

Alfred Bader

Queen's University

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SAMPLE

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*I am pleased to support this time-limited matching gift opportunity for Queen's and I commit the following gift:*

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- Opportunity Grants Fund
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- The following named fund:
- Queen's Work Study Program Fund
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FOR AN ENDOWMENT IN DEPT. OF DRAMA, PLEASE USE THIS ENTRY. IF YOU WISH TO CREATE MORE THAN ONE SCHOLARSHIP, PLEASE LIST THEM OR ATTACH A SEPARATE NOTE.

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- Cheque/Money Order enclosed (payable to Queen's University)
- Post-Dated Cheque(s) (please enclose all cheques with this form)
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Credit card # \_\_\_\_\_ / \_\_\_\_\_ / \_\_\_\_\_ / \_\_\_\_\_ Expiry date \_\_\_\_\_ / \_\_\_\_\_ (month/year)

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(please sign for validation)

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Please remember that only gifts or pledges made prior to March 31, 1997 will be matched dollar for dollar by the provincial government through the Ontario Student Opportunity Trust Fund. *Only pledges payments made before March 31, 1999 will be eligible for the matching program.*

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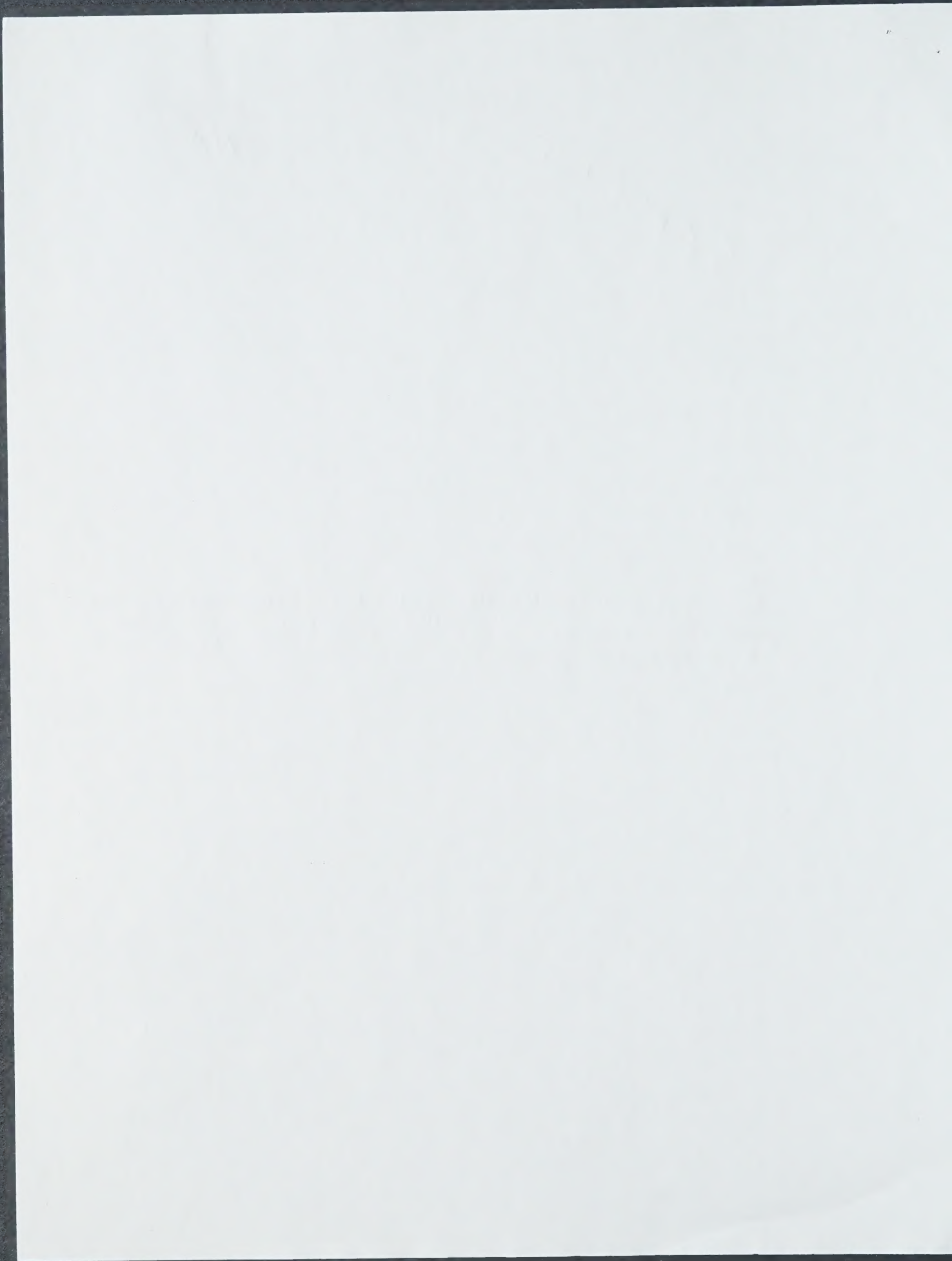
- Monthly
- Quarterly
- Semi-Annually
- Annually

with payments of: \$ \_\_\_\_\_ Beginning on: \_\_\_\_\_ / \_\_\_\_\_  
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for (please check one)  One year  Two years  \_\_\_ years

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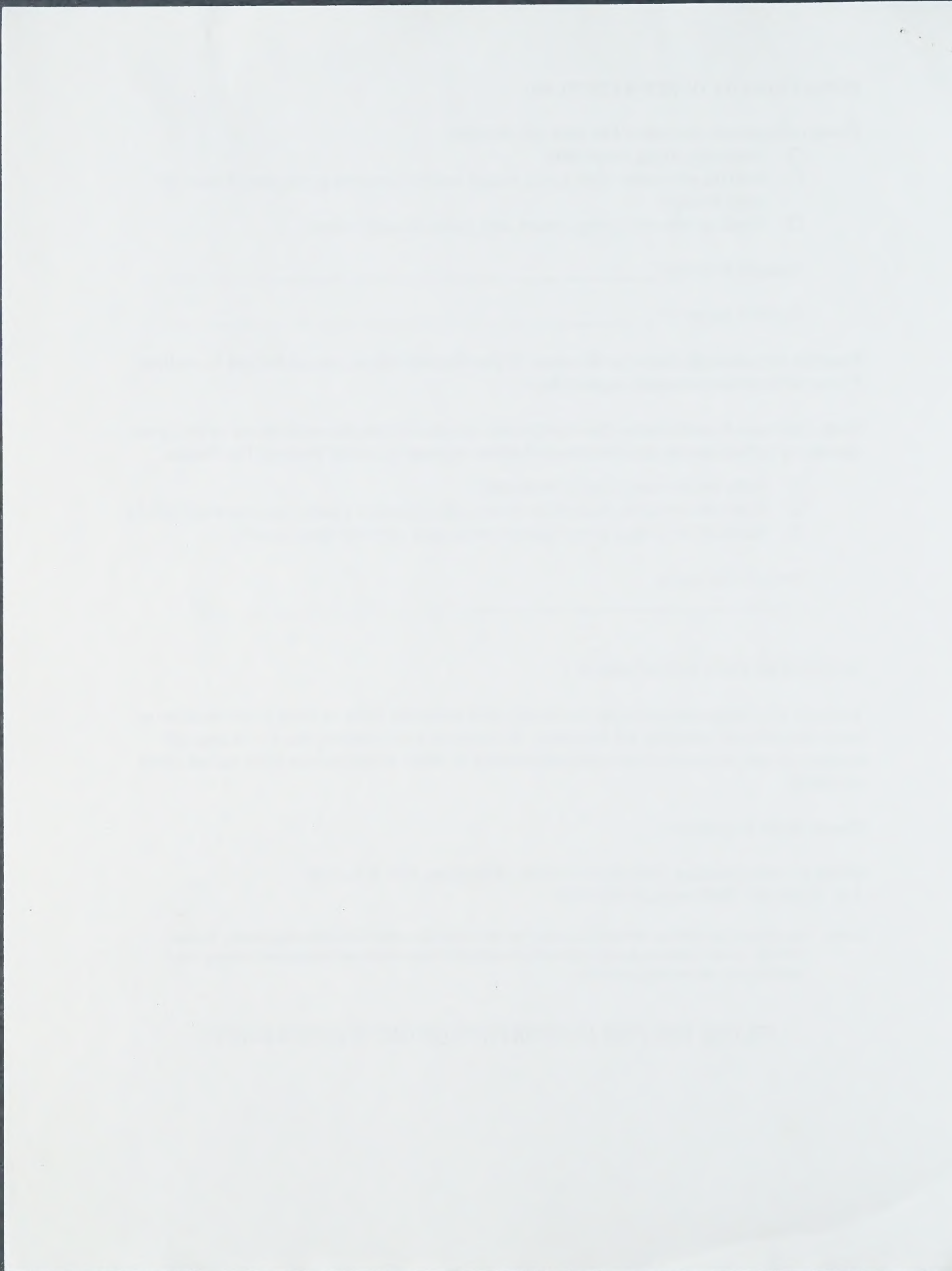
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Tel: 1 800 267-7837 or (613) 545-2060**

**Note:** An official charitable receipt will be issued for your donation under Charitable Registration Number 0051961-20-11. Please make any necessary corrections to your name and address on this form when returning it in the envelope provided.

***THANK YOU FOR SUPPORTING QUEEN'S UNIVERSITY!***



Agnes Etherington ART CENTRE

Queen's University tel 613.533.2190  
Kingston Ontario fax 613.533.6765  
Canada K7L 3N6 www.aeac.ca

April 13<sup>th</sup>

613 533 2190

?



8 March 2004

Dr. Isabel Bader  
2961 N. Shepard Avenue  
Milwaukee WI 53211  
USA

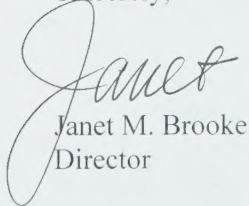
Dear Isabel,

I am glad that you had time during your visit here last week to meet with Dorothy, and to visit the upgraded costume vault and our *Luxury and Dress* exhibition. I know she appreciated the opportunity to show you what your generous support of our efforts to enhance the status of the Collection of Canadian Dress has meant these past two years. Since the exhibition opened we have had a number of request for tours, surely a confirmation of how this important part of our collection has been missed by the public these many years!

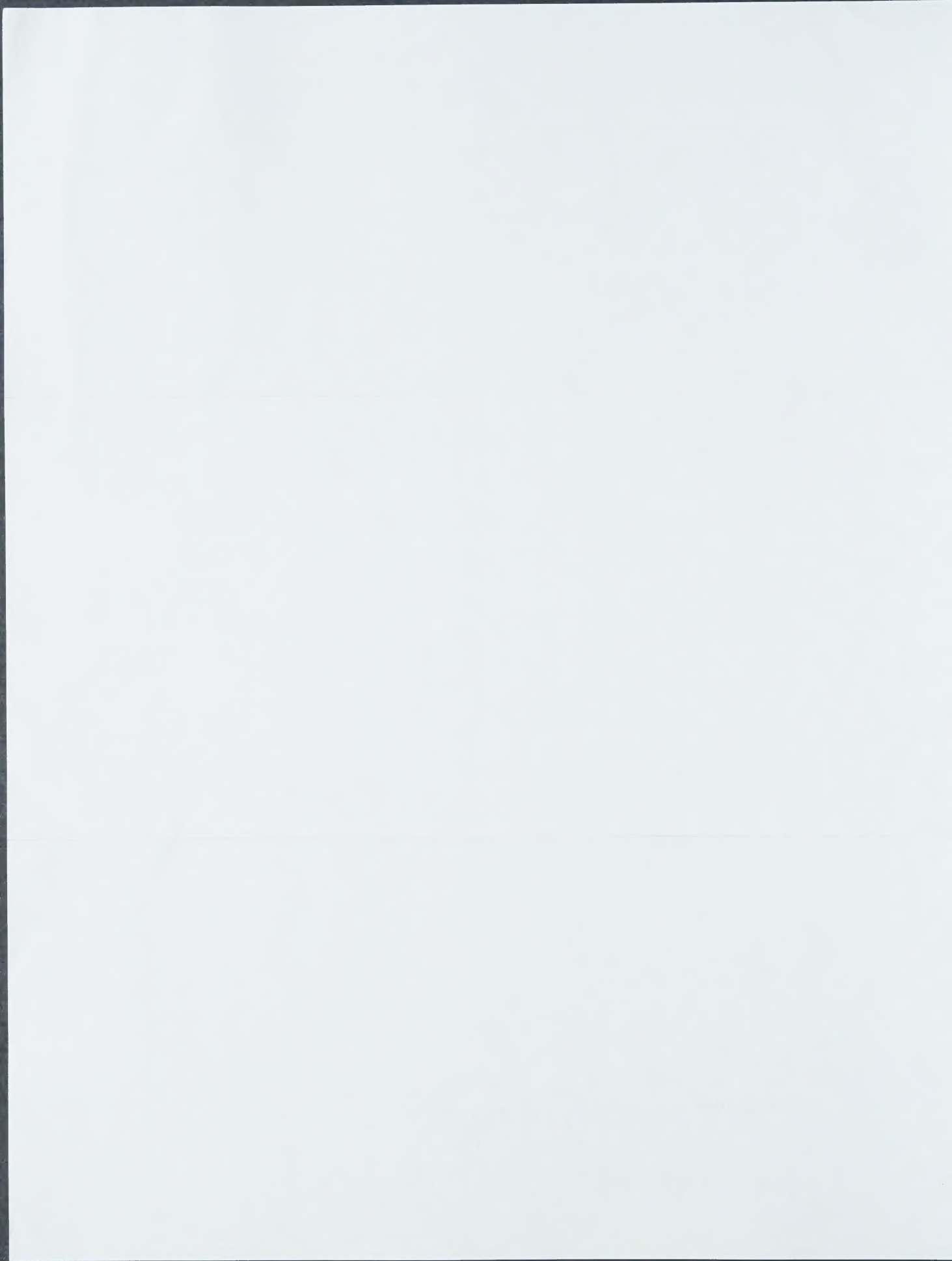
Alfred mentioned to me recently that you may wish to consider a continued involvement with our costume ambitions. I know that Dorothy described next steps in our hopes for this collection: the accessioning of a backlog of new acquisitions, and the development of a larger, more comprehensive exhibition with the help of a guest curator. I have asked her to establish a timeline and budget for this project, and I will take the liberty of sending it to you soon.

Dorothy and I are exceedingly grateful for the help you have given us to date, and look forward to the possibility of discussing a future collaboration. I have written Alfred separately about the wonderful Lievens gift, and you can well imagine that the Art Centre is basking in the glow of your continued generosity to us.

Sincerely,

  
Janet M. Brooke  
Director

Encl.





*file***Agnes Etherington Art Centre**

QUEEN'S UNIVERSITY, KINGSTON, ONTARIO, CANADA K7L 3N6

27 January 2004

Dr. Isabel Bader  
2961 North Shepard Avenue  
Milwaukee WI 53211  
U.S.A.

Dear Dr. Bader,

*Isabel*

Last year you very generously supported the urgent work we have undertaken to upgrade the storage conditions of our Costume Collection, and thanks to your help, we are well on our way to completing the objectives we outlined in the proposal I had submitted to you in February 2003.

At the time of those discussions, and later, when Dorothy Farr and Costume Intern Sheilah McKinnon toured the vault with you during the "Rembrandt Weekend" last October, you signaled your interest in knowing what next steps in our costume work we hoped to undertake.

I attach with this letter a brief summary of the work we are completing this year, as well as a Proposal for a second phase of work that, with your help, we could begin when the current phase is completed this summer. Our hope is that Sheilah can undertake the in-depth conservation treatment of several important objects from the collection, and that we can create one small and one large exhibition highlighting the Costume Collection for our visitors.

I sleep better at night knowing that every day, we make good progress in ensuring the long-term safety of our Costume Collection. To be able to share our collection with Queen's students and faculty, and with our visitors, is an exciting prospect indeed. I recall your mentioning last February that you also see this as a goal, so I hope that you will read the attached proposal with interest.

I look forward to seeing you in Chicago this March, and hope to hear from you in the meantime.

Sincerely,

*Janet*  
Janet M. Brooke  
Director

Encl.

Agencia Ecuatoriana de Turismo  
Ecuador

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1970

10 de Mayo

Señor...

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Agnes Etherington Art Centre/Costume Collection  
Phase II proposal 14 January 2004/Page 1 of 3

**Isabel Bader Conservation Intern  
Proposal for Phase II Development of the  
Queen's University Collection of Canadian Dress,  
Agnes Etherington Art Centre**

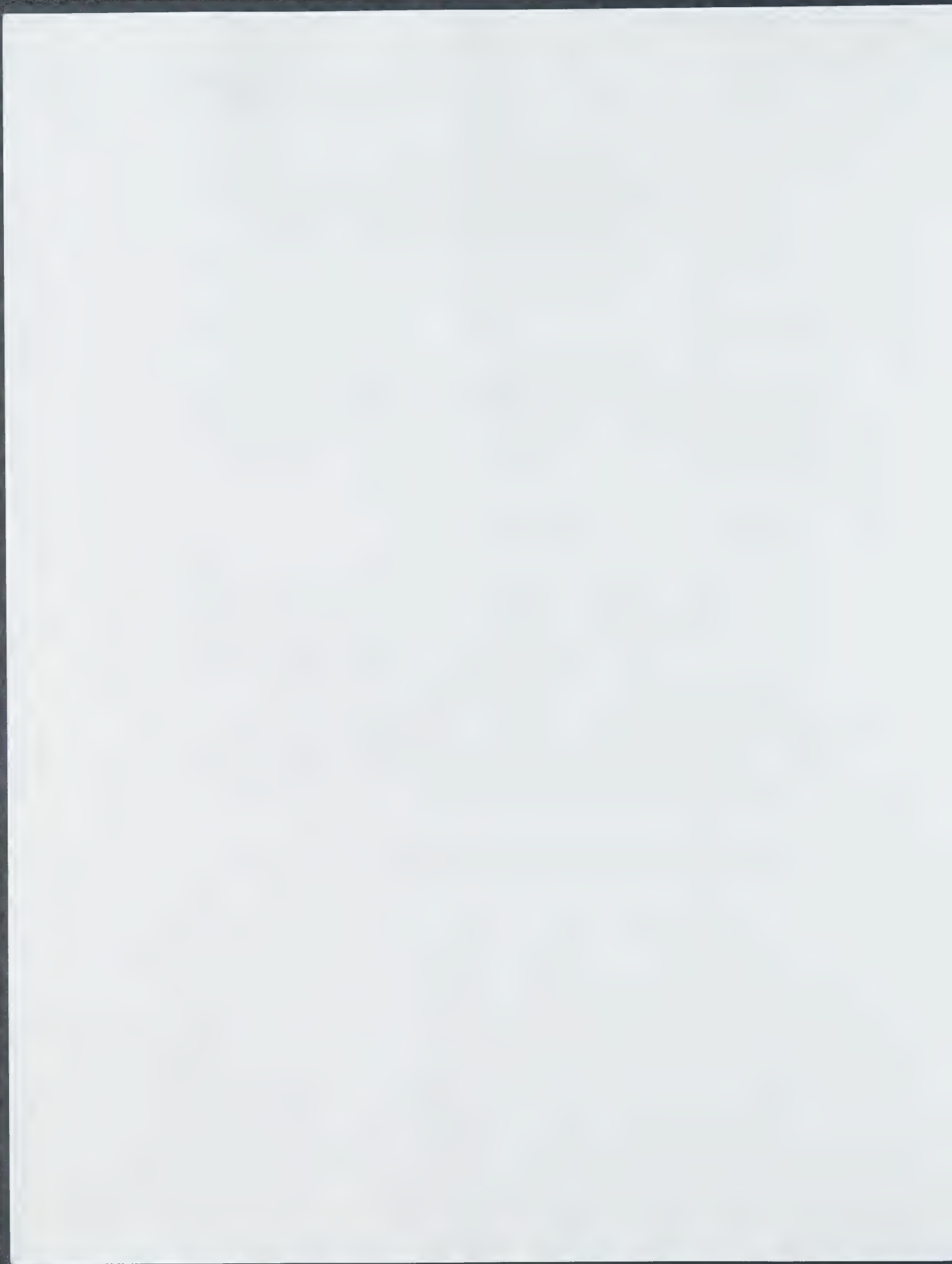
**Background:**

On 15 September 2003, Sheilah McKinnon, a recent graduate of Queen's Masters of Art Conservation program, began a ten-month full time internship at the Agnes Etherington Art Centre funded by Dr. Isabel Bader. The goal of the Isabel Bader Internship is to upgrade the care, condition and accessibility of the Collection of Canadian Dress. A copy of this project, here called **Phase I**, is attached hereto.

**Summary of Phase I progress to date:**

Working under the direction of curator Dorothy Farr and conservation consultant Christine Adams, Sheilah MacKinnon has established storage requirements and is re-organizing and re-housing the collection in museum-standard boxes and storage units, using supplies purchased with funds from the Bader Intern grant. To date, most accessories have been re-housed in acid-free boxes, including all hats, purses, fans, jewelry, shoes and scarves, and bustles. Undergarments and nightdresses are almost completed. Some protective mounts have been constructed where needed. As of mid-January 2004, three-quarters of the collection has been removed from acidic boxes. Re-organization of the collection is ongoing. Some preventative conservation has been undertaken where simple immediate treatments are possible. Insect infestation has received freeze treatment when detected. Database location recording is ongoing as objects are re-housed and stored.

All tasks described in the Phase I project proposal are on schedule and within budget.



Isabel L. Bader  
2961 North Shepard Avenue  
Milwaukee, WI 53211

March 17/04

Dear Sam:

We're off in an hour, but I'll hope to get this in the post today.

I enclose my cheque for Conservation as promised and trust, as does Alfred, that it will go towards the projects I am interested in. I had no time to ask if the consultant comes from somewhere else? - you have probably already told me when I was there. If the Conservation Dept is not the Agri, I presume they are aware that the \$40,000 is a contribution of Bader to the Conservation Dept. Just ask, because there has been a request for help to Conservation - the post.

Endorse the sewing machine advert since it came in Monday. I worked about the \$400 for a sewing machine. No doubt all of those things have April 9 could.

Don't forget to ask the museum if they have any more  
from the same place as the one I saw in the museum at the  
last exhibition or about any other - even a letter?  
I would like to see the postcard collection  
if you have it. The one I saw was very nice - I don't  
know if you have it. It's a little more of a sewing  
machine book, etc. We both enjoyed the trip.

Enclosed as my cheque for \$40,000 US.

I believe this should cover the salary, or whatever  
it is called, plus some of the other requirements.  
You will use it wisely, I trust, and bear in  
mind what 'jenny' problems are with our notes.

We'll see you before long. Alfred has already told  
David the Witt that Charles Mensch, or perhaps Joe  
Furchgott are planned to come in May. I've  
hope he they will have a good chance to see  
the pieces & the many paintings they have  
worked on.

Best wishes - tell me arrive in May.

Isabel

ISABEL L. BADER  
2961 N. SHEPARD AVE.  
MILWAUKEE, WI 53211-3435

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750  
0030008480  
Date March 17/04

1054

Queen's University  
Forty Dollars

\$40,000/100

M&I Marshall & Ilsley Bank

Isabel L. Bader

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Agnes Etherington Art Centre/Costume Collection  
Phase II proposal 14 January 2004/Page 3 of 3

**Phase II: Budget (in Cdn \$)**

**1. Conservation of specific objects in a laboratory setting**

Salary of Conservation intern (plus benefits) \$3,400 x 4 =	\$13,600.	✓
Consultant's honorarium	\$ 4,000.	
Supplies	5,000.	

**Sub-total** **\$22,600.**

**2. Acquisition of basic maintenance and display equipment for the collection**

Sewing Machine	\$ 400.
Iron	50.
Steamer	200.
Surgical vacuum	1,500.
Mannequins (\$400 x 6)	\$ 2,400.
Padding for mannequins	400.

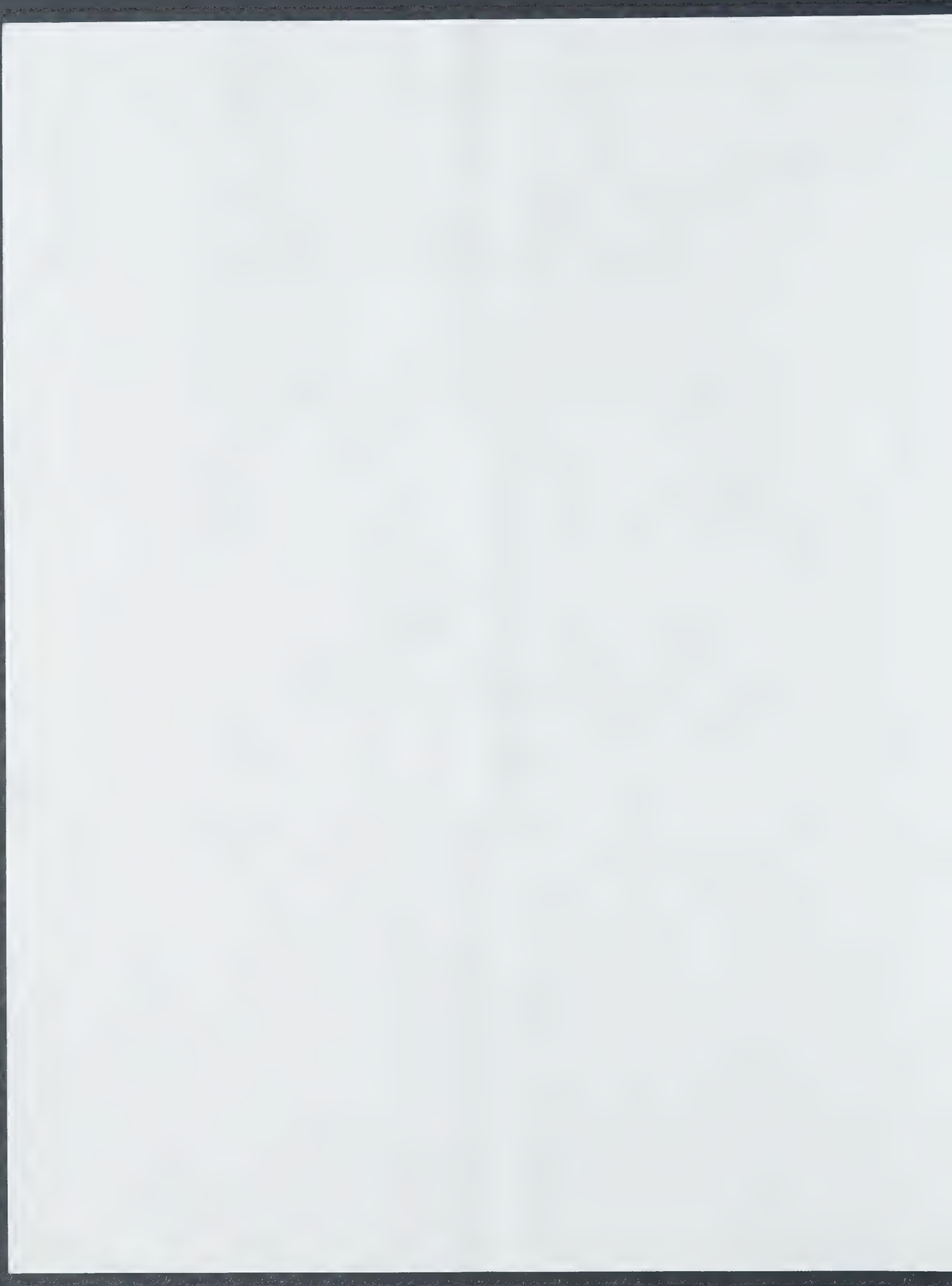
**Sub-total** **\$ 4,950.**

**3. Raising of public profile of the collection**

a. Small exhibition: materials and labour, including carpentry	3,000.
b. Estimated cost of a large exhibition (preliminary development costs, conservation work, catalogue costs, additional mannequins included)	55,000.

**Sub-total** **\$58,000.**

**Grand Total** **\$85, 550.**





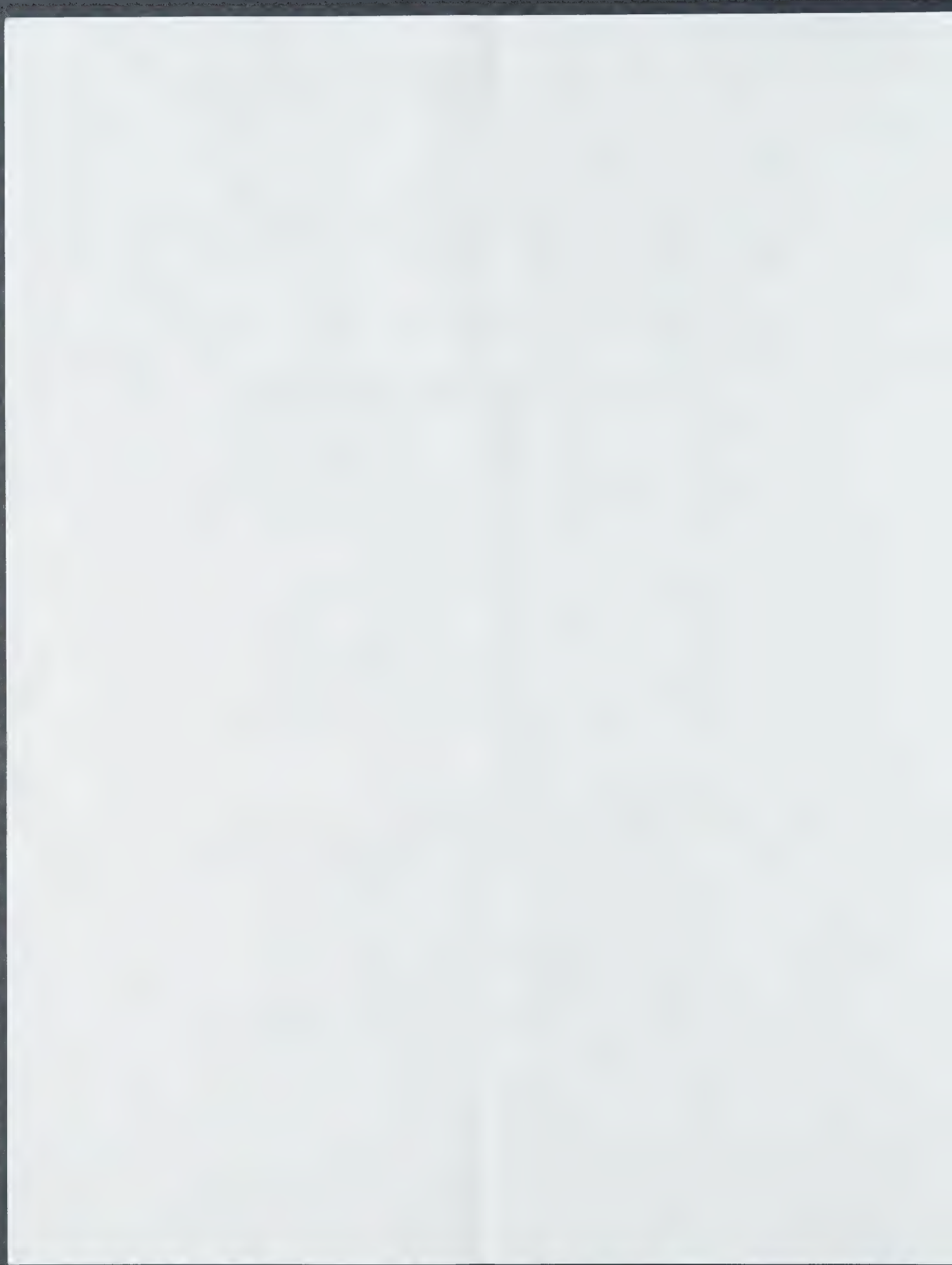
Agnes Etherington Art Centre/Costume Collection  
Phase II proposal 14 January 2004/Page 2 of 3

### Project proposal for Phase II:

During her visit to the Agnes Etherington Art Centre on 24 October 2003, Dr. Isabel Bader visited the costume vault and discussed the progress of the Phase I project with Dorothy Farr and Sheilah McKinnon. She expressed interest in receiving a proposal to support longer-term plans for the Queen's University Collection of Canadian Dress.

Phase II, described below will advance the physical and intellectual care of the collection on the following three fronts:

1. In-depth conservation of specific objects in a laboratory setting:  
The AEAC has no conservation laboratory of its own. Arrangements have been made with the Master's of Art Conservation program for the Isabel Bader Intern to undertake conservation measures in its lab, on objects requiring urgent care, during a period of four months during the spring/summer of 2004 (when the facility is not in use by students and faculty). The intern must be supervised by a senior conservator and we wish to hire consultant Chris Adams. A priority list of costume items will be developed to maximize the use of the lab during this limited period.
2. Acquisition of basic maintenance and display equipment for the collection:  
The costume collection lacks most of the equipment needed for basic care and exhibition: mannequins for display, an iron, steamer, sewing machine, micro-vacuum cleaner for textile cleaning, etc. If the collection is to become active, some equipment purchases are necessary. Note that were a micro-vacuum to be purchased, it would also be available to Art Conservation textile students generally as needed in a spirit of mutual co-operation.
3. Raising the public profile of the collection:
  - a. Preparation of a small, focused exhibition in the Zacks Gallery for presentation 20 February-1 May 2005, to be curated in-house. This exhibition will highlight a selected area of strength in collection, and serve to re-introduce the Queen's University Collection of Canadian Dress to the public after many years in storage.
  - b. Project development for a more ambitious exhibition of the collection, date to be determined. This exhibition may include a guest curator with expertise in historic dress; an exhibition catalogue attractive to the public to provide published documentation on aspects of the collection and to publicize the exhibition widely; targeted conservation work to present displayed items at their best.



## Agnes Etherington Art Centre

MILWAUKEE, WISCONSIN 53211

16 April 2004

Dr. Isabel L. Bader  
2961 North Shepard Avenue  
Milwaukee WI 53211  
USA

Dear Isabel,

What a delight to receive your 17 March/9April letter in this morning's mail, with its enclosed cheque in support of the next phase of our work on the Costume Collection. Sheilah Mackinnon and Dorothy Farr are as pleased as I am, and join me in thanking you most sincerely for helping us bring our important holdings back to life.

You are absolutely right about sewing machines; home sewing is, sadly, less and less popular and consequently there are no doubt second-hand machines around. As a matter of fact there is a shop here in Kingston that carries reconditioned used equipment and we have already visited it to see what they have. The advantage to this route is that reconditioned machines carry a guarantee. I will also pass the word around and see if there are any orphaned machines lurking in anyone's closet!

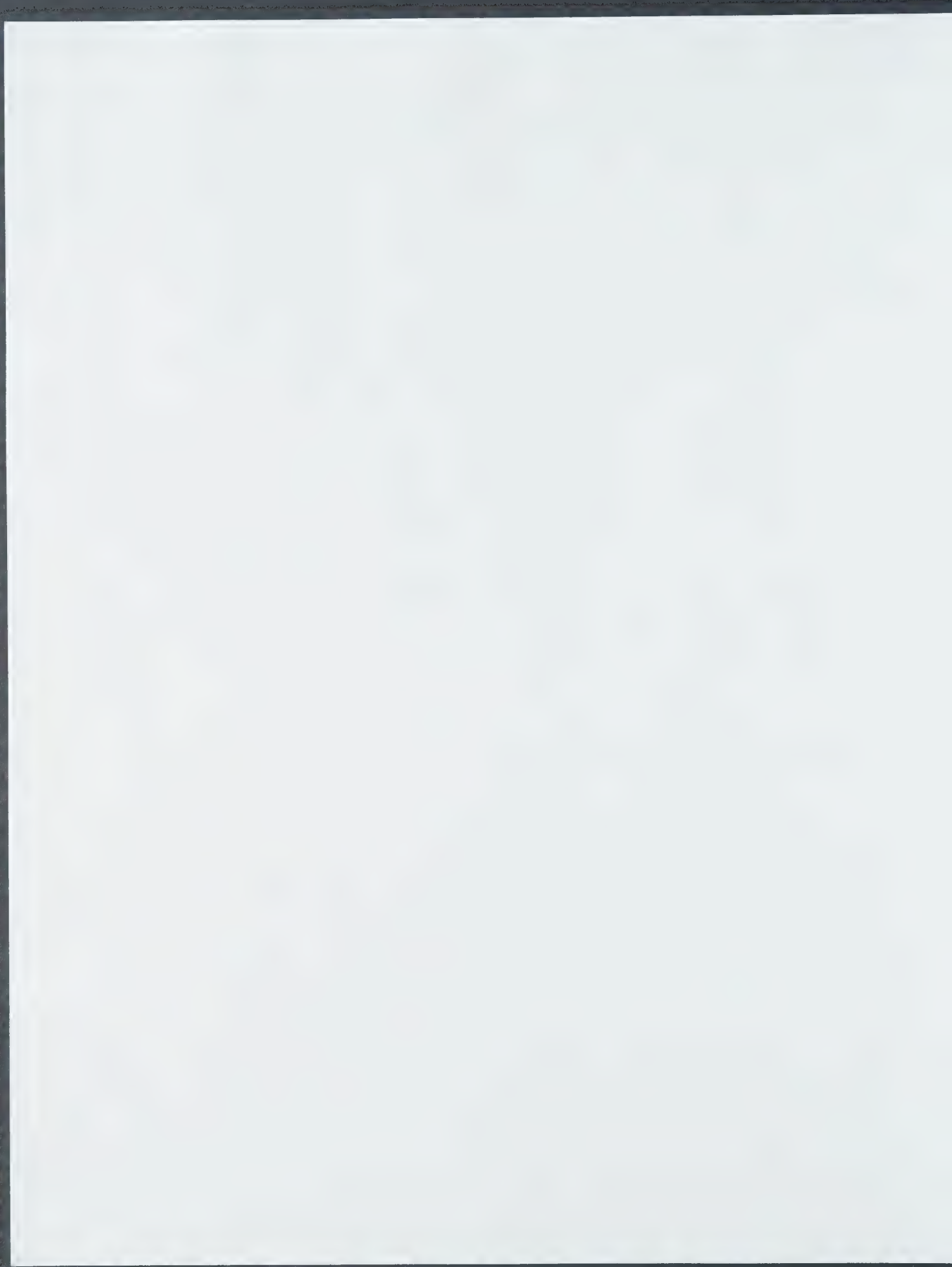
I am looking forward to seeing you and Alfred in May – it should be quite a party! I have passed on the information about Charles Munch and Lane Furchgott to Judith, and I look forward to welcoming both here at the Art Centre.

Again, I am grateful for your generous support of the Costume Collection.

Sincerely,



Janet M. Brooke  
Director

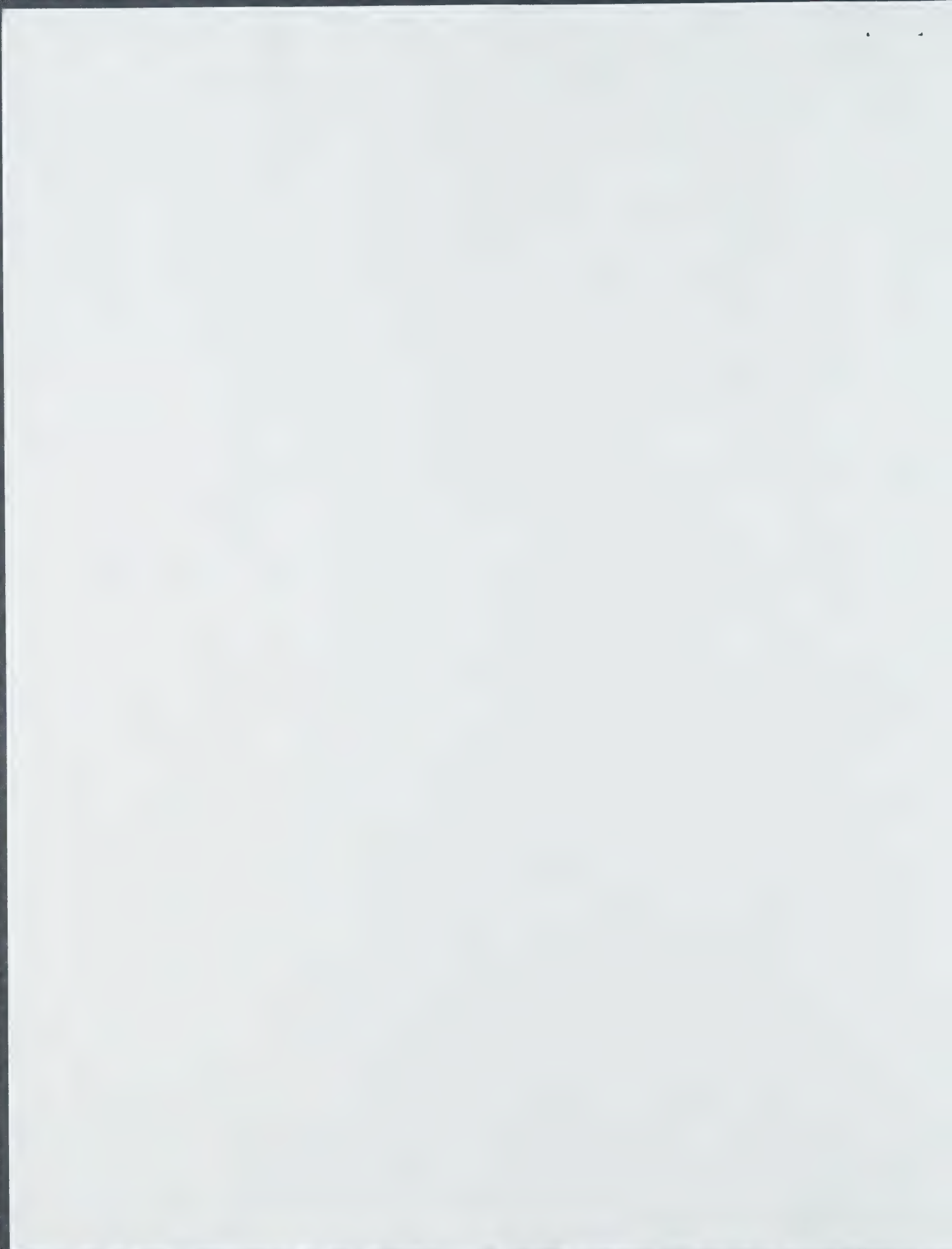


## **Isabel Bader Textile Bursary (2003) Internship Report**

Recipient: Sheilah Mackinnon, Second Year Student in the Master of Art  
Conservation program, Queen's University

Internship: Textile Museum, 2320 S St. NW, Washington, DC; June 2/03-Aug. 24/03

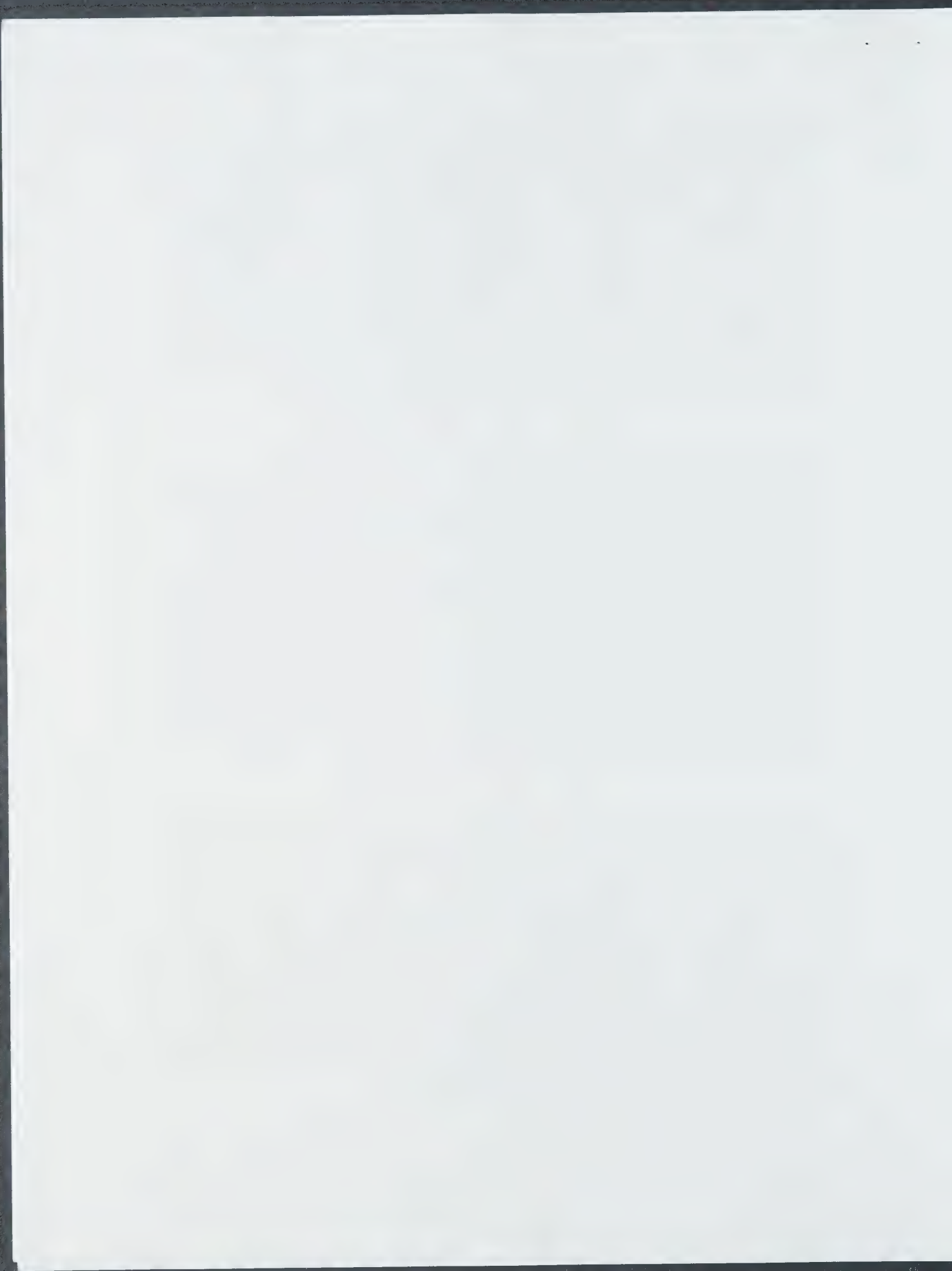
Supervisor: Esther Méthé, Director of Conservation



The Textile Museum is a non-profit organization operating on a limited financial budget provided by funding from its members. The collection consists of 17,000 objects from the Eastern and Western Hemispheres and is considered to be one of the most highly regarded collections of textiles in the world. The museum is housed in two adjoining historic homes in Washington, DC. The facility contains four galleries in total, a learning center, a conservation department, administrative offices, and a gift shop. There is an extensive library on site and the collection is regarded as an important study collection worldwide. Although the collection does contain some costume items, it is mainly comprised of flat textiles, with a substantial ethnographic component.

The lab is not set up for extensive conservation treatments. Currently, any treatments carried out in the conservation department are minor and are performed on objects selected for display. Because the collection is large and the facilities are limited in size and lack proper museum standard environmental control, most of the conservation work done at the Textile Museum is preventative. There is a major focus on storage at this museum and conservators here are faced with challenges daily as the collection continues to grow. Another major component of the work carried out in the conservation lab is to prepare the textiles for display in the galleries. Aside from any of the minor treatments required on the objects themselves, custom fitted panels made from padded fabric covered boards are constructed each time an object is put on display.

I was interested in this internship for a number of reasons: I am interested in specializing in textile conservation. Because Queen's does not offer this as a specialty area, I have sought this experience through my internships. I was eager to work with Esther Méthé, former Textile Conservator at the Royal Ontario Museum in Toronto. She has experience with many types of institutions and an exemplary reputation as a textile conservator. I also was interested in working in a smaller institution that would offer a more practical, well-rounded experience to a student. The smaller size and limited budget result in a more practical approach to the work at hand, and consequently the student is given more responsibility and presented with more challenging situations.



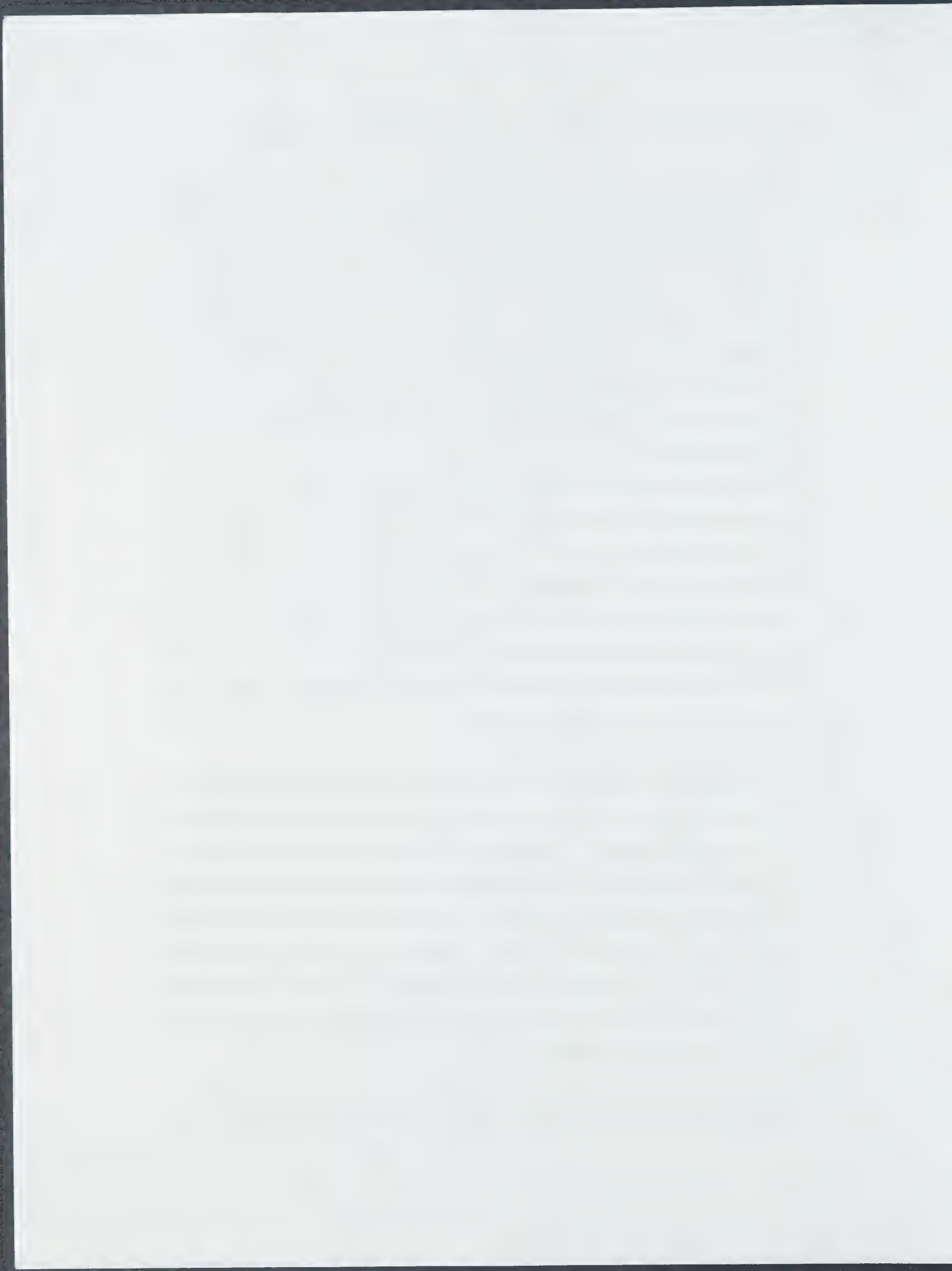


The projects that I worked during my internship at the Textile Museum were:

1. Conducting a survey of the objects in their current storage environment in order to determine what new storage space will be required when the collection is moved to the improved facilities at a new location, yet to be selected. This involved recording the location of each object in the collection, the accession number, a brief description of each object, the current storage dimensions of each object, and whether or not a new storage method is required. Most of the textiles in the collection are currently stored rolled on tubes because this takes up the least amount of space. The more fragile pieces are stored in flat drawers or on shelves in passive mounts.

The majority of the textiles that required new storage methods were the Peruvian textiles. Most of the archaeological Peruvian textiles that were rolled in the current storage require large passive mounts for the new storage. This was noted on the survey form. In addition, any storage tubes that housed more than one textile were unrolled and each textile was rolled on its own acid-free tube. During the survey it was discovered that some of the storage tubes were not acid free. These tubes were removed from the collection and the textiles in question were re-rolled on the appropriate acid free tubes.

2. Documentation in digital format, of a newly acquired collection of archaeological textiles from the caves at the Huanca Sancos site in Peru. This involved working closely with Collections Management to accession each item and with the Western Hemisphere curator to digitally record each object. Front and back views, along with details of each textile were taken. Measurements were made of each object, and prints of a digital image of each object, including the measurements, were produced for their records. This information along with information concerning the thread count, type of fiber and weave structure was added to the museum's database.
3. Assisting the conservators with the set-up and takedown of the exhibits in the



*Krycia Spirydowicz*  
*Art Conservation Program*  
*Queen's University*

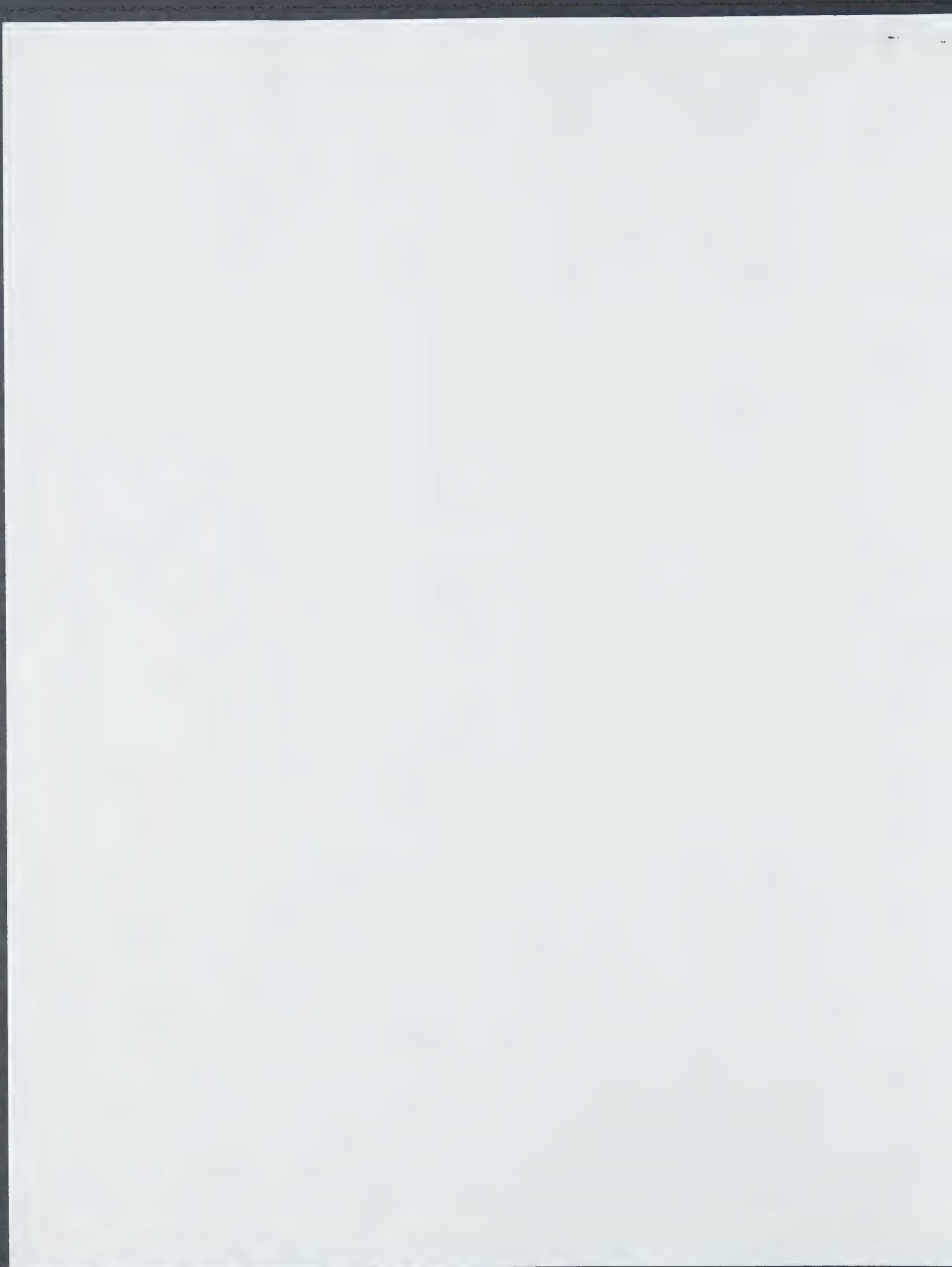
## **Internship Report**

**Hyun Sook Lee**

With Isabel Bader Bursary in Textile Conservation, I took a 12-weeks summer internship at the New York State Office of Parks, Recreation and Historic Preservation (Peebles Island) from June 16 to September 5, 2003, in order to have more textile conservation experiences.

