Alfred Bader

Queen's University

The Isabel Bader Bursary in Textile Conservation

2004-2013

Revised

The Isabel Bader Bursary in Textile Conservation

Terms of Reference
for the Endowment Fund
(account: 841-525/190-525)

January 9, 2004

Inquiries about your Terms should be directed to:
Judith Brown, Executive Director (Alumni and Donor Relations), Office of Advancement
Queen's University · Kingston, Ontario · K7L 3N6 · Phone: (613) 533-6000 extension 74137

Establishment of Fund

The Isabel Bader Bursary in Textile Conservation Endowment Fund was established through a gift of $30,000 U.S. made to Queen's University at Kingston by Isabel Bader. The fund was established on the understanding that this 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. Formal terms for the Fund were finalized in January 2004 by Judith Brown, Executive Director (Alumni and Donor Relations).

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 with funding of their summer internships. Preference will be given to students 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.

Fund Guidelines

This bursary will be awarded to one or more deserving students consistent with the following guidelines:

1. The bursary will be open to graduate students registered in the Master of Art Conservation program, Department of Art, with preference given to students in textile conservation. To qualify for the award students must be attending Queen's on a full-time basis.

2. Funds available each year will be used for student(s) in financial need pursuing a summer internship, preferably in textile conservation. This bursary may assist students to travel abroad to pursue their field of study.

3. Recipients of this award must qualify as Ontario residents according to the current OSAP definition.

4. The successful candidate(s) must agree to use the bursary during the summer of the academic year for which it has been presented.

5. Students must apply in writing to the Director of Art Conservation, Department of Art, no later than February 15th. The application must specify the location and dates of the proposed internship and outline what the student intends to gain from the experience.

6. Following the internship, a final report must be submitted to the Department of Art so it may be mailed to Isabel Bader.

Terms of Reference for Award (for calendar publication, as approved by Senate)

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 graduate students in the Master of Art Conservation Program, Department of Art, who are pursuing summer internships in art conservation, with preference given to students in textile conservation. Application is by letter to the Director of the Art Conservation program, no later than February 15th. Value: variable.

Fund Administration

The Isabel Bader Bursary in Textile Conservation 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. Where applicable, charitable gift receipts suitable for income tax purposes shall be issued to donors who make 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.

The Isabel Bader Bursary in Textile Conservation Endowment Fund shall earn investment income each year in a manner consistent with the investment policies of Queen's University. Investment earnings are credited annually to the income account established for the purpose of funding the Award. These earnings are credited to the income account at the beginning of each new fiscal period **in advance of** being earned. Investment earnings in any given fiscal year may be reinvested (all or part thereof) to increase the size of the capital base. Reinvestment ensures that the purchasing power of future investment earnings will continue to provide meaningful financial support.

Effective May 1, 2002 the Board of Trustees of Queen's University approved that 5% of all new endowed gifts (the equivalent of one year of investment income) will be allocated to the General University Operating Fund (GUOF). This amount will be calculated against the investment income earned by the capital endowment fund. The net effect is that investment income will be available for disbursement at the end of the period in which it is earned, consistent with standard investment practices. The endowed gift to the capital account remains intact.

Example	Date Received	Approximate Investment Income Credited Immediately to Income Account	Allocation to GUOF (5% of new endowed gift) from Income Account	Approximate Investment Income Credited May 1 2003 to Income Account	Total Available in Income Account for Disbursement as of May 1 2003
Endowed Gift $10,000	May 1 2002	$500	(500)	$500	$500
Endowed Gift $10,000	Nov 1 2002	$250 (6/12ths of year)	(500)	$500	$250

The Board of Trustees of Queen's University also approved that, effective May 1, 2002, allocations will be made to the General University Operating Fund (GUOF) from all income accounts that receive gifts as per the following schedule: 2002/03 an amount equivalent to 1% of each new gift received; 2003/04 an amount equivalent to 1.5% of each new gift received; 2004/05 an amount equivalent to 2% of each new gift received.

Example	Date Received	Allocation to GUOF (% of new non-endowed gift per Board-approved schedule) from Income Account	Total Available in Income Account for Disbursement as of May 1st	Total Gift Required to Disburse $1,000
Gift to Income Account $1,000	May 1 2002	(10)	$990	$1,010
Gift to Income Account $1,000	May 1 2003	(15)	$985	$1,015
Gift to Income Account $1,000	May 1 2004	(20)	$980	$1,020

Queen's University reserves the right to amend these guidelines consistent with policies as approved by the Board of Trustees.

All contributions to endowed 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.

An annual endowed fund report will be provided through the Office of Advancement to Isabel Bader.

Expenditure of Funds

It is understood that the School of Graduate Studies and Research will disburse all of the available investment earnings to eligible recipients according to the Fund Guidelines specified above. Donors may make additional contributions to either the capital or income accounts at any time.

Consistent with the stated intent of **The Isabel Bader Bursary in Textile Conservation Endowment Fund** noted above, investment earnings shall be expended for the approved purpose on the recommendation of the Registrar, School of Graduate Studies and Research.

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 Secretary of the University to ensure that the terms of this agreement are met.

Amendment

If, in the future, circumstances change and cause the continuation of this fund to be inappropriate or impractical, the Board of Trustees of Queen's University, after appropriate consultation, may revise the terms of reference of this endowment fund for purposes analogous to the original objective.

Signatures required to ensure communication of fund existence and approvals:

Isabel Bader
Donor

George N. Hood
Vice-Principal (Advancement)

John Osborne
Head, Department of Art

Georgina Moore
Secretary of the University

Ulrich Scheck
Dean, School of Graduate Studies and Research

Date approved by Senate: 10/19/04

Date approved as to form: December 16, 2004

Agnes Etherington ART CENTRE

Queen's UNIVERSITY

THE ISABEL BADER RESEARCH FELLOWSHIP IN TEXTILE CONSERVATION
Queen's University, Kingston, Ontario, Canada

Research proposals from experienced textile conservators are invited for the Isabel Bader Research Fellowship in Textile Conservation.

The Isabel Bader Fellowship in Textile Conservation is a new research opportunity at Queen's University linking two of its unique resources: the Queen's University Collection of Canadian Dress, housed in the Agnes Etherington Art Centre, and the Master of Art Conservation Program, offering Canada's only graduate degree in conservation theory and treatment.

Dating from the early 1800s to the 1970s, the Queen's University Collection of Canadian Dress comprises over 2000 fashion items, primarily from the Kingston region. A major part of the Collection consists of women's gowns, particularly from 1890 to 1910; it also features a wide range of historic costume accessories in a variety of materials, as well as children's clothing. A more detailed description of the collection can be found below.

Broadly recognized for the quality of its programs and research, the Master of Art Conservation Program, established at Queen's in 1974, has now produced over 400 graduates who are employed as conservators in museums and galleries in North America and worldwide.

The Isabel Bader Research Fellow will utilize the Queen's University Collection of Canadian Dress over a period of three months to promote investigation and research in the areas of textile conservation and costume history. The successful applicant will, in addition, supervise a postgraduate intern in textile conservation. This intern, funded separately by the Bader Fellowship, will undertake detailed condition reports on selected items from the Collection and carry out a designated number of treatments with documentation for use by the Agnes Etherington Art Centre. It is expected that the Isabel Bader Intern in Textile Conservation will also act as a research assistant for the Isabel Bader Research Fellow.

The value of the Isabel Bader Research Fellowship in Textile Conservation is CDN$12,000.00 +CDN$3000.00 (travel and other expenses).

Interested candidates are strongly encouraged to contact the Agnes Etherington Art Centre well in advance of the closing date to discuss the relevance of their research interests to the Collection. Please contact Alicia Boutilier, Curator of Canadian Historical Art, at: alicia.boutilier@queensu.ca or at the address below.

Completed applications must be submitted by mail to the address below on or before XX, 2009 and must include:

- Signed cover page including name, project title, project summary (maximum 150 words);
- Current curriculum vitae;
- Letters of support from two referees;
- Detailed description of research including objectives, proposed use of the Queen's University Collection of Canadian Dress; methodology, schedule of work and projected outcomes (maximum 5 pages);
- Plans for dissemination of research.

Address for submission: Alicia Boutilier, Curator of Canadian Historical Art, Agnes Etherington Art Centre, Queen's University, Kingston ON Canada K7L 3N6

A committee of representatives from the Agnes Etherington Art Centre and the Art Conservation Program, Queen's University, will select the successful applicant. **All applicants will be notified by XX, 2010. Projected starting date is XX, 2011.**

In addition to the requirement of a three-month residency in Kingston working with the Queen's University Collection of Canadian Dress, the Isabel Bader Research Fellow will be expected to:

- Present formal lectures and informal seminars in textile conservation and/or costume history to students in the Master of Art Conservation Program;
- Supervise an intern in textile conservation;
- Provide a final written report to the Agnes Etherington Art Centre summarizing the results of the research project, and where possible, confirming plans for dissemination of project results in a scholarly format.

A letter of agreement will be signed by both parties outlining their mutual responsibilities, including the use of the research findings and acknowledgements. The successful candidate will be responsible for his/her own travel and accommodation arrangements.

The Queen's University Collection of Canadian Dress

The Queen's University Collection of Canadian Dress, housed at the Agnes Etherington Art Centre, Queen's University, Kingston, comprises over 2000 fashion items, spanning the 1800s to the 1970s, primarily from the Kingston region. The emphasis is on women's dresses, particularly from 1890 to 1910, but the collection also includes an impressive range of accessories, undergarments and children's clothing – providing rich examples of such techniques as lacework, passementerie, tatting, embroidery; fabrics such as silk, cotton, georgette, and wool; embellishments of feathers, fur, fringes and netting; as well as dyes both natural and synthetic. The earliest item is a pair of shoes worn by Ann Kirby in her 1791 Kingston marriage to Robert Macaulay. The Queen's University Collection of Canadian Dress was developed by Dr. Margaret Angus (1908-2008), a prolific writer and passionate advocate of Kingston's history and architecture. Angus moved to Kingston in 1937 and immediately took on the role of creating and collecting costumes for Queen's University theatrical productions, while her husband William Angus ran the Department of Drama. As Kingston families increasingly donated clothing heirlooms, Margaret Angus became the first curator of the Queen's University Collection of Canadian Dress in 1968. After her retirement, the collection was placed under the care of the Agnes Etherington Art Centre in 1988. Through the generous support of Dr. Isabel Bader, the Queen's University Collection of Canadian Dress is now housed in a new storage facility and was highlighted in the recent major exhibition and publication: M. Elaine MacKay, *Beyond the Silhouette: Fashion and the Women of Historic Kingston* (Kingston: Agnes Etherington Art Centre, 2007).

The Agnes Etherington Art Centre, Queen's University

Located on the campus of Queen's University in historic Kingston, Ontario, the Agnes Etherington Art Centre, through its distinguished collections and award-winning programming and publications, ranks as Canada's premier university art gallery, and is regarded as among the top art galleries in Canada. Founded in 1957, the Art Centre boasts a collection of some 14,000 works of art, with strengths in Canadian historical and contemporary art, 17th-century Dutch painting, Renaissance and Baroque drawings, African art, Inuit art, costume and decorative arts. Its publications and exhibitions record includes catalogues that have become landmarks in the field, and through its public programs, the Art Centre offers a wide array of lectures, symposia, artists' talks, school programs and general tours that have marked it as the most vital public art gallery in southeastern Ontario. Through its distinguished professional cadre and its unique access to the intellectual resources of one of Canada's great academic institutions, the Art Centre plays a national role in Canada's cultural community. Recent renovations have provided elegant galleries and state-of-the-art infrastructure that meet high museological standards.

