

Alfred Bader

Alf Related Correspondence

Bader Correspondence [with Queens]

1990-1995

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	229116
BOX	2
FILE	1

file Bader file

NOV 23 1995



OFFICE OF THE
MAYOR
THE CORPORATION OF
THE CITY OF KINGSTON

November 21, 1995

Mr. David MacTavish
c/o Agnes Etherington Art Centre
Queen's University
Kingston, Ontario
K7L 3N6

Dear Mr. McTavish:

Attached hereto please find a letter received in this office from Dr. Bader.

Please feel free to contact this office if we can be of any assistance in the future.

Sincerely,

Gary H. Bennett,
Mayor

/EC
enclosures

CITY HALL
KINGSTON
ONTARIO
K7L 2Z3
TEL 546-4291
FAX 546-5133





Dr. Alfred Bader
924 East Juneau, Suite 622
Milwaukee, Wisconsin 53202
Phone: 414/277-0730
Fax: 414/277-0709

NOV 17 1995

A Chemist Helping Chemists

November 8, 1995

The Honorable Gary H. Bennett
Mayor, The City of Kingston
City Hall
Kingston, Ontario K7L 2Z3
Canada

Dear Mayor Bennett:

Please accept Isabel's and my sincere thanks for your and the Council's thoughtfulness in presenting us with the Certificate of Appreciation and the Key of the City of Kingston. We will treasure these.

With all good wishes, I remain,

Yours sincerely,

AB/cw



Faint, illegible text centered on the page, possibly a title or header.

Faint text on the left side of the page.

Faint, illegible text centered on the page.

Faint text on the right side of the page, possibly a date or reference.

Faint text spanning across the middle of the page.

Faint text on the right side of the page, possibly a signature or footer.

Agnes Etherington Art Centre

March 14, 1995

SENT BY FAX: 414-277-0709

Dr. Alfred Bader
924 East Juneau Avenue, Ste. 622
Milwaukee, Wisconsin
USA 53202

Dear Dr. Bader;

I've just read your letter to Michael Den
Tandt - good show. The address you wanted is:

Ms. Beatrice Corbett
Shipyard Apartments
319-33 Ontario Street
Kingston, Ontario K7L 5E3
(telephone: 613-544-7163)

The Art Centre will be hosting a book
signing reception for you in late October - we'll
invite Ms. Corbett to the event.

Yours sincerely,



Patricia M. Howorth
Projects Manager

11

THE UNIVERSITY OF CHICAGO
CHICAGO, ILLINOIS

11

FAX FROM

DR. ALFRED R. BADER
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone 414-277-0730
Fax No. 414-277-0709

March 13, 1995

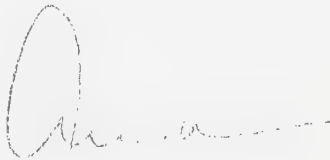
To: Professor David McTavish
Director, Agnes Etherington Art Centre
Fax: 613/545-6765

Message

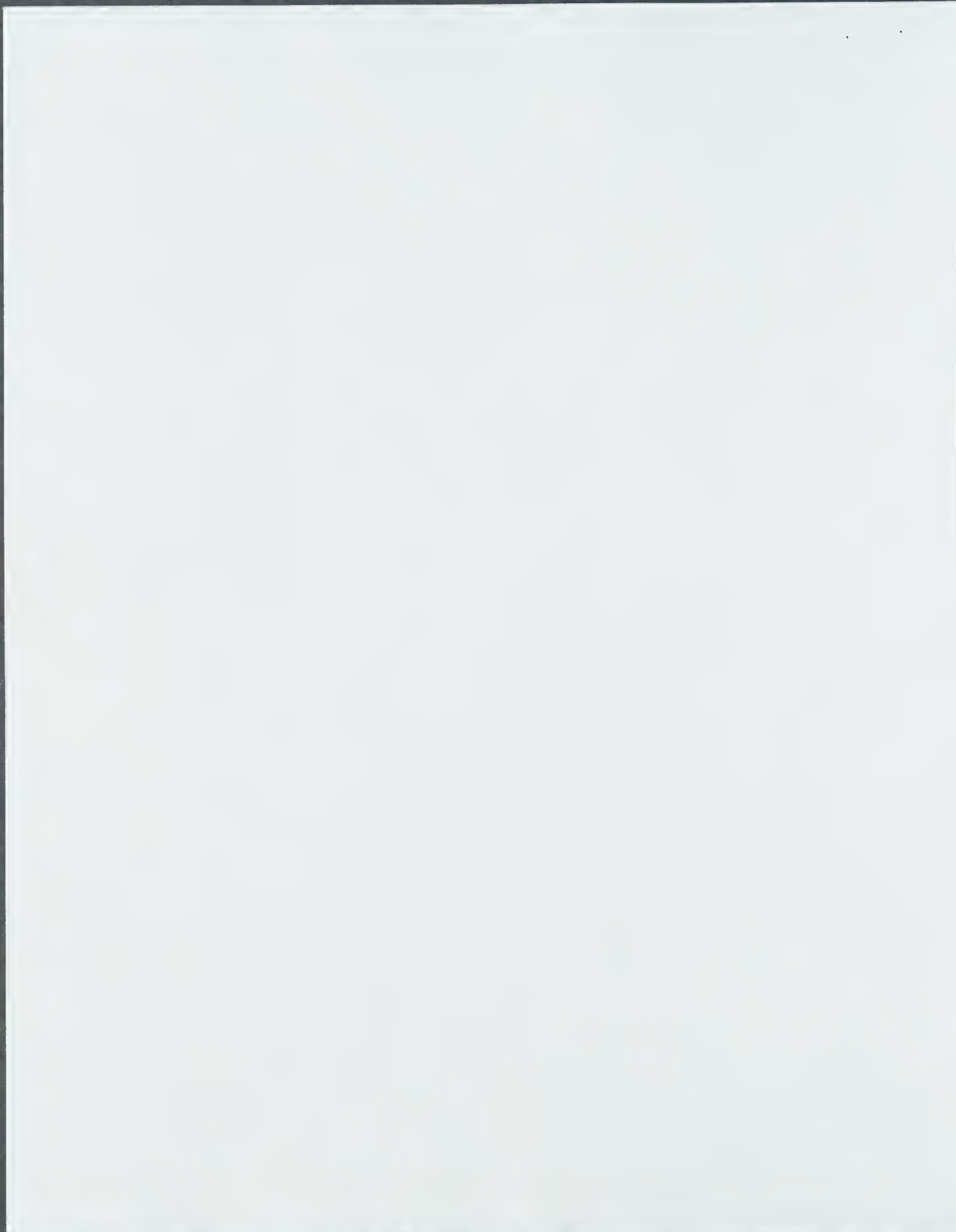
The letter to Den Tandt has been faxed and mailed.

Please do send me Ms. Beatrice Corbett's address

Many thanks, as always.



v



FAX FROM

DR. ALFRED E. BADER
Suite 677
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone 414-277-0730
Fax No. 414-277-0709

March 10, 1995

Page 1 of 1

To: David McEwain
Director, Agnes Etherington Art Centre
Fax: 613/545-6765

Message:

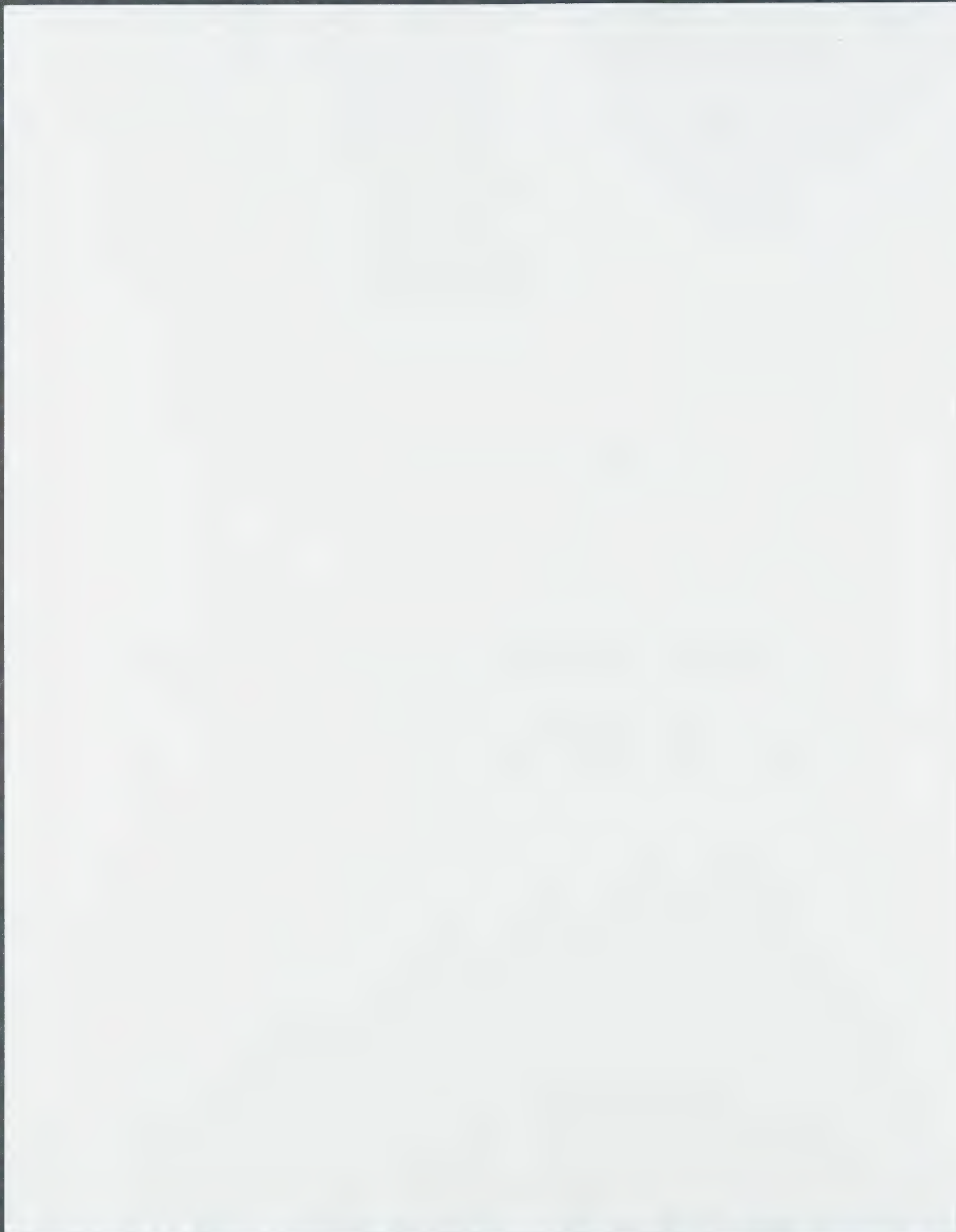
Thank you for your fax of today.

I have drafted a reply to Michael Den Tandt, but before I send it, I would like to have your opinion as well as that of David Smith and Florence Campbell.

I have faxed it to both and look forward to your and their replies.

Probably, like chicken soup, it may not do any harm.





March 10, 1997

Mr. Michael Den Tandt



Dear Mr. Den Tandt:

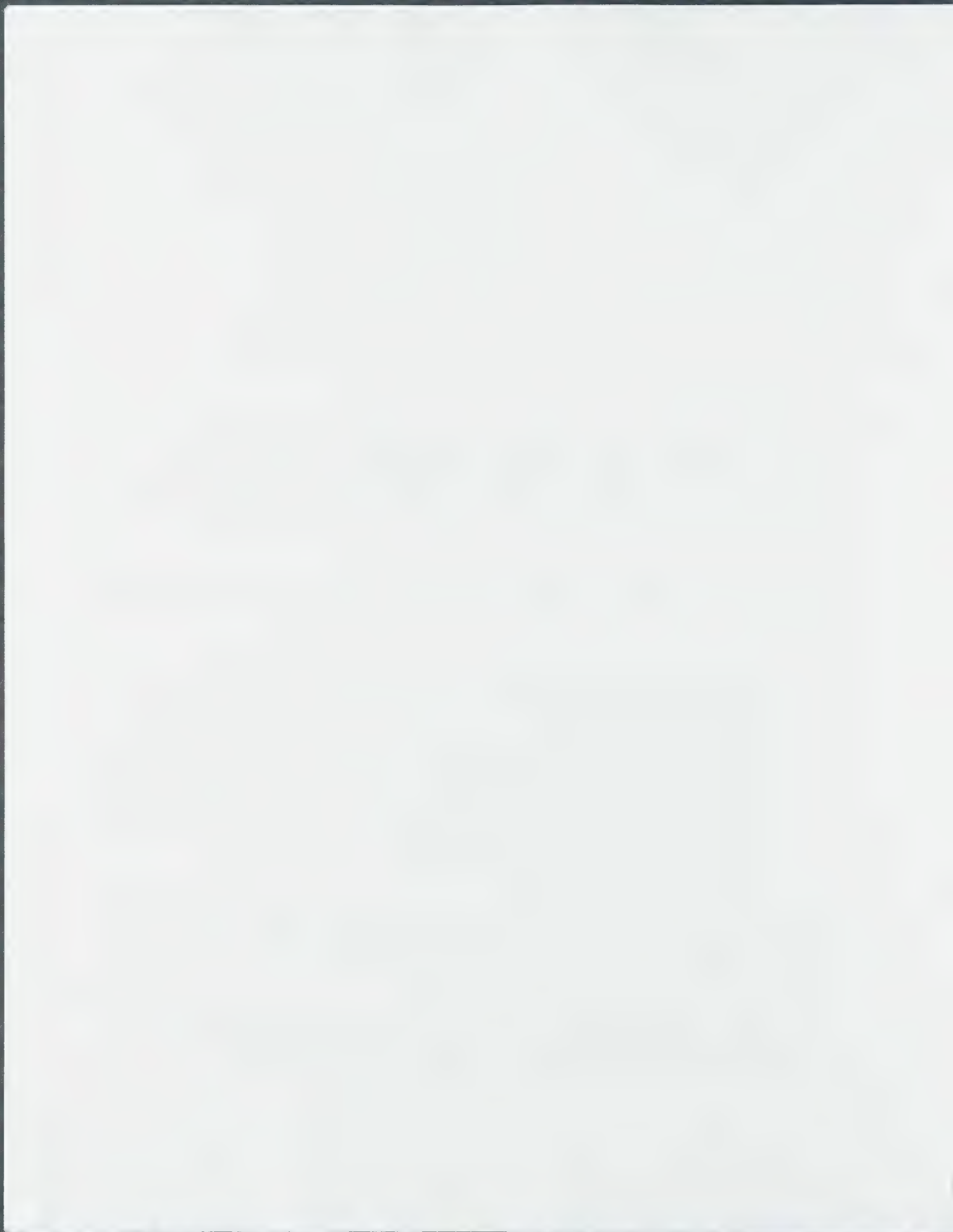
Friends in Kingston have sent me your February 10 editorial "No federal handout for Queen's art gallery" and I have read this with great interest and pleasure. It brought back such happy memories of the two years at Queen's in the 1940's when I was on the debating team. Had I been chosen to represent Queen's on the negative of the resolution "Resolved that Ottawa give 3 million dollars for a Queen's art gallery," I would have tried to write as ably and as forcefully as you did.