My major project at the Peebles Island is American flags on wool or silk ground from the Civil War era (19<sup>th</sup> century), which are stored at the Capitol at Albany. The flags are crowded into cases in an uncontrolled environment and exposed to excessive amount of light and dirt over 100 years. Since they are stored hanging on staff, gravity is causing stresses on the rolled, vertical flags. Most of the Civil War battle flags are in fair-to-poor condition.

Once flags came to the lab from the Capitol, Before Treatment photographs was carried out. Flags were then separated from their staffs. Documentation throughout treatment was carried out. In doing so, a sketch for the condition report is made using a software program, which depicts damaged area, losses, stains, discoloration, soils, creases, and previous treatment on flag. Fiber identification by microscope and making permanent slide for fibers was also conducted. After taking sample soils from flag for next generation, which might be examined by them, gentle vacuuming is conducted to remove surface soils. Next step is humidification to realign flags. When 95% humidity is reached in the chamber and flags look relaxed, realigning is carried out using approximately 4"x 4" glass plates and cotton fabric pieces that are used for preventing glass plates stick to flag during humidification. The fringe of flag is also aligned using weight and cotton fabrics. After realigning of flags, several different treatment procedures are conducted. Two wool flags have been dry-cleaning with Stoddard under fume and then wet-cleaned with detergent on suction table. Detergent for wet cleaning was a mixture of 500ml deionized water, 10g synperonic N, 5g sodium citrate, and 0.25g CMC. One of the wool flags had been previously treated with nylon net. The flag had been sandwiched between nylon nets and machine-sewn by zig-zag stitches. The stitches were taken out to remove the net before dry and wet cleaning.

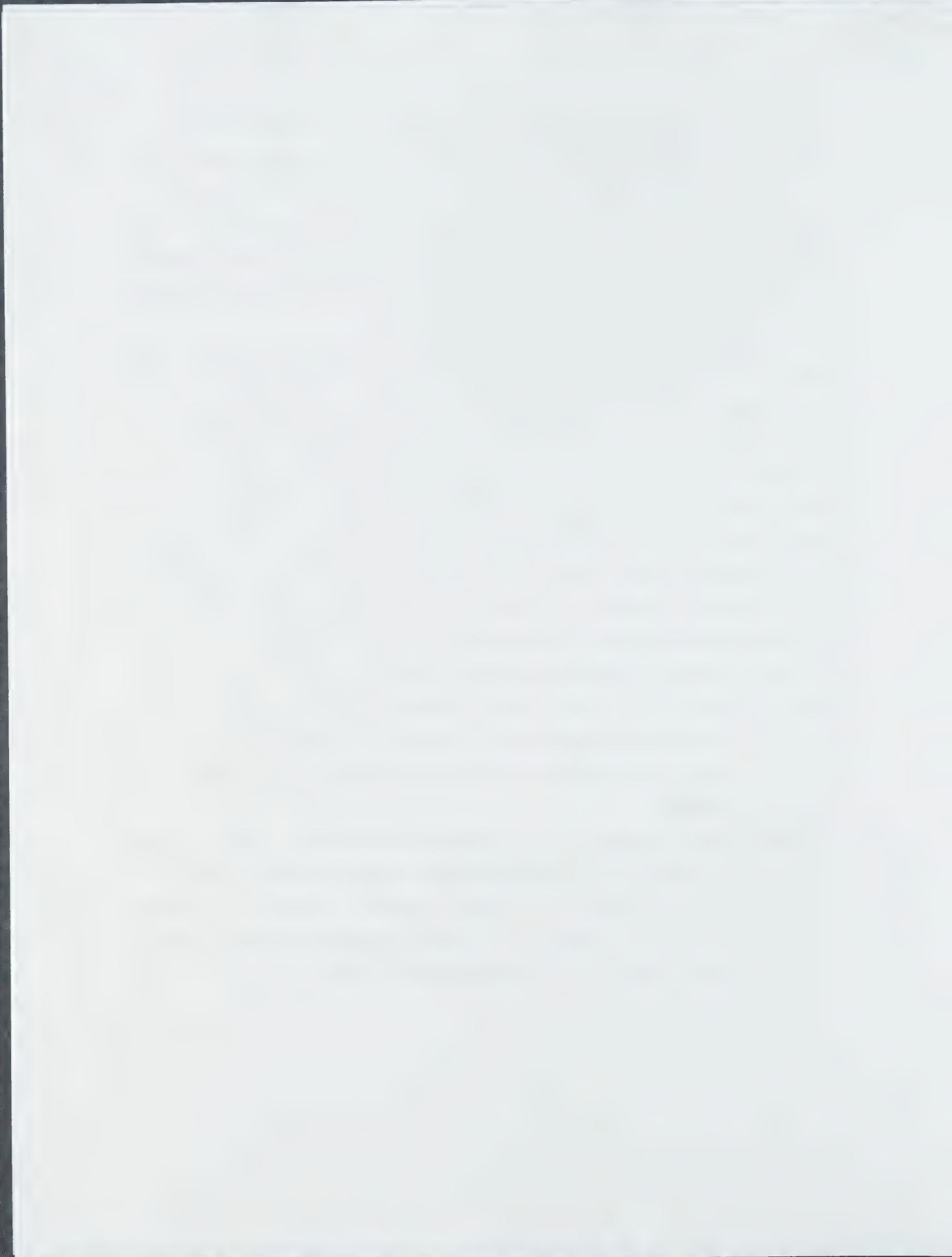


In case of silk flags painted on both sides with an inscription, the painting area is often discolored from staining and haze/bloom. After realigning, the painting area was spit cleaned. After spit cleaning, STAEDTLER mars plastic eraser was used to remove bloom on the painting area. In case of flag with damaged painting, "bandaids" were adhered to slits on the painting area to give necessary support and consolidation to the painted silk areas. "Bandaids" are Stabiltex coated with Beva adhesive, cut into small sections about 1/8" x 1/2". The bandaid is placed on either side of a slit to hold the two sides together.

The flags were kept flat on a rigid support for storage. Padded, rigid mounts of archival quality materials were prepared and covered with washed cotton fabric in a neutral, beige color.

Another project was white needle lace bedcover composed of open weave fabric squares and filet lace squares worked in various stitches, dated to the late 19<sup>th</sup> century. It was severely creased and discoloration into yellow. The bedcover was spread out on a net and primarily aligned to be wet cleaned. Basting stitch was used to attach the bedcover on the net. Gentle vacuuming was carried out to remove particulate soils. A big tub was built with wooden sticks on the floor of lab. Two layers of heavy plastic was laid over the wooden barrier and stapled on it. Then the bedcover stitched on the net was laid in the tub. A bridge was set on the tub to reach in the middle of the bedcover. Wet cleaning with orvus was carried out. Tap water was used, which was previous checked on its components. The bedcover under cotton sheets was dried out for one day. After wet-cleaning, the discoloration became lighter enough to be displayed on a pink bed sheet in a period room. The bedcover was stitches on a fine scoured nylon net as a support. Some damaged filet laces were secured on the net with stitches in order to prevent further damages.

The last project was a flag from the World Trade Center in New York City, which was suffered the tragedy of September 11, 2001. The flag was gently vacuum-cleaned after collecting samples for possible further examination. A huge backing fabric with Velcro was prepared for a stitch mount. The flag was stitched on the backing fabric, mounted on a frame, and installed in the Port Authority building in New York City on September 8, 2003.



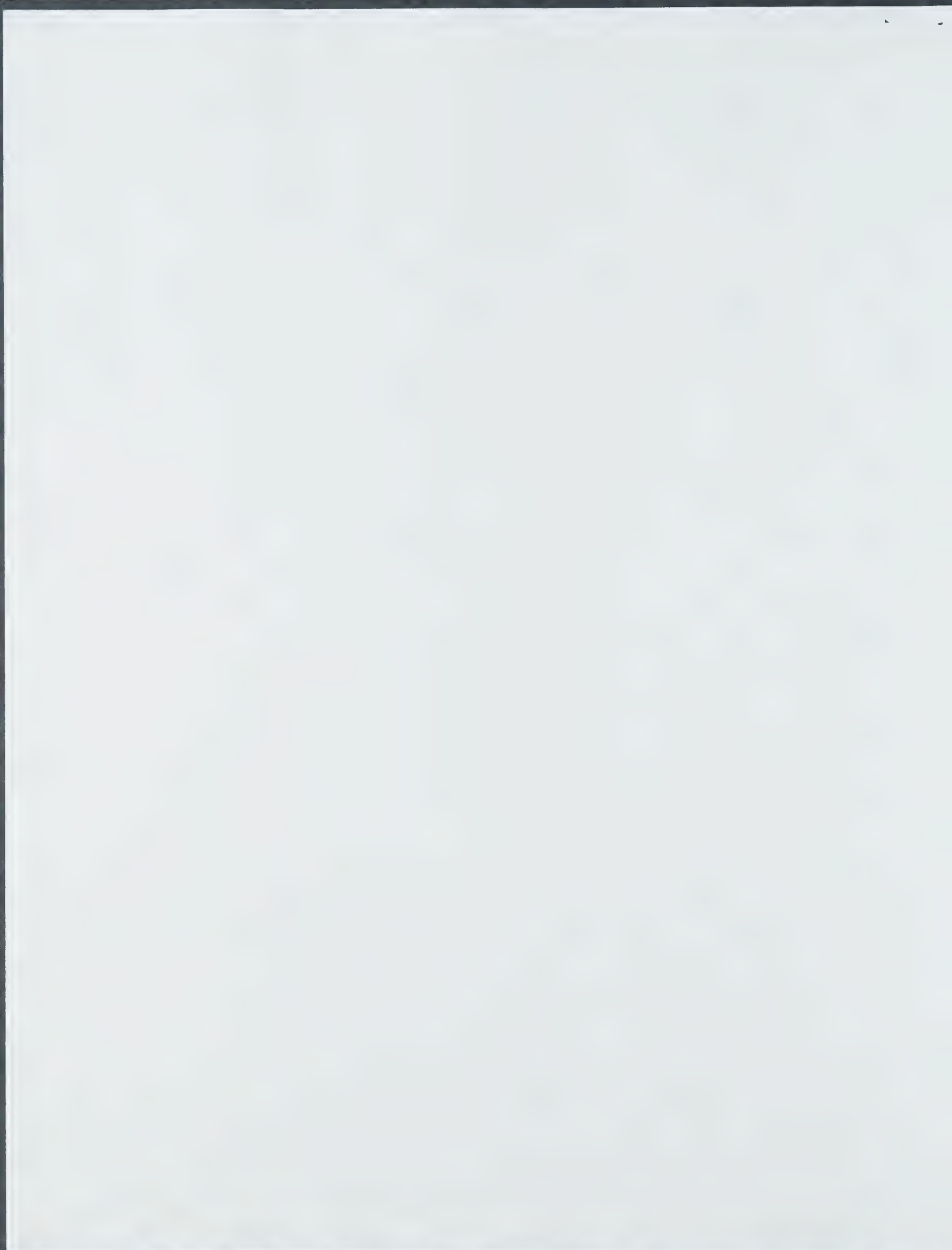
2003 Isabel Bader Bursary in Textile Conservation:  
Internship Summary

Eric Schindelholz

#4768916

Art Conservation Program

September 27, 2003





As a 2003 Isabel Bader Bursary in Textile Conservation recipient, I undertook a four-month internship at the Department of Materials Conservation of the Western Australian Maritime Museum. The internship was primarily research based, but a fair number of conservation treatments were undertaken as well.

The research conducted focused on devising efficient methods for the iron-extraction from waterlogged cellulose-based materials<sup>1</sup> recovered from the marine environment. Iron impregnation of archaeological organic artifacts such as rope and textiles is quite prevalent in the marine archaeological setting due to substantial ion mobility. This creates problems for the long term preservation of cellulose-based artifacts when they are excavated. Along with obscuring and disfiguring these artifacts, iron corrosion products can also cause accelerated decay. They can do this in one of two ways: by catalyzing the direct deterioration of the cellulose molecules, or, if pyrite ( $\text{FeS}_2$ ) is present, the corrosion products can react with the atmosphere to produce acids, which subsequently attack cellulose. The results of this study will directly affect the way in which waterlogged archaeological textiles and other cellulose-based materials are treated by conservators after recovery from the sea, and in turn allow the long-term survival of these unique cultural relics.

In addition to the research undertaken, conservation treatments on shipwreck textiles were conducted. One such treatment was of a silk and wool clothing fragment from the Vergulde Draeck, a Dutch East India Company trading vessel wrecked in 1692

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<sup>1</sup> cellulose-based materials referred to include: cotton, hemp, ramie, flax, wood, and other plant-based fibers.

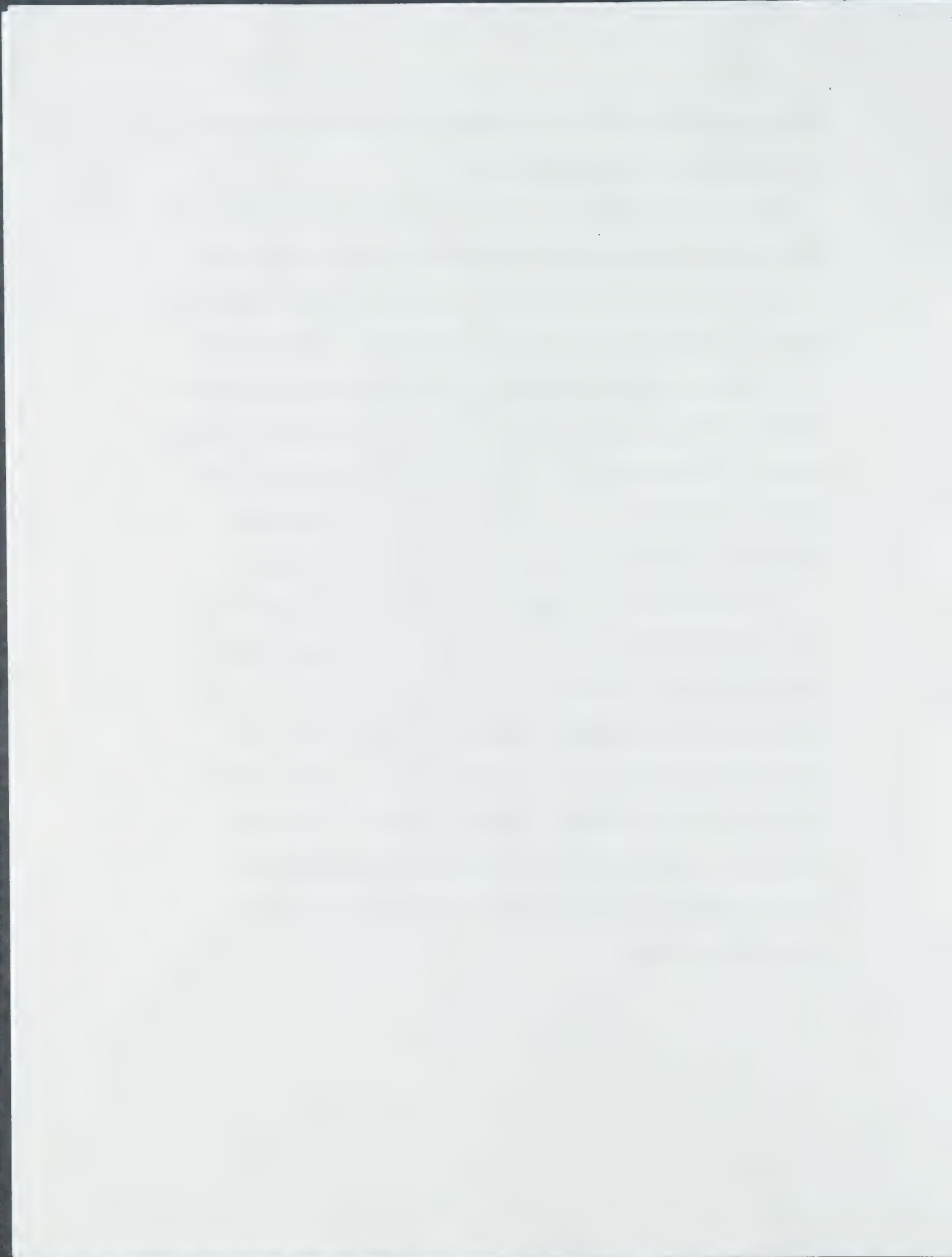


off the coast of northwest Australia. The treatment involved fiber identification, iron removal, consolidation and vacuum freeze-drying.

Another notable project was the treatment of a rubberized textile gasket from the engine of the S.S. Xantho, an iron vessel with a rare horizontal steam engine. The ship was scuttled in the mid-nineteenth century off the coast of Perth, Western Australia. The treatment involved iron removal, consolidation, flattening, and vacuum freeze-drying.

A side-project assigned during this internship was to identify hair from Australian Aboriginal hair belts, which were part of the Western Australian Museum's ethnographic collection. Other than the region from which these hair belts were collected, little is known about their provenance. The identification of the hair gave evidence to the approximate age of the belts and the geographical region from which they came.

Overall, the knowledge and experience that I gained from this internship is an important tool that I can employ both during my continuing graduate studies and during future professional career. There are only a few conservation laboratories in the world that specialize in marine archaeological conservation. The Isabel Bader Bursary in Textile Conservation has granted me an opportunity to study in one of these well-suited laboratories with experts in the field. Through this opportunity, I feel that I have contributed to the understanding and preservation of unique archaeological and ethnographic textiles through my research and treatment projects at the Western Australian Maritime Museum.



# *Agnes Etherington Art Centre*

21 October 2004

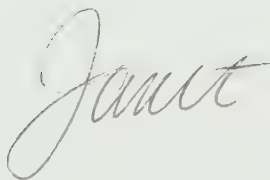
Dear Isabel,

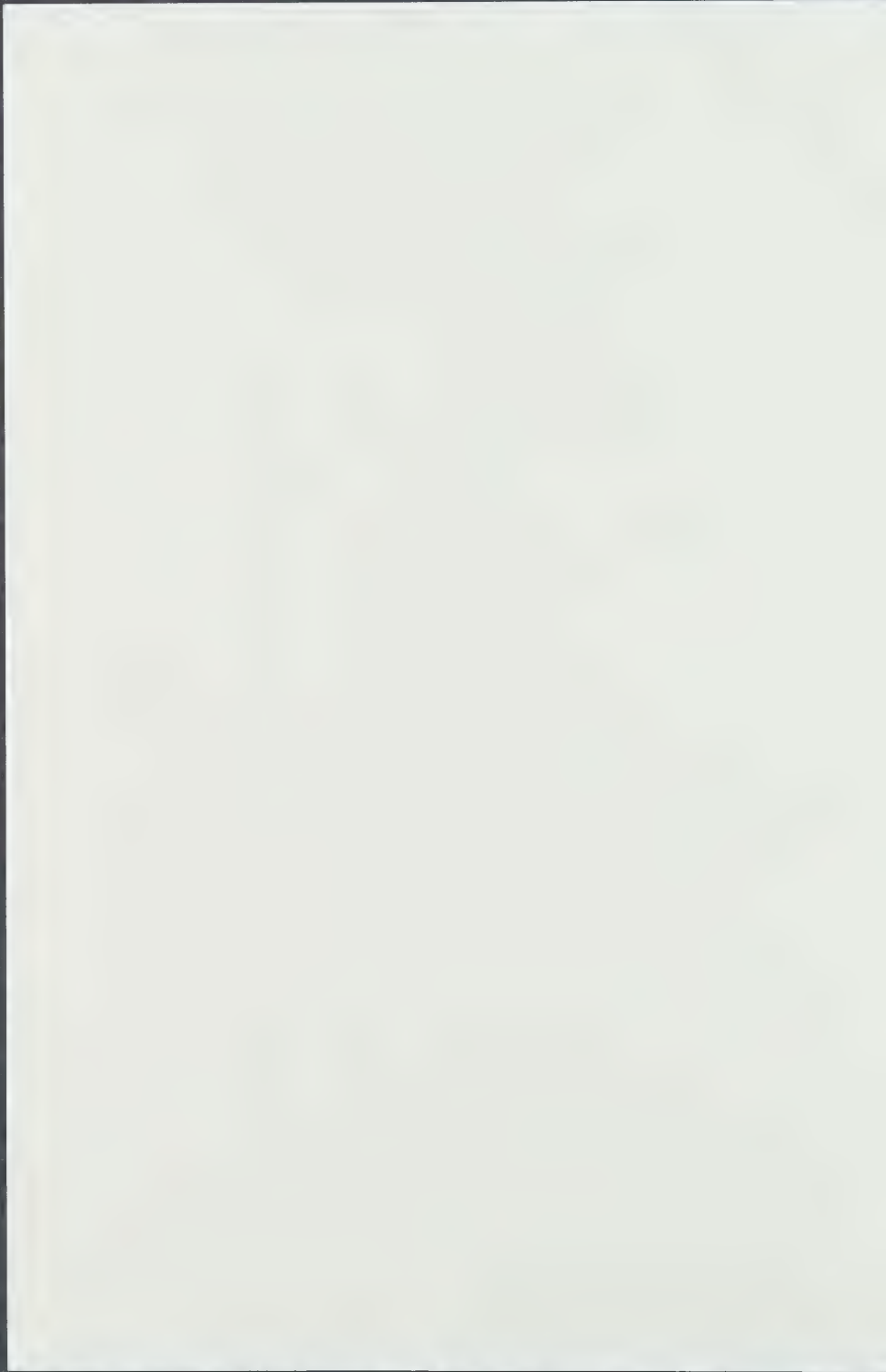
Per your phone message earlier this week, here is the list of books you brought during your last visit here, for selections by Drama, Art Conservation and the Art Centre. I received it from Art Conservation a couple of weeks ago.

I'm not sure who the initials belong to (Drama?), but as far as the Art Centre is concerned, as I mentioned in my phone message to you, we will very happily take everything on the list not selected by others. Our holdings in costume bibliography are very weak, and these titles will be a most valued addition.

Thank you very much for thinking of us, and best wishes for a wonderful stay in England.

Sincerely,





To 613 533 6453 |  
from 414 962 8322

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(7)

Costume Reference 1

Roman Britain and the Middle Ages

Marion Buchet - B. Batsford London 1977

Costume Reference 2

Tudors and Elizabethans

(as above) 1977

Costume Reference 3

Jacobean, Stuart and Restoration

(as above) 1977

Costume Reference 4

The Eighteenth Century

(as above) 1977

Costume Reference 5

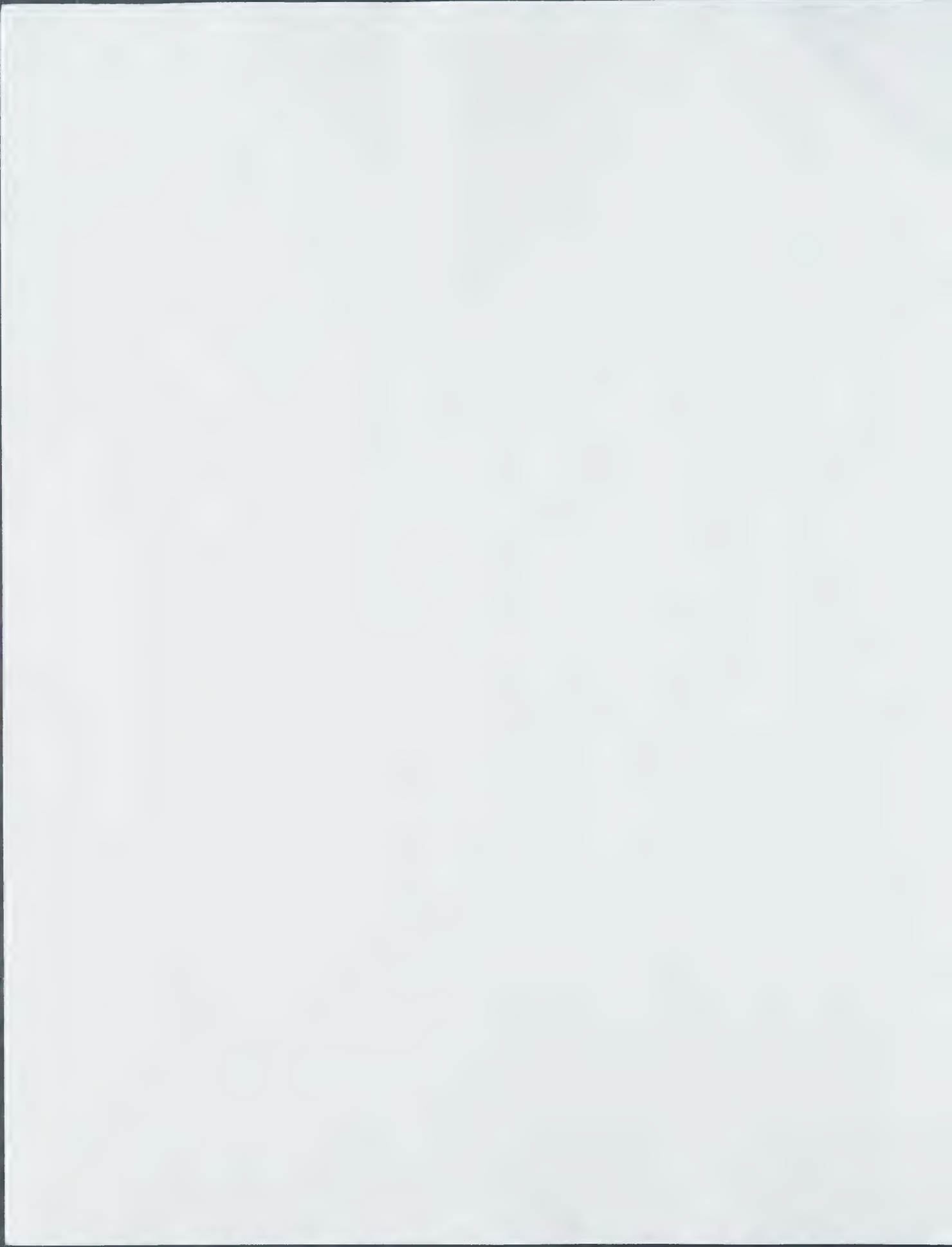
The Regency

(as above) 1978

Costume Reference 6

The Victorians

(as above) 1978





(2)

Costume Reference 7  
The Edwardians  
(as above) 1978

Costume Reference 8  
1918 - 1939  
(as above) 1978

Costume Reference 9  
1939 - 1950  
(as above) 1979

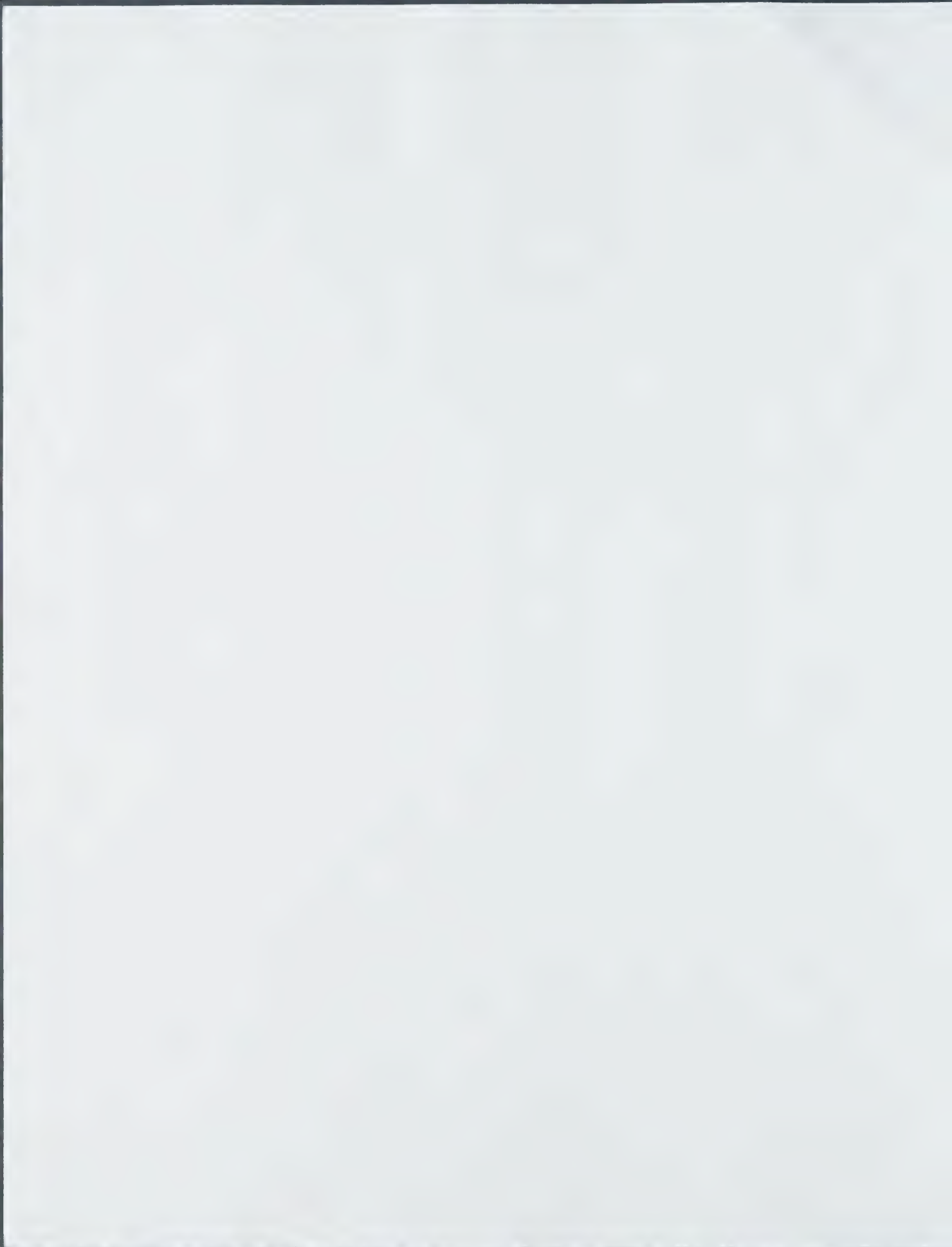
Costume Reference 10  
1950 to the Present Day  
(as above) 1979

Costume of the Classical World  
(as above) 1980

Costume Reference  
History of Women's Costume  
(as above) 1984

History of Men's Costume  
(as above) 1984

All of the above  
etc.



Victorian Fashions & Costumes from  
Harper's Bazar 1867-1898  
Stella Blum - Dover Publications, Inc 1974  
Book Number 0-486-22990-4

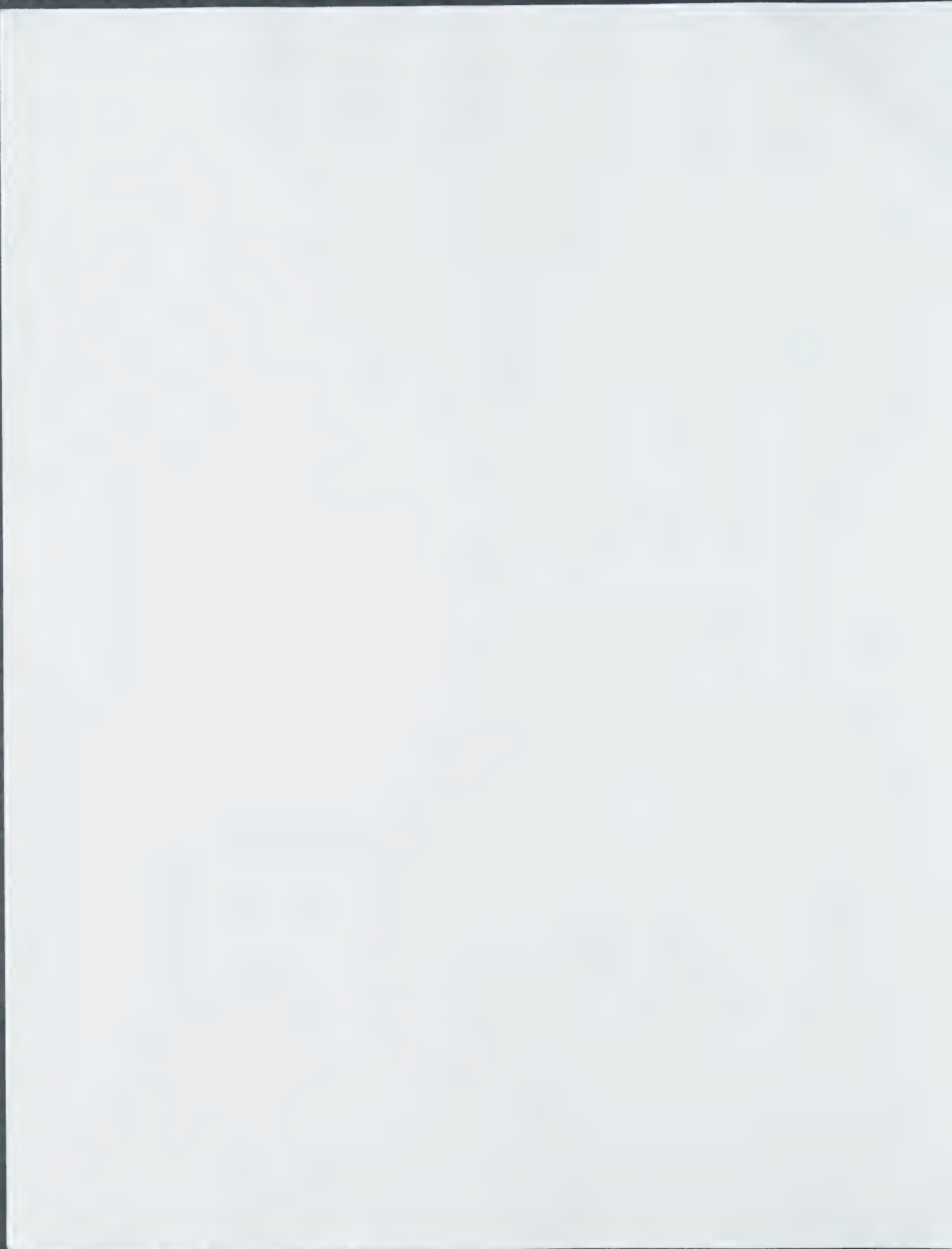
Victorian Dress  
Madeleine Günsburg - B.T. Batsford Ltd. London  
ISBN 07134 23978 1982

A Visual history of Costume The Nineteenth  
Century  
Vanda Foster - Butler & Tanner Ltd 1986  
ISBN 0 7134 4095 3

Edwardian Fashion  
Pauline Stevenson - Ian Allan Ltd. 1980  
ISBN 0 7110 10137

The Twenties  
Alan Jenkins - Jarrold & Sons Ltd. 1974  
ISBN 434 90894 9

Fashion Sketchbook 1920-1960  
John Peacock - Thames & Hudson Ltd. 1977  
ISBN 0 500 27090 2



(4)

The Collector's Book of Twentieth-Century Fashion  
Frances Kennett - Granada Publishing Ltd.  
ISBN 0 246 11927 6 1983

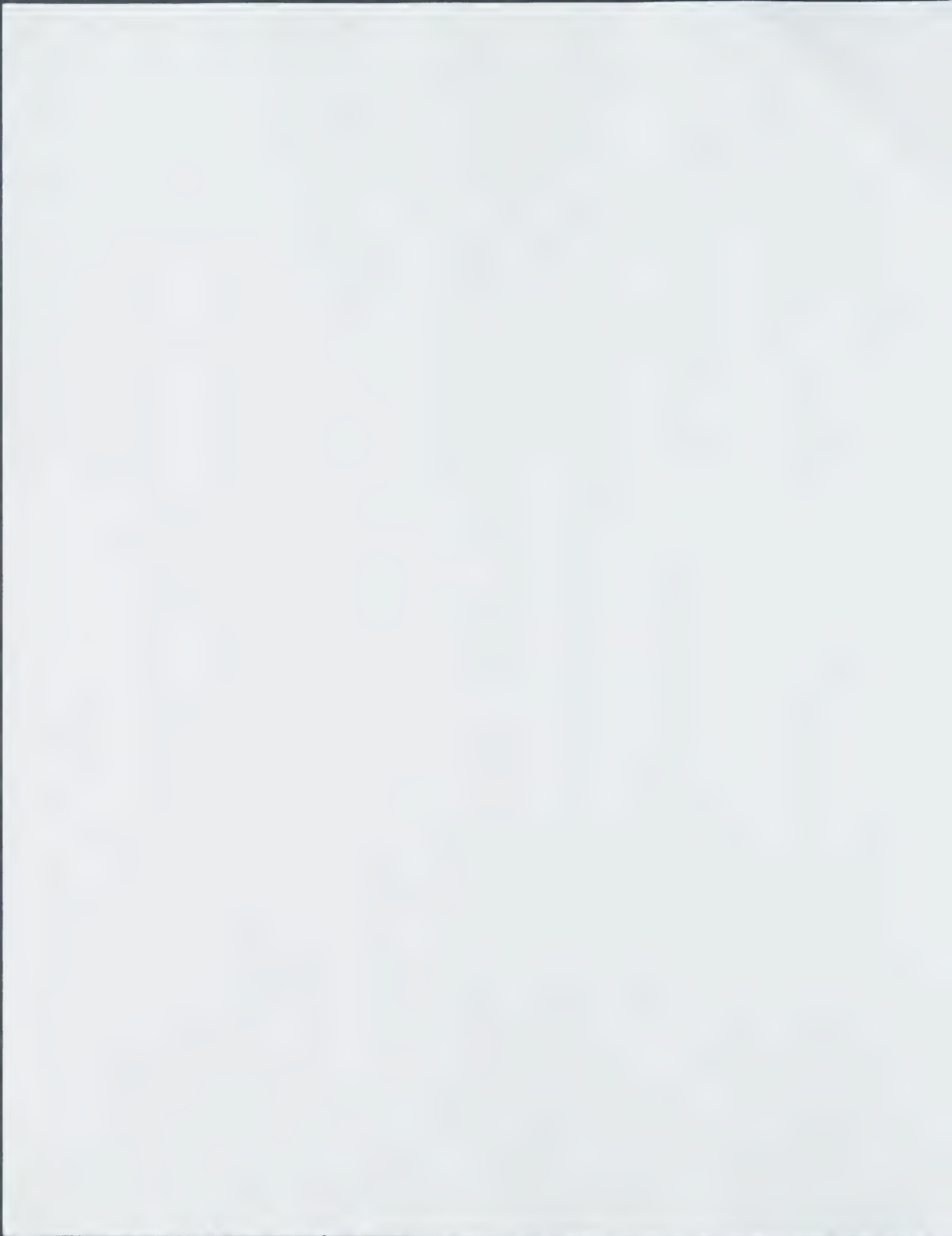
Mourning Dress - A Costume and Social History  
Lou Taylor - George Allen & Unwin (Publishers) Ltd  
ISBN 0 04 746016 4 1983

Shawls, Stoles and Scarves  
Alice Mackrell - B.T. Batsford Ltd 1986  
ISBN 0 7134 4876 8

Umbrellas & Parasols  
Jeremy Fartell - B.T. Batsford Ltd 1985  
ISBN 0 7134 4874 1

Bags & Purses  
Vanda Foster - B.T. Batsford Ltd 1978  
ISBN 0 7134 3772 3

The Rise and Fall of The Sleeve 1825 - 1840  
Naomi E.A. Tarrant - H.M.S.O. Alna Press Ltd.  
ISBN 0 900733 31 4 1983



⑤

History of Children's Costume  
 Elizabeth Ewing - B.T. Batsford Ltd.  
 ISBN 0 7134 0813 8 1977

The Victorian Domestic Servant  
 Trevor May - Shire Publications Ltd.  
 ISBN 0 7478 0368 4 1998

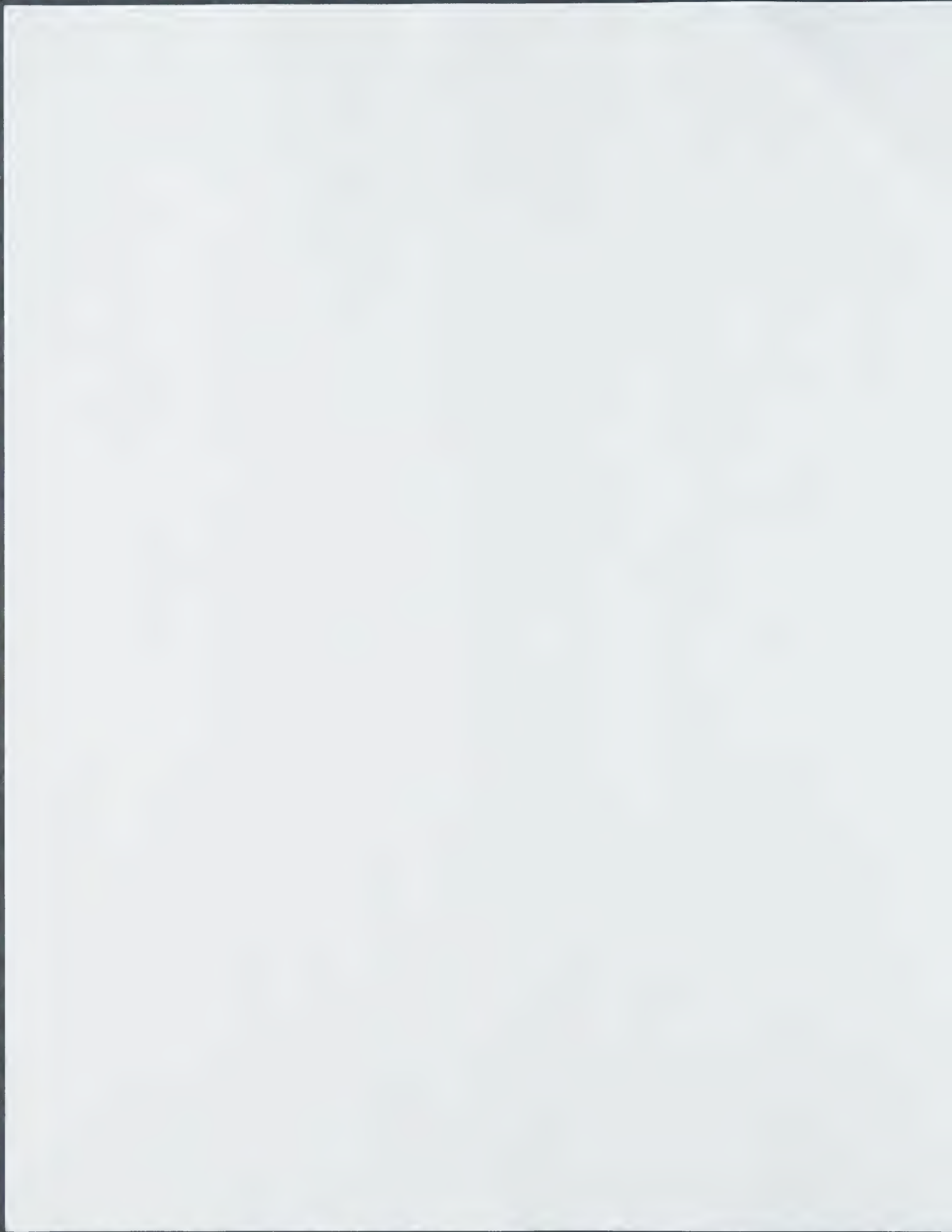
*see page 6*  
~~An Edwardian Summer~~  
 John S. Goodall - Macmillan London Ltd.  
 ISBN ~~333~~ 19427 6 1976

History in Camera Fashion A la Carte 1860-1900  
 Avril Hansdell - Shire Publications Ltd.  
 ISBN 0 85263 747 0 1986

History of 20th Century Fashion  
 Elizabeth Ewing - B.T. Batsford Ltd.  
 ISBN 0 7134 0859 6 1974

*see page 6*  
~~The Mode in Costume~~  
 R. Turner Wilson - Charles Scribner's Sons  
 1946

Pages 1-5 packed in box I. July/04





6

*The Dictionary of Costume*

R. Turner Wilson - B.T. Batsford Ltd. 1962  
ISBN 7134 08561

*The Encyclopedia of World Costume*

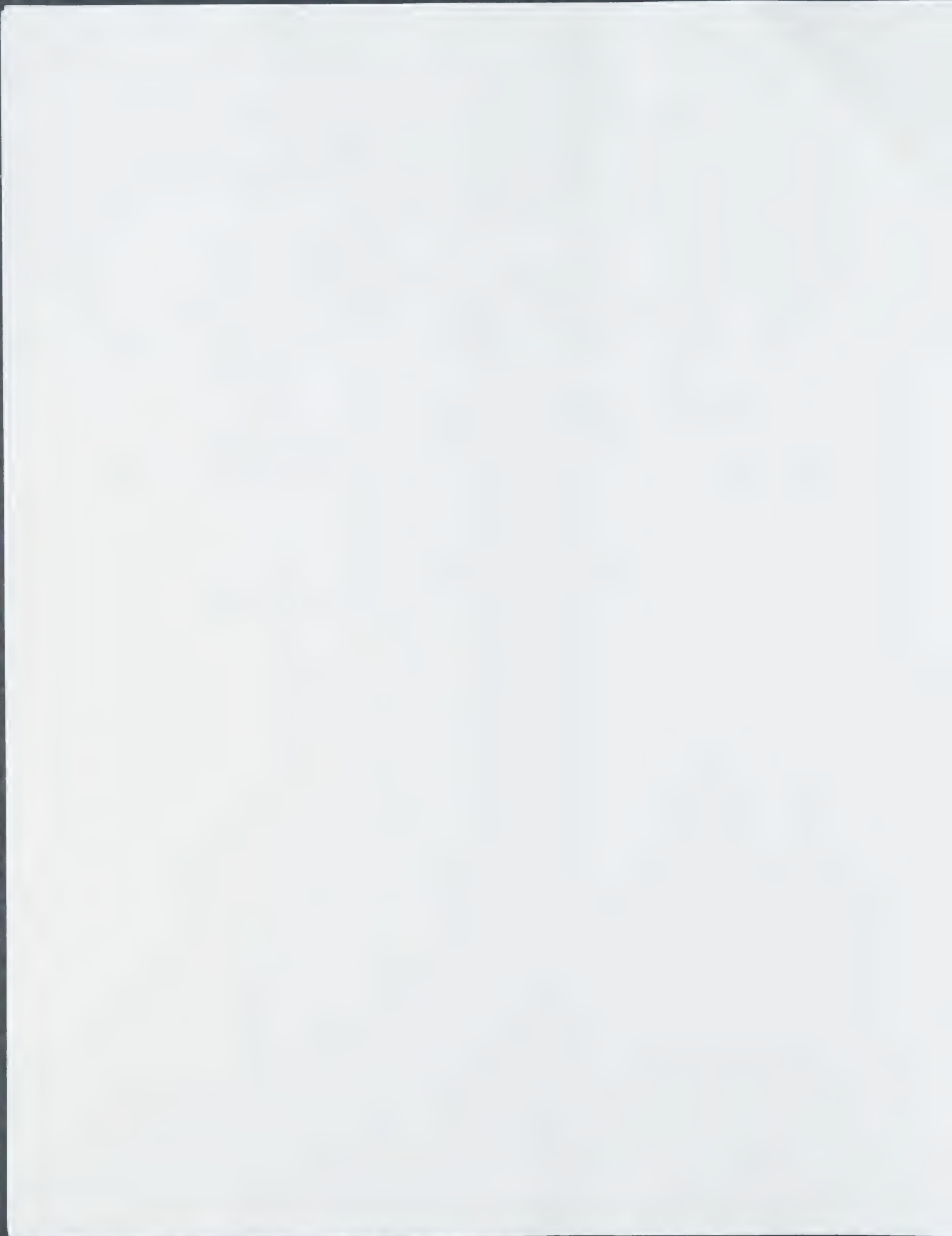
Doreen Yarwood - Bonanza Books  
ISBN 0 517 61943 1 1986

*An Edwardian Summer*

John S. Goodall - Macmillan London Ltd.  
ISBN 333 19427 6 1976

*The Mode in Costume*

R. Turner Wilson - Charles Scribner's Sons  
1946



7

## Edwardian Album

Nicholas Bentley - Wendenfeld + Nicolson Ltd.

ISBN 0 297 76759 3

1974

## Growing up in Victorian Britain

Sheila Ferguson - B.T. Batsford Ltd. 1977

ISBN 0 7134 0281 4

## The World of Upstairs, Downstairs.

Mollie Hardwick - David + Charles (Publisher) Ltd.

ISBN 0 7153 7192 4

1976

## The English A Social History 1066-1945

Christopher Hibbert - Grafton Books 1987

ISBN 0 246 12181 5

## The Victorian + Edwardian Seaside

Janice Anderson + Edmund Sewinghurst

Published by Country Life Books. 1978

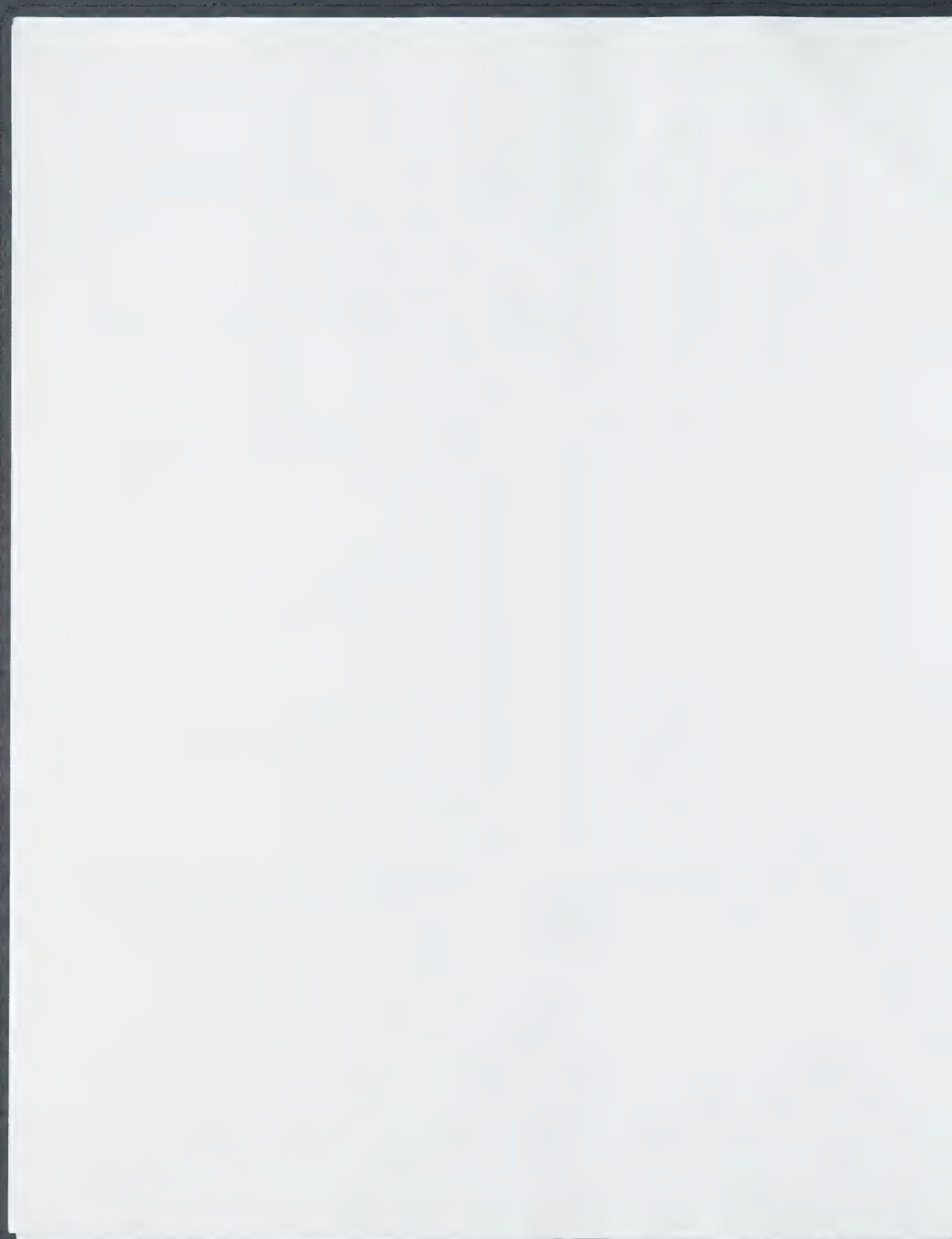
ISBN 0 600 39434 4

Edwardian Shopping - A Selection Army + Navy Stores <sup>1899-</sup> 1913

R.H. Langbridge - David + Charles (Publisher) Ltd.

ISBN 0 7153 7068 5

1975



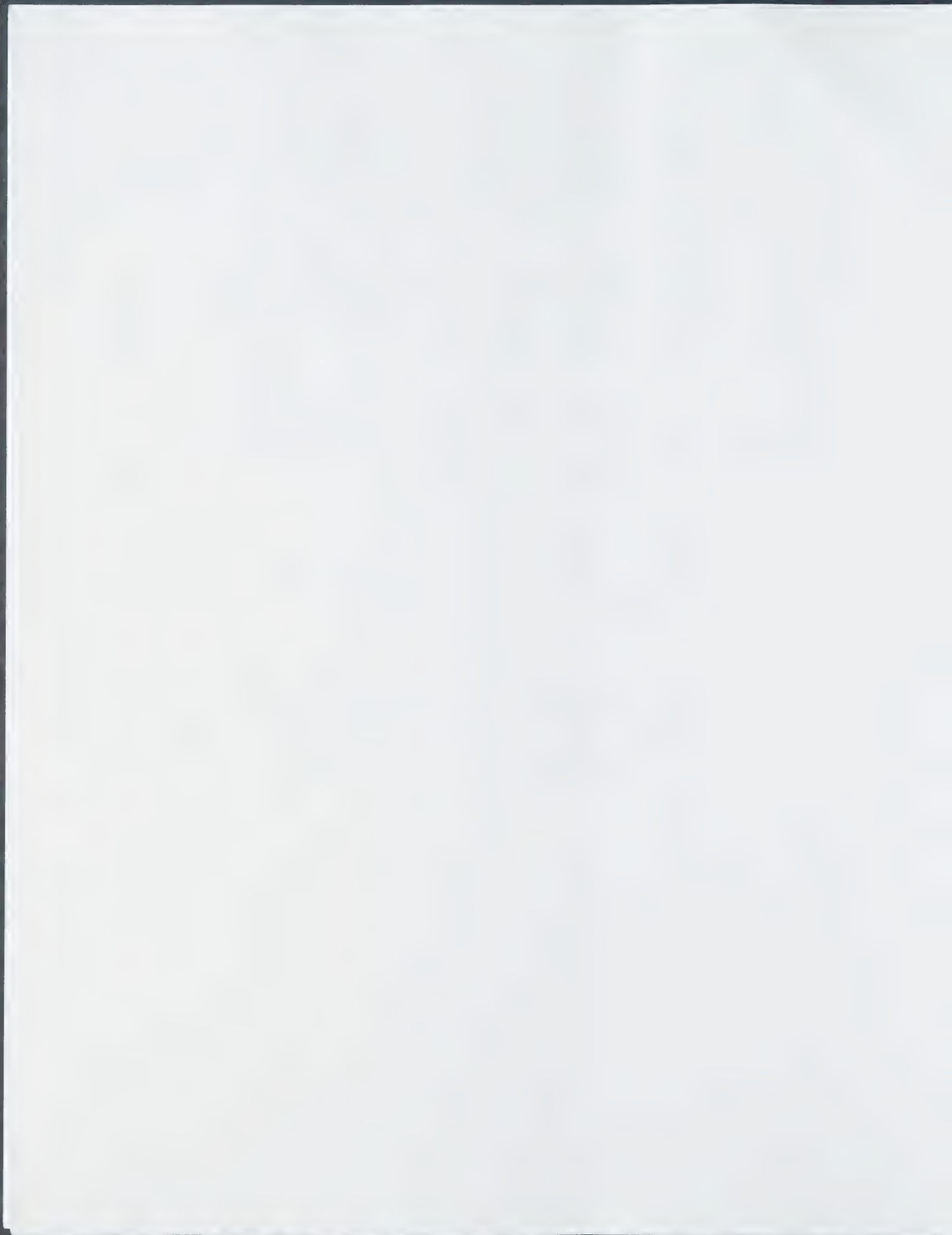
1851 -  
 How we used to live in Victorian Times 1901  
 Freda Kelsall - Macdonald Educational  
 ISBN 0 356 05936 7 1978

7  
 Paintings of the British Social Scene  
 E.D.H. Johnson - Weidenfeld & Nicolson Ltd.  
 ISBN 0-297 78909 0 1986

30  
 A Woman's Work is Never Done - 1650 - 1950  
 Caroline Davidson - Chatto & Windus Ltd.  
 ISBN 0 7011 3901 3 1982

The World of Edwardiana  
 Philippe Garnier - The Hamlyn Publishing Group Ltd.  
 ISBN 0 600 39273 2 1974

1865 -  
 The wonderful world of American Advertisements 1900  
 Leonard De Vries + HONKA Van Arsdal - John Murray  
 0 7195 2840 2 1972 (Publishers) Ltd.