Summer Internship Report

Isabel Bader Bursary in Textile Conservation

Name: Emily Min (5716450), Painting Conservation Stream
Internship Location: Royal Ontario Museum, Toronto, Ontario, Canada
Internship Dates: 01 May 2008 to 15 August 2008
Supervisor: Heidi Sobol, Senior Paintings Conservator

While working one-on-one with the senior paintings conservator at the Royal Ontario Museum, Toronto, Ontario, this internship placement allowed for a diverse perspective and understanding of the various facets of the conservation field within an institutional setting. Throughout my twelve week placement, I have gained exposure to a range of practical work experiences in conservation treatment, in which thorough discussion and one-on-one communication with my supervisor was fundamental to the learning process. I also gained practice in written and digital photographic documentation, the procedures involved with off-site visits relating to field work that may be involved within the conservation profession, and exposure to other divisions within the museum environment through meetings and one-on-one consultations with curators and proprietors. Additionally, research and working demonstrations were undertaken in which mock tests and practical exercises were developed as a means to further my understanding of materials and conservation treatments.

My passion for conservation primarily lies within an understanding of contemporary art practices. In itself, contemporary art cannot be defined by a single material, style, and method of execution; however, even though the ROM represents an environment of history and culture, my placement offered exposure to a diverse range of paintings and objects, characterized by a range of materials and techniques utilized in historical practices but can be used as a fundamental vehicle in the understanding of current art practices through the element of change. Not only was I able to work with and understand works executed by great Canadian artists, but my palette of learning also extended to Aboriginal art, historical European paintings, and contemporary South Asian artworks. The Museum's collection of almost six million objects representing vast world cultures and natural history provided a learning environment rich in material knowledge and conservation practices. Throughout the duration of my internship, the selection of paintings was based on the idea of "diversity" in material, technique of execution, and origin, to simulate the material diversity which significantly constitutes the ideas behind the production of contemporary art today. The range of materials and techniques utilized in the production of contemporary paintings still rest upon the traditional practices, and from my time at the ROM, I was able to gain a strong understanding of these traditional practices which has formulated a strong foundation for my future endeavors in Art Conservation.

Not only was I able to gain knowledge specific to the conservation of paintings but I was also in a setting in which I was able to freely communicate and learn from other conservation professionals within the department and other museum staff and individuals of varying expertise. The environment was extremely friendly and welcoming, bearing no discrimination in terms of the level of knowledge that a student may have prior to the start of the internship placement. All efforts were made to increase and maintain the level of comfort during my internship, not only by my supervisor, but also by the other staff within the department, which ultimately encouraged a positive and engaging learning environment. With the aid of the Isabel Bader Bursary in Textile Conservation, my summer internship placement at the Royal Ontario Museum became an invaluable experience in which I was able to increase my knowledge and level of confidence as a future professional within the conservation field.

I would like to express my immense gratitude to the Bader family and the Alfred Bader Fine Arts Foundation for your generous final support. Without your generosity, the internship at the British Museum would have been a more difficult experience.

The internship took place in the Organics Studio at the British Museum. The studio specialises in the treatment of organic ancient Egyptian material and decorative surfaces, predominantly from Asia. The projects I participated during the three-month internship included a group of Chinese shadow puppets, a group of Chinese miniature furniture, ivory chopsticks and their lacquered wooden case decorated with shell inlays and metal decoration, a few ancient Middle East ivory and shell objects, an Egyptian boat and a shabti box. All the objects were treated for outgoing loan purposes. Following is the presentation of some of the more interesting projects. Please notice that the copyright of all the images belong to the British Museum.

The shadow puppets are made of donkey hide, coloured and coated with varnish or oil of some sort. All the shadow puppets exhibited similar problems. Most of them had sticky and greasy surface. The hide was cockled and had become stiff. Some of them had a few tears. A few of the puppets were very sticky. They either stuck to the tissue paper or the old storage materials, forming whitish spots of paper fibres on the surface.

Fig. 1 A shadow puppet, before treatment

Most of the puppets only required light cleaning, which was carried out using Chemical Sponge. Tear repair, relaxation and localized flattening were carried out only on areas that would get further damaged if left unattended. The sticky puppets were separated from tissue paper using a Teflon spatula. The whitish spots of paper fibre were reduced by wetting the paper fibres with white spirit, distilled water, or 50% IMS in distilled water, followed by mechanical removal using a scalpel and cocktail sticks. Relaxation and flattening of the hide were carried out using Goretex humidification followed by flattening using weights and small sandbags. The tears were repaired by backing with Japanese kozo (mulberry fibre) paper bridges, using approx 5% Klucel G (hydroxypropyl cellulose) in IMS as an adhesive. The paper had been previously painted to a matching colour with acrylic paints. After treatment, a pocket of silicone-coated Mylar was custom-made for each puppet for storage and transportation purposes.

All the miniature furniture was very dirty. These were first brushed and vacuumed, followed by cleaning using Chemical sponges and/or GroomStick rubber eraser. The miniature table (fig. 2) had a piece of silk flag hanging on the front, which was creased with the band along the edge lifting from the surface in areas. The crease was removed from the flag by humidifying the flag using Gortex and blotting paper dampened with distilled water, followed by flattening under weights. The band was secured using 5% Klucel G in IMS. One of the lacquered chests of drawers had a big splinter on the top. The wood was very stiff and the splinter would have broken if pushed back into place. The splinter was therefore stabilized by filling the gap between the splinter and the rest of the panel with torn Japanese paper fibres coloured with Acrylic paint, which was held in place using 2.5% Klucel G in water.

Fig. 2 A miniature table with a silk flag. Top: before treatment; bottom: after treatment

The container of the game set (fig. 3) was damaged due to inappropriate storage conditions in the past. The wood was warped and cracked. Along the rear edge of the top panel, the wood had split along the grain, resulting in losses and splinters. There was a great risk of the splinter sustaining damage during transportation if left untreated. The wood was very stiff; trying to stabilize the splinter by pushing it back in place would have broken the piece. It was therefore secured by filling the gap with Japanese paper fibres, toning with Liquitex acrylic artist colour (composition

unknown), and 2.5% Klucel G (hydroxypropyl cellulose) in distilled water.

Fig. 3 Game set Left: the splint er before stabilization. Right: the splinter after stabilization with Japanese paper fibres

One of the food offerings made of dough had been broken into two fragments (fig. 4). The piece had many hollow spots inside due to the air bubbles trapped during manufacture. The material was brittle, and the surfaces to be joined had little contact. To join the two fragments together, the areas to be joined were first consolidated with 1% Paraloid B72 in acetone, followed by filling the voids on the join surfaces with torn Japanese paper fibres, which was held in place with 2% Paraloid B72. The two fragments were then joined together using a mixture of 10% Paraloid B72 in acetone, glass microballoons, and dry pigment.

Fig. 4 Food offering. Left: before treatment; right: after treatment

The Middle East ivory and shell only needed to be cleaned. The treatment goal was to improve the aesthetic appearance of the pieces while not to remove any archaeological related information. The pieces were first observed under the microscope to distinguish handling grime from burial dirt. Cleaning using distilled water on cotton swabs was then carried out under the microscope to avoid

removing any remaining applied pigment or archaeological soil. The shell cleaned very well and easily. To avoid over-cleaning the piece, 50% IMS in water was used to slow down the cleaning power.

The Egyptian boat was in bad condition. Its paint and plaster layer had suffered extensive loss, delamination and flaking (fig. 5). The main goal was to secure the loosely attached paint and plaster layer for safe transportation without causing any staining to the surface. The entire surface was first checked by gently pressing the paint and plaster layer using a dulled cocktail stick to identify areas that required consolidation. Areas where the paint and/or plaster layer were moving upon pressing were consolidated with Lascaux 4176, using white spirit as a surfactant. Contact with the substrate was achieved with gentle finger pressure. Weighting with small sandbags was employed for larger and thicker flakes. After paint consolidation the surface was light cleaned by brushing and vacuuming. Wood splinters were secured using HMG Paraloid B72, applied in the form of a cast film.

Fig. 5. Egyptian boat, exterior of the hull shows various types of damage to the plaster and paint layer

The wooden shabti box had all the gaps between the joins in-filled with mud, and the entire box was painted black with no ground layer. The mud filler was very friable. On the bottom of the box the filler was cracked and delaminated from the wooden substrate in areas. It was consolidated first, followed by securing the larger loose pieces with Lascaux 4176.

From this internship, I've learned new skills in treating painted and decorative surfaces from my supervisors and become more familiar with the conservation of these objects. The most important thing that I learned from the internship was decision making and planning. I learned how to prioritize the treatment based on the condition of the object, the purpose of the treatment, and the amount of time that was given to the project. I also learned to look at the bigger picture when making decisions on treatment, such as taking into consideration how the object will be packed, displayed, and what the curator wants, rather than focus only on the materials, the deterioration and the methods of treatment. These are very valuable skills to have in my career development.

Bader Report
Internship at the Swiss National Library

A. Jane Dosman
Summer 2008

Lithograph prints inpainted with watercolour paint

My internship at the Swiss National Library, which the 2007-8 Isabel Bader Bursary in Textile Conservation helped fund, was beneficial to my development as a conservator in numerous ways:

- I acquired new skills. I learned how to tone Japanese and western paper by running a strip of paper through a 'V' shaped Plexiglass container with watercolour/acrylic paint at the bottom.

The suction table was used to repair long, jagged-edged tears: the suction held down the edges of the tears while the repairs were being made, and the transmitted light showed where small bits of the edges were still folded over. The suction table was also used to leaf-cast an infill. In this procedure a specific colour of pulp was chosen, mixed with cotton and eucalyptus fibres, and applied to the area to be infilled with an eyedropper. I was able to observe the leaf-casting machine being used to create borders for sheets of music that had numerous losses along the edges. I used a chemical, ethyl acetate, that I had not tried before for adhesive removal and learned a new way of removing tape through the application of this chemical with calcium carbonate powder. After much practicing I was able to successfully pare leather for spine and corner repairs of books. I was shown how to make clamshell boxes, and folders using board, paper, and ribbon, to house books and pamphlets. There were also numerous, slight differences in procedures which were interesting to note.

- I was made to understand the importance of ethics in conservation, and how the best treatment decisions can be made when looking at an object from this perspective. Various readings on ethics were recommended. It was also stressed that when writing condition/treatment reports, it is important to say what did not work and why, to always justify why a specific treatment was used, and to mention possible alternative treatment methods and why these were not chosen.

- I was exposed to a different means of deacidifying single sheet papers. Rather than using a solution of calcium hydroxide, magnesium bicarbonate, or calcium bicarbonate to deacidify a paper and to leave an alkaline reserve to prevent future acidity, sheets were bathed in a 50:50 mixture of magnesium bicarbonate and calcium bicarbonate. Magnesium bicarbonate was preferred over the other solutions for its ability to penetrate the cellulose fibre, and calcium bicarbonate was used as a balance against the magnesium because the latter is thought to turn the paper yellow as it ages. The mixture came from a pressured tank where one only had to press an 'on' switch. A drawback to this piece of equipment was, however, that it was only able to release a mixture, rather than just one, of the solutions.

- It was interesting to learn about the Swiss National Library's deacidification methods for mass treatments of books and documents. The *PaperSave Swiss* plant, state owned and run by a private company, uses a liquid phase process following the Batelle method where the deacidification solution consists of magnesium ethoxide and titanium ethoxide dissolved in hexamethyl disiloxane. In operation since 2000, the *PaperSave Swiss* plant is the largest and most modern plant of this kind in the world, with a capacity of 120 tonnes per annum. I had the opportunity to tour the plant and was also able to participate in the quality control process where the contents of crates were examined after they had come back from the plant.

- I was able to put theory into practice through participation in a survey of the Library's collection of documents and artifacts belonging to now-deceased Swiss writers and artists. In the first year of the Masters of Art Conservation program at Queen's we took a course called *Conservation Principles* where we learnt why a collection might be surveyed and how the survey might be conducted. In this case every 50th item was examined for a determination of its condition in order to access the overall extent of damage, and from this the type and number of personnel needed to work on repairs.