This summer Little, Brown will begin selling my autobiography, *Adventures of a Chemist Collector*, and in it you will see arguments strengthening your points and also clarifying them. In quote:

"We have come a long way from my student days when there was neither an art history program nor an art gallery at Queen's. The present Agnes Etherington Art Centre is so small that it could not possibly house our entire collection. Of course, some people must have asked the question we have asked ourselves: if we can give Queen's £6,000,000 to buy a castle, why not a similar sum for an art museum? The castle seemed like a unique opportunity, whereas there are museums that could house our entire collection without additional building, and it is not our style to spend many millions building a museum. We have nevertheless given Queen's the funds for a chair in Northern art history and US\$7,000,000 as seed money for the museum; and if that cannot proceed, I am sure that they will find another good use for our donation."

My wife, Isabel, a Canadian from Northern Ontario, and I leave everything in our wills to help people, the ablest and the most disadvantaged, in Canada, Britain, the United States, Israel and the Czech Republic, and for the very reasons you gave, prefer such help to spending many millions on an art museum, even at Queen's.

My first wife, Helen, with whom I had shared all things material, left a similar will when she died of cancer, and you see from the enclosed report of her Foundation that it gives over seven million dollars annually to help Alzheimer patients, education and the neediest.



Mr. Alexander Dep. Pres.
March 11, 1977
Toronto

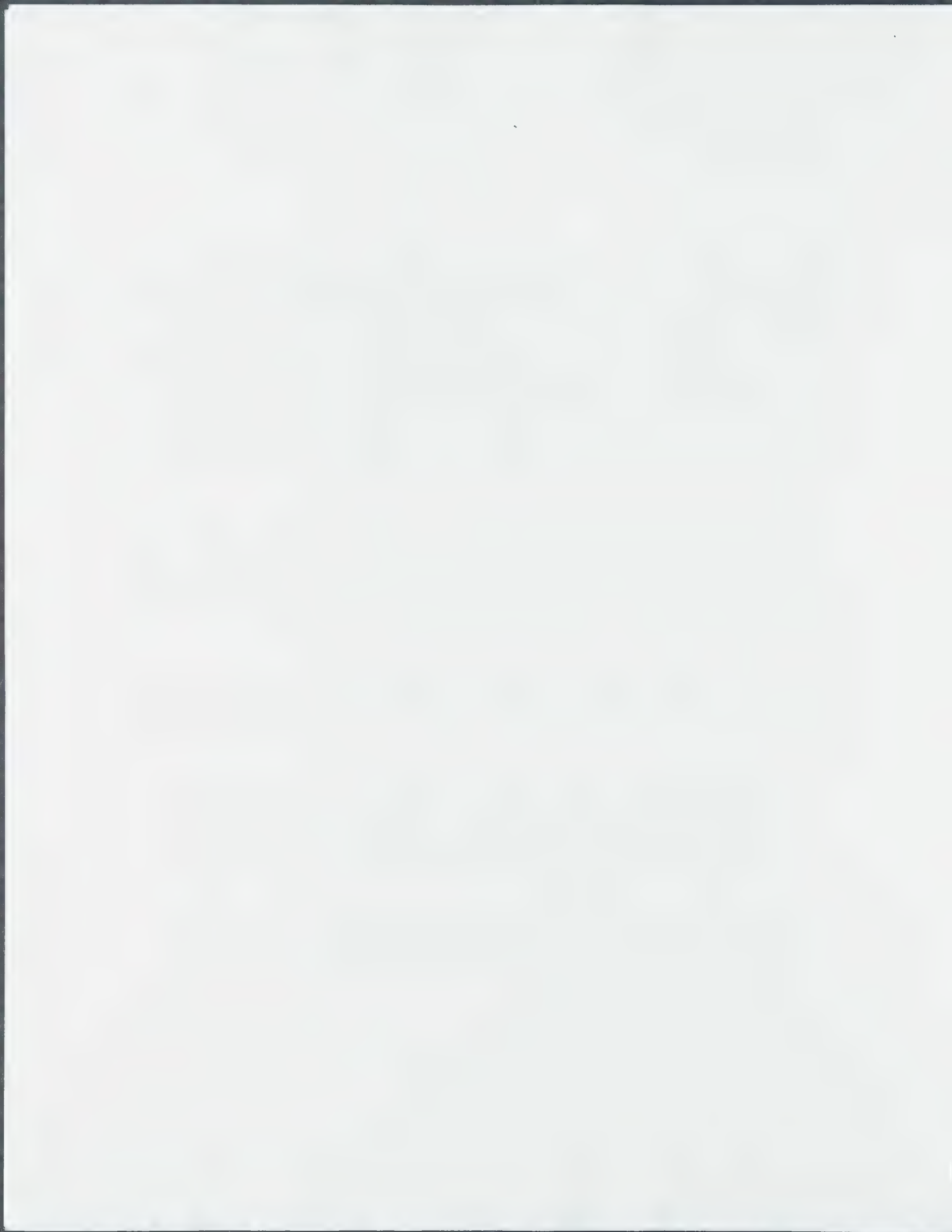
Your editorial was followed on February 23 by a thought-provoking letter from Ms. Gertrude Corbett, a mature woman who has given this problem considerable thought. Three of her points need clarification. The letter is head-lined "Let Bader's 200 Old Masters go to Harvard." Ms. Corbett was misled by an off-hand remark I once made, saying that if Queen's cannot take our collection, Harvard might. What is important to us is that our collection stay together, because I have spent some 50 years gathering the work of Rembrandt, his students and contemporaries, and it's a study collection (the only such collection in North America) which would be hard to duplicate today. It would add greatly to Queen's, which already has the best Ph.D. program in art history in Canada and two experts on Dutch art on its faculty. Queen's is our first choice but there are many museums, Harvard among them, that could keep the collection intact, without spending millions on buildings.

There is much more at stake at Queen's than just our collection. There is, for instance, a priceless collection of costumes, perhaps the best in Canada, closely tied to Kingston's oldest families. It is hardly ever shown, just slowly deteriorating in boxes. And there is so much more, from silver through African art to many Canadian works for which there is too little storage and exhibition space. The aim of the expansion is not only to provide extra space but to bring together art, art history and the fine school of art conservation.

Of course, Ms. Corbett is right in saying that our collection at Queen's would bring "greater glory" to me. This really applies to every donor and reminded me of a vigorous argument I had with Isabel when we gave Queen's the funds for Herstonceux Castle. As I said at the end of my autobiography

"The only slight cloud has been Isabel's reluctance to be in the limelight, really to have any publicity whatever. But how can you give a castle to a university and not have some publicity? If we had tried to withhold our names, reporters would have ferreted them out - easy, when so many people have to know. I am again reminded of Job: 'Shall we take the good from God and not the bad?'

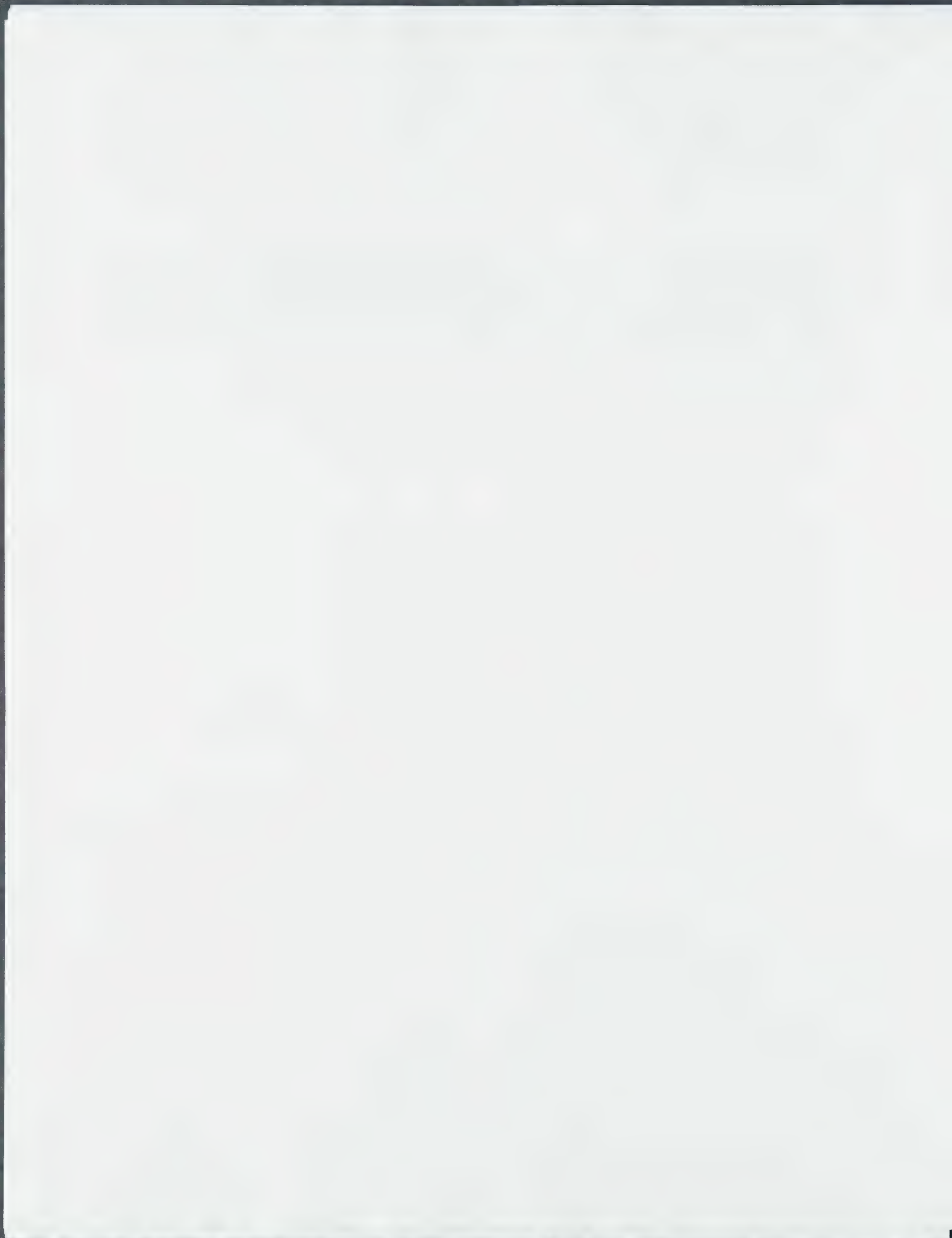
The one serious problem posed by such a gift is the challenge: What can we do for an encore? But with Isabel's vision, and if the Lord gives us time, we will find other great things to do with our money, which we neither want to use for ourselves nor can take with us.



Mr. Michael Den Guin
August 10, 1975
Milwaukee

Clearly, you and all the people responsible for funding of art in Canada must decide what to do about the Queen's Art Centre. May I just end with an invitation: Come to Milwaukee and spend a day with us in our modest home. I think that we will be able to convince you that our collection should stay together, if not at Queen's, our first choice, then at another museum where it could make a great difference.