Costume in Detail 1730 - 1930

Nancy Bradfield - George G. Harrap & Co Ltd.  
ISBN 245 57320 9 1968

Fashions Through Fashion Plates 1771 - 1970

Dotis Langley Moore - Ward Lock Ltd.  
ISBN 7063 1805 b 1971

Handbook of English Costume in the 18<sup>th</sup> Century

C. Willett Cunningham & Phyllis Cunningham -  
ISBN 0 571 04754 8 Faber & Faber Ltd. 1957

Handbook of English Costume in the 19<sup>th</sup> Century

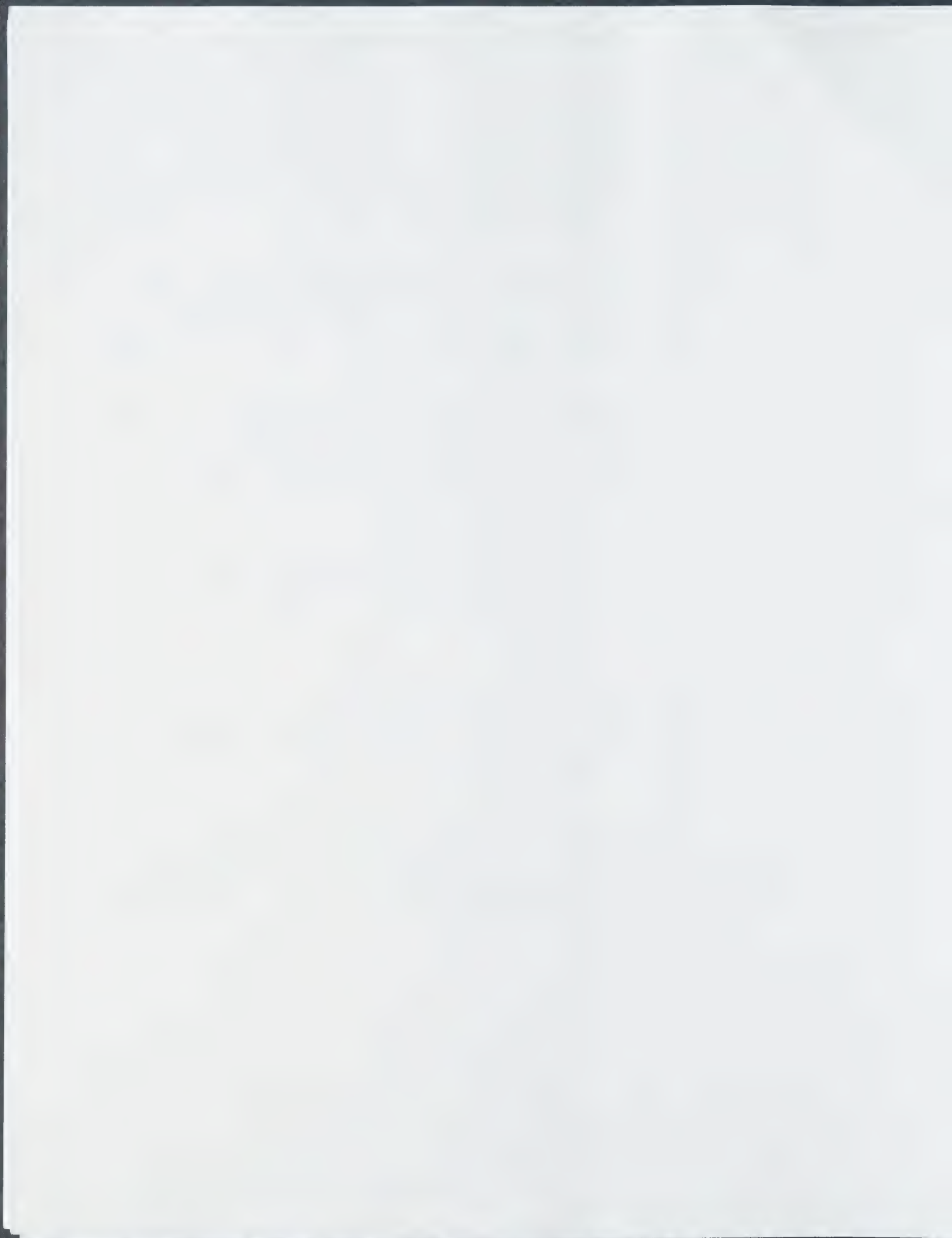
C.W. & P. Cunningham - Faber & Faber Ltd.  
1959

Through the Looking Glass

Elizabeth Wilson & Lou Taylor - BBC Books  
ISBN 0 563 21441 4 1989

A Lasting Relationship - Parents + Children over

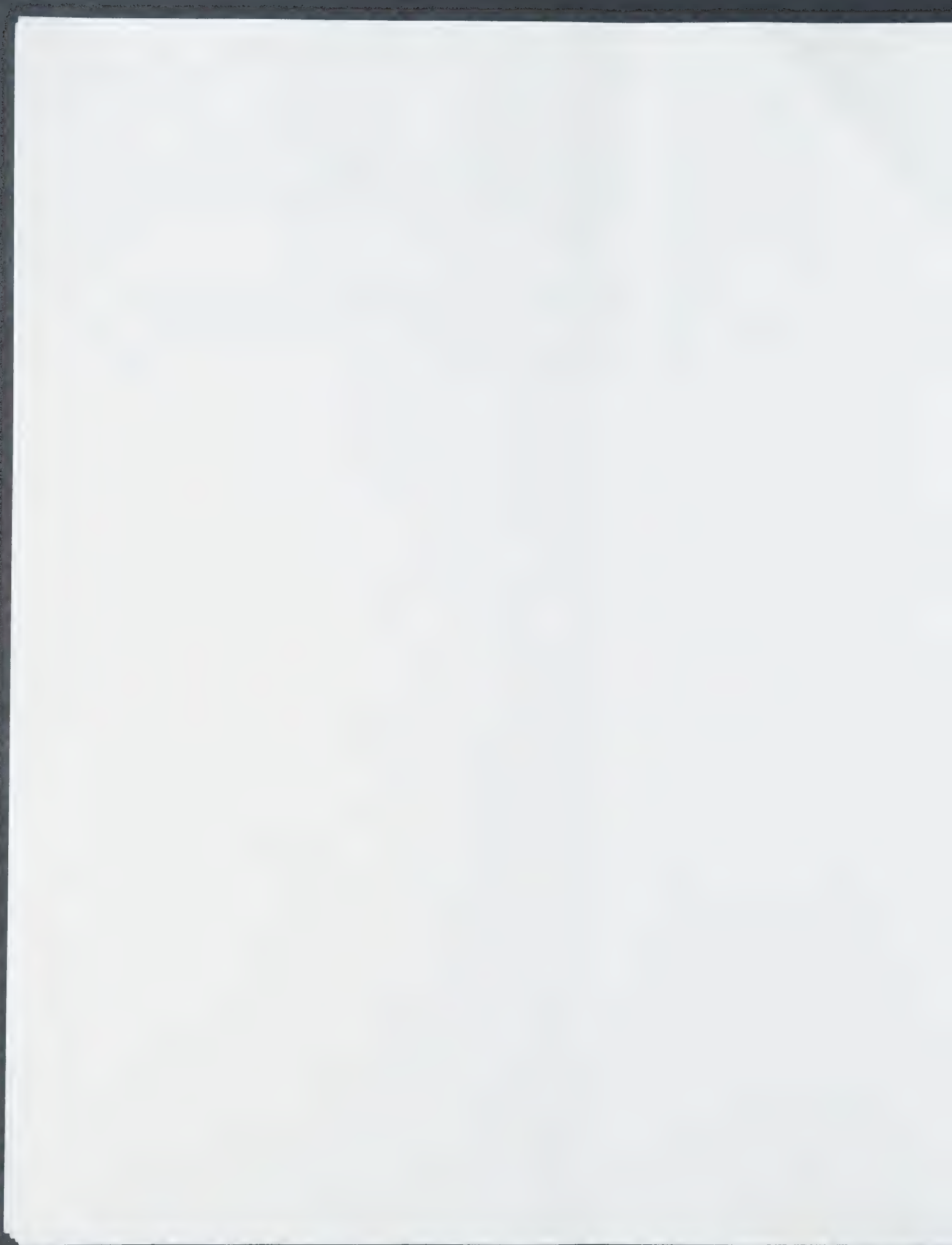
Linda Pollock - Fourth Estate Ltd. Three Centuries  
ISBN 0 947795 25 1 1987



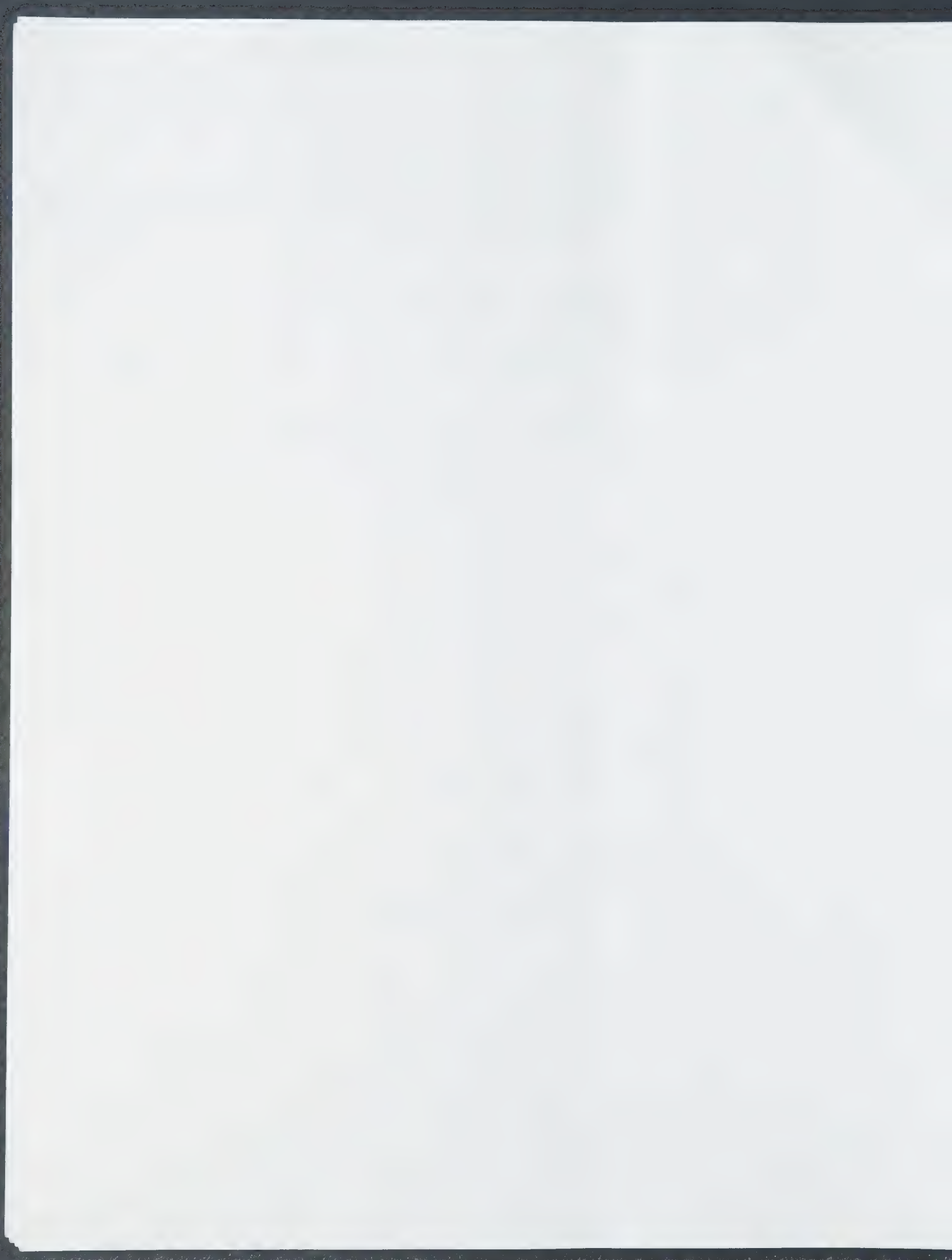


The Strange story of False Hair  
John Woodforde - Routledge + Kegan Paul Ltd.  
ISBN 0 7100 7095 0 1971

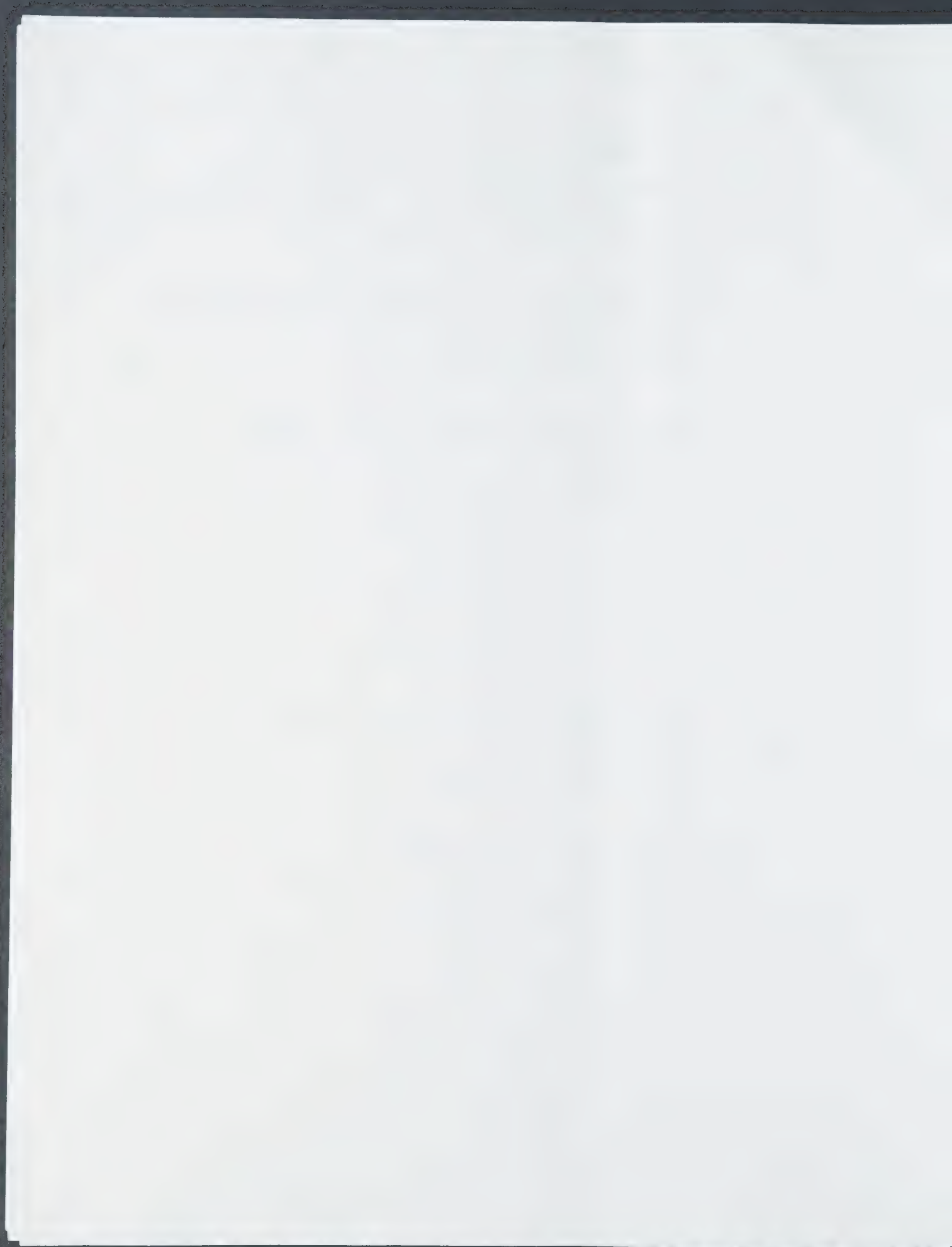
The Artificial Face (A History of Cosmetics)  
Ferja Gunn - David + Charles (Holdings) Ltd.  
ISBN 0 7153 6299 2 1973



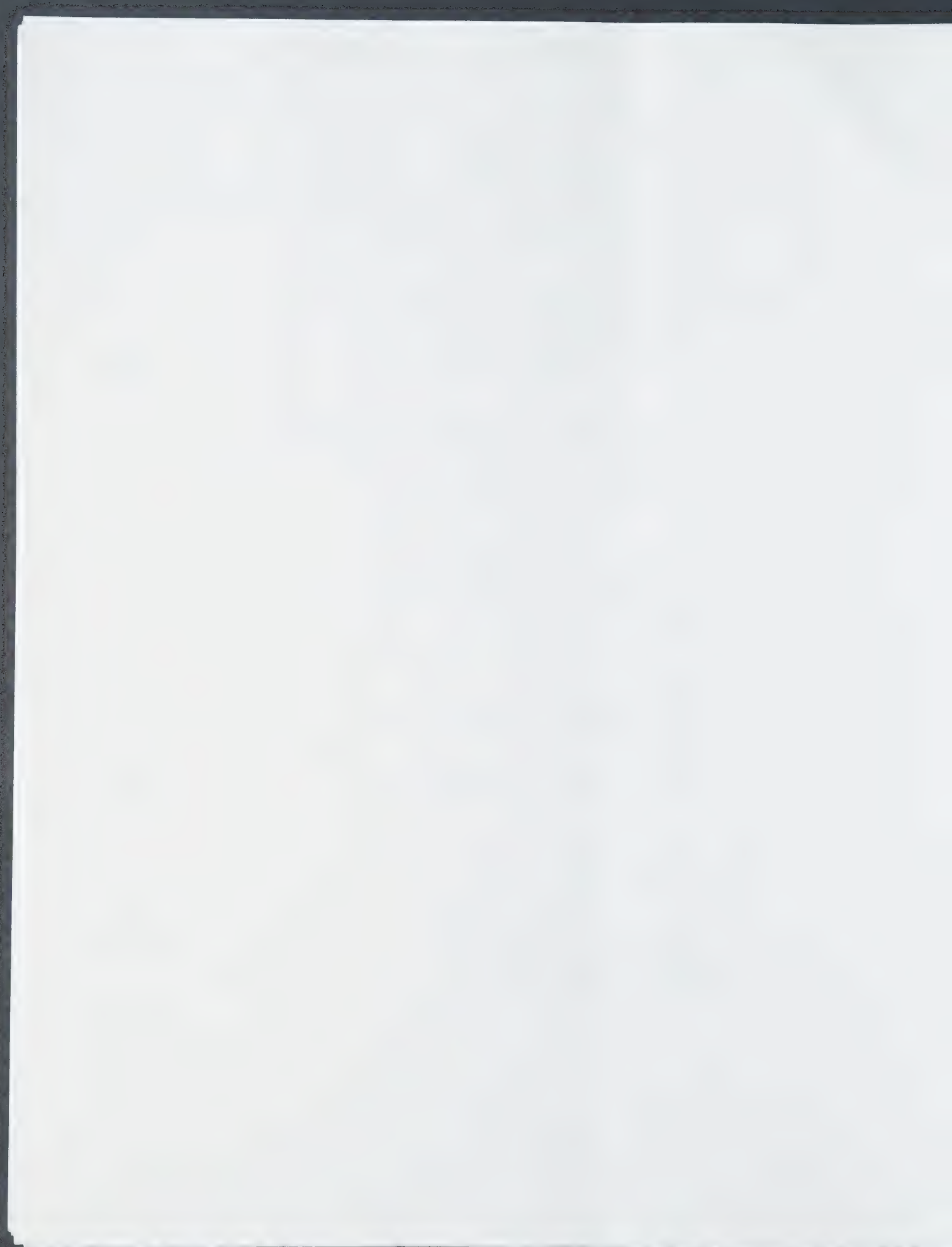
- Pillow Lace and Bobbins (9)  
 Jeffrey Hopewell - Shire Publications Ltd.  
 ISBN 0 85263 408 0 1975
- Domestic Bygones (20)  
 Jacqueline Fern - " "  
 ISBN 0 85263 349 1 1977
- The Victorian Ironmonger (32)  
 Cecil A. Meadows - " "  
 ISBN 0 85263 422 6 1978
- Smocks (46)  
 Maggie Hall - " "  
 ISBN 0 85263 477 3 1979
- Tet Jewellery (52)  
 Helen Mullet - " "  
 ISBN 0 85263 603 6 1980
- Beadwork (57)  
 Pamela Clabburn - " "  
 ISBN 0 85263 529 X 1980



- Fashion Accessories (58)  
 Eleanor Johnson - Shire Publications Ltd.  
 ISBN 0 85263 530 3 1980
- The Victorian Chemist and Druggist (80)  
 W.A. Jackson - " "  
 ISBN 0 85263 583 4 1981
- The Woollen Industry (81)  
 Chris Aspin - " "  
 ISBN 0 85263 598 2 1982
- Old Sewing Machines (84)  
 Carol Head - " "  
 ISBN 0 85263 591 5 1982
- Wig, Hairdressing and Shaving Bygones  
 Gail Durbin - " "  
 ISBN 0 85263 663 6 1984
- Machine Wares (140)  
 John Baker - " "  
 ISBN 0 85263 734 9 1985



- Old Toys (147)  
Pauline Fleck - Shire Publications Ltd.  
ISBN 0 85263 754 3 1985
- Shoemaking (155)  
June Swann - " "  
ISBN 0 85263 778 0 1986
- Victorian Souvenir Medals (182)  
Daniel Featon - " "  
ISBN 0 85263 837 X 1986
- The Silk Industry (194)  
Sarah Bush - " "  
ISBN 0 85263 706 3 1987
- Motoring Costume (197)  
Andrew Lane - " "  
ISBN 0 85263 872 8 1987
- Fans (243)  
Hélène Alexander - " "  
ISBN 0 7478 0045 6 1989
- Rocking Horse (274)  
Ruth Bottomley - " "  
ISBN 0 7478 0138 X

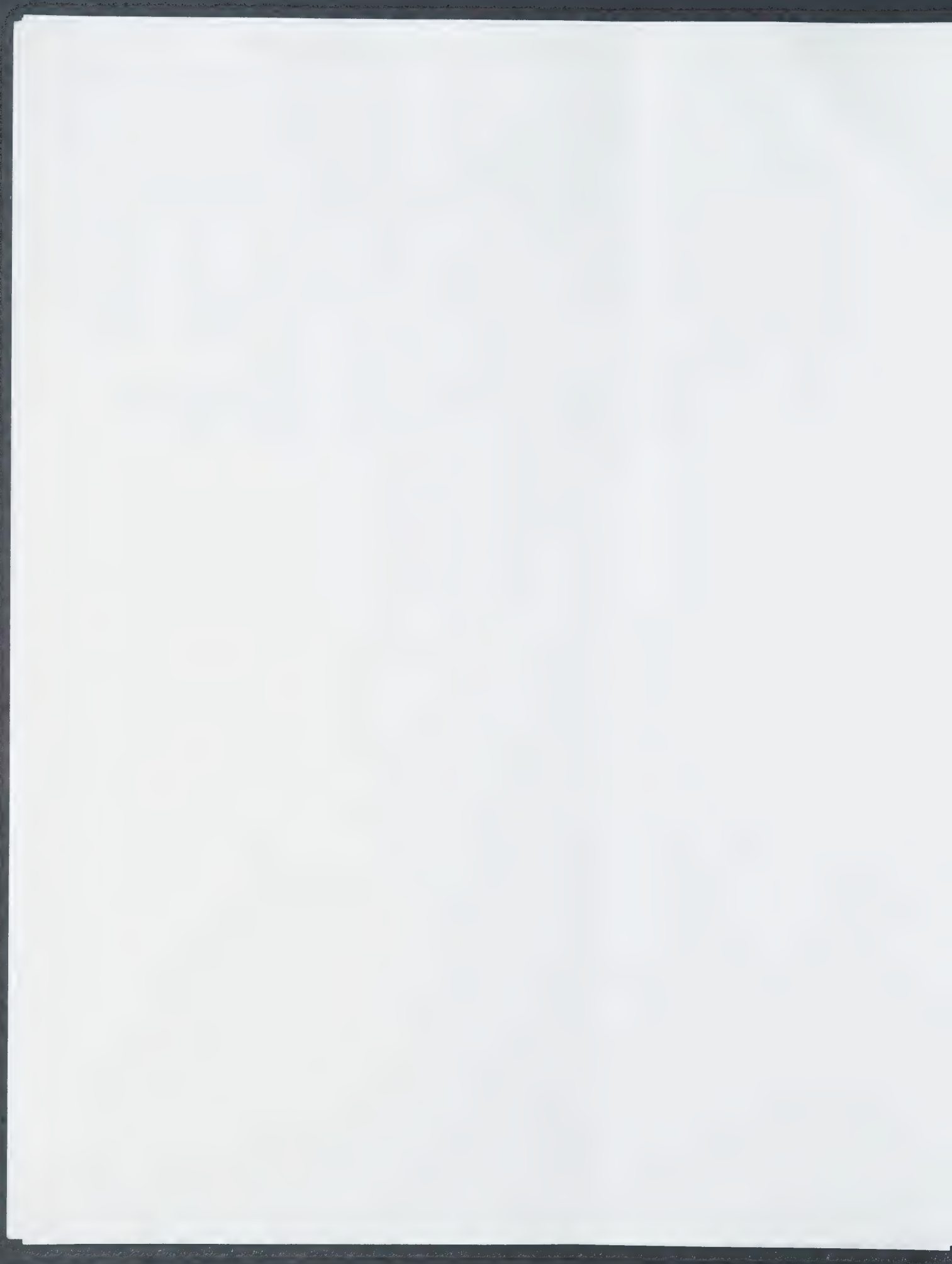




My Fair Lady - Souvenir Book  
Alan Jay Lerner & Frederick Loewe  
Theatre Royal, Drury Lane, London.

The Old Vic Company 1914-1963 - Souvenir Book  
15<sup>th</sup> June 1963.

The Amateur Theatre & Playwrights Journal  
John Bourne  
22<sup>nd</sup> October 1937



15

Shakespeare at The Old Vic - 1953 - 1954

Roger Wood & Mary Clarke - Adam & Charles Black  
First Published 1954

Shakespeare at The Old Vic - 1954 - 1955

Roger Wood & Mary Clarke - Adam & Charles Black  
First Published 1956

Shakespeare Memorial Theatre - 1954 - 1956

Arat Brown - Max Reinhardt

First Published 1956

Shakespeare Memorial Theatre - 1948 - 1950

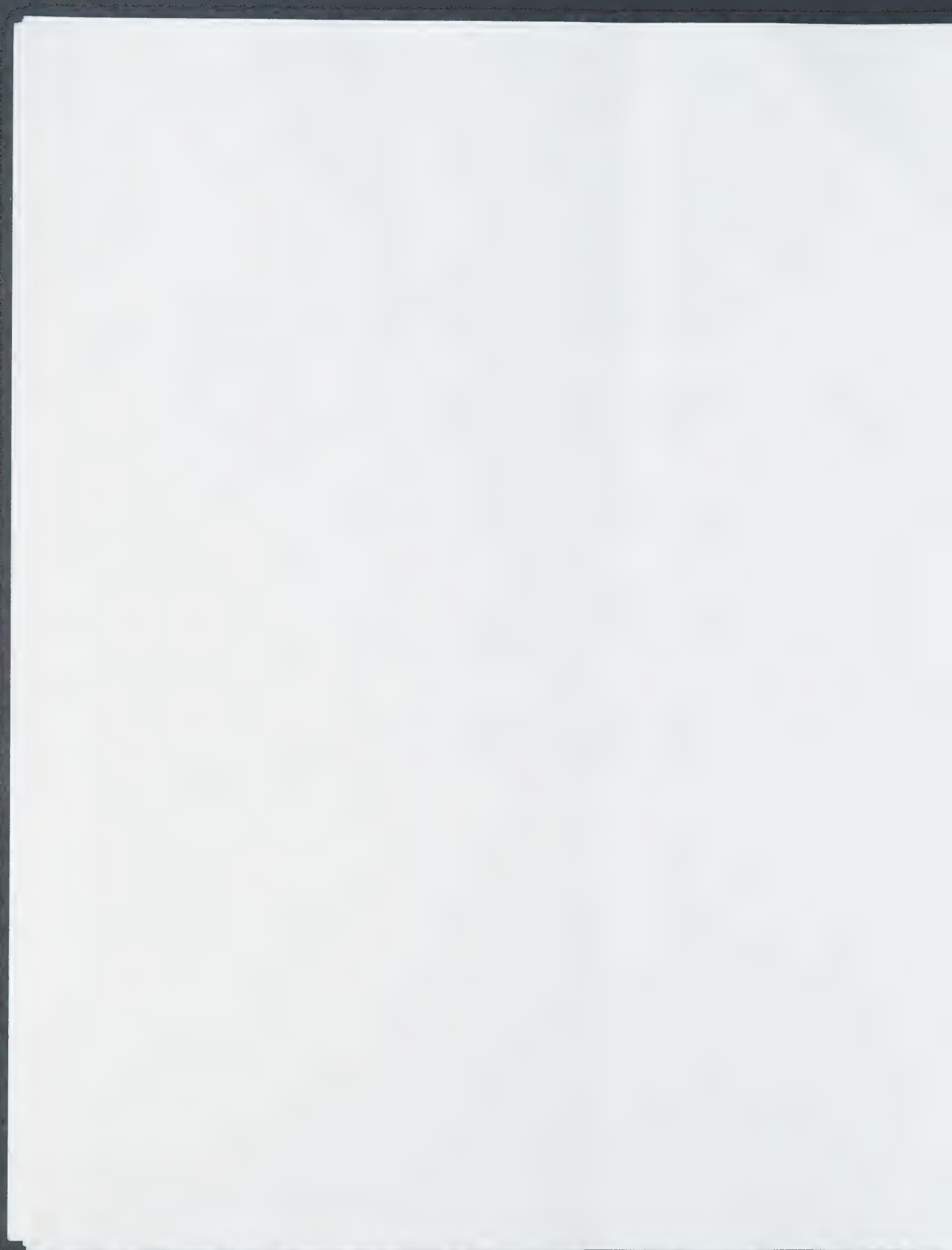
Arat Brown - Reinhardt & Evans

First Published 1951

Theatre World Annual 1966

Frances Stephens - Gillie Books Ltd

First Published 1965



Who's Who in the Theatre  
John Parker - Isaac Pitman + Sons Ltd  
Thirteenth Edition 1961

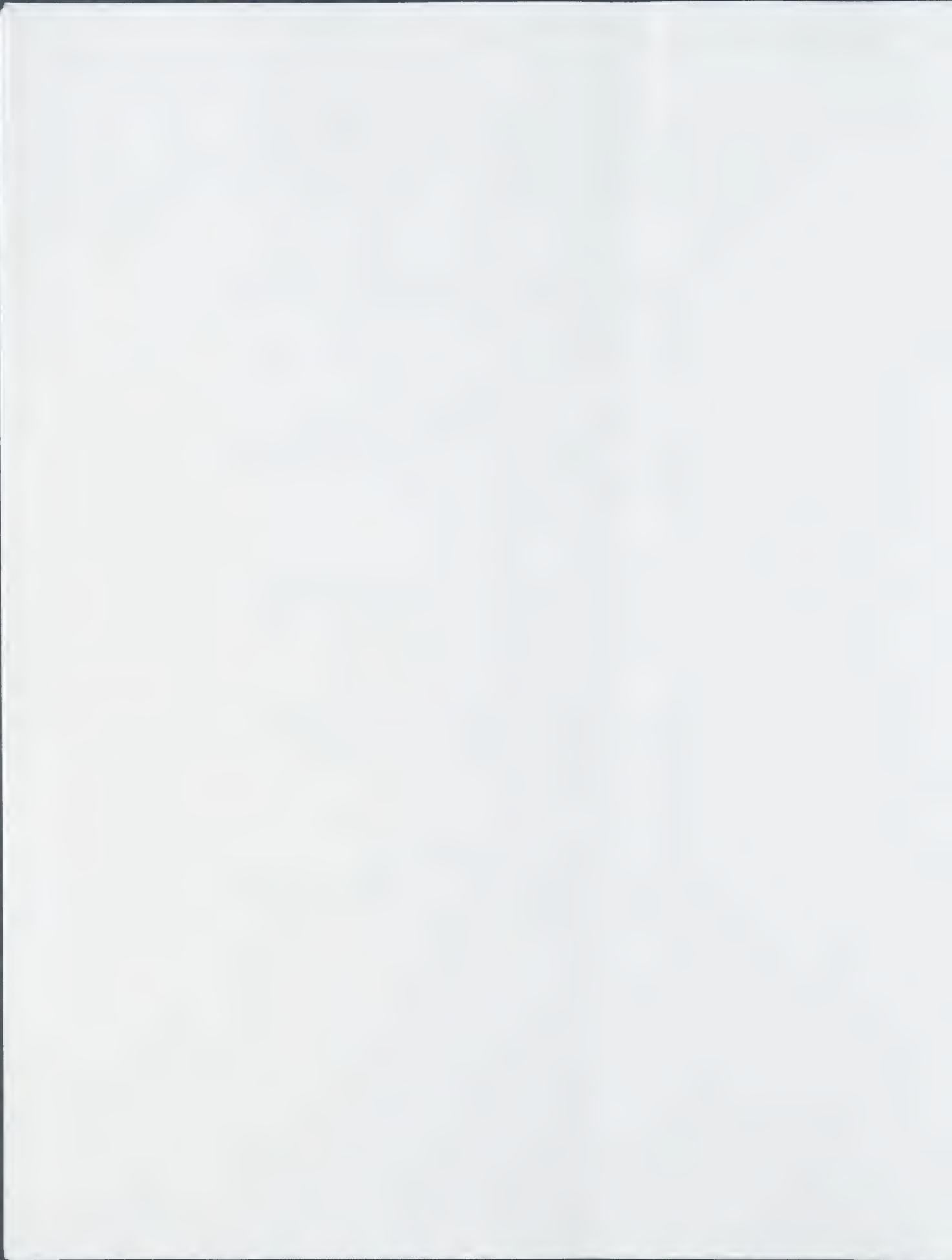
The Entertainers  
Foreword by Sir John Gielgud - St. Martin's Press  
ISBN 0 312 25694-4

Celebrities of the Stage  
Boyle Lawrence - George Newnes Ltd.  
Victorian/Edwardian Age

NOT SOLD - SOLD  
at auction  
on 10th 11/11/04



- Trends in 20<sup>th</sup> Century Drama  
 Frederick Lunley - Barrie and Rackliff  
 Revised Edition 1960
- Theatre (Pleasures of Life Series)  
 Harold Hobson - Burke  
 First Published 1953
- Masters of British Drama  
 John Allen - Dennis Dobson  
 First Published 1957
- Kabuki  
 Yasuji Taira - Walker/Weatherhill  
 ISBN 0 8027 2424 8 1970
- The Development of the Theatre  
 Allardyce Nicoll - George G. Harrap & Co. Ltd.  
 Fourth Edition 1957
- The Art of Coarse Acting  
 Michael Green - Hutchinson  
 First Published 1964





The Snapshot Photograph

Brian Coe + Paul Gates - Ash + Grant Ltd.

ISBN 0 904 069 14 1

1977

Mask Arts of Mexico

Ruth D. Lechuga + Chloe Sayer - Chronicle Books

ISBN 0 8118 0811 4

1995

Fashion in Photographs 1860 - 1880

Miles Lambert - B.T. Batsford Ltd.

ISBN 0 7134 63929

1991

Fashion in Photographs 1880 - 1900

Sarah Levitt - B.T. Batsford Ltd.

ISBN 0 7134 61209

1991

Fashion in Photographs 1900 - 1920

Katrina Ralley + Caroline Aisk - B.T. Batsford Ltd.

ISBN 0 7134 61195

1992



Shakespeare's Heroines

Anna Jameson - Ernest Nisbet, London

Illustrated by W. Paget.

Shakespearean Tragedy

A. C. Bradley - Macmillan and Co. Ltd.

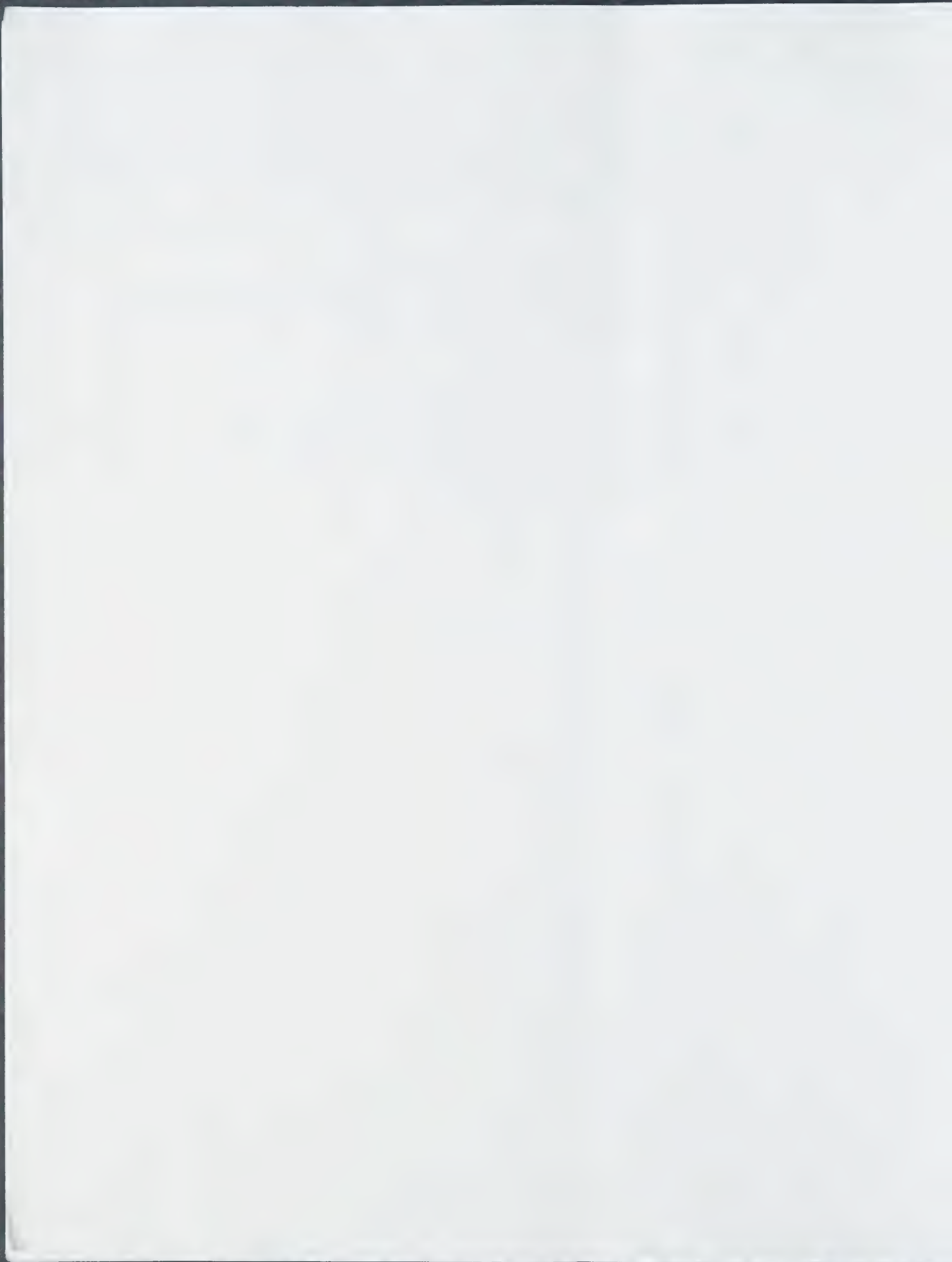
Reprinted August 1950

Who's Who in Shakespeare

Peter Quennell & Hamish Johnson - Chancellor Press

ISBN 0 907486 14 2

1973



Dear Mrs. Bader,

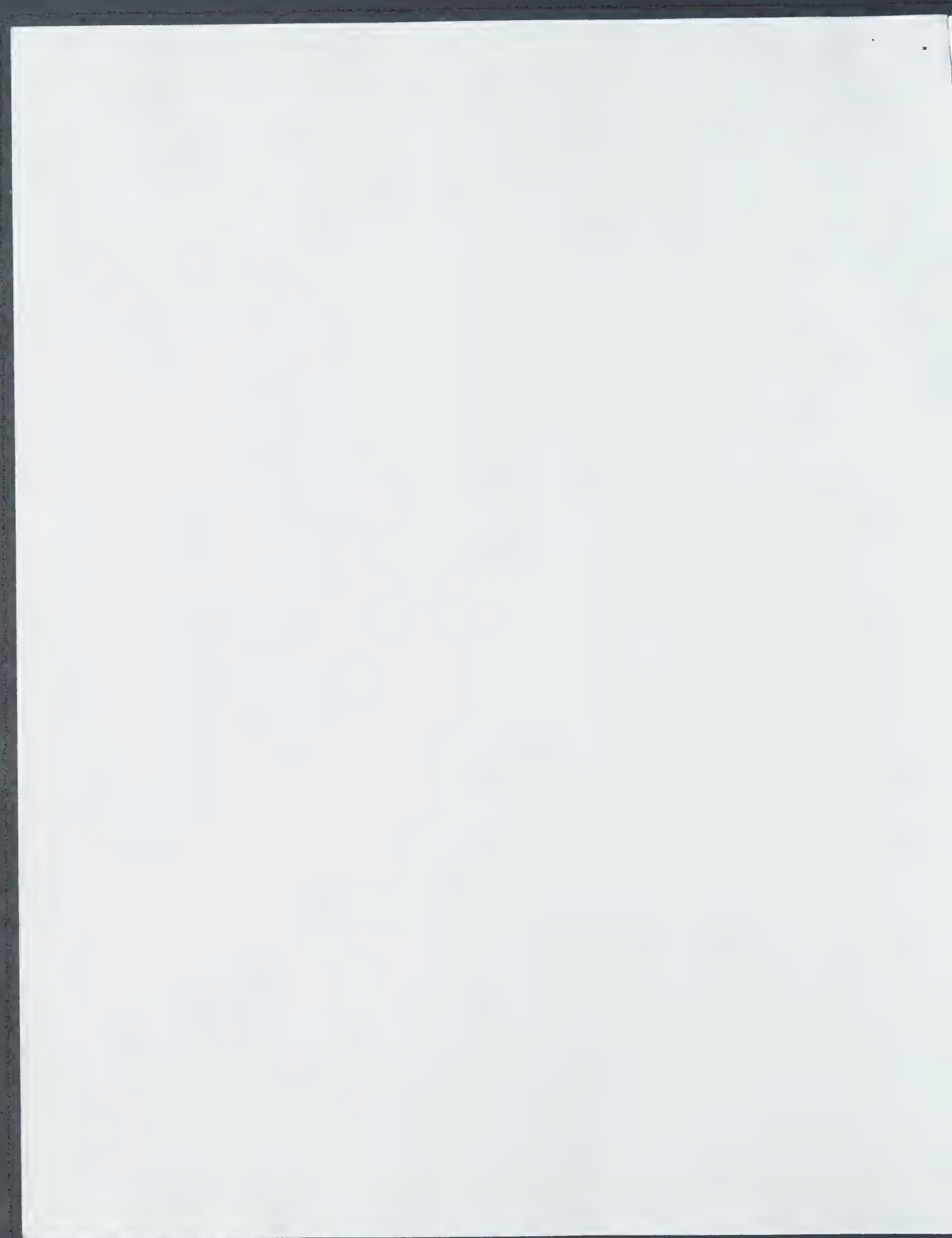
September 17, 2004

In the spring of this year I had the opportunity to intern at the Agnes Etherington Art Center (AEAC), helping with the conservation of the costume collection. This internship satisfied part of the twelve week summer internship required for the completion of the Master's of Art Conservation degree at Queen's University. I was able to stay in Kingston as an intern at the AEAC due to a generous award from the Isabella Bader Bursary in Textile Conservation. As you are aware, the Agnes holds a wonderful collection of historic clothing and accessories, which are currently undergoing re-housing and conservation. Under the supervision of Krysia Spirydowicz, I was fortunate to be able to assist Sheilah MacKinnon and Christine Adams with the storage and conservation of several of the pieces in the AEAC costume collection.

Working with this collection complimented my work and training in the art conservation program and provided invaluable practical experience with historic clothing and accessories. I have attached an internship report with this letter, which summarized the conservation treatments carried out during my time at the AEAC. As most small museums in Canada house textile and historic costumes in their collections, I will surely be able to apply my experiences working with the collection at the AEAC to any future endeavours. Thank you again for your generosity and continued interest and support in the Master's of Art Conservation program at Queen's University.

Sincerely,

Vicky Karas



Conservation Internship  
Agnes Etherington Art Center  
Kingston ON  
Canada  
May 2004  
V. Karas (464 8687)

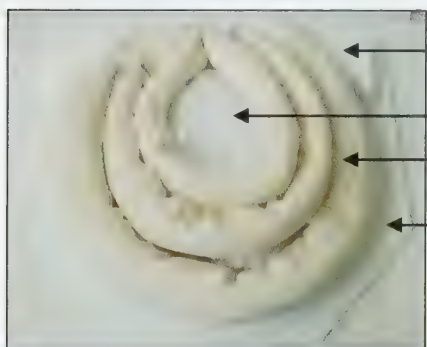
### Hat Mounts for Storage

Storage mounts were made for three straw hats from the Agnes collection.

#### **Hat 1:**

Yellow straw hat with very large brim, blue twisted silk thread band, and flower decoration attached to one side of the hat. The flower decoration tends to put weight on the brim in this area.

A soft coil mount was constructed to support the brim of this hat. Cotton stocking stuffed with fibre fill was used for the coils. The hat core was supported by a ball of fibre fill wrapped in mylar. The coils were sewn together at points along the coil, and the mount placed on a coroplast support. Ethafoam bumpers were added to the support to keep the mount in place.



← Ethafoam bumper

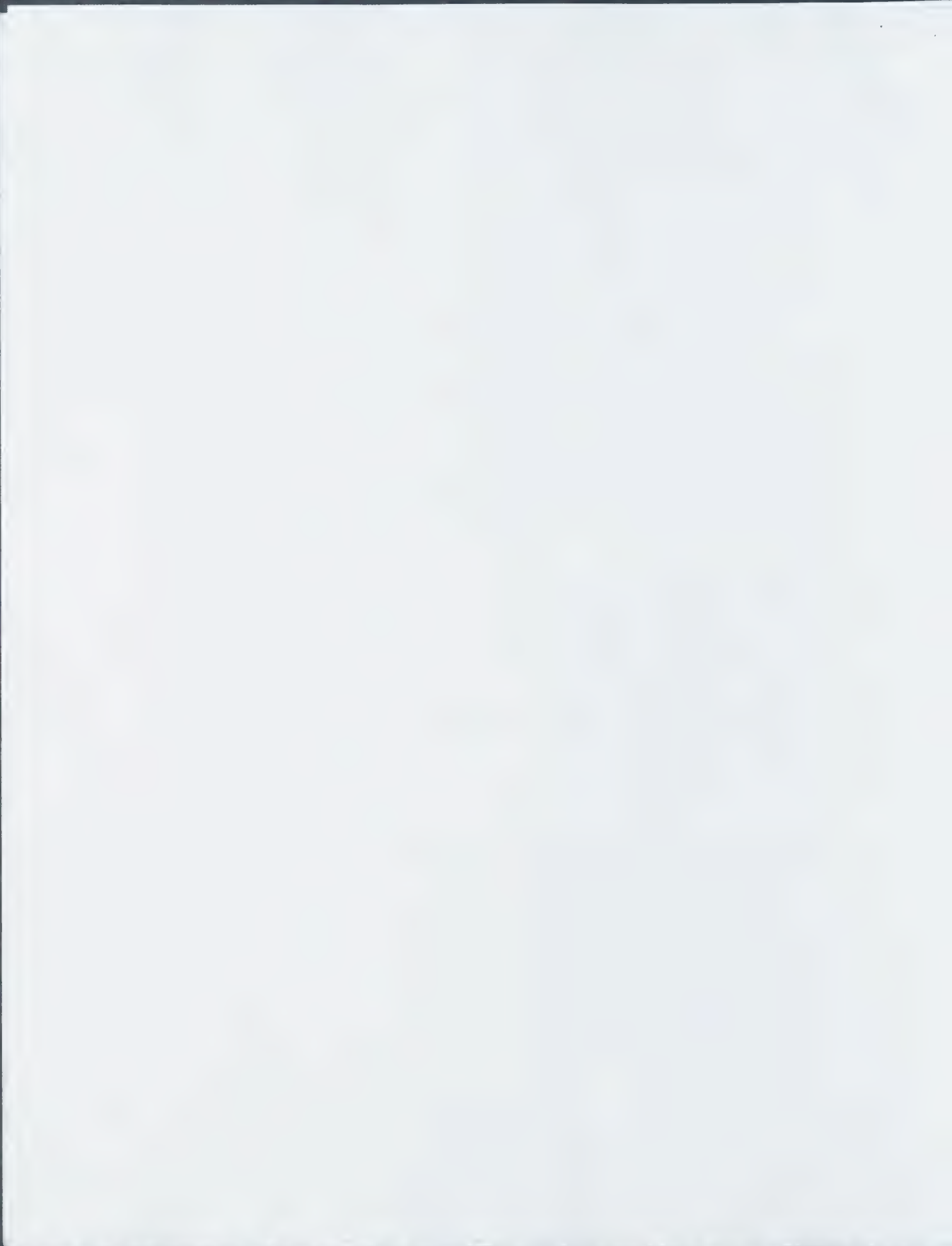
← Fibre fill covered with mylar

← Cotton stocking stuffed with fibre fill

← Coroplast storage support



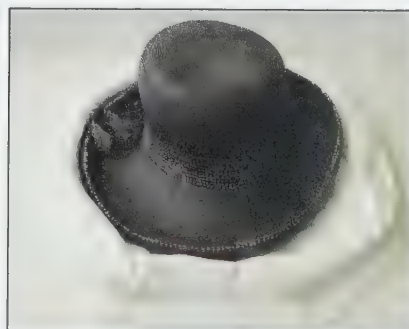
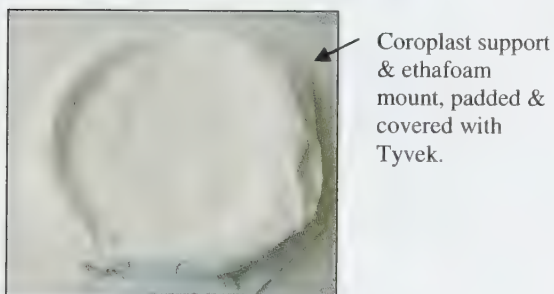
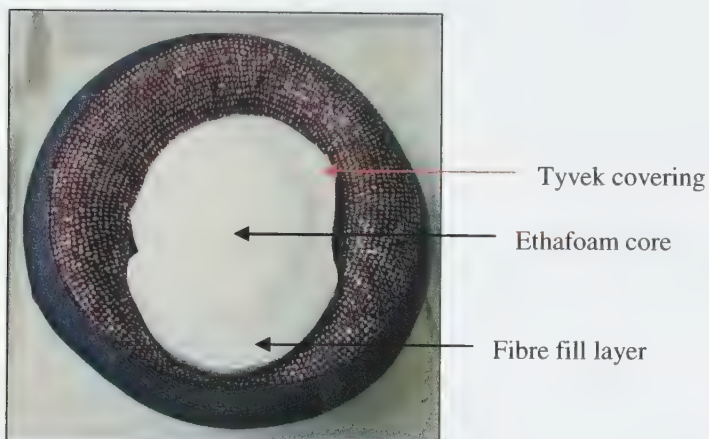
← Hat with support.





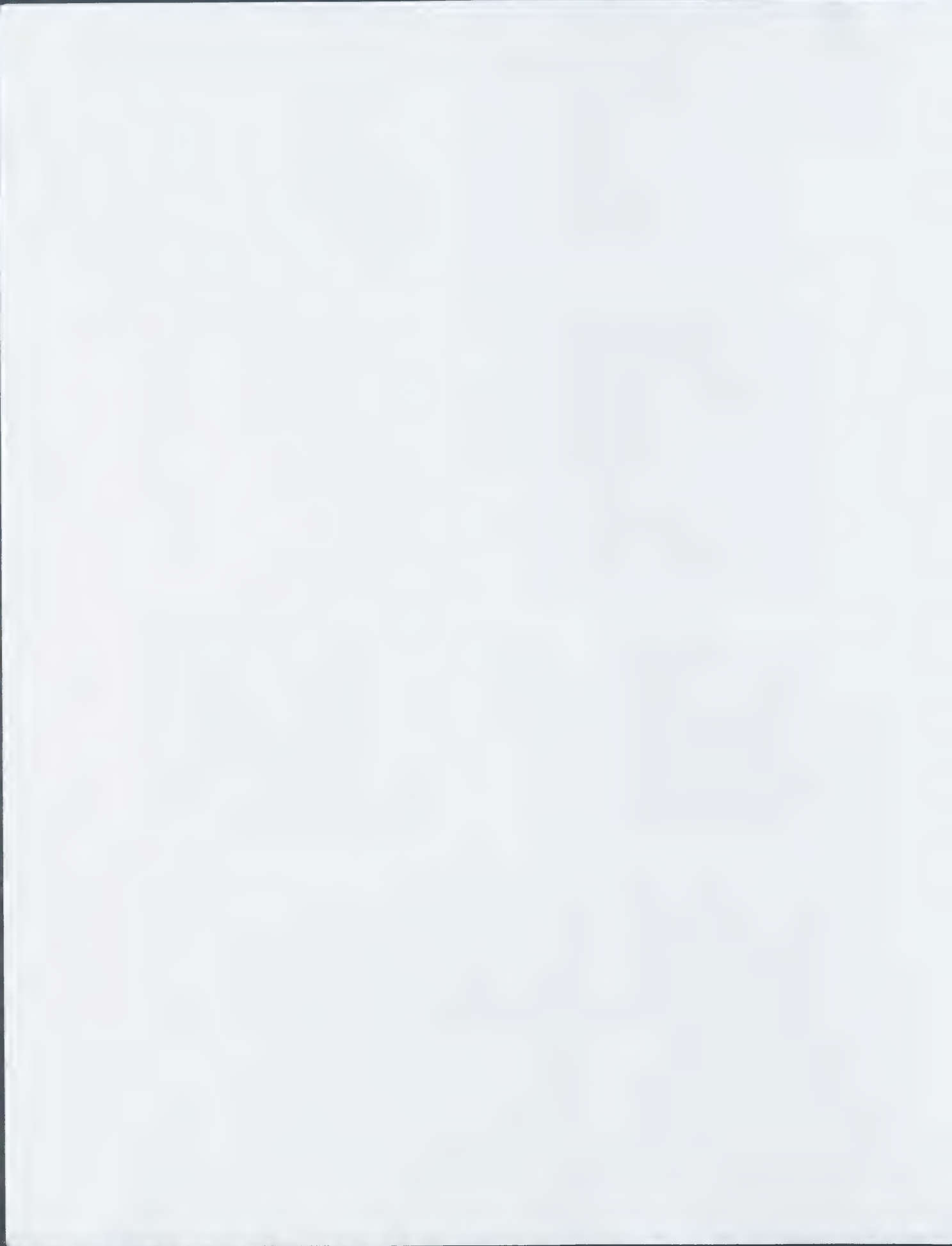
### Hat 2:

Blue straw hat with wide band and curled brim. Hat showed lots of fading of the blue dye. A support was constructed for the hat core with an ethafoam insert wrapped with fibre fill and covered with tyvek. The support allowed for the hat to sit without putting pressure on the brim. A padded ethafoam mount that conformed to the brim was constructed and covered in tyvek. The mount was secured to a coroplast support using cotton twill tape.



