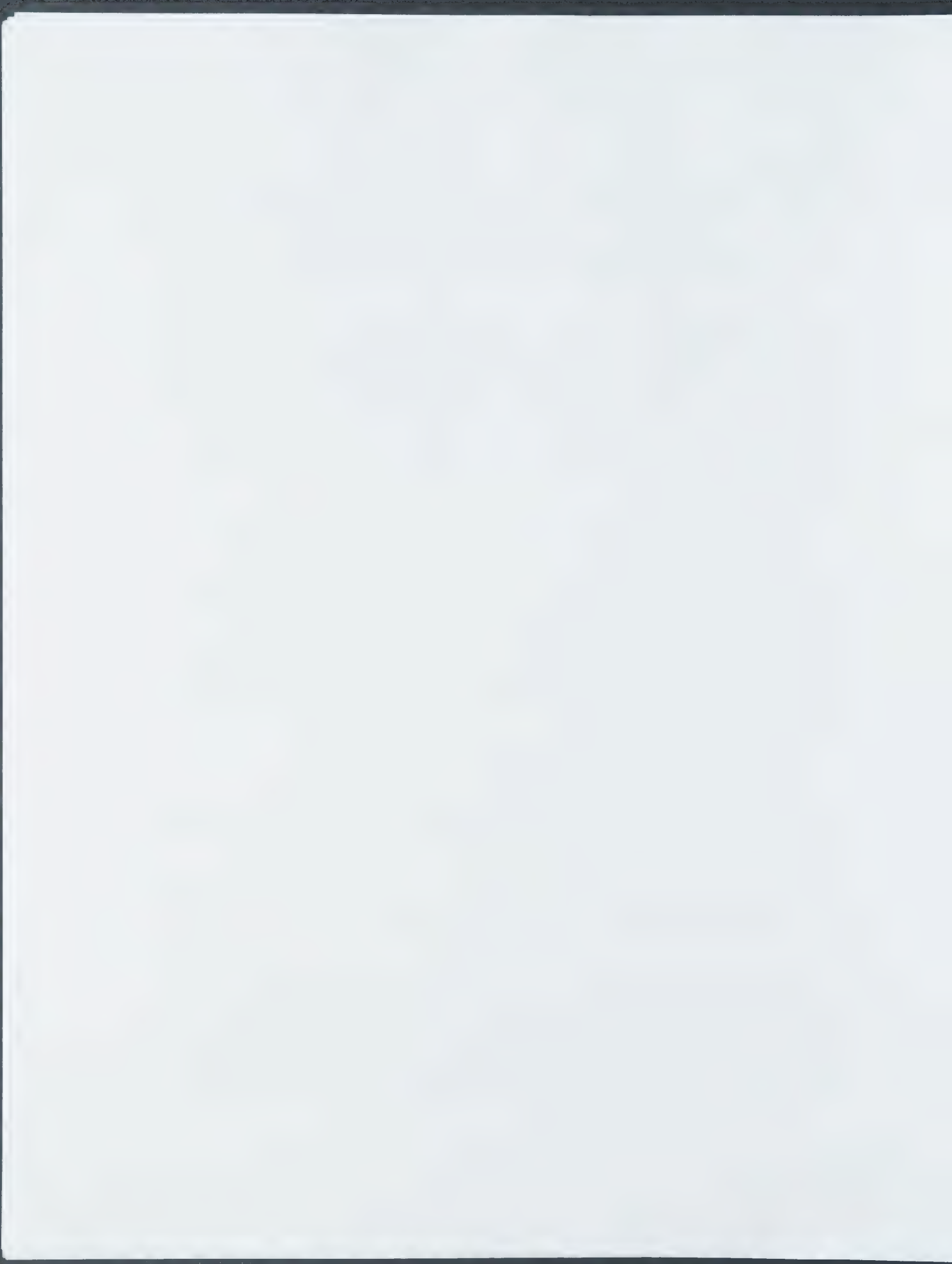
I believe this was one of the strongest outcomes of the project. Emma Neale and I worked together to determine suitability of the garment for display, and to create mounts which preserved the garment while making it accessible to a wider audience. This fellowship provided the intern with a varied experience and the opportunity to handle varied garments and accessories. She prepared garments for mounting, a process which included repairing and cleaning fabric, and analysing some elements at a microscopic level. We were unable to test for dye composition.

3) To dispel commonly held beliefs about Canadian historic fashion:

All new information is valuable. The information collected and photographs of the displays are now available to researchers and the AEAC staff. In the future it will also be available to the general public through publications.

4) To bring exposure to the Queen's University Collection of Canadian Dress at the Agnes Etherington Art Centre.

Even before the Fellowship was over there was exposure of the artifacts and the fellowship with a lecture to Johanna Amos' Gender Studies 352 "Gender, Cloth and Globalization" class, the AEAC website, and two newspaper articles. The last two outlets lead to a very successful presentation to the Agnes Etherington Gallery Members which brought approximately 35 members to the first Members' Only Presentation. More exposure to the collection will take



place through organized workshops and lectures with the Queen's University Conservation students and through subsequent publications.

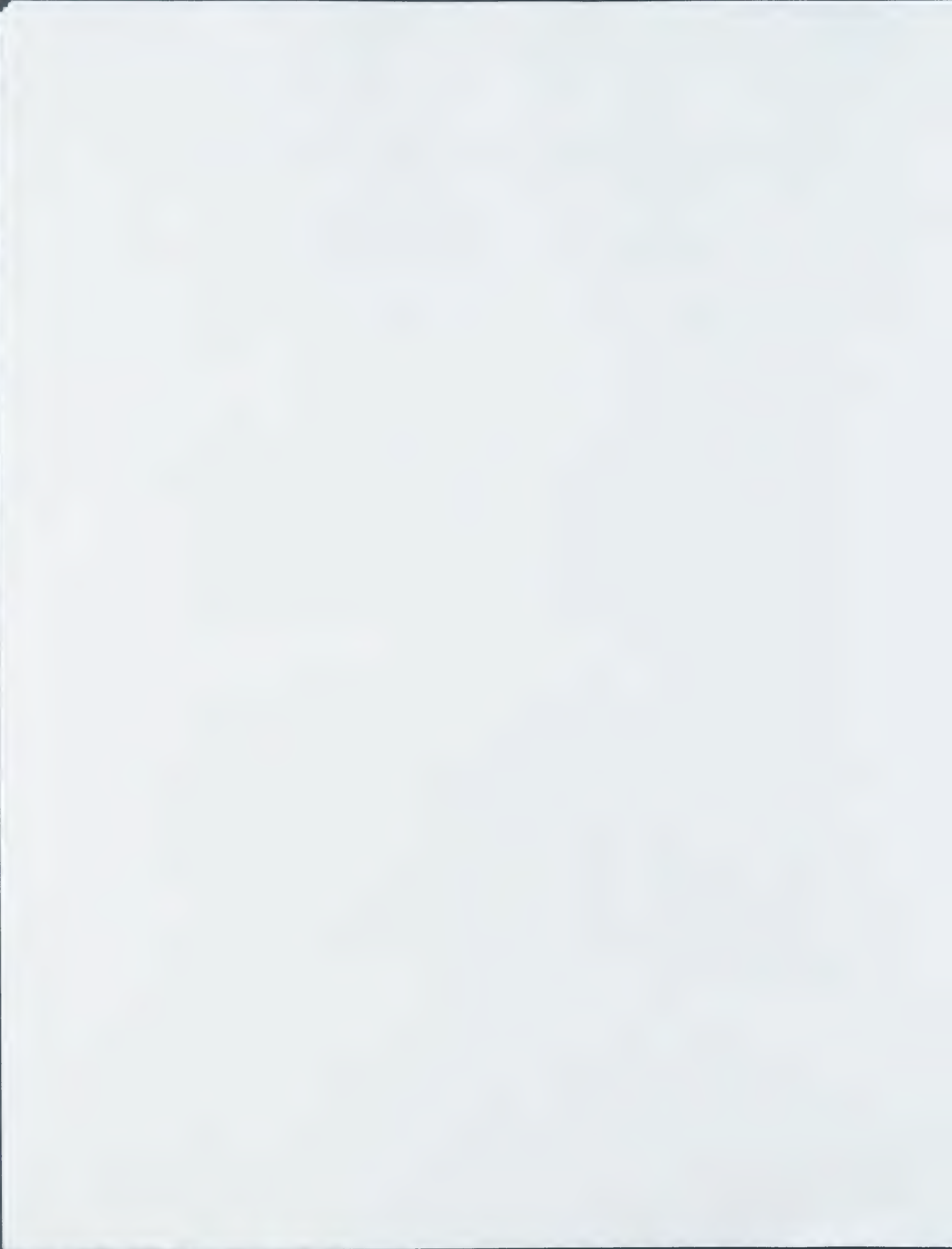
5) To finish the fellowship with a complete compilation of publishable data:

Emma Neale and I are currently looking into potential journals for publication and self-publishing opportunities.

6) The Final Outcome

Possibly the best outcome was one not projected. This is the first time the Isabel Bader Fellowship and Internship has been open to costume research as well as conservation. In my opinion, this was a healthy and realistic pairing. Two people from different disciplines coming together to work on a shared goal is representative of all exhibitions and was therefore an important experience for both of us. We learned how our inherent and unique observations developed from years of study and practise could be at odds with, and even in conflict with each other's. We learned also that through discussion, trial and error, and a genuine respect for each other's knowledge, we were able to produce displays which satisfy both the Historian and the Conservator.

Most of these discussions centred on the display, and on photographing the garments. The silk of both Mrs. Gordon's black bodice, and Mrs. Bridger's bodice, were desiccated to the point that they might damage any artifact they came into contact with. Therefore we decided to place them both on modern off-white turtleneck shirts to give the impression of a high necked undergarment without endangering an artifact. I had wanted to show hats suspended above the dress forms, but the exact method of how to safely hold them was in question. After some discussion, adding covered heads to the dressform became the obvious and most preferable method of hanging the hats. Any items which we wanted to show, but which did not exist in the collection, were constructed in the same grey colouring as the dressform covering and backdrop. For those garments without an appropriate hat, I made a grey paper hat which, again, gave the impression of a hat without using an artifact. We are both extremely proud of the photographed results.



Unaccomplished Tasks:

As already stated, I had hoped to write a one page description which would be suitable for a catalogue entry. I have not been able to accomplish this to date but intend to do so in the near future.

Unfortunately I was not able to put as much energy and time into researching the accessories as I would have liked. This will also be part of the on-going research.

Brief Biographies;

Laura Roche

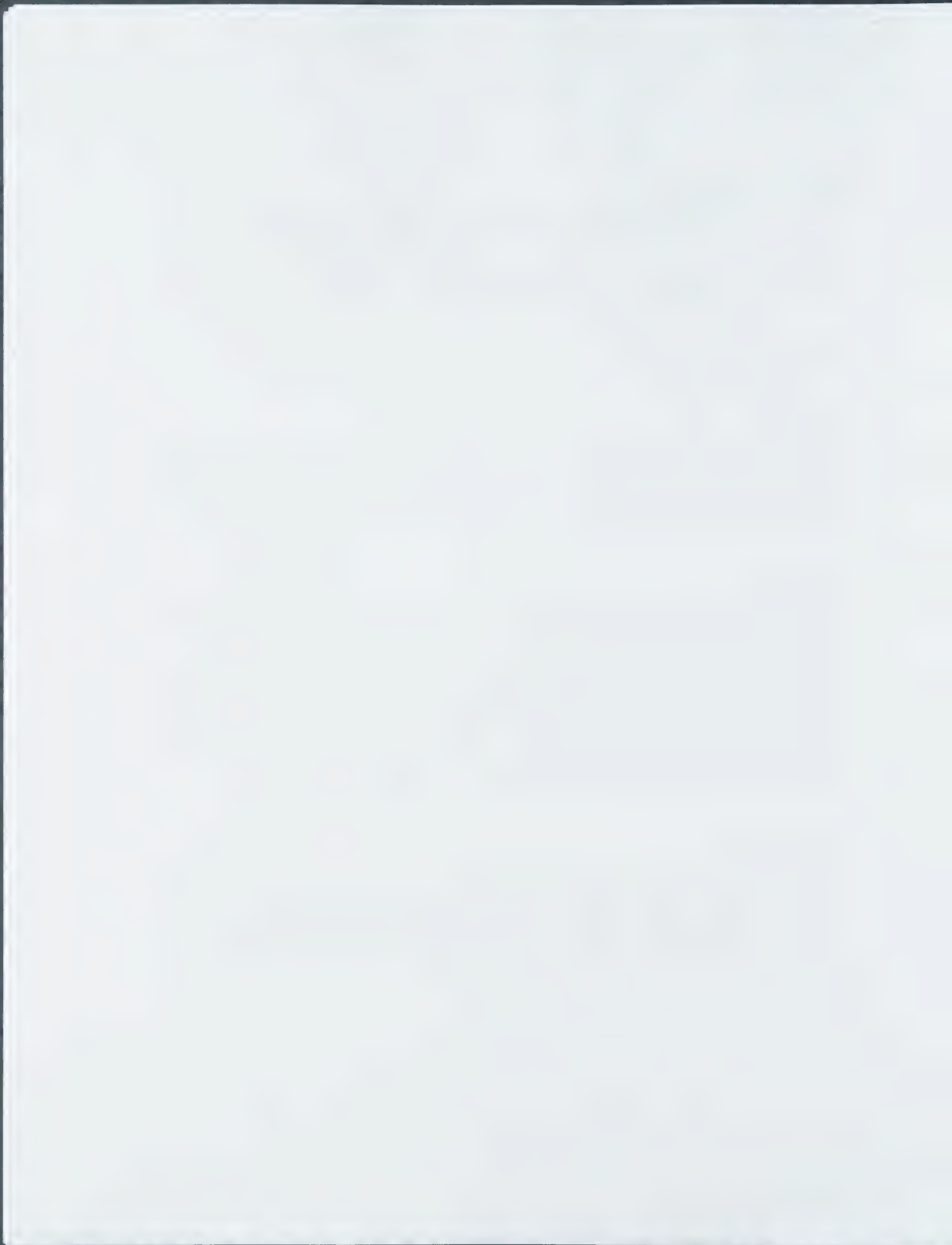
It is believed that Laura Roche was born in or about 1826 to William Roche and Anne Eliza Pearson. She married William Stone Ralf, but we do not have the date for her marriage. She died December 30, 1893. She had no children, or at least no children are recorded. She was also a relative of Laura Kilbourn who donated the dress and claimed it was worn to a coming-out ball in 1848/49.

Eliza Gordon

Eliza was born Eliza McLellan in 1835. She lived in Charlottetown & Scotland and was educated in Halifax at Dalhousie University. Her father was a Presbyterian minister. She married another Presbyterian minister, Daniel M. Gordon, on September 28 1869 in Charlottetown. She had five children; Amelia who died in childhood, Alexander, Huntley, Wilhelmina (also noted as William G) & Catherine. She lived in a number of cities including Ottawa, Winnipeg, and Kingston as her husband positions changed. Her final home was Kingston when her husband took over as Queen's University Principal. She lived there from 1902 until her death in 1910. Eliza was very active in church and charity affairs. She was also a member of the strict social structure in Kingston – see *At Home Days* (Angus, 1988).

Minette Bridger

Little is known about Minette or the family but we know she was born Minette Clark in 1884. We believe she grew up in Pittsburgh, Pennsylvania. She married W.R.P. Bridger on 31 August 1910, in Port Hope Ontario. The couple had three children; Minette, Lewis, and Julie. Her husband W.R.P. Bridger was born in Liverpool and immigrated to Canada to take a teaching position at the Royal Military College.