Sincerely yours,



FAX FROM

DR. ALFRED R. BADER
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone 414-277-0730
Fax No. 414-277-0709

To: Mrs. Patricia Spaworth
Ayer Eberington Art Center

Dear Mrs. Spaworth

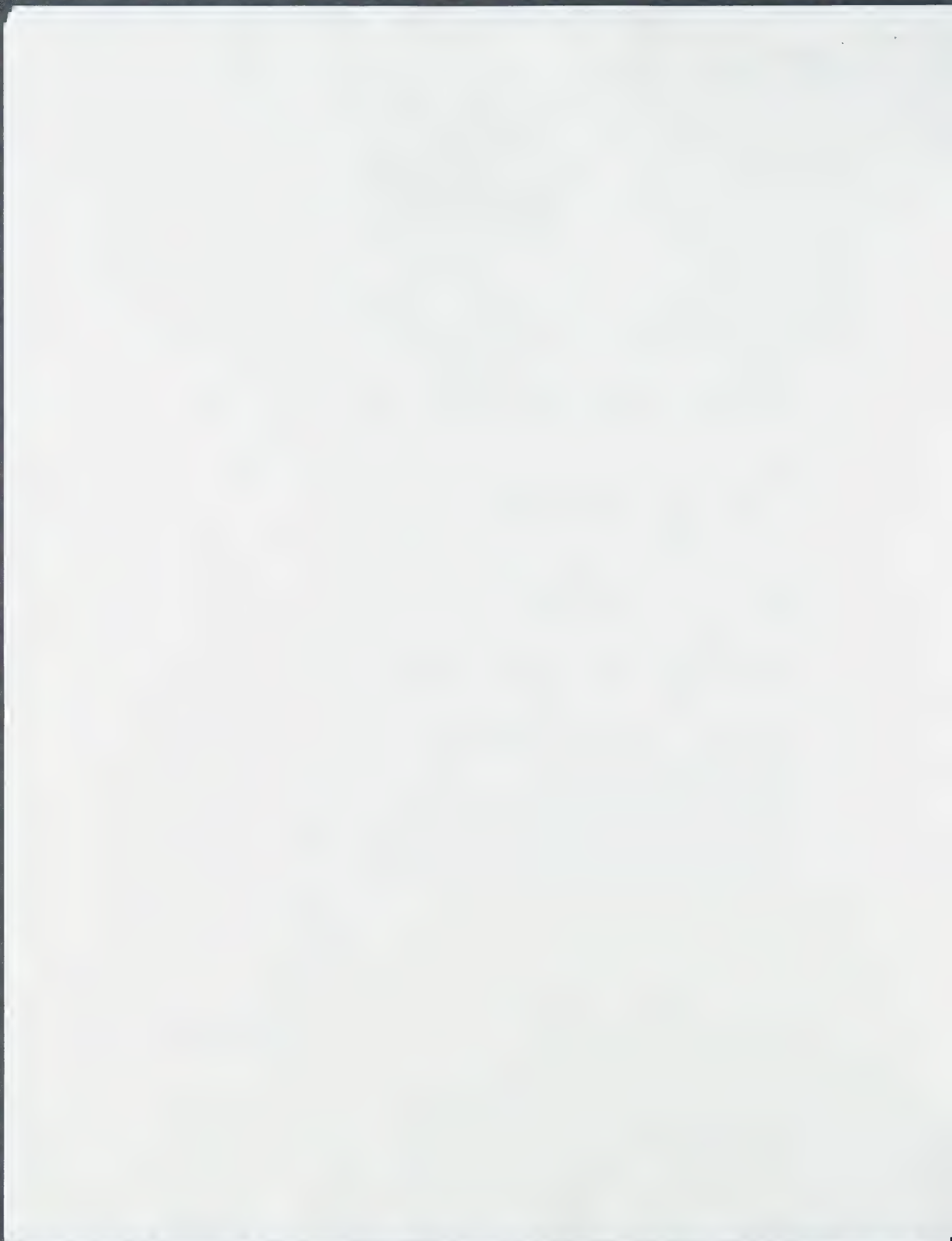
Thank you for your fax.

Barbara Corbett is so mistaken.

I'd like to try to change her mind -
perhaps by meeting her at my 50.
reunion (Sc. 45) in October. Please
send me her address and phone number.

Thanks

Alfred Bader



Agnes Etherington Art Centre

March 3, 1995

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin
USA 53211

SENT BY FAX: 1-414-277-0709

Dear Dr. Bader;

There has been some recent activity in the editorial column of our local paper The Whig. The letters of response have been both pro and con for the Art Centre, and its expansion plans. Yesterday's letter was particularly compassionate about your generosity. I've enclosed a copy of all the letters for your perusal.

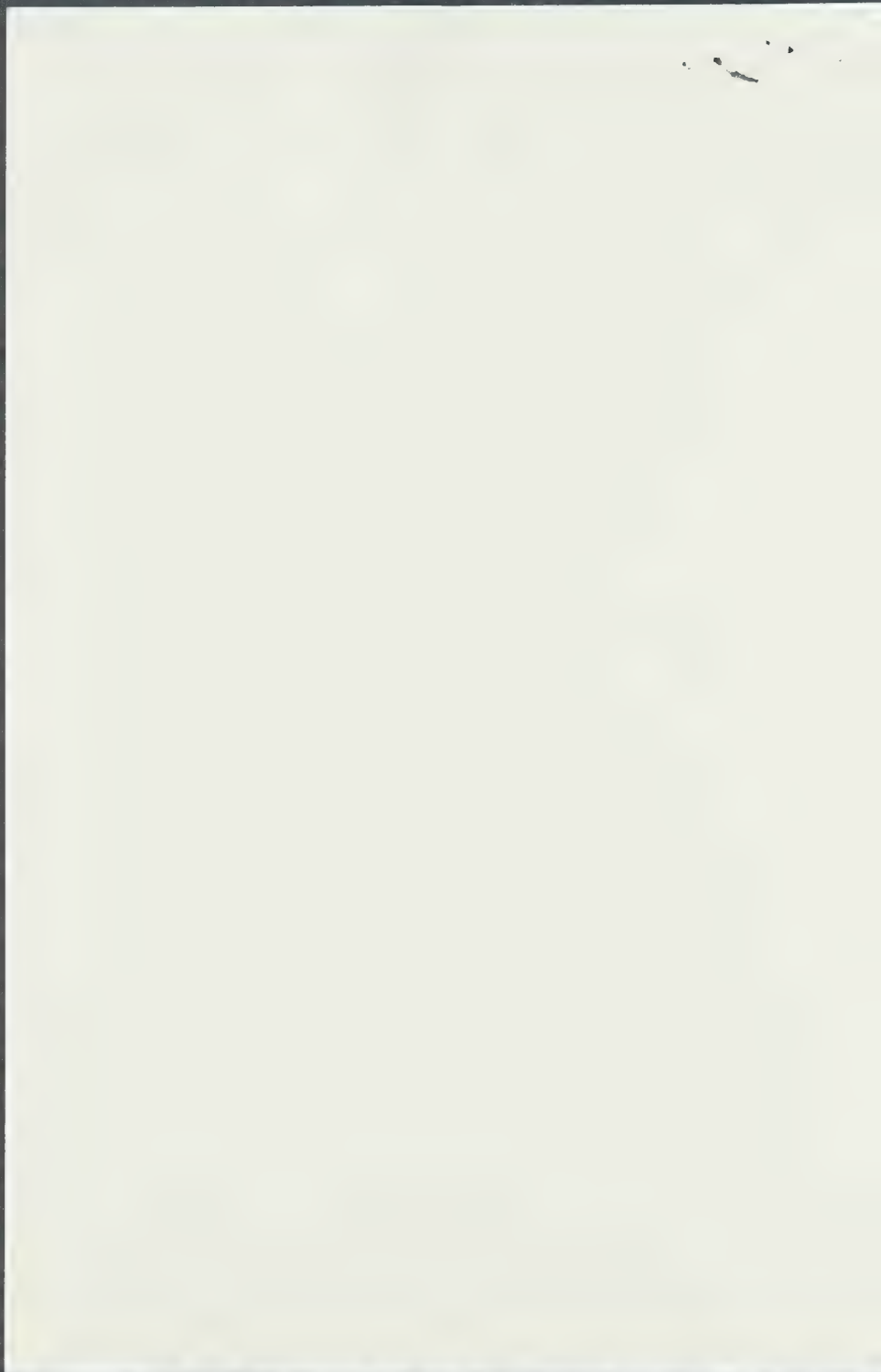
Meanwhile, we are still lobbying for federal funding support. On Wednesday, March 8th, the Hon. Bob Rae, Premier of Ontario, whom you met on your last visit, will be visiting the Agnes for the first time.

Yours sincerely,



Patricia M. Howorth
Projects Manager





26 April 1995

SENT BY FAX: 414-277-0709

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

Dear Dr. Bader;

My address in Venice is:

Locanda Silva
Fondamenta Rimedio 4423
30122 Venezia, Italy

Fax: 41-52-86-817
Tel: 011-39-41-5227-643

I will be in Venice from 28 April and then from 28 May to 2 June at:

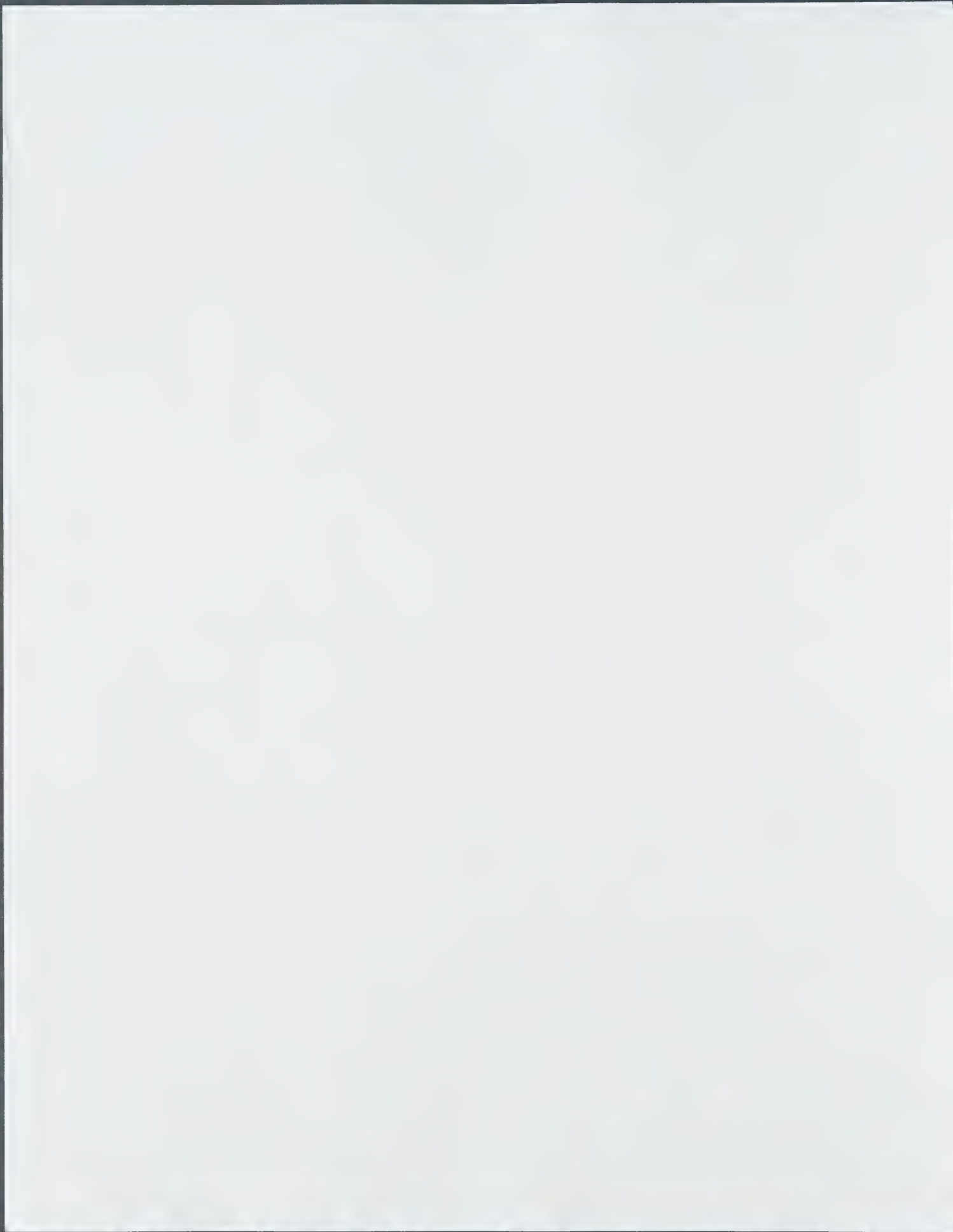
The President
Russell Square
London, England
WC1N 10B

Tel: 441-71-837-8844
Fax: 411-71-837-4653

Congratulations to Isabel on her degree.

Yours sincerely,

David McTavish
Director



AE Agnes Etherington Art Centre

1 February 1995

FAX 414-277-0709

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

Dear Alfred,

I am assured that Volker Manuth is in Kingston, though I have not seen him myself yet.

This morning the provincial government publicly announced their contribution of three million dollars at a very-well attended event. Now we will have to focus all our attention on the federal government.

I am anxious to hear how your meeting in England went.