### Hat 3:

Large yellow straw hat with very large brim. This hat was badly in need of support. A circular ethafoam mount was made by stacking and gluing progressively smaller circles on top of one another. The mount was then shaped using a box cutter, making sure to round the edges and create a smoother outline. The ethafoam was then covered using fibre fill, which was sewn in place. The entire mount was covered using a cotton stocking and sewn at the top. The mount was inserted into the hat core so that it extended just below the brim. This allows for the hat to sit securely without putting pressure on the brim; the brim is allowed to fall naturally and the hat core is well supported.



## Purses

Purse C64-569.70

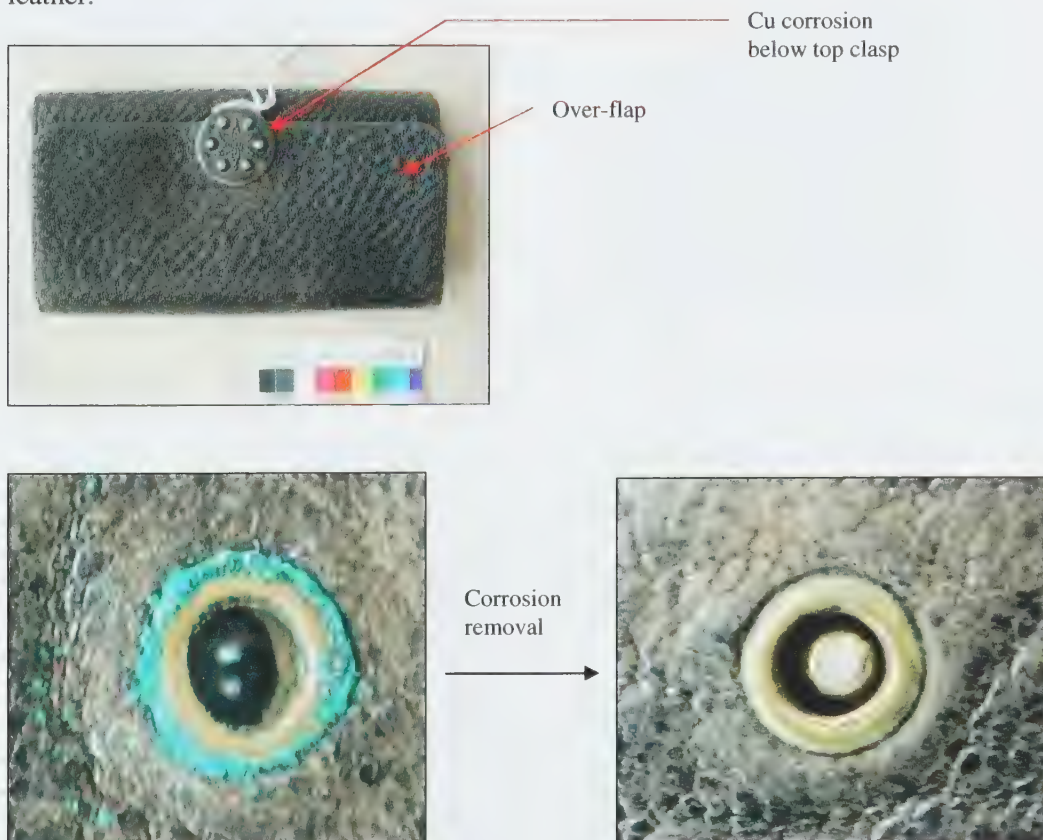
Leather & Metal

Height/Width 7.10 x 12.60 cm

Small brown leather purse with closing snaps over flap; closing is a round piece of metal with a petal pattern; compartments inside with item such as shopping list, train schedule and a calendar dating to 1896. There is a separate compartment for change.

Condition: the purse fittings are silver or nickel plated over a Cu alloy core. There are Cu corrosion products on the clasp on the inside of the leather over-flap. The corrosion is a very bright green, and is soft and wax-like.

Treatment: Pointed bamboo skewers and toothpicks were used to remove the corrosion product and excavate pits of corrosion. Ethanol swabs were used occasionally to pick up dirt and corrosion from the surface. Care was taken to avoid contact with surrounding leather.





Purse C73-632.3

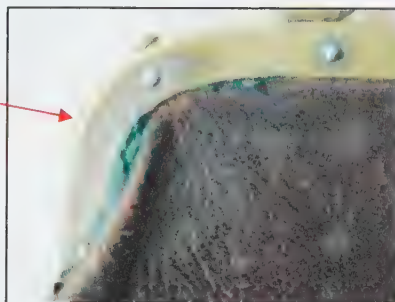
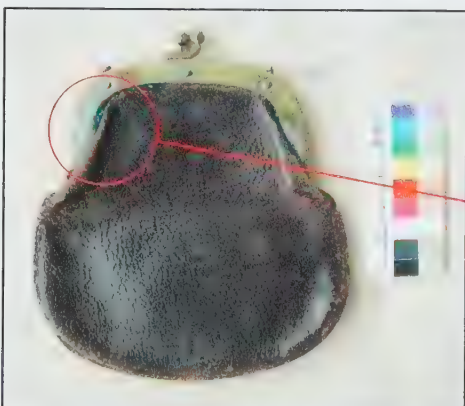
Leather & Metal

Height/Width: 10.50 x 9.50 cm

Small dark brown leather change purse with gold colored frame and clasp; loops for chain on frame.

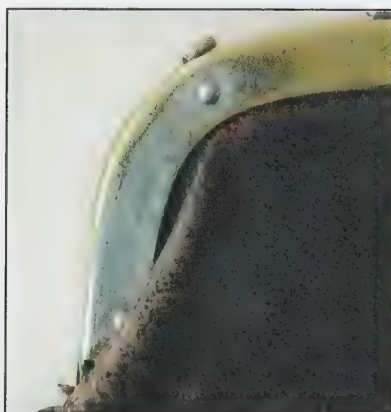
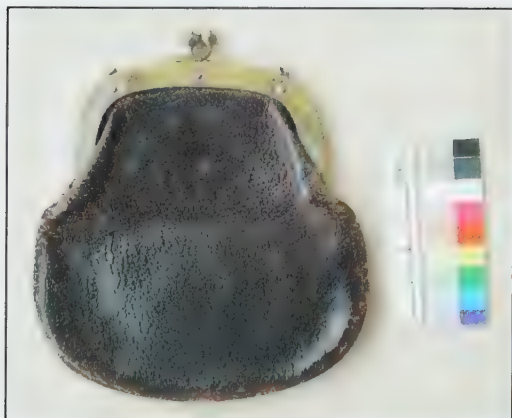
Condition: The purses metal frame is heavily corroded at the leather – metal interface. The corrosion is more intense on the outside of the frame, with very little corrosion on the interior of the purse. Corrosion also surrounds the metal rivets on the frame. The corrosion is green (not bright), very soft and wax-like.

Treatment: A pointed wooden skewer was used to remove the corrosion product. ETOH was swabbed along the metal frame and clasp of the purse.



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After treatment





Purse C52-485.2

Height/Width: 28.50 x 6.40 cm

Cord, beads & metal

Rectangular knitted (?) blue and beige pinch penny purse. There are two metal rings used to close the purse. The purse is decorated with gold and silver coloured meal beads.

Before treatment

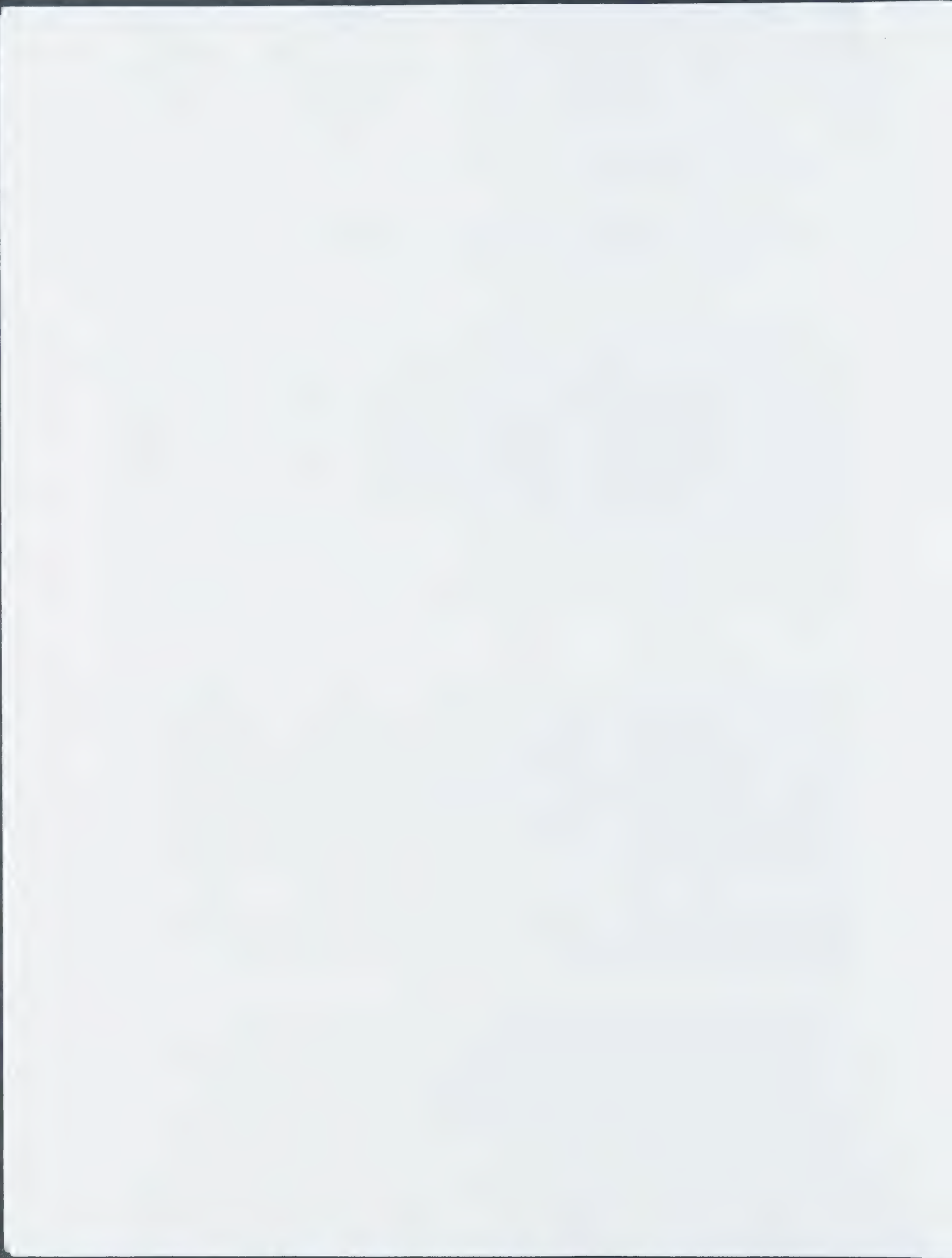


Recto



Verso

Condition: The purse is very dirty and coming apart in areas that pass through the metal rings. There is some corrosion product visible on the beads of the bottom registers. Some staining and fading is visible on the areas closer to the area of the metal rings and may be due to the rings themselves. The metal rings are tarnished, with areas of the silver (nickel?) plating absent in many areas both on the outer and inner surfaces of the rings. The dirt on the fibres of the purse are covered with a hard brown to black crust that when





wetted with ETOH or ETOH & H<sub>2</sub>O or mineral spirits, becomes soft and wax-like. This soil may be from wax applied in the past to the metal rings during polishing.

Treatment: The metal bands were removed from the purse and cleaned using ETOH swabs. Corrosion on the small decorative beads was carried out under the microscope using the tip of a shaved down toothpick and a pointed bamboo skewer.

Solubility tests were carried out using blotter paper and a drop of mineral spirits, and ETOH separately on each color present:

Blue – no transfer of dye to blotter.

Yellow – no transfer of dye to blotter.

Red – dye transferred to blotter using ETOH.

Pink – dye transferred to blotter using ETOH.

Cleaning was carried out using a suction table and alternating between ETOH and mineral spirits. Although much dirt was removed as evident from the staining of the blotter paper, neither the mineral spirits nor the ethanol was successful in completely removing the waxy deposit from the fibres. A combination of ETOH and distilled water was also used as a test to clean a small blue area of the purse; there was no change in the condition of the purse. Orvus paste dissolved in distilled water was also used on a very small blue area with no change in the condition or appearance of the area.

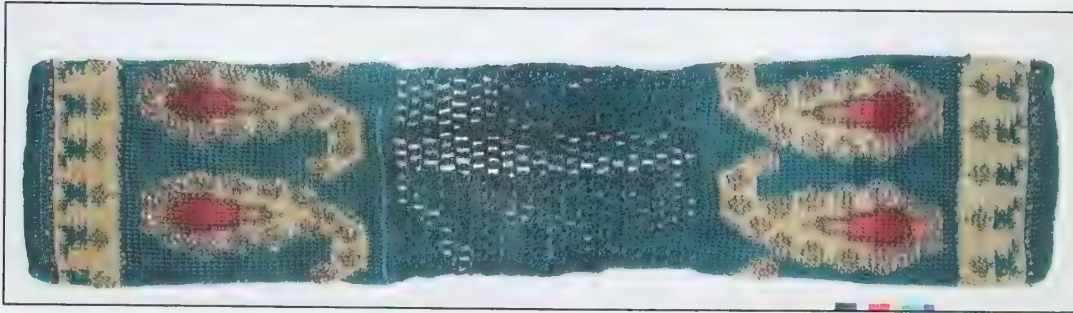
Cleaning continued by wetting the dirty area with ETOH or mineral spirits and sandwiching it between blotters. Torn areas in the purse were repaired using hair silk. The accession number tag was re-sewn into the purse, and the purse was vacuumed. Final digital photos were taken.

Final Photos:

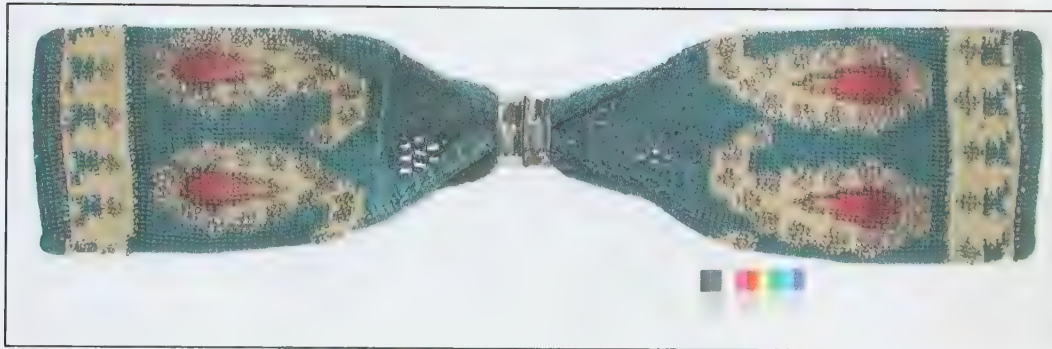


After Treatment: Verso

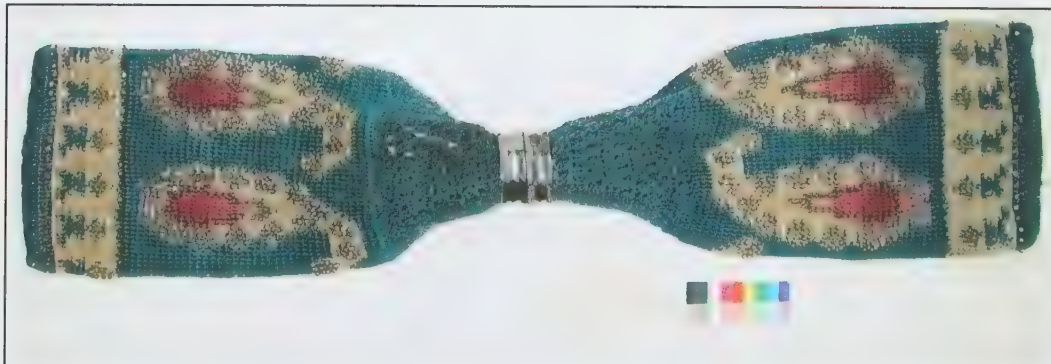




After Treatment: Recto



After Treatment and Reassembly: Recto & Verso





### Textile Washing

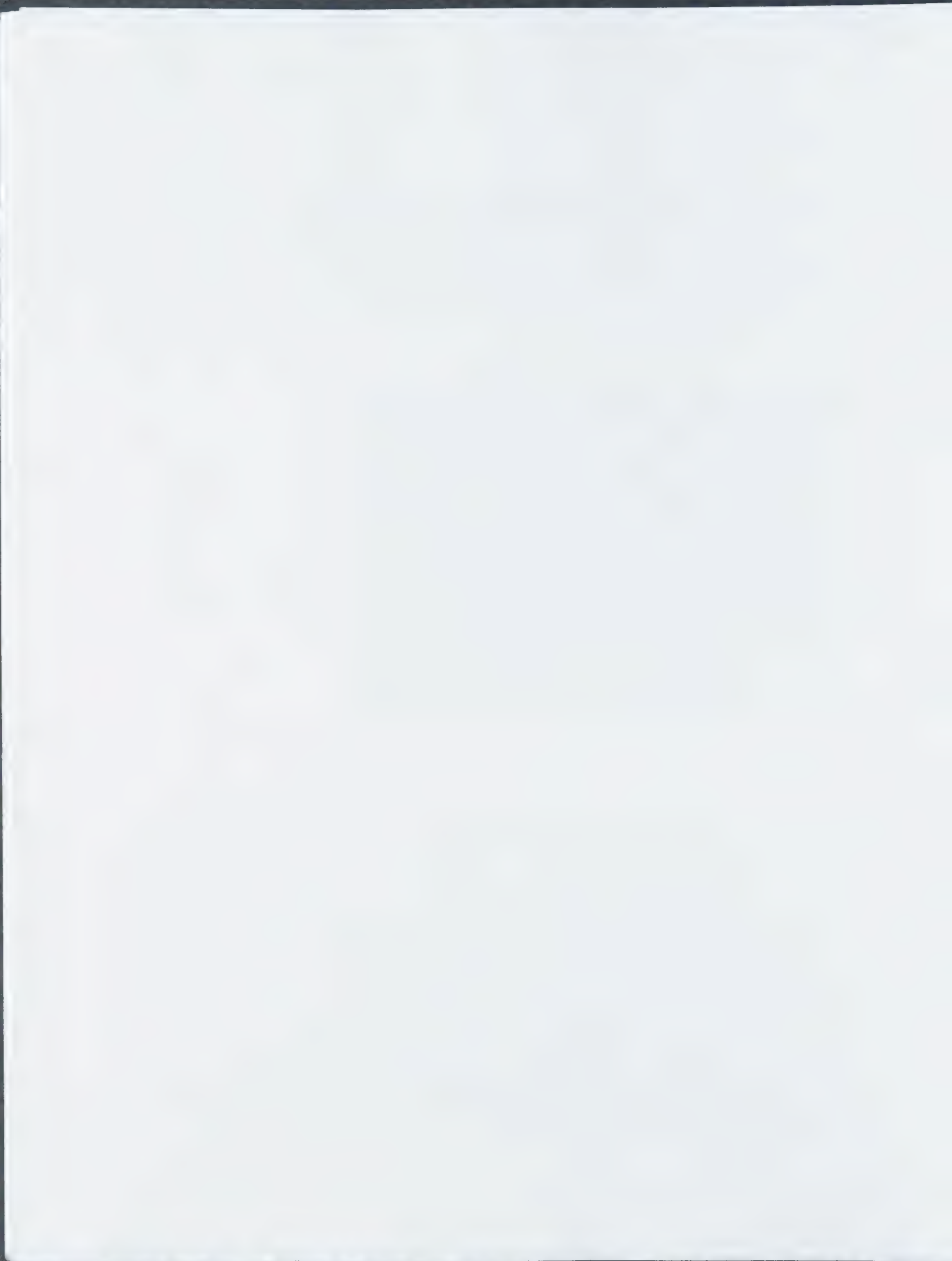
Two petty-coats were washed in the artifacts lab large sink. The sink was filled with distilled water to a level just covering the petty coats. All metal fastenings and cloth tags were removed from the textiles. The textiles were then laid onto mesh screens and gently lowered in to the sink. Sponges were wetted in a beaker of distilled water with 0.05 % Orvus paste dissolved as the washing detergent. The sponges were gently pressed to the surface of the textile on the soiled areas. Once washing was finished the textiles were removed from the water and laid on clean white cotton towels to dry. Electric fans were used to decrease drying time.



### Assessment

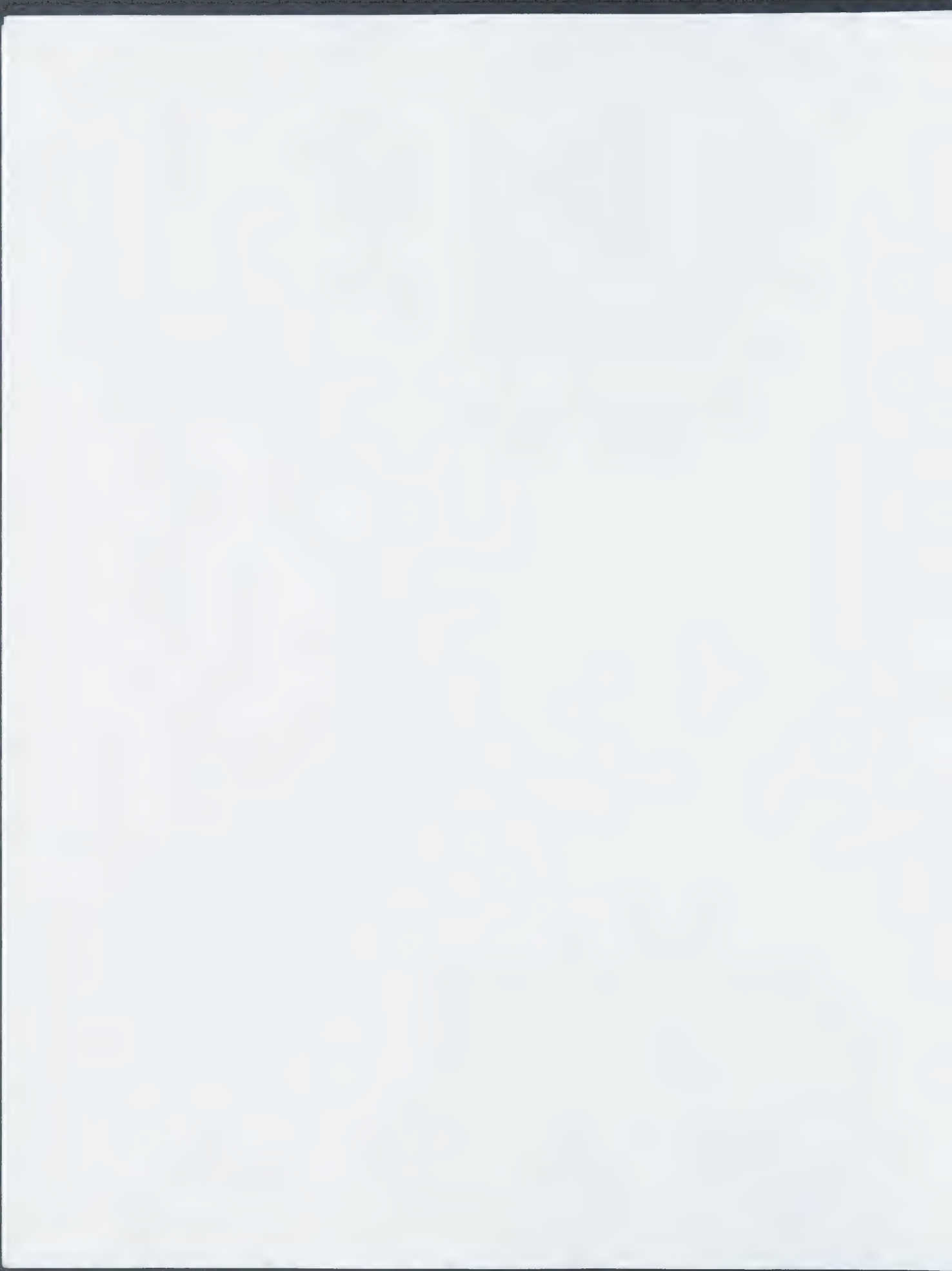
My four week internship at the Agnes Etherington Art Center (AEAC) was made possible by funding through the Isabella Bader Bursary in Textile Conservation. During this period I was under the supervision of Krysia Spirydowicz, and assisting Sheilah MacKinnon with treatment and re-housing of the Agnes Etherington's costume collection. My interest in the position at the Agnes was to expand my knowledge base, and to gain practical experience in textile conservation methodology and technique. I had hoped to obtain as much exposure as possible to the treatment of costume collections, as most museums and galleries contain textiles of this nature. I also welcomed the opportunity to continue working on the Agnes' costume collection, beyond the program treatments, for the variety of interesting conservation challenges it provided.

During my internship position at the Agnes carried out treatments in the MAC artifacts lab involving cleaning, repair and stabilization of historic clothing and accessories. Many of the historic costume accessories, mainly purses, had developed iron and bronze corrosion products on the textile and in many cases on the leather to which metal rivets, clasps and hinges were attached. I also assisted with the re-housing project



currently underway in the collection; this involved making appropriate and specialized storage mounts and boxes for fragile and oddly shaped hats. As the bulk of my conservation experience has been working in archaeological contexts, I was excited at the possibility of complimenting and enriching my knowledge base with exposure to the varied and composite nature of the Agnes' collection. I learned essential and practical skills pertaining to textile conservation, which can also be applied to archaeological textiles. This internship was extremely valuable in that it provided a solid introduction to the realities of a small gallery or museum collection and the challenges that objects made of composite materials hold for the conservator of such an institution. Problems of space and storage conditions were discussed as w<sub>e</sub>re insect control and textile and costume display concerns.

If internships are available at the AEAC in the future, I would recommend that MAC students take advantage of the expertise of the staff, in this case Sheilah MacKinnon and Christine Adams, and of the wonderful collection.





**Isabel Bader Bursary in Textile Conservation  
Internship Summary Summer 2004  
Kathleen Bond**

Thank you for the generous award as funding for my internship at the Museum of Civilization in Gatineau, Quebec this past summer. The money was put towards expenses incurred throughout the internship period.

My internship focussed mainly on the preservation, cleaning, and preparation for exhibition, of Canadian First Nations clothing, headgear, woven pieces, and various other objects. I was able to work with a variety of ethnographic materials and objects, and to learn different techniques for their preservation and repair. The clothing ranged from a small caribou skin parka to caribou and sealskin boots and moccasins. The headgear was composed of various animal skins, wood and feathers. Two woven baskets and various First Nations objects were also treated during the internship.

As well as treating artifacts, I was assigned different Care of Collection duties including the cleaning of various exhibitions areas, preparation of silica gel and activated charcoal, and environmental monitoring. I was encouraged to work directly with the different levels of the museum and undertake individual research on the objects I was treating. The staff at this museum was extremely helpful and knowledgeable. I believe I gained valuable experience and knowledge over this very busy 12-week period.

The following are brief descriptions of the artifacts and the treatments undertaken.

**Clothing**

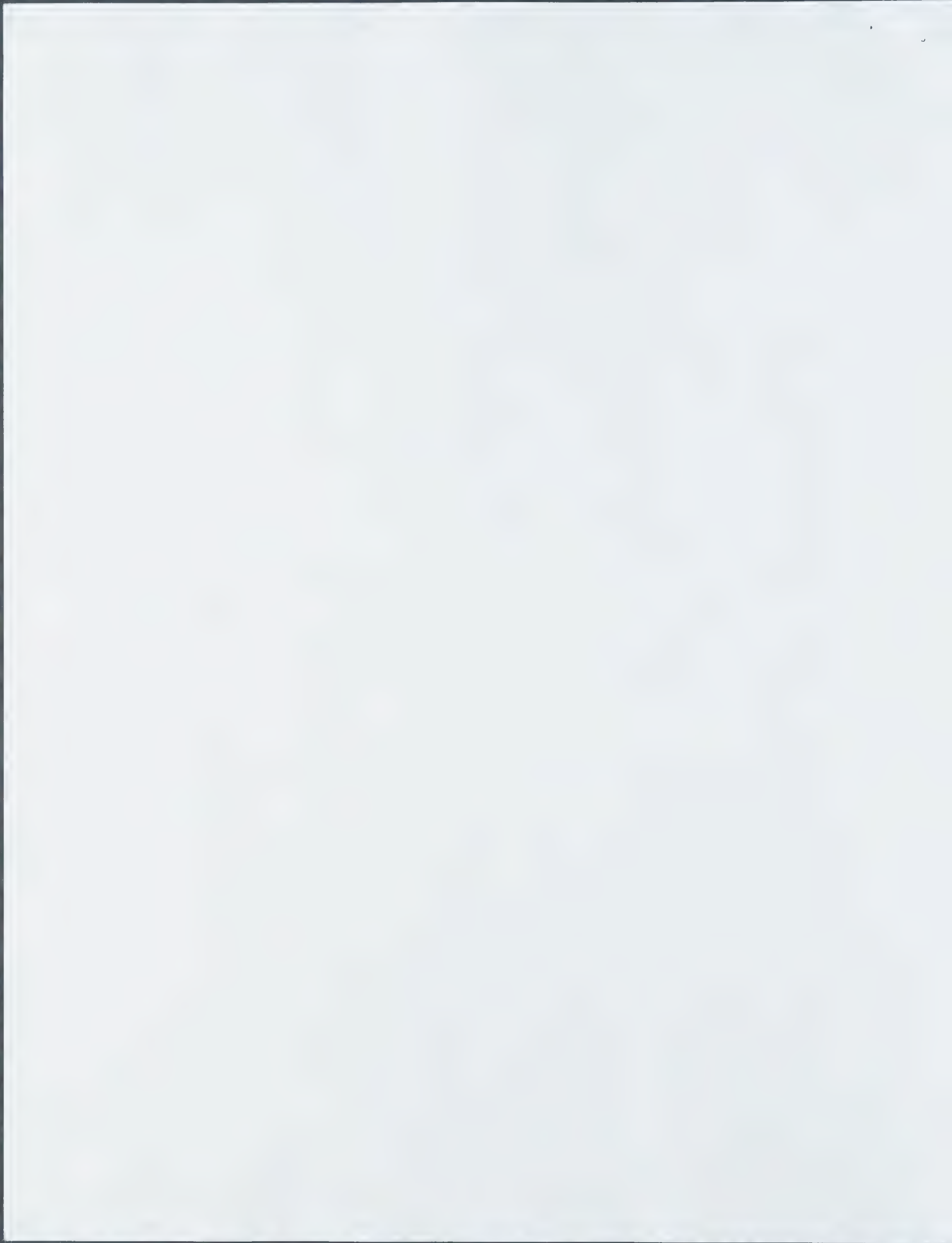
M'ikmaq caribou skin parka - This parka had previously been infested and required cleaning and some reshaping. The coat was cleaned by lifting sections of hair and vacuuming beneath.

M'ikmaq sealskin boot - The boot was stiff and flattened. It required cleaning with a brush and vacuum, and reshaping through exposure to a humidity chamber.

M'ikmaq caribou skin boots - The boots were misshapen and flat. They required cleaning with a brush and vacuum, reshaping through exposure to a humidity chamber, and seam repair on one of the boots.

M'ikmaq moccasins - These child's moccasins were stiff and misshapen. They required cleaning and reshaping through exposure to a humidity chamber.

Inuit snow goggles (antler) - The goggles required cleaning, adhesive tape and residue removal, a mount and box. The masking tape was removed using acetone and the residue was removed manually. An attempt to remove the stain resulting from the tape was unsuccessful. A mount was made out of Ethafoam and Tyvek and a box was constructed from matboard.



### Headgear

Thompson Plateau fur headdress - This hat required cleaning, reshaping, repair, as well as a mount and box. The fur was cleaned by lifting sections of hair and vacuuming beneath. Leather areas were cleaned using a dirt sponge. The misshapen areas were humidified gently with an ultrasonic mister and flattened. A separated piece was resecured using fish glue. A mount was made out of Ethafoam and Tyvek and a box constructed out of matboard.

Thompson Plateau leather headdress - This hat required cleaning and some reshaping, as well as a mount and box. The leather was cleaned using a brush and vacuum. The misshapen fringe was reshaped through gentle humidification with an ultrasonic mister and flattened. A mount was made out of Ethafoam and Tyvek and a box constructed out of matboard.

Northwest Coast raven mask - This mask required a mount for both conservation treatment and storage. A mount was constructed out of Coroplast, wood, Ethafoam, cotton jersey, and Tyvek.

### Woven First Nations Objects

M'ikmaq splintwood basket - This basket was covered with museum dirt and required cleaning. The basket was cleaned using a cotton swab slightly dampened with distilled water.

M'ikmaq basket with handle - This basket was covered with museum dirt and required some repair. It was cleaned using a dirt sponge and repaired using Japanese tissue tinted with watercolours and pencil crayons.

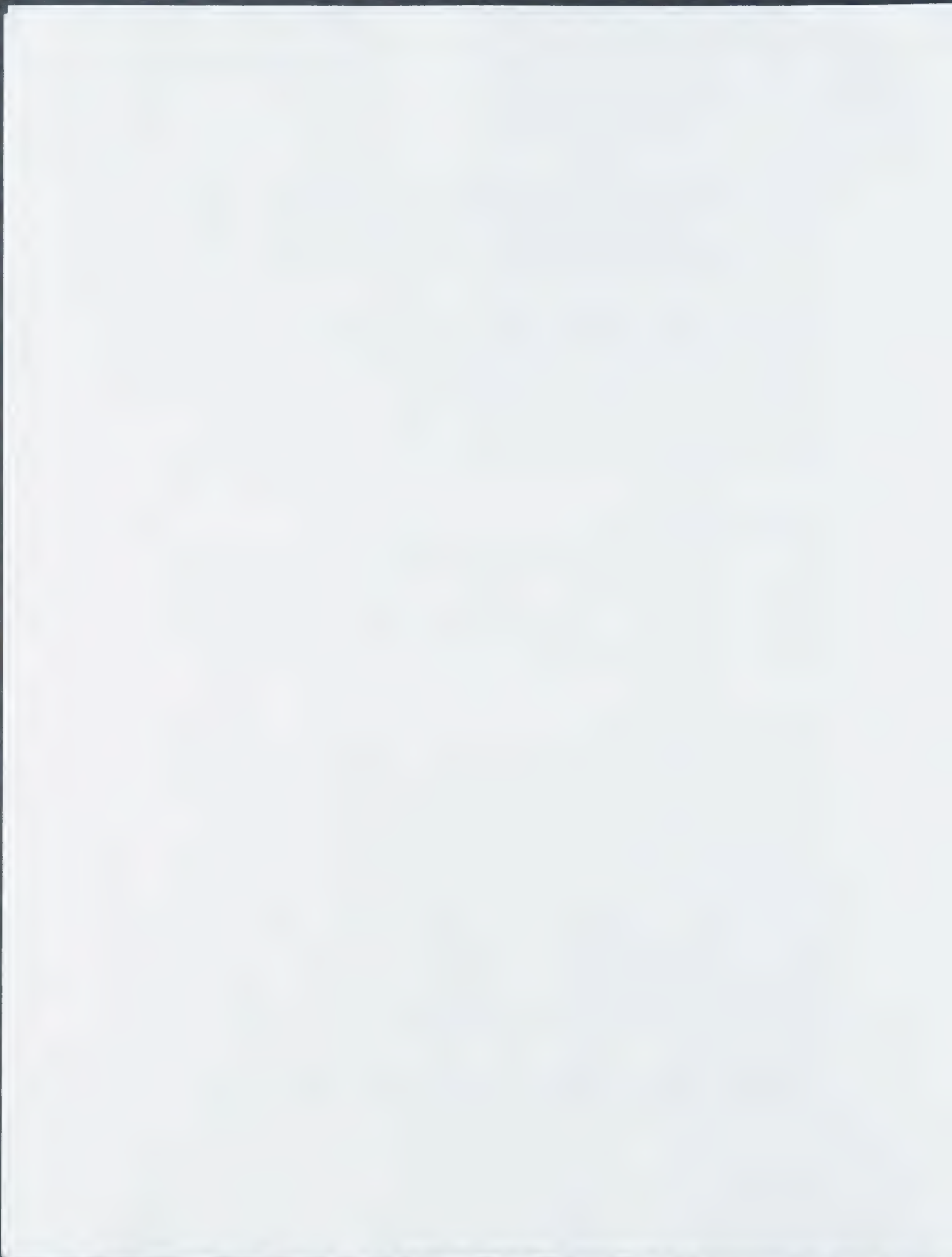
### Various First Nations Objects

Inuit ivory needle case (walrus tusk) - The needle case required cleaning and repair. The ivory was cleaned using a cotton swab slightly dampened with distilled water. Excess moisture was removed immediately with a dry swab. The leather toggle was repaired using Jade 403 adhesive, Japanese tissue, and fish skin membrane.

Inuit miniature ivory dogsled (walrus tusk) - This dogsled required cleaning, disassembling, reassembling, repair, replica parts, and a mount and box. The sled was cleaned using a cotton swab slightly dampened with distilled water. Excess water was removed immediately with a dry swab. The sled was disassembled to remove previous repairs and reassembled using traditional methods. Missing parts were replicated using an epoxy wood putty and painted to match the ivory. A mount was made out of Ethafoam and Tyvek and a box was constructed out of matboard.

Inuit soapstone sculpture 'Two Seals' - This sculpture required cleaning and inpainting of scratches and gouges. The sculpture was clean using a brush and vacuum. The scratches and gouges were first coated with a barrier of ethulose and then inpainted with watercolours.

Inuit marble sculpture 'Family Group' - This sculpture required cleaning and removal of orange-brown staining on the high points. The sculpture was cleaned using a dilute



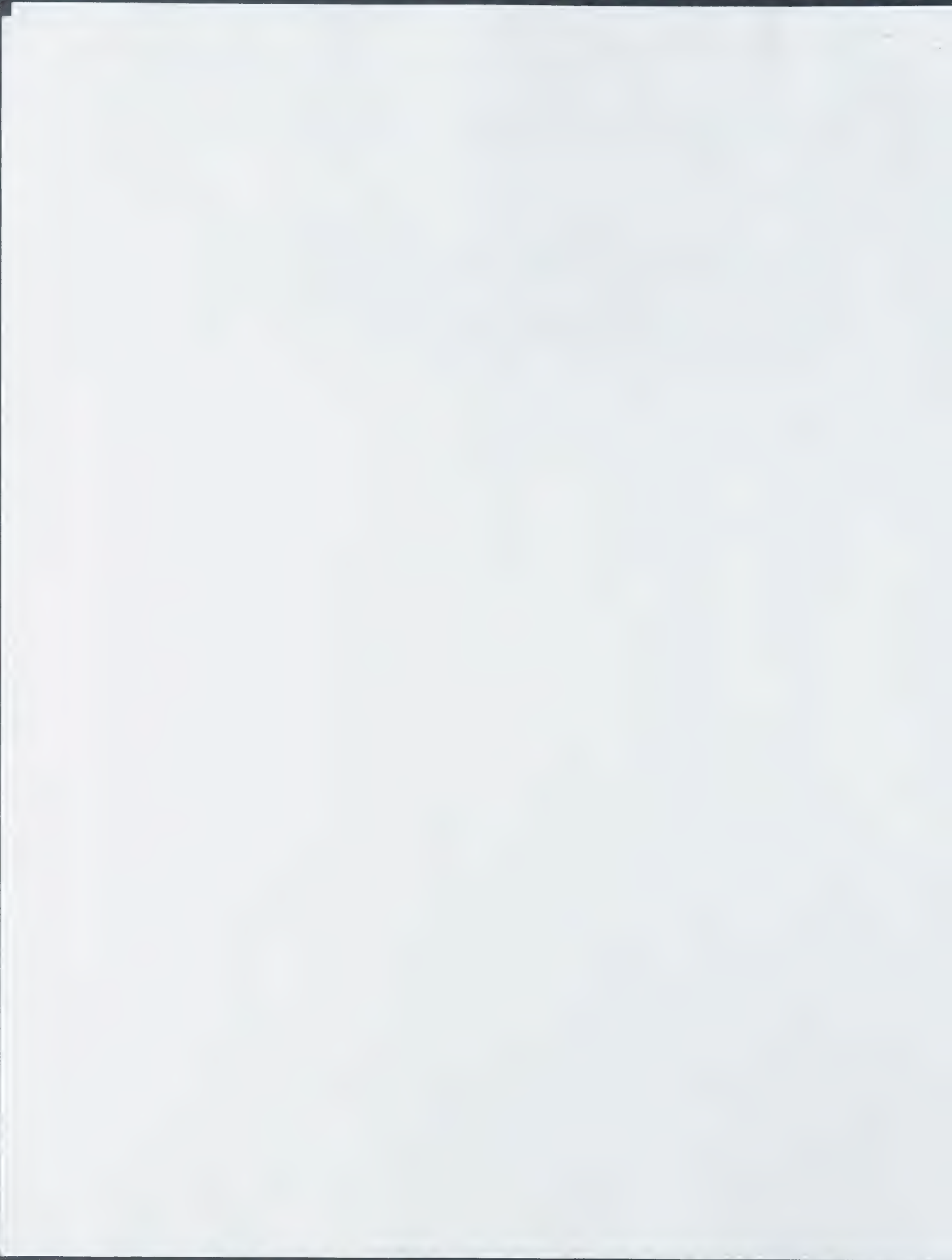
Orvus and distilled water solution. Several different poultices were tested on the stain but none were successful.

**Miscellaneous**

Outdoor sculpture 'Air, Earth, Water, Fire': This is an outdoor contemporary sculpture along the wall of the museum's bus ramp. It required cleaning, removal of damaged tiles (damaged by a bus), and replacement of the damaged tiles. It was cleaned using a leaf blower, brushes, and dry cleaning sponges. Tiles were removed using hammers and chisels. Replacement tiles were replaced by the museum's bricklayer. Paint scrapes were removed with sandpaper and overpainted using watercolours.

Sincerely,

Kathy Bond

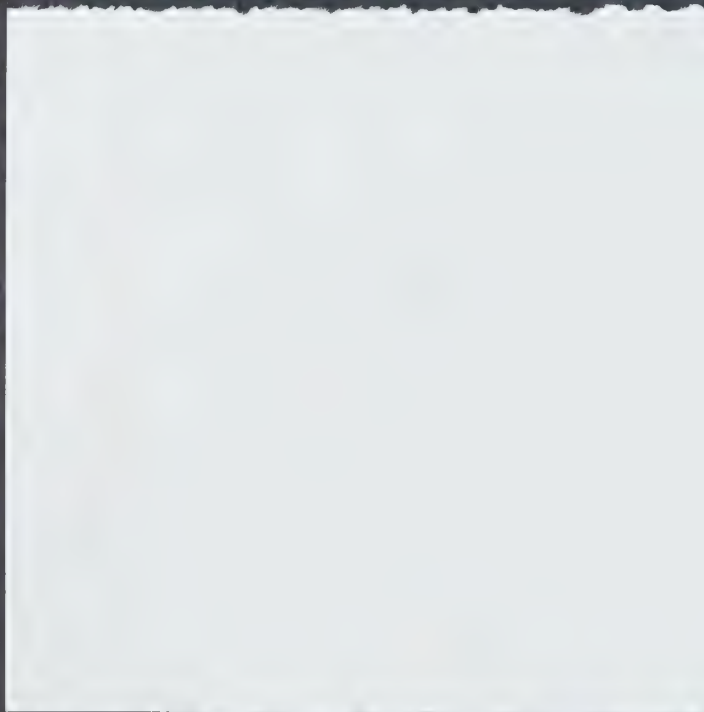


Gary 613 533 2815 <sup>Direct</sup>

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**DIRECT**<sup>TM</sup>





Queens University Art Conservation Internship Report

Student: Kelly Hynes

Supervisors: Anita Henry/Anne MacKay

Institution: McCord Museum Montreal

May 1<sup>st</sup> to July 31<sup>st</sup>, 2004

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## Internship Report

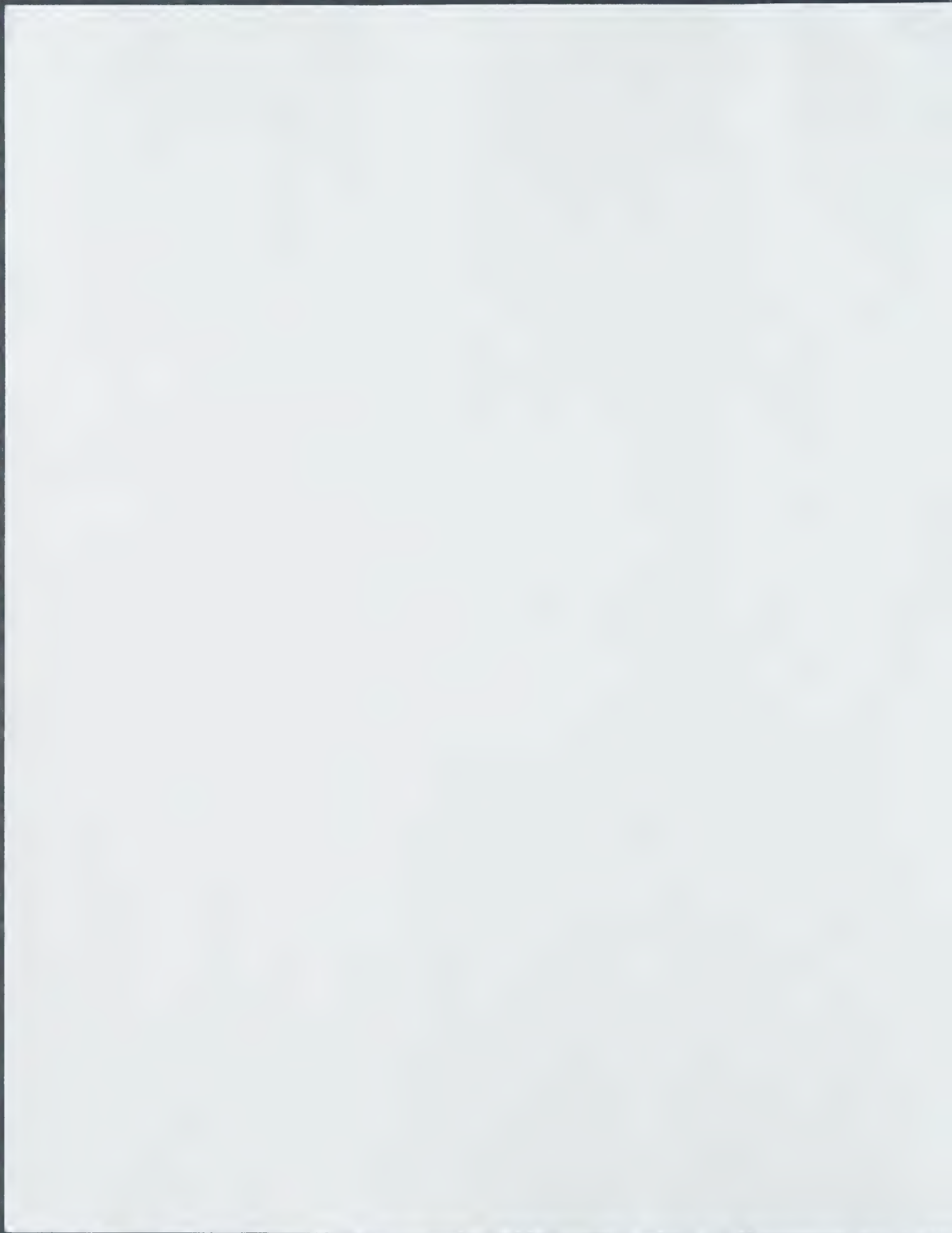
This internship dealt primarily with the treatment of two severely damaged canvas supports belonging to the McCord Museum's paintings collection. The Portraits of Alan Freeman Jr. and Lulu Freeman were painted in the late 19<sup>th</sup> century by H. Carey. Both portraits were painted on canvases which had suffered severe degradation over the years, and as a result were unexhibitable.

The Portrait of Alan Freeman Jr., had a number of horizontal cracks cutting through the layers of the work. The tacking margins were fragile and loosely attached. Pieces of the canvas's edge easily came off to touch. There were a number of holes of various shapes and sizes, as well as many small areas of paint loss. The majority of this treatment involved various tear repairs techniques and various flattening techniques.

The second canvas, Portrait of Lulu Freeman, was much more seriously damaged. It had a number of horizontal cracks cutting through the composite. It appeared as though the canvas had been stored folded both horizontally and vertically, as numerous cracks and creases appeared in both directions. Furthermore, some kind of fabric lining had been badly adhered to the back of the canvas and was peeling off in sections. The entire surface of the canvas was raised and mottled. In some areas, previous repair techniques had to be redone. Treatment of this canvas also required a number of tear repair techniques as well as the difficult work of removing a previous lining and its thick coat of adhesive. The canvas also required various flattening techniques.

Given that the McCord has no budget for the treatment of these canvases, the Bader award allowed me the opportunity to focus on the repair of canvas supports. In my view, this is a vital part of the conservation work I will be doing in my career and I am happy to have had such an intense and varied experience at this point in my education.

With sincere thanks and regards,  
Kelly Hynes  
Queen's University Conservation  
September 14<sup>th</sup>, 2004



**Isabelle Bader Bursary in Textile Conservation  
Internship Report for Colleen Healey**

For the duration of my internship at the Institute of Nautical Archaeology (INA) in Bodrum, Turkey, I spent my time working in the conservation lab located in the Bodrum Museum of Underwater Archaeology in Bodrum Castle. My work largely consisted of treating submerged archaeological materials, including ceramics, metals, and possibly some glass. I was able to work independently on many of the projects and was guided by the head conservator, Asaf Oron, when carrying out some of the treatments. Through my lab experience I was able to learn different approaches to handling waterlogged materials from marine environments.

In addition to the treatments I carried out in the laboratory, I also completed a Conservation Report for the INA library, including a Condition survey and Risk Assessment of the entire collection. The materials analyzed consisted mainly of books bound with leather, fabric, and paper. Many of the books in the collection were in poor condition, and the survey helped to quantify the degree of damage so that conservation may be carried out in the future. The results of the Conservation Report were helpful to the INA and many of the recommendations made are being closely considered by the institute as projects for the next fiscal year.

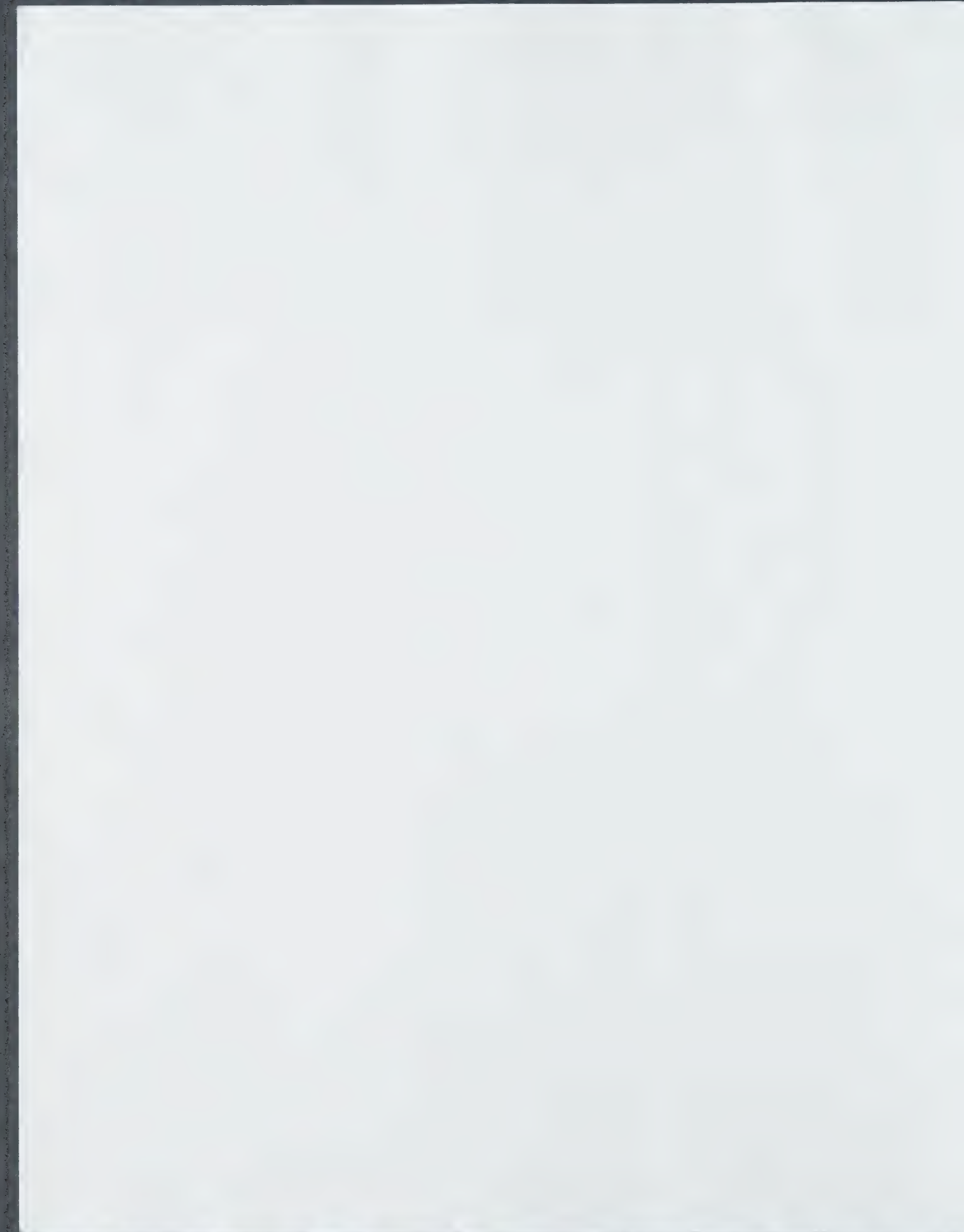
Through my internship with the INA, I was able to take part in a fair for various Turkish textile makers in Bodrum in June 2004. This opportunity enabled me to see a variety of modern and traditional Turkish textiles and dress that were made and worn in Turkey, and to see how they were made and designed.

During my internship, I had the opportunity to meet one of the longest standing carpet merchants in Bodrum, Cahit Cengel through the Head of Conservation in my laboratory. On many occasions during the course of my internship in Bodrum, I was able to learn a great deal about the process of carpet and kilim weaving in Turkey. I learned a great deal about styles and patterns characteristic of different towns and cities in Turkey and how to identify them. During this time, I was also able to discuss with him some of the properties of the materials used in the construction of these textiles (how the wool is processed, what dyes are used and how stable they are in light, etc.) and recommended several ways that he may be able to better preserve his antique textiles.

Through a colleague at the INA, I was able to meet a well known Turkish textile designer in Izmir, Aysan Gunusdogdu, who produces traditional Turkish embroidery and weaving. From Aysan I was able to learn about the complicated process of producing traditional embroideries and the significance of some of the different traditional patterns in Turkey. In addition, due to the great number of textiles she produces, she has had to store many of them, and I was able to discuss with her actions she make take in order to better preserve her materials, and how to store and package them appropriately.

Through my internship and experiences I gained through the INA, I was able to learn a great deal about both modern and traditional practices in textile design and production. Additionally, for many of the people from whom I was able to gain knowledge of Turkish textiles from, I was further able to provide them with an understanding of some of the physical and chemical properties of the materials of their trade and explain various conservation principals to them which would assist them in their work.

Overall the experience was extremely edifying and rewarding, and I am grateful to have been selected for the Isabel Bader Bursary which enabled me to gain these experiences.