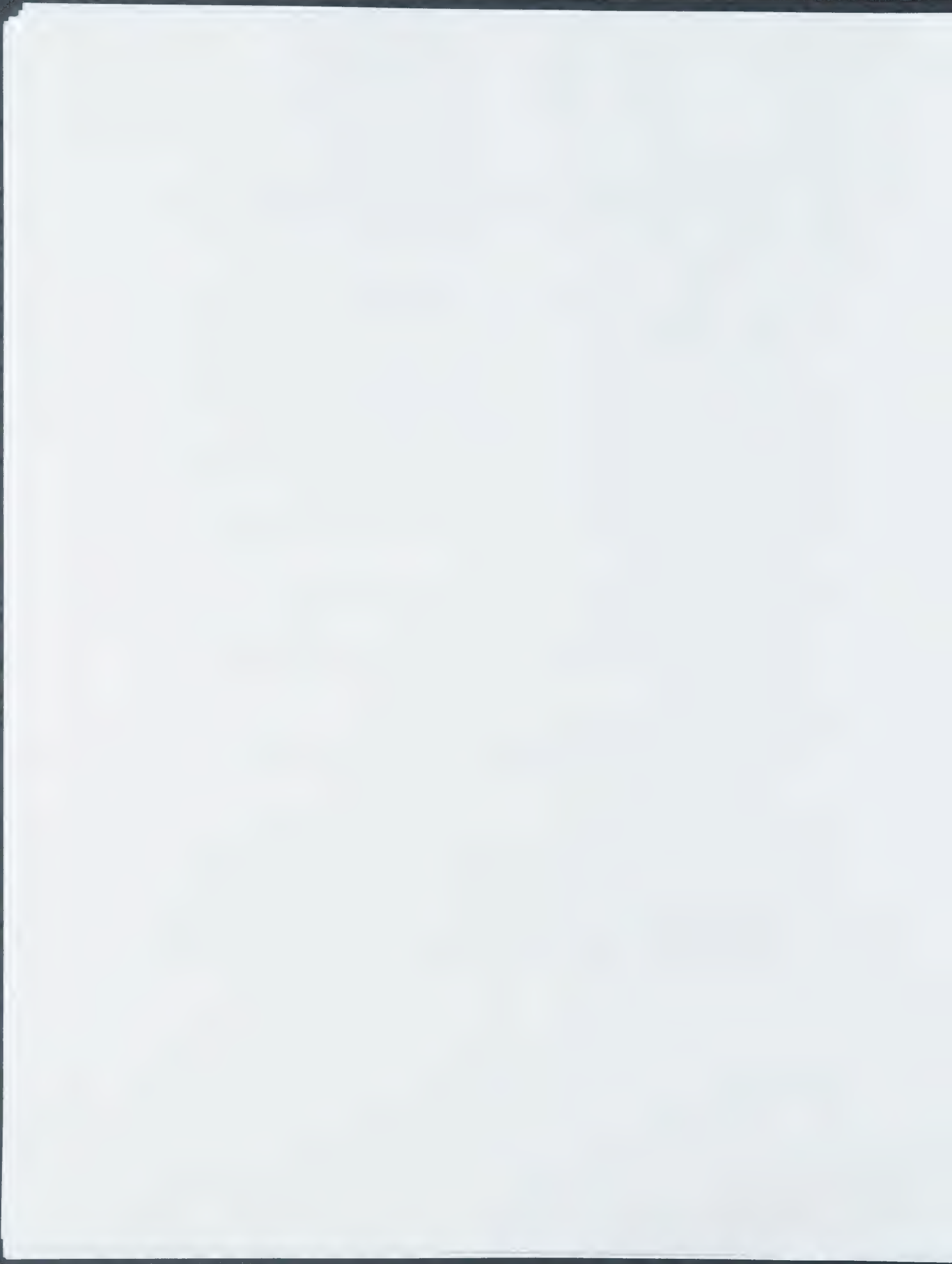
Selected Bibliography:

To better understand what self-image and the ideal woman meant in the nineteenth and early 20th century I looked at fashion theorists, general histories, and women's studies. The following texts were especially helpful:

Local & Women's History

- Angus, Margaret. "At Home Days: The Status of Women in Kingston Before World War I." *Historic Kingston*, 1988: 48-58.
An enlightening article about Kingston women's social obligations in the early twentieth century.
- Errington, Elizabeth Jane. *Wives and Mothers, Schoolmistresses and Sculery Maids: Working Women in Upper Canada, 1790-1840*. Montreal: McGill-Queen's University Press, 1995.
- . *Women and Their Work in Upper Canada*. Ottawa: The Canadian Historical Association, 2006.
Both of these books give a detailed account of the women in the Kingston area and their work.
- Gordon, Wilhelmina. *Daniel M. Gordon; His Life*. Toronto: The Ryerson Press, 1941
This biography contains less information about Mrs. Gordon than I would have liked, it does contain some important details
- Jones, Ann Rosalind, and Peter Stallybrass. *Renaissance Clothing and the Materials of Memory*. Cambridge: University Press, 2000.
The introduction to this book looks at the value of the "putting on" and the "material memories" of clothing in the Renaissance. Their philosophy can be used to look at the Coming-out gown.
- Mallon, Isabel A. "The Woman of Forty." *Ladies Home Journal*, 1893: 19.
This was the first primary source I found which spoke of wearing black or very dark navy as the most appropriate colour choices for women over forty years.
- Noel, Françoise. *Family Life and Sociability in Upper and Lower Canada, 1780-1870, a View from Diaries and Family Correspondence*. Montreal & Kingston: McGill-Queens University Press, 2003.
- MacKay, M. Elaine. *Beyond the Silhouette: Fashion and the Women of Historic Kingston*. Kingston: Queen's University, 2007.
- Ward, Peter. *Courtship, Love, and Marriage in Nineteenth-Century Canada*. Montreal & Kingston: McGill-Queens university Press, 1990.

Fashion Theory



Baumgarten, Linda. *What Clothes Reveal: The Language of Clothing in Colonial and Federal America*. Williamsburg: Yale University Press, 2002.

de la Haye, Amy, and Elizabeth Wilson. *Defining Dress: Dress as Object, Meaning and Identity*. Manchester: Manchester University Press, 1999.

Lamb, Jane M, and M Jo Kallal. "A Conceptual Framework for Apparel Design." *Clothing and Textiles Research Journal*, 1992: 42-47.

Rubinstein, Ruth P. *Dress Codes: Meanings and Messages in American Culture*. San Francisco: Weatview Press, 1995.

Rudd, Nancy Ann, and Sharron J. Lennon. "Aesthetics of the Body and Social Identity." In *Aesthetics of textile and clothing: Advancing multidisciplinary perspectives*, by M. Dellong and A. M. (Eds.) Fiore, 163-175. Monumen, CO: ITAA, 1994.

Pastoureau, Michel. *Black: The History of a Color*. Princeton: Princeton University Press, 2008.

Steele, Valerie. "A Museum of Fashion is More Than a Clothes-Bag." *Fashion Theory*, 1998: 327-336.

Fashion History

Beaudoin-Ross, Jacqueline. *Form and Fashion: Nineteenth-Century Montreal Dress*. Montreal: McCord Museum of Canadian History, 1992.

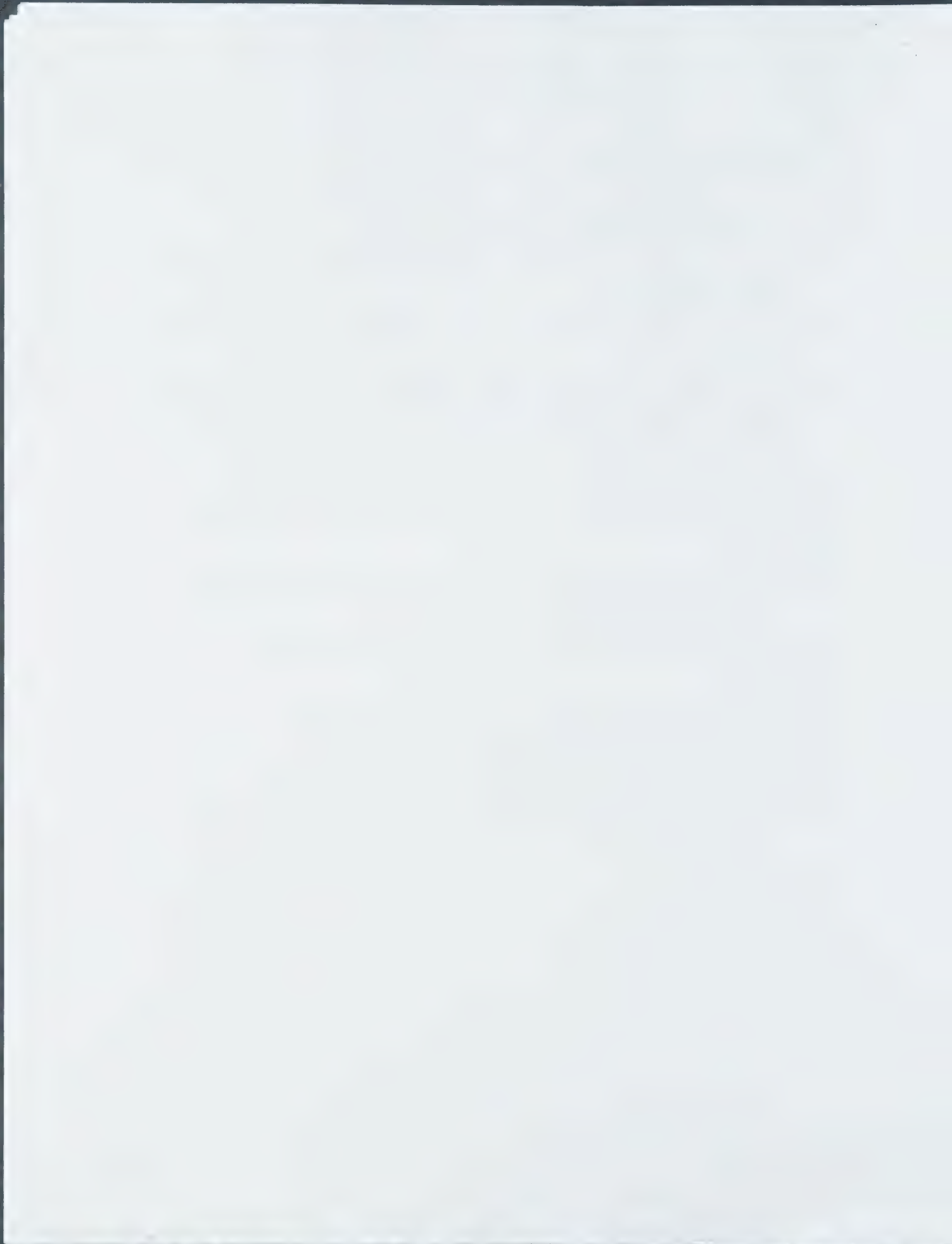
Johnston, Lucy. *Nineteenth-Century Fashion in Detail*. London: V&A Publications, 2005.

Period Periodicals

Haweis, M. E. "Dress: Hints to Ladies." *The Saint Pauls Magazine*, Jan 1873: 42-61

Mallon, Isabel A. "The Woman of Forty." *Ladies Home Journal*, 1893: 19.

"Forecast in Fashions: Outdoor Dress Takes on Its Autumnal Tinge." *Boston Globe*. Boston: Proquest historical Newspapers, August 20, 1911.





INITIATIVE CAMPAIGN

VICE-PRINCIPAL (ADVANCEMENT)

Queen's University
Kingston, Ontario, Canada K7L 3N6
Tel 613.533.6771
Fax 613.533.2593
www.queensu.ca

January 4, 2016

Dr Alfred Bader & Dr Isabel Bader
2505 E Bradford Ave Apt 2201
Milwaukee, WI 53211-4263

Dear Dr Alfred Bader & Dr Isabel Bader,

It has been an extraordinary year for Queen's. Thanks to your dedication and support, our outstanding students, staff and faculty have made considerable contributions to society and their community, and positioned the university favourably for the short and long-term. As we reflect on the past year, I invite you to review the enclosed Annual Report for 2014-2015.

The collective generosity of our benefactors has led to impressive advances across the university's key priority areas and has led the university past its most ambitious fundraising goal ever - \$500 million, that was set at the launch of the campaign in 2012. As we enter into the final year of our decade-long campaign, the university will maintain its focus the campaign priorities that still require funding.

As momentum spreads across campus and the community in preparation for Queen's 175th anniversary next year, the university will be unveiling a number of projects to celebrate this milestone. One project will highlight 175 significant moments in Queen's history, and will be featured across numerous platforms. I welcome you to reflect on the events of this past year, and the milestones that have made the university what it is today and how it will shape the Queen's of the future.

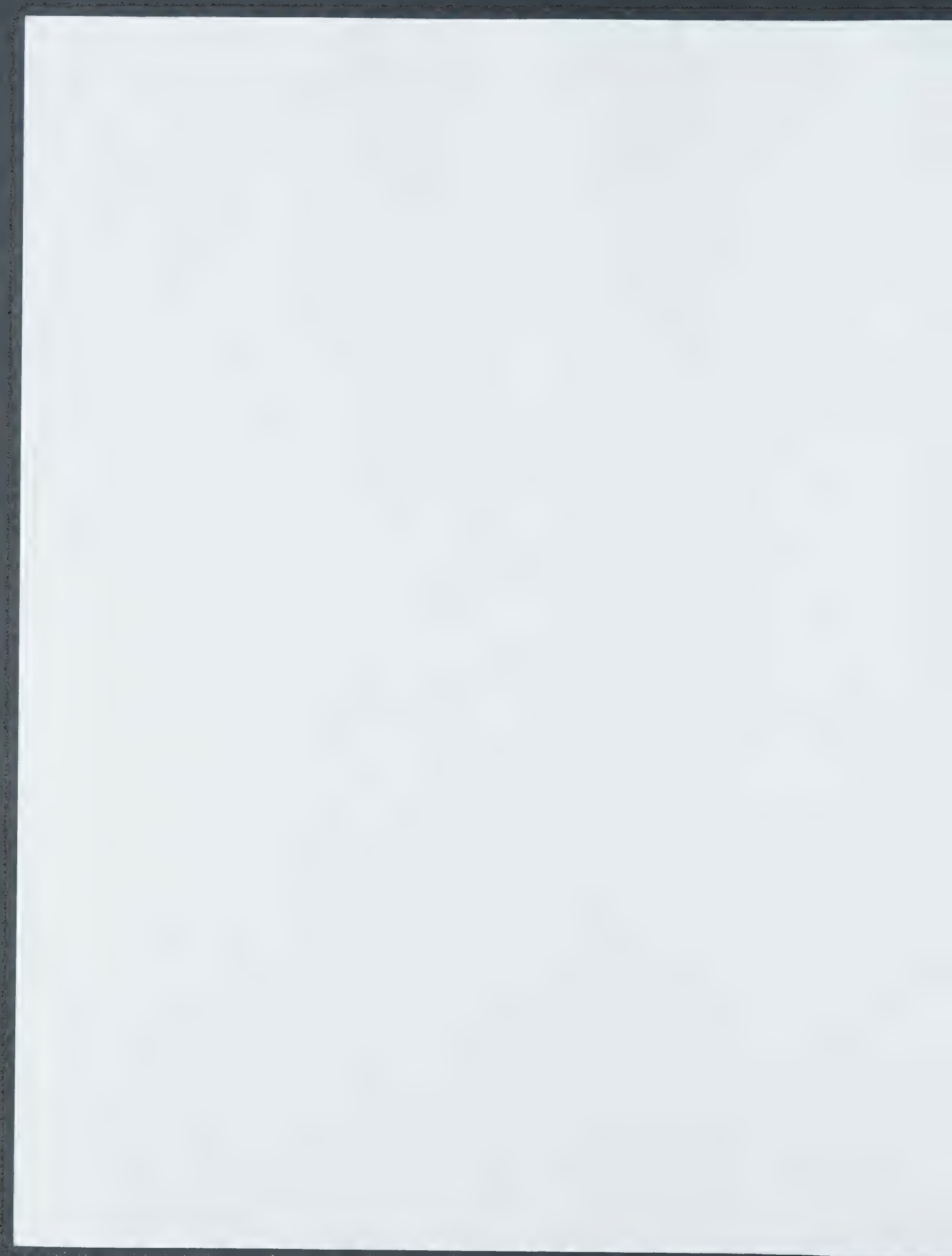
Wishing you a healthy holiday and prosperous New Year,