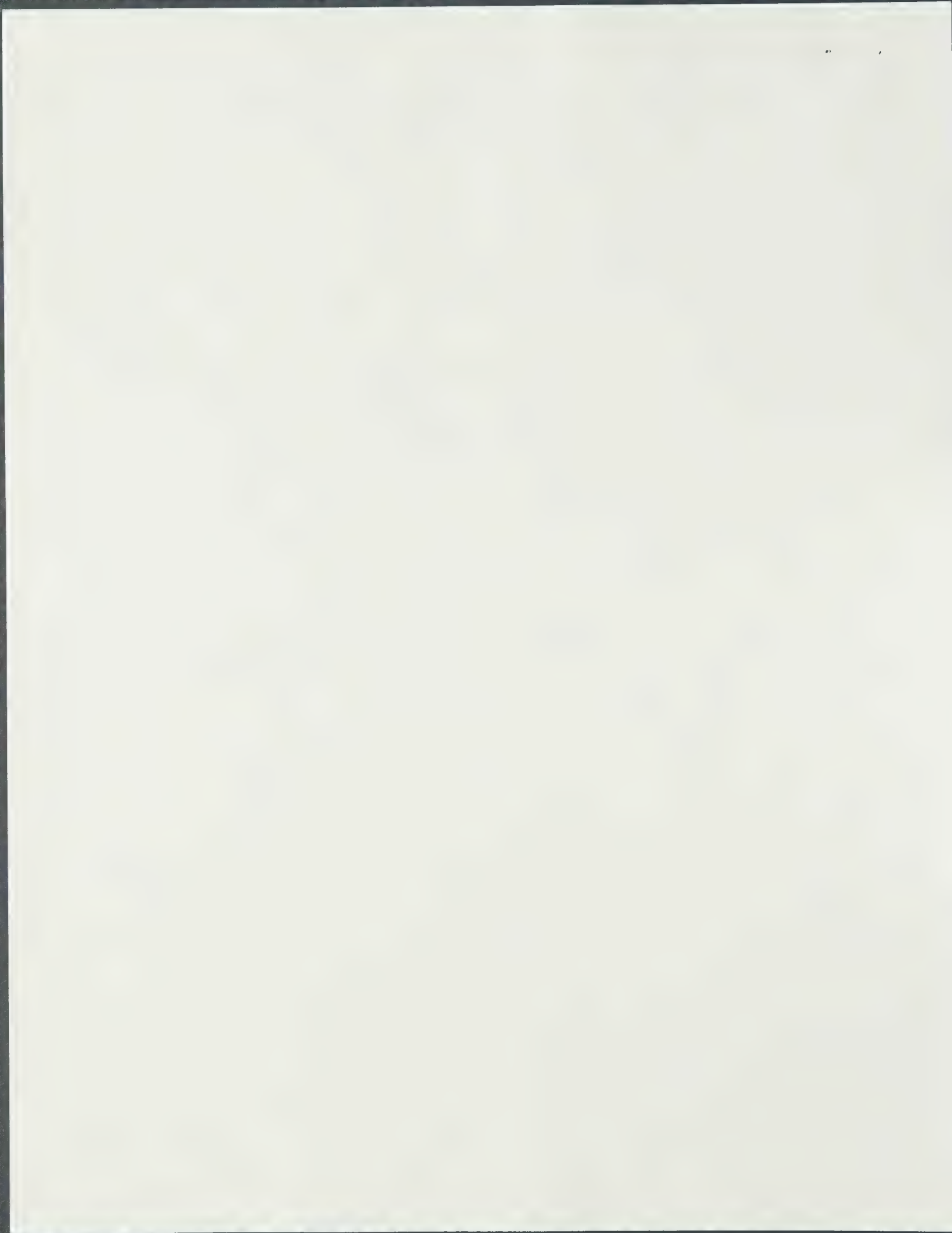
With warmest regards to you and Isabel,

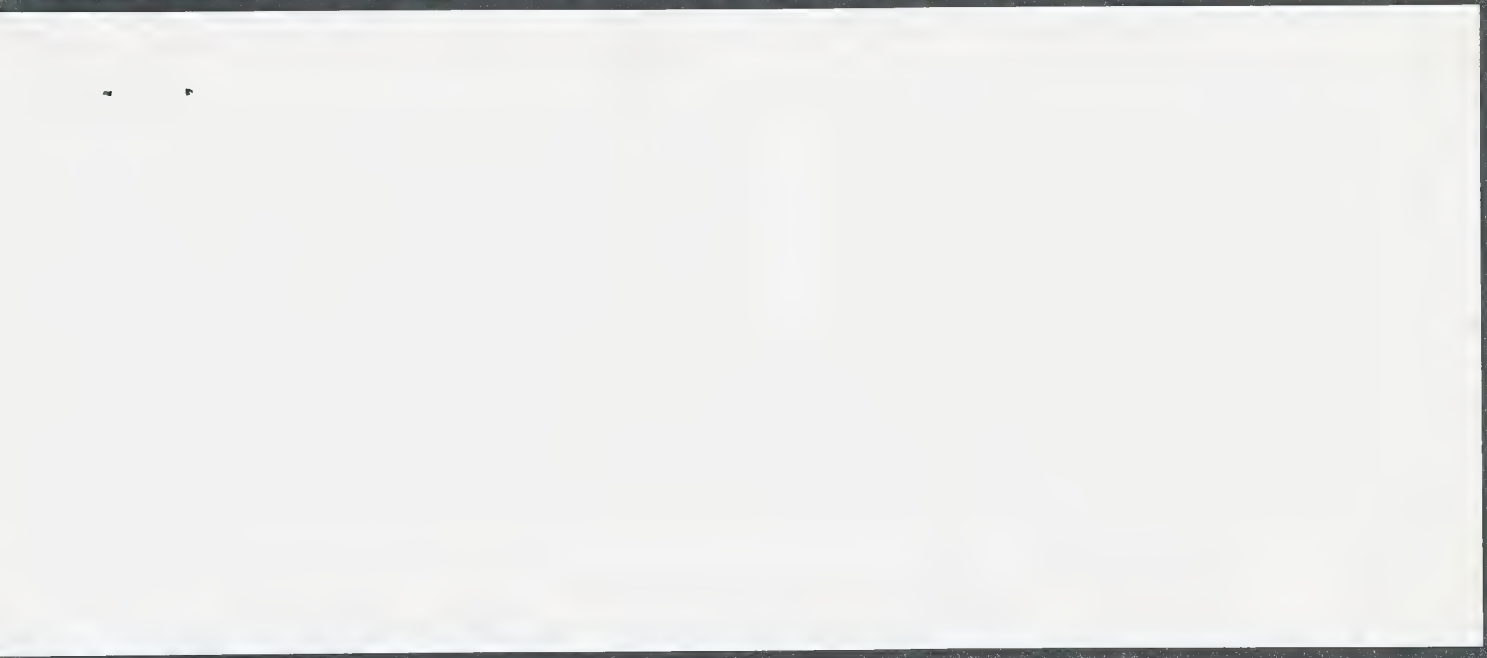
Yours sincerely,

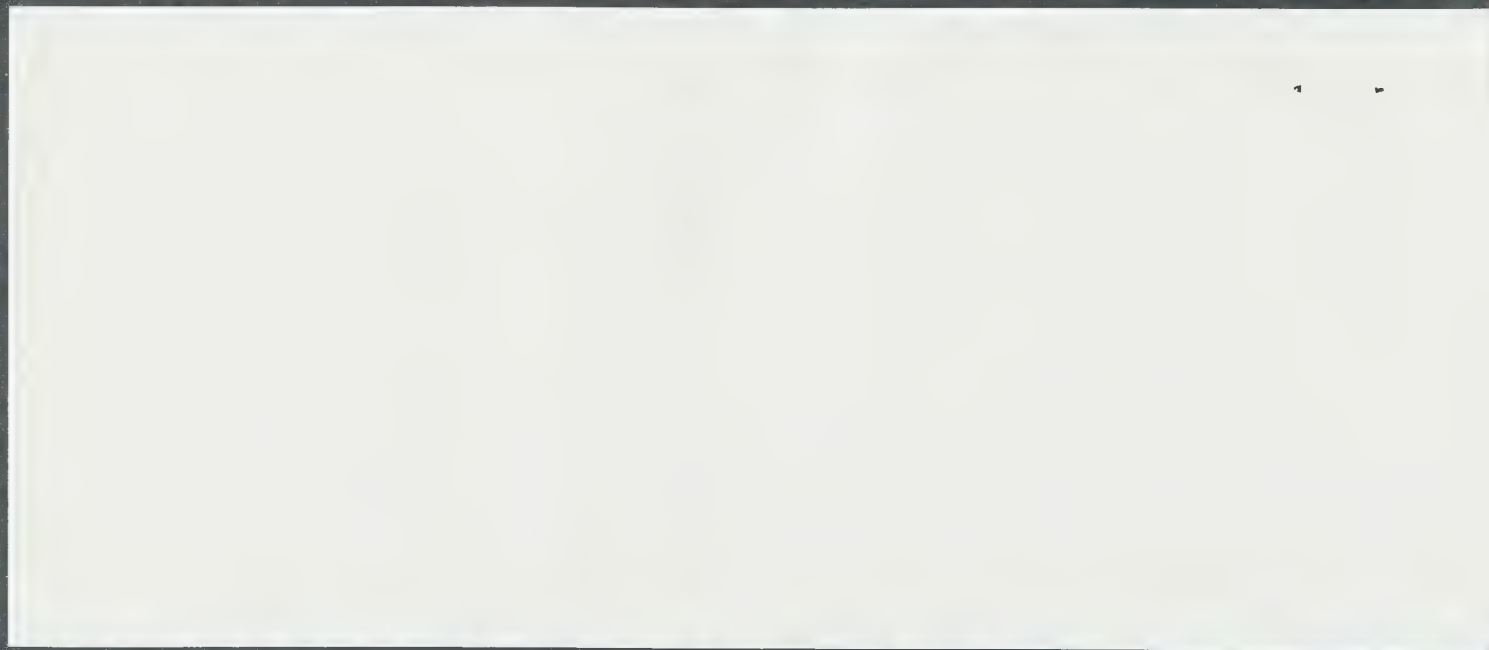


David McTavish
Director

DMcT/jmc







Agnes Etherington Art Centre

10 March 1995

FAX (414) 277-0709

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

Dear Alfred,

Anndale said that you wanted copies of all the recent correspondence in response to Michael Den Tandt's editorial in the Whig-Standard, and I am enclosing it herewith. My response was published first, followed by a number of other letters on subsequent days.

Yesterday morning I spoke about our capital project to a newly formed association of retired business and professional men called Probus (for Professional and Business). Clearly, there is some work to be done in clearing up misconceptions about our expansion, but that can be achieved with opportunities for good communications such as the one yesterday. In general, Canadians are feeling very restrained at the moment, and the idea of awarding money to cultural projects is closely scrutinized, if not actually under seige. As you know, we have been very careful in our plans for the future. Principal Leggett and the Board of Trustees are now very concerned about the university's ability to run new facilities, and so we have also included fund-raising for an endowment for future operations. Of course, the benefits of having the collections, art history and art conservation under one roof have national significance - and appeal.

The new Ph.D. program appears to be running smoothly. By the way, Mark Antliff, one of the new art historians in the modern period has just been awarded a Guggenheim Fellowship. And it is very good to have Volker here at last.

The Premier of Ontario, Bob Rae, visited the Art Centre on Wednesday and again confirmed his support for the project. He agreed that it was a dilemma for the federal government to be seen to be awarding money so soon after a federal budget that made many cuts, but he offered to help in devising new strategies. We are all working together to secure funding from Ottawa. Altogether, it was a very positive and festive visit, in the midst of a snowstorm.

With best regards to you and Isabel from all of us,

Yours sincerely,



David McTavish
Director



30 August 1994

Dr. Alfred Bader
2961 N. Shepard Avenue
Milwaukee, Wisconsin 53211
USA

Dear Dr. Bader:

Enclosed please find a couple of letters received here at the Art Centre which were addressed directly to you.

As well, we received a telephone call from a Ms. Vivian Dalley of Cobalt, Ontario, who can be reached at (705) 679-8766. She called on behalf of Willis R. Othmer who has three paintings by Sawford-Dyes (is that the correct spelling?). Mr. Othmer is also in possession of the artist's birth certificate. She also knows other family members that have paintings (five or more).

With best wishes to you and Isabel,
Yours sincerely,

David McTavish
Director

DMcT/akf
Enclosures



David

22

SATURDAY *night*

July/August 1994 Volume 109/Number 6/Whole number 3763/Established 1887

DIARY Basic Black

Well, here's one "ignorant, lazy, opinionated, intellectually dishonest and inadequately supervised journalist" who's grateful for the input *by John Fraser*

8

ACADEME Dr. Fabrikant's Solution

The events leading up to the bloody rampage that left four Concordia professors dead have raised more than just academic questions *by Morris Wolfe*

11

POSTCARD Queen's and the Castle

Kingston's famous university has always been an ivory tower. Now, thanks to a generous alumnus, it's got the dungeons to match *by Sandra Martin*

18

GRACE NOTES She Shall Have Music

From Freud's Vienna to the musical Toronto of Sir Ernest MacMillan, Greta Kraus has always had a knack for striking the right chord *by Harvey Sachs*

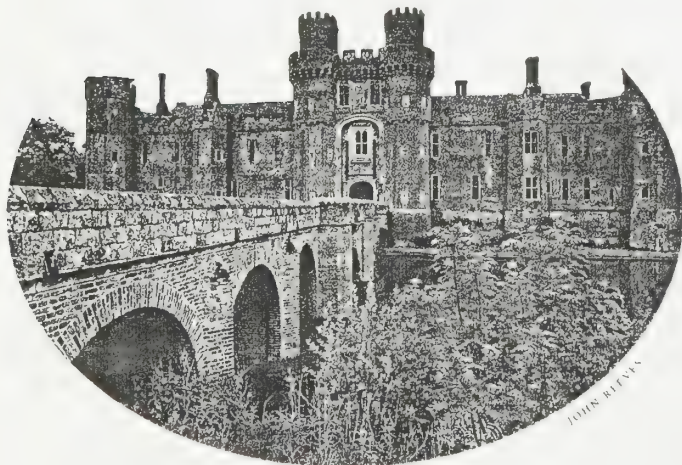
24



28 Jimmy's the same guy he was when he won \$500,000 except a little poorer

FOLLOW-UP The Second Chance of Jimmy Cohoon He went from being broke to winning the lottery to going broke again, all in eleven weeks. So what does Canada's most famous bum do for an encore? *by Sean O'Malley*

28



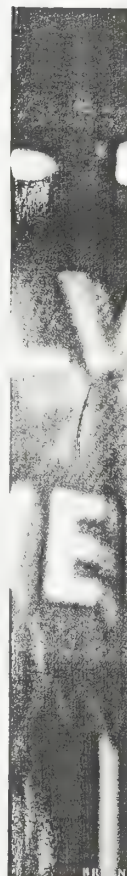
18 Queen's University has a new problem: how to prevent students from throwing beer bottles into the moat