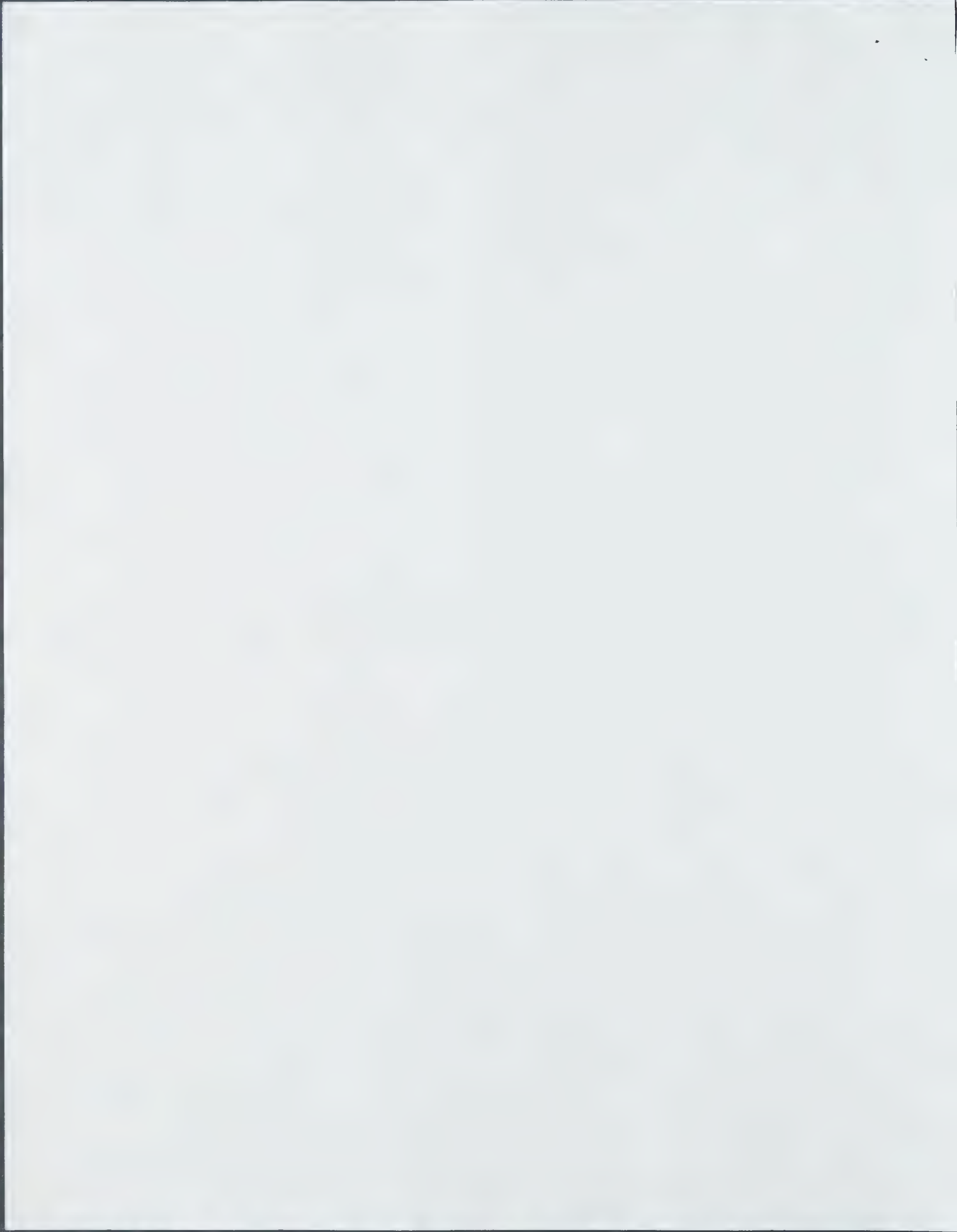


# NEW APPOINTMENTS IN THE DEPARTMENT OF DRAMA

Introducing (in alphabetical order).....

**SARAH GIBSON-BRAY** will be with us in the fall term to teach DRAM 313\*: YOUNG PEOPLES' THEATRE. Sarah has an Honours BA from Queen's in English and Music. She completed her Ph.D. at the Graduate Centre for the Study of Drama with a thesis on the playwright Dennis Foon, entitled The Plays of Dennis Foon: a Playwright for Young Canadians. Along with other articles published in the journal Canadian Children's Literature, she has contributed a chapter, "To Engage, to Inform and to Empower: Dennis Foon's Child Advocacy Drama", in On-Stage and Off-Stage - English Canadian Drama in Discourse published in 1996 by Breakwater Press. She is currently preparing a bibliographic index and resource guide to child advocacy drama and theatre in Canada. In 1999 Sarah was the stage director for the award winning Cantabile Choir's production of a new work, The Winter Children. Between 1996 and 1999 she worked as a vocal coach and music director on several productions with the Perth Youth Theatre. Her knowledge of theatre for young audiences and her experience working in the field make her a great choice to teach this course.

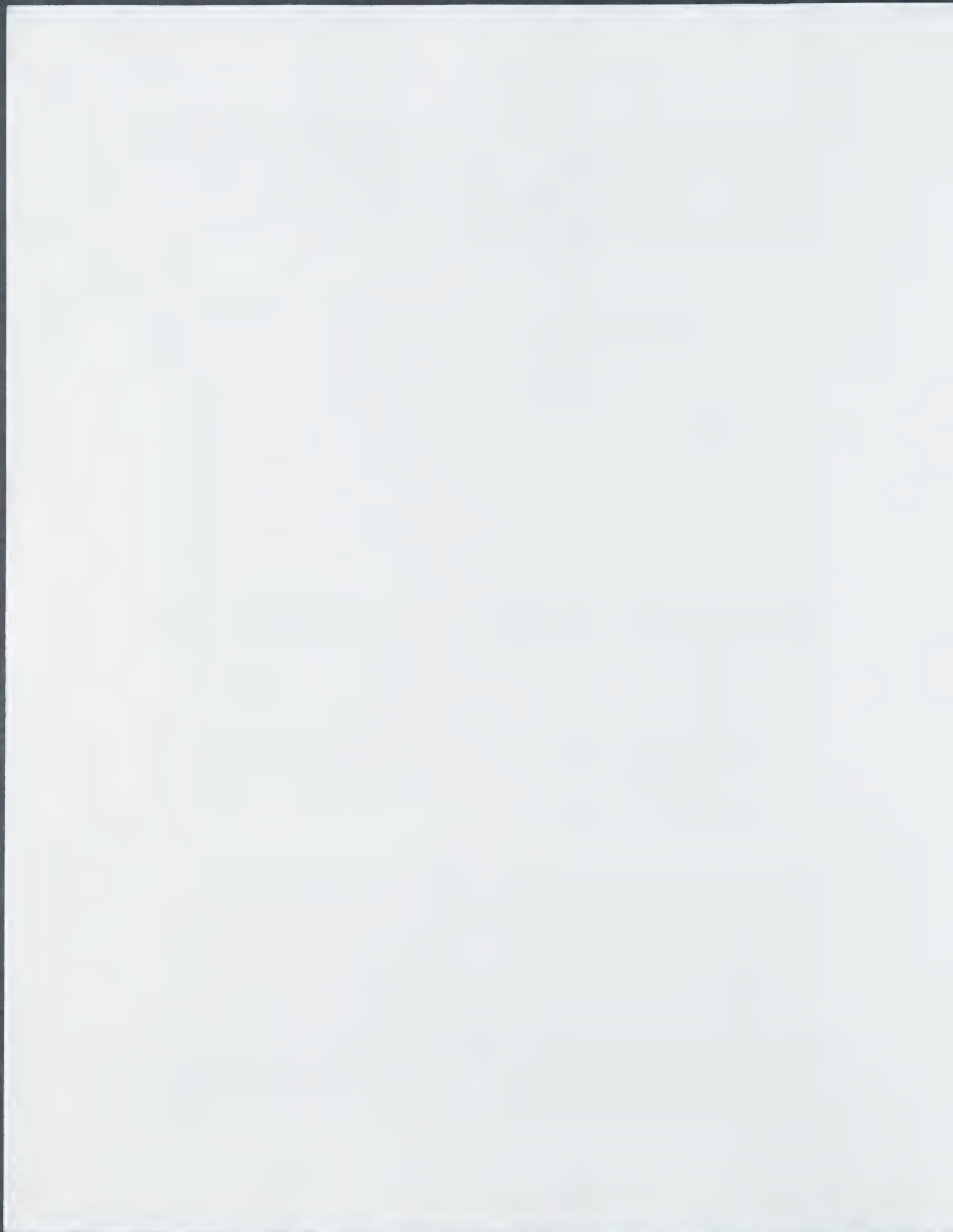
**SARA GRAEFE** will be teaching 201\*: WORLD DRAMA I, 211\*: THEATRE HISTORY 1 and 252B: PLAYWRITING II in the winter term. Sarah graduated from this department in 1992 and has gone on to establish an exciting career as a playwright and screenwriter. While a student here at Queen's, she won the Lorne Greene Award "for outstanding achievement in the practical and performing aspects of theatre", the Clarkson Essay Prize, the Rod Robertson Prize in Dramatic Literature and Theatre History, the Gold Medal in Drama, and the William Angus Award in Drama for "the most significant contribution during the year to Drama at Queen's". In 1994 she earned her MFA in Creative Writing at UBC, after which she participated in the Professional Screenwriting Program at the prestigious Canadian Film Centre founded by Norman Jewison. Her career as a playwright/screenwriter, however, began before her university and subsequent professional training. She has earned a continuous string of awards in playwriting, including one for Dreamspyre which received its premiere performance here in the



Department under the direction of Anne Hardcastle. She has accumulated an impressive list of plays written, produced and published. This past year she taught playwriting at UBC and has had several 'gigs' there as a guest lecturer. Her experience at the post-secondary level is complemented by her significant community teaching in a wide variety of contexts. Her talent and directing experience, her administrative work with Playwright's Union of Canada, with the International Festival of Young Playwrights and, not least, as a Co-chair of our own DSC will enable her to make a very valuable contribution to the Department.

**JOHN LAZARUS** is our new tenure-track faculty member in playwriting. This year he will be teaching both sections of 251\*: PLAYWRITING I and section A of 252B: PLAYWRITING II. Although he is a graduate of the Acting Program of the National Theatre School of Canada, John is first and foremost a playwright. In addition to many one-acts, he has written fourteen full-length plays which have been produced across Canada in some of our most prestigious theatres, including the Shaw Festival, Manitoba Theatre Centre, Young Peoples' Theatre in Toronto and the Arts Club Theatre in Vancouver. His most recent play, *Ice*, is an example of his continuing innovation as a playwright. This dance/drama play written for DanceArts Vancouver is going on national tour this fall. Two of his plays have won 'Jesse' awards and another two have been nominated. He won a Chalmers Award for *Dreaming and Duelling* and a World Gold Medal for Best Radio Program for Children. Last year, he won three awards for his screen adaptation of his stage play, *Village of Idiots*. In 1991, John founded, and until last year directed, the Playwriting Unit at Studio 58, the professional theatre training program at Langara College in Vancouver where his students have reportedly transformed the theatre scene. He also taught Screenwriting at the Vancouver Film School. In addition to adjudicating drama festivals, critiquing scripts and guest lecturing in high school and creative writing classes across the county, he has also done considerable teaching with Canada's First Nations and Jewish communities. As well, John is a professional critic with over 25 years of experience writing theatre reviews and articles for the *Vancouver Province*, *Georgia Straight* (Vancouver's weekly arts newspaper) and for radio and television, including several years as the Vancouver theatre critic for CBC radio. John brings to the Department a deep and abiding commitment to and proven track record in educating and nurturing aspiring playwrights.

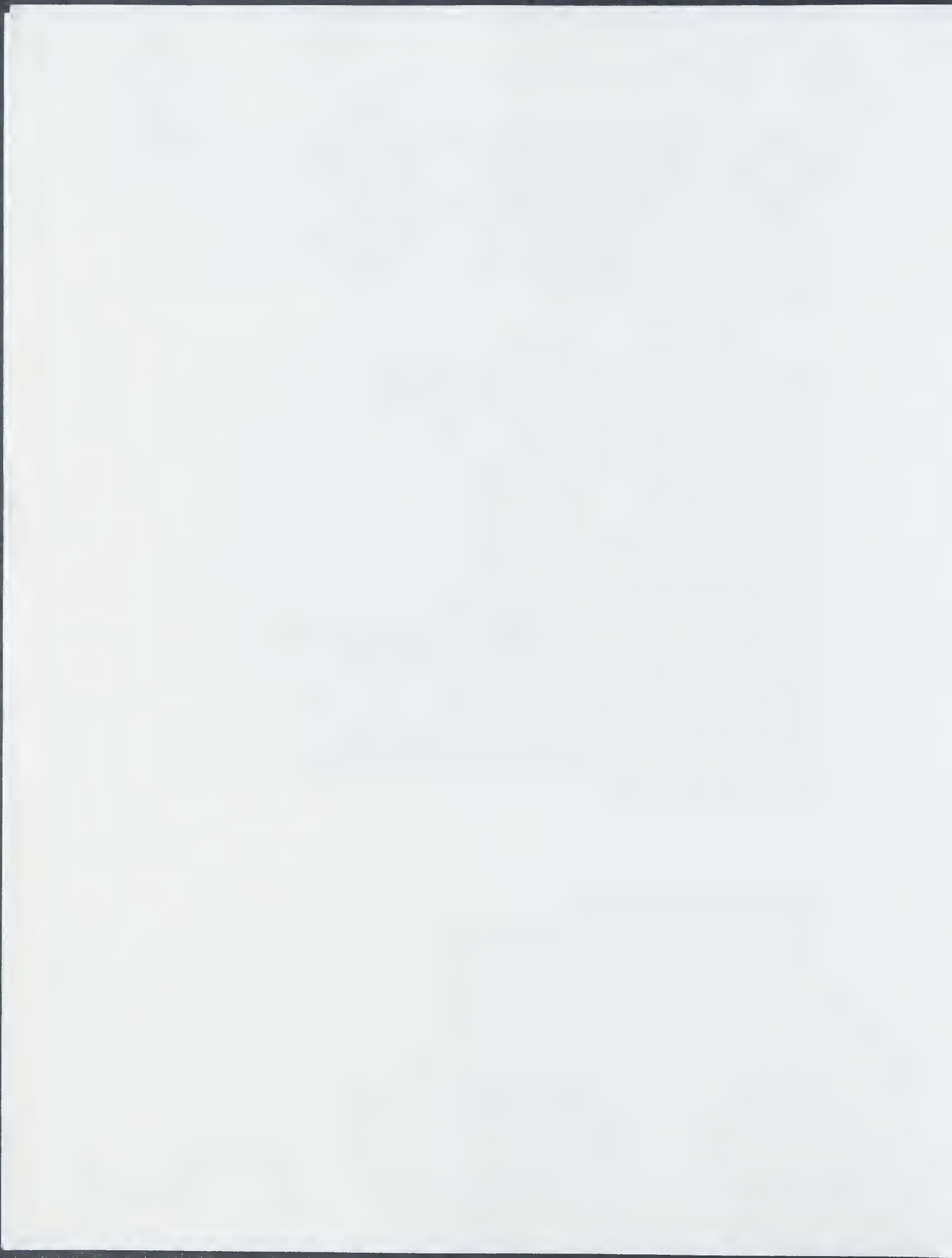
**MICHELLE NEWMAN** is with us for both terms and will be teaching DRAM 235\*: INTRODUCTION TO ACTING - MOVEMENT and DRAM 375\*: WOMEN AND THEATRE I in the fall term, and DRAM 322B: INTRODUCTION TO MISE EN SCENE in the winter term. We are also very fortunate this year in that she will be assisting Sarah Graefe and Richard Plant as the TA/Marker for 201\* and 202\* respectively. As a student here Michelle was awarded the Lorne Greene Award "for outstanding achievement in the practical and performing aspects of theatre" and the Clarkson Essay Prize; she was also on the Dean's Honours List in her graduating year. After graduation from Queen's, Michelle went on to complete an MFA in directing at the University of Calgary in 1994 and a Ph.D. in the Department of Drama: Theatre, Film and Television in 1999 at the University of Bristol, the oldest theatre department in the UK. Both of her supervisors praised the exceptional quality of her scholarly work on her dissertation, *Ravishing and Marguerite Duras: the Desire to Look at Loss*. The quality of her work has been recognized,





in addition to the awards from Queen's, by the receipt of several scholarships, including a SSHRC Doctoral Fellowship and a Commonwealth Scholarship. Since completing her course work at Bristol, Michelle has been teaching very successfully at the University of Calgary where she developed and taught an exciting new course on "the body in performance". Michelle has, especially for a young scholar, a noteworthy record of practical experience as a theatre artist. Her work as a director is especially innovative in that it reflects, as does her dissertation, an approach in which theory and practice inform each other. The way in which Michelle integrates her talents in scholarship and directing, as well as her familiarity with our program, makes her a valuable addition to our faculty.

**GYLLIAN RABY** joins the Department on a two-year appointment. This year she will be teaching both sections of DRAM 231\*: INTRODUCTION TO ACTING: CHARACTER and DRAM 323A: PRACTICAL CONCERNS IN DIRECTING in the fall term, and DRAM 236\*B: INTRODUCTION TO ACTING: VOICE and DRAM 322\*A: INTRODUCTION TO MISE EN SCENE in the winter term. She trained in the acting program at the University of Manchester in England and earned a Master's degree in Dramatic Literature from the University of Calgary. Gyllian is well-known nationally as the Co-founder and Artistic Director for six years of One Yellow Rabbit, the very exciting and innovative theatre based in Calgary, and as the Artistic Director of Northern Light Theatre in Edmonton for four years. She has also freelanced across the country directing shows at such recognized professional theatres as the Shaw Festival and the Citadel Theatre in Edmonton, and in university/college theatres such as Xavier University in Cincinnati, George Brown College in Toronto, Dalhousie University in Halifax and Memorial University in Newfoundland. In addition to university scholarships and arts council grants, Gyllian has won awards in directing and in playwriting, including a Chalmers award which she shared for her translation of Robert Lepage and Marie Brassard's play Polygraph. She has also had considerable success teaching acting and directing at the universities of Calgary, Dalhousie and Memorial as well as courses in playwriting at the University of Cincinnati and Theatre Studies at Xavier University. The experience she as a director and dramaturg, along with her contributions to various professional organizations, such as the Canada Council Theatre Advisory Committee, the Playwright's Union of Canada, and the Calgary Olympics Arts Festival Theatre Working Group, will significantly benefit the life of the Department.



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QUEEN'S UNIVERSITY AT KINGSTON

**THE HERBERT AND STELLA OVERTON AWARDS IN MUSIC** STUDENT AWARDS OFFICE  
**ENDOWMENT FUND** QUEEN'S UNIVERSITY

TERMS OF REFERENCE

**Establishment of Fund**

The Herbert and Stella Overton Awards in Music Endowment Fund was established in 1995 by Dr. Isabel Bader. The annual scholarships were created in memory of her parents Herbert and Stella Overton, music lovers and supporters of the arts. Arrangements for these awards were finalized by Sarah Dalton, Development Officer, Faculty of Arts & Science.

**Purpose of Fund**

The Herbert and Stella Overton Awards in Music Endowment Fund was established for students in the School of Music on the basis of financial need and who have demonstrated exceptional accomplishment in applied music.

**Award Guidelines**

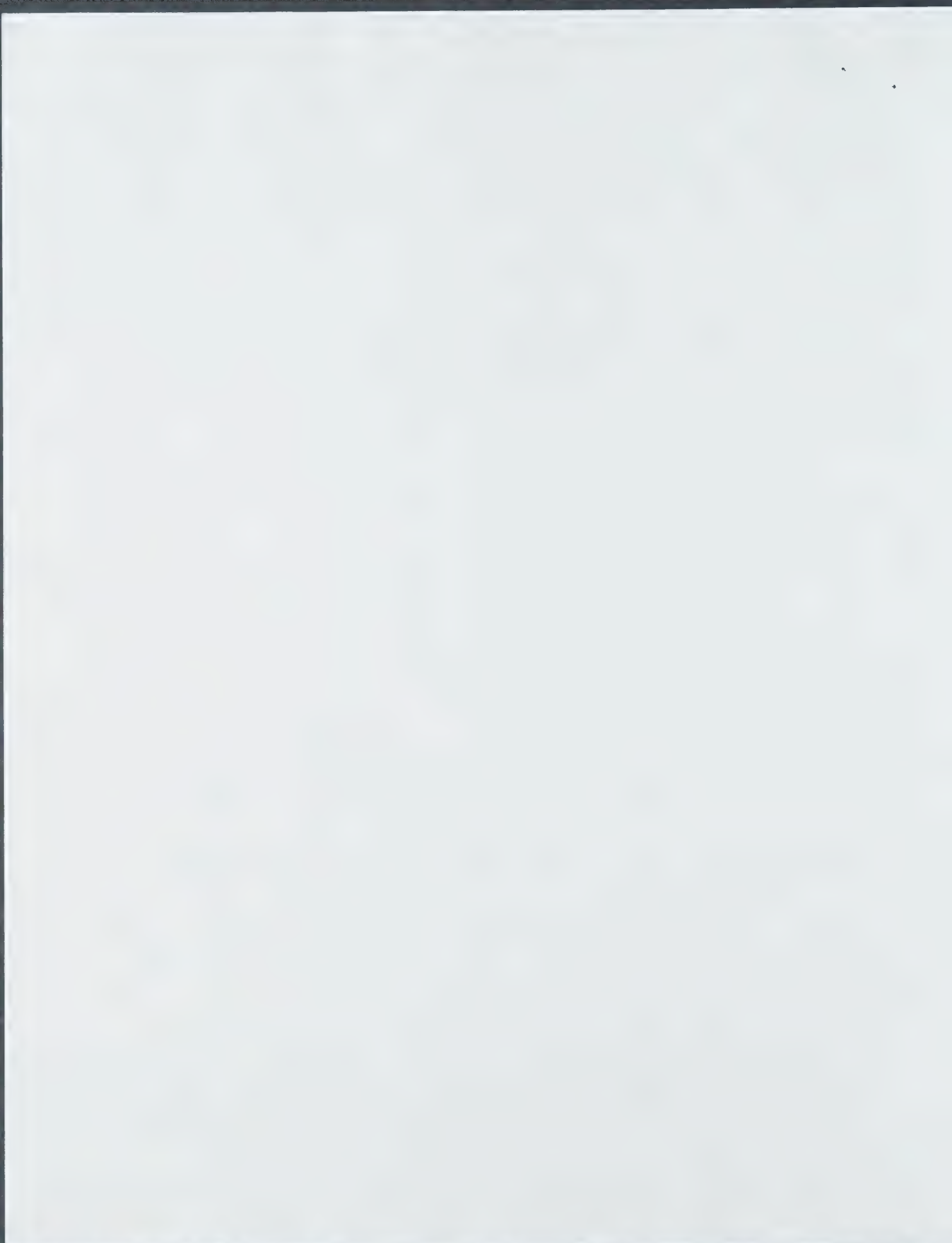
These awards will be presented to Bachelor of Music students consistent with the following guidelines:

1. The income from the endowed capital account (840-077) is to be used to fund two annual awards.
2. The students must be in second, third or fourth year of their Bachelor of Music degree.
3. The awards will be presented on the basis of exceptional achievement in applied music and financial need.
4. Application should be made in writing to the Associate University Registrar (Student Awards) by October 31.

**Terms of Reference for Award** (for calendar publication)

**The Herbert and Stella Overton Awards in Music**

Established by Isabel Bader in memory of her parents, Herbert and Stella Overton, music lovers and dedicated supporters of the arts. Two awards to students in year two, three or four of the Bachelor of Music program on the basis of financial need and exceptional achievement in applied music. Application should be made to the Associate University Registrar (Student Awards) by 31 October. Selection will be made in consultation with the Department of Music.  
Value: variable



### Fund Administration

The endowment fund shall be administered by Queen's University as a restricted capital endowment fund. It is understood that the capital gifts contributed to this fund shall be held in perpetuity. The fund shall earn investment income in a manner consistent with the investment policies of Queen's University.

Where applicable, charitable gift receipts suitable for income tax purposes shall be issued to donors who make additional gift contributions to this fund. All such gifts will be considered gifts of capital, and will be added to the fund's capital base, unless otherwise directed by the donor.

Investment earnings will be placed annually in an expendable account established for the purpose of funding the award. Consistent with the University's approved policy, a modest fee (currently \$25.00) will be charged against these investment earnings each year to help offset the costs of administering this award.

Investment earnings in any given fiscal year may be reinvested (all or part thereof) to increase the size of the capital base, either as directed by the donor or at the discretion of the University.

All contributions in these funds may, for investment purposes, be merged with any of the investment assets of Queen's University, consistent with its approved investment policies. A separate financial record of these accounts will be maintained by Financial Services for periodic reference.

### Expenditure of Funds

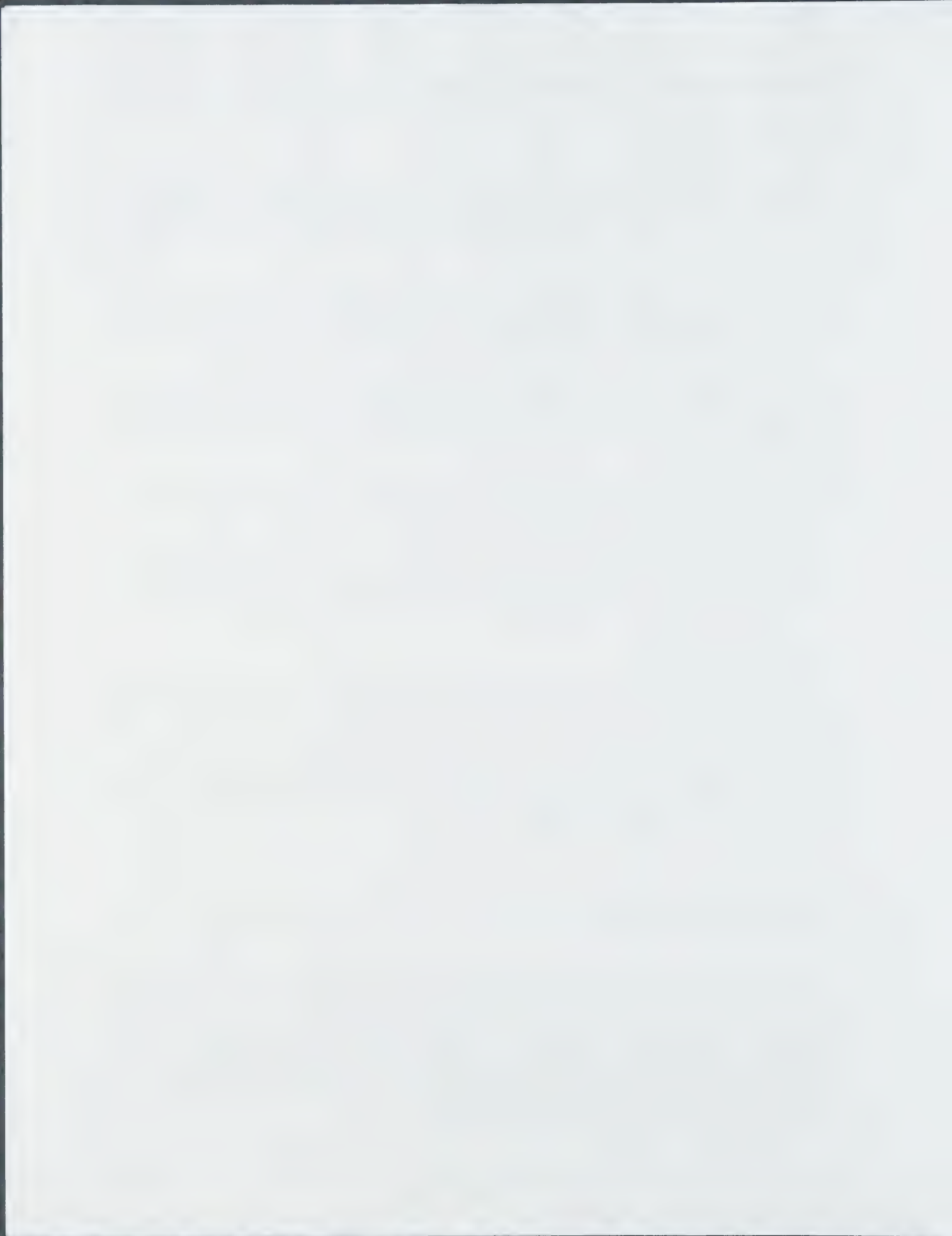
Consistent with the fund's stated intent noted above, investment earnings shall be expended for approved purposes on the recommendation of the Associate University Registrar, Student Awards.

Upon approval of such expenditures, the Associate University Registrar, Student Awards will make the necessary arrangements with Financial Services for the disbursement of funds. It will be the responsibility of the University Secretary to ensure that the terms of this agreement are met in a manner consistent with the donor's specified intent.

### Amendment

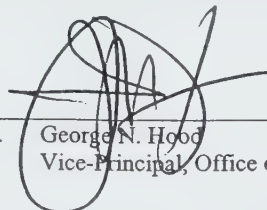
This document may be amended by mutual consent of Queen's University and Dr. Isabel Bader, during her lifetime.


If changed circumstances at some future time cause the continuation of this prize to be inappropriate or impractical, and the donor named above either is not living or not able to consent to an amendment, then the Secretary of Queen's University may, after appropriate consultation with representatives in the Student Awards Office, re-designate the purpose of this endowment fund, and the investment earnings therefrom, providing that the fund shall continue to bear the name **The Herbert and Stella Overton Awards in Music** and the amended terms shall adhere as closely as possible to the donor's original intent for this fund.

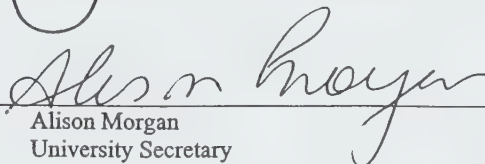


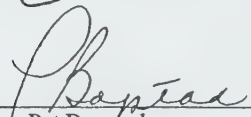
Signatures required to ensure communication of fund existence and approvals:

  
1. Dr. Isabel Bader

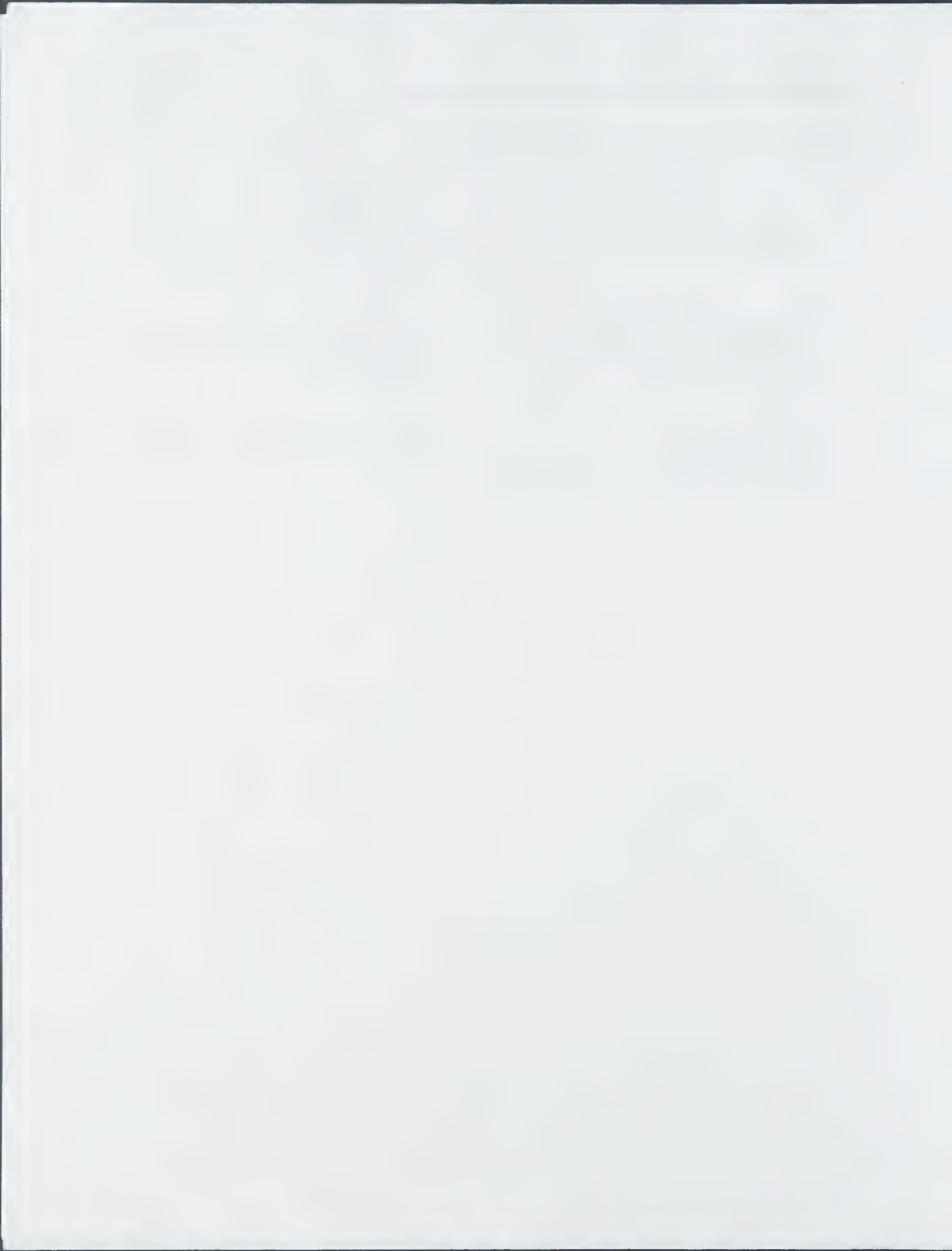
  
4. George N. Hood  
Vice-Principal, Office of Advancement

  
2. Sarah Dalton, Development Officer  
Faculty of Arts & Science

  
5. Alison Morgan  
University Secretary

  
3. Pat Bogstad  
Associate University Registrar, Student Awards

Date as approved to form: Oct/Nov 13, 1999





QUEEN'S UNIVERSITY AT KINGSTON

**THE ISABEL BADER BURSARY IN TEXTILE CONSERVATION  
ENDOWMENT FUND**

TERMS OF REFERENCE

**Establishment of Fund**

The Isabel Bader Bursary in Textile Conservation Endowment Fund was established through a gift commitment of \$30,000 U.S. made to Queen's University at Kingston by Dr. Isabel Bader. The fund was established on the understanding that her gift would be matched dollar for dollar by the Ontario Provincial Government under the Ontario Student Opportunity Trust Fund (OSOTF) program of 1996 and held in perpetuity as an endowed fund of Queen's University at Kingston. Arrangements for this award were finalized by Sarah Dalton, Development Officer, Faculty of Arts and Science.

**Purpose of Fund**

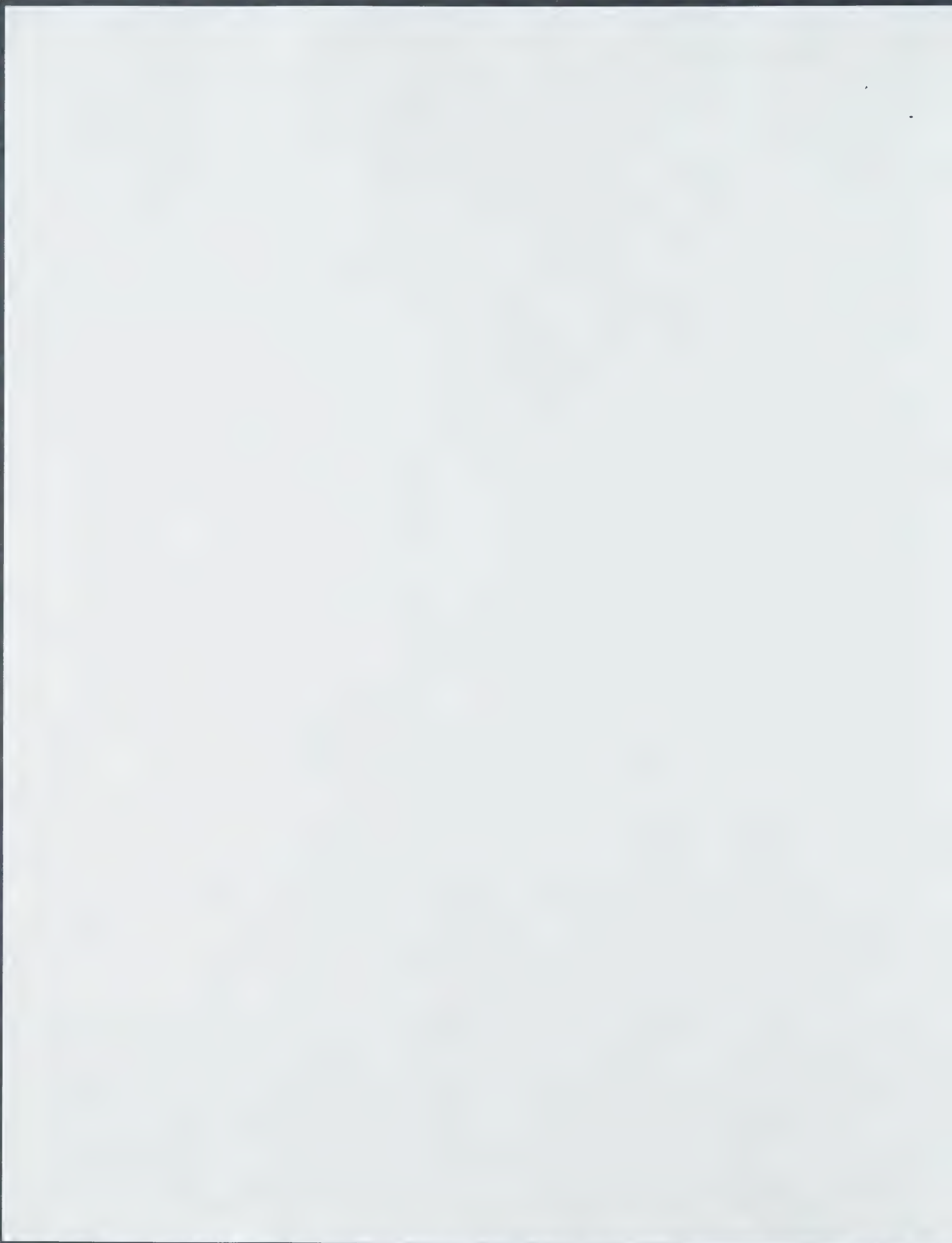
The Isabel Bader Bursary in Textile Conservation Endowment Fund was established to assist students in financial need in the Master of Art Conservation Program, in the Department of Art pursuing a summer internship in textile conservation. Summer Internships are an integral part of the curriculum for students in art conservation and play a vital role in their education.

**Award Guidelines**

1. The income from the endowed capital account (842-116) is to be used to fund an annual award to students of Queen's University.
2. The bursary will be open to graduate students registered in the Masters of Art Conservation Program in the Department of Art. *(To qualify for the award students must be attending Queen's on a full-time basis.)*

Funds available each year will be used for student(s) in financial need pursuing a summer internship in textile conservation. This bursary may assist students to travel abroad to pursue their field of study. The scope of the internship may vary from the treatment of textiles in a museum laboratory, to the preservation of textiles on an archaeological excavation, to work with costume collections at Queen's or elsewhere.

3. The successful candidate must agree to use the bursary during the summer of the academic year for which it has been presented.
4. The bursary will be worth at least \$4000 (approximate value in 1998 dollars), and the value may be adjusted upward periodically based on favourable investment experience and the future



impact of inflation.

5. Students must apply in writing to the Department of Art no later than November 30. The application must specify the location and dates of the proposed internships and outline what the student intends to gain from the experiences.
6. Following the internship, a final report must be submitted to the Department of Art so it may be mailed to Dr. Isabel Bader.

**Terms of Reference for Award** (for calendar publication)

**The Isabel Bader Bursary in Textile Conservation**

Established by Dr. Isabel Bader for the study of textile conservation, which links to one of her great interests, costumes and their design. Awarded to a graduate student in the Master of Art Conservation Program, in the Department of Art on the basis of financial need; this award is intended for a student who is pursuing a summer internship in textile conservation. Application is by letter to the Department of Art, Faculty of Arts and Science, no later than November 30. Value: \$4000.

**Fund Administration**

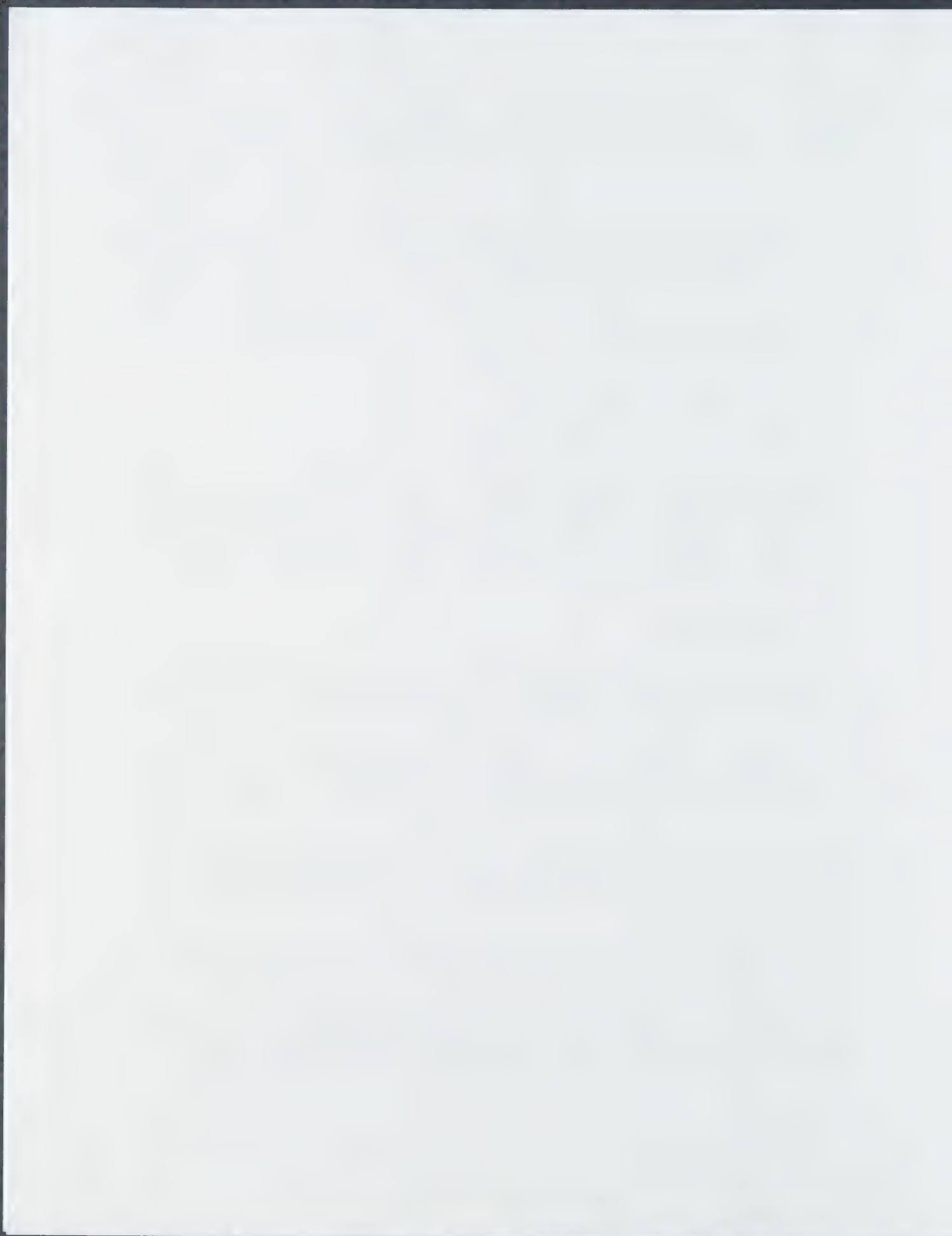
The fund shall be administered by Queen's University as a restricted capital endowment fund. It is understood that the capital gifts contributed to this fund shall be held in perpetuity. The fund shall earn investment income in a manner consistent with the investment policies of Queen's University.

Where applicable, charitable gift receipts suitable for income tax purposes shall be issued to donors who make additional gift contributions to this fund. All such gifts will be considered gifts of capital, and will be added to the fund's capital base, unless otherwise directed by the donor.

Investment earnings will be placed annually in an expendable account established for the purpose of funding the award. Consistent with the University's approved policy, a modest fee (currently \$25.00) will be charged against these investment earnings each year to help offset the costs of administering this award.

Investment earnings in any given fiscal year may be reinvested (all or part thereof) to increase the size of the capital base, either as directed by the donor or at the discretion of the University.

All contributions in these funds may, for investment purposes, be merged with any of the investment assets of Queen's University, consistent with its approved investment policies. A separate financial record of these accounts will be maintained by Financial Services for periodic reference.



**Expenditure of Funds**

Consistent with the fund's stated intent noted above, investment earnings shall be expended for approved purposes on the recommendation of the Head of the Department of Art under the authority of the Dean, of Graduate Studies and Research (or an authorized designate such as the School's Registrar).

Upon approval of such expenditures, the School of Graduate Studies and Research will make the necessary arrangements with Financial Services for the disbursement of funds. It will be the responsibility of the Board of Trustees to ensure that the terms of this agreement are met in a manner consistent with the donor's specified intent.


**Amendment**


This document may be amended by mutual consent of Queen's University and **Dr. Isabel Bader**, during her lifetime.

If changed circumstances at some future time cause the continuation of this award to be inappropriate or impractical, and the donor named above either is not living or not able to consent to an amendment, then the Queen's University Senate may, after appropriate consultation with representatives in the Department of Art, and Graduate Studies and Research re-designate the purpose of this endowment fund, and the investment earnings therefrom, providing that the fund shall continue to bear the name **The Isabel Bader Bursary in Textile Conservation** and the amended terms shall adhere as closely as possible to the donor's original intent for this fund.

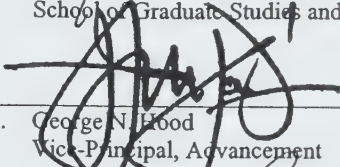
**Signatures required to ensure communication of fund existence and approvals:**

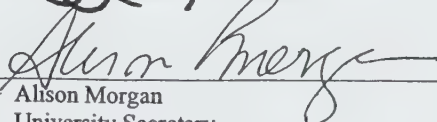
  
1. Dr. Isabel Bader

  
2. Sarah Dalton, Development Officer  
Faculty of Arts and Science

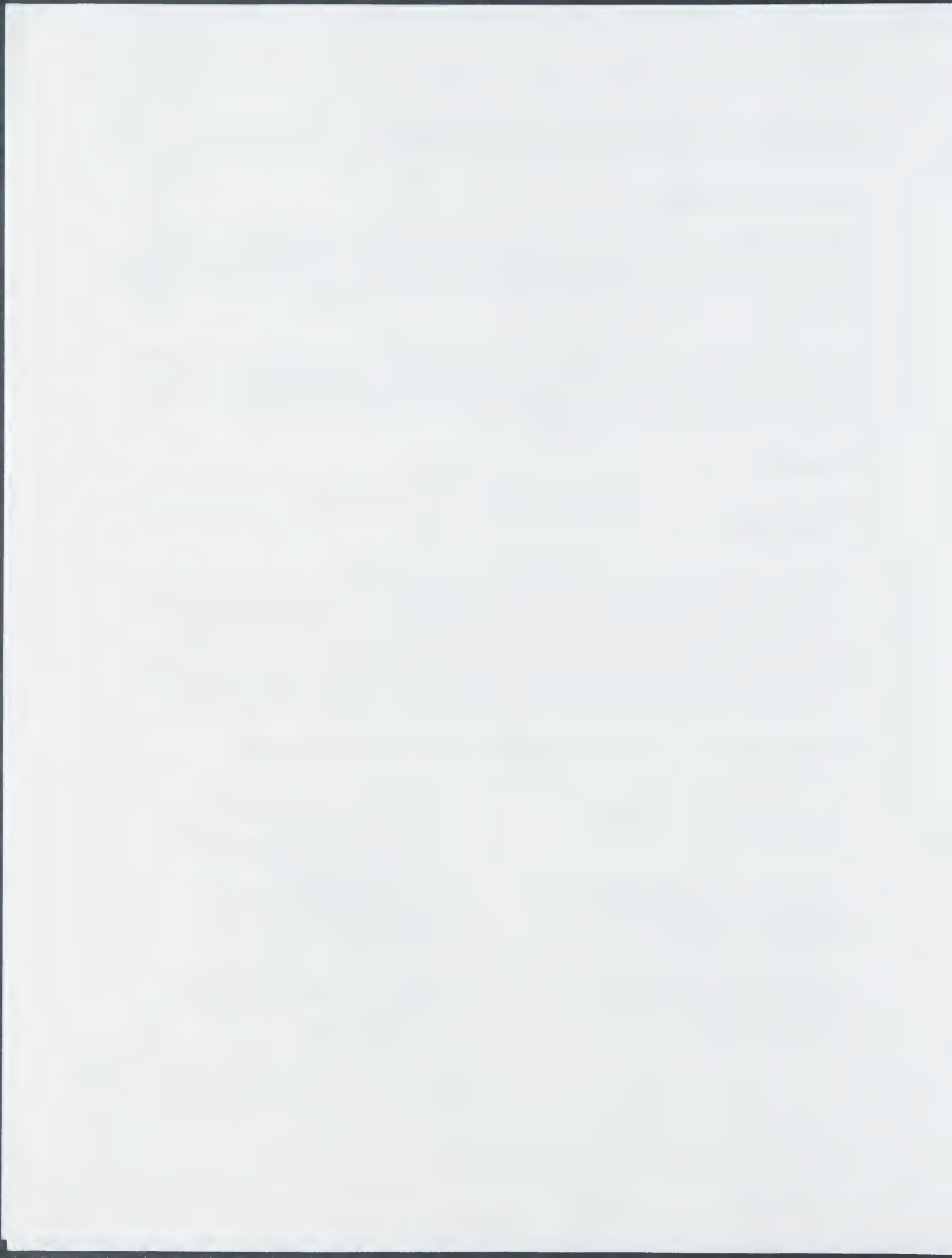
  
3. Dr. Sylvia Soderlund, Head  
Department of Art

  
4. Dr. Ron Anderson, Dean  
School of Graduate Studies and Research

  
5. George N. Hood  
Vice-Principal, Advancement

  
6. Alison Morgan  
University Secretary

Date as approved as to form: September 7, 1999



QUEEN'S UNIVERSITY AT KINGSTON

**THE HERBERT AND STELLA OVERTON PRIZE IN DRAMA  
ENDOWMENT FUND**

TERMS OF REFERENCE

**Establishment of Fund**

**The Herbert and Stella Overton Prize in Drama** Endowment Fund was established in 1996 by Dr. Isabel Bader with a gift of \$13,000. The annual prize will be given in memory of her mother and father, Herbert and Stella Overton. Arrangements for this award were finalized by Sarah Dalton, Development Liaison Officer, Faculty of Arts & Science.

**Purpose of Fund**

**The Herbert and Stella Overton Prize in Drama** was established to award students on the basis of outstanding achievement in a non-major departmental production.

**Prize Guidelines**

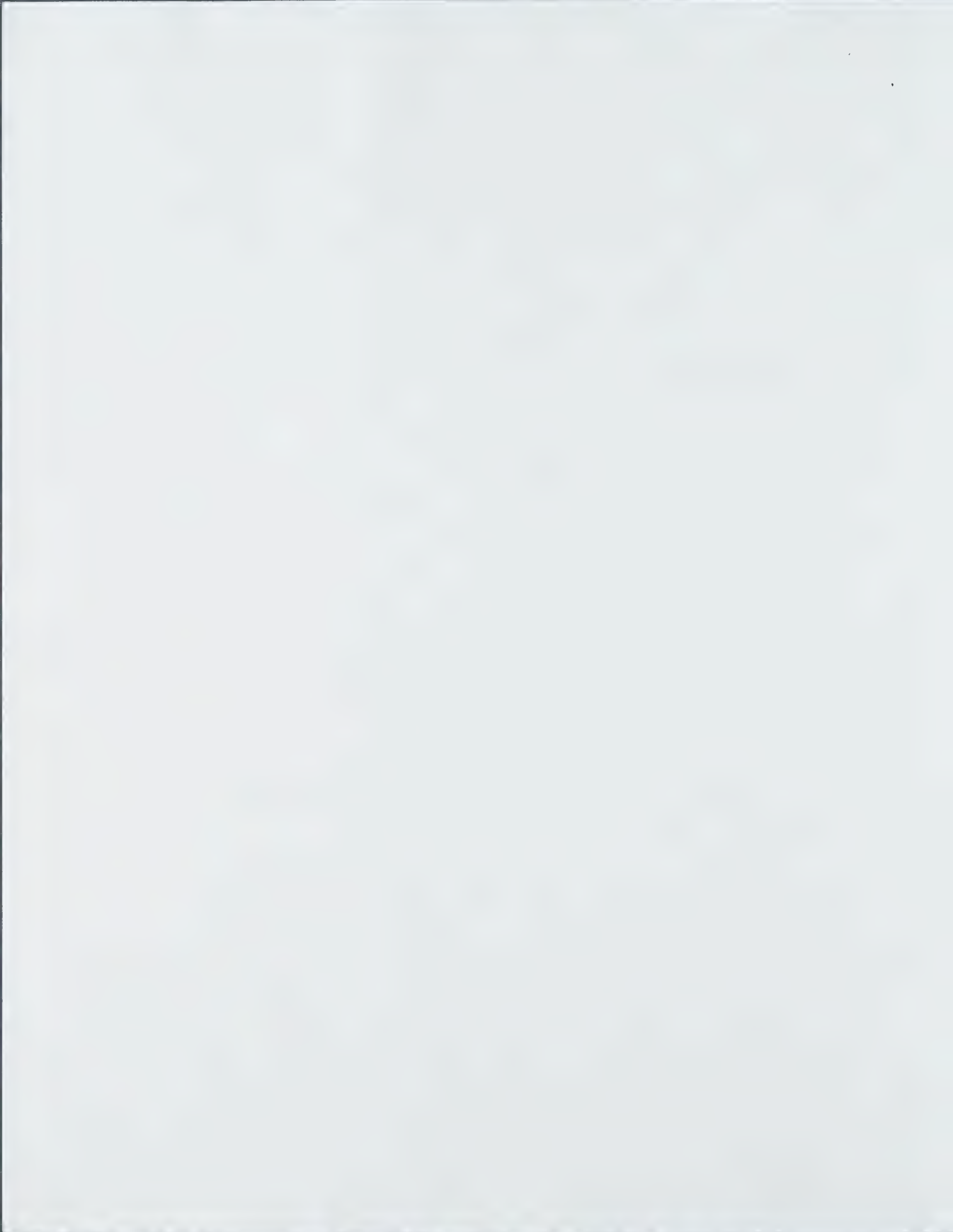
This prize will be presented to a Drama student who has completed their third year consistent with the following guidelines:

1. The income from the endowed capital account (840 078 ) is to be used to fund an annual prize for students of Queen's University.
2. The prize will be presented on the basis of outstanding achievement in production activity including acting in a non-major departmental production.
3. The prize must be given to a student who participates only in a non-major production, and not in a major production.

**Terms of Reference for Prize** (for calendar publication)

**THE HERBERT AND STELLA OVERTON PRIZE IN DRAMA**

Established by their daughter, Isabel Bader, and awarded to students who have completed their third year and are nominated by the Department on the basis of outstanding achievement in production activity in a non-major departmental production. Value: \$600





### **Fund Administration**

The endowment fund shall be administered by Queen's University as a restricted endowment fund. It is understood that the capital gifts contributed to this fund shall be held in perpetuity. The fund shall earn investment income in a manner consistent with the investment policies of Queen's University.

Where applicable, charitable gift receipts suitable for income tax purposes shall be issued to donors who make additional gift contributions to this fund. All such gifts will be considered gifts of capital, and will be added to the fund's capital base, unless otherwise directed by the donor.

Investment earnings will be placed annually in an expendable account established for the purpose of funding the award. Consistent with the University's approved policy, a modest fee (currently \$25.00) will be charged against these investment earnings each year to help offset the costs of administering this award.

Investment earnings in any given fiscal year may be reinvested (all or part thereof) to increase the size of the capital base, either as directed by the donor or at the discretion of the University.

All contributions in these funds may, for investment purposes, be merged with any of the investment assets of Queen's University, consistent with its approved investment policies. A separate financial record of these accounts will be maintained by Financial Services for periodic reference.