Tom Harris

Vice-Principal, (Advancement)



queensu.ca/initiative



May 27, 2016



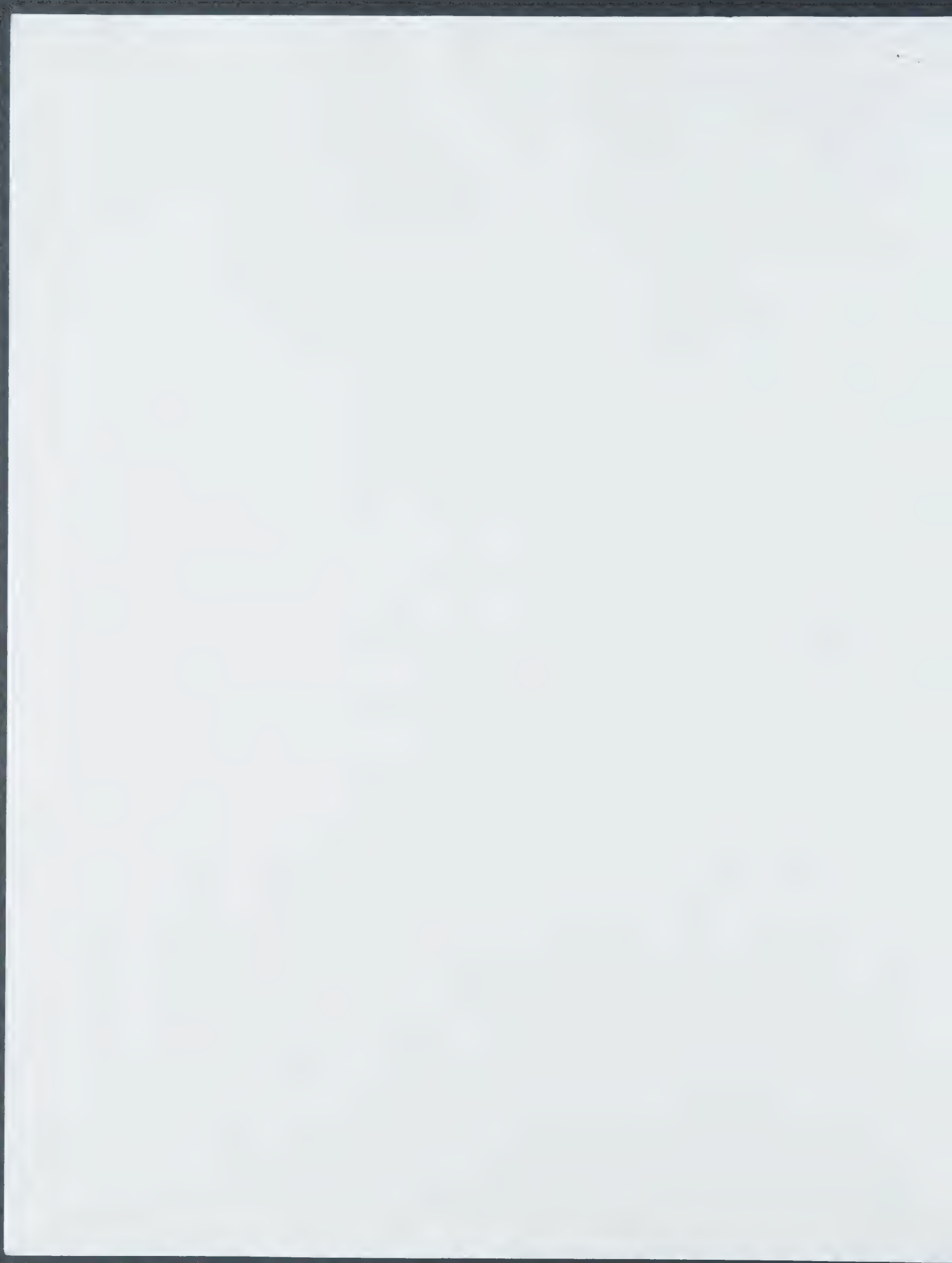
Dear Alfred and Isabel,

Many thanks for the lovely visit! I very much enjoyed talking with you both, and it was wonderful to see you so comfortable at home and surrounded by your beautiful paintings. I will be sure to communicate with Jacquelyn Coutré, Judith Brown, and others about the topics we discussed.

I am pursuing the possibility that your *Saint Bartholomew* was painted by Jacques des Rousseaux, the artist from France who studied with Rembrandt around 1630. I think the model might be the same man who posed for Judas in Rembrandt's famous painting, *Judas returning the Thirty Pieces of Silver*. I will discuss this with Jacquelyn and see if we can develop a firm attribution. However, this might take a bit of time, since I would like to look at more paintings by this artist in person before I can decide if I am right. I will plan to do that the next time I am in Europe, most likely in August.

At your suggestion, I am also beginning work on another conference on Rembrandt's circle to take place at Herstmonceux in July 2017. As in the past, a donation of \$100,000 (US) would serve to ensure both a successful conference and funding toward a publication of the results. It would be helpful to have the funds in hand before we start inviting people – ideally, before September 1, 2016.

As you know, I visited the house with Deborah, and I found a nice stack of books on art that we do not have at Queen's. I am making some



inquiries about the best way to get them shipped here. It is possible that I will drive to Indianapolis to visit my son in August. If so, perhaps I can make a small detour to Milwaukee – then I could pick up the books and the boxes of reproductions at the same time.

I look forward to keeping in touch with you about activities in the Department of Art History & Art Conservation, and about all our matters of mutual interest. It was a real pleasure to be with you, and I hope to see you here in Kingston in October!

With sincere thanks and warmest regards,

Stephanie

Stephanie S. Dickey, PhD
Bader Chair in Northern Baroque Art
Department of Art History & Art Conservation
Queen's University
Ontario Hall, 67 University Ave.
Kingston, ON K7L 3N6

And just so you have it in writing, the best telephone number to reach me on is my US cell: 1-317-640-1978

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News

Exploring historical dresses and the women behind them

Mon., Mar 30, 2015 | By Mandy Marciniak

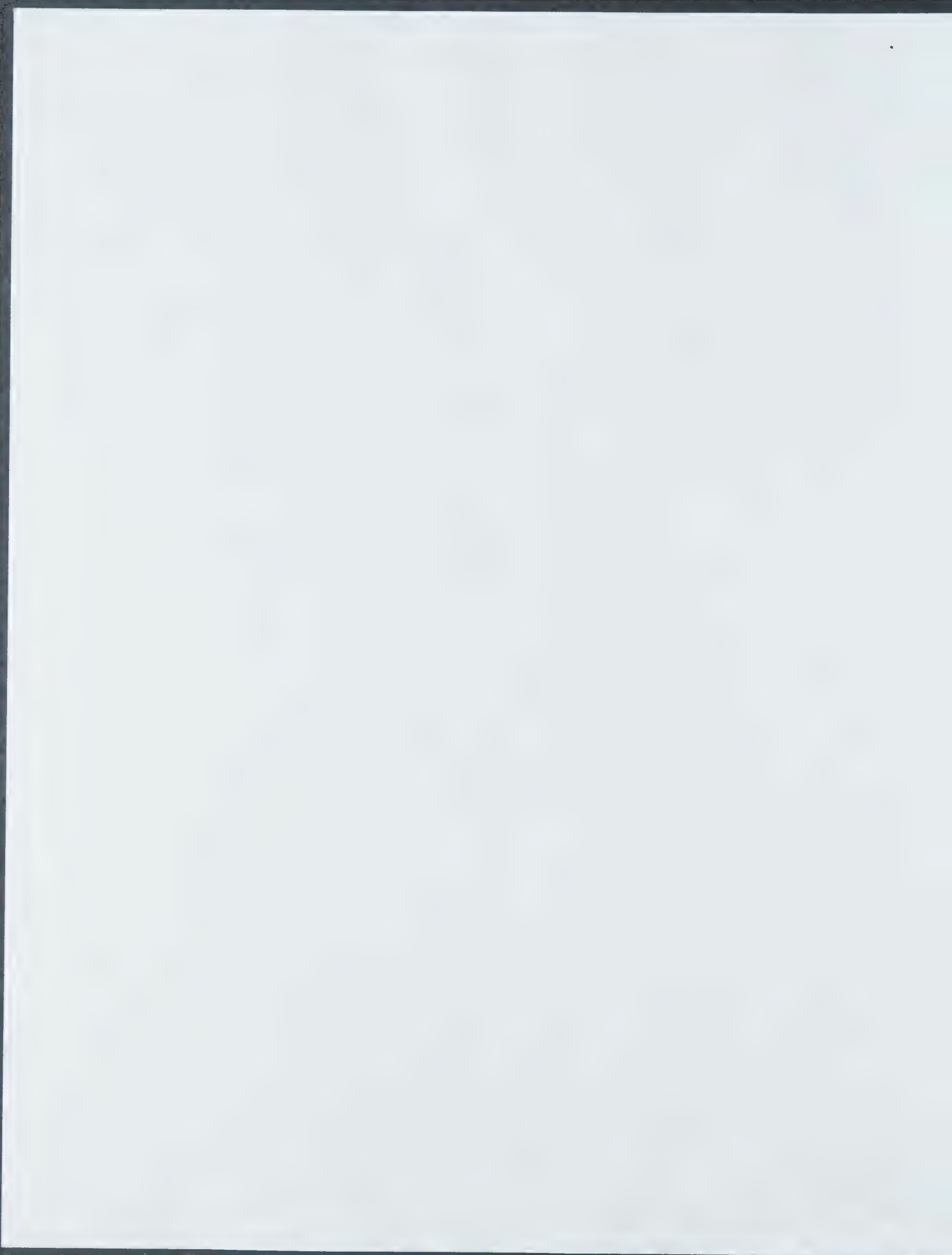


Historical dress project | Mandy Marciniak

News – We often choose clothing that reflects our personalities and the way we are feeling at the moment, but is it possible to learn about a person’s personality and their history simply by analyzing their garments? That is what dress historian Elaine MacKay and textile conservator Emma Neale wanted to find out – and they’ve learned a lot over the past three months.

“The project is to look at women’s clothing as a way of putting together a biography about them,” explained MacKay, a long time dress historian. “We assume that clothing reflects who we are and we wanted to turn that around and see if it works the other way too, and it does seem to pretty well.”

MacKay worked on the project with intern and textile conservator Emma Neale; they are recipients of The Isabel Bader Fellowship and Internship in Textile Conservation and Research, which is awarded to two successful applicants every two years and sponsored by Dr. Isabel Bader. The duo started the project by choosing a couple of garments from the expansive Queen’s University Collection of





"Some of the pieces really spoke to us and one was even beyond repair, but we wanted to see what we could do," said Neale. "My background is in military clothing, so this was a big change for me and I certainly learned a lot about silhouettes and the different women who wore them."

Their work included research into a gown worn by Laura Roche at her coming out party, Eliza Gordon's new dress as she embarked on a new chapter of her life wedded to Rev. D. M. Gordon, and an outfit owned by Mrs. W. R. P. Bridger, wife of a Royal Military College professor.

"The most interesting thing I learned was that you can in fact tell a lot about a person from how they dress," said MacKay. "We've had a lot of great discoveries. Each piece is very unique and has its own story and that is so special."

The project has also been very special for the art gallery itself. While the Queen's University Collection of Canadian Dress is a permanent collection at the centre, it usually doesn't receive so much attention, especially when it comes to conservation.

"The program not only gives us fresh eyes and the ability to bring in expertise that we don't have in house, but it also allows us to restore items that we wouldn't have been able to otherwise," said Alicia Boutilier, Curator of Canadian Historical Art at the centre. "These pieces are all regionally based and it really shows the variety and lushness of clothing that women were wearing in Kingston in the 19th century."

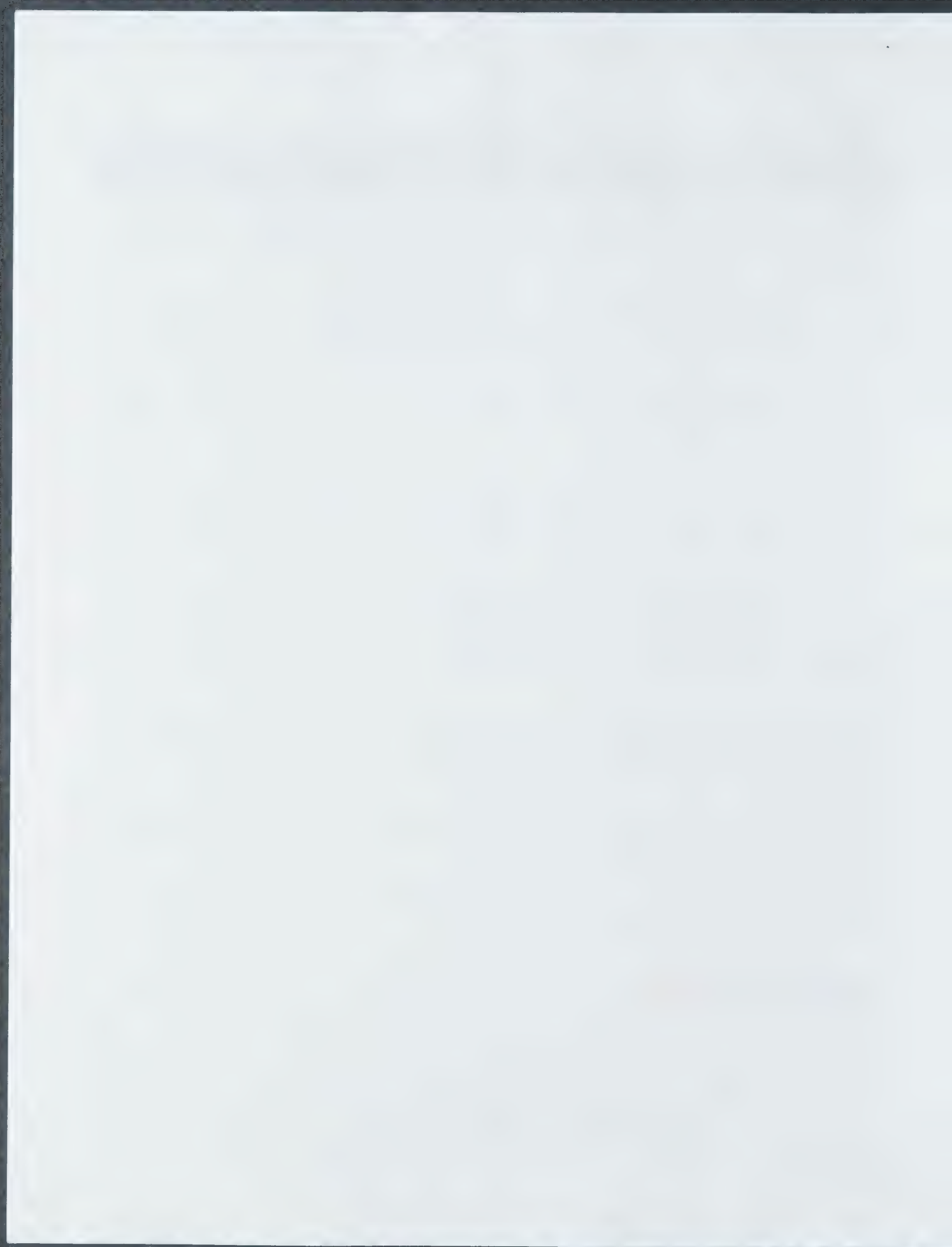
MacKay and Neale have been sharing their work with Queen's students and others in the museum community over the past few weeks, but there are no plans for a special exhibit to showcase their work. Instead, they hope to publish their work and they hope others benefit from it.