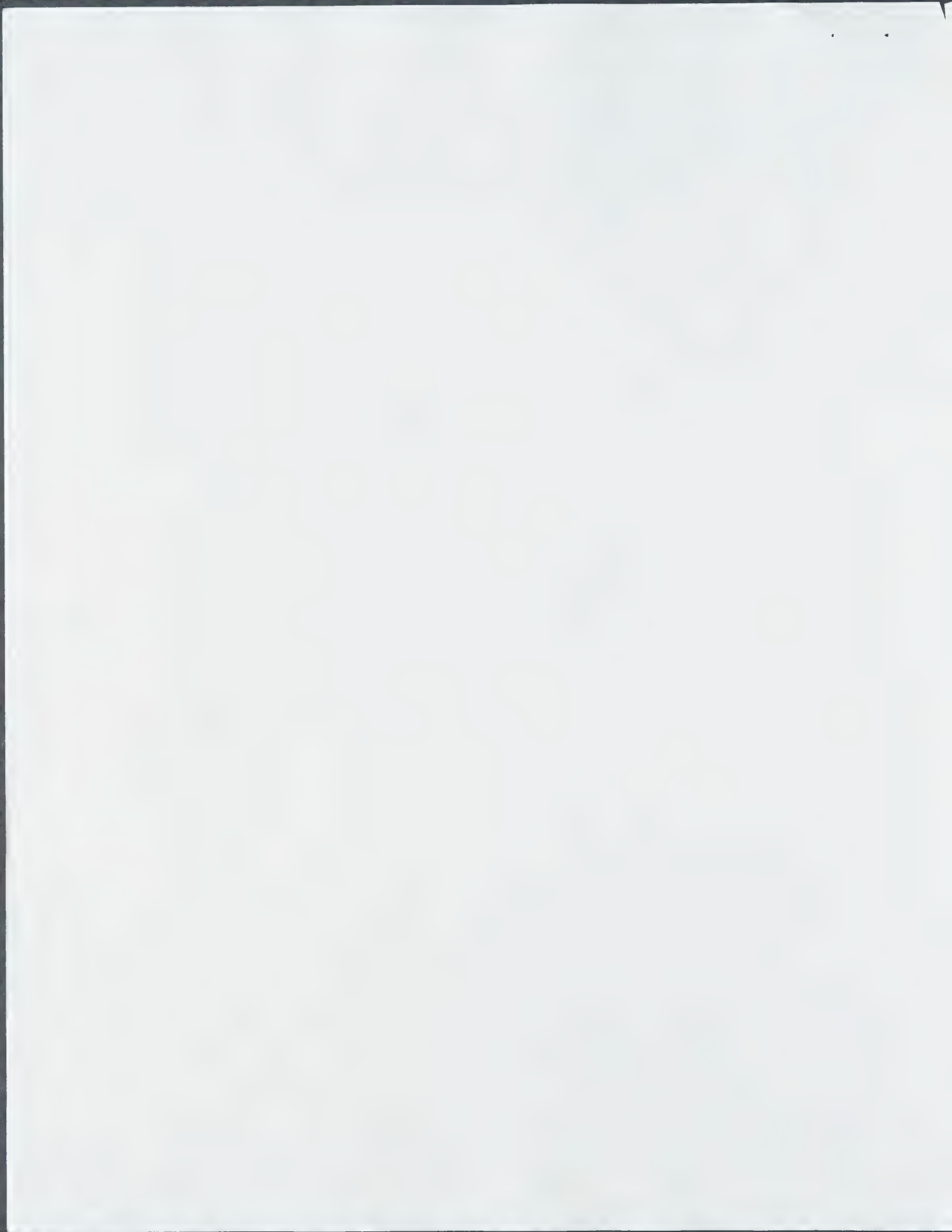
COVER PHOTOGRAPH OF MORDECAI RICHLER: CRAIG SAMUEL

CC
"TI
cor
er
'fre

CB
PO
by

FI
"He
but
but





Queen's and the Castle

Lots of university
graduates give
cash donations to
their alma mater.
Alfred Bader sent
his a castle

Snuggled tightly into a basin on the Sussex Downs on the south coast of England since before Gutenberg set up his printing press or Columbus set sail from Spain, the moated castle of Herstmonceux has passed through more owners than a cat has lives. In its most recent incarnation, Herstmonceux has been given to Queen's University in Kingston, Ontario, by a mysterious alumnus named Alfred Bader. He reportedly paid £4-million (\$8-million) for the property and threw in another £2-million for renovations. What kind of person spends \$12-million on a castle, only to give it away? The answer is as labyrinthine as the castle, and every bit as haunted by ghosts.

Last July Queen's celebrated its benefactor and his far-flung bequest by holding a Bursary Ball at the castle and by opening the grounds the next day for a "Medieval Pageant and Family Fayre." On the eve of the ball, I set off in a hired car from coastal Newhaven to drive the fifteen miles to Herstmonceux for a tour of "the hidden castle," as the locals call it. Ninety minutes later I was still roaring past signposts, careering around war memorials, and brushing by clumps of rainbow-coloured hydrangeas, frantically scanning the horizon for a glimpse of turret. Finally, I came upon the discreetly marked driveway that courses through Herstmonceux Park. There were thickets of trees, a herd of tame deer, and rolling lawns, but still no turrets. And then, over a rise and there it was, the epitome of romance.

A Romanesque bridge crosses a wet moat leading to the entrance portals. The main building, which was constructed mostly of brick in 1441, evokes a scaled-down Hampton Court, although it predates that royal palace by nearly seventy-

five years. Four looming towers mark the corners, and, for good measure, there are battlements, a dungeon, a central courtyard, and two ghosts — one of each sex. "The Grey Lady" is said to be Grace Naylor, a young woman who may have been starved to death in 1727 in one of the towers by her wicked governess. The other (usually) headless apparition is a drummer who beats a ghostly tattoo along the southern battlements. He may have been summoned as a hex by Victorian smugglers who stored contraband in Herstmonceux.

Behind the massive crenellated castle, there is a grassy ditch, or dry moat, that gives way to a two-levelled walled garden that has yew hedges, flagged walks, a radiant herbaceous border, and sumptuous rose gardens. Elsewhere in the grounds are an avenue of sweet chestnut trees some 300 years old, two ornamental lakes, and a Georgian folly. From the front, the folly has the proportions of a stately two-storey house; in fact it is no more than two skinny rooms deep, as though it had been squished like an accordion.

Even more incongruous are the six domed freestanding telescopes, sprinkled on the site like giant lawn ornaments, which date from one of the castle's previous incarnations ▶

by Sandra Martin



le

rsity
e
is to
ater.
sent

rs mark the
e, there are
l courtyard,
sex. "The
e Naylor, a
een starved
: towers by
er (usually)
r who beats
ern battle-
moned as
who stored

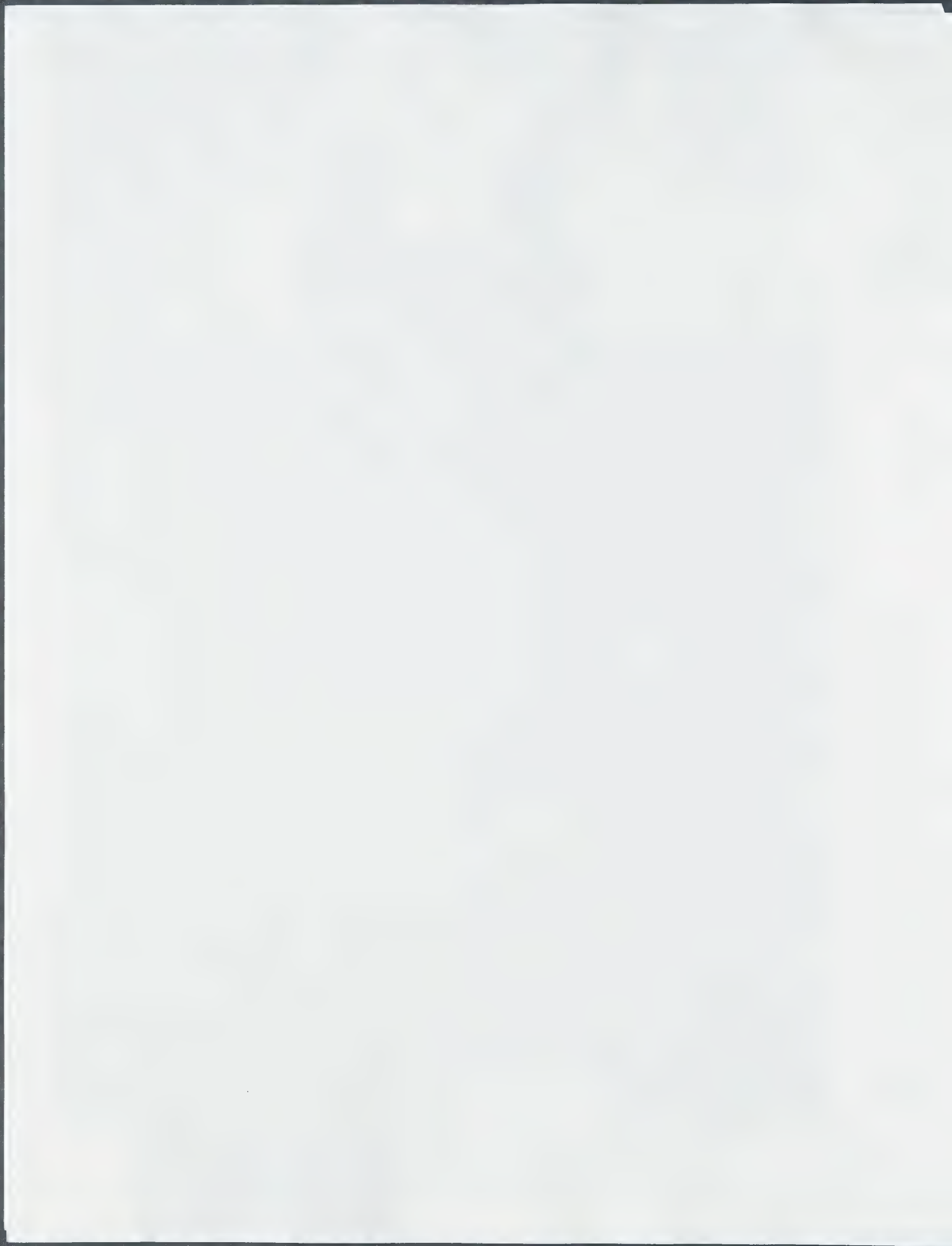
ited castle,
moat, that
led garden
lks, a radi-
uous rose
nds are an
some 300
kes, and a
t, the folly
two-storey
wo skinny
n squished

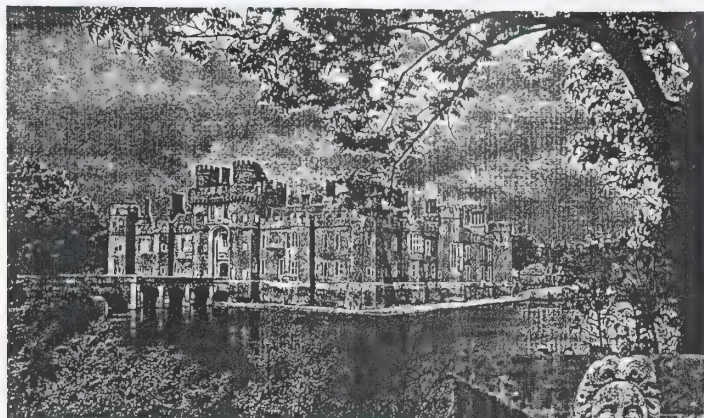
six domed
on the site
date from
rnations ▶



Palace without the malice: Why did Alfred Bader buy an English castle for \$12-million, then give it to Queen's? Well, for starters, his wife thought it would be hard to clean

11





Queen's and the Castle

as the home of the Royal Greenwich Observatory. The Admiralty bought Herstmonceux in 1946 and over the next decade moved in its telescopes, away from the smoggy, polluted skies of Greenwich, and constructed a stout 70,000-square-foot office and laboratory complex to accommodate observatory staff. By 1987, even bucolic Herstmonceux was too populated for the Royal Observatory and the castle was sold to a gentleman known locally as "James the Builder," for £8-million. Alas, James himself came a cropper and went bankrupt. Amid scurrilous rumours of Japanese theme parks and low-income-housing estates corrupting the site, Savills – the English estate agents – and Sotheby's International Realty put Herstmonceux on the market in July, 1992.

"Castle for Sale – five million pounds – Big Bargain," is the way Alfred Bader remembers the Savills ad in *The Times*. He and his wife, Isabel, were travelling by train from an auction in London to their home in Sussex when Alfred turned to Isabel and asked, whimsically, "Would you like a castle?" She looked across at the listing, recognized it as Herstmonceux, and said, "Well, no, there are too many rooms to clean." But Alfred was intrigued, and so they made an appointment to see the castle "for a lark." Wandering around, Alfred realized that a 140-room moated castle on a 500-acre site wasn't the ideal retirement cottage for a couple of their modest tastes. However, he did think that it "might be wonderful" for Queen's. Why, one might well ask.

Bader is convinced that Canadians are too insular, that they are not "citizens of the world." What he saw in Herstmonceux, or rather in the office building left behind by the Royal Greenwich Observatory, were premises that could easily be converted into a dormitory for two or three hundred students from Kingston. By providing Queen's with a campus on the southeast coast of England, the Baders were hoping to nudge Queen's undergraduates gently out of

When Bader phoned Queen's, he was delicately asked whether they couldn't have the money instead: "It was the castle or nothing"

Kingston and into Europe – at least for a term – for the very simple reason that so often you have to go away to see where you are from.

Alfred Bader was born in Vienna in 1924 to a Jewish father and a Catholic mother. His father died when he was two weeks old and his mother (who later, according to Bader, married a "nasty character who was a Nazi") allowed little Alfred to be raised by his dead father's sister. After *Kristallnacht* on November 9, 1938, the British government offered 10,000 visas to Jewish children (aged twelve to sixteen) who had no relatives outside the German Reich. Bader's adoptive mother got him a visa and put him on a train to England, early in December, 1938. He was fourteen years old. He knew nobody and he spoke only schoolboy English. He never saw either mother again.