### **Expenditure of Funds**

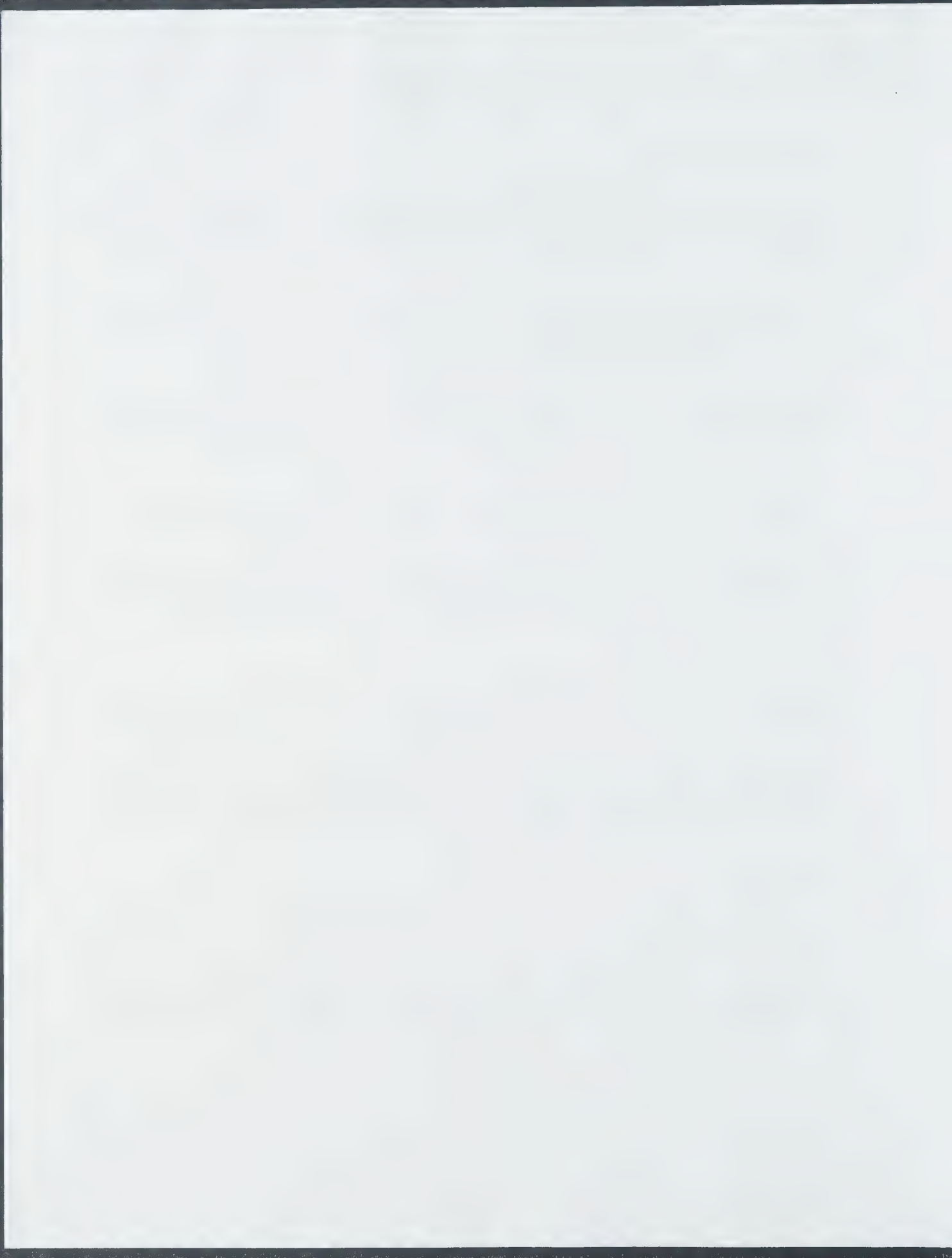
Consistent with the fund's stated intent noted above, investment earnings shall be expended for approved purposes on the recommendation of the Associate University Registrar, Student Awards.

Upon approval of such expenditures, the Associate University Registrar, Student Awards will make the necessary arrangements with Financial Services for the disbursement of funds. It will be the responsibility of the University Secretary to ensure that the terms of this agreement are met in a manner consistent with the donor's specified intent.

### **Amendment**


This document may be amended by mutual consent of Queen's University and Dr. Isabel Bader, during her lifetime.

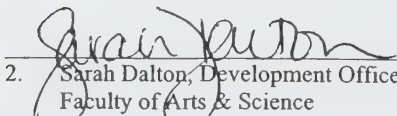
If changed circumstances at some future time cause the continuation of this prize to be inappropriate or impractical, and the donor named above either is not living or not able to consent

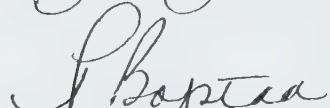


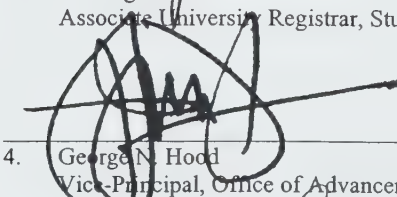
to an amendment, then the Secretary of Queen's University may, after appropriate consultation with representatives in the Student Awards Office, re-designate the purpose of this endowment fund, and the investment earnings therefrom, providing that the fund shall continue to bear the name **The Herbert and Stella Overton Prize in Drama** and the amended terms shall adhere as closely as possible to the donor's original intent for this fund.

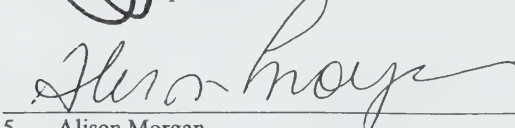
**Signatures required to ensure communication of fund existence and approvals:**

  
1. Dr. Isabel Bader

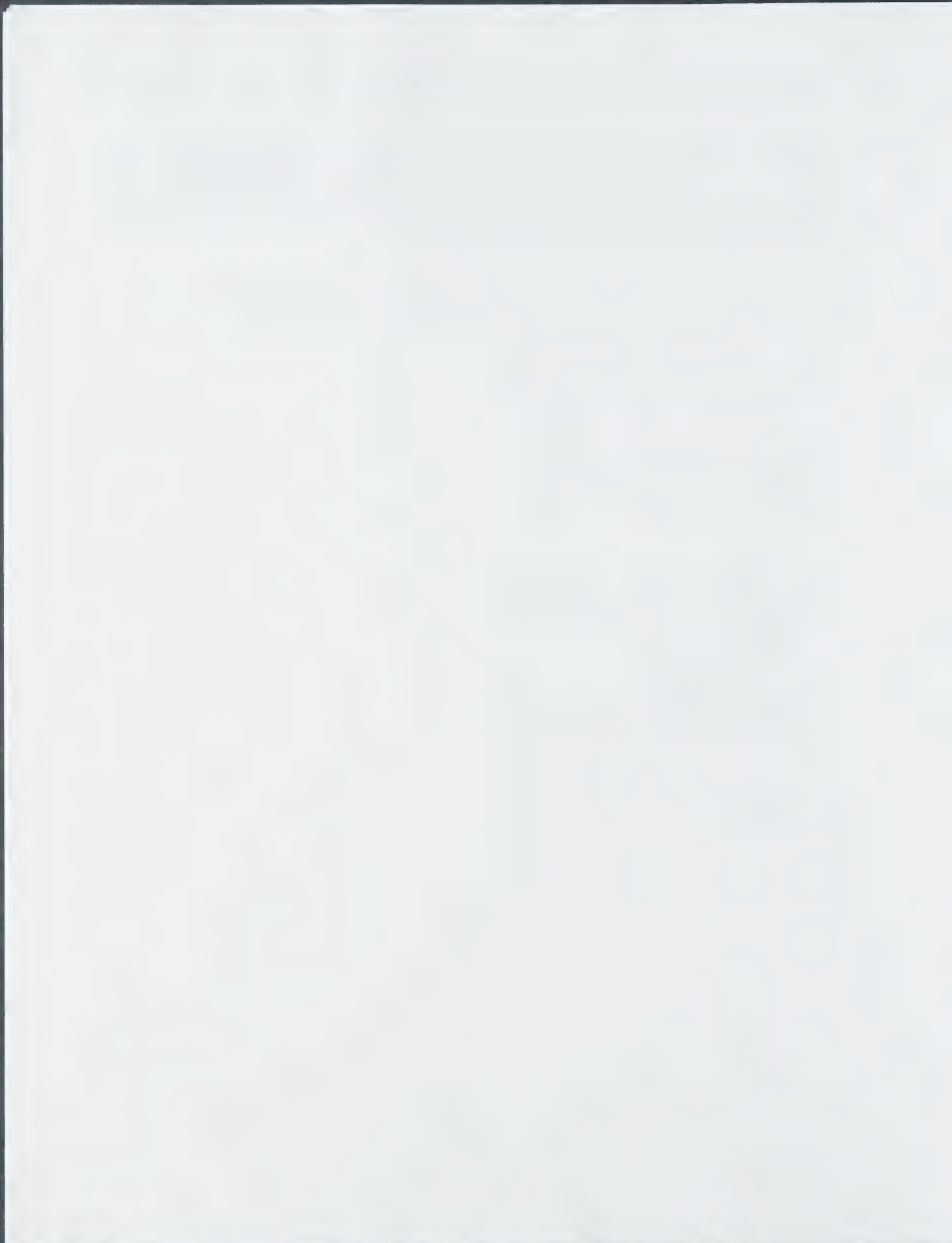
  
2. Sarah Dalton, Development Officer  
Faculty of Arts & Science

  
3. Pat Bogstad  
Associate University Registrar, Student Awards

  
4. George N. Hood  
Vice-Principal, Office of Advancement

  
5. Alison Morgan  
University Secretary

Date as approved to form: October 3, 1999



## 2. REVISED AWARDS

### 18. The Graham Newsome Memorial Award in Music

Donations to this award were made during the eligible OSOTF period. In order for the donations to be matched by the Ontario government through OSOTF, the School of Music has revised the terms by adding financial need as part of the criteria and changing the selection process.

The following revised terms were approved by the Committee of Departments of the Faculty of Arts and Science. The changes are in bold.

#### The Graham Newsome Memorial Award in Music

Established by family and friends in memory of Graham Newsome, late distinguished amateur organist and music teacher in Montreal. Awarded to a full-time student entering second, third or fourth year of the Bachelor of Music or B.A.(Honours) Music program on the basis of **financial need** and demonstrated outstanding achievement. Preference may be given to students who have excelled in the performance and/or study of the music of Johann Sebastian Bach. **Application should be made to the Associate University Registrar (Student Awards) by 1 December. Selection will be made in consultation with the School of Music.**  
Value: variable

### 19. The Herbert and Stella Overton Awards in Music

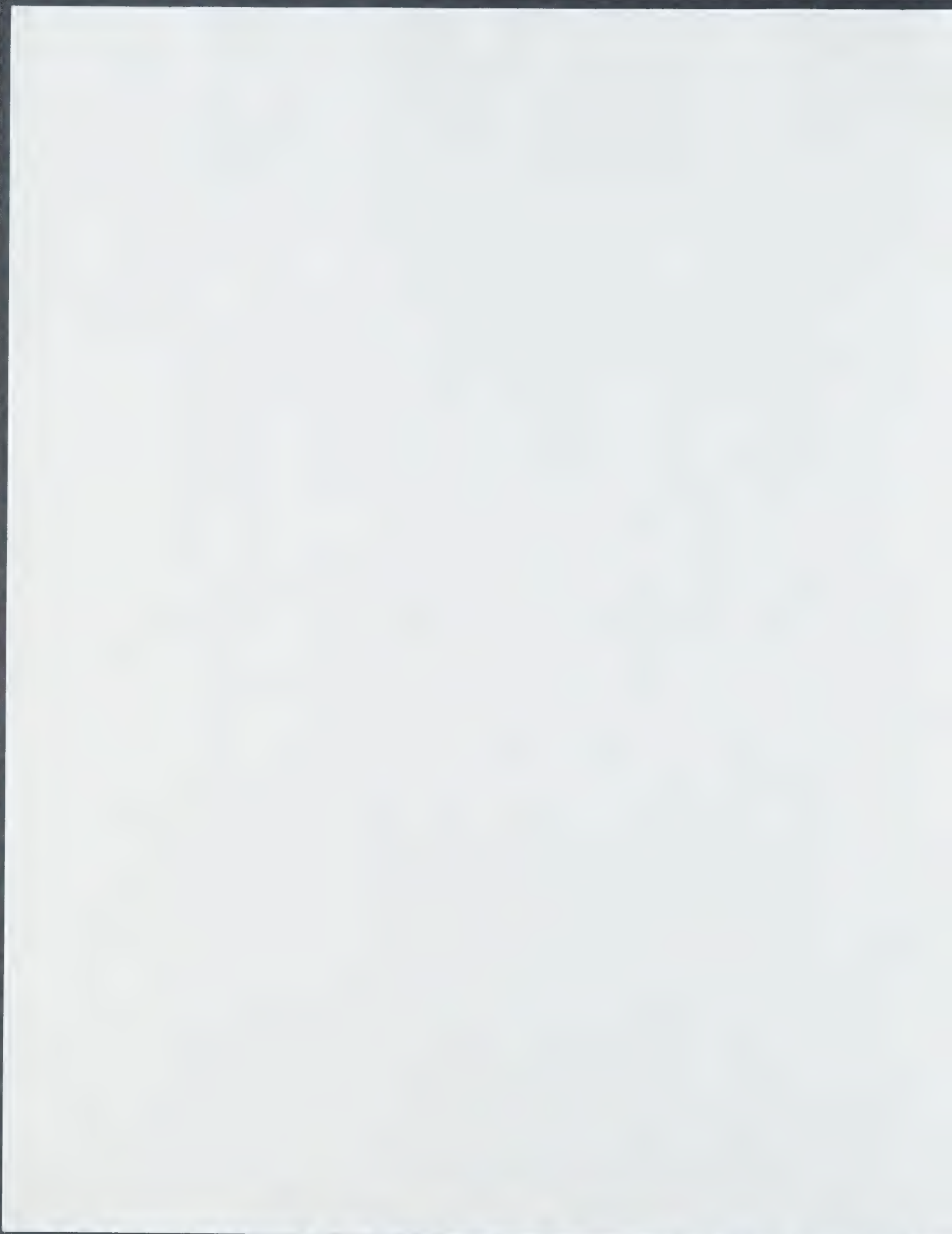
Isabel Bader has pledged \$30,000 to this award during the eligible OSOTF period. In order for this donation to be matched by the Ontario government through OSOTF, the School of Music has revised the terms by adding financial need as part of the criteria and changing the selection process.

The following revised terms were approved by the Committee of Departments of the Faculty of Arts and Science. The changes are in bold.

#### The Herbert and Stella Overton Awards in Music

Established by Isabel Bader in memory of her parents, Herbert and Stella Overton, music lovers and dedicated supporters of the arts. Two awards to students in year two, three or four of the Bachelor of Music program on the basis of **financial need** and exceptional achievement in applied music. **Application should be made to the Associate University Registrar (Student Awards) by 1 December. Selection will be made in consultation with the School of Music.** Value: \$2,000 each

J. Archibald, Chair  
Scholarships and Student Aid  
March 1998



Department of Development  
Office of Advancement  
Summerhill  
Queen's University  
Kingston, ON K7L 3N6  
Phone: 613-533-6000 ext 7413  
Fax: 613-533-6599

*7 for Judith*



Queen's  
UNIVERSITY

# Fax

**To:** Dr David Bevan

**From:** Michelle Lean

**Fax:** 011 - 44 - 1323 - 834499

**Date:** November 24, 2003

**Phone:**

**Pages:** 4 (including cover page)

**Re:** Fax to be forwarded to Dr. Isabel Bader

**CC:**

Urgent     For Review     Please Comment     Please Reply     Please Recycle

Hello Dr Bevan!

If possible, would you be able to forward this fax to Dr Isabel Bader.

Please feel free call me if you have any questions (1-800-267-7837).

Thank you,

Michelle Lean  
Donor Relations Assistant







OFFICE OF ADVANCEMENT  
DEPARTMENT OF DEVELOPMENT  
Summerhill  
Queen's University  
Kingston, Ontario, Canada K7L 3N6  
Tel 613 533-2060  
1 800 267-7837  
Fax 613 533-6599  
<http://www.queensu.ca>  
Charitable Registration #10786 8705 RR0001

IMPORTANT

BY FAX (414) 277-0709

Dr Isabel Bader  
2961 N Shepard Ave  
Milwaukee, WI 53211  
United States

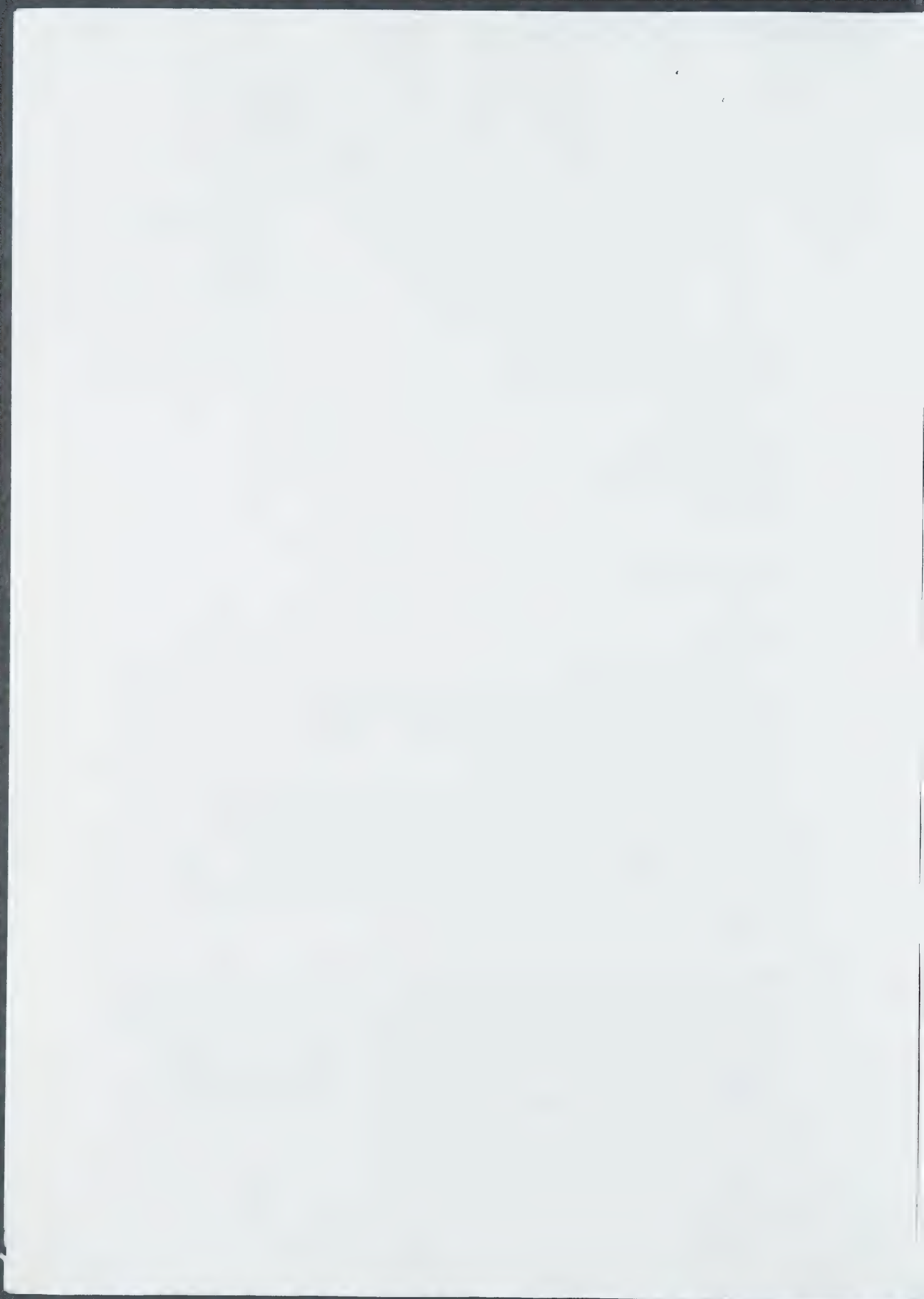
November 24, 2003

Dear Isabel,

I hope you and Alfred are enjoying your stay in England. I have lots of updates which I will send under separate cover, but for the moment, I need to ask for your help in a decision requested by the Department of Art Conservation.

At our breakfast the morning of your departure, we discussed The Isabel Bader Bursary in Textile Conservation, and the difficulty that the Department is encountering in giving out this award. There are two reasons for this. The first is that the fund contains Ontario Government matching funds, in the amount of some \$40,000, which restricts the recipient to an Ontario resident. The second is that textile conservation is not a broad field in terms of numbers of students enrolled.

When we spoke, I had offered to find out what would happen to the government matching funds if we removed them from the Isabel Bader Bursary. According to Ken Low from Financial Services, the only option would be to return these funds to the government, since all funds eligible for matching have already been matched. So the decision here is whether to return the funds to the government in order to widen the pool of eligible students to those from outside Ontario, or to



retain the matching funds and keep the pool restricted to students from inside Ontario.

The other option is to widen the terms of the Bursary itself. Art Conservation has suggested that we could use slightly different wording to describe eligible students. Currently the Terms read:

**The Isabel Bader Bursary in Textile Conservation**

Established in 1999 by Dr. Isabel Bader for the study of textile conservation, which links to one of her great interests, costumes and their design. Awarded to a graduate student in the Master of Art Conservation Program, in the Department of Art on the basis of financial need; this award is intended for a student who is pursuing a summer internship in textile conservation. Application is by letter to the Department of Art, Faculty of Arts and Science, no later than 30 November. Value: \$4000

We could, however, broaden the Terms by adding a "with preference" clause, so that the Terms would read something like this: "Awarded to a graduate student in the Master of Art Conservation Program, in the Department of Art on the basis of financial need; this award is intended for a student who is pursuing a summer internship, **with preference in textile conservation**". This way, the award would be granted to a textile conservation student if one were eligible, but to another worthy student if no student were eligible from the textile conservation field.

The options, then, are these:

1. Leave the terms as they are – restricted to Ontario students studying textile conservation.
2. Remove the government matching funds, thus opening up the pool of eligible students to non-Ontario residents studying textile conservation.
3. Retain the matching funds, but add the "with preference given to students in textile conservation" clause, so that other students could be considered.
4. Remove the matching funds AND add the "with preference given to" clause, so that students from outside Ontario would be eligible, as would students studying something other than textile conservation, although only if there were no textile conservation student eligible.

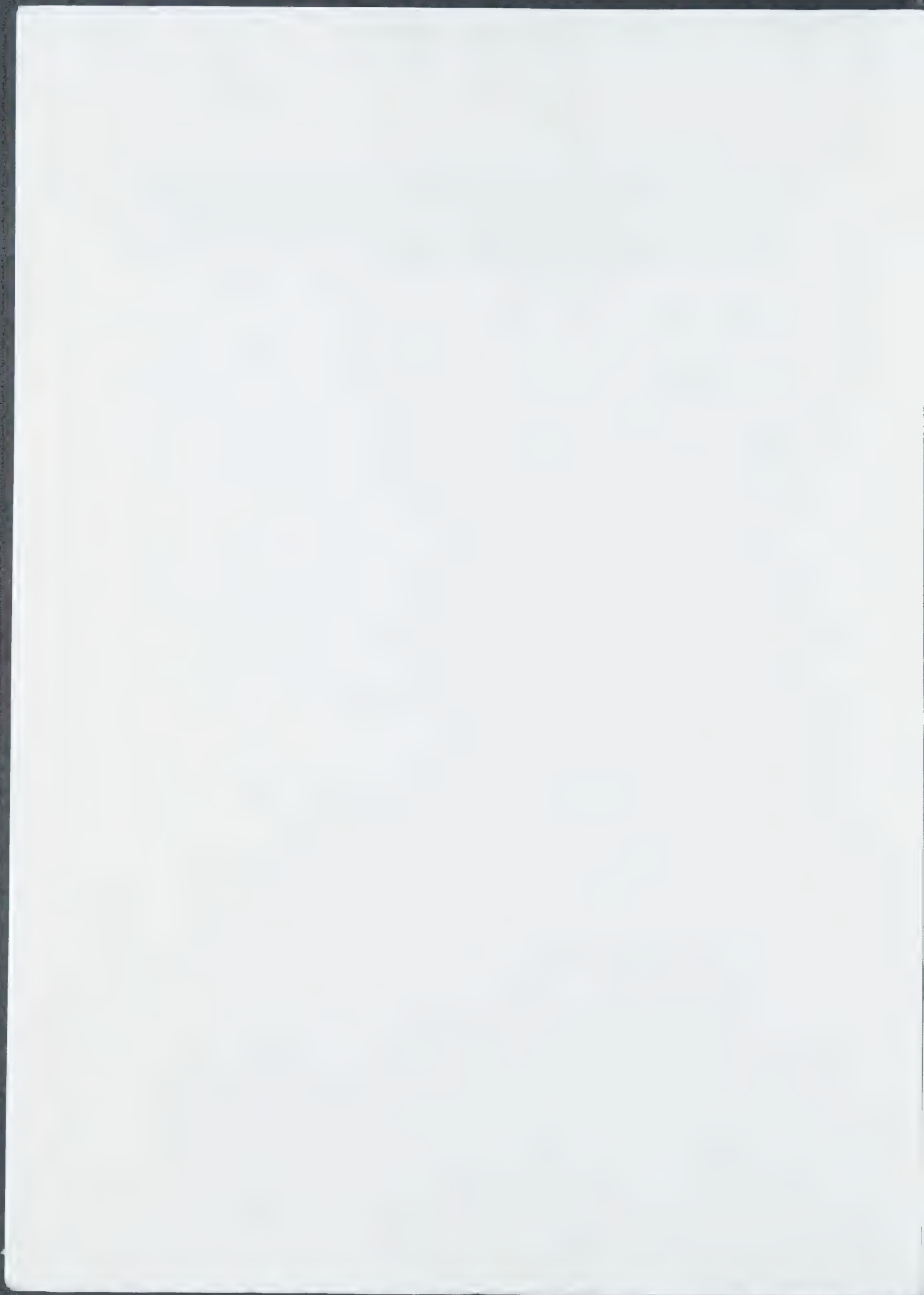


Isabel, I hope these choices make sense. I look forward to hearing from you as soon as you are able to let me know what you'd like the University to do. It would be very helpful if you could be in touch with me before the end of November, so that the award can be publicized.

Take best care,

A handwritten signature in cursive script that reads "Judith".

Judith





DR. ALFRED BADER CBE  
 2A Holmesdale Road  
 Bexhill-on-Sea  
 East Sussex TN39 3QE  
 England  
 Phone/Fax: 01424-222223

A Chemist Helping Chemists

Mrs Janet B. ...  
 ...

Fax 001 613 533 6599

Best wishes  
 Alan

Dear Alan,

Just received your fax today - it is just what I needed

As you probably already know, the situation is very pressing. I have not been here long but I have seen a few of the best students. Possibly the situation might be a little better. My feeling for the situation is that we are at a juncture, & reorganizing is necessary, not least, we should take the idea of giving money back to the students of their previous policy. Retaining funds, but adding 'small payments' may not make much sense if we are to avoid students' appeal, and giving funds with preference to some seems to be a possibility.

I suppose I have to choose ...

... works out in the next few days.

I am to be ... and sorry not to be able to get back to you by the end of the month.

We are enjoying our stay. Thanks. The weather is coming in but not much interest.

Very best wishes  
 Alan

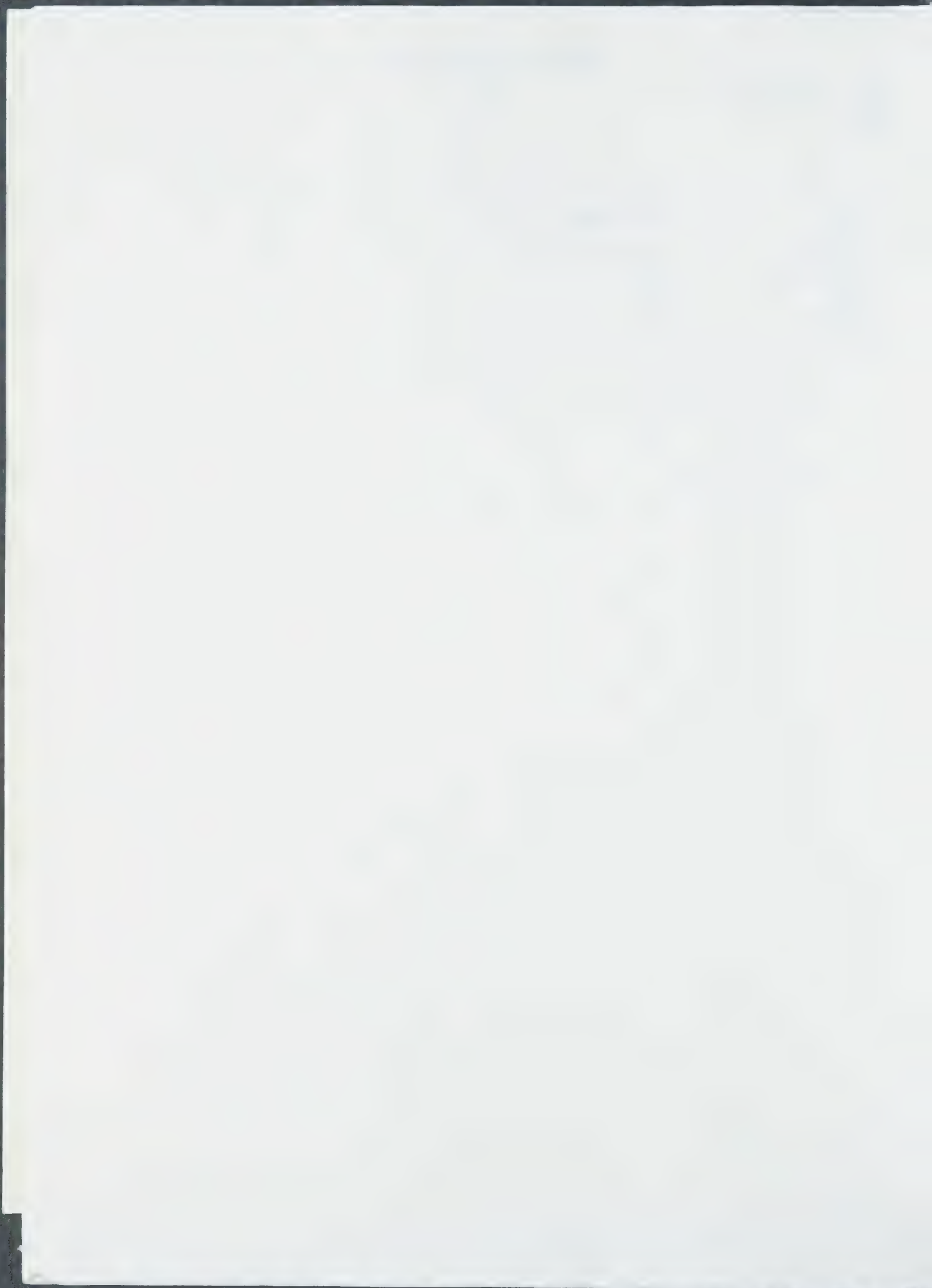




SENDING CONFIRM

DATE : 2-DEC-2003 TUE 17:51  
NAME :  
TEL :

PHONE	:	0016135336599
PAGES	:	1
START TIME	:	02-12 17:50
ELAPSED TIME	:	00'25"
MODE	:	ECM
RESULTS	:	OK





STUDENT AWARDS  
OFFICE OF THE  
UNIVERSITY REGISTRAR

Queen's University  
Kingston, Ontario, Canada K7L 3N6  
Tel 613 533-2216  
Fax 613 533-6409  
Email awards@post.queensu.ca

Mrs. Isabel Bader  
2961 North Shephard Avenue  
Milwaukee, WI 53211  
U.S.A.

14 May 2002

Dear Mrs. Bader:

**Re: Isabel Bader Award for Costume in Drama  
Account: 842-230**

I am pleased to inform you that the Isabel Bader Award for Costume in Drama has been granted to Lina Truong.

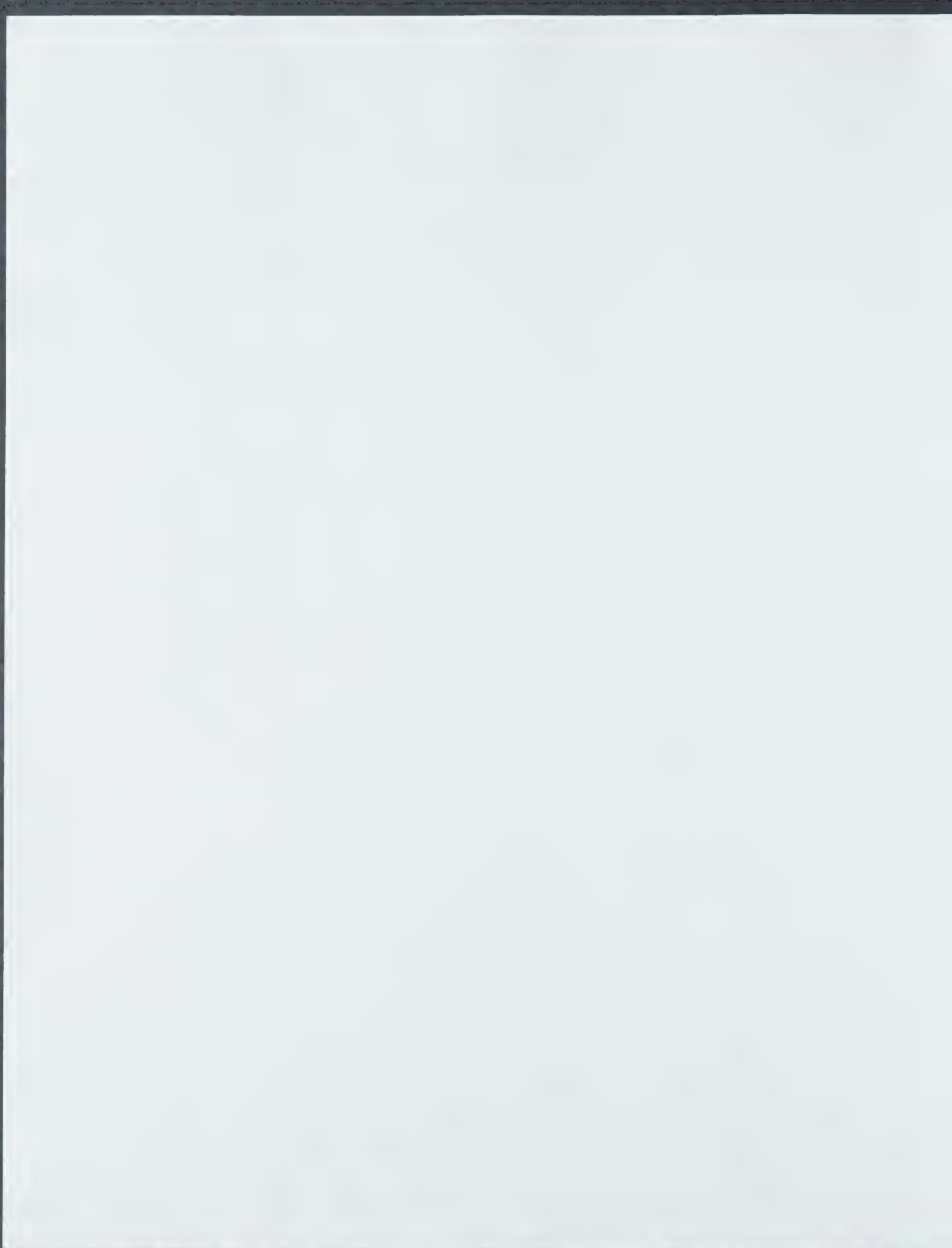
Funding from donors makes it possible for Queen's to reward the achievements of our outstanding students each year. Students appreciate being recognized for their hard work and excellence. Further, the monetary value of an award does, in a practical sense, reduce the financial stress some students experience due to the costs associated with financing a university education.

On behalf of Queen's University, I extend to you our sincerest gratitude for providing an opportunity to acknowledge and reward the accomplishments of our students.

Yours sincerely,

Linda Kemp  
Senior Awards Officer  
(Student Awards)

LDK:nt



07703

Mrs. Isabel Bader  
2961 N Shepard Ave  
Milwaukee, WI 53211  
U.S.A.



STUDENT AWARDS  
OFFICE OF THE  
UNIVERSITY REGISTRAR

Queen's University  
Kingston, Ontario, Canada K7L 3N6  
Tel 613 533-2216  
Fax 613 533-6409  
Email awards@post.queensu.ca

2 July, 2002

Dear Mrs. Bader:

**Re: Account 840-077**

I am pleased to inform you that the recipient of the Herbert and Stella Overton Prize in Drama is Sarah I.F. Zittler.

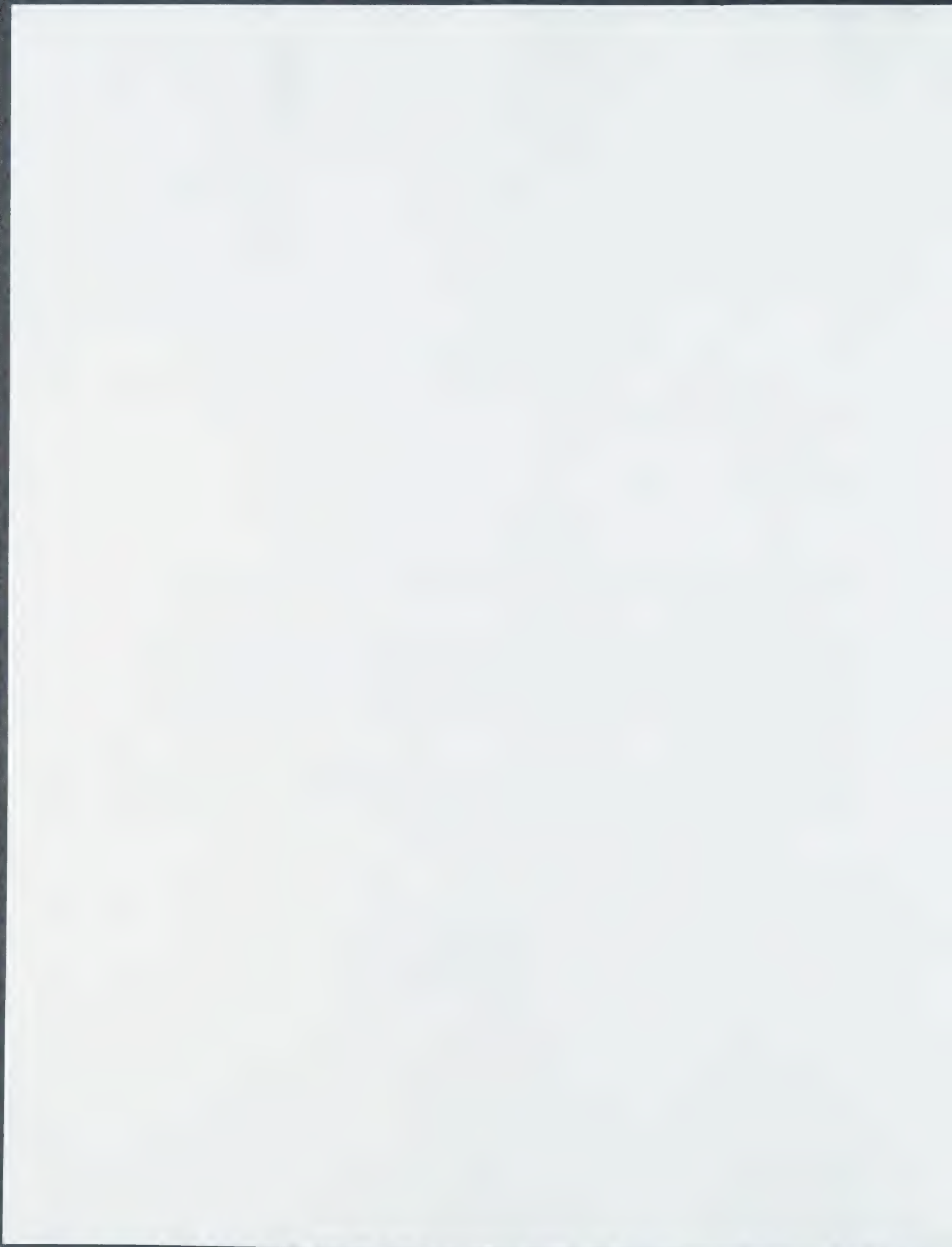
Funding from donors makes it possible for Queen's to reward the achievements of our outstanding students each year. Students appreciate being recognized for their hard work and excellence. Further, the monetary value of an award does, in a practical sense, reduce the financial stress some students experience due to the costs associated with financing a university education.

On behalf of Queen's University I extend to you our sincerest gratitude for providing an opportunity to acknowledge and reward the accomplishments of our students.

Yours sincerely,

Linda Kemp  
Senior Awards Officer  
(Student Awards)

LK/



66009



STUDENT AWARDS  
OFFICE OF THE  
UNIVERSITY REGISTRAR

Queens University  
Kingston, Ontario, Canada K7L 3N6  
Tel 613 533-2216  
Fax 613 533-6409  
Email awards@post.queensu.ca

Mrs. Isabel Bader  
2961 North Shephard Ave  
Milwaukee, WI 53211  
U.S.A.

29 April 2004

Dear Mrs. Bader:

**Re: Isabel Bader Award for Costume in Drama  
Account: 842-230**

I am pleased to inform you that the Isabel Bader Award for Costume in Drama has been shared by Haley Rose, Amy Borg, and Rebecca Jess. The total amount disbursed this year was \$4,690.00.

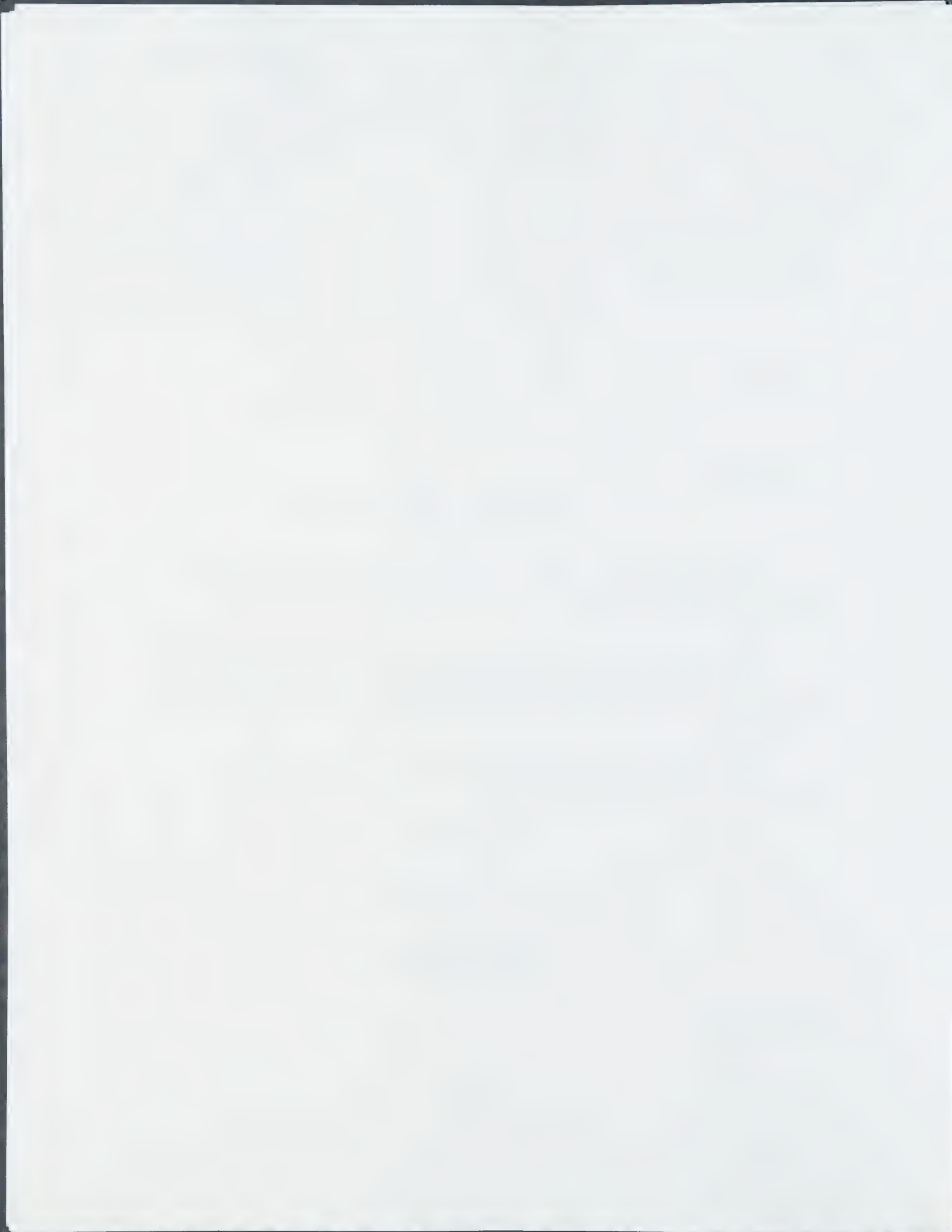
Funding from donors makes it possible for Queen's to reward the achievements of our outstanding students each year. Students appreciate this recognition and the monetary value of an award reduces the financial stress some students experience due to the costs associated with financing a university education.

On behalf of Queen's University, I extend to you our sincerest gratitude for providing this recognition and assistance to our students.

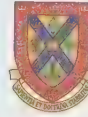
Yours sincerely,

Linda Kemp  
Senior Awards Officer  
(Student Awards)

/ldk







Queen's  
UNIVERSITY

STUDENT AWARDS  
OFFICE OF THE  
UNIVERSITY REGISTRAR

Queen's University  
Kingston, Ontario, Canada K7L 3N6  
Tel 613 533-2216  
Fax 613 533-6409  
Email awards@post.queensu.ca

Mrs. Isabel Bader  
2961 North Shepard  
Milwaukee, WI  
53211 USA

February 27, 2002

Dear Mrs. Bader:

I am pleased to inform you that The **Herbert and Stella Overton Award in Music**, has been awarded to Ms. Crystal Wong and Miss Michelle Ellen Moeser.

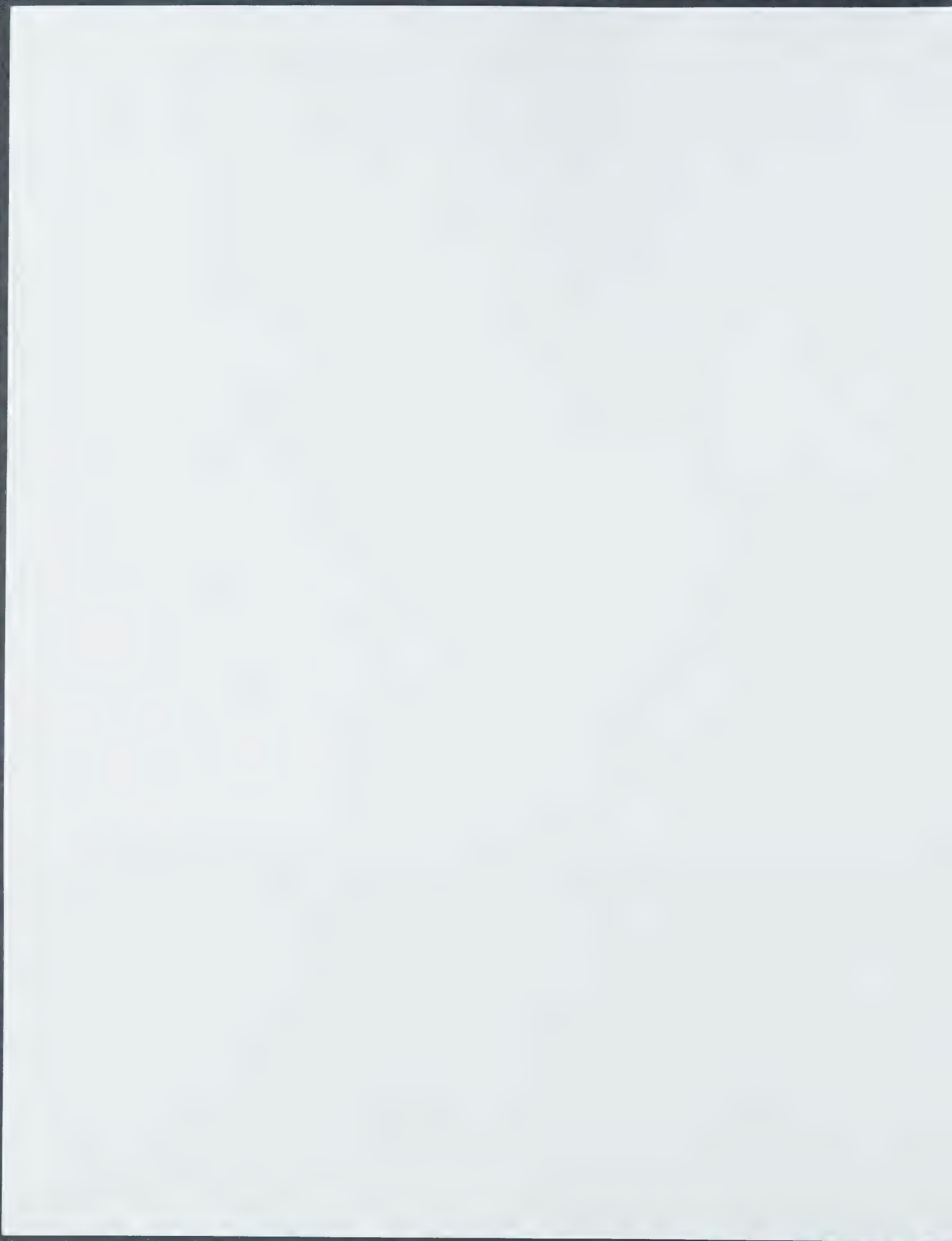
Funding from donors makes it possible for Queen's University to assist financially needy students each year. Students appreciate this assistance and the monetary value of an award reduces the financial stress some students experience due to the costs associated with financing a university education.

On behalf of Queen's University, I extend to you our sincerest gratitude for providing this assistance to our students.

Sincerely,

Linda Kemp  
Senior Awards Officer  
Student Awards Office

LK/cp





By \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
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**Classified**

This document contains information that is classified as "Secret" under Executive Order 13526, 3 CFR, part 1.1. The information is being disclosed to you in accordance with the provisions of the Freedom of Information Act, 5 U.S.C. 552, and the Department of Justice's policy on the release of information. The information is being released to you in accordance with the provisions of the Freedom of Information Act, 5 U.S.C. 552, and the Department of Justice's policy on the release of information.

If you are a recipient of this information, you are notified that disclosing this information to third parties (in print or online) is prohibited by law.

This document is classified "Secret" under Executive Order 13526, 3 CFR, part 1.1. The information is being disclosed to you in accordance with the provisions of the Freedom of Information Act, 5 U.S.C. 552, and the Department of Justice's policy on the release of information.

\_\_\_\_\_  
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Student Awards  
Office of the University Registrar 07803

Victoria School Building  
Queen's University, Kingston, Ontario, Canada K7L 3N6  
Tel 613 533-2216 Fax 613 533-6409

Mrs. Isabel Bader  
Suite 622, 924 East Juneau Avenue  
Milwaukee, Wisconsin  
53202  
U.S.A.

13 October 2000

Dear Mrs. Bader:

I want to take this opportunity to inform you that the **Herbert and Stella Overton Prize in Drama** has been awarded to Mr. Bradley Christopher Lepp who is currently enrolled in the B.A. (Honours) Stage and Screen Studies program.

Funding from donors makes it possible for Queen's to reward the achievements of our outstanding students each year. Students appreciate being recognized for their hard work and excellence. Further, the monetary value of an award does, in a practical sense, reduce the financial stress some students experience due to the costs associated with financing a university education.

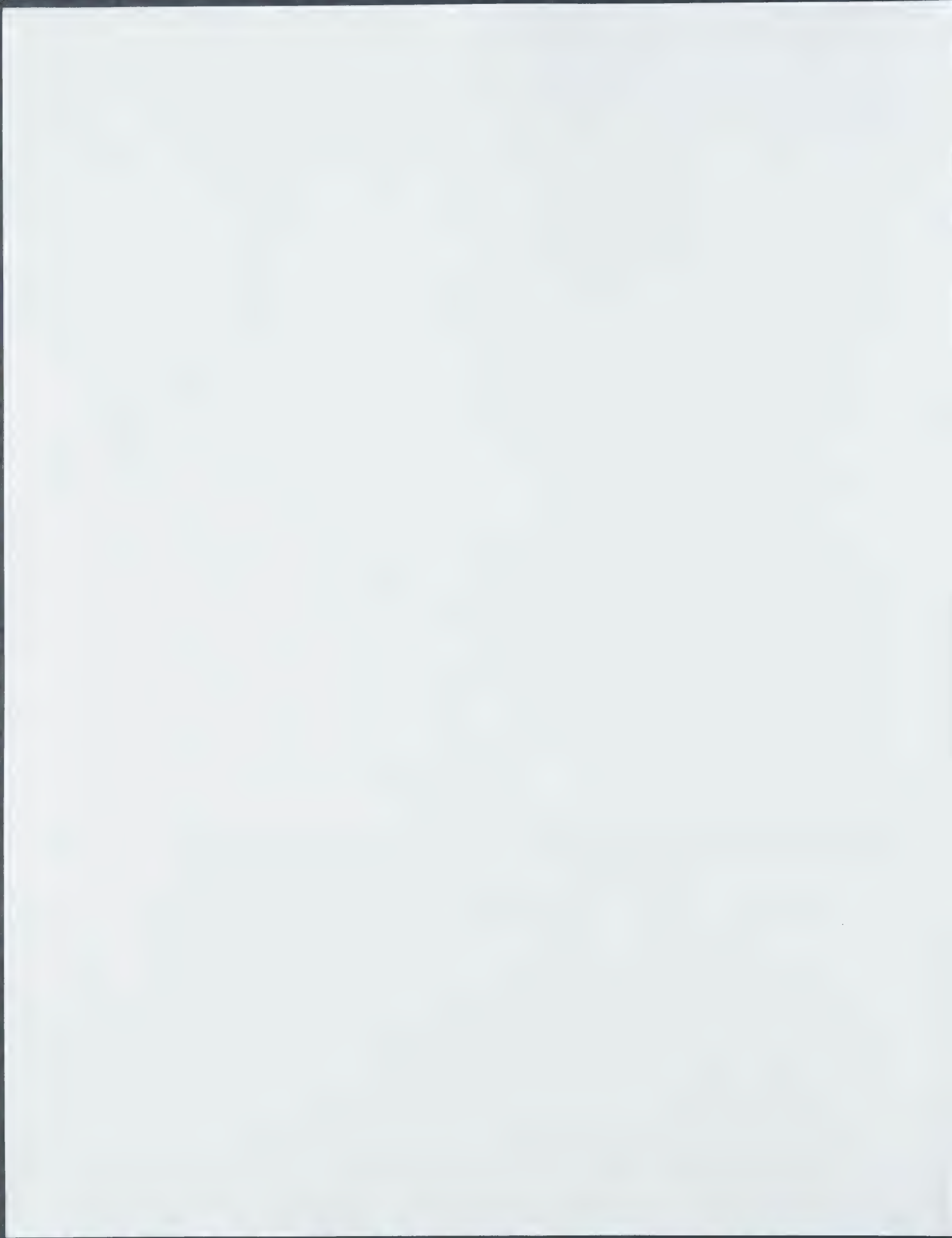
On behalf of Queen's University I extend to you our sincerest gratitude for providing an opportunity to acknowledge and reward the accomplishments of our students.

Yours sincerely,

A handwritten signature in cursive script that reads "Linda Kemp".

Linda Kemp  
Senior Awards Officer  
(Student Awards)

LDK:nt





Student Awards  
Office of the University Registrar 08303

Victoria School Building 08503  
Queen's University, Kingston, Ontario, Canada K7L 3N6  
Tel 613 533-2216 Fax 613 533-6409

Dr. Alfred Bader  
Suite 622, 924 East Juneau Avenue  
Milwaukee, Wisconsin  
53202  
U.S.A.

13 October 2000

Dear Dr. Bader:

I want to take this opportunity to inform you that the **Alfred Bader Scholarship in Art History** has been awarded to Miss Sarah Buffett and the **Alfred Bader Prize in Jewish Studies** has been awarded to Ms Jodie Zimmerman Day. Miss Buffett is currently enrolled in the B.A. (Honours) Art History program and Ms Zimmerman Day in the B.A. (Honours) Biology/Economics program.

Funding from donors makes it possible for Queen's to reward the achievements of our outstanding students each year. Students appreciate being recognized for their hard work and excellence. Further, the monetary value of an award does, in a practical sense, reduce the financial stress some students experience due to the costs associated with financing a university education.