"There is very little written about this period of dress in Canada, so it is important to get the work out there," said MacKay. "The exposure is also wonderful for the collection moving forward and we hope more people are interested for that reason."



For more information on the project and the permanent collection visit www.agnes.queensu.ca



Comments



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NEWS LOCAL

Women's clothing creates link to the past



By Michael Lea, Kingston Whig-Standard
Thursday, March 26, 2015 4:25:42 EDT PM

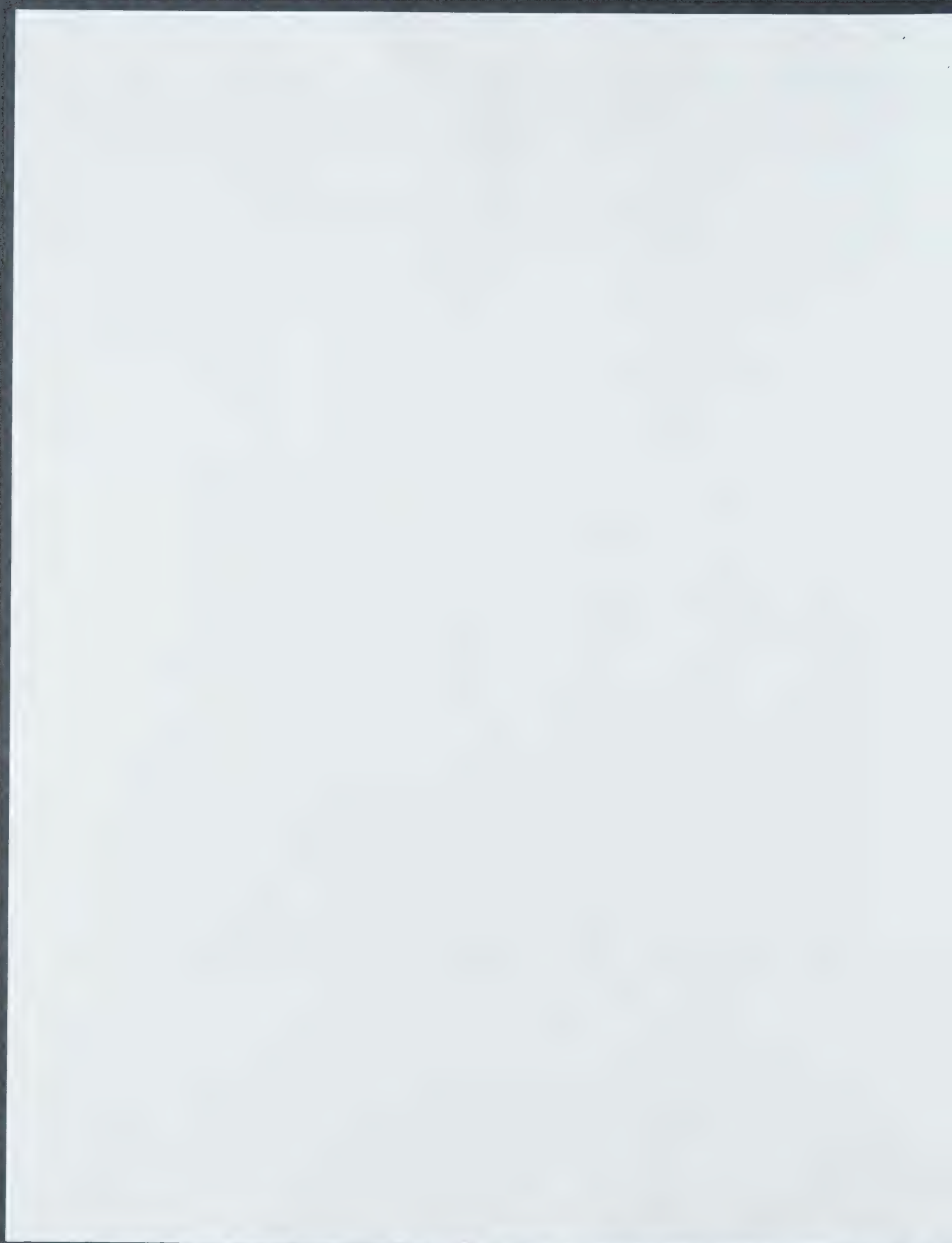


Elaine MacKay, right, and intern Emma Neale have been working on restoring historical dresses from the Queen's University collection, also learning about the women who wore them. THURS., MARCH 26, 2015..KINGSTON, ONT...MICHAEL LEA
THE WHIG STANDARD QMI AGENCY

Deep in a vault below the Agnes Etherington Art Centre, a small group of women from Kingston's past are finally being given a voice.

The women, all members of the city's high society from the 19th century, are being remembered through the clothes they wore.

Dress historian Elaine MacKay and textile conservator Emma Neale have been working at the centre under the 2015 Isabel Bader Fellowship in textile conservation and research. It is awarded every two years and sponsored by Isabel Bader



The two have taken several ensembles from the Queen's University Collection of Canadian Dress and are restoring them to their former sartorial splendour

A key part of the project is learning more about the women who wore the clothes. But researching women can be more difficult than finding out about their male counterparts, MacKay said.

"It is really hard to find anything out about historical women because they are the wives of their husbands, who are the important ones. You have all these men in the history books, but the women leave their clothes."

Working on garments from the Kingston area allowed them to key in on several specific women who wore them, including Laura Roche, Eliza Gordon, the wife of Rev. D.M. Gordon, and Mrs. W.R.P. Bridger, the wife of a Royal Military College professor.

"They definitely have names and histories," MacKay said.

They were able to find out a fair bit about Gordon, but Roche was harder to research, although they believe she was a United Empire Loyalist.

Bridger was also a bit of a mystery.

"Again, I haven't found out very much about her, which is really frustrating," MacKay said

But they had enough of the women's clothing to follow them through their lives and see the changes in fashion trends.

What they wore said a lot about the person, she explained.

"We project who we are through our dress, even if we are not aware of it," MacKay said.

The women, and the other ladies in Kingston's society of the time, played a key role in the city's history, she continued.

"These women were really important; they were important to the community. They essentially started the hospital. They had all kinds of organizations taking care of the poor, and immigrants coming to Canada, when they were ill."

Their community work wasn't just some idle pastime of the rich, MacKay stressed

"They were doing it as a serious business and I think we tend to forget that. Most people don't know how much they actually did. They were real people. They don't really have a voice, so this is another way of giving them that voice," she said.

"It's not just the history of these people, it's the history of the community."

Neale is from Australia and graduated in conservation only last December.

"It has been a real whirlwind and great for my career to kick off with a placement here in Canada," she said.

Neale had been looking at specializing in textiles and has a background in working with military uniforms.

Coming to Kingston and working on the university's collection has been a welcome change.

"To work on such nice gowns and beautiful, luscious materials has been a lovely learning curve for me."

This is the first time Neale has been to Canada, so she got to experience Kingston's winter weather and history at the same time.

MacKay has worked in theatre and film for years before getting her master's degree in fashion from Ryerson.

"I have been a costumer from way back," she said

MacKay has gravitated towards historical clothing.

"I really like the idea you can learn about people at different times through their clothing."

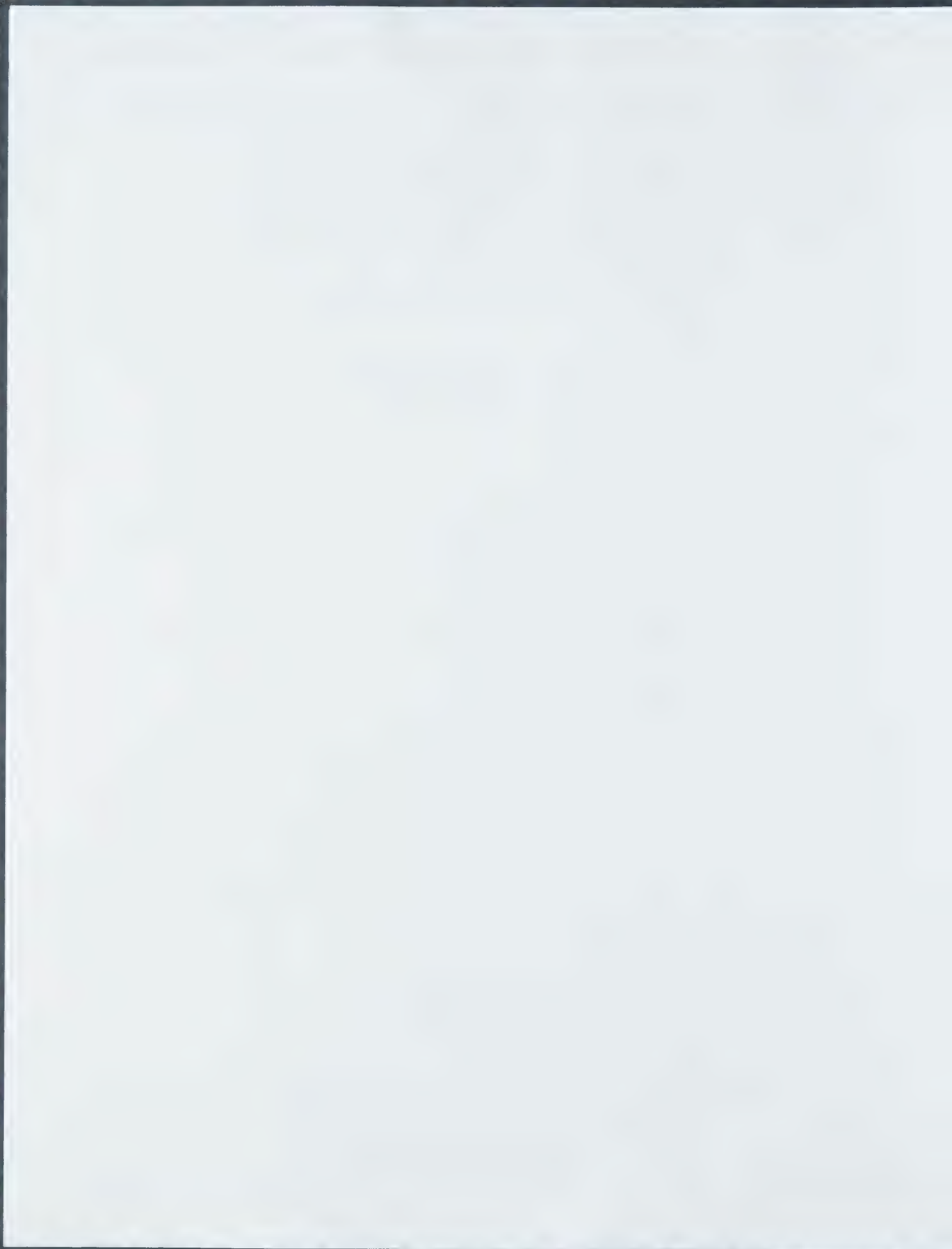
The dresses on which the two are working are made of silk, cotton or wool.

"The collection represents women of wealth," Neale explained.

Only women of substance would be able to keep their clothing in such good shape. Everyone else at that time would simply wear out their clothes.

"It was important to look good and present yourself as an elite and as part of society," MacKay said.

Alicia Boutilier, curator of Canadian historical art at the Agnes, said the Queen's University Collection of Canadian Dress was



Women's clothing creates link to the past | The Kingston Whig-Standard <http://www.thewhig.com/2015/03/26/womens-clothing-creates-link-to...>
started in the late 1930s and early 1940s when the university drama department was established.

William Angus was the head of the department at the time and his wife, Margaret Angus, became the costume mistress for the actors in the various performances.

Part of her job was to collect donated clothing from the community for the students to wear.

"As she was doing this, she started to realize there were some real museum-quality pieces being donated," Boutilier said. "And she thought maybe we should save these, not put them on the bodies of actors, but put them aside and create a collection at Queen's of regional-based fashion."

She remained curator of the collection until the early 1980s.

It eventually came to the Agnes Etherington Art Centre in 2000, thanks to funds from Isabel Bader to properly house the pieces and bring in experts from time to time who could provide a better understanding of what the collection included.


"Bringing them here really allowed us to take stock of what we have and start working with it," Boutilier said.

MacKay and Neale only had three months for their project, so the scope of their work was limited.

The plan is to have the final pieces photographed for posterity and future examination. There is no public viewing planned, although art centre members will get a chance to talk with the two experts about their work at a special event in April.

"We just had a fabulous time," MacKay said.

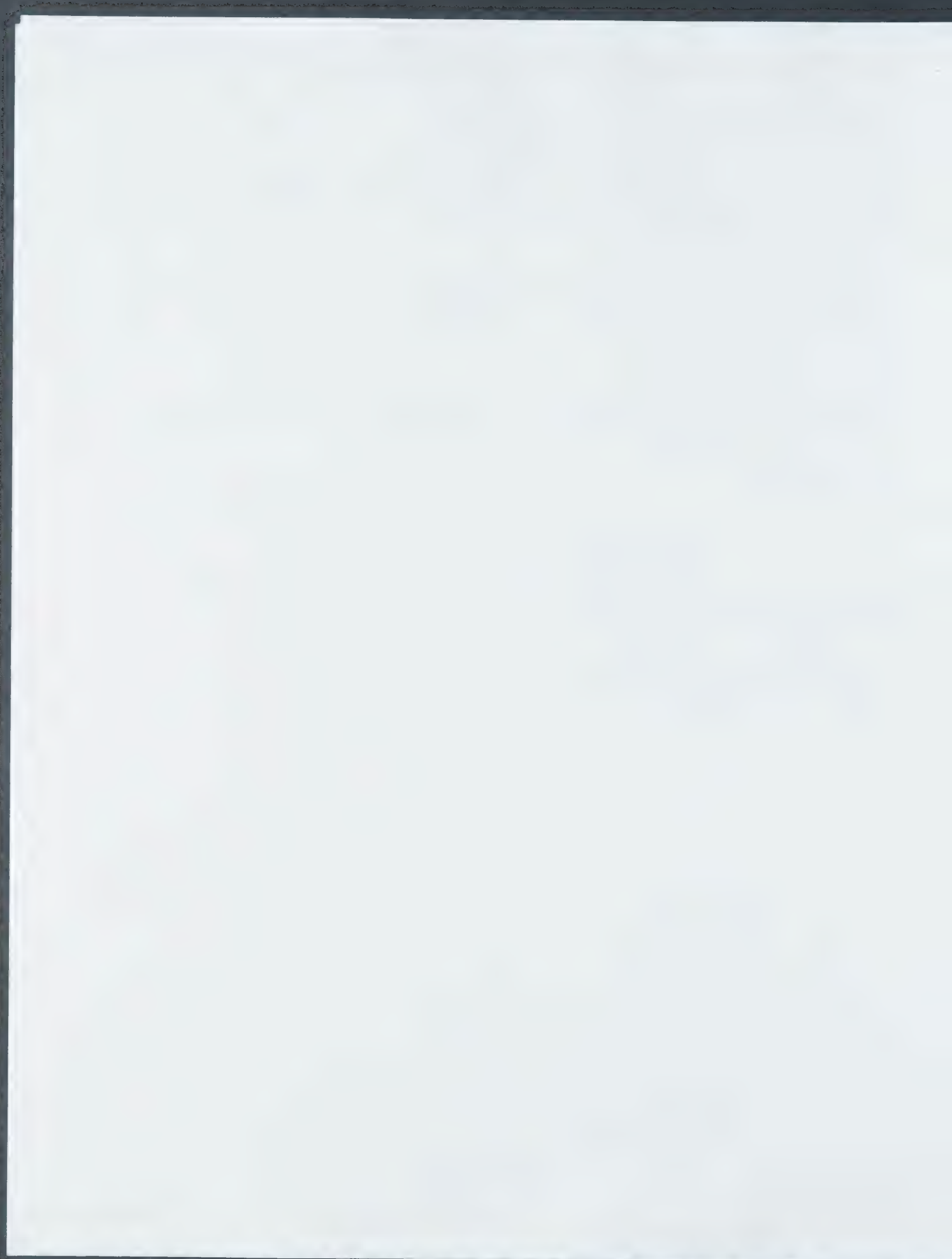
michael.lea@sunmedia.ca

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BAN RIGH
FOUNDATION

July 27, 2016

Founded by
Queen's Women
in 1974

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Monica Ma
Rebecca Pero

Drs. Alfred and Isabel Bader
c/o Ms. Judith Brown
Associate Vice-Principal (Advancement)
Executive Director (Alumni Relations)
Summerhill, Queen's University
Kingston, ON
K7L 3N6

Dear Dr. Alfred and Dr. Isabel Bader,

When people come into the Ban Righ Centre they often experience a sense of warmth, a feeling of connection to others. This is what they tell us. We know that this feeling of belonging is possible because the Centre has the long-standing support of people like you. On behalf of both students and staff members alike, thank you!