Bader told me this awful story on the morning of the ball, sitting in a panelled anteroom overlooking the gnarled chestnuts. I arrived first for our appointment and, as I waited in the empty castle, I peeped out the window and watched him approach feeling like a conspirator in an Elizabethan drama. Short and pear-shaped, dressed in a loose-fitting navy jacket, tan trousers, and a beige fedora, he walked ponderously towards me. He has a weary, wrinkled face, as ancient and wise as an elephant's, and ferocious brows that hood inquisitive brown eyes. In conversation, his voice was so soft

and his story so riveting that listening was exhausting.

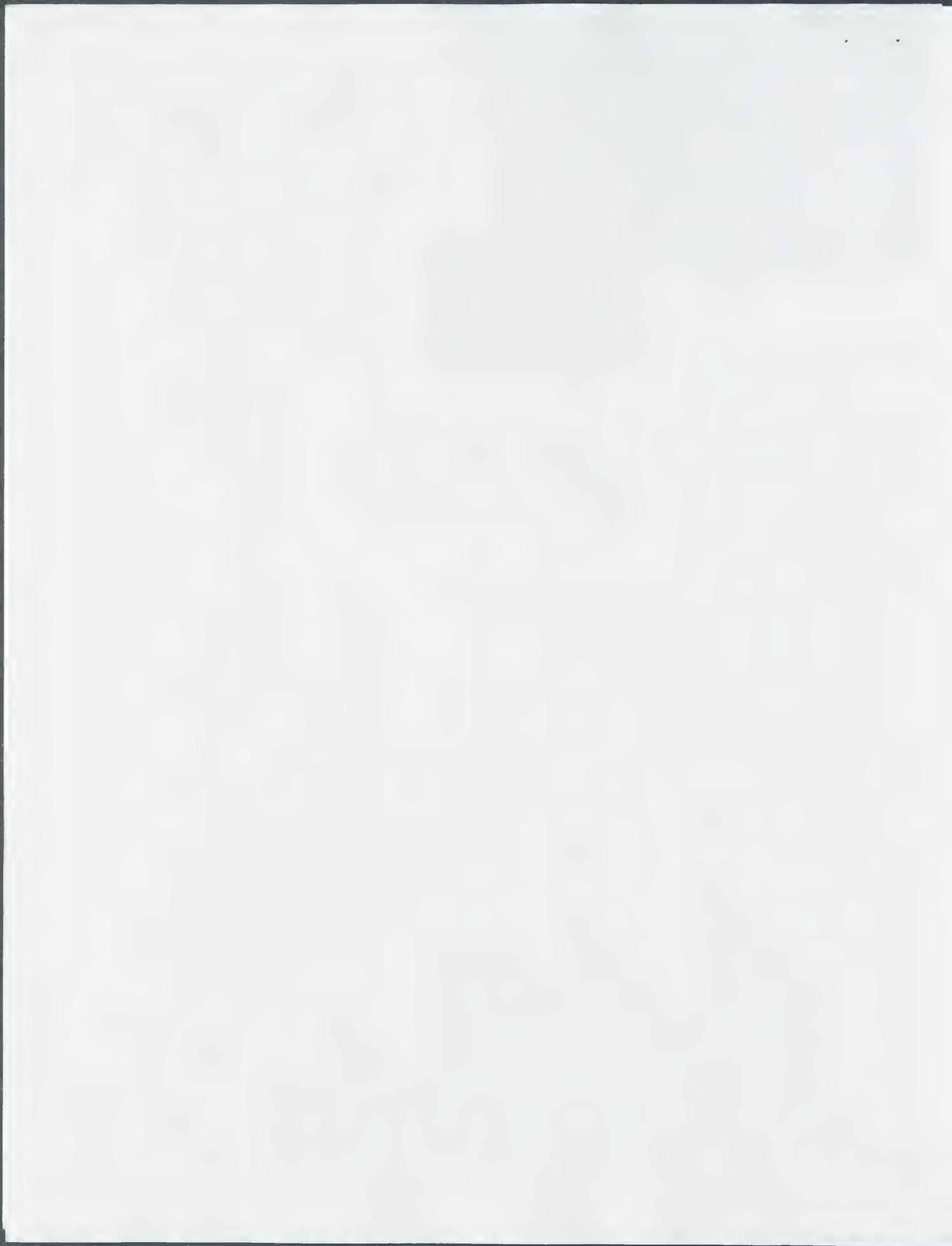
After he arrived in England, an old lady named Mrs. Wolff in Hove, near Brighton, sponsored Bader by contributing a guinea a week towards his room and board while he attended the East Hove Senior School for Boys. She also invited him periodically for tea, but it never occurred to her that he might want or need some pocket money – a tiny thoughtlessness that still hasn't been erased from Bader's memory. Alfred's school days were truncated fourteen months later when the Nazis rampaged through Belgium, Holland, and France in the spring of 1940 and headed for the Channel. The British were so afraid of a German invasion that Prime Minister Winston Churchill rounded up all male German and Austrian

nationals between sixteen and sixty living on the southeast coast and interned them as enemy aliens. Bader was one of them.

In July thousands were transported like felons of old to the colonies. "There were five ships," he recalled. "Three went

to Canada, one went to Australia, and one sank." He arrived in Quebec in July, 1940, and was sent to an internment camp near Sherbrooke on the Île-aux-Noix. The camp commandant looked Bader over and observed that he was young to have parachuted into England as a Nazi spy. When Alfred replied that he was a Jew who had fled to England, the commandant laughed and said he didn't believe it and anyway *he* didn't like Jews either.

One day a newspaper blew over the barbed-wire fence into the camp and Alfred read it avidly, as much to improve his English as to augment his knowledge of current events. In the obituary column he read a death notice for a Mrs. Wolff, who was survived by her husband, Martin, in Montreal and a mother-in-law who turned out to be Bader's benefactor, old Mrs. Wolff in Hove. He recognized the name and remembered Mrs. Wolff talking about her granddaughters in Canada. Bader started writing to Martin Wolff and eventually one of the letters made it past the camp censors. The Wolff family happily "inherited" the teenage Bader and began working on getting him released from the camp. In the meantime, Bader had written Quebec's junior and senior matriculation examinations. He passed handily, earning, as he recalls, first-class marks in everything but his native German, and that only because the International Students' Service had refused to send him the set text out of fear that giving a



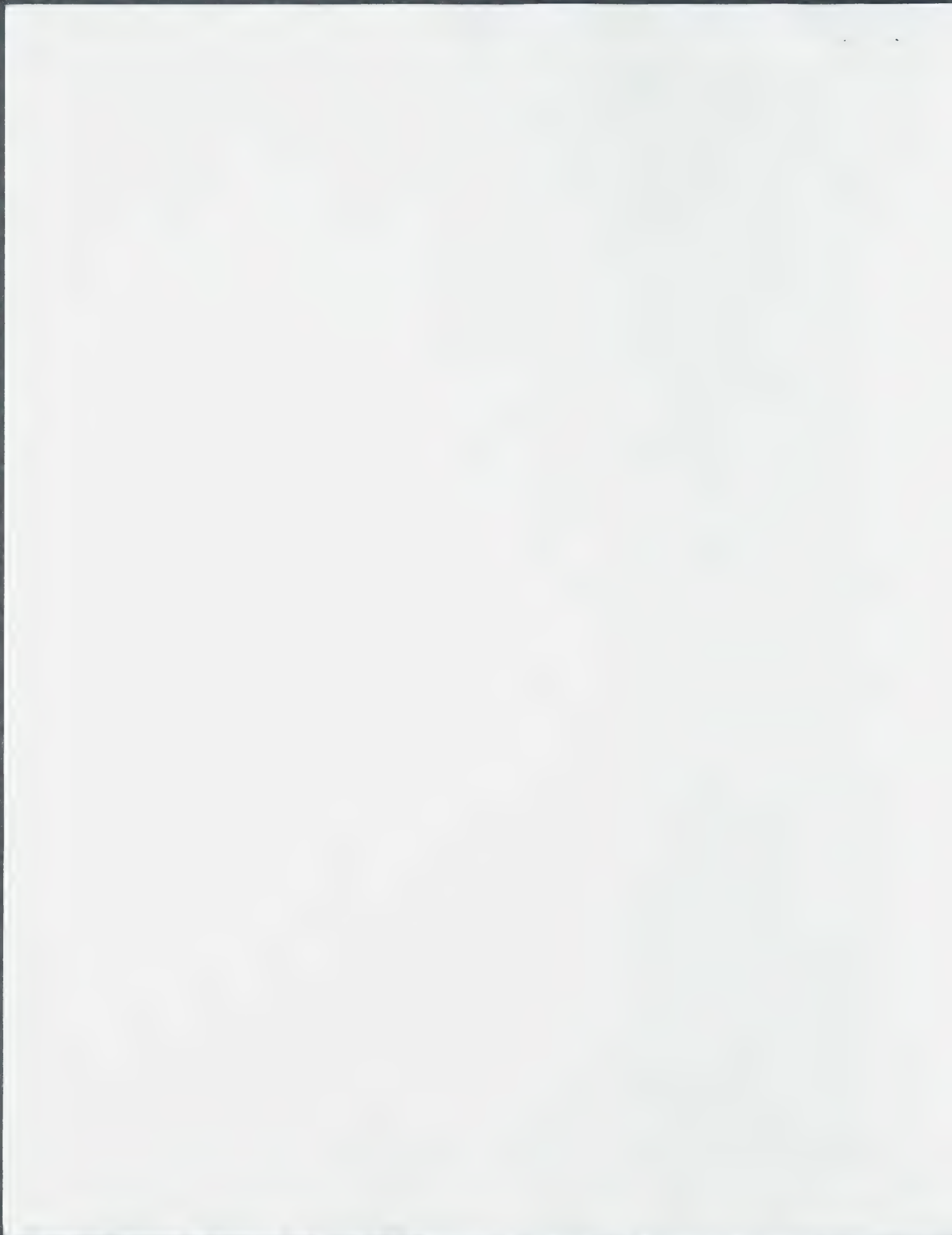
German novel to an enemy alien would violate Canada's War Measures Act! The Wolffs then helped him to apply for admission to McGill University.

Despite his exemplary grades, Bader had trouble getting into university. He says McGill refused him entry because of its Jewish quota – which was not revoked until the mid-1950s. Then the Wolffs had Bader apply to the University of Toronto. This august institution turned him down as well – not because he was a Jew, they explained carefully, but because he was an internee and might infiltrate and sabotage their war efforts. Finally, one of Wolff's daughters, a student at Queen's, suggested Alfred apply there. He did, and was accepted. Released from the camp on November 2, 1941, he arrived in Kingston thirteen days later.

Bader loved Queen's and was a tremendous success there. He earned a Bachelor of Science degree in engineering chemistry, working in the summers at the Murphy Paint Company in Montreal. After graduation, he joined the company full time. Eighteen months later, his boss gave him \$1,600 and told him to go and get a doctorate. "I figured I should brush up and get a master's first," Bader said, so he headed back to Queen's, which offered him a research fellowship of \$100 a month. From Queen's he went to Harvard for his doctorate in chemistry.

After Harvard, Bader went to work in Milwaukee for the Pittsburgh Plate Glass Company, which had bought out the Murphy Paint Company. Pittsburgh wasn't doing enough pure research to suit Bader and so he began mixing chemicals in his garage in his spare time. That led to the Aldrich Chemical Company, which Bader and a local attorney, Jack Eisendrath, founded in 1951 and named – in the absence of a more inspiring moniker – after Jack's fiancée, Betty Aldrich. In the middle 1950s, Bader bought out his partner and then in 1975 he merged with the Sigma Chemical Company to create Sigma-Aldrich, still the world's foremost supplier of high-quality chemicals. Fifty years after he had arrived at Queen's as a penniless alien, Bader had 3,600,000 shares in Sigma-Aldrich, shares the New York-based Value-Line Investment Survey calculated were then worth forty dollars (U.S.) *each*.

Over the years Bader has served on the board of trustees of Queen's, endowed chairs in chemistry and art history, and donated more than 100 mainly seventeenth-century Dutch and Flemish paintings from his private collection. On November 15, 1991, he marked the fiftieth anniversary of his arrival at Queen's with a \$2-million gift consisting of \$1.5-million and 10,000 shares in Sigma-Aldrich. Instead of simply giving ►



Queen's and the Castle

the university the Sigma-Aldrich shares outright, which at the time were trading for forty-one dollars (U.S.) and rising, Bader sold an option on Queen's behalf. As a result, the university received a total of \$470,000 for the shares, or an extra \$60,000, a dollop of icing on the November 15 celebrations.

Five days later, the pleasure went mouldy when Dr. Tom Cori, who had succeeded Bader when he retired as CEO of Sigma-Aldrich, insisted Bader resign his honorary position as chairman emeritus because he had "bet against the company" by selling the option. Bader was indignant and Cori was obdurate. When a new slate of directors was approved at the company's annual meeting in May, 1992, Bader's name was missing. Bader was devastated, many others were outraged. Articles and letters condemning Cori began appearing in industry journals such as *Chemistry in Britain*, *Canadian Chemical News*, and *Chemical and Engineering News*. Bader himself wrote letters to clients roaring against the calumny that he had betrayed his own company. Cori kept silent, other than to tell *Chemical and Engineering News* that Bader had agreed to retire in 1991 and to continue working "in a consultant role during a transition period" until December 31, 1991. It was time, Cori seemed to be saying, for the old man to step down and if he wasn't going to go quietly, he was going to be shoved out of the way. It was a shabby end to a long and glorious career.