- As Switzerland is relatively close to London, I took the opportunity to attend a series of courses on manuscripts held by the London Palaeography Summer School at the University of London. I studied the processes and materials involved in the making of western and Ethiopic manuscripts, of which the illuminations and calligraphy were of particular interest. Another course, *Books of Hours*, focused on how these common medieval devotional illuminated manuscripts developed and were decorated, as well as on their main textual content. Two original manuscripts from the 15th century were brought in for us to observe. In the course *Western Scientific Manuscripts* we examined facsimiles of manuscripts (arithmetic, geometry, astrology, astronomy, divination and medicine), looking at how scribes represented numbers and set out tables and diagrams, how illustrations were used, and how book, paper, and parchment were adapted, for example, to make paper dials and sketch horoscopes. *Electronic Resources for Manuscript Studies* was a practical course that explored resources and search techniques for accessing descriptions and images of medieval manuscripts in electronic databases and manuscript catalogues.

- I became aware of differences in the training of European and North American conservators. In Switzerland apprenticeships are common, and my supervisor worked full-time as an apprentice in paper conservation for a period of a required three years before beginning studies in conservation at the university for five years. An apprentice is now only obliged to do full-time pre-program work for one year, and in fact there was a person doing just this at the Library this summer.

The Swiss National Library was a suitable place to have an internship. I had the sense that I was not there so much to help out with the workload of the department but for my own learning purposes. I was able to work at my own pace, with individualized attention and instruction in a positive working environment.

Bern is in the German speaking part of Switzerland and a knowledge of German would have been helpful. French is another national language which was beneficial to be able to speak and to understand.

Queen's
UNIVERSITY
DEPARTMENT OF ART
ART CONSERVATION PROGRAM
Queen's University
Kingston, Ontario, Canada K7L 3N6
Tel 613 533-6166
Fax 613 533-6889

January 27th, 2006

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

Dear Dr. and Mrs. Bader,

I am enclosing individual reports from the award winners of the Isabel Bader Bursary for the year 2005. Three conservation students received funds that enabled them to undertake internships in their areas of specialization. Two of the placements were at institutions in British Columbia—the Vancouver Art Gallery and the Royal BC Museum in Victoria. The third internship took place in Cardiff at the National Museum and Galleries of Wales.

We are sincerely grateful for your support of our student internships through the Isabel Bader Bursary. Since the year 2000, this award has permitted a total of eleven students to pursue advanced training at cultural institutions in Canada and abroad.

Sincerely,

Krysia Spirydowicz

Krysia Spirydowicz
Director& Associate Professor
Art Conservation Program

MASTER OF ART CONSERVATION PROGRAM - QUEEN'S UNIVERSITY

Internship Report

MYRIAM LAVOIE

My internship at the Royal BC Museum has been a very good learning experience, and embraced numerous responsibilities a conservator will be faced in a museum environment, from treatments and condition reports to pest control and environment monitoring. I feel this experience really prepared me thoroughly to work in a museum environment in the future. I had great support from my supervisors and from the head of conservation department at the museum. Everyone was really supportive, always ready to answer questions, find new interesting projects, and share their experience. The curators were also very welcoming and helpful; they answered with enthusiasm to my enquiries and loved to share their passion and knowledge of their collection.

One of the treatment I participated in was made on a large Chinese banner that had been hanging in a private house for several years before being given to the museum. The banner was made of a beautiful red silk fabric, with elaborate embroidery, and had a fringe made of knotted silk cord and heavy tassels. The weight of the tassels had torn parts of the fringe; the tassels needed to have their weight supported to minimize further damage. My supervisors and I made several trips to the warehouse where the banner was stored to treat the textile *in situ*. We stitched a fine translucent mesh to the fringe and to the backing fabric of the banner; we then attached the tassels one by one to the mesh so that it would support their weight. The broken cords were attached to the mesh in their original position, re-establishing visual continuity. The banner was more then 5 meters long, and we didn't have tables long enough to support it properly, so the banner was spread on the floor, over a layer of fabric and another of polyester sheeting. We had to work sitting on the floor, an uncomfortable working position; this is often the reality of conserving oversize textile, where conservators need to adapt themselves to treat the object in a safe way for the object.



Chinese Hanging– Before Treatment

Installation of the nylon netting

Chinese Hanging– After Treatment

I was also given the opportunity to take part in a short treatment on a book. My supervisor Colleen Wilson was asked by the Archives' conservator to help in the conservation of a book, which was to go a few days later in a temporary exhibit. The book was a journal narrating the travels of Captain James Cook when he mapped the shoreline of Southern British Columbia. It was richly decorated, bound in gilded leather with an ivory miniature inlayed on the cover, and had an endpaper covered with dark blue silk. The silk had ripped at one of the edges and needed to be conserved. Ms Wilson and I were lucky as we found a piece of blue silk of the appropriate shade left over from a previous treatment. We used this silk to make a long ribbon, which was then cut the length of the slit and ironed to make a crisp fold. The patch was inserted into the slit with

tweezers and a small spatula and adhered in place with a solution of methylcellulose. The ripped edges were adhered to the patch with the same solution, and left to dry overnight. The treatment consolidated the fabric and minimized further damage, and gave a pleasing visual appearance to the endpaper.

Book – Before Treatment

Detail of endpaper – Before Treatment

Detail of endpaper – After Treatment

Other objects I treated during my internship at the museum included a Victorian ornament consisting of a wax flower bouquet in a ceramic vase, displayed under a glass dome on a wooden base. It was a good experience on how to deal with the treatment of an unusual object: I had to contact several people from different museums to have more information on possible treatments, as very little literature was available on the conservation of wax objects. It was a remarkable object to treat because it was made of various materials: a glass dome, a wooden base with a textile surface, a ceramic vase, some natural dry grasses, wax and metallic wires flowers. Each part of the treatment was a new challenge. I also took part in a treatment that was done on a very large plaster mural on

display in the lobby of the museum. The sixty panels constituting the mural had been installed a few months before by screwing them to the wall, and the screw holes required infilling and impainting. A trunk containing a set of silver flatware on loan to a nearby institution was brought back to the museum for polishing and cleaning, which meant that my fellow intern and I spent a few hours polishing rows of silver utensils. I also cleaned a typewriter from the early 20th century. It was made of metal with wood levers, cellulose nitrate key covers, and had a sheet of paper inserted in the platen. All components needed to be cleaned, which took several days given the various small parts, and the sheet of paper was torn in two places and had to be mended with Japanese paper.

In addition to the treatment of different objects, this internship gave me the opportunity to learn about different responsibilities of a conservator in a museum environment. For instance, I took part in the monitoring of the environment of the museum, and I was responsible for changing the hygro-thermographs in the gallery space every week, monitoring changes and giving reports to the head of conservation if anything seemed unusual. The museum also has in place an integrated pest management policy, and I was put in charge of insect monitoring on the main floor of the conservation and collection building. I helped on different occasion to inspect objects and flowers coming in the museum. Any object added to the collection, coming back from loan, or flowers being brought up in the reception room, needed to be inspected for insect activity before being accepted in the building, to keep infestations at bay. I also took part in some storage upgrade projects for different collections, re-organized the library of the conservation lab, observed the testing of the educational collection for traces of arsenic, lead and mercury and wrote numerous condition reports for some objects that were going in a new exhibit case.

My internship at the Royal British Columbia Museum was a great learning opportunity. The treatments I did included all kind of materials, from textile to different metals, polymers and wax, plaster and paint. I took part in the day to day activities of a conservator, such as pest management, environmental control, dealing with little crises, juggling with budget constraints and in house politics. I had the privilege to work with wonderful and most obliging people, who were always ready to show me something new, gave me all the space I needed to work on my own and all the assistance I needed when requested. I was made to feel welcome from the very first day.

September 18, 2005

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

Dear Dr. and Mrs. Bader,

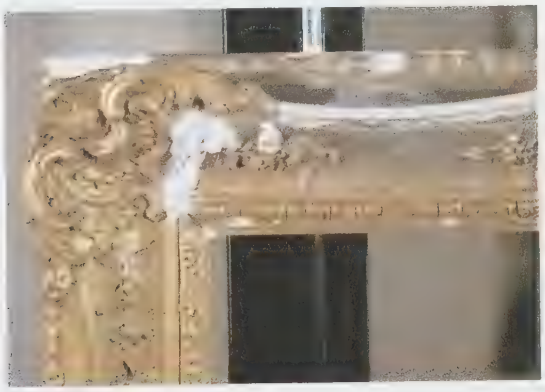
I was one of last spring's recipients of funding from the **Isabel Bader Bursary in Textile Conservation** that went towards my internship this summer at the National Museum and Galleries of Wales. During my five years studying Fine Art and Art Conservation at Queen's University I have enjoyed many of your generous donations to the arts here—it has truly enriched my experience! Thank you so much for your support. Please see the attached report detailing my exciting work this summer.

Sincerely,

Lindsay Haynes, BFA (hons)
M.A.C. Programme, Queen's University

My internship working alongside Chief Conservation Officer, Kate Lowry and Assistant Paintings Conservator, Rachel Turnbull at the National Museum and Gallery of Wales (NMGW) this summer was useful and enjoyable. In the studio I put into practice several treatments and tasks that I learned about in the first year of the M.A.C. program at Queen's University. Within the broader context of the museum's Department of Art, I observed the issues involved in collecting, managing, loaning, exhibiting and caring for a national size and calibre of collection.

My work in the studio consisted of two major projects in addition to the smaller tasks of documenting, condition reporting and surface cleaning works for upcoming exhibitions and assisting in the dismantling of a large temporary exhibition in May. My first large treatment was the restoration of an eighteenth-century gilt frame with decorative compo moulding. The frame was in poor condition with many scattered major and minor losses and loose pieces. For treatment, loose pieces of compo were reattached with PVA adhesive and missing areas were recast with Plaster of Paris and reattached with PVA adhesive and all-purpose filler paste. Fills were reshaped and coated with a Mowiol and whiting mixture, then covered with a red acrylic base coat. The new additions were finally gilded with 23 ¾ karat goldleaf and retouched with acrylic paint and Goldfinger to integrate them with the rest of the frame.



Details of rebuilt top left corner losses during and after treatment

The second large project I tackled was the cleaning, flattening and restretching of a nautical painting intended for the upcoming "Wales at Work" exhibition. The painting was covered in a yellowed,

uneven varnish and old repairs had been overfilled and covered with badly-matched retouching. Previously wax-lined, the painting was stretched unevenly on its strainer, causing parts of the original paint to wrap over the lower tacking edge. The painting was buckling across its length, this emphasized around an old tear in the upper right corner. Toluene took most of the varnish off, but there still remained dark overpaint along the top edge and a glue residue scattered in places within the image. These areas were reduced using an acetone-gel cleared with acetone and saliva. Old fills were reduced by softening with ammonium hydroxide at pH 10 and removing mechanically with a scalpel. After cleaning it was decided to remove the painting from its strainer to relax and flatten areas of buckling. This procedure was carried out on the vacuum-hot table where the painting was left for 7 hours at 60°C. The painting was restretched onto its original strainer, this time correcting its placement so that no original paint wrapped over the edges. Areas of the original canvas that had delaminated from the lining around the edges were readhered with Beva film. I left the painting at this stage, ready to be filled and retouched, as I unfortunately ran out of time!

Ochtertyre in raking light before treatment and after restretching

Apart from practical work at the museum I managed to fit in some relevant fieldwork with visits to an affiliate museum of the NMGW and attending two conservation conferences. The first conference was held at the Courtauld Institute of Art in London where students from the three major schools for paintings conservation in England presented papers. Similar to the ANAGPIC conference for North American schools, this event gave insight to the current projects and interests of students at other institutions. The second conference, presented by the Head of Conservation for the NMGW, focused on instruments for monitoring relative humidity in museum collections. Speakers described the various functions of a range of practical tools suited for different spaces.