We are able to extend your support to mature international women students through the Judith Brown Bursary. In the last year, 2015-16, the Judith Brown Bursary was awarded to Elham Nemati, Farzana Haq, Amna Grgar, Hadis Hajebyahimi and Valeria Li. These students have given us permission to tell you a little bit about them and their lives that you may know how very significant it is for them to have your support.

Elham Nemati is a student in her first year of the Mechanical Engineering program. Elham is working very hard. Not only is she an international student, without supportive family and friends nearby, but she is also working in a male-dominated field, increasing her sense of isolation. But Elham is persevering, and with support from the Judith Brown Bursary, she will continue to focus positive energy on her studies.

Farzana Haq has completed the second year of her Masters in Public Health Sciences. The Judith Brown Bursary was provided to her as she completed her thesis work. Farzana's resources were insufficient to meet her very reasonable budget.

Amna Grgar is a student at the School of English. She is married to a student and they are the parents of five children. Her partner's funding is sufficient for the needs of the family but would not have extended to School of English tuition payments for Amna. Living away from home and being unable to speak the language that her children and husband are learning would be challenging for any mother. The Judith Brown Bursary helped to pay for tuition so that Amna is able to study and practice English.

Hadis Hajebyahimi is also a student at the School of English and the spouse of another student. Similar to the situation of Amna and family, Hadis's husband's funding is sufficient or nearly sufficient to cover costs, but is not enough to support Hadis in her goal to become proficient in English. The Judith Brown Bursary has helped to make Hadis's English language studies possible.

Valeria Li is a newly minted Ph.D in Geological Science. She received the Judith Brown Bursary as she worked on the final chapters of her thesis. Valeria is the mother of one 4 year old child. Her partner was also an international student but due to significant financial pressure he suspended his studies. As he awaits his work visa he is unable to contribute financially. However, his emotional and practical support at home helped Valeria to combine motherhood with thesis writing. Both Valeria and her husband are working as a team, determined eventually to fulfill both of their educational goals.

Each of the mature international women students we serve at the Ban Righ Centre has a different life situation; however all of them are grateful for the support they receive. Whether it is the beginning of a journey to study English or they are completing a PhD, each student expresses genuine gratitude and joy at finding support.

Thank you again for this bursary. Your kindness is making such a positive difference in the lives of these women and their families.

We are so very grateful to you.

Sincerely,



Carole Morrison, Director



INITIATIVE CAMPAIGN

PRINCIPAL AND VICE-CHANCELLOR

Richardson Hall, Room 351
Queen's University
Kingston, Ontario, Canada K7L 3N6
Tel 613 533-2200
Fax 613 533-6838

May 4, 2016

Dr Alfred and Dr Isabel Bader
2505 E. Bradford Avenue, #2201 (Eastcastle Pl)
Milwaukee, WI 53211-3435
United States

Dear Alfred and Isabel,

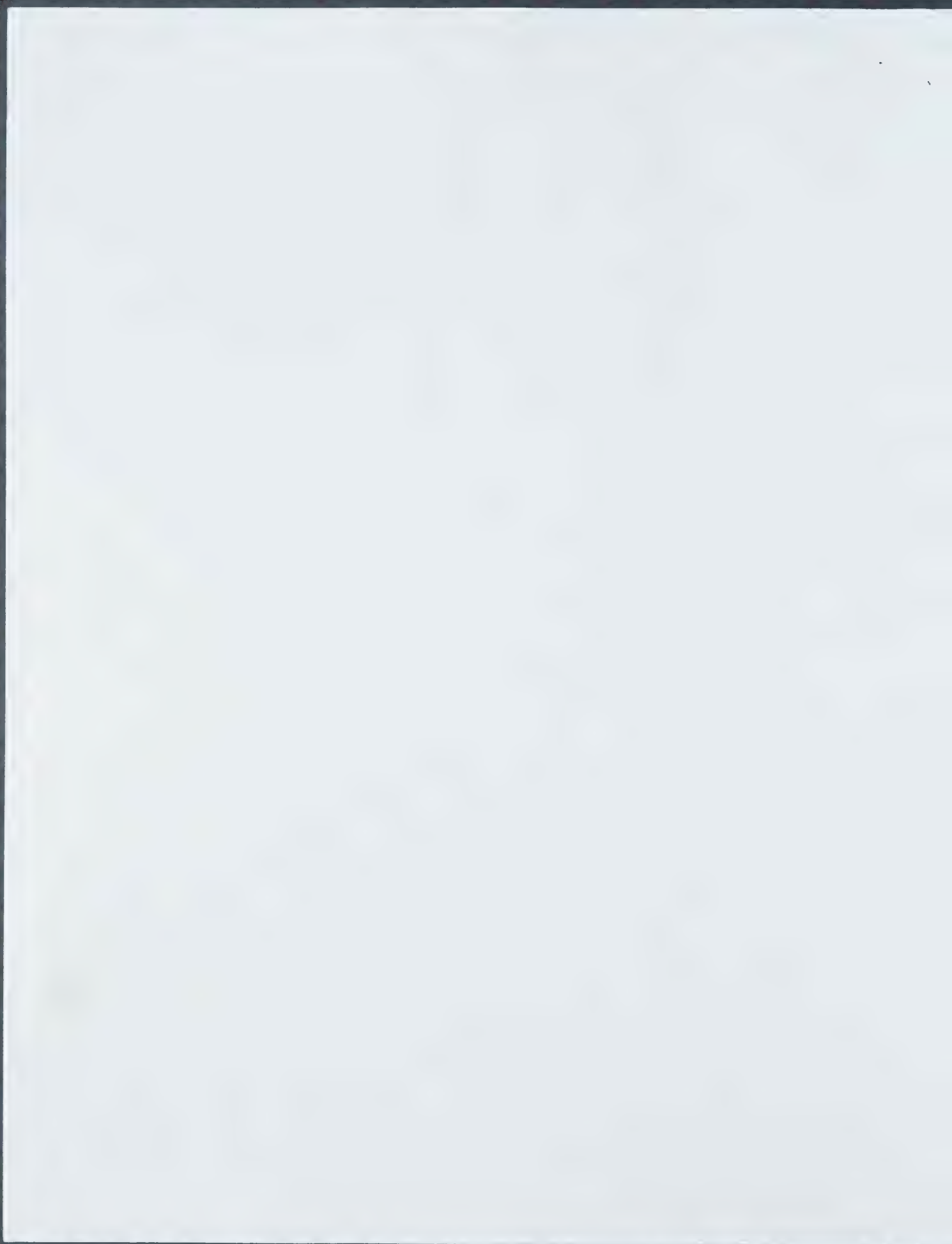
This past Saturday, two days after Alfred's birthday, Queen's celebrated the conclusion of our ten-year *Initiative Campaign*.

Although we are still finalizing the official total, I can tell you that the *Initiative Campaign's* final tally will exceed \$640 million. Incredibly, nearly one quarter of this amount – more than \$148 million – comes through gifts from you.

The legacy of your kindness and generosity to this university is both enduring and far-reaching. You have helped us attract gifted scholars and talented students. Through your many named awards and fellowships, you have reminded us of eminent members of our family - Norman and Grace Miller, Jean Royce, Principal Wallace.

The magnificent Isabel Bader Centre for the Performing Arts continues to fulfil its promise. International performers are effusive in their praise of its beauty and acoustics. Its impact on the campus and community is nothing short of amazing. Inspired


queensu.ca/initiative



by your example, and the way the Centre is transforming how we think about teaching, learning, and the arts, a Queen's parent has stepped forward with a naming gift to create the new Dan School of Drama and Music.

Last week, members of the community both at Queen's and beyond were present as we unveiled -- to enthusiastic applause -- your latest Rembrandt. This magnificent addition to the Collection at the Art Centre will offer Queen's students, scholars, and visitors unprecedented opportunities for enrichment and, quite simply, joy.

In the coming weeks and months, the university will celebrate the impact of the Initiative Campaign. Your matchless generosity will be reflected in many of the stories we tell.

Your birthday last week prompted an outpouring of appreciation and affection from fellow alumni and other friends here on campus, at the Bader International Study Centre, and indeed around the world.

Julie and I join them again today in sending you and Isabel fondest good wishes.

With deep appreciation,



Daniel R. Woolf

Principal and Vice-Chancellor



4/28/2016

Happy Birthday Alfred Bader (with images, tweets) · queensualumni · Storify



Chad Lue Choy
@Cluechoy

Follow

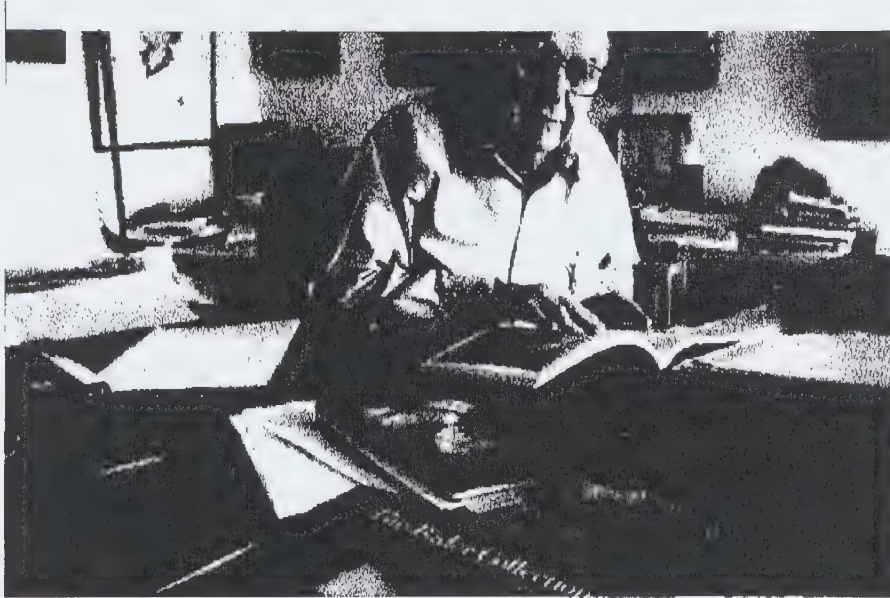
Happy 92nd birthday Alfred Bader from the Queen's Trinidad and Tobago Alumni Branch. Cha Gheill! #BaderBirthday #queensu

1:56 PM - 28 Apr 2016

1

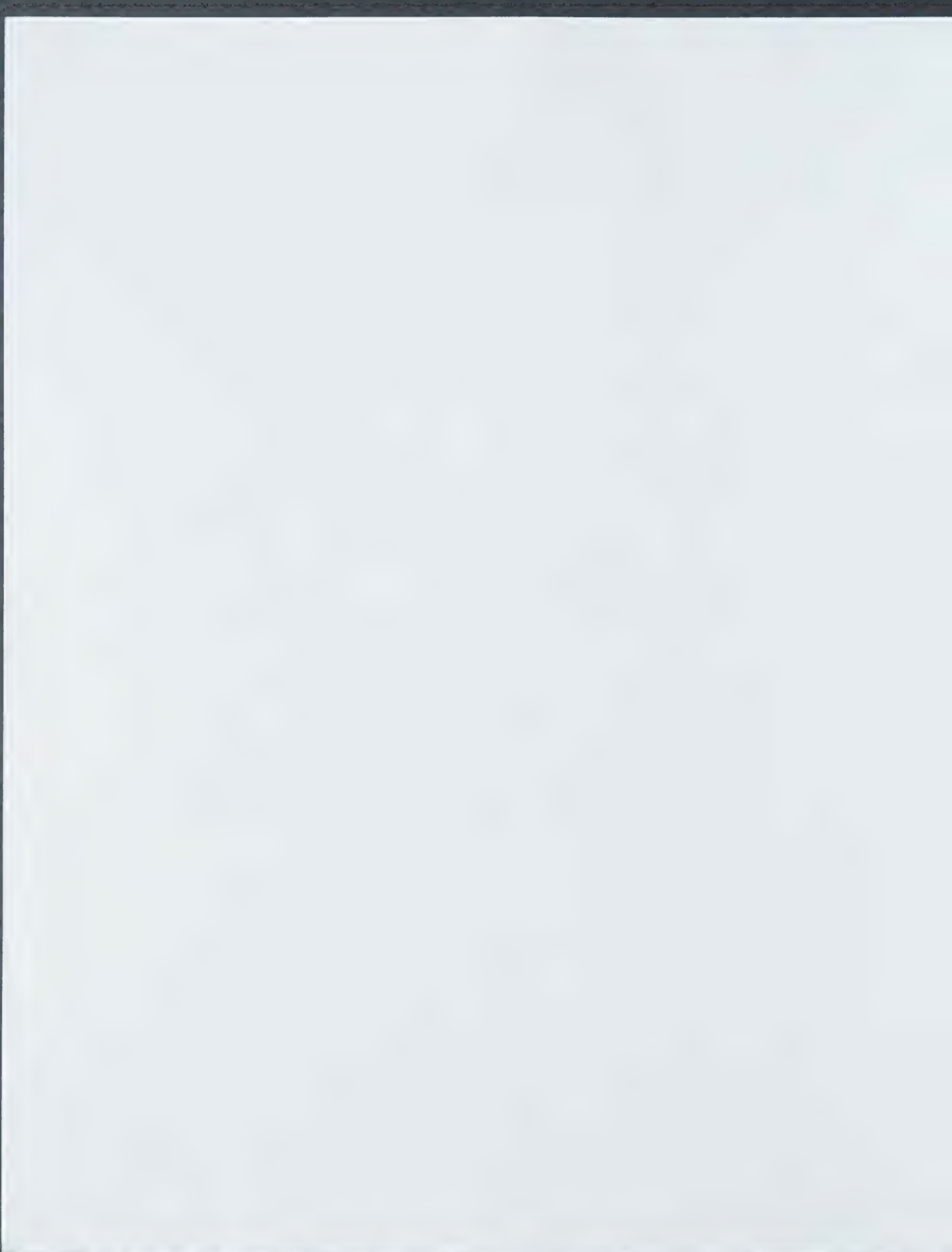


Queen's University Alumni Montreal
5 hours ago



We're celebrating a very special birthday today: Alfred Bader, Sc'45, Arts'46, MSc'47, LLD'86 turns 92!! #BaderBirthday

Like Comment 1



4/28/2016

Happy Birthday Alfred Bader (with images, tweets) · queensalumni · Storify



Queen's Calgary
@queenscalgary

Follow

Happy 92nd birthday to Dr Alfred Bader from the Calgary branch! An Incredible philanthropist and Inspiring person
#BaderBirthday