The spring of 1992 was bleak. Bader took solace in his wife, Isabel, a woman whose only flaw was that she was a graduate of Queen's rival, the University of Toronto. Bader had met her in 1949 aboard a ship sailing from Quebec City to Liverpool. "I was immediately attracted to her wonderful freckles," he remembers. It took him nine days to propose and then she turned him down because of that old bugaboo: different religions. Isabel stayed in England, where she worked as a teacher and established a local drama school near Herstmonceux in Sussex. Bader went to Milwaukee, married, and had two children. In the middle seventies Bader and Isabel, who had never married, met again; he was determined not to lose her once more, even though she refused to have any kind of relationship with a married man. Eventually, Bader's first wife, Helen, realizing how miserable he was, offered him a divorce. They divided everything down the middle, even to sharing the lawyer, who charged them \$150 for helping them effect what must be the most amicable of split-ups. Bader and Isabel were married in 1982, a

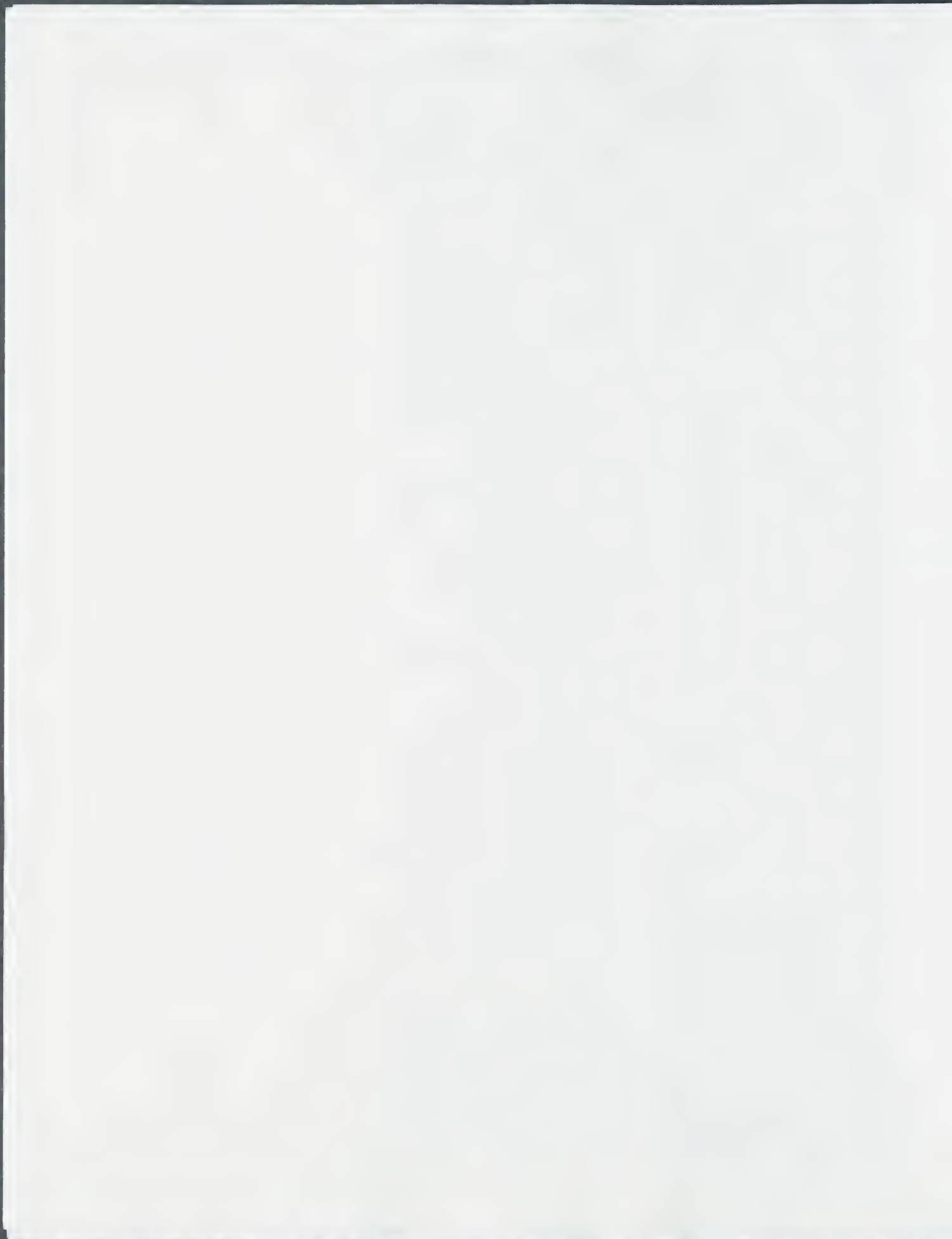
little more than thirty years after he had first proposed. A decade later they still twinkle with happiness.

After the humiliation of being ousted from the board of Sigma-Aldrich, Bader had no compunction about liberating some of his shares to buy himself a Rembrandt and his alma mater a castle. For him, Queen's is much more than an entry on his curriculum vitae. It changed his life and it made him "feel like a human being." Giving something back is vital to him. Besides, Queen's never asks, as Bader is fond of saying. What he has offered in Herstmonceux is as much a challenge as a gift. He wants the 152-year-old liberal-arts university to transcend the small-town confines of Kingston, Ontario, and ply its academic wares in the international marketplace. He's willing to provide the base, but Queen's must do the rest. That's what Queen's did for him fifty years ago, and he is grateful in ways only a multimillionaire can express.

As a boy of fourteen, Bader was frogmarched into the reality of international politics. That has affected the way he sees life. "Canada has been an enormous disappointment," he told me, "because of its bureaucracy and, of course, because of the enmity between the French and English. That's been just a total waste of emotion." The Canada that Bader saw when he was dumped here in 1940 had the potential, he felt, of becoming the greatest country in the world. "So much of it has been frittered away," he said sadly. He paused and then perked up to say, "And yet, Queen's is such a wonderful place."

But what would any cash-strapped Canadian post-secondary institution — even a university named Queen's — want with a castle, other than as a storehouse for doty, tenured professors? When Alfred Bader telephoned Queen's principal, David Smith, late in the summer of 1992 to talk about the castle, Smith's immediate response was to ask (delicately) whether they couldn't have the money instead. "He made it very clear," Smith said, "that it was the castle or nothing." He had "no wish to foist it on us if it was to be an albatross," Smith added quickly, but he wanted to know whether we "could use it to advance Queen's academic work."

Smith struck a committee of professors and students to determine whether Herstmonceux made economic sense for Queen's. "That was a strict condition," Smith said. "Things were so tight that we could not undertake this initiative if it drew on our operating budget in any way." Smith made his own reconnaissance mission in November, 1992. What struck him immediately was that even though Herstmonceux is ▶



Queen's and the Castle

ineffably rural, it is located strategically within commuting distance of London, next door to Brighton and the University of Sussex, and reasonably close to Europe – the new Channel Tunnel entrance is forty-five miles away.

As he walked through the astronomers' office building, Smith realized how solid it was and how easily it could be converted into a student residence. Suddenly the project seemed much more feasible and he saw what Alfred Bader had perceived on his visit to the castle months earlier: Herstmonceux could be the vehicle to provide Queen's students with an international perspective and a satellite campus with easy access to the Continent.

Queen's sees the market for such a programme as the roughly 100,000 second- and third-year social-sciences and humanities students across the country. Smith hopes to attract 750 of them annually in three groups of 250 spread over the three academic terms, filling up the summer schedule with commercial and professional bookings and conferences. The students will earn credits for Queen's courses that will be transferable to their own academic institutions. "Having a castle sounds luxurious," David Smith said with a smile, "but there is nothing frivolous about Herstmonceux. It is not a luxury place to go and relax."

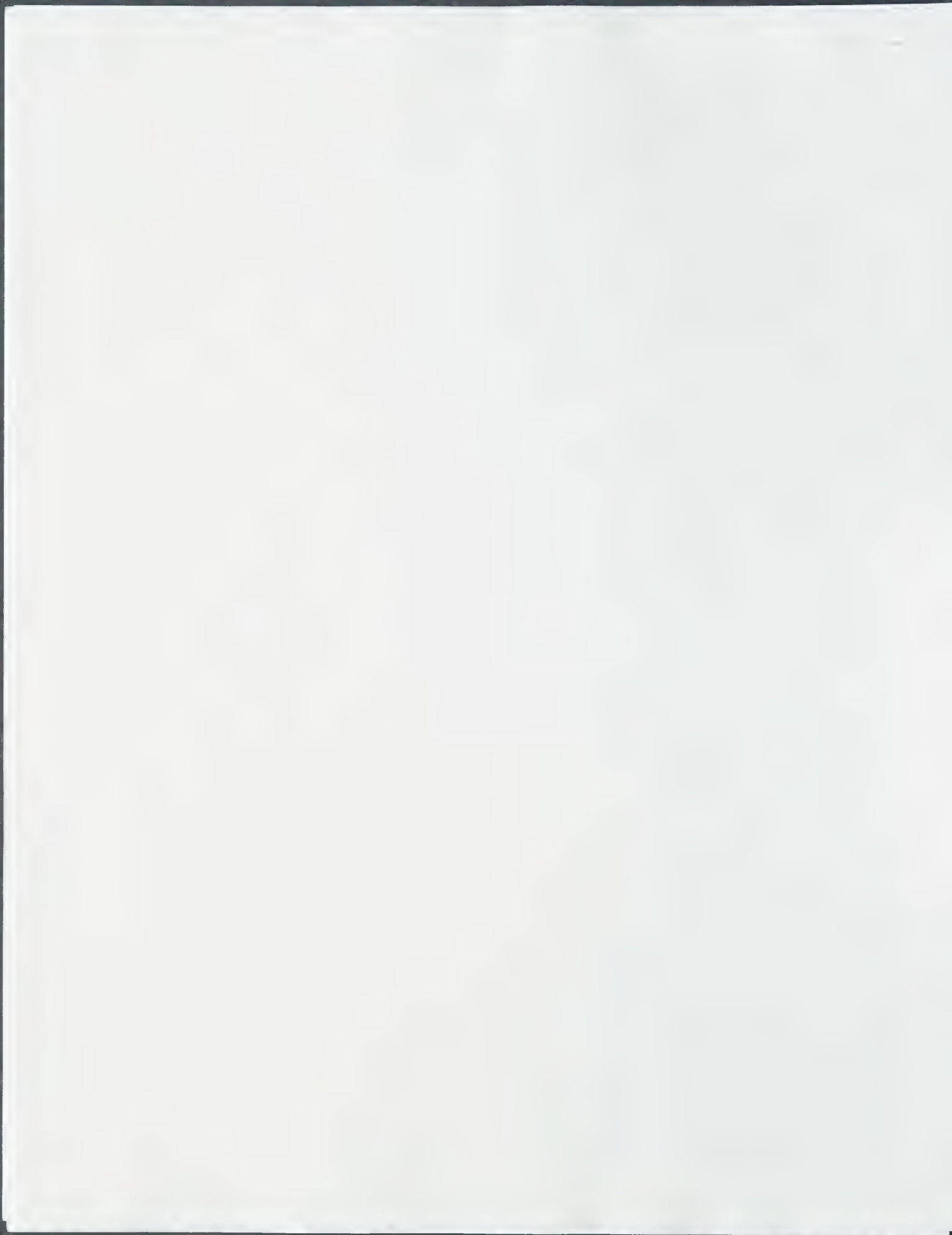
That much was obvious at the Bursary Ball, where guests were served with a buffet of ham salad – the catering facilities didn't yet run to hot food. The next day, we were back again for the fête, a community crowd-pleaser featuring jousts by the Medieval Combat Society, an assortment of strolling minstrels, longbowmen, falconry exhibits, hot-air balloons, and the ubiquitous pony rides, cricket, and croquet.

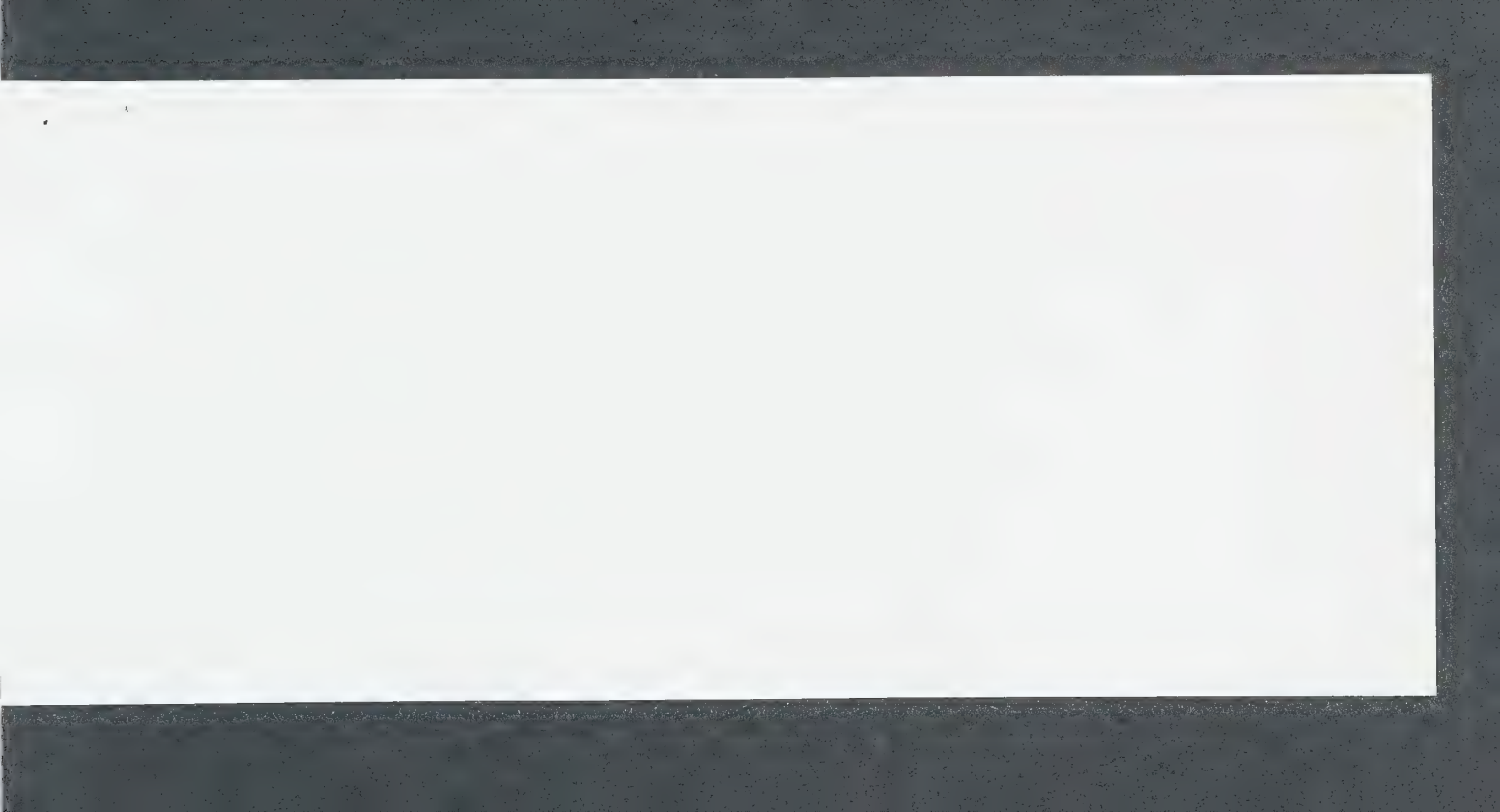
I skirted the falconry exhibition and crept through the hedges to the folly. On the way back, I slipped into the castle, in search of a less-trafficked loo, and there in the courtyard was Alfred Bader, wearing his familiar loose-fitting navy jacket and beige fedora. I smiled and waved. As he approached, he reached into his pocket, extracted an After Eight mint, and proffered it.