During my time in Cardiff I made several visits to the nearby Museum of Welsh Life at St. Fagans, an open-air village of historic structures that represent past ways of life in Wales. Part of the museum's mandate is to encourage the public to enter the buildings where many objects are out on open display. I have always been attracted to historic house museums whose collections of furnishings, artwork, costumes and other knickknacks of everyday life narrate a scene from the past. Professionally I plan to combine my skills as a paintings conservator and my research as an historian with experiences at different historic museums and societies to contribute to Ontario's heritage preservation initiatives. At St. Fagan's I was able to meet with the museum's Social History Conservator, Sue Renault, who showed me around the conservation labs and storage facilities. I learned about the duties and techniques of the on-site conservators who restore, maintain and display the museum's furniture, costume and textile collections. Speaking with the St. Fagans conservators provided an interesting comparison to practices at the NMGW, as they are faced with the added challenge of dealing with public interaction and uncontrolled environments in caring for their objects.

1840 Sampler from South Wales, Museum of Welsh Life collection

This experience has been valuable in observing how conservators deal with different types of collections. I am coming away from my internship with more confidence in my knowledge and skills of conservation practices and treatments which I look forward to applying in this upcoming school term.

Lindsay Haynes,
M.A.C. Programme, Queen's University
Summer 2005

Patricia Ewer
5975 Ridgewood Road
Mound, Minnesota 55364
Phone: 952-472-2378 Cell: 651-263-6899
pewer@citlink.net

OCCUPATIONAL

Jan – April 2013 **The Isabel Bader Research Fellow in Textile Conservation,** Agnes Etherington Art Centre and Masters of Art Conservation, Queen's University,Kingston Ontario, Canada K7L 3N6

2007 - Present **Owner/Conservator, Textile Objects Conservation LLC,** Mound, Minnesota

- Major Clients: The Breakers Hotel, Palm Beach, FL; American Swedish Institute, Minneapolis, MN; Albany Institute, Albany, New York; Michael C. Carlos Museum, Emory University, Atlanta, Georgia; Atlanta History Center, Atlanta, Georgia; Denver Art Museum, Denver, Colorado; Museum of Islamic Art, Doha, Qatar; Azerbaijanian Carpet Museum, Baku, Azerbaijan; Mint Museums, Charlotte, North Carolina; Historic Royal Palaces, London, U.K., Midwest Art Conservation Center; Minneapolis, Minnesota; private clients

2005 - 2007 **Treatment Conservation Manager, Conservation and Collections Care (CCC), Conservation & Learning Department,** Historic Royal Palaces, Surrey, KT8 9AU, United Kingdom

2005 – 2007 **Lecturer, Royal College of Art/Victoria and Albert Museum Conservation Program,** London, UK

2003 - 2005 **Senior Conservator, Midwest Art Conservation Center,** Minneapolis, Minnesota

2000 - 2003 **Owner/Conservator, Textile Objects Conservation,** Asheville, North Carolina

1998 - present **Lecturer, Emory University, Department of Art History, Conservation Course,** Atlanta, Georgia

1988 - 2000 **Chief of Conservation, The Biltmore Company,** Asheville, North Carolina

1986 – 1988 **Assistant Conservator, Textile Conservation Laboratory, Cathedral Church of St. John the Divine,** New York, New York

1986 – 1987 **Quality Control Laboratory Assistant/Conservation Liaison, Testfabrics, Inc.,** Middlesex, New Jersey

1983 - 1986 **Assistant Conservator, The Textile Conservation Workshop,** South Salem, New York

1978 - 1983 **Curatorial Assistant in Charge of Conservation, Textile Department, The Minneapolis Institute of Arts,** Minneapolis, Minnesota

1980 – 1983 **Independent Conservation Consulting**

1973 – 1979 **Theatre Costumer: Guthrie Theatre Company, Children's Theatre Company, Chanhassen Dinner Theatre, Theatre in the Round, Minnesota Opera**

PROFESSIONAL AND EDITORIAL REVIEW

2012	**National Endowment for the Humanities,** Preservation Grant Reviewer
2012	**Minnesota Historical and Cultural Heritage Grants Program,** Grant Reviewer
2007	***Textile History***., 38, review of Tapestry Conservation by Lennard & Hayward.
2000	***Preprints of the North American Textile Conservation Conference***, editor
1994-1996	***Postprints of the AIC Textile Specialty Group***, editor

AWARDS

2008	**Foundation of the American Institute for Conservation of Historic & Artistic Works, Inc.** Adhesives Workshop
2002 – 2003	**Mellon Fellow** Conservation Laboratory, Michael C. Carlos Museum, Emory University, Atlanta Georgia
Summer 2002	**Quinque Fellow in Conservation and Preservation,** Burrell Collection, Glasgow Scotland
Summer 2001	**American Institute for Conservation of Historic & Artistic Works/Foundation of the American Institute for Conservation of Historic & Artistic Works, Inc.** Conservation work in Florence Italy, under the auspices of New York University

EDUCATION

2009	American Sailing Association, Certification
2008	American Institute for the Conservation of Historic and Artistic Works Workshop: Adhesives
2008	American Institute for the Conservation of Historic and Artistic Works On-line courses: Professional Responsibility & Master Estimating
1999	Duke University, Certificate Program in Non-profit Management
1998	Attingham Summer School
1996	University of North Carolina, Flagler School of Business, Gerry Bell Leadership Training Program
1991	Asheville Buncombe Technical College, Business Management
1984	New School of Social Research, NYC, Conservation Courses
1980	University of Minnesota, Bachelor of Arts, Art History

INTERNSHIPS

– 1981 & 1982	Textile Conservation Department, The Metropolitan Museum of Art, New York, NY
– 1978 - 1980	Textile Department, The Minneapolis Institute of Arts, Minneapolis, MN

PROFESSIONAL ORGANIZATIONS

- The Institute of Conservation (Icon), United Kingdom
- The American Institute for Conservation of Historic and Artistic Works, sub sections: 2009-10 Chair - Textile Specialty Group, Conservators in Private Practice
- Past Board Member and Founder North American Textile Conservation Conference
- Past Board Member Southeast Regional Conservation Association
- Centre International D'Etude des Textiles Anciens

CURRENT COMMUNITY ORGANIZATIONS

- Upper Minnetonka Sailing School, Board Secretary
- Upper Minnetonka Yacht Club
- Westonka Historical Society
- Westonka Horticultural Society
- Minneapolis Institute of Arts
- Walker Art Center
- American Swedish Institute
- Asheville Art Museum
- American Craft Council

PUBLICATIONS

- *Postprints of the AIC Textile Specialty Group, 2011, vol. 21,* Panel discussion based on Ewer, Patricia & Lennard, Frances co-authors and editors. *Textile Conservation: Advances in Practice.* London: Elsevier-Butterworth-Heinemann, 2010.
- Ewer, Patricia & Lennard, Frances co-authors and editors. *Textile Conservation: Advances in Practice.* London: Elsevier-Butterworth-Heinemann, 2010.
- *Postprints of the AIC Textile Specialty Group, 2010, vol. 20,* Cultural Exchange Programs: Sharing Conservation Information In Azerbaijan
- *Postprints of the AIC Textile Specialty Group, 2009, vol. 19,* Designing Workspaces.
- *Forum of the Icon Textile Group. The Furnished Room,* 2008, The Economics of the Historic Furnished Room (co-author Ann Frisina).
- *ICOM Committee for Conservation, 15th Triennial Conference, New Delhi, India, 23-29 September 2008 Preprints,* Tapestry conservation Traditions – An Analysis of Support Techniques for Large Hanging Textiles (co-authors: Kaori Asai, Emma Biggs, Kathryn Hallett).
- *Postprints of the AIC Textile Specialty Group, 1995, vol. 5*, Practicalities of Wet Cleaning.
- *ICOM Committee for Conservation, 10th Triennial Meeting, Washington, DC, USA 22-27 August 1993 Preprints*, report on Tests Performed to Determine the Optimal Concentration of the Surfactant Orvus WA Paste for Cotton, (co-author: Melissa Boring).
- *Postprints of the AIC Textile Specialty Group*, 1993, vol. 3, Pre-program Textile Conservation Internships, (co-authors: Catherine McLean, Rachel Paar).
- *Textile Conservation Newsletter*, Canada, Spring 1992, Report on Orvus WA Paste Tests.
- *Postprints of the AIC Textile Specialty Group,* 1991, vol. 1, Evaluating Textile Treatments: Discussion the State-of-the-Art, (co-authors: Sara Wolf, Jane Hutchins, Mary Buonocore Kaldany, Barbara Applebaum).
- *Postprints of the AIC Joint Session of the Paintings and Textiles Specialty Groups*, 1991, Surfactant Comparison Test, (co-author with Melissa Boring).
- *Textile Conservation Newsletter*, Canada, Spring 1989, Textile Conservation at Biltmore House.
- *The International Journal of Museum Management and Curatorship,* 1988, Tapestry Conservation at Biltmore House (co-author Susan Ward).

LECTURES AND WORKSHOPS

2012	*Textile Conservation Workshop,* Minnesota Weaver's Guild
2011	*Textile Conservation Workshop,* Palmetto Archives, Libraries and Museums Council on Preservation, Columbia, South Carolina
2011	*Why we do what we do: Ethics and Decision- Making,* with Frances Lennard, Annual meeting of the American Institute of Conservation, Textile Specialty Group, Philadelphia, PA.
2011	*Textile Conservation*, Gillespie Quilt Group, Fiber Day
2011	*Textile Conservation*, Women of the West Quilters,

2010 American Quilt Study Group, Thirty-First Annual Seminar. Keynote address: How a Textile Conservator Came to Love the Quilt.

2010 Southeastern Region of the Costume Society of America Keynote address: Discussion of current book: *Textile Conservation: Advances in Practice,* Asheville, NC

2010 *Not another Diana Dress! Textile Conservation*, Asheville Art Museum Collectors Circle, Asheville, NC

2010 *Textile Conservation of Old and New Wearables,* with Beth McLaughlin and Ann Frisina; Artwear Symposium, Textile Center, Minneapolis, MN

2010 *Cultural Exchange Programs: Sharing Conservation Information in Azerbaijan,* Annual meeting of the American Institute of Conservation, Textile Specialty Group, Milwaukee, WI.

2009 *Support Systems: Observations of Two Methods, Strapping and Solid Supports*, with Beth McLaughlin; Tapestry Conservation Symposium, Metropolitan Museum of Art, New York, New York,

2009 *Textile Conservation in USA and Europe*, presentation for conservators from The State Museum of Azerbaijan Carpet and Applied; Museum of History, Restoration Center and the Institute of Arts, Azerbaijan Academy of Science in Baku, Azerbaijan

2009 *Textile Conservation Laboratory Design,* presentation for staff of the State Museum of Azerbaijan Carpet and Applied Art, Baku, Azerbaijan

2009 *Adhesives in Conservation.* Michael C. Carlos Museum, Conservation Department Emory University, Atlanta, GA

2009 *Textile Conservation: Disaster Recovery,* College of Visual Arts, St. Paul, MN

2008 *Textile Conservation: Compensation for Loss,* Art History Department, Emory University, Atlanta, GA

2008 *Textile Conservation: Compensation for Loss,* College of Visual Arts, St. Paul, MN

2007 *Conservation at Historic Royal Palaces* for the Molesey History Group, UK

2007 *Conservation at Historic Royal Palaces* for the Friends of the Minneapolis Institute of Arts, Minneapolis, MN

2006 *Conservation at Historic Royal Palaces* for the Monterey Museum of Art, Monterey, CA

2003 *Costume Conservation, Care of Collections* for Upper Midwest Conservation Association members, Minneapolis, MN

2003 *Conservation by Upper Midwest Conservation Association*, Rotary, Columbia Heights, MN

2003 *Compensation of Loss in Pre-Columbian Textiles,* Michael C. Carlos Museum, Emory University, Atlanta, GA

2003 *Costume Conservation,* Atlanta History Center, Atlanta, GA

2002 *Textile Conservation in U.S.,* Royal Museums of Scotland, UK

2002 *Conservation of Textiles,* Michael C. Carlos Museum, Emory University, Atlanta, GA