11:00 AM - 28 Apr 2016

1 2

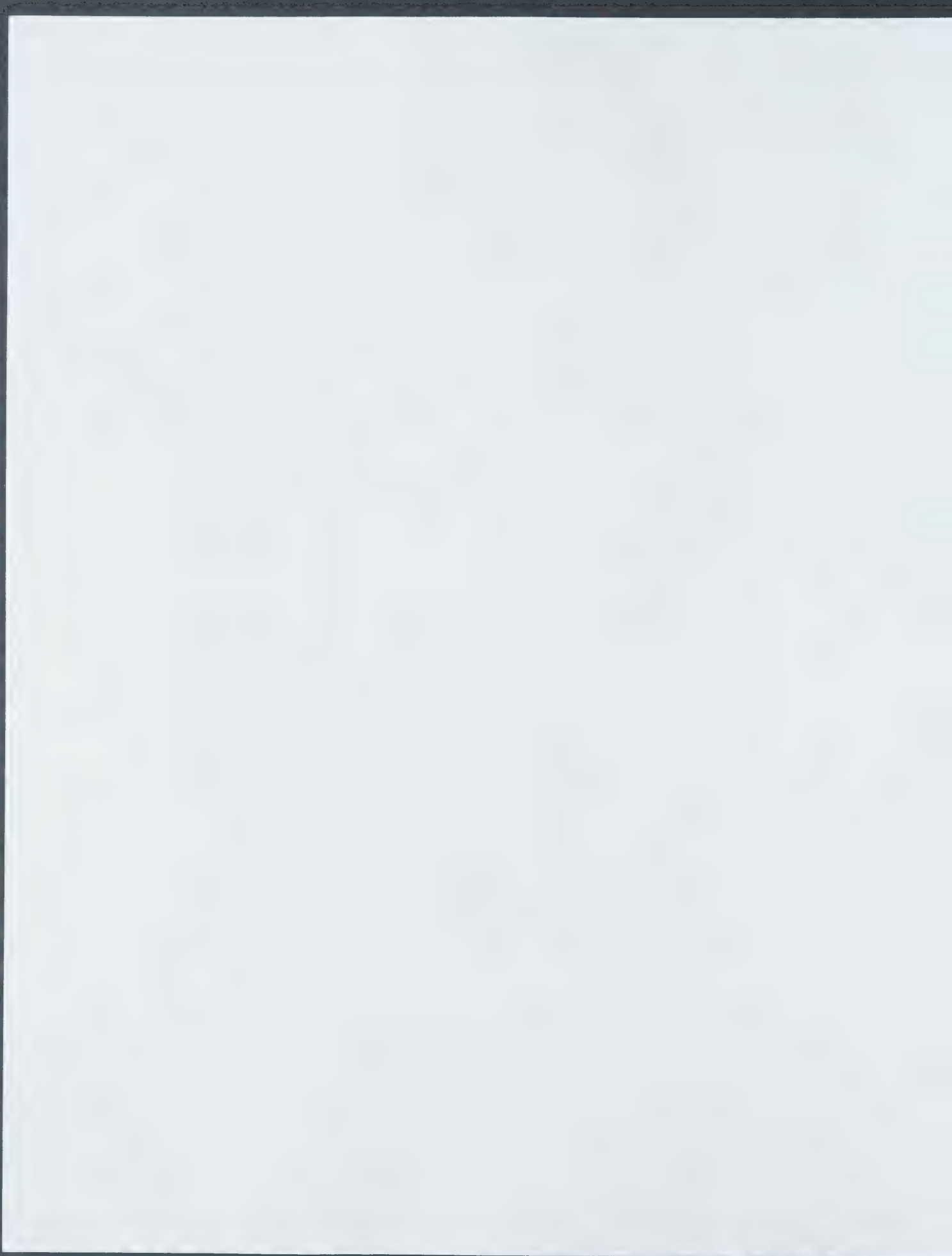


Queen's Alumni in London, UK
9 hours ago



Today marks the 92nd birthday of Queen's most generous alumnus, Dr. Alfred Bader. Together with his wife Isabel, the Bader's donations have transformed and enriched Queen's in many ways. Their most philanthropic gift was this 15th century English Castle, Herstrmonceux, home to the Bader International Study Centre! #BaderBirthday

78 1 Share



4/28/2016

Happy Birthday Alfred Bader (with images, tweets) · queensualumni · Storify




 **Queen's Montreal**
@MtQueensAlumni

Follow

Happy 92nd birthday to a remarkable alum, Alfred Bader, Sc'45, Arts'46, MSc'47, LLD'86! #BaderBirthday

10:14 AM - 28 Apr 2016 · Montréal, Québec, Canada

1

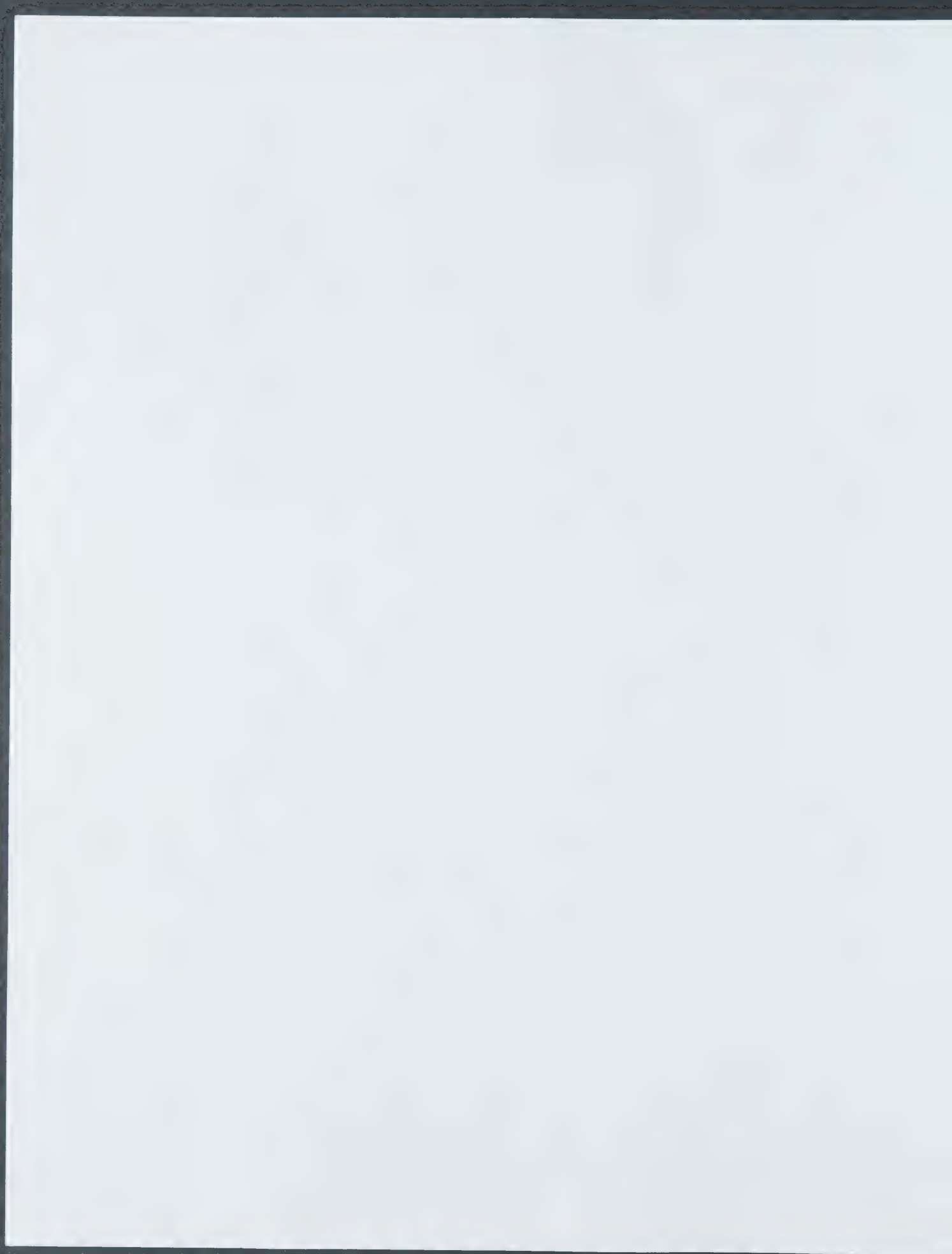
 **Johanna Strong**
@jo_strong_

Follow

Happy Birthday to the most generous man who allowed me to have the experience of a lifetime at @_TheCastle #queensu twitter.com/QueensEngineer...

12:33 PM - 28 Apr 2016

1 3



4/28/2016

Happy Birthday Alfred Bader (with images, tweets) · queensalumnl · Storify



Daniel Woolf
@queensprincipal

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I'd like to wish one of our most loyal and generous alumni, Dr Alfred Bader, a very happy 92nd birthday from us at #queensu . #BaderBirthday

7:28 AM - 28 Apr 2016

9 33



Julia Reid
@juliaisdigital

Follow

Happy 92nd Birthday to Alfred Bader from @_TheCastle alumni and the New York @queensalumnl branch! #BaderBirthday

1:43 PM - 28 Apr 2016 · Staten Island, NY, United States

2

MARKA HONE

Dear Alfred and Isabel,
Wonderful coverage!
Judith

A masterful unveiling

Elliot Ferguson
The Whig Standard

Queen's University's Agnes Etherington Art Centre is to unveil its latest major donation Friday.

Media were given a sneak preview Thursday morning of Rembrandt van Rijn's 1658 painting Portrait of a Man with Arms Akimbo, donated late last year by Alfred and Isabel Bader.

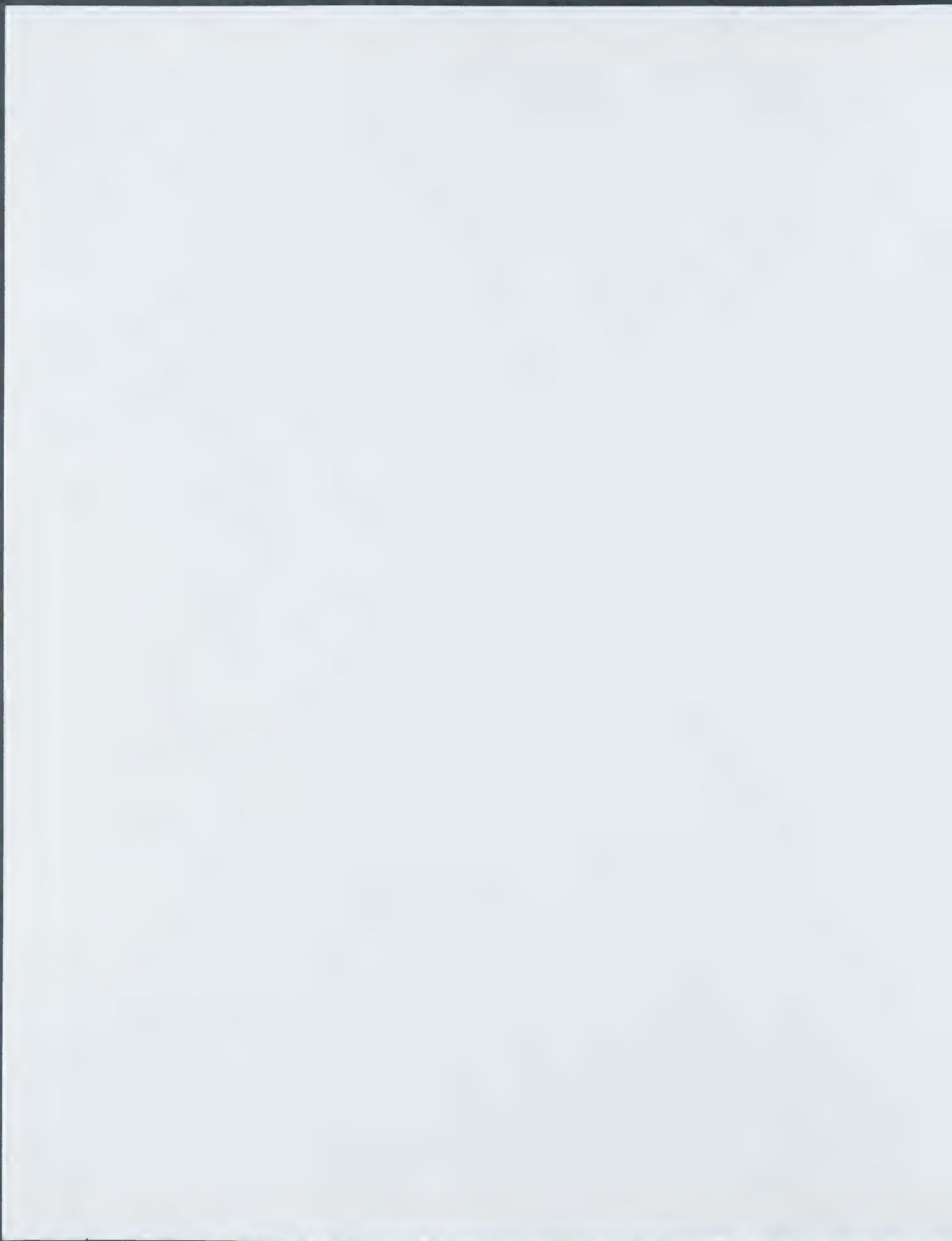
"It is very important. It is a major breakthrough for our collection in many respects," said Jan Allen, director of the Agnes Etherington Art Centre.

"To have a finished portrait and a very high-quality work by a major figure like Rembrandt really distinguishes our collection in an amazing way. It will be a magnet for study for scholarship and for the public."

The masterpiece is the third painting by Rembrandt included in the art centre's Bader Collection, which now includes more than 200 paintings, including Rembrandt's 1630 work Head of an Old Man in a Cap, and his Head of a Man in a Turban from 1661.

The addition of Portrait of a Man with Arms Akimbo will give the art gallery a greater global profile, said Allen, adding that the university has already received inquiries from European art researches about possible visits to the gallery to work with the art.

"We already have here a European collection that is very distinguishes," she said. "It was already a major attraction for visitors from out of town



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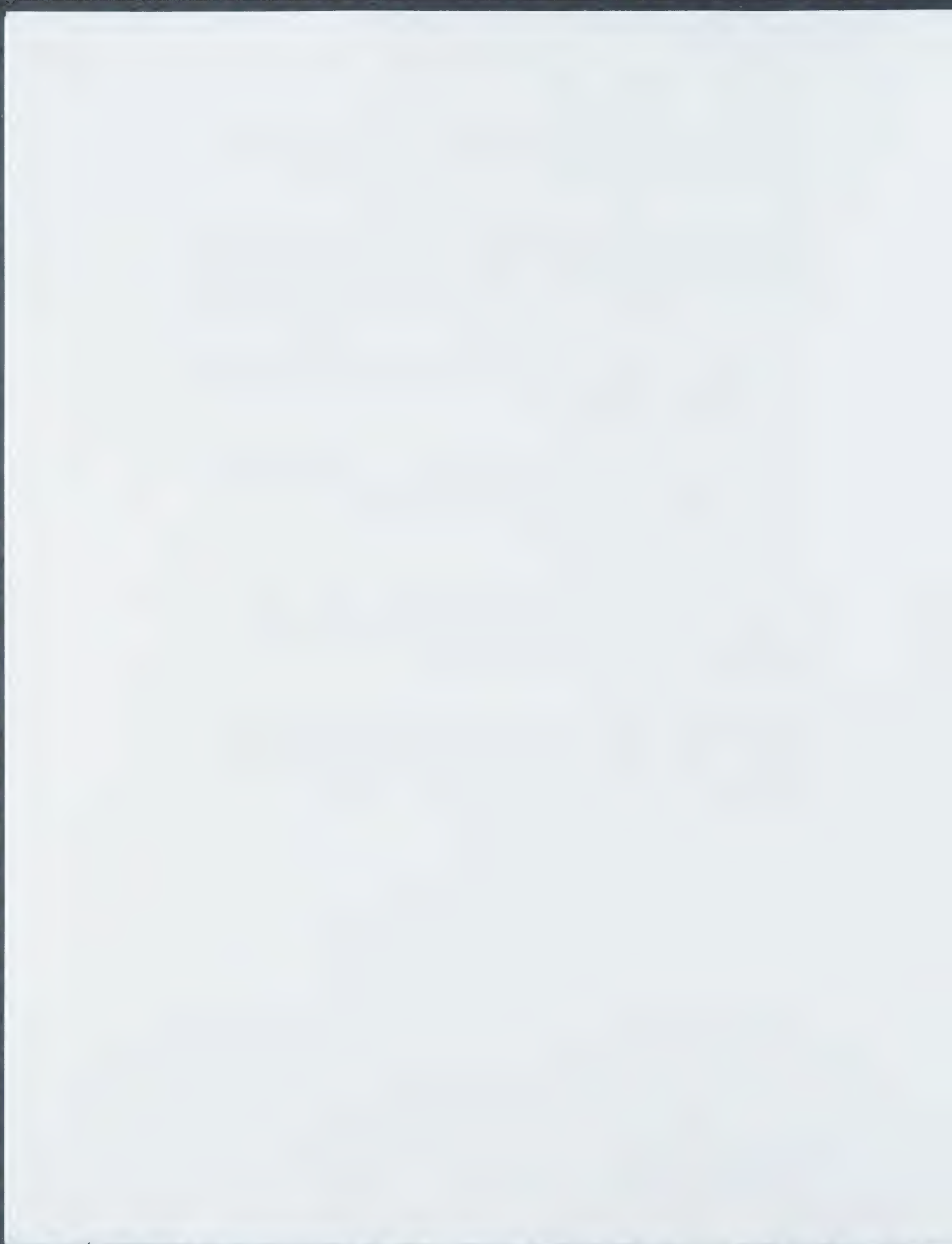
The two Rembrandt paintings the gallery possessed are character studies that the artist used to work out his creative technique, while the newest addition is a larger work, likely a commissioned portrait.