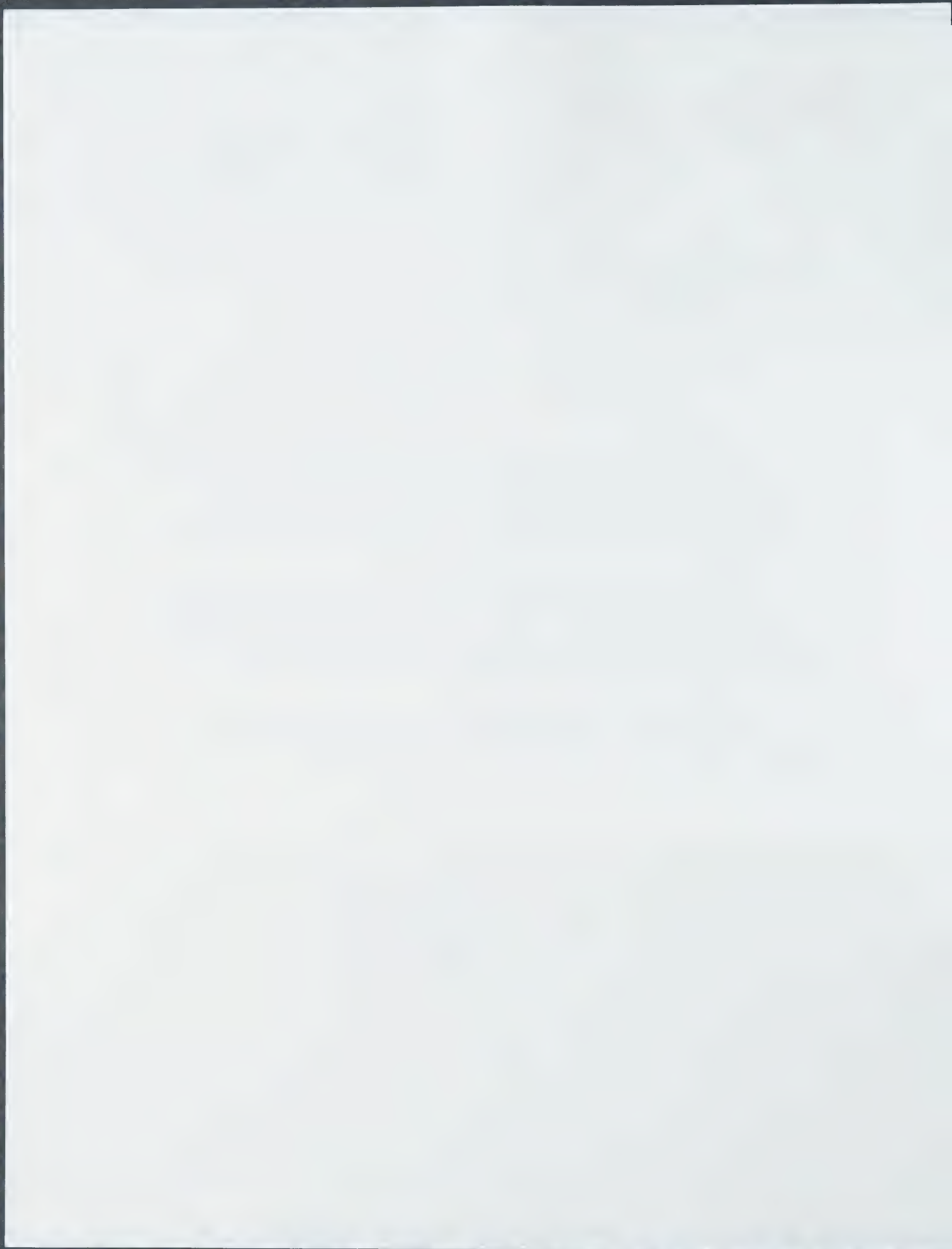
On behalf of Queen's University I extend to you our sincerest gratitude for providing an opportunity to acknowledge and reward the accomplishments of our students.

Yours sincerely,

A handwritten signature in cursive script that reads "Linda Kemp".

Linda Kemp  
Senior Awards Officer  
(Student Awards)

LDK:nt





WATERCOLOUR OF  
CONVOCATION HALL THEATRE (EXTERIOR)  
BY JEREMY SMITH 1995



month, It means a lot to me (and the students) to have your continued interest and support for what we are doing.

I have some very sad news for you about Gary Wagner, His teenage daughter Kate died last week of self-inflicted injuries. We have all been pulling together here in support of Gary and this devastating loss. I know you feel close to him and thought you would like to hear that he is doing as well as can be expected in this dark time.

All the best from all of us,

Jim Foster

March 19, 2002

Dear Isabel,

I am returning your wonderful costume photos to you. I have had a chance to scan them so that they could become a permanent part of our image collection as well. It looks like it was not only a great production of Earrest, but a delightful garden party as well.

Thank you so much for dropping by the department last

January 2nd, 1997

Mrs. Alfred Bader  
2961 North Shepard  
Milwaukee, Wisconsin  
U.S.A. 53211

Dear Isabel Bader,

Now that you are back on this continent first of all I wish you and Dr. Bader 'ein gesundes und glückliches Neues Jahr'. Secondly, I wish to say thank you once again for your heartfelt speech at the Agnes Benidickson Award Dinner. You and Dr. Bader certainly set a shining example for all of us. At the dinner I put a folder in your bag and I hope you received this package. It was a letter from Gary Wagner and some enclosures. If not, I will mail you copies.

Recently Gary and I had a meeting to discuss your wishes regarding your generous gift to the Drama Department. When we spoke at Summerhill you mentioned that you might wish to increase the Herbert and Stella Overton Prize. Gary checked with the Awards Office and as this is a scholarship, rather than a bursary which requires financial need, it is not eligible for the government matching funds. We would suggest that the value of the prize should stay at \$650 but, if you feel that splitting it results in a too-small amount for the recipients, we could consider agreeing to only one prize winner in a given year.

Both of us strongly support your idea that costume personnel often go unrecognized for their valuable and creative contributions. In addition, we can both think of other areas of the Queen's programme in Drama which also are unrecognized and of which you may be unaware. It occurred to us that you may not be as familiar with these other areas which also may be worthy of your support.

Gary Wagner, as a new Head, is in the process of examining our whole range of existing awards and is forming a departmental committee to advise him on areas of special needs not presently covered, one of which is certainly costume.

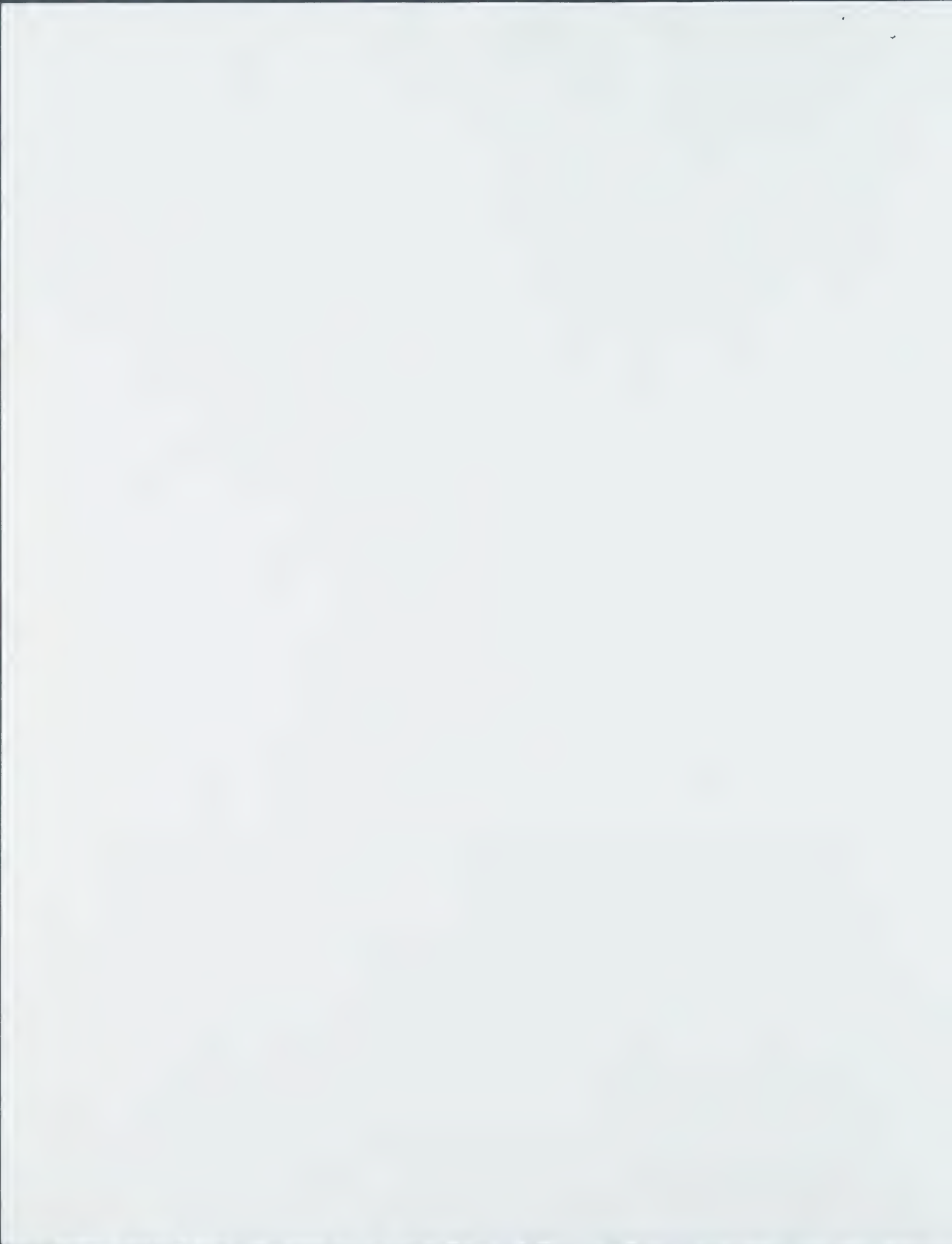
As soon as this committee has completed this process, Professor Wagner or I will contact you with further suggestions which you may want to consider.

...2

phoned Jan 19/97

4.30

Gary Wagner will call probably



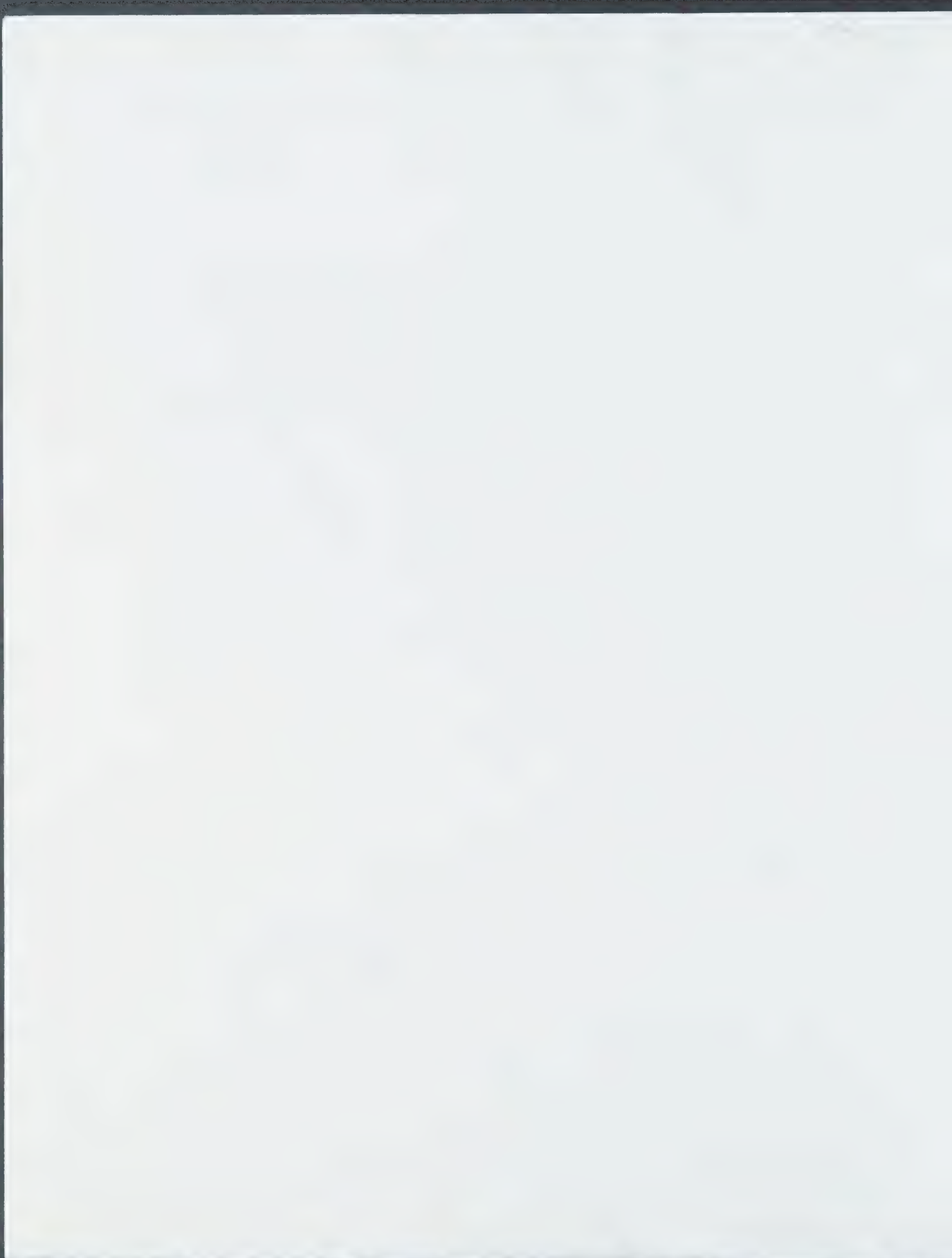
Now to the historic costume collection. I had a meeting with Dorothea Farr, Allison Murray (she is the one you spoke to at the opening of the 'Wisdom, Knowledge and Magic' exhibition), Krysia Spirydowicz and a conservation student who is also taking Drama courses, Amanda Jones. We all met at the costume room on the third floor of the Archives, and I was pleasantly surprised at the overall cleanliness and order in that very small room. The roof is not leaking anymore. Ms. Farr assured us that in the expansion of the Art Centre a proper textile chamber will be included to house their quilt collection and the costume collection. But some things could be done in the meantime: acid free cartons (there are some available now), acid free paper to stuff sleeves, hat and shoes, hangers sewn with cotton covers, the plastic bags to be replaced with cotton ones. The cataloging is almost complete, but photographs of the collection have never been taken. Amanda Jones has volunteered to do some of these tasks and I would be willing to help too. In an adjoining room is a large work-table which could be used. But there is a crucial point and that is money to buy materials. When we spoke you mentioned that you might be willing to donate some money for this valuable collection. It could wait until the collection is properly housed, but since there is a student who will be here until April perhaps it might be a good idea to start now. Would you be kind enough to give me your thoughts on the matter? If you wish to speak to me I am usually home in the evenings and my number is (613) 542-5267. I will contact Mrs. Angus to find out more of the background of this collection and perhaps write an article for future visitors and caretakers.

I look forward to hearing your thoughts and ideas.

Every good wish,

*Erdmute*

Erdmute Waldhauer  
32 Sydenham Street  
Kingston, On K7L 3G9





DEPARTMENT OF DRAMA

Queen's University  
Kingston, Canada  
K7L 3N6  
Tel 613 545-2104  
Fax 613 545-6268

October 28, 1996

Dear Mrs. Bader,

Erdmute called me yesterday to pass on the exciting news that you intend to donate \$10,000 (US) each year for the next three years to establish endowed scholarships for students in Drama. Under the OSOTF program of dollar for dollar matching funds from the province this will result in a total endowment of approximately \$78,000 which will generate roughly \$4,600 each year in scholarships. What a generous gift to the students of Drama! Your thoughtfulness will do so much to reward and support them in their studies. Thank you. Thank you from all of us.

I had no idea when I introduced myself to you at the opening of Wisdom, Knowledge and Magic (I found it a richly exciting show!) on Friday evening to thank you for the Overton prize that you had further plans in store for us. What a wonderful surprise!

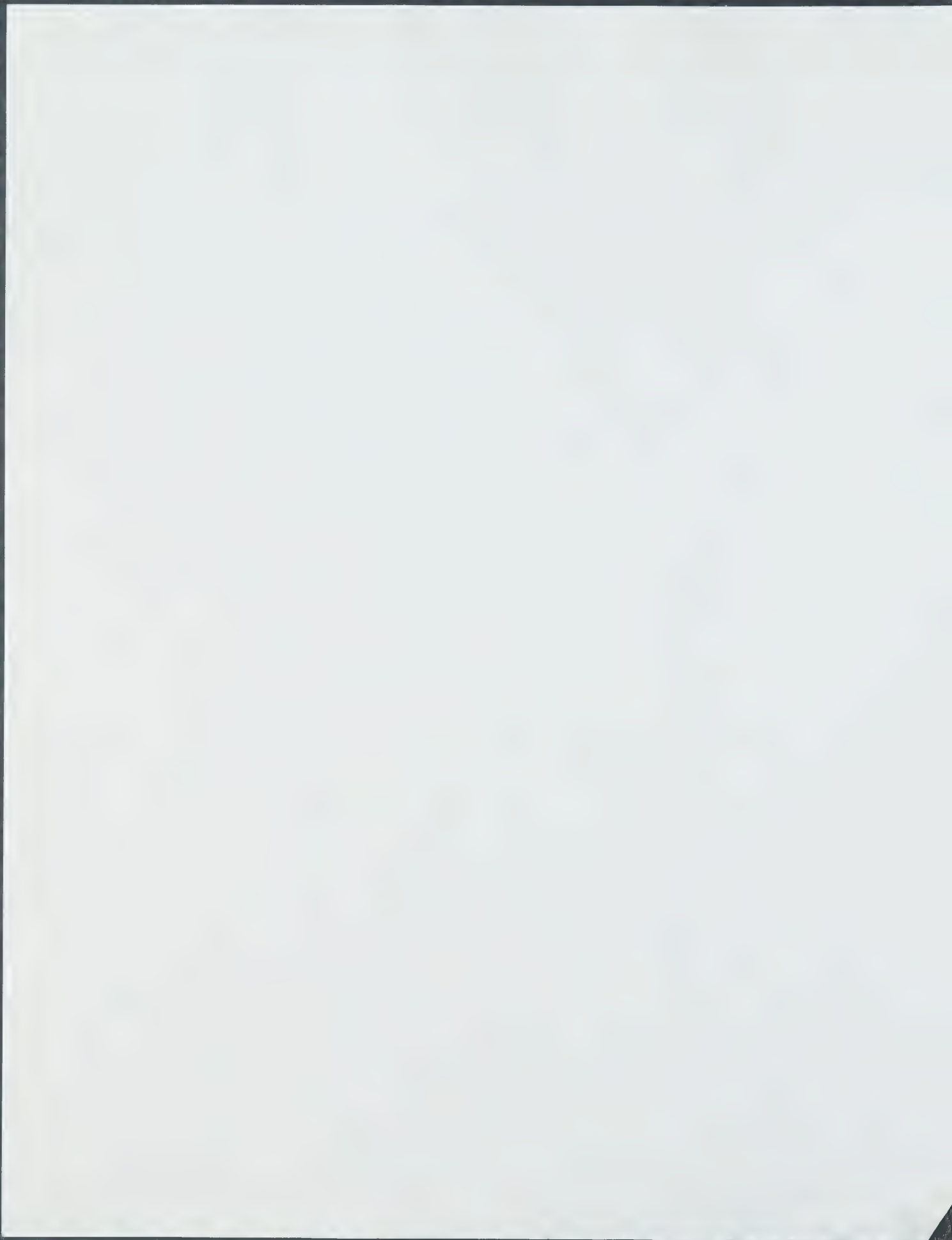
Your generosity, but more importantly perhaps, your vision for Queen's and your care for our students and their programs is inspiring. So thank you, too, for providing this exemplary spirit.

I look forward to meeting with you at a later date to discuss the terms of the scholarships.

Yours sincerely,

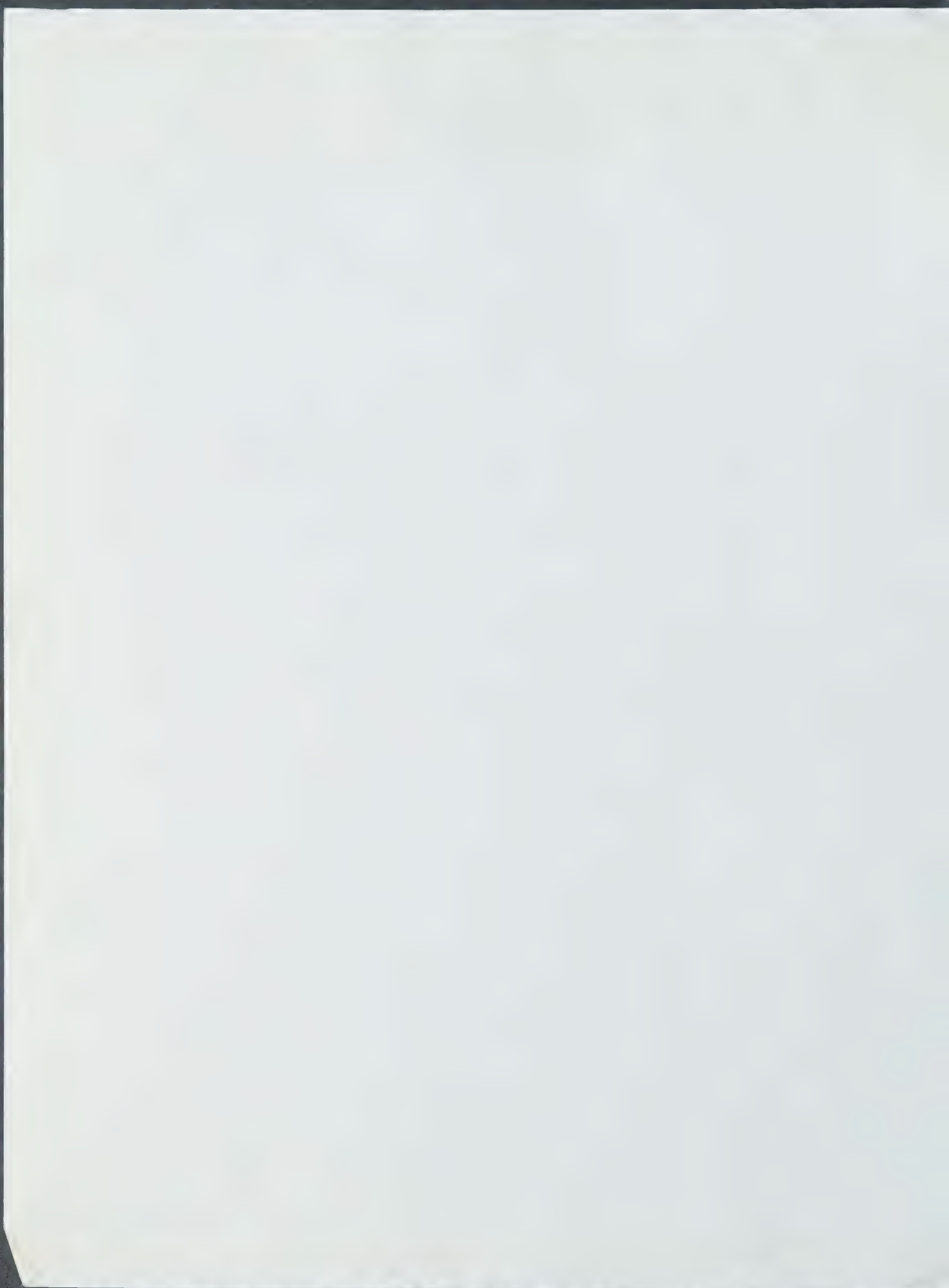
A handwritten signature in blue ink that reads "Gary D. Wagner".

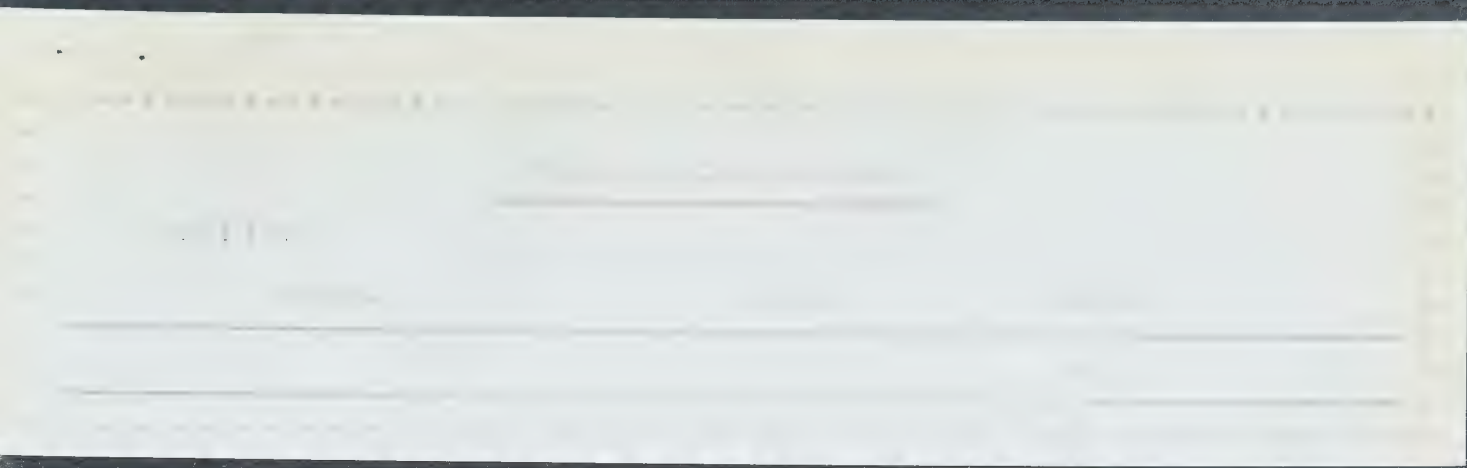
Gary D. Wagner  
Head  
Department of Drama

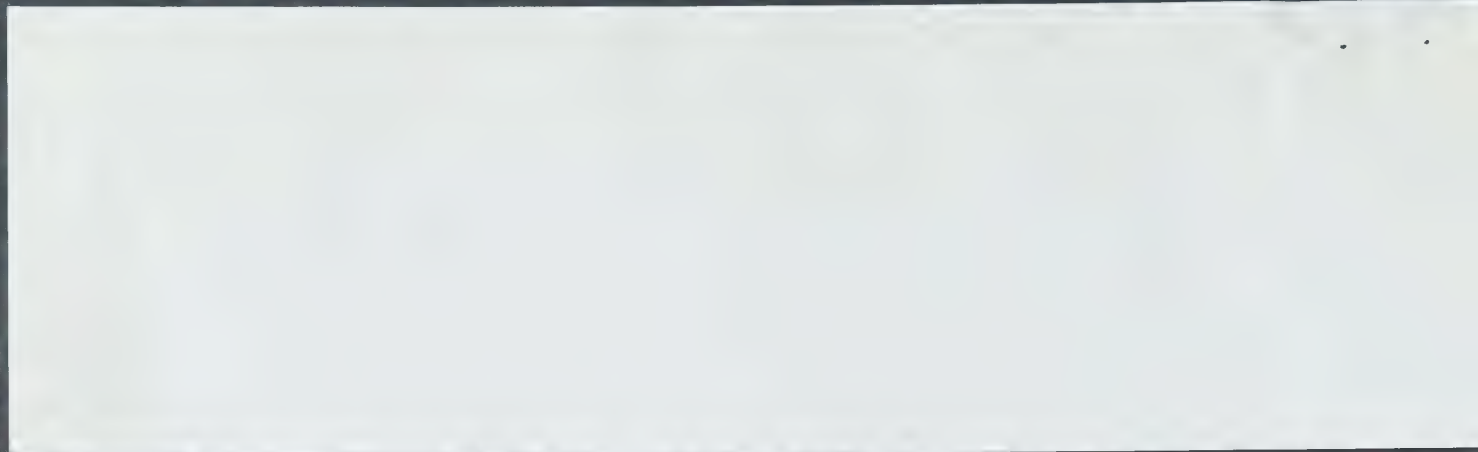




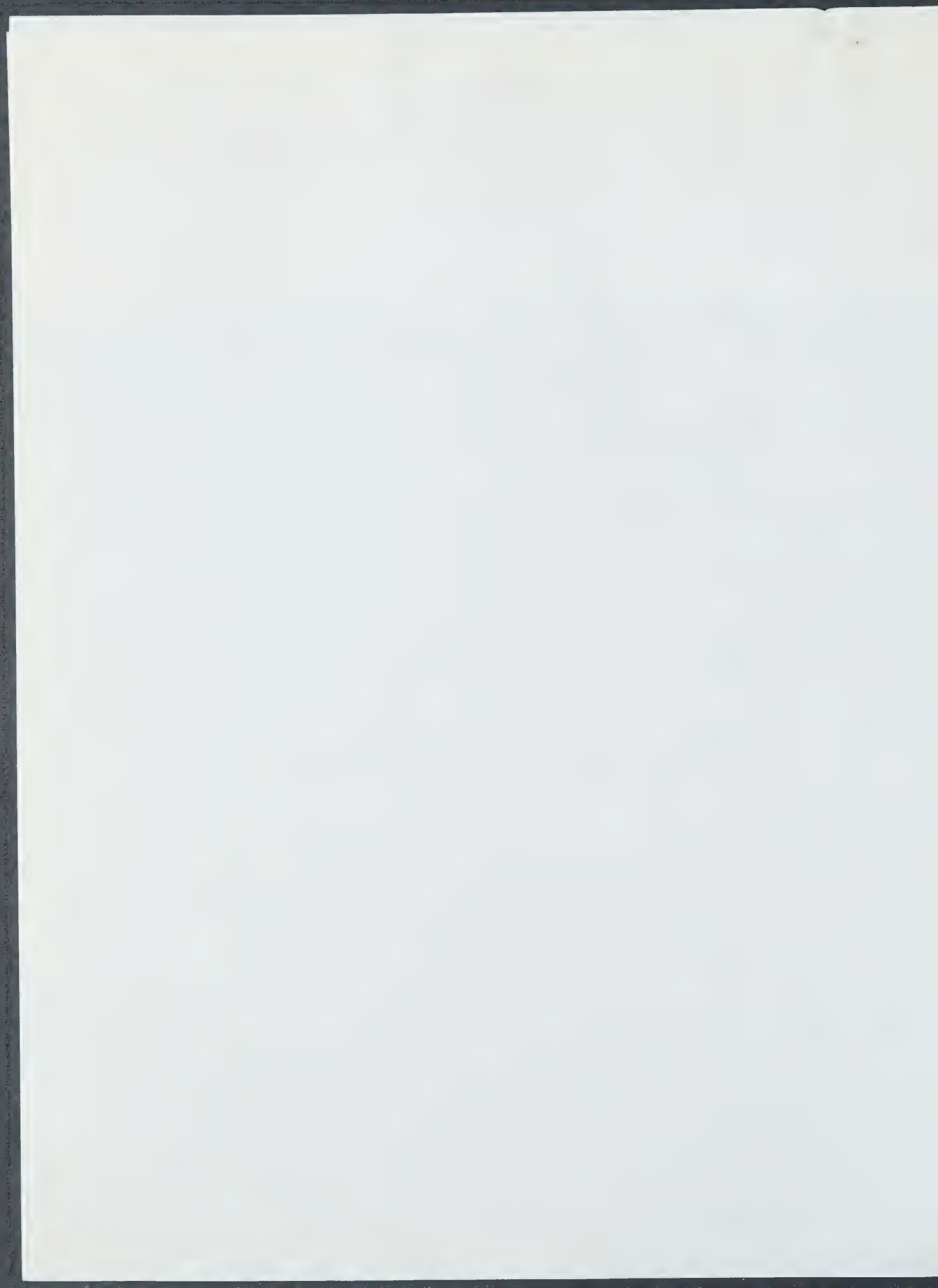
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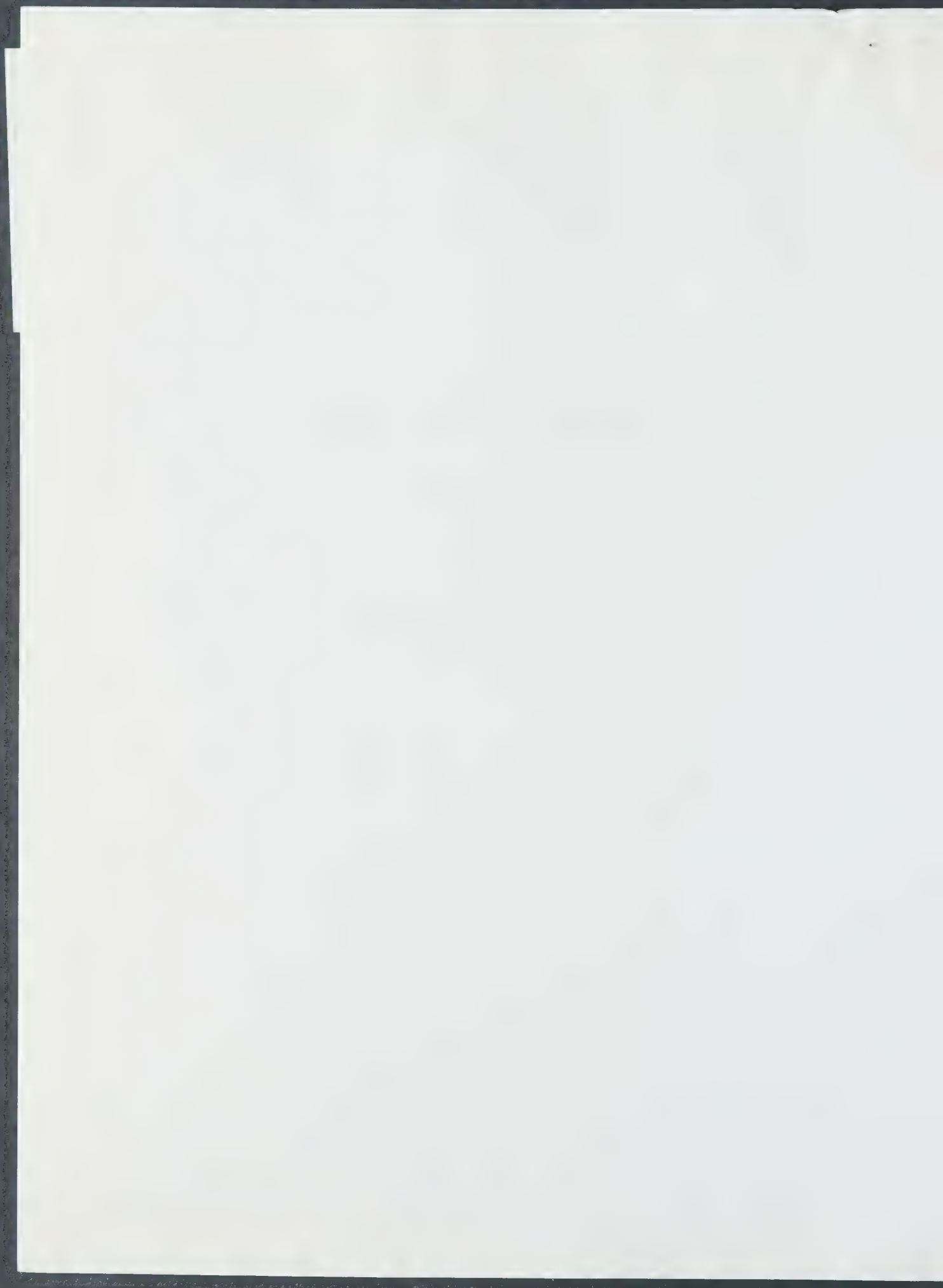




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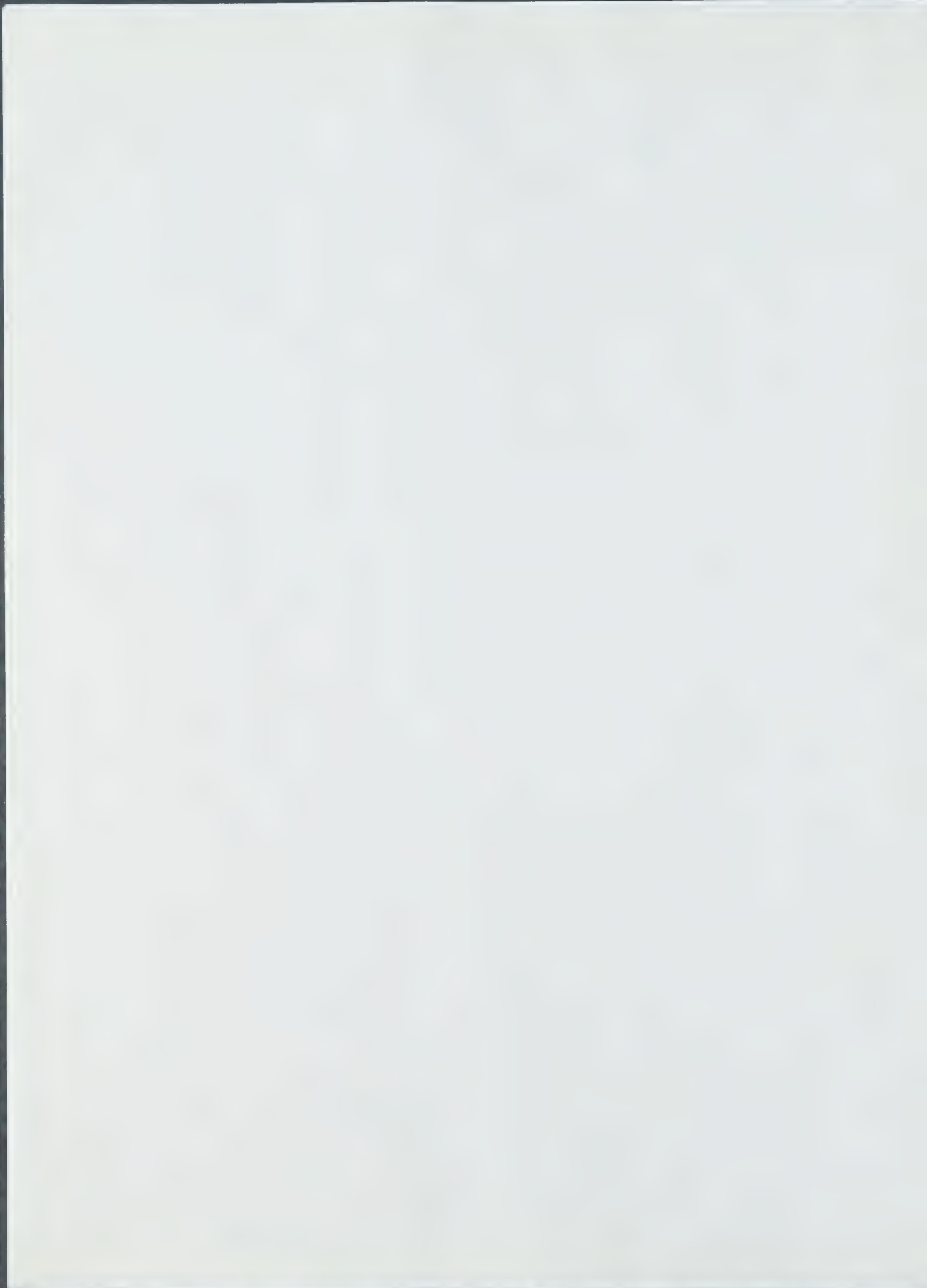








[The body of the page contains extremely faint, illegible text, likely bleed-through from the reverse side of the document. The text is arranged in several paragraphs and appears to be a formal letter or report.]



TO: ISABEL SUPER

FROM: GARY WAGNER

DATE: 13 JUL '98

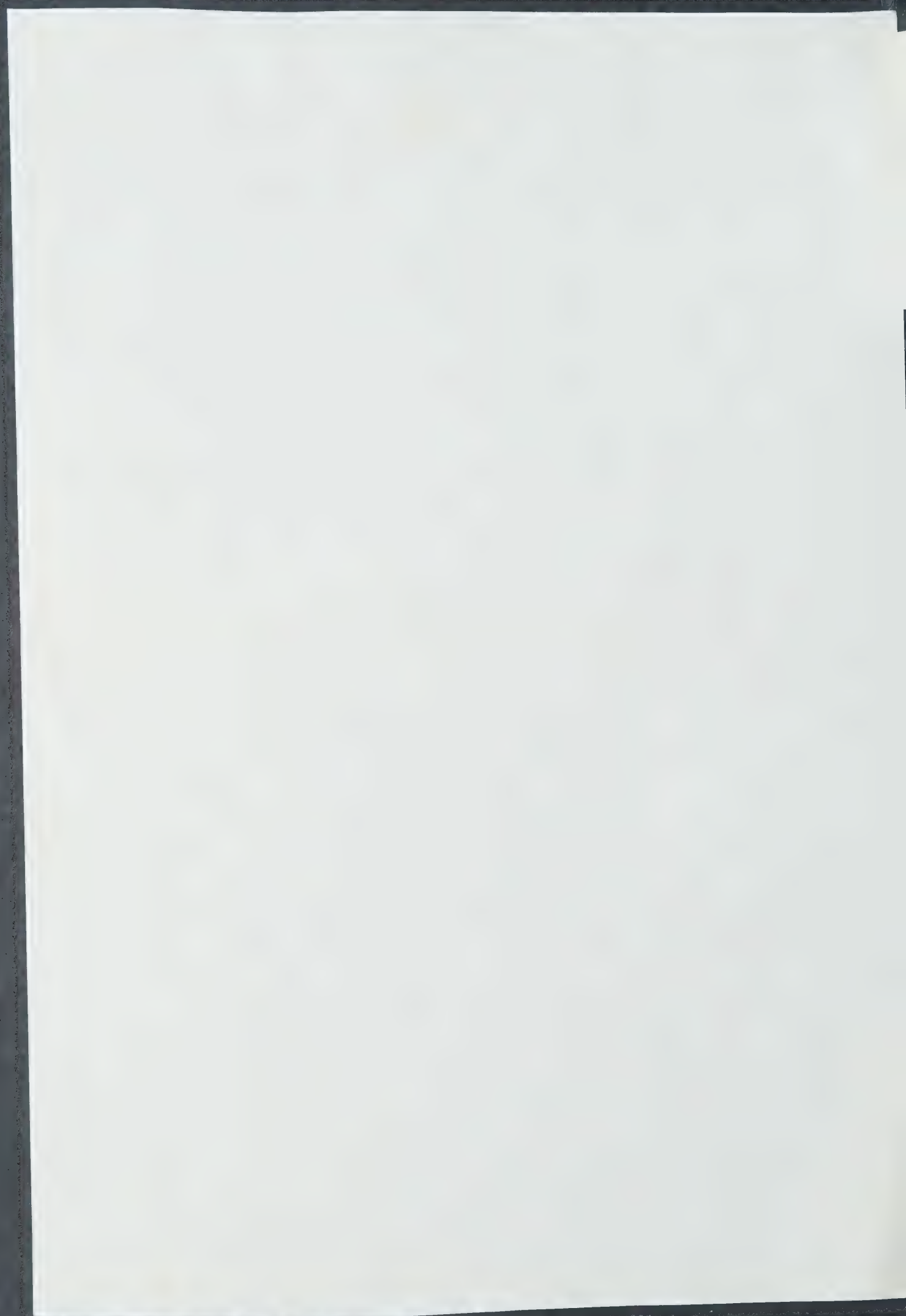
REAR CASE -

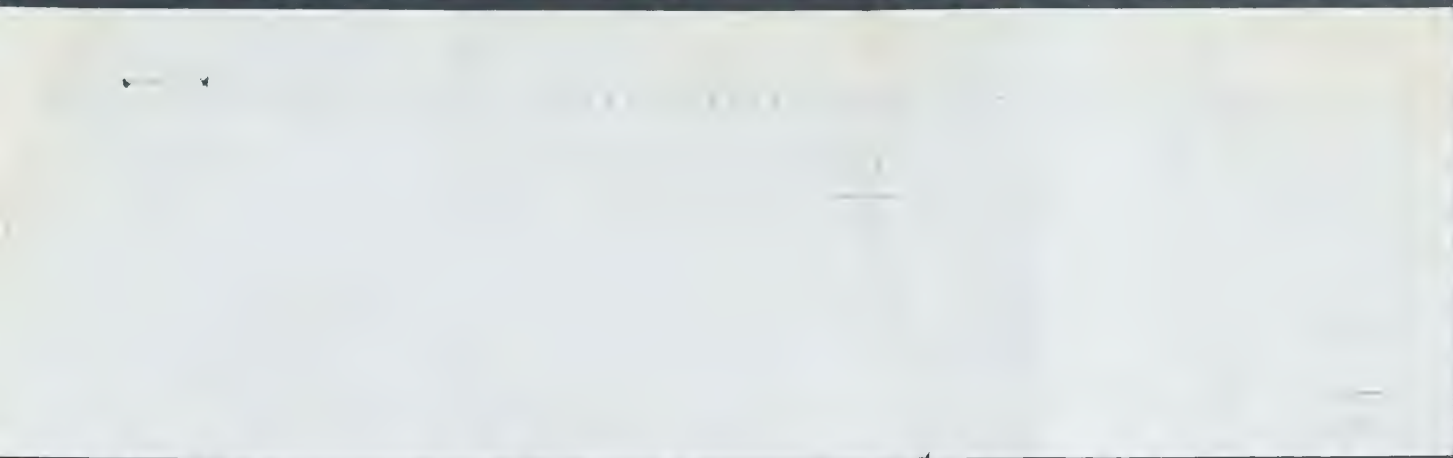
A THANKS FOR THE INFO OF THE  
I'LL CHECK - AT THE TIME I WAS  
LEAVE; HOWEVER I WILL RETURN A  
MESSAGE AT THE CASINO.

I WASN'T DRIVING IN THE  
BACK RIGHT NOW BUT CERTAINLY AM  
PLANNING GETTING OF SOME  
SALTY RETLAND THIS WILL BE  
MY FIRST TIME AT THE CASINO  
I'LL BEAT WITH SPECIAL FORWARDS  
TO IT

SINCERELY,

Gary









Isabel L. Bader  
2961 North Shepard Avenue  
Milwaukee, Wisconsin 53211

Phone 442-762-5167  
Fax 442-762-5168

01/18/77

ATA TO GARY WALKER  
1 800 442 5168

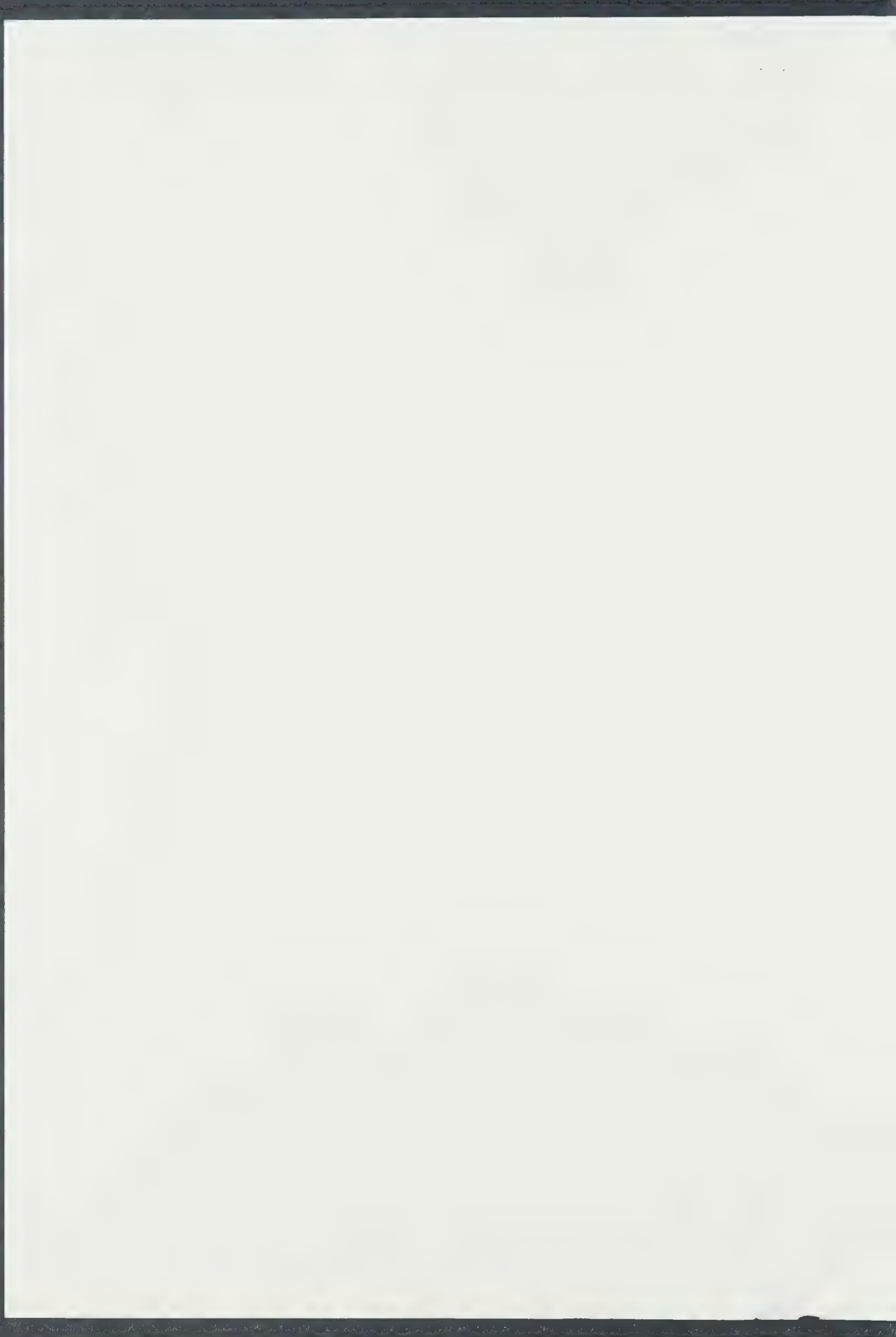
Dear Mr. Walker

I tried to contact you some time ago but then, having 2nd mile's home phone number, was able to speak to her. I hope she passed my message on

We have learnt that the matching of funds expires not to scholarships, but to research, so the scheme of subsidizing for this and that has to be rethought. I hope you have been working on that and can let me know the possibilities. There is a grant for getting the people more and the program design to be done. Will you please let me know when it would be most convenient for me to phone you to discuss it and to come up with something that you would like to do.

threw at once & had long discussion.  
Gary will get back to me.

sincerely  
Isabel Bader



Museum Founder:  
Mrs. C. Portch A. L. A. M.

Association Chairman:  
Mrs. P. Bullock

Association Secretary:  
Miss J. P. Hallett



June Newsletter

Old Town,  
Manor Gardens,  
Upper Sea Road,  
Bexhill-on-Sea,  
East Sussex, TN40 1RL

Telephone: (01424) 210045

Dear Member,

A quorum was just about mustered at the A.G.M. on a miserable morning of rain and wind which understandably deterred many members from attending. The business was dealt with at exemplary speed in order to make way for the talk on Crime Prevention which followed. Nevertheless, there was time for interesting reports from the Chairman and Treasurer.

The Chairman was able to be considerably more cheerful than in last year's report, largely, of course, on account of Mrs Mattock's legacy, of which you have all heard by now. And indeed the Treasurer reported an increase in the funds even before reception of the extra money, thanks to generous grant aid from SEMS and the Rother Museums Service, and to the higher interest rates he had been able to obtain on the bank balances. This all means that the Museum now enjoys basic financial stability, but the Chairman stressed that this entails responsibility in using the money wisely and in preparing for the future. The Association and its Executive Committee would need to do much planning and the choices would not be easy, but she hoped for the support of members in whatever was decided.

The said Committee has been augmented by the election of a welcome new member in Mrs Delphine Robins, who will certainly be equal to the work about to be piled upon her. The serving Officers and Members were duly re-elected and are bracing themselves for an uncertain but definitely challenging future. There is the important matter of satisfying the requirements of the Museums and Galleries Commission for the second stage of registration, which will not be easy. The Carnegie Trust project for volunteer training and development in the Rother area is due to commence at any moment, and the Costume Museum is to take professional advice on its acquisition and disposal policy. Are we excited or are we daunted by these prospects? I am not sure.

Speaking of volunteers, you are no doubt weary of hearing the rota organiser's laments on the shortage of these, but I must emphasise that our troubles in this area are by no means over: gains have been balanced by losses, and I continue to appeal for more assistance. Visitor numbers compare quite favourably with last year's, but have been moderate so far during June. We hope for the usual sharp rise in July and August, and as ever urge you to bring or send all your own visitors up the hill for an enjoyable tour of the Museum.

Yours sincerely,  
*J. P. Hallett*  
(Hon. Secretary)

Mrs I. Bader

---

DR. ALFRED BADER  
2961 N. SHEPARD AVE.  
MILWAUKEE, WI 53211

4268

March 28 97

12-1,  
750

NO TO THE  
PAYEE'S USE

Queen's University

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**Classic One<sup>SM</sup>**

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Milwaukee, Wisconsin 53201

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business

Alfred Bader

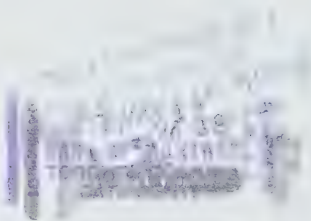
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Feb 27, 97

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Russell Mendenhall

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Tom Mendenhall

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Milwaukee, Wisconsin 53201

Alfred Bader

Milwaukee

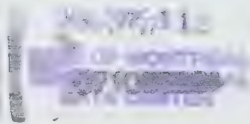
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MILWAUKEE, WI 53211

4251

Feb 27 1947

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Queen University \$10,000.00

Ten thousand and 00/100

**BANK ONE**

**Classic One<sup>SM</sup>**

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Downtown Milwaukee Office  
Milwaukee, Wisconsin 53201

Hanna

Anna Day

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101 King St. E.  
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Bank of Montreal  
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927-4051

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Sarah Dalton

Faculty of Arts and Science, Department of Development



Mackintosh-Corry Hall, Room F300

Queen's University, Kingston, Ontario, Canada K7L 3N6

Tel 613 533-6000 ext 75646      1 800 267-7837

Tel 613 533-2060 ext 75646      Fax 613 533-2067

[daltonspost@post.queensu.ca](mailto:daltonspost@post.queensu.ca)

62/12

146 Kingston, Ont.  
Burlington, Ont.





# Queen's University

OFFICIAL RECEIPT

Official Receipt  
For Income Tax Purposes

Summerhill  
Kingston, Canada K7L 3N6

*We gratefully acknowledge your generous gift*

Dr Alfred Bader  
Mrs Isabel Bader  
2961 N Shepard Ave  
Milwaukee WI 53211

*Costume  
Bursary*

US Funds \$10,000.00

Amount Received \$ 13,707.00

Date of Gift April 16, 1997

Donor No. 927-4051

Receipt No. M 03443

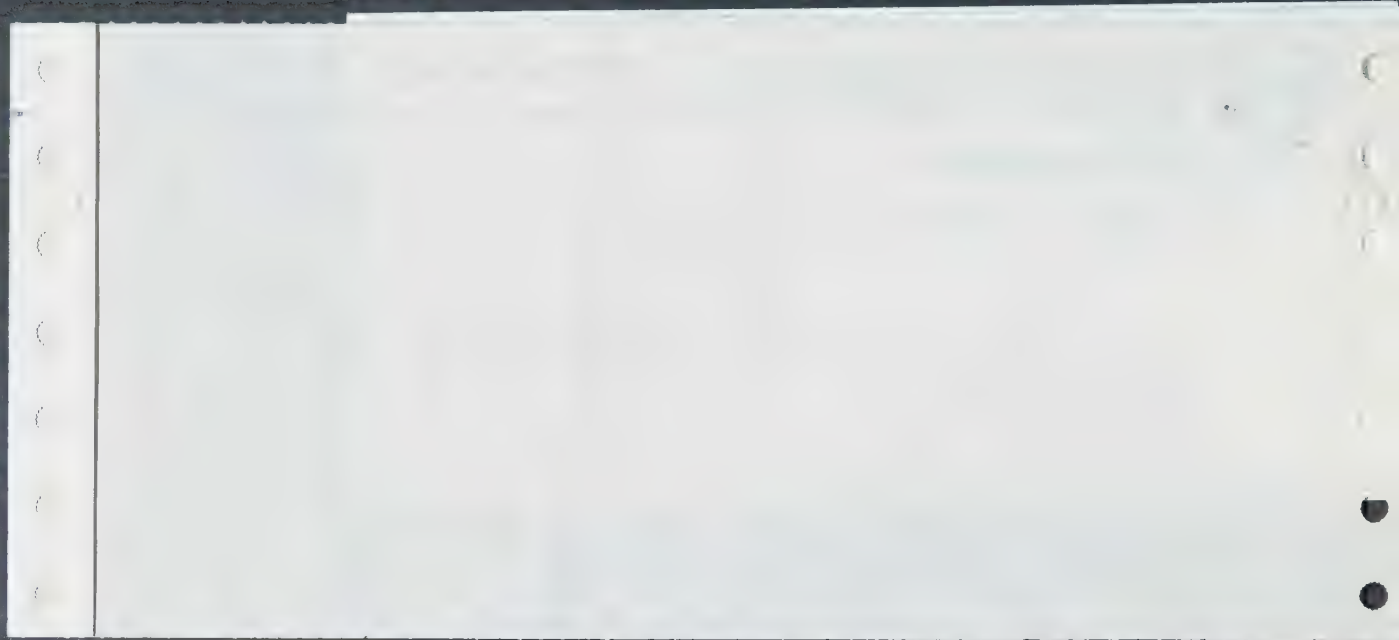
Designation  
Isabel Overton Bader  
Bursary 842-116-85-82

THOMAS THAYER

REVENUE CANADA REGISTRATION NO. 0051961-20-11

HAVE YOU ASKED YOUR EMPLOYER  
ABOUT MATCHING GIFTS?