2002 *Conservation of the Ellertson Textile*, Asheville Art Museum, Asheville, NC

2002 *Basic Principles of Quilt Care and Conservation,* Asheville Quilt Guild, Asheville, NC

2002 *Sampler Mounting Workshop,* Fairfield County Museum, Winnsboro, SC

2001 *Using Conservation Policies in Institutions: their effectiveness and/or how do they function in various settings*, Panel Discussion, Textile Conservation Group, New York, NY

2001 *Ethics in Textile/Costume Conservation,* Southeast Regional Meeting, Costume Society of America, Savannah, GA

2001 *Care of Wedding Gowns and Precious Textiles*, Reynolda House, Winston Salem, NC

2001 *Historic Textile Care Class for Curators and Registrars*, Mint Museum, Charlotte, NC

2001 *Textile Mounting Workshop,* Southern Highland Craft Guild, Asheville, NC

2001 *Textile Conservation Class,* Waechter's Silk Shop, Asheville, NC

2000 *Care of Heirloom Linens,* WLOS Television, Asheville, NC

1999 *Housekeeping for Historic Venues,* Flat Rock, NC

1998 *Disaster Training,* Mountain Area Museums, Flat Rock, NC

The Isabel Bader Program in Textile Conservation at Queen's University

JOINT PROPOSAL

ART CONSERVATION PROGRAM/AGNES ETHERINGTON ART CENTRE
Krysia Spirydowicz, Director, Art Conservation Program
Janet M. Brooke, Director, Agnes Etherington Art Centre
March 2008

INTRODUCTION:

The Art Conservation Program at Queen's University, unique in Canada, offers exceptional training at the graduate level in all scholarly and scientific aspects of art conservation. The excellent reputation of its teaching staff attracts gifted students from Canada and abroad; Program graduates contribute to the field in museums and collections around the world.

Queen's Agnes Etherington Art Centre, Canada's premier university art gallery, is nationally renowned for the quality of its collections, exhibitions and publications and increasingly, makes its mark in the international arena, notably with the Bader Collection of European painting. Other collection strengths include the Queen's Collection of Canadian Dress, numbering over 2000 objects and regarded as among the finest in the country. Over the past five years, through the generous support of Dr. Isabel Bader, the Queen's Collection of Canadian Dress has been the subject of an intensive conservation upgrade, and a comprehensive research, exhibition and publication initiative culminating in the exhibition and publication this year *Beyond the Silhouette: Fashion and the Women of Historic Kingston.*

GOALS:

The Queen's Collection of Canadian Dress is an outstanding resource that offers scholars, students and the general public a unique opportunity for research and understanding of textile conservation and costume history. Building on the strengths and successes garnered during the past five years, this proposal brings together two outstanding units at Queen's to:

- enhance the Art Conservation Program's learning environment for both Queen's students and faculty;
- provide professional opportunities to recent graduates of the Art Conservation Program;
- create focussed research opportunities for international scholars and for Art Conservation and Art History faculty and students on the Queen's Collection of Canadian Dress;
- pursue conservation treatment of the Queen's Collection of Canadian Dress;
- build expertise, knowledge of the Queen's Collection of Canadian Dress;
- raise the international scholarly profile of the Queen's Collection of Canadian Dress and of the Agnes Etherington Art Centre;
- enhance public understanding of the Queen's Collection of Canadian Dress.

PROPOSED PROGRAM:

This joint program brings together the faculty and staff of the Art Conservation Program and the Agnes Etherington Art Centre to meet these goals through an inter-connected mix of new initiatives, as follows:

A. The Isabel Bader Teaching Fellowship in Textile Conservation:

The Master's in Art Conservation is a two-year degree offered by Queen's University that includes teaching in all media – painting, paper, wood, ceramics, glass, metal and textiles. Currently, training in textile conservation is offered once every two years, ensuring that all students pursuing a specialization in Artifact Conservation receive training in this area. Textile conservation is taught by Professor Krysia Spirydowicz, who is the Program Director and the supervisor of the Artifact Conservation stream.

This Fellowship will enable a textile conservation specialist to be invited to Queen's for an eight month period once every two academic years (September to April), to assume teaching duties in textile conservation at the Art Conservation Program during its regular one-term course offering in this area (typically the January to April term), with teaching subjects drawn from the extensive holdings in the Queen's Collection of Canadian Dress.

During the first half of the Fellowship (typically the September to December term), the Isabel Bader Teaching Fellow will conduct in-depth condition reporting of objects in the Queen's Collection of Canadian Dress and undertake specific conservation and research projects on works in the collection.

B. The Isabel Bader Intern in Textile Conservation:

The presence of a Teaching Fellow in textile conservation offers an outstanding opportunity to provide work experience for the future leaders in the field. This internship will be available to a recent graduate of the Masters of Art Conservation Program during four months every two years, to work under the guidance of the Teaching Fellow during his/her research on the Queen's Collection of Canadian Dress.

C. International Conference:

Sustained research will enhance the knowledge and stature of the Queen's Collection of Canadian Dress, and profile of the Art Conservation Program and the Agnes Etherington Art Centre. Through the hosting of an international conference, these scholarly benefits will be broadcast and enhanced, further building on the reputation and capacity of these important Queen's assets. This conference will offer additional opportunities for Department of Art faculty, which includes expertise in Canadian costume and history, and their students.

D. Exhibition:

The Queen's Collection of Canadian Dress is a resource of national importance that offers Art Centre audiences a unique window onto Canadian history. The popularity and impact of the recent exhibition *Beyond the Silhouette: Fashion and the Women of Historic Kingston* confirms the high level of interest among the museum community as well as the general public. Through significant past support by Isabel Bader, the Art Centre is now furnished with equipment required for costume display (mannequins, steamer, sewing machine, etc.). By supporting the use of the collection in Art Centre exhibitions (and publications as appropriate), continued regular public access and enjoyment of the Queen's Collection of Canadian Dress will be assured.

PRELIMINARY BUDGET ESTIMATES:

CYCLE	PROGRAM	PROPOSED SUPPORT	QUEEN'S SOURCES	TOTAL
Year 1	Fellowship stipend Internship stipend Program management (poster, mailing, etc.)	50,000 8,000	 2,000	50,000 5,000
TOTAL		58,000	2,000	60,000
Year 2	*No investment*			
Year 3	Fellowship stipend Internship stipend Program management (poster, mailing, etc.)	50,000 8,000	 2,000	50,000 5,000
TOTAL		58,000	2,000	60,000
Year 4	Conference Exhibition	15,000 25,000	5,000 10,000	25,000 20,000
TOTAL		40,000	15,000	55,000
Year 5	Fellowship stipend Internship stipend Program management (poster, mailing, etc.)	50,000 8,000	 2,000	50,000 5,000
TOTAL		58,000	2,000	60,000

(overall donor investment in five years: $214,000; average annual donor investment over five years: $42,800)

Queen's UNIVERSITY
DEPARTMENT OF ART
ART CONSERVATION PROGRAM
Queen's University
Kingston, Ontario, Canada K7L 3N6
Tel 613 533-6166
Fax 613 533-6889

April 24th, 2007

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

Dear Dr. and Mrs. Bader,

I am enclosing individual reports from the award winners of the Isabel Bader Bursary for the year 2006. Three students from the Art Conservation Program received funds that enabled them to undertake internships in their areas of specialization. Sarah Confer, a second year student in the Program, completed two internships that focused on textile conservation at the Royal British Columbia Museum in Victoria, BC and at the University of Alberta in Edmonton. Another second year student, Sara Ribbans, obtained a placement at Nishio Conservation Studio in Washington, DC where she had an intensive introduction to Asian methods of art conservation. Sara is now in Japan where she is pursuing further training in this area which is a major interest of hers. The final recipient of bursary funds was Jean Dendy, a first year student in the Program. Jean elected to focus on ethnographic conservation at the Canadian Museum of Civilization.

I am pleased to inform you that we have now selected the award winners for the summer of 2007. Claire Neily will be pursuing an internship at the National Museum of the American Indian in Washington, DC where she anticipates working on ethnographic textiles. Taryn Webb has a placement at the Prince of Wales Northern Heritage Centre in Yellowknife, NWT and Sheina Barnes will be at the Gatineau Preservation Centre, Library and Archives Canada.

We are sincerely grateful for your support of our student internships through the Isabel Bader Bursary. Since the year 2000, this award has permitted a total of seventeen students to pursue advanced training at cultural institutions in Canada and abroad.

Sincerely,

Krysia Spirydowicz
Director& Associate Professor
Art Conservation Program

Textile Conservation Internship Summary
Sarah Confer

My internship experience this summer was divided between two locations, the Royal British Columbia Museum in Victoria, B.C., and the University of Alberta in Edmonton. Both internships focussed on textile conservation, although the projects undertaken at each were very different from each other.

Royal BC Museum, Victoria

My internship began with some basic cleaning and stabilisation projects. One of the more interesting was the stabilisation of a small silk bookmark which had been found within the pages of a book in the archives. One end of the bookmark was severely degraded, fragile and unstable (Fig. 1).

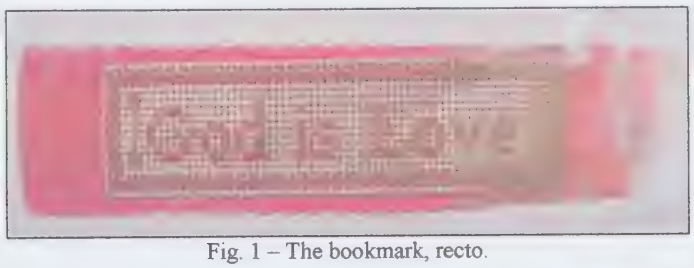


Fig. 1 – The bookmark, recto.

To protect the fragile end and prevent any further loss while still maintaining visual access to the bookmark, it was decided to place the bookmark on a thin padded mount, securing it in place with two pieces of silk crepeline (Fig. 2).

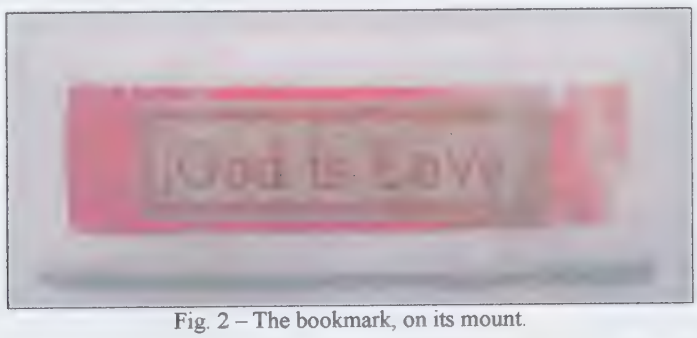
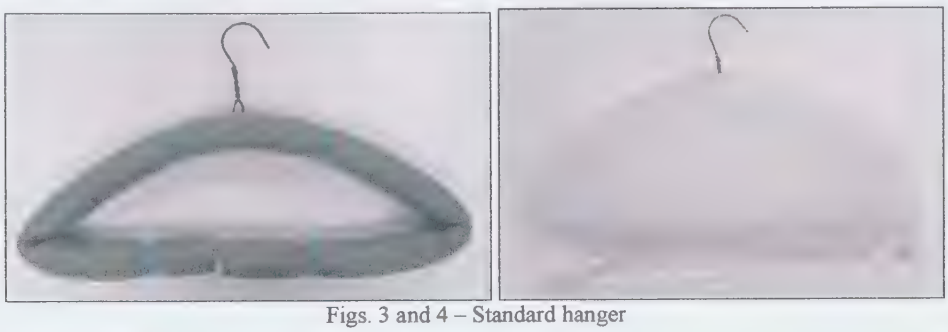


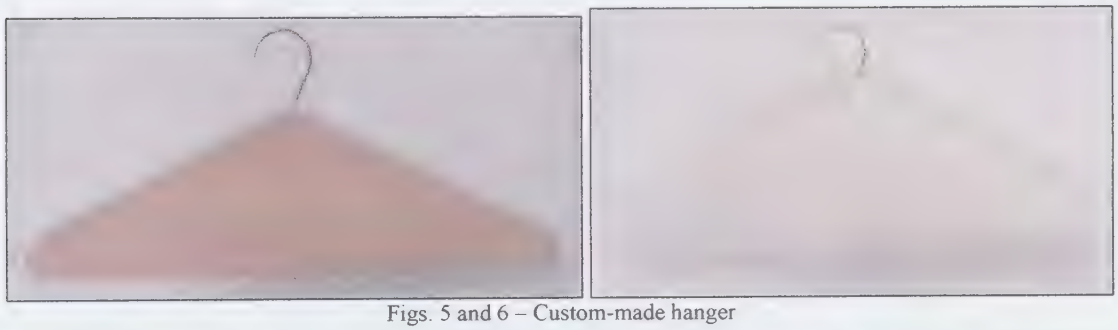
Fig. 2 – The bookmark, on its mount.