Allen said having the three paintings, each from a different period of Rembrandt’s life, will allow students and researches to compare his work and how it changed.

“We have students who come from all across Canada and the world to student at Queen’s, which is a centre for Baroque art study,” said Jacquelyn Coutre, curator of the Bader Collection.

“The presence of the Bader Collection here – I think one of the strongest of any university collections of Baroque art – encourages firsthand analysis and that is fundamental, I think, especially in our digital world, to experience art firsthand.”

The art gallery declined to comment on how much the newly acquired painting is worth, but when the donation was announced in late November, the New York Times quoted an art expert who estimated its value to be about US \$60 million.



Rembrandt masterpiece to be unveiled

By Elliot Ferguson, Kingston Whig-Standard
Thursday, April 28, 2016 4:41:23 EDT PM

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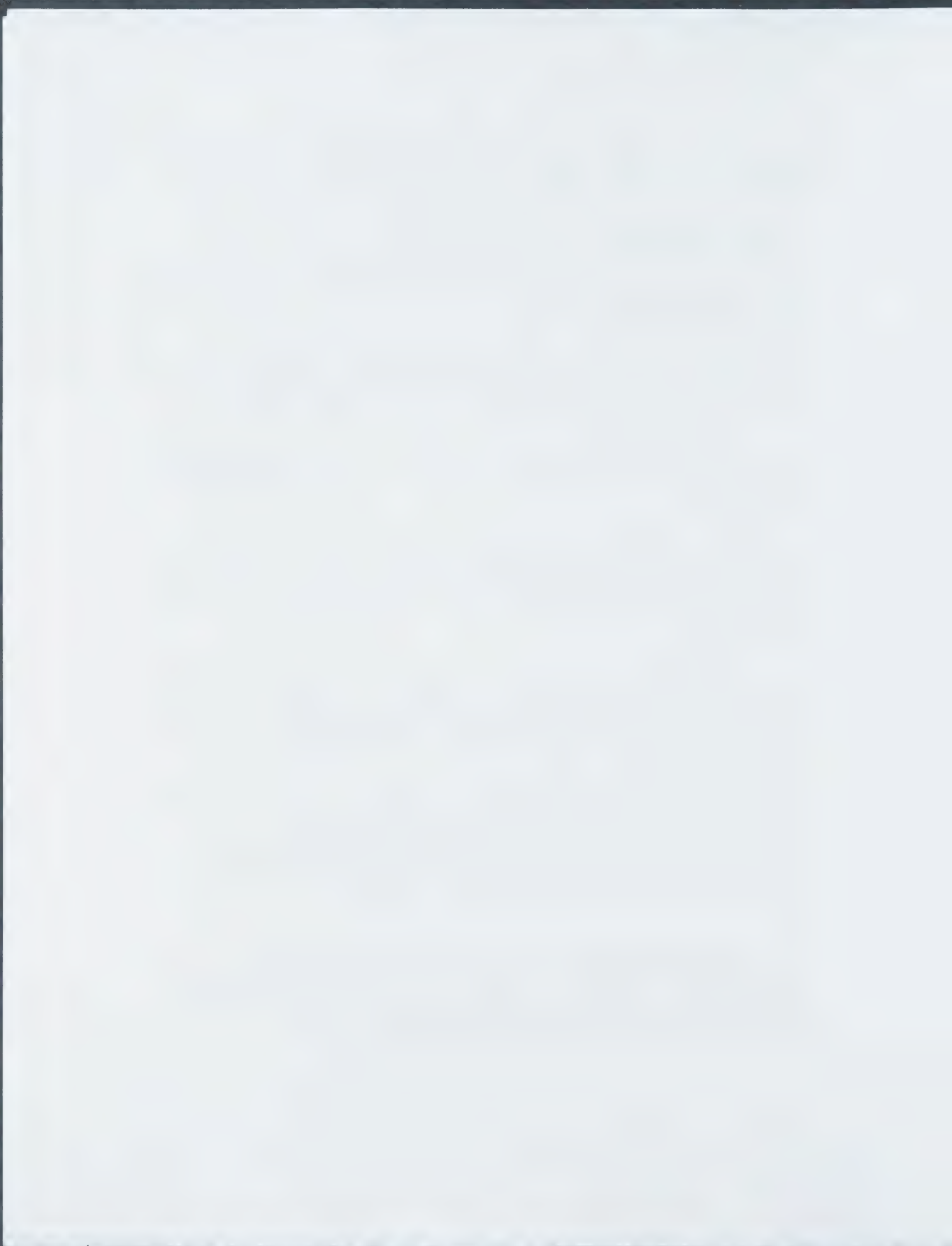
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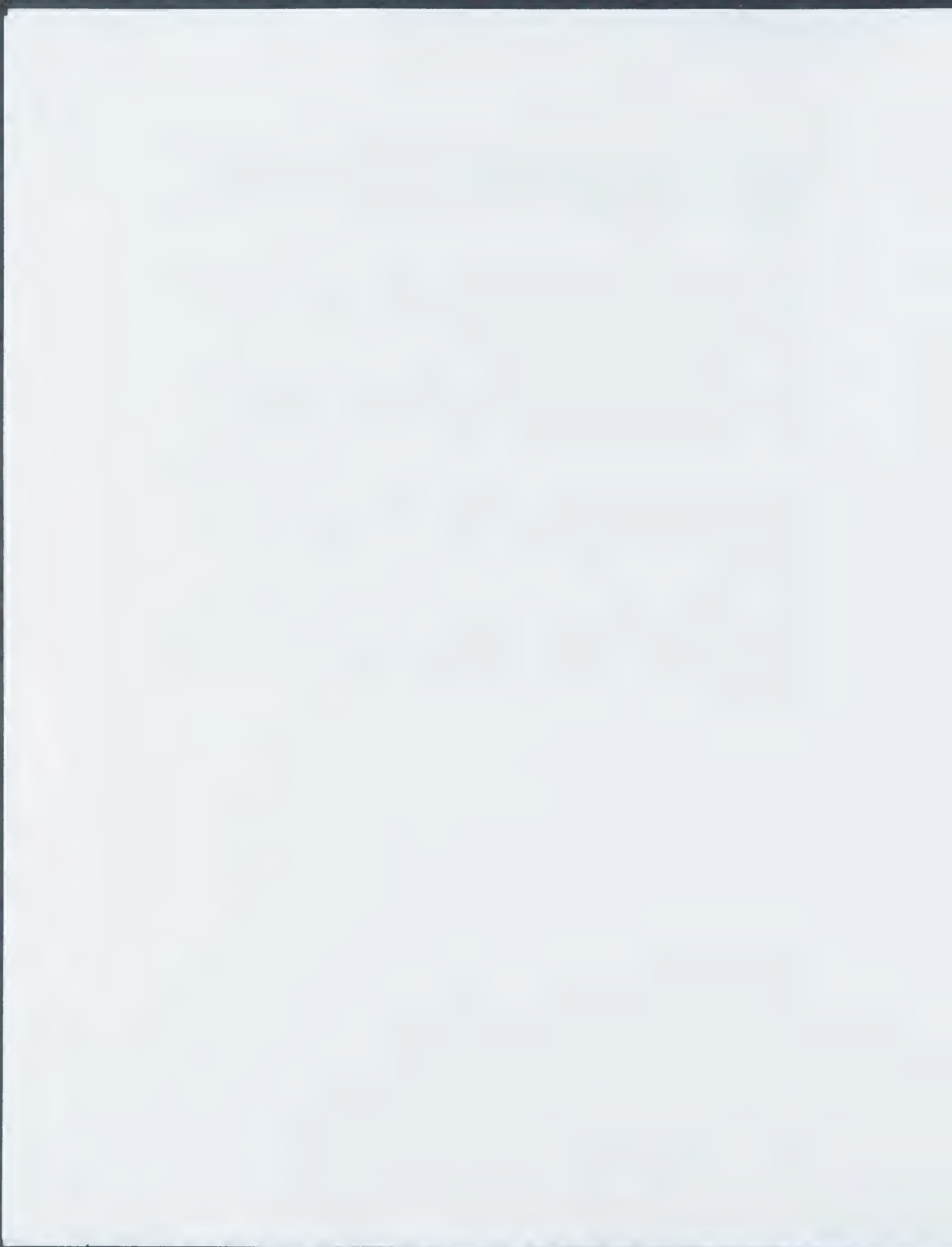
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Rembrandt masterpiece goes live

Queen's Gazette

Thursday April 28, 2016

By Mark Kerr, Senior Communications Officer

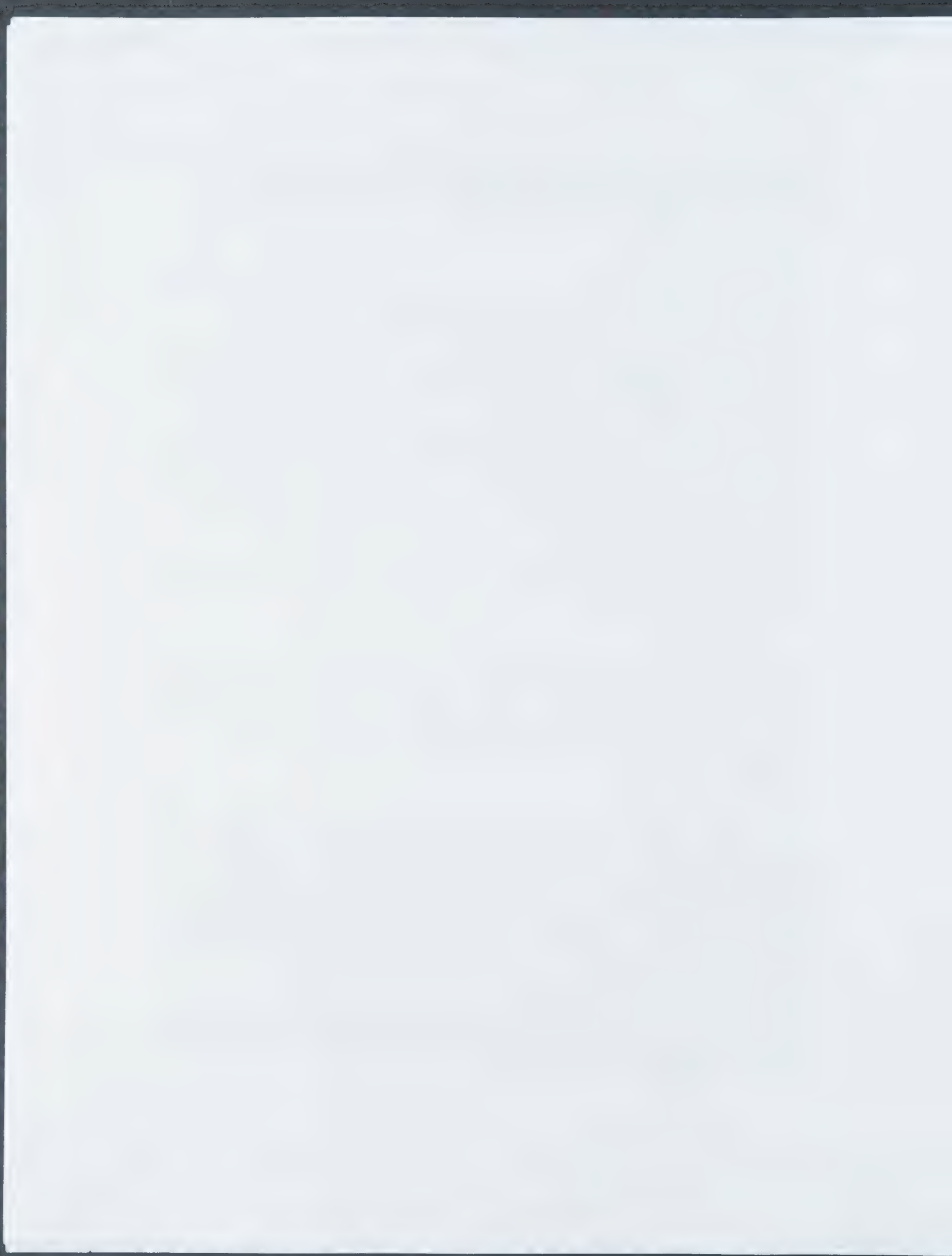
Since acquiring Rembrandt's *Portrait of a Man with Arms Akimbo* late last year, the Agnes Etherington Art Centre could only share digital images of the Dutch masterpiece as staff prepared for the installation. Jan Allen (left), Director, Agnes Etherington Art Centre, and Jacquelyn N. Coutré, Bader Curator and Researcher of European Art at the Agnes, introduce Rembrandt's *Portrait of a Man with Arms Akimbo* during a special media preview on April 28. (Photo by Bernard Clark)

Now the time has come to unveil the painting, and Jacquelyn N. Coutré, Bader Curator and Researcher of European Art at the Agnes, couldn't be more excited.

"As reproductions don't fully capture the richness of this portrait, it is exhilarating to finally share it with the public," Dr. Coutré says. "The life-size format, authoritative pose and powerful gaze all contribute to the subject's impressive presence, and the nuances of colour are splendid."

Alfred and Isabel Bader gave *Portrait of a Man with Arms Akimbo* to the Agnes in November 2015. The late-career painting by Rembrandt, signed and dated 1658, will be presented alongside two smaller studies by the Dutch master that the Baders also previously donated to the art gallery. In addition to the Rembrandt paintings, The Bader Collection at the Agnes includes more than 200 works focused on Dutch and Flemish paintings of the Baroque period.

Dr. Coutré says a close inspection of the masterpiece reveals the artist's signature *ruwe*, or rough, style that art historians identify as a trademark of Rembrandt's brilliant late work.



“When you get up close to the painting in person, you can see that the brushstrokes have such materiality to them, and you can actually trace the movement of the artist's hand as he dragged the thick paint across the canvas with his brush,” she says. “In the humanity and the splendour of this painting, The Bader Collection truly reaches new heights.”

Rembrandt van Rijn, *Portrait of a Man with Arms Akimbo*, 1658, oil on canvas, 107.4 x 87.0 cm, Gift of Alfred and Isabel Bader, 2015 (58-008) (Photo by Bernard Clark)

A mysterious masterpiece

While the subject of the painting is unknown, art historians have speculated he could be a sailor, military figure, merchant or artist.