QUEEN'S UNIVERSITY





# Queen's University

DONOR COPY

Official Receipt  
For Income Tax Purposes

Summerhill  
Kingston, Canada K7L 3N6

*We gratefully acknowledge your generous gift*

Amount Received \$ 17,000.00

Date of Gift 08/11/2011

Donor No. 017-1001

Receipt No. M 03443

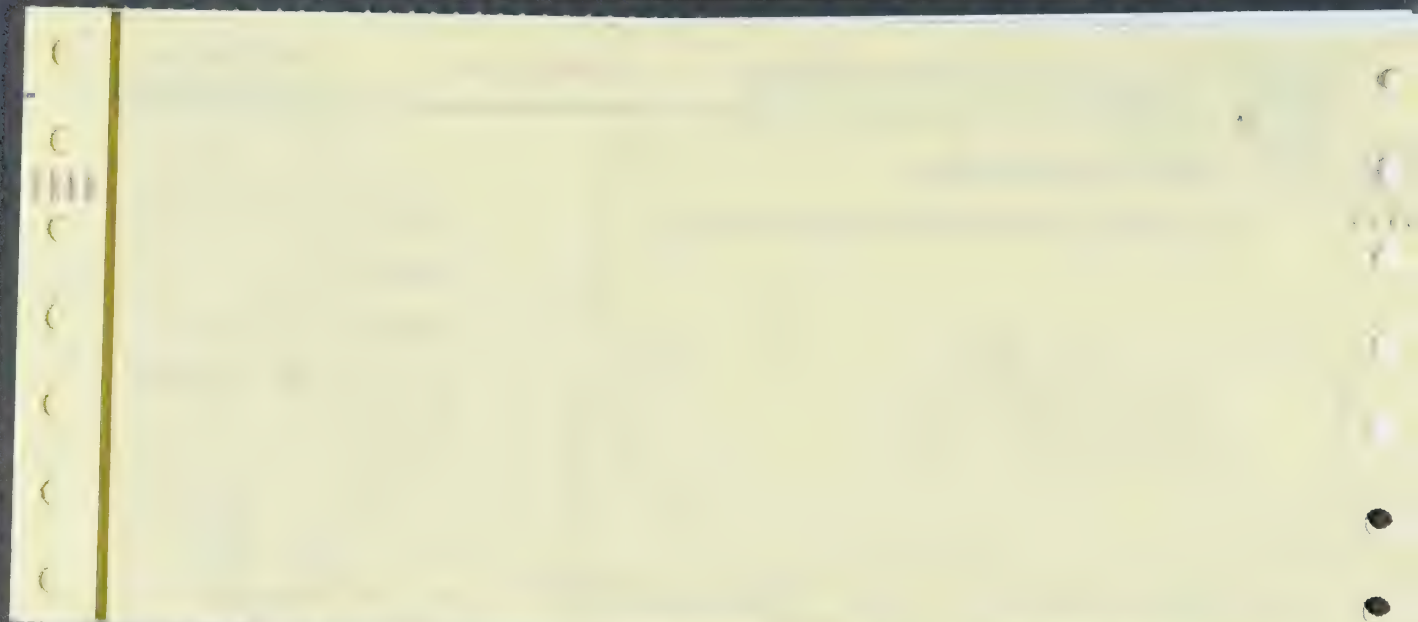
Designation

THOMAS THAYER

REVENUE CANADA REGISTRATION NO. 0051961-20-11

HAVE YOU ASKED YOUR EMPLOYER  
ABOUT MATCHING GIFTS?

VERSUS (KINGSTON)





DR. ALFRED BADER  
2961 N. SHEPARD AVE.  
MILWAUKEE, WI 53211

4268

March 28, 1997

PAY TO THE  
ORDER OF

Queen's University

\$ 10,000.00

- Ten Thousand and 00/100

DOLLARS

**BANK ONE**

Classic One<sup>SM</sup>

Bank One, Milwaukee, NA  
Downtown Milwaukee Office  
Milwaukee, Wisconsin 53201

MEMO

bursary

*Isabel Bader*

⑆075000019⑆

0578⑈0535⑈ 4268

Professor David Mc  
Director, Agnes Eth  
Queen's University  
Kingston, ON K7L 3N6  
Canada

Via fax: 613 / 545-6891 and 613 / 545-6765

Dear David:

In recognition of the excellence in education offered by Queen's University, and in light of the important opportunity offered by the Ontario government to match privately gifted contributions in support of student assistance, I am pleased to pledge a gift of \$30,000 (US) to Queen's University, designated to a new bursary award endowment fund to the Department of Art - History of Costume Dress (terms to be finalized in discussion with the university). This gift is pledged over a three year period, payable in full prior to March 31, 1999 and transacted as follows:

**By today, cheque mailed:**

A contribution of \$10,000 (US) payable to Queen's University;

**By December 31, 1998:**

A second contribution of \$10,000 (US) payable to Queen's University;

**By December 31, 1999:**

A third contribution of \$10,000 (US) payable to Queen's University.

Terms of reference for the new bursary endowment fund will be finalized in discussion with you for approval by the University Senate Committee. The first awards will be offered in the 1999/2000 academic year, and will be called the Isabel Overton Bader bursaries.

It is understood that this gift will provide for the establishment of a new bursary award endowment to be offered to academically qualified students at Queen's University. Applicants will be required to demonstrate financial need.

*Isabel Bader* - *March 28/97*  
Isabel Bader, Donor Date

*Dept Art  
Hist Costume  
CA 42116*

*P.S. Is Dress  
necessary?*

c: Principal William Leggett





OFFICE OF ADVANCEMENT  
DEPARTMENT OF DEVELOPMENT

Queen's University  
Kingston, Canada  
K7L 3N6  
Tel 613 545-2060  
1 800 267-7837  
Fax 613 545-6599

May 6, 1997

Dr. Isabel Bader  
2961 N Shepard Ave  
Milwaukee WI 53211

Dear Isabel:

*History of Costume*

Please accept my sincere thanks for your recent pledge contribution of \$10,000 (US), representing the initial gift contribution on your pledge of \$30,000 to establish a new bursary endowment fund for the Department of Art.

Your support is, as always, tremendously important in enriching the life of our campus. The challenge of providing realistic financial assistance to students in need is a critical objective today, and will likely remain a high priority for Queen's well into the future. Your gift, maximized through the Ontario Student Opportunity Trust Fund program, will be instrumental in helping us meet this challenge successfully.

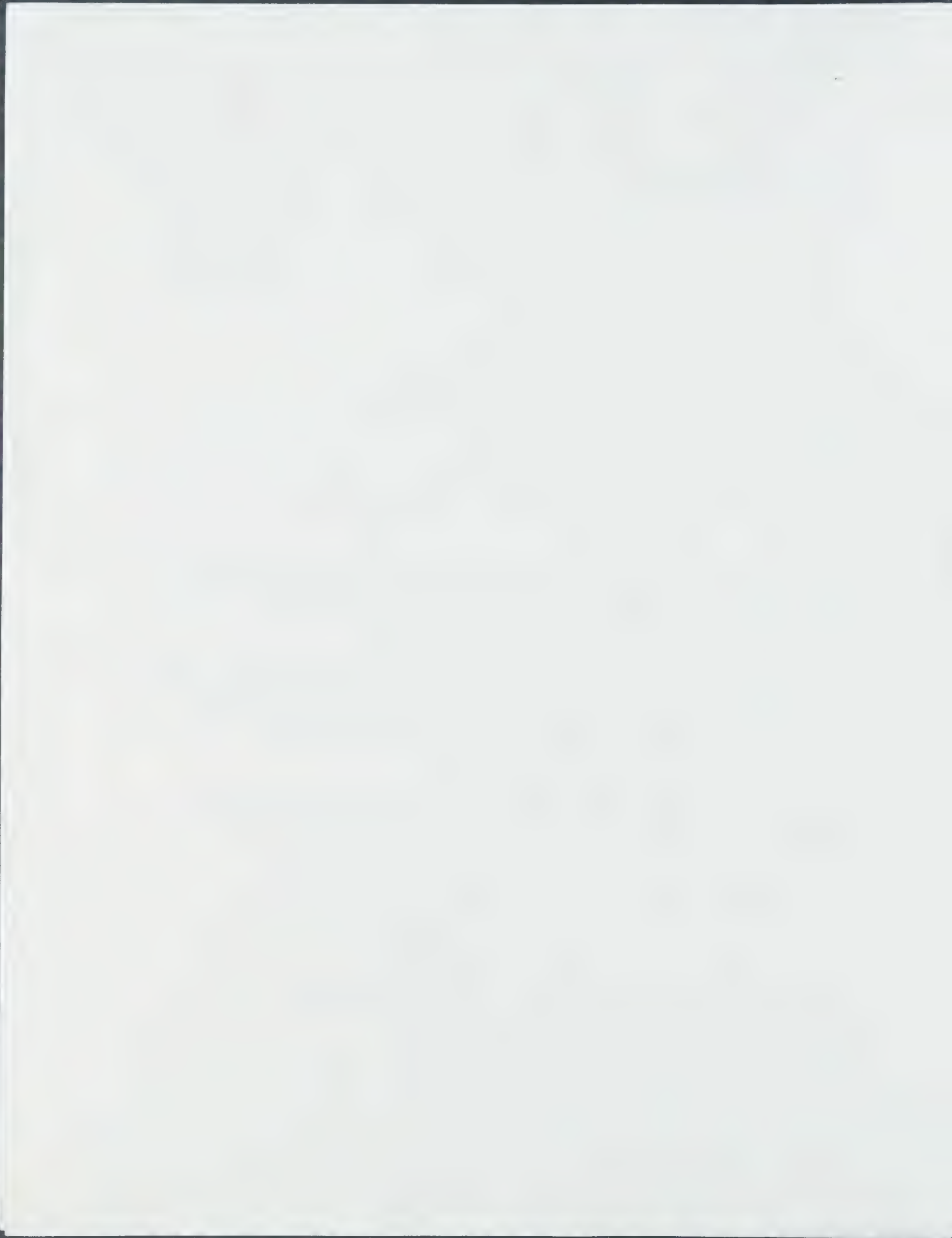
Thank you on behalf of the students who will benefit from your generosity. Please accept my warm personal thanks again for this latest example of your commitment to strengthening the university.

Extending all good wishes to you and Alfred personally, I remain -

Yours sincerely,

Ian M. Fraser, FAHP  
Director

IMF/sw





OFFICE OF ADVANCEMENT  
DEPARTMENT OF DEVELOPMENT

Queen's University  
Kingston, Canada  
K7L 3N6  
Tel 613 545-2060  
1 800 267-7837  
Fax 613 545-6599

May 6, 1997

Dr. Isabel Bader  
2961 N Shepard Ave  
Milwaukee WI 53211

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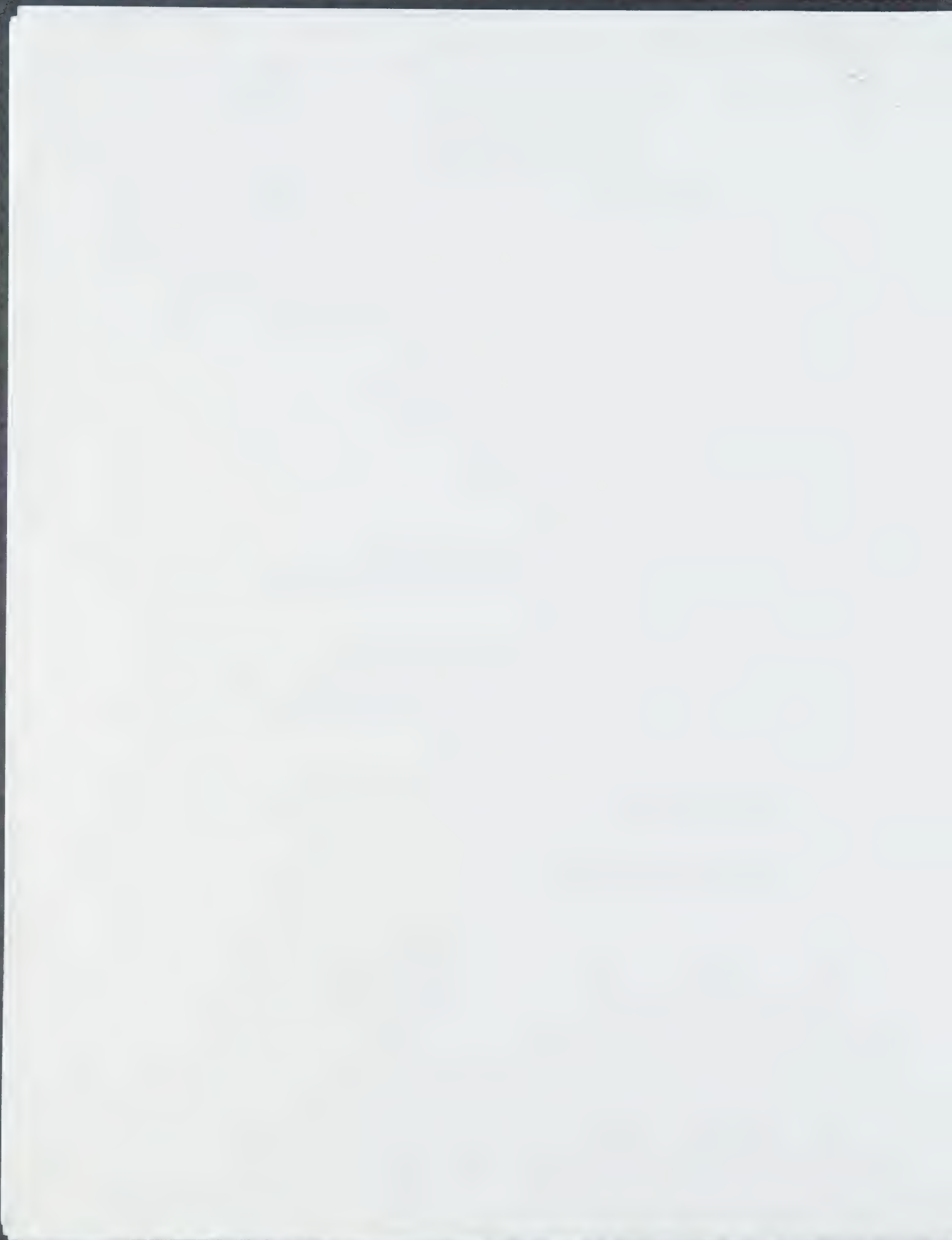
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Yours sincerely,

Ian M. Fraser, FAHP  
Director

IMF/sw



DR. ALFRED BADER  
2961 N. SHEPARD AVE.  
MILWAUKEE, WI 53211

4268

March 28 19 97

PAY TO THE  
ORDER OF

Queen's University

\$ 10000.00

- Ten Thousand and 00/100

DOLLARS

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**Classic One<sup>SM</sup>**

Bank One, Milwaukee NA  
Downtown Milwaukee Office  
Milwaukee, Wisconsin 53201

MEMO

bursary

*Isabel Bader*

⑆075000019⑆ 0578⑈0535⑈ 4268

Professor David Mc  
Director, Agnes Eth.  
Queen's University  
Kingston, ON K7L 3N6  
Canada

Via fax: 613 / 545-6891 and 613 / 545-6765

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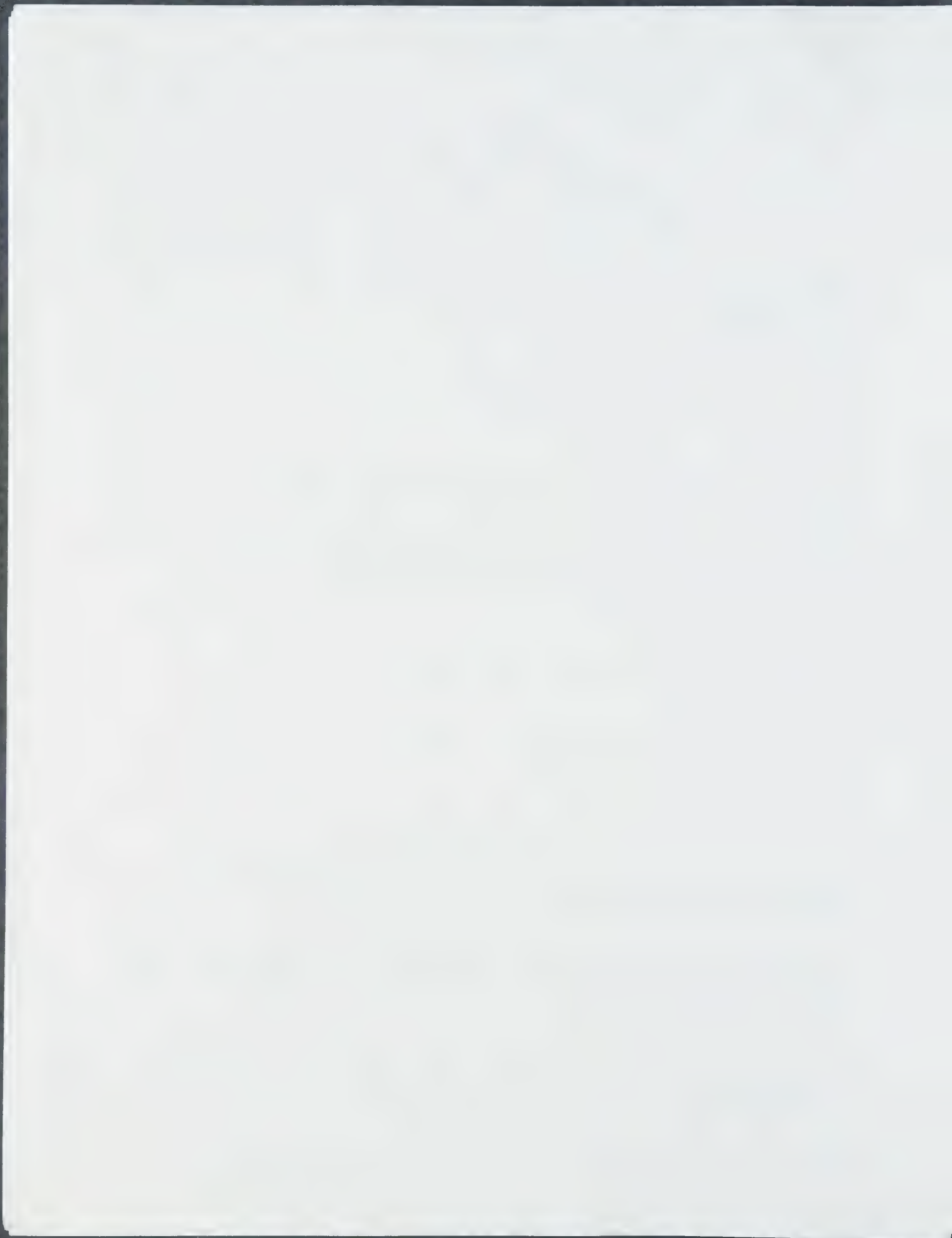
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*Isabel Bader* - *March 28/97*  
Isabel Bader, Donor Date

*p.s. Is 'Dress' necessary?*

c: Principal William Leggett





# Queen's University Office of Advancement

Department of Development



Tel: (613) 533-2060  
1 800 267-7837  
Fax: (613) 533-6599

---

## FAX TRANSMISSION

**To:** Drs. Isabel and Alfred Bader  
**cc:** Donna Lounsbury  
**Fax:** (414) 277-0709  
**From:** Sarah Dalton  
**Date:** March 30, 1999  
**Re:** Terms of Reference and Endowed Fund Reports.  
**Pages:** 2 (including this cover page)

---

Dear Alfred and Isabel,

I apologize from my delay in responding, I returned from New York and have been consumed by two major projects. I was sorry to hear of your accidents. I hope your arm is recovering.

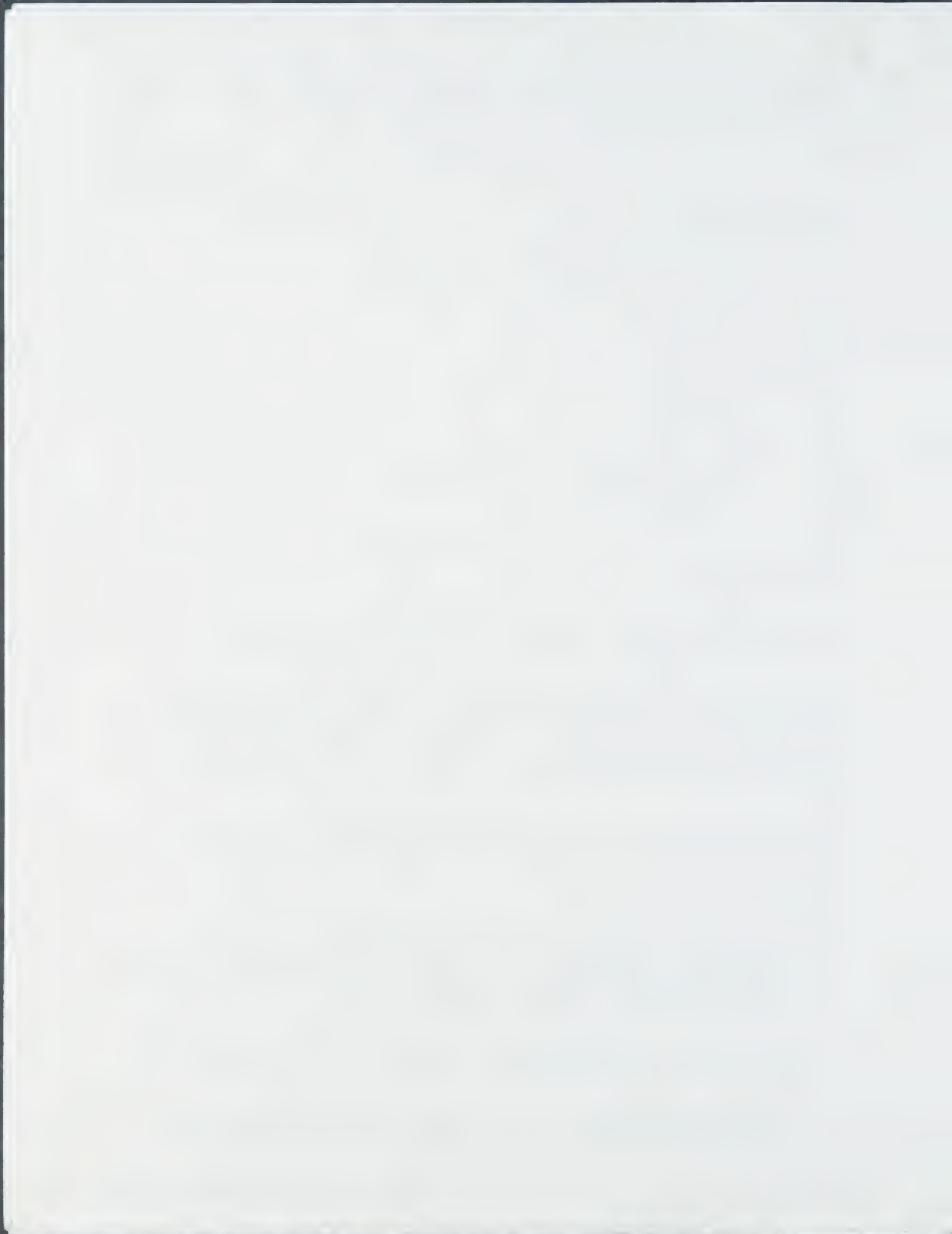
I apologize about the confusion with the terms of reference and the endowed fund reports. My goal in completing them was to ensure once and for all, we can provide you with accurate, up-to-date information. From now on, I will have a complete file with reports and the background on every project and I will work with others in the university to prepare regular updates. Many people have worked on the files and we are now moving all the information to one central location.

I have noticed that the names of the awards vary between the terms and the bank accounts. I will ensure they are all the same. I hope next year, we will have complete, accurate recording.

I will deal with each report separately:

- 1) The Bader Fellowships: I have noted your changes and they have been made to the document. Donna Lounsbury has forwarded you an updated document. Please disregard as it does not include the points you covered in your fax. I will confirm with Tom Thayer when the gift was made and send you an updated copy for signature.
- 2) I have requested an endowed fund report on the Adjunct Professor in Jewish Studies. As soon as I receive it, it will be mailed to you.

This transmission is **confidential** to the recipient noted above. If there are transmission problems, please call (613) 545-2060 in Kingston, or toll free 1 800 267-7837 in Canada and the U.S.A.



- 3) Herbert and Stella Overton Award in Music #840 077 . You are correct that the initial gift was made prior to March 1997. It was indeed given in 1995. The confusion stems from the fact that the award has had three names. It began as the Alfred and Isabel Scholarship in Music, then it switched to the Herbert and Stella Overton Prize in Music and is now the above name. I will confirm the name of the student on Thursday as I will be out of the office Wednesday. I am quite sure the name will be found under another award name. I will change the terms to reflect the initial gift date. For the same reason, the endowed fund report was inaccurate, the report we will be preparing in June will reflect these changes.
- 4) The Herbert and Stella Overton Prize in Drama – This is also confusing because of the transfers of money to the other Drama award the Isabel Bader Award for Costume in Drama. A new report is being generated showing the accurate amounts.

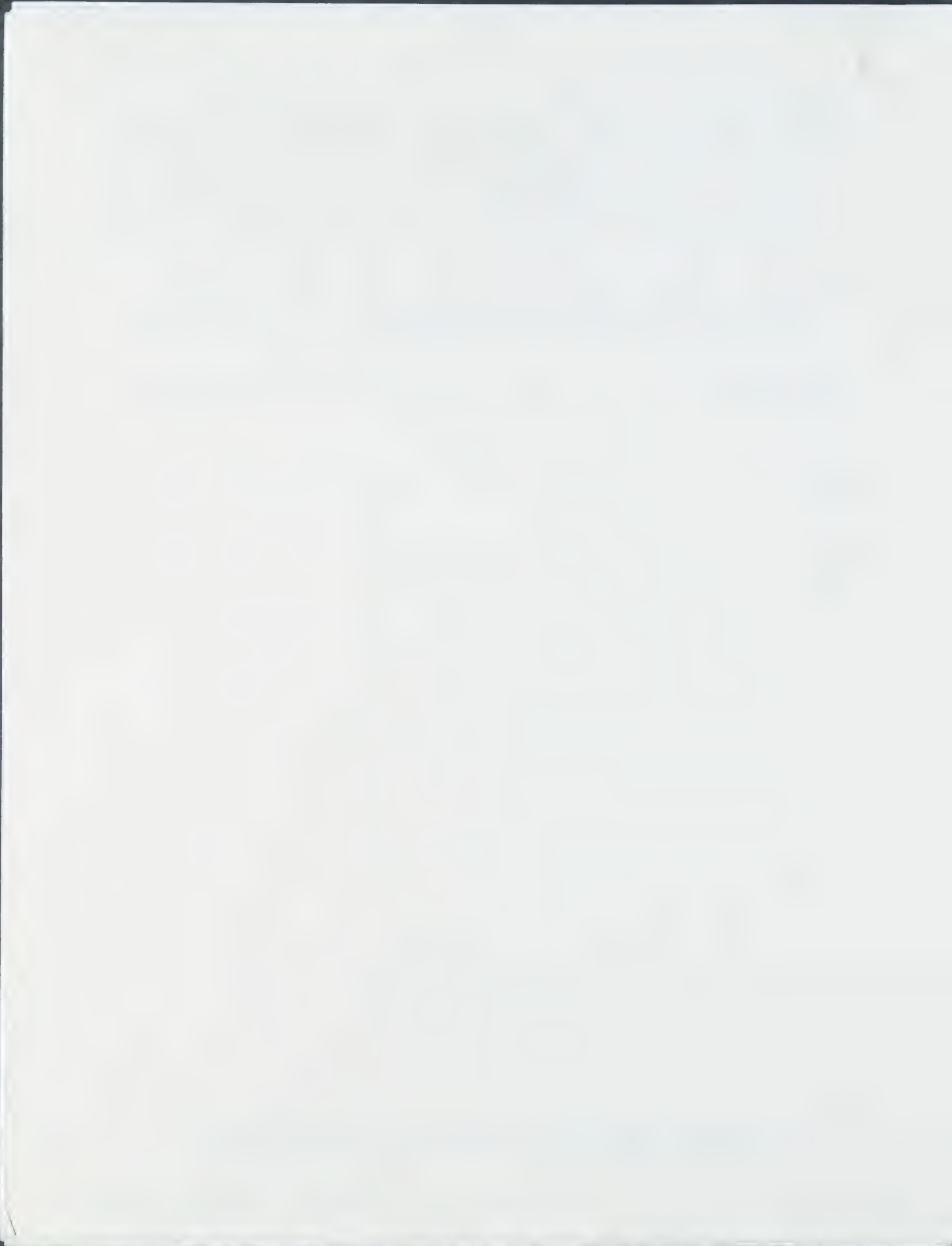
I hope this answers a few concerns. I will be back on top of these reports on Thursday and will contact you then.

With thanks for your patience,

Sincerely,



This transmission is **confidential** to the recipient noted above. If there are transmission problems, please call (613) 545-2060 in Kingston, or toll free 1 800 267-7837 in Canada and the U.S.A.





OFFICE OF ADVANCEMENT  
DEPARTMENT OF DEVELOPMENT

Queen's University  
Kingston, Canada  
K7L 3N6  
Tel 613 545-2060  
1 800 267-7837  
Fax 613 545-6599

March 26, 1998

Drs. Isabel & Alfred Bader  
2961 Shepard Avenue  
Milwaukee, WI 53211

Dear Alfred & Isabel:

Welcome back from your travels abroad! I trust that your holiday was restful and invigorating.

On behalf of the University, I extend my sincere thanks to you both once more for your recent contribution of \$160,000 US (\$225,392 CDN) received in support of the **Bader International Study Centre Award**, the **Overton-Bader Drama Award**, the **Overton-Bader Award in Art** and the **Herbert & Stella Overton Awards in Music**. An official charitable receipt is enclosed for your income tax records.

I was glad to learn that you were successful in obtaining satisfactory assurance from Tom Thayer in regard to the Ontario government's matching gift commitment. He is, of course, ultimately responsible for ensuring the accounting paperwork is in good order, and I am confident he continues to have the matter well in hand. For your records, I am also pleased to confirm that presently, all outstanding gift pledges to Queen's University are fully paid-up.

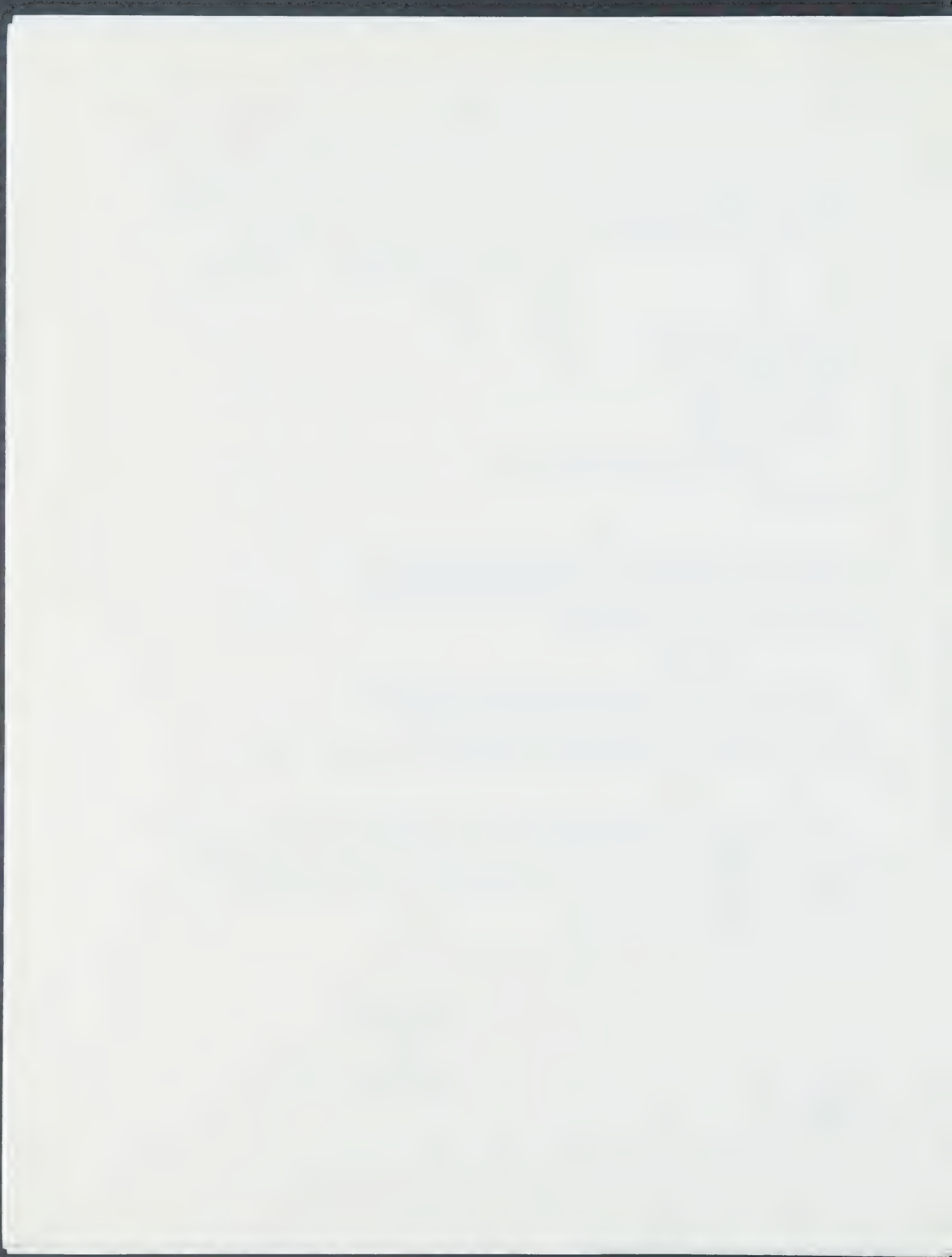
As you may know from conversations with the Principal, the University is turning its attention in earnest to finalizing its plans for the next comprehensive campaign. There are some exciting new initiatives under discussion -- sure to impact profoundly on the way Queen's delivers its programs and services in the 21<sup>st</sup> century. Your visionary leadership has been important to the institution in the past. In this regard, I am hopeful we can again successfully stir your imagination in the near future.

With all good wishes personally, I remain -

Yours sincerely,

Ian M. Fraser, FAHP  
Director

IMF/sw  
Enclosure





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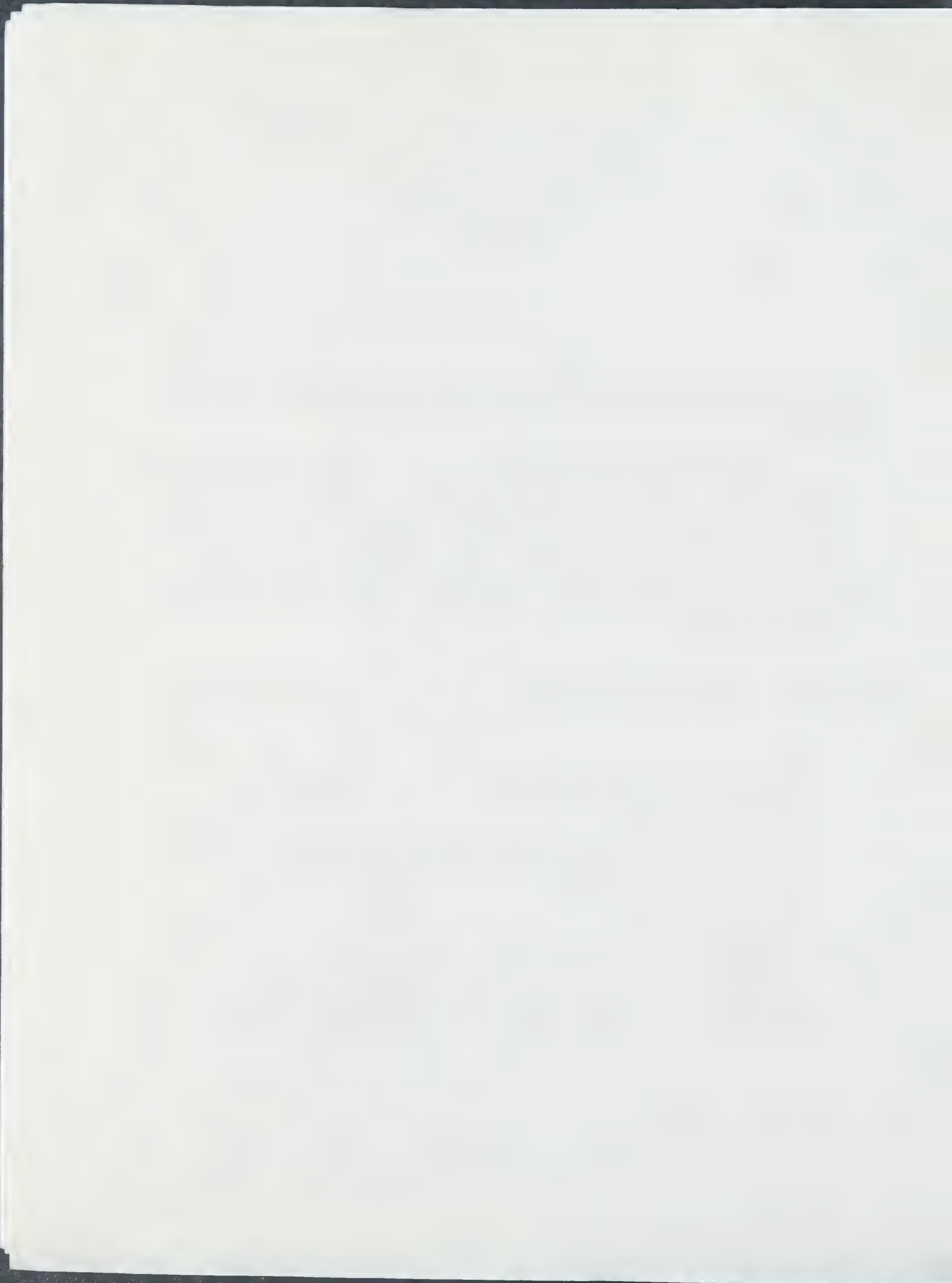
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W. B. [illegible]  
[illegible]

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Tuesday 27 April 99

Dear Isabel + Alfred,

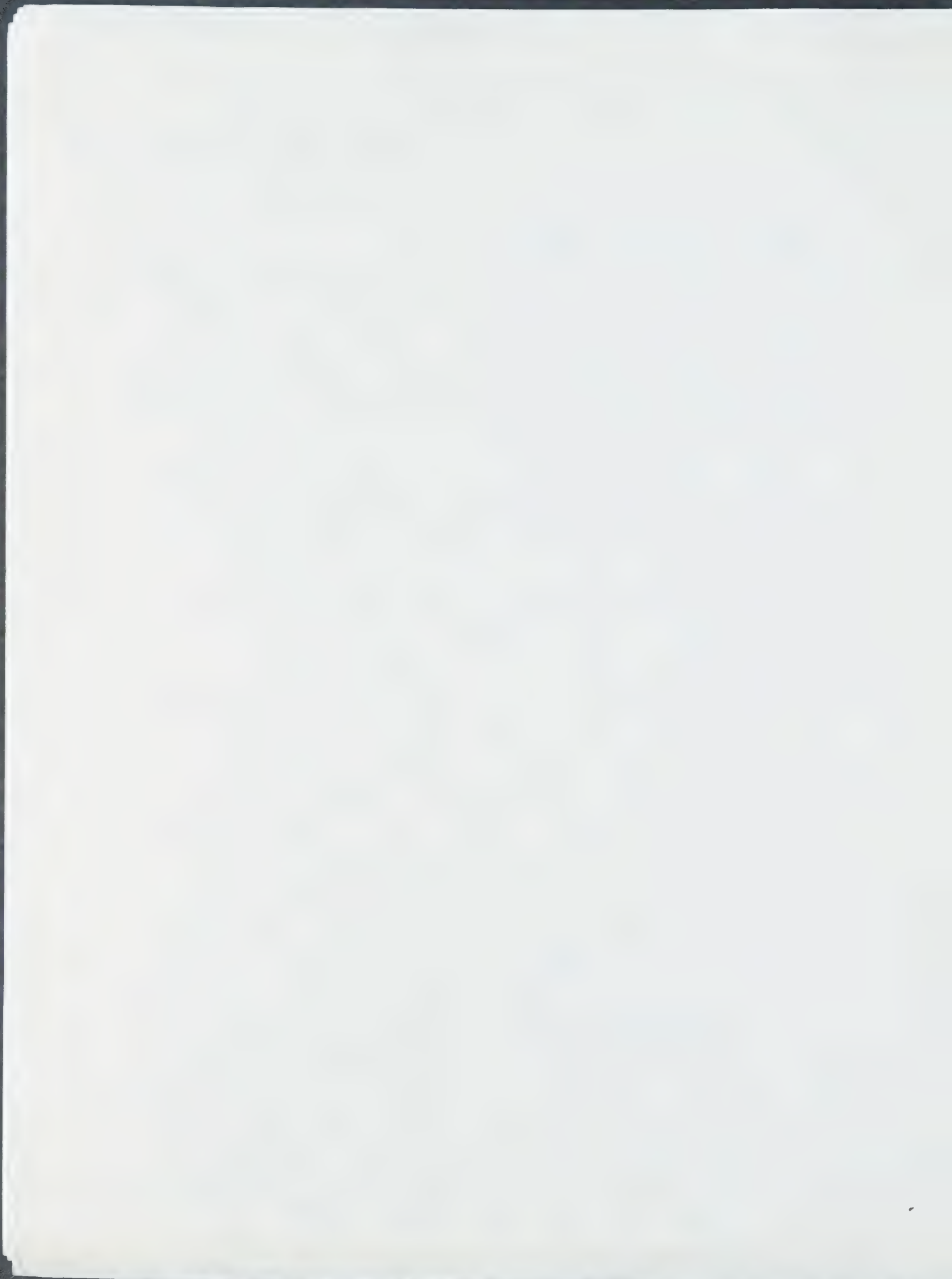
Just a quick fax to tell you that last evening's meeting with the head of planning permission at Walsdon council went very well.

The meeting was a social one hosted by Valerie Chidson who has just retired from Walsdon.

The officer left saying that although we must follow the "due process" he felt the proposed use of space is very good. He said that Walsdon Council has been looking for a use for the duxton & this one seems to fit all criteria.

He has offered to look at the architects' drawings before they are <sup>formally</sup> submitted to help ensure that they receive a smooth passage.

He understands that if you decide to fund the project you don't want a lot of time wasted. I hope for your last call. I

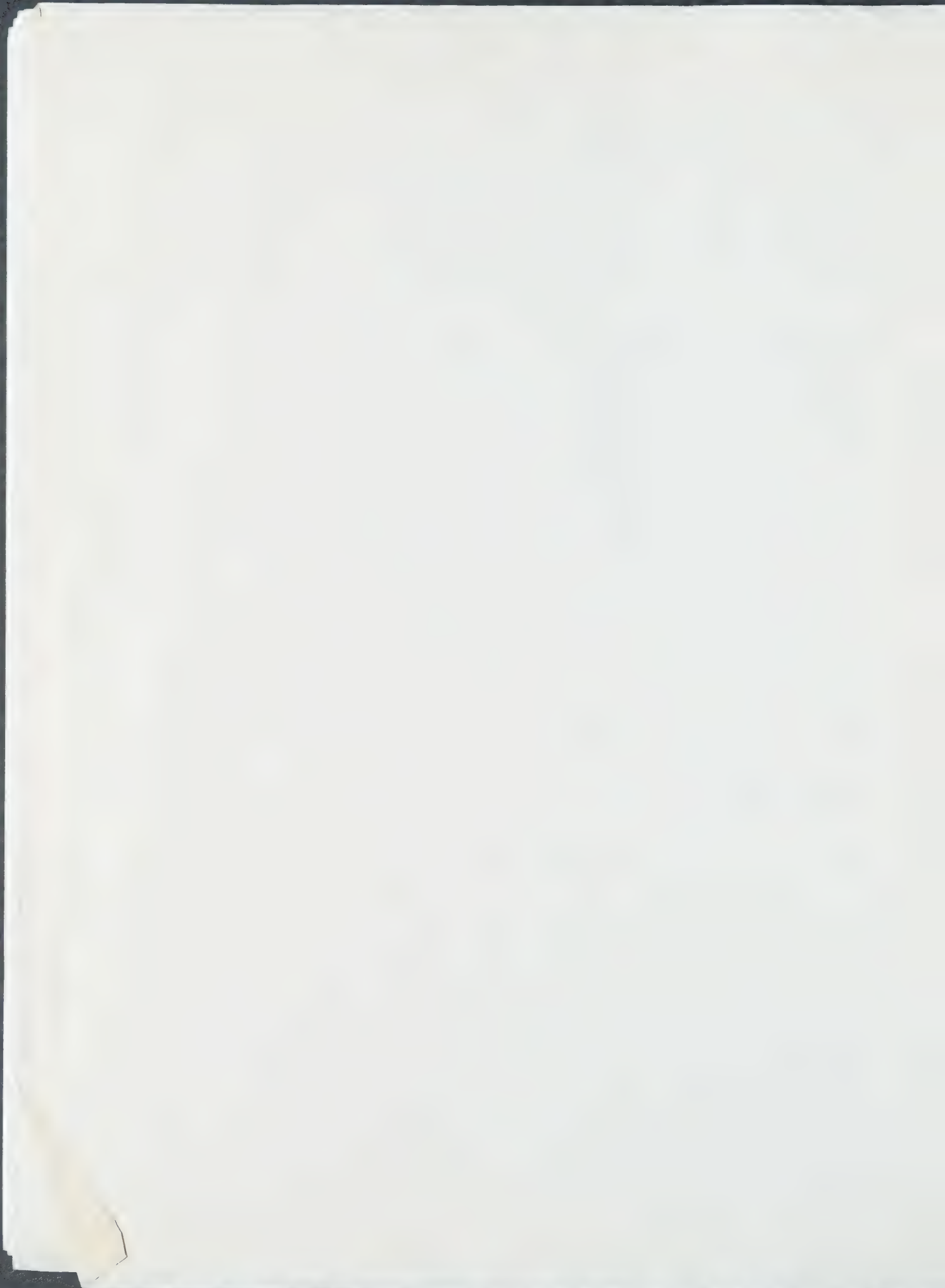


RECEIVED  
FEB 24 1998  
UNIVERSITY OF QUEENSLAND

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THE PRINCIPAL  
AND VICE-CHANCELLOR

Queen's University  
Kingston, Canada  
K7L 3N6  
Tel 613 545-2200  
Fax 613 545-6838

December 21, 1998

Drs. Alfred & Isabel Bader  
Alfred Bader Fine Arts  
Astor Hotel Suite 622  
924 East Juneau Avenue  
Milwaukee, Wisconsin 53202  
USA

Dear Alfred & Isabel:

I am pleased to provide you with the enclosed information on the funds established in your names, specifically: **The Bader International Study Centre Fund, The Bader Art Chair Fund, The Bader Art Restoration-Conservation Fund, The Bader Fellowship Fund and The Bader Prize in Jewish Studies Fund** in Alfred's name; and **The Overton-Bader Drama Bursary Fund, The Overton Prize in Drama Fund and the Overton Prize in Music Fund** in Isabel's name.

The material provided includes a document entitled "Reading the Named Endowment Fund Report" which details the manner in which endowment funds are administered at Queen's. Also included are detailed reports on the status and activity of each of the above named funds for 1997-98. If you have any questions about the information presented, either Tom Thayer, Director, Financial Services, or Bill Forbes, Director, Pensions and Investments, will be pleased to discuss them with you.

Together, you have created an important legacy that will benefit generations of young men and women who pursue the dream of a quality education. In turn, the University and society are enriched by your generosity and their accomplishments.

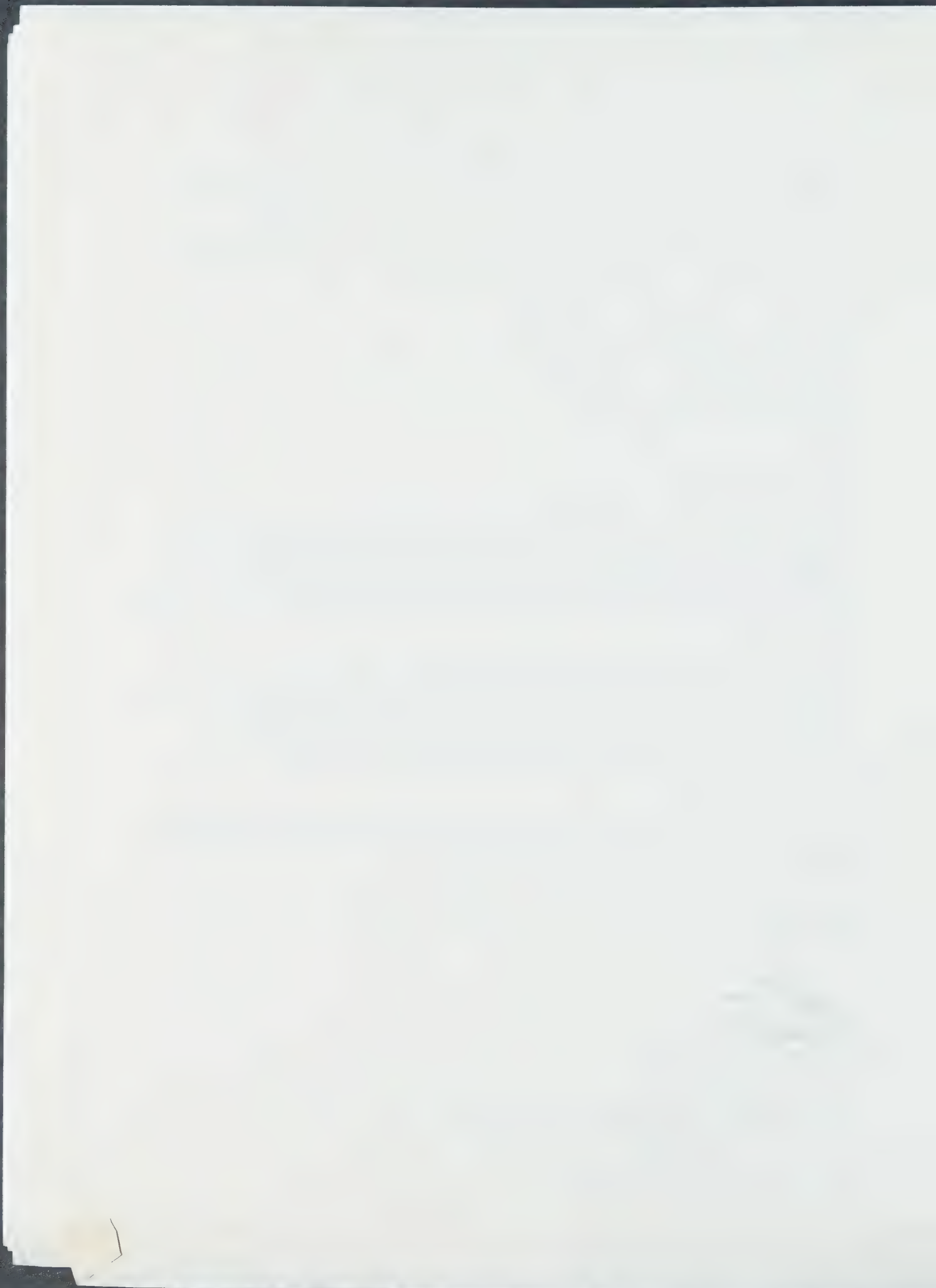
On behalf of all who have benefited from your generosity, please accept our sincere thanks and best wishes.

Yours truly,

William C. Leggett  
Principal and Vice-Chancellor

copy Bill Forbes, Director, Pensions and Investments  
Tom Thayer, Director, Financial Services

bcc Debbie Sneddon, Donor Relations



## READING THE NAMED ENDOWMENT FUND REPORT

**Understanding "Endowment":** The term "endowment" or "permanent" is used to describe a fund which is created and maintained permanently by Queen's University. There is no limit to the number of individual fund accounts which can be created for use by donors who wish to establish a "named endowment fund". Contributions directed by donors to named endowment fund accounts are treated as "gifts of capital" and are not spent.

For investment purposes *only*, "gifts of capital" held in these accounts are consolidated with the capital gifts of other donors, and are managed by the University as a "pooled endowment fund" (PEF).

**Units:** The Pooled Endowment Fund (PEF) is *unitised*. It operates much like a mutual fund. New gift contributions directed to named endowment fund accounts "purchase" units in the PEF. The purchase price of newly acquired units is based on the current market value of the PEF units. Unit value is calculated by dividing the market value of the PEF by the number of units issued. Unit value is calculated monthly. For example, a \$10,000 endowed gift contribution, received when the unit value is \$2.00 would "buy" 5,000 units in the pooled endowment fund (PEF).

Units are used to determine the current **market value** of named endowment funds. For example, suppose that three years after making a gift contribution of \$10,000 which purchased 5000 units, the market value increases to \$2.25 per unit; the market value of a named endowment fund at that time would be calculated by multiplying 5000 units held in the account by \$2.25... producing a market value of \$11,250.

The market value reflects the investment performance of the Pooled Endowment Fund. Queen's is committed to achieving the strongest performance possible within the constraints of prudent risk guidelines.

**Income account:** The amount credited to an "income account" associated with each named endowment fund is based on a "**payout rate**" (please see below) approved annually by the Board of Trustees. These proceeds are used to fund the charitable purposes described in the written "terms of reference" approved for each named fund. The *payout rate* multiplied by the *number of units* held in each named endowment fund account determines the portion of investment earnings credited to the income account annually. Currently the payout rate is set at 10 cents per unit. In the above example, the amount credited to the income account would be 10 cents x 5,000 units, which would produce \$500 of spendable income for that year.

**Capital account:** The portion of investment earnings not credited to the income account is **reinvested** into the named endowment fund "capital" accounts, and is reflected in the increased market value of each account. [Reinvestment ensures that the purchasing power of future investment earnings will continue to provide meaningful financial support. The endowment income distribution policy is regularly reviewed by the Board of Trustees, who set the payout rate annually.]

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Second paragraph of faint text, continuing the narrative.

Third paragraph of faint text, providing further details.

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Fifth paragraph of faint text, continuing the main body.

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*Queen's University*  
*Named Endowment Fund Report:*  
*As at April 30, 1998*

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**Investments:** The management of the Pooled Endowment Fund is supervised by the Investment Committee of the Board of Trustees. The Committee is responsible for selecting and monitoring the performance of fund managers and setting the payout policy.

The PEF is current managed by Jarislowsky Fraser and Co. and Connor Clark and Lunn.

The payout policy determines the amount made available to the income accounts each year (and therefore the amount available to be spent for approved purposes such as student awards). Currently, the policy provides for a **payout rate of 5%** based on the average market value of the endowment fund units calculated over the preceding three year period.

**Important Note:** Using a "three year average" market value figure as the basis for calculating the payout rate means that the annual income distribution will approximate but not equal 5% of the fund's published market value as calculated on April 30<sup>th</sup> of each fiscal year-end.

Expenses charged against the PEF for investment management, brokerage, custodial, and administrative services total approximately one half percent of the Pooled Endowment Fund's market value each year.

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the success of any business and for the protection of the interests of all parties involved.

In the second part, the author outlines the various methods used to collect and analyze data. This includes a detailed description of the experimental procedures and the statistical techniques employed to interpret the results.

The third section provides a comprehensive overview of the findings of the study. It highlights the key observations and discusses their implications for the field of research.

Finally, the document concludes with a summary of the main points and offers suggestions for further research. The author expresses a hope that the information provided will be useful to other researchers and practitioners in the field.