The remainder of my internship in Victoria concentrated on a storage project for a collection of dresses housed at Government House. These were dresses belonging to the wives of previous Lt. Governors of British Columbia, the oldest being from about 1912 and the most recent from the 1980s. The existing storage was less than adequate for the collection, and required some improvements. Luckily, adequate space for the collection is available and though uncontrolled, the environment is surprisingly stable, with ideal temperature and relative humidity levels. In-depth examination and condition reports were made, and some standard and some custom padded hangers were designed and made (see Figs. 3-6). Extra support was also added where necessary in the form of twill tape ties extending from the waist and tied on the hanger. The creation of the custom-made hangers involved assessing the needs of each dress, including the slope of the shoulders or straps, to determine how best to provide it support. These hangers were created from medite, a type of medium density fibreboard, wrapped in polyethylene sheeting, and covered in polyester batting and washed, unbleached cotton. In some cases, the

improvement was quite dramatic (see Figs. 7-10). The standard hangers were made by covering metal wire hangers with polyethylene pipe insulation, followed by a cotton cover. Although the dresses were the only objects in the collection that could be dealt with thoroughly, a suggestion was made for a quick and easy-to-implement solution to improve the storage condition of the hats in the collection, and a prototype was prepared based on existing hat mounts (Figs 11 and12).



Figs. 3 and 4 – Standard hanger



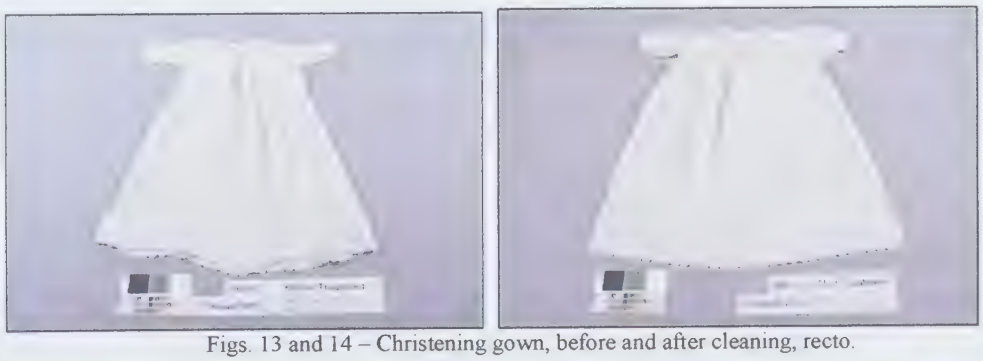
Figs. 5 and 6 – Custom-made hanger

Figs. 7-10 – Examples of "before" and "after" photos of two of the 19 dresses fitted with new hangers.

Figs. 11 and 12 – Existing hat stands belonging to Government House were covered in polyethylene sheeting, followed by a layer of polyester batting, and then cotton muslin.

Human Ecology, University of Alberta, Edmonton

My internship experience at the University of Alberta involved a variety of very different, small projects, which maximised my short time there. This included developing a pest response form, doing an assessment of the parasol storage and coming up with possible alternatives, and preparing condition reports for a series of quilts belonging to a large, recently acquired collection. In addition to this, I was able to work with a few pieces from the also recently acquired Mactaggart collection of Chinese textiles, which involved dealing with suspected cases of mould by surface cleaning. Lastly, I also preformed a wet cleaning treatment on a christening gown, and also repaired two minor tears (Figs. 13 and 14).



Figs. 13 and 14 – Christening gown, before and after cleaning, recto.

My Summer Internship at the
Canadian Museum of Civilization
By Jean Dendy

During my internship with Martha Segal at the Museum of Civilization I observed and participated in a wide variety activities such as preventive conservation work, administrative work, treatments, tours of other conservation labs and lectures.

My preventive conservation activities included making boxes for moccasins and doing cleaning rounds of the exhibits amongst other things. I also had the chance to practice some pest identification; one of the wooden artefacts I treated had been attacked and the dead insects were left inside the artefact. I was able to retrieve both adult insects and larvae and identify the pests using the CMC's large collection of literature and specimens.


The intern hard at work

I was given the chance to examine new artefacts that were being considered for acquisition. The group of artefacts were a donation to the museum that included many garments from the Athapascan region in Northern Alberta. The donation was very exciting because there are relatively few examples of clothing from this region in the museum's collection. I then sat in on the acquisition meeting with Paul Lauzon, the head of conservation, who presented our recommendations on the new artefacts to the curators. I really enjoyed this opportunity to learn about the administrative work that goes on behind the conservation and also to get a close-up view of the amazing stitching and beadwork on the garments.

I also had the chance to visit other conservation labs in the Ottawa area. We were given a tour of the War Museum, the National Gallery of Canada, Library and Archives Canada, Parks Canada and Pat Legris's private paintings conservation studio. I also benefited from Canadian Conservation Institute expertise while I was at the Museum of Civilization. Martha Segal arranged to have Jim Hay, an accomplished wood conservator from the CCI, come to the Museum of Civilization to give me some advice about an artefact I was working on.


Chinese Apothecary's Jar

My first treatments were on practice pieces. After sufficient practice, I was then given an accessioned glass artefact for repair- A Chinese apothecary's jar full of tortoiseshell. The glass jar was broken. It was repaired and filled.

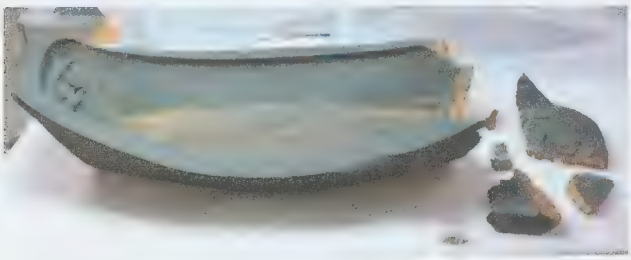
I was also given two argillite totems to repair. I did extensive research on the properties of argillite and the use of it in Haida carvings. The first totem was a practice piece belonging to one of the curators on which I tested different filling materials and inpainting techniques. These techniques were then applied to the treatment of the accessioned piece, which was an argillite totem carved by Louis Collinson.


Argillite Totem by Louis Collinson

Ojibwe Cradleboard

Another project I was given to work on was an Ojibwe cradleboard. The board required extensive paint consolidation and cleaning. The paint consolidation was very time consuming and was only half-finished by the end of my internship, but I have become very proficient at paint consolidation on wooden panels.

The last and most challenging project I worked on was a Kwakiutl dugout feast dish. It had very rotten wood that had been thoroughly infested and tunnelled by wood-boring insects. It was broken into several pieces at one end. Some of these pieces were full of plaster, newspaper and hide glue. The weight of this filling material is likely what caused the feast dish to break. I removed the dense, heavy plaster, and replaced it with lightweight epoxy and micro-balloon filler. I conducted density tests with several different filling materials to find the one that was the most appropriate. I had good advice from Jim Hay on this project, as mentioned earlier. I may also get the chance to try a paper conservation treatment; I brought the page of newspaper I removed from the dish back to Queen's so that we can get a date from it in order to determine the date of the last conservation treatment, as no conservation records exist for it.



Feast dish before treatment

Feast Dish After Treatment

Team projects that I worked on were a sealskin Inuit wall hanging and a large ceramic outdoor sculpture. The sealskin wall hanging was a piece that was commissioned for the Canadian pavilion at Expo '86. It was intricately hand-sewn by fifteen Inuit women artists. It is a beautiful depiction of various scenes of Inuit life. The piece was coming down after several years on display at the Museum of Civilization so together, Martha and I cleaned the piece and prepared it for cold-storage.

The outdoor ceramic sculpture that I worked on was "Earth, Air, Water, Fire" by a Regina clay artist. I worked on this project with another intern and two conservators. The piece is composed of thousands of painted, extruded terra cotta tubes that are mortared to a round wall. Together, the four of us cleaned the piece from top to bottom in three days. This was a great opportunity to work with other interns. I made friends with 4 other interns during my stay at the Museum of

Civilization- two from France and two more from Canada. I believe that we will keep in contact and benefit from each other's experience for years to come.

I feel that Martha and I had a great rapport together. She gave me plenty of encouragement and really helped to boost my confidence. She found the perfect balance between allowing me to work independently and coming to see how I was progressing. She trusted me to come to her when I needed an opinion or had questions. She gave me very helpful criticism. She went to great lengths to find relevant literature for me. Most importantly, though, she has a great wealth of conservation knowledge. She is very modest, but when asked she can share incredible knowledge of almost any material, technique or product.

An added benefit to working in the general lab with Martha was that Ghislain Berube, another very experienced conservator who works principally with the furniture, crafts and folk art collections, was also present in the general lab and could answer questions in his fields of expertise. Martha encouraged me to get his opinion as well as hers from time to time, so I could compare the merits of both. I really appreciated this open-learning environment.

In summary, the working and learning environment at the Museum of Civilization was ideal for me and I have gained a lot of practical experience and confidence in my work. I was given some really challenging and interesting projects. I believe that any conservation student who enjoys working independently, feels strongly about conservation principles and wishes to gain good practical knowledge would benefit from an internship at the Museum of Civilization.

I would like to thank Mrs. Bader for her very generous financial support of my summer internship at the Canadian Museum of Civilization. I had an excellent time and I gained a great deal of knowledge that will contribute to my efforts to conserve material culture heritage in Canada.

ART CONSERVATION INTERNSHIP REPORT – SARA RIBBANS

I was provided with the opportunity this summer to intern for twelve weeks at Nishio Conservation Studio, in Washington DC. It was a wonderful experience and I learned a great deal from the skilled conservators I was working with. Yoshi Nishio, Kyoichi Itoh, and Keiko Takei were all intent on my learning as much as possible from hands-on experience and were not at all averse to my taking part in all the treatments. As soon as I arrived I was given the task of building a folding screen, which begins with the application of eight layers of paper to a wooden under-core. Each layer of paper is applied in a slightly different manner in order to create a strong, padded surface to which the painting can be applied. These panels are then joined together with paper hinges into screens of two to six panels. The back is covered with a decorative paper, while the front receives borders of silk chosen to compliment the paintings that will be attached. Finally the paintings, which have been treated while the screen was being constructed, are adhered to the front and lacquered wood frames are attached to the outer edges of the screen. The images below show a few of the different processes during which paper was applied to the wooden under-core.

After having built my first folding screen I began to be involved in the processes of Japanese paintings conservation. This included: removal of old backing papers, relining of paintings with new papers, reinforcement of creases and tears with thin strips of Japanese tissue applied from the back, infilling of losses, and inpainting. The most difficult of these processes was the relining of paintings, as they were often extremely large and the manipulation of large sheets of wet paper was stressful and complicated. Strip reinforcement was often the longest and most time consuming of the processes; there were often hundreds of creases and tears that required reinforcing and even with five people working at once this step could take days. Infilling of losses on silk paintings was also time consuming and required the utmost precision. The silk patches had to have a similar warp and weft pattern as well as match the alignment of the threads when adhered into place. If this stage was not completed properly, then inpainting became much more difficult.