The earliest documented owner of the painting, Daniel Daulby, was a renowned collector of Old Masters, and authored the first catalogue of Rembrandt etchings in English. Throughout the 19th and 20th centuries, the painting was primarily held in private collections including those of George Huntington Hartford II, John Seward Johnson and Barbara Piasecka Johnson.

By giving the masterpiece to the art gallery at Queen's, the Baders have ensured that scholars and the public will have access to the portrait for their research and enjoyment.

“This first presentation in Kingston of Rembrandt's *Portrait of a Man with Arms Akimbo* — an artistic treasure long out of public view — marks a turning point for the gallery, and signals a wider burgeoning of the arts at Queen's University,” says Jan Allen, Director, Agnes Etherington Art Centre.

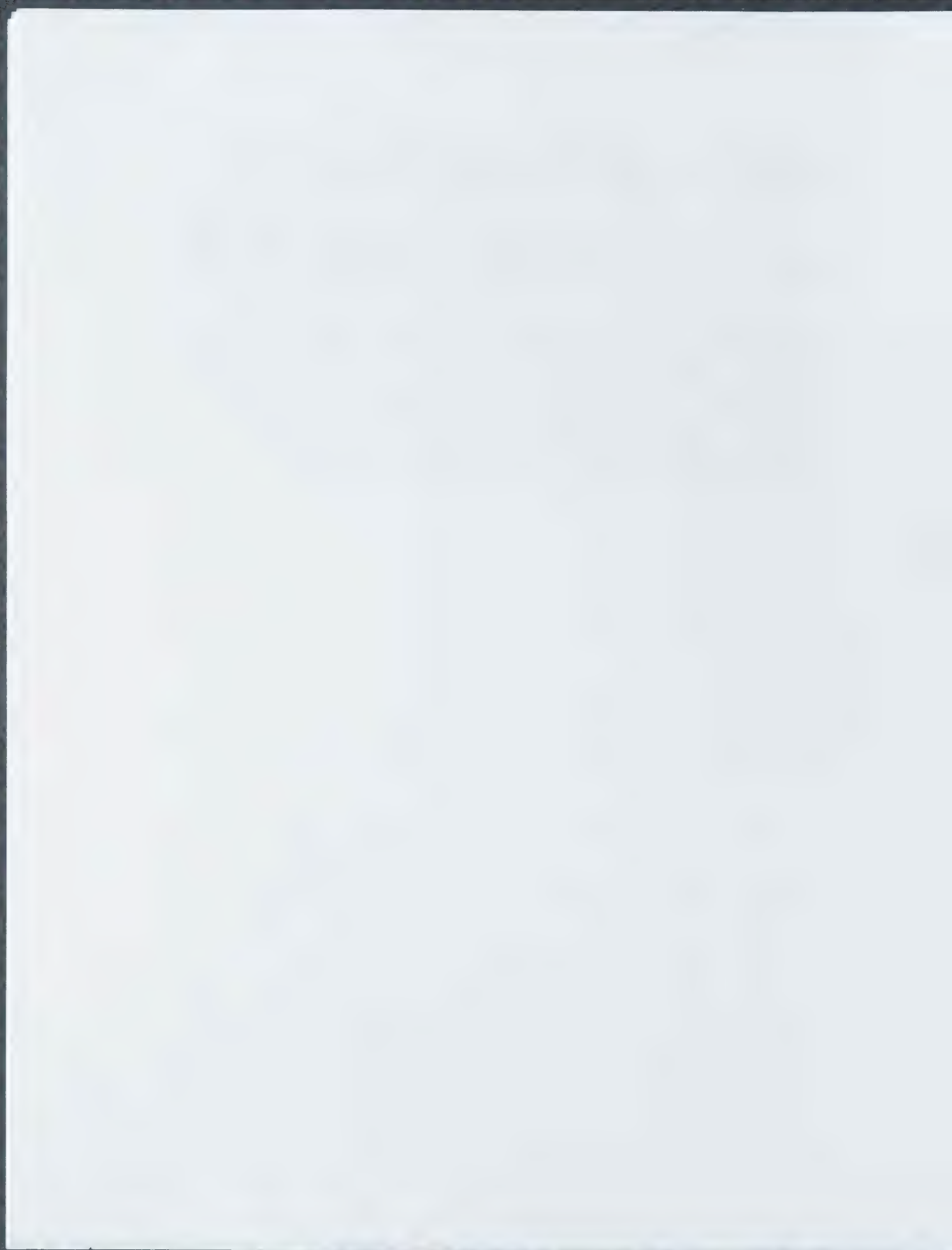
This inspiring new installation at the Agnes is joined by four new exhibitions of works showcasing Kingston artists and drawing upon contributions by members of the African and diasporic communities at Queen's as well as in Kingston and the surrounding region. The general public's first chance to see the painting will come at the season launch



event on Friday, April 29 from 6:30-8 pm. The Agnes also recently announced a new policy of free admission to the gallery.

“Our generous benefactors Alfred and Isabel Bader have shared their collection with us,” Ms. Allen says. “In turn, we want to ensure The Bader Collection and our entire holdings are accessible for all.”

Alfred Bader (Sc’45, Arts’46, MSc’47, LLD’86) and Isabel Bader (LLD’07) are among Queen’s most generous benefactors, supporting the university for seven decades. They have given back to Queen’s in countless ways: transforming the campus, enriching the student experience, supporting scholarship, and helping to enhance the university’s reputation as a top-tier educational institution.



WHIG STANDARD

PROUDLY SERVING THE KINGSTON COMMUNITY SINCE 1834

FRIDAY, APRIL 29, 2016

A masterful unveiling



ELLIOT FERGUSON/THE WHIG-STANDARD

Jan Allen, director of the Agnes Etherington Art Centre at Queen's University, right, and Jacquelyn Coutré, curator of the Bader Collection, stand on Thursday with the gallery's newest addition, Rembrandt van Rijn's 1658 painting *Portrait of a Man with Arms Akimbo*. The masterpiece, donated late last year by Alfred and Isabel Bader, is to be unveiled Friday at the gallery's spring and summer season launch.

Rembrandt's *Portrait of a Man with Arms Akimbo* was donated by Alfred and Isabel Bader

ELLIOT FERGUSON
THE WHIG-STANDARD.

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See REMBRANDT | A6



Painting's estimated value \$60 million US

REMBRANDT from A1

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elferguson@postmedia.com

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n g p r a g u e

PhDr. Martina Jandlova, Ph.D.

kurátorka - Sbirka starého umění

Curator - The Collection of Old Masters

poštovní adresa/post address

palác Kinských

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110 15 Praha 1, Czech Republic

www.ngprague.cz

kancelář/office:

Sternberský palác

Hradčanské nám. 15, 119 04 Praha 1

tel. +420/220 515 457

mob. +420/603 163 498

e-mail: jandlova@ngprague.cz

9/0

KLUKAT :

← —————

BERDINSKI 711/5

100 00 PRAGUE

100000 REFRIBI

Drs. Alfred and Isabel Bader
2505 East Bradford Ave
Apt 2201
53211 Milwaukee
USA

2. 3. 2016

Dear Alfred and Isabel,
I enclose my Illustrated Summary Catalogue of the „German and Austrian
Paintings of the 17th Century from the National Gallery in Prague.

At the beginning of my work on this subject was your generous fellowship (in
2000)! In 2008 I have finished my doctor thesis on this subject: „German and
Austrian Painting of the 17th Century from the National Gallery in Prague
Collection“. And my daughters had arrived (Anna is 7 years old and Marie is 5
years old). After my return to the work, I have started to prepare an edition of
the catalogue. And now I send you the book...

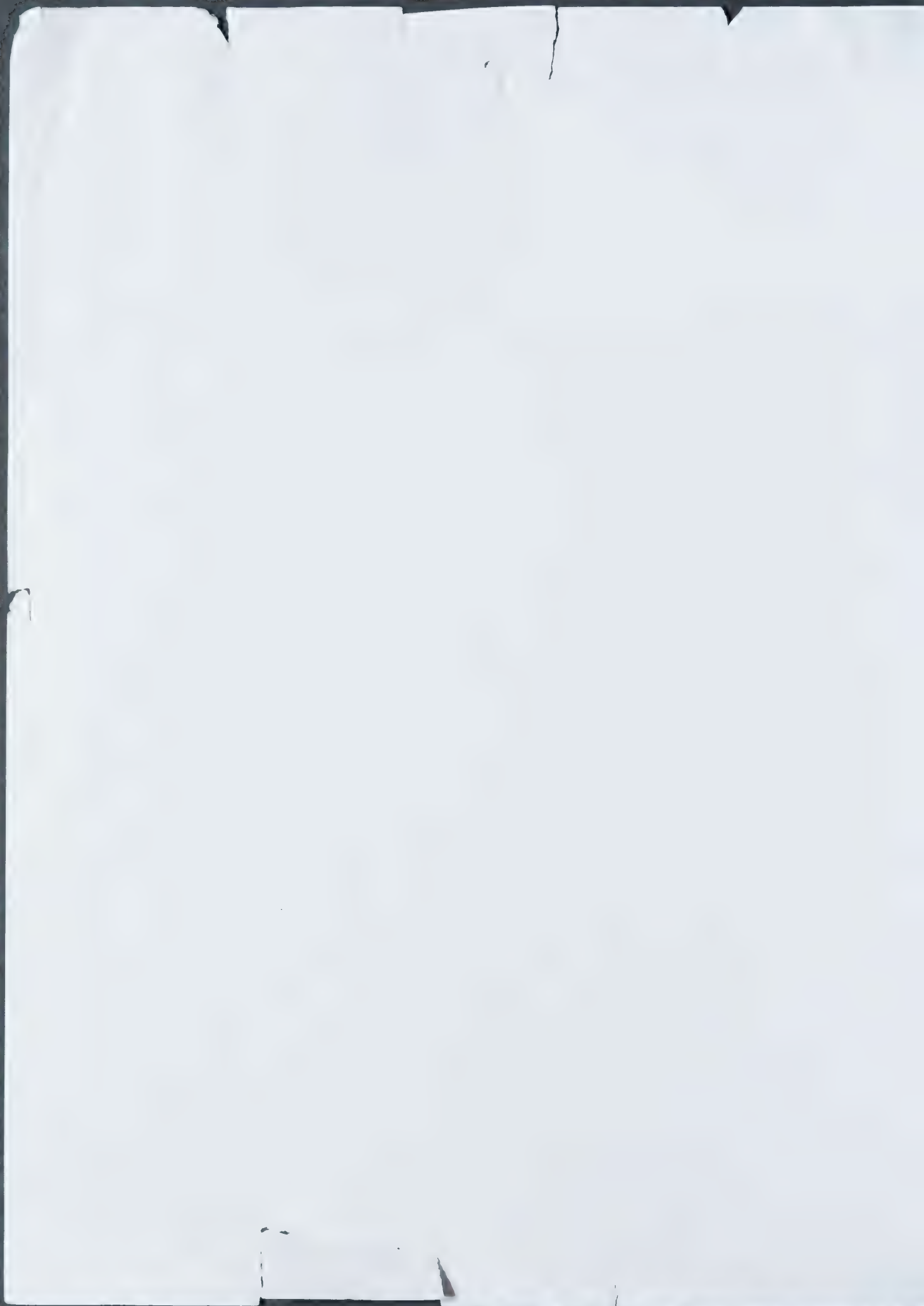
Thank you very much once more for this! It was an invaluable help for my
studies in the libraries and for getting the comparative photos. Thank you once
more.

I hope, you both are healthy and fit and I wish you all the best. I remember with
a big pleasure our several meetings in Prague in the past.

My kind regards,

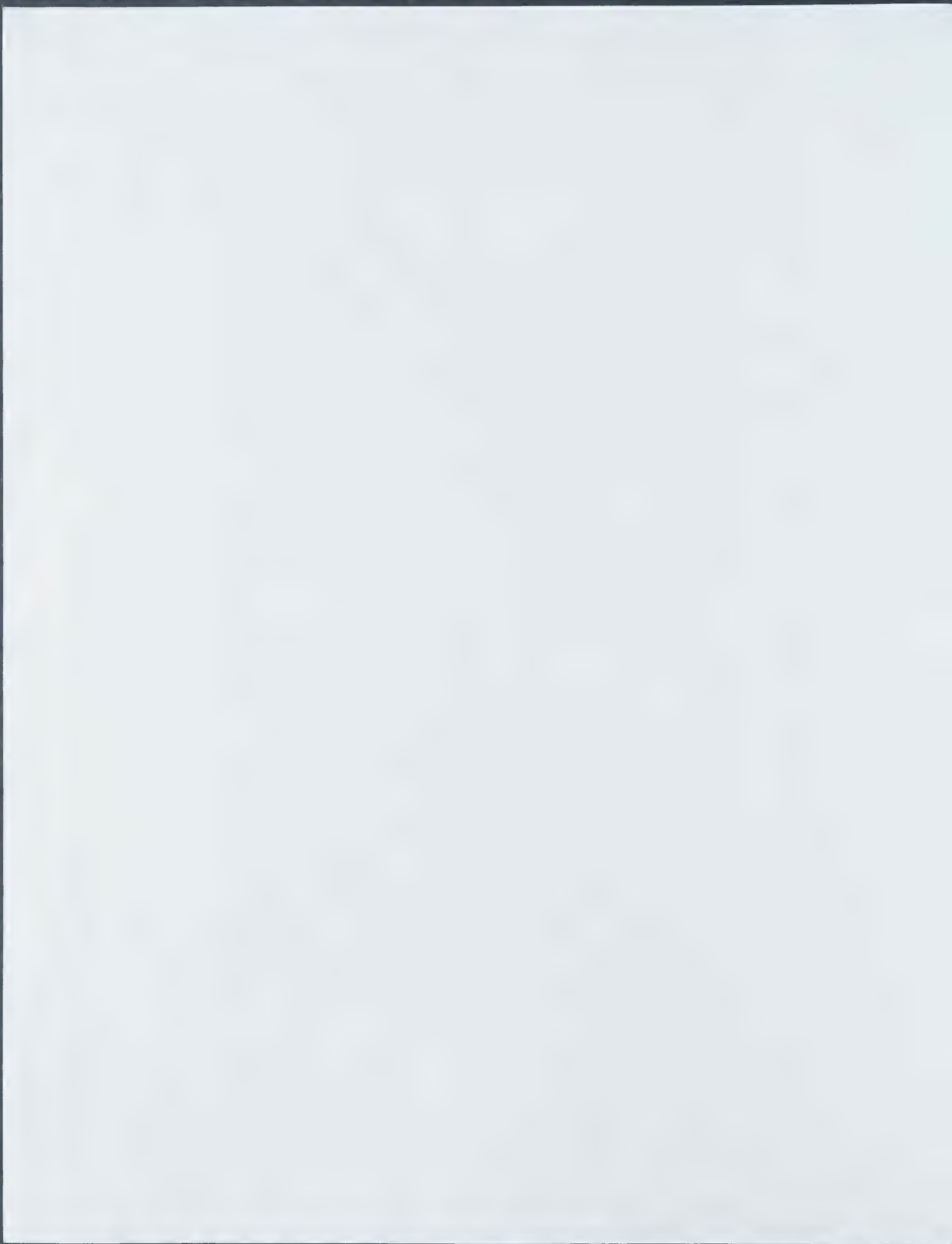


Martina Jandlová Sošková



L to R: Jan Allen, Jacquelyn, Sophie Kiwaka (MP for Kingston)
Kathleen Wynne (Ontario Premier)







L to R: Jacqueline, Dan, Premier Wynne, MPP Kivulola

J. H. A. ...
...

Premier Wynne walking through the galleries
at The Agnes





Handwritten text, possibly a signature or name, located on the right side of the page. The text is written vertically and is very faint, making it difficult to read. It appears to be a name, possibly "Mr. J. C. Adams".