Once I had proven that I was capable and skilled, I was assigned several treatments to complete on my own under Yoshi's supervision. One treatment was of a Ukiyo-e print mounted on a panel, the other of a framed painting on silk. The treatment of the Ukiyo-e print entailed removing the print from its panel, relining the panel with new papers, treatment of the print, and finally remounting the print onto the panel. The print was treated by: washing, removal of old lining papers, relining, infilling of losses, joining the

print to new silk borders, lining of the entire piece, and inpainting losses. The silk painting was treated in a similar manner and then reframed. Before and after photographs can be seen below.


Before

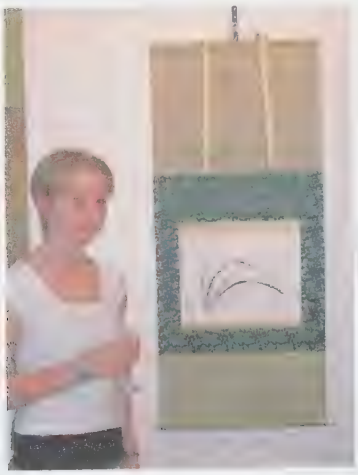

After


Before

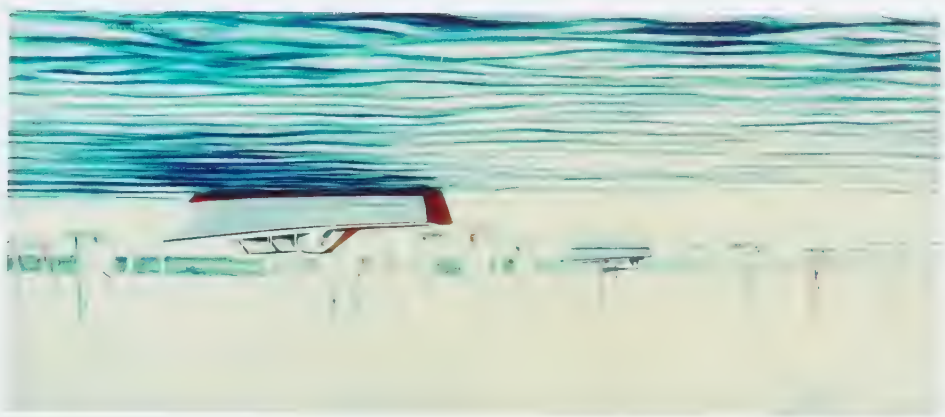

After

I was also able to take part in a condition survey of the Virginia Museum of Fine Arts' collection of Asian works of art. This was a fantastic opportunity to view a large collection of works in a variety of conditions, which led to a greater understanding of the degradation of Asian works of art and the treatment options available. It also introduced me to the business requirements, such as pricing of treatments and materials, that come with a private studio. This survey was conducted over three days and encompassed 83 works of art, ranging from hanging scrolls to albums.

My final assignment was the creation of a hanging scroll. Often treatments are done as a group and it is hard to grasp each and every step involved, therefore Yoshi wanted me to be able to create my own scroll from beginning to end so that I would understand its construction as a whole. There are numerous small steps and complicated details that I will not mention here, but it was indeed very useful to have done them all myself and I now have a scroll to keep and enjoy as a reminder of my time at Nishio Conservation Studio.



The financial support provided by the Isabel Bader Bursary in Textile Conservation enabled me to pursue one of my major interests—training in Asian conservation techniques. This internship not only taught me a great deal, but it has also opened up a wide variety of opportunities. The contacts I have made within the Japanese art conservation field have given me the chance to further apprentice at a well-respected studio in Japan where my skills will be solidified.



Liz Rae Dalton
lives and paints in her studio home on
an island in the magnificent 1000 Islands.
Her paintings celebrate the history and beauty
of the region, and can be viewed at the
LITTLE PUMP HOUSE GALLERY
Gananoque, Ontario, Canada.
lizraedalton.com

We just had lunch with Steve Holland kind of A History and Alison Chatteley from the Agnes. They told me you were going to get a copy of my final report! Let me know if you have any questions.

Kingston is beautiful in the summer. I am so fond of it.

Best.

Patricia Ewen

Dear Dr. Binder,

July 7 2013

I have had the wonderful opportunity to visit Carleton and see Kingston in the summer! We visited the Islands on the New York side and had time to come across.

We went sailing with Kingston friends yesterday and were able to take pictures of your site as they sailed from the Lake! I thought you would enjoy seeing the pictures.

P


EMORY UNIVERSITY

April 25, 2013

EMORY UNIVERSITY

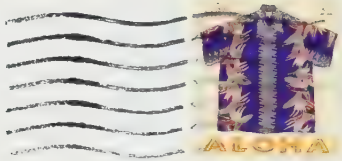
Dear Drs. Bader,

I have been working on Ancient Egyptian textiles here at the Carlos this past week. These textiles will go on exhibit in Albany, N.Y. and then to Houston. A very different type of "costume"! Clothing for the mummy's afterlife.

Tomorrow I will get back home to Minnesota. I have appreciated the warmth of Atlanta!

Best, Patricia Cox

METRO JUNCTION
26 APR



Mr. + Mrs. Alfred Bader
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Michael C. Carlos Museum
Emory University, Atlanta, Georgia

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www.aeac.ca

March 7, 2013

Dr. Isabel Bader
2505 E. Bradford Avenue. Apt. 2201
Milwaukee, WI 53211-4263

Dear Dr. Bader,

I want you to know how much being the Isabel Bader Fellow in Textile Conservation has meant to me. At this point in my career I feel it is time to give back to the field of textile conservation in any way I can. This fellowship has given me that opportunity.

I have had a long time interest in costume since my days in theatre. I worked in costumes at the Guthrie Theatre in Minneapolis with great craftspeople. Many who had come from England then to Stratford, Ontario and on to Minneapolis; just as Sir Tyrone Guthrie himself had.

This love of costume and history led me into the field of conservation. I have over 30 years of experience in treating textiles; as well as managing, developing and staffing conservation projects of all disciplines. The research fellowship has been a refreshing challenge.

Our work here at the AEAC has progressed smoothly. I think we are trying to accomplish more than we set out. There are so many opportunities within these collections it is hard to stop. Briefly, we have completed our pilot project survey and risk assessment of 500 plus pieces in the dress section. This included the 30 some items of Agnes Etherington's designated for exhibition in 2014. In addition to the survey we are performing conservation treatment on about ten of those items. This is week nine of my three month stay and as you can imagine we are getting determined to finish as much as we can.

I really feel that costume and textiles always take a back seat to the other arts. I hope our research will help to promote the use of this collection. I am very encouraged working within an institution that has a textile historian, Janice Helland, as the head of the Art History Department!

It has also been a rare opportunity to be involved with the Master's of Art Conservation Program. As I am primarily an apprentice trained conservator (there were no programs tackling textiles in the 1970's) I am honored to be lecturing and working with not only the students but all the outstanding colleagues in conservation, art history and the AEAC.

Again I must thank you for this opportunity. My intern Brenna Cook hope will be presenting our information to colleagues within our professional organizations. We have also gotten a good amount of press here in Kingston, within the Queens' News network and the Kingston Whig Standard newspaper.

April 2nd/13 Come – very energetic, professional
worked well with from Quebec
to get a great deal done in textile conservation
Patricia Ewer & David

Now I want to ask you if I may come to visit you and Mr. Bader in a few weeks. My husband is driving from Minnesota to Kingston to retrieve me. We will be leaving Canada on Sunday, March 31 to drive back west. Milwaukee is not out of the way and I would like to thank you in person, if I may. We expect to arrive in Milwaukee on Monday late and could visit with you on Tuesday if that fits into your schedule. My contact information is with my signature.

Sincerely,

Patricia Ewer
The Isabel Bader Research Fellow in Textile Conservation
ART CENTRE
Queen's University
Kingston Ontario
Canada K7L 3N6
tel: 613-533-2190 ext. 77326
e-mail: patricia.ewer@queensu.ca

PATRICIA EWER
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TEXTILE OBJECTS CONSERVATION, LLC

5975 Ridgewood Road
Mound, Minnesota 55364
US phone: 651-263-6899
e-mail: patricia@textileobjectsconserve.com

April 24, 2013

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

Dear Dr. Bader,

I am sorry I have not written sooner. I was only home for about 10 days from Canada and had to leave again to work in North Carolina and Georgia. I want to say it was such a pleasure to meet you and Alfred while David and I stopped in Milwaukee earlier this month. It was such a treat to get to know you better and to find out more about your interest in costume. David and I certainly enjoyed viewing the paintings in your home and talking to Alfred.

I do want to get you a copy of my final report about the costume collections at the Agnes Etherington Art Centre. They must still be digesting my report as I have not had any feed back as of yet. I think you and I both agree, and this pretty much was the conclusion of my report, that they need an experienced curator to oversee the collection. I am not sure how this would fit into their long range collection/exhibition plans, but it should be a consideration. Not until the collection is thoroughly researched and properly catalogued can the conservation priorities be established.

Now back in the states my regular work is consuming my time. I started in Hillsborough, North Carolina doing an assessment of a flag from 1880's. Then I visited with my daughter in Charlotte, North Carolina where we continued with her wedding plans. It was so good to see her. I went from Charlotte to Wilmington, North Carolina to lecture at the Cape Fear Museum. I have worked on their collections since 2001. I have to say, after Canada and my few days in Minnesota, it was nice to walk along Wrightsville Beach.

I am currently in Atlanta at Emory University in the conservation laboratory of the Michael C. Carlos Museum. I am working with several student interns on projects such as the treatment of two Egyptian textiles that were mummy shrouds and the analysis of a Pre-Columbian textile. It is a busy week as always when I come down here. But I am enjoying the warm weather and beautiful spring flowers.

I look forward to getting back home to Minnesota to complete a huge flag project for the U.S. Marines museum and several artifacts from the state archives of Mississippi. Perhaps it will have stopped snowing by the time I get home!

We are planning a trip back to Kingston at the end of June. It will be great to see all my new Queen's friends again.

David and I wish Alfred a very happy birthday this weekend.

Kind regards,

Patricia

Patricia Ewer

Subject: List of works to be photographed
From: David de Witt <3dad5@post.queensu.ca>
Date: Fri, 13 Jan 2006 14:35:31 -0500
To: Alfred Bader Fine Arts <baderfa@execpc.com>

Dear Alfred,

When Franziska and I were last in Milwaukee in August, we checked the files for photographs, and compiled a list.

According to this list, we still need ektachromes of the following paintings (the asterisk indicates priority):

*1. Abraham Bloemaert, Jacob's Dream
2. Leonard Bramer, The Presentation in the Temple
*3. Leonard Bramer, The Queen of Sheba Visiting Solomon
4. Aert de Gelder, Samuel before Eli
5. Horst, Tobias Cleaning the Fish
*6. Jacobus Leveck, Portrait of a Man
7. Jan Lievens, Head of an Old Man (oval)
*8. Pieter van Mol, Susanna and the Elders
*9. Jacob van Oost The Elder, An Old Man and a Boy
10. Jacob van Ruisdael, Seascape
*11. Jacob van Ruisdael, River Landscape with a Beach
= my list indicates that there is already in Ektachrome of the Van Noordt of Joseph in Egypt; I recall that it was not of the highest quality, so we should consider having this work photographed as well

Also, we need photographs (black-and-white, or Ektachrome if it is not more expensive) of the following four works:

*1. Attributed to Gerrit Willemsz Horst, Jacob and Esau
*2. Gerbrand van den Eeckhout, A Pair of Lions
*3. Matthijs Haringhs, Portrait of a Woman
(to be photographed later) *4. Jan Andrea Lievens, A Woman in Profile

With all best wishes,
David

David A. de Witt
Bader Curator of European Art
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t. (613) 533 6000 x75100
f. (613) 533 6765
e. 3dad5@post.queensu.ca

Paul ? ekta
Van Noordt 1 ekta
Master 15

Queen's University Master of Art Conservation Program

Internship Report

Sabina Sutherland

Summer, 2005

October 24, 2005

Dear Mrs Bader,

I would like to include this personal letter in addition to my report as an expression of my gratitude for your interest in the Master of Art Conservation Program at Queen's University.

I have recently completed my requirements for the program, and I was awarded the bursary to which you contributed, enabling me to undertake the treatment of a textile object during my summer internship. As a student who specialised in the conservation of works on paper, I could not, in the given amount of time, expand my training to include textiles, a subject which is of a particular interest.

The summer internships that we complete as part of the program's requirements are thus a means by which we can explore other streams somewhat. For a paper conservator, textiles are sometimes of a particular interest, as many works on paper are mounted on textiles, and materials such as linen drafting film are actually found in collections of paper works. As a result, I felt that some knowledge of textile conservation would not only enhance my skills as a paper conservator, but also fulflill an interest I have in the subject as a whole due to my experience as a seamstress.

I am very grateful that your interest and support for the program has enabled not only I, but other students, some of which were my own classmates, to share the same experience that I have had this passed summer.

I sincerely hope that through the detailed reports of our work that are sent, that you are able to get a feeling of how much we appreciate your support.

Sincerest Thanks,

Sabina Sutherland

Sabina Sutherland

General Overview of Internship

My second year summer internship was completed at the Vancouver Art Gallery (VAG) in Vancouver, British Columbia. During my internship, many projects were completed which contributed to my education in the conservation of works of art. My background previous to enrolling in the Queen's program includes a Bachelor of in Fine Arts in printmaking from Okanagan University College, which is now University of British Columbia – Okanagan, as well as chemistry courses which I had taken as a pre-requisite to the program. In addition to my work as a printmaker, I worked as a seamstress before attending graduate school, and this work has piqued my interest in textile conservation.

The VAG was an excellent choice for me, as projects that I worked on fulfilled my interest in specialising in working with works of art on paper, as well as my interest in textiles.

The overall projects that were undertaken were varied in scope. The nature of the projects can be divided into two groups: the first are projects that allowed me to work as an understudy to the head conservator, Monica Smith, and the second are those which enabled me to enhance my treatment experience.

The projects from the first group involved preparation of works for an outgoing loan, environmental monitoring and maintenance of current works on display in the galleries, and the examination and preparation of works that were part of a substantial exhibition.

The second group of projects were those that involved actual treatments of works on paper. Some of these were included in projects from the previous group. The works in question belonged to the VAG's permanent collection, and therefore, treatments were undertaken on works from a variety of well-known artists.

Textile Project

Description of Artist

The textile project that I was able to work on was one that involved treatment and storage upgrade of a wool tapestry by artist, Graham Sutherland, who by coincidence shares the same surname as I, but is of no relation.

Sutherland was a British artist who studied printmaking at Goldsmith's College in London in the 1920's. At this time his subject matter was landscape, having an unconventional expressive quality that has been associated with abstract or surrealist movements.

The stock market crash in the 1930's prompted Sutherland to turn to oil painting, a more financially rewarding medium, where he continued to create depictions of the same type of unconventional landscape.

During the war, Sutherland worked as an official War Artist, therefore using his talent to document war-torn Britain, translating the devastation of the time to canvas. Later, Sutherland continued to paint, but his subject matter moved to religious painting and portraiture. He also investigated other media such as ceramics and textiles, and has designed several tapestries.

Sutherland became well-known as a portrait painter for the reason that his portraits were non-traditional, sometimes bordering on the grotesque. A portrait of Winston Churchill painted in 1945 was so detested that Churchill's wife had it burned.

In retrospect, Sutherland was probably the most influential artist in 20th century Britain. Working with contemporaries such as Francis Bacon and Lucien Freud, Sutherland's art pushed boundaries in the traditional art world. His routinely shocking work was part of a postwar paradigm shift causing people to question their reality, and in turn revisit ideas surrounding the importance of art itself.

Project Description

Object: Wool tapestry
VAG 64.12
Artist: Graham Sutherland (1903 – 1980)
Title: Wading Birds
Date: 1949

Wading Birds, a wool tapestry by artist Graham Sutherland, had been placed in hanging storage in the gallery's vault. The tapestry was hanging on a storage screen by Velcro attachment to a wooden beam.

This particular method of storage, designed for paintings and framed works, was not considered ideal for the long-term storage of this type of object. It was found that gravity was having a negative effect against the tapestry's weight, causing deformation of the weave.

The tapestry was examined and given a condition report. A treatment proposal was drafted stating that the tapestry needed to be cleaned and the storage upgraded.

The tapestry was vacuumed recto and verso at a medium suction setting, ensuring that the vacuum nozzle was covered with a nylon mesh to prevent any important materials from being aspirated. A significant amount of ingrained dirt and debris was removed during the vacuuming process. The dirt and debris was likely due to the tapestry's exposure to air while in hanging storage.

After the cleaning was complete, the congested thread ends on the verso were smoothed, and the piece was rolled onto a large diameter cardboard tube with appropriate isolating layers in place. To protect it from further exposure to dust, light and possibly even certain pests, the roll was covered with a dust cover and placed in rolled storage. An identifying label complete with a photograph of the object was added to the outside of the roll for easy identification.

Vancouver Art Gallery
Examination and Treatment Report

Artist: Sutherland, Graham Vivian

Acc. No: VAG 64.12

Title: Wading Birds (Popular title)

Date: 1949

Media: Wool tapestry

Dimensions: Overall size: (cm) **H** 195.5 **L** 200.0 **W** 0.8
Size of image area: **H** 150cm **L** 146.5cm

Description: Tapestry depicting three cranelike birds in an abstract landscape. The predominant colours are purple (two hues) and yellow. Other colours include orange green and black.

Support: Heavy weight wool tapestry with little or no nap.

The tapestry is woven in the traditional tapestry weave, which is defined as a weave where the pattern is created by ground wefts that do not run from end to end and are therefore cut at the changing of each colour.

The top and bottom edges are the selvages, and the 'unfinished' edges have been turned over to the verso, the overlap measures 5cm on each side. These edges have been finished with a blind stitch. (See attached photographs)

The tapestry warp is linen, while the weft is wool. As the weft constitutes the majority of the object's material makeup, it is considered to be a wool object.

Thread Count: warp- 10 threads per square inch (thickness of one thread is ~0.5cm)

weft- 45 per square inch (there are three individual strands of yarn per weft thread, therefore 15 x 3 = 45)

Verso

The verso shows the thread ends which were snipped off as colours were being changed during the weaving. These threads are tangled and congested.

Labels / Inscriptions

The artist's signature has been woven into the tapestry at the BL corner of the image area. (See attached photographs)
There is a symbol in the BL corner of the margin that is likely the weavers' insignia. (See attached photographs)

There is also a cotton label that has been stitched onto the verso of the tapestry that reads:

Designed by: GRAHAM SUTHERLAND
Woven by: THE EDINBURGH TAPESTRY CO. LTD
T ——————————TUDIOS CORSTORPHINE
1949

The inscription was hand written in black ink. Some of the information has been partially obscured by a paper label that has been adhered to the textile label.

This paper label is printed with red ink. The printed part reads:

ALFANDEGA STUDIOS

There is a handwritten inscription / signature which is indecipherable. This has been written in brown ink.

Mounting System

There is a strip of Velcro (2.54cm wide) that has been hand sewn to the top of the tapestry down the entire length. This has been done in order that the tapestry can be hanged. The other half of this Velcro is adhered to an ancillary support that consists of a wooden beam (approximately 2.54cm x 5.08cm x 200cm). Essentially, the wooden beam is mounted, and the tapestry is then adhered to it via the Velcro. This mounting method works well for short periods of time, such as in exhibition, however, it is not ideal for long term storage, as the tapestry is not protected from dust. Also, the weight of the tapestry against the force of gravity could result in the work becoming misshapen.

Condition of Object:

Overall condition of the tapestry is good.

- The dyes have faded slightly overall. A comparison by visual analysis was made between the colours on the recto to those on the verso. The colours on the verso are more saturated than those on the recto.

- Wool fibres are slightly soiled. Dust and dirt is ingrained. Loose thread ends are congested on the verso.

- The paper portion of the label is coming away, it is torn in several places- this is probably due to differences in response to changes in relative humidity between the paper and the textile.

- Current storage of the tapestry is not ideal. It is stored on a paintings screen in the vault, as stress was being caused on the object by its own weight and the force of gravity. It was removed from hanging storage prior to its examination.

- Storage recommendations would involve rolled storage where the tapestry would be rolled onto a large diameter cardboard tube. As the material of the tube is not inert, an isolating layer of Mylar or polyethylene will have to be employed in order to protect

the tapestry from acid migration. Cotton sheeting would then be wrapped around the cardboard in order to create a leader that will aid in rolling the tapestry onto the tube. Once rolled, the tapestry will be covered once again in an inert material such as polyethylene. This will act as a dust cover as well as protection against certain threatening insects, such as the clothes moth, known for destroying wool objects.

TREATMENT PROPOSAL

- Remove the tapestry from inappropriate storage system
- Clean the tapestry by vacuuming both sides to remove ingrained dust and dirt.
- Upgrade storage housing to rolled storage

TREATMENT REPORT

Cleaning

The recto of the tapestry was vacuumed under medium suction. The vacuum nozzle was covered with a piece of polyester non-woven fabric. This was designed to protect the textile from any damage that could be caused by contact with the nozzle, and also to collect any dirt or debris that was being aspirated from the vacuum.

The verso of the tapestry was vacuumed in much the same manner, however a piece of nylon netting was used to cover the nozzle rather than the polyester non-woven fabric. This was done in order to ensure that none of the thread ends would be aspirated into the vacuum.

After vacuuming was complete, the thread ends were smoothed out by hand in order to orient them in the direction of the warp threads.

The paper label adhered to the textile label was not treated.

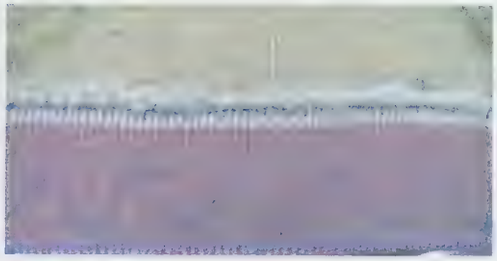
The broken threads from the blind stitch were not treated.

Upgraded Storage

An eight-inch diameter cardboard tube that measured eight feet long was covered in an isolating layer of polyethylene plastic sheeting. This was then covered in cotton sheeting which is designed to act as a further isolating layer as well as a leader onto which the tapestry could be rolled.

In preparation for rolling, the tapestry was placed partially onto the cotton sheeting face-down, that is, verso side out. This was done in order to ensure that the loose threads would be facing outward when the textile was on the roll. A layer of thin foam was inserted and the tapestry was rolled in the direction of the warp threads. The roll was secured with twill tape and covered with a dust cover made from polyethylene plastic sheeting. Finally, the rolled and protected textile was hung in a rolled storage unit.

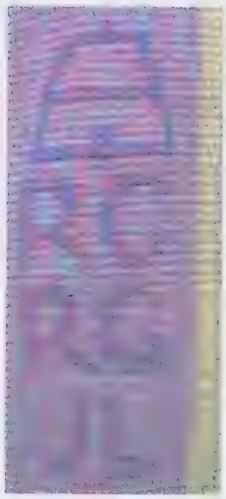
BEFORE TREATMENT



Detail: Blind stitch on verso

Detail: Loose threads on verso

BEFORE TREATMENT



Detail: Weavers' insignia

Cotton label found on verso

DURING TREATMENT

The tapestry is being vacuumed by Queen's University Master of Art Conservation Program summer intern,
Sabina Sutherland.

Details of some of the debris collected with the vacuum.