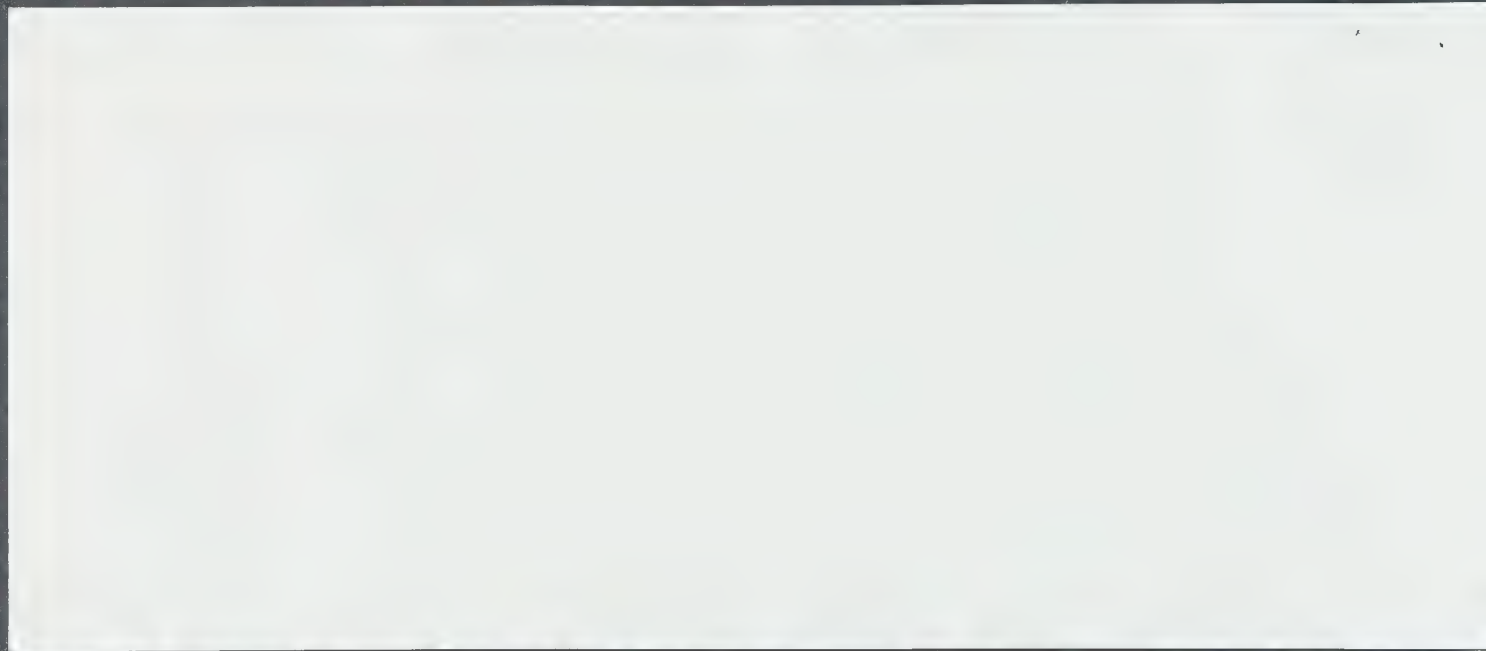
They were the same mints that we had had at the Bursary Ball the night before. Did he scoop them off the table in an unconscious reversion to his hungry days as an internee, or did he have his own supply? I couldn't ask. I munched the mint and when we said goodbye he pressed another into my hand. To refuse would be uncharitable. He wandered off, dispensing nods and mints in equal measure, as he made his way around the courtyard. The man just can't stop giving things away. **37**

,
l
s
z
r
i
b
te
g
la
d
n:

rios
liede
com,
her,
Bodl
and
beth
Relyc
as. C
her fo
accept
dian i
the cc
arrive
"WI







Æ Agnes Etherington Art Centre

FAX TRANSMISSION

TO: *R. B. Miller*

FAX #: *414-277-0709*

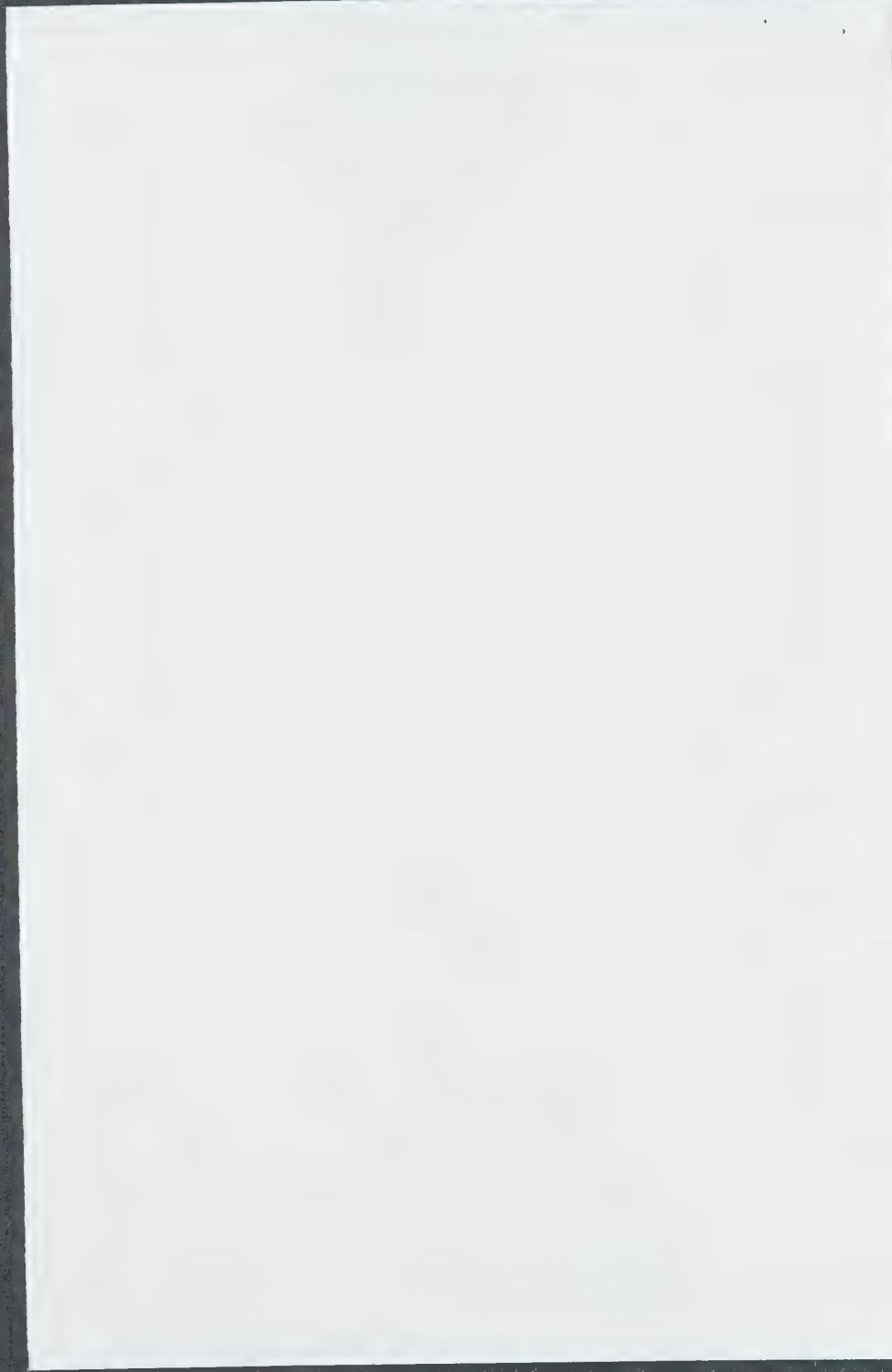
FROM: *David M. Taurin*

FAX #: (613) 545-6765

NUMBER OF PAGES SENT
(INCLUDING COVER SHEET): *2*

DATE SENT: *1 Mar '93*

MESSAGE OR NOTE:



Agnes Etherington Art Centre

1 March 1993

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin
USA 53211

Dear Alfred:

With regard to the letter I mentioned the last time we talked, the following are some of the points you might want to make. I have simply put them in point-form, since I know you will express them much more eloquently in your own words.

- although a chemist by profession I have always been fond of paintings
- when a student at Queen's in the 1940s there was no art gallery on the campus or in the region
- I began in 1967 to give European paintings to the Agnes Etherington Art Centre - gifts now totalling over one hundred works
- I have seen the collection grow, as has the expertise and reputation of the art historians in the Department of Art; also a good art history library is being established
- the facilities and resources of the art conservation program - the only one in Canada - lend another significant element
- the combination of features at Queen's is unique in Canada, and can be duplicated only in a few places in the United States.
- I understand that the acceptance of works of art by a public art gallery involves responsibilities on the institute's part - responsibilities including security, conservation, and so on. In this regard, I have set up a conservation endowment fund for European works of art that now has a capital of \$80,000
- I and my son, have already made donations to the proposed capital project
- I would like my own collection of Old Master paintings (principally Dutch seventeenth-century paintings) to come to Queen's, to join those already there, but this is not possible at present for lack of space and proper facilities.

The letter is to be addressed to me, but is for inclusion in our application for capital funding to the provincial and federal ministries.

I need hardly say how grateful I am.

Love to Isabel.

Yours sincerely,



David McTavish,
Director.



Agnes Etherington Art Centre

16 November 1992

Dr. Elaine Todres
Deputy Minister
Ministry of Culture and Communications
77 Bloor Street West, 6th Floor
Toronto, Ontario M7A 2R9

Dear Dr. Todres:

Dr. Alfred and Isabel Bader were extremely grateful for the opportunity to speak with you last Monday. They have a magnificent vision of an enriched cultural and intellectual life for Ontario and are willing to be exceedingly generous in realizing that goal. Since it will be my responsibility to establish partners in this endeavour, your advice will be invaluable.

I also hope that an appointment with the Minister and the Baders can be arranged for mid-January.

If you should need further information or clarification, please do not hesitate to ask.

Again with thanks,

Yours sincerely,



David McTavish,
Director.

DMcT/jo

cc: Dr. Alfred and Isabel Bader





Agnes Etherington Art Centre

16 November 1992

Mr. John Baird
Special Assistant
Office of the Minister of Communications
Ottawa, Ontario K1A 0C8

Dear John:

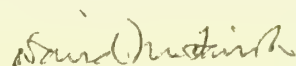
I am very grateful to you for arranging the meeting last Thursday with Mr. Doug Mond, yourself and Dr. and Mrs. Bader. They appreciated very much the opportunity to talk to you. The Baders have a magnificent vision of an enriched cultural and intellectual life for Kingston and the whole country, and are willing to be exceedingly generous in realizing that goal. We aim to achieve something of national significance.

Since it will be my responsibility to establish partners in this endeavour, your assistance will be invaluable.

If you should need further information or clarification, please do not hesitate to ask.

Again with thanks,

Yours sincerely,



David McTavish,
Director.

DMcT/joe

cc: Dr. Alfred and Isabel Bader



21 April 1992

Mr. David Bader
P.O. Box 167
Geigel Hill Road
Erwinna, Pennsylvania
USA 18920

Dear Mr. Bader:

It is with pleasure that I enclose for you a courtesy membership to the Agnes Etherington Art Centre.

If you have questions about any aspect of our operations, please do not hesitate to ask.

Yours sincerely,

David McTavish,
Director.

DMcT/jo
Enclosures



AE Agnes Etherington Art Centre

6 April 1992

Mr. David Bader
P.O. Box 167
Geigel Hill Road
Erwinna, Pennsylvania
USA 18920

David
Dear Mr. Bader:

It is with pleasure that I enclose for you a courtesy membership to the Agnes Etherington Art Centre.

If you have questions about any aspect of our operations, please do not hesitate to ask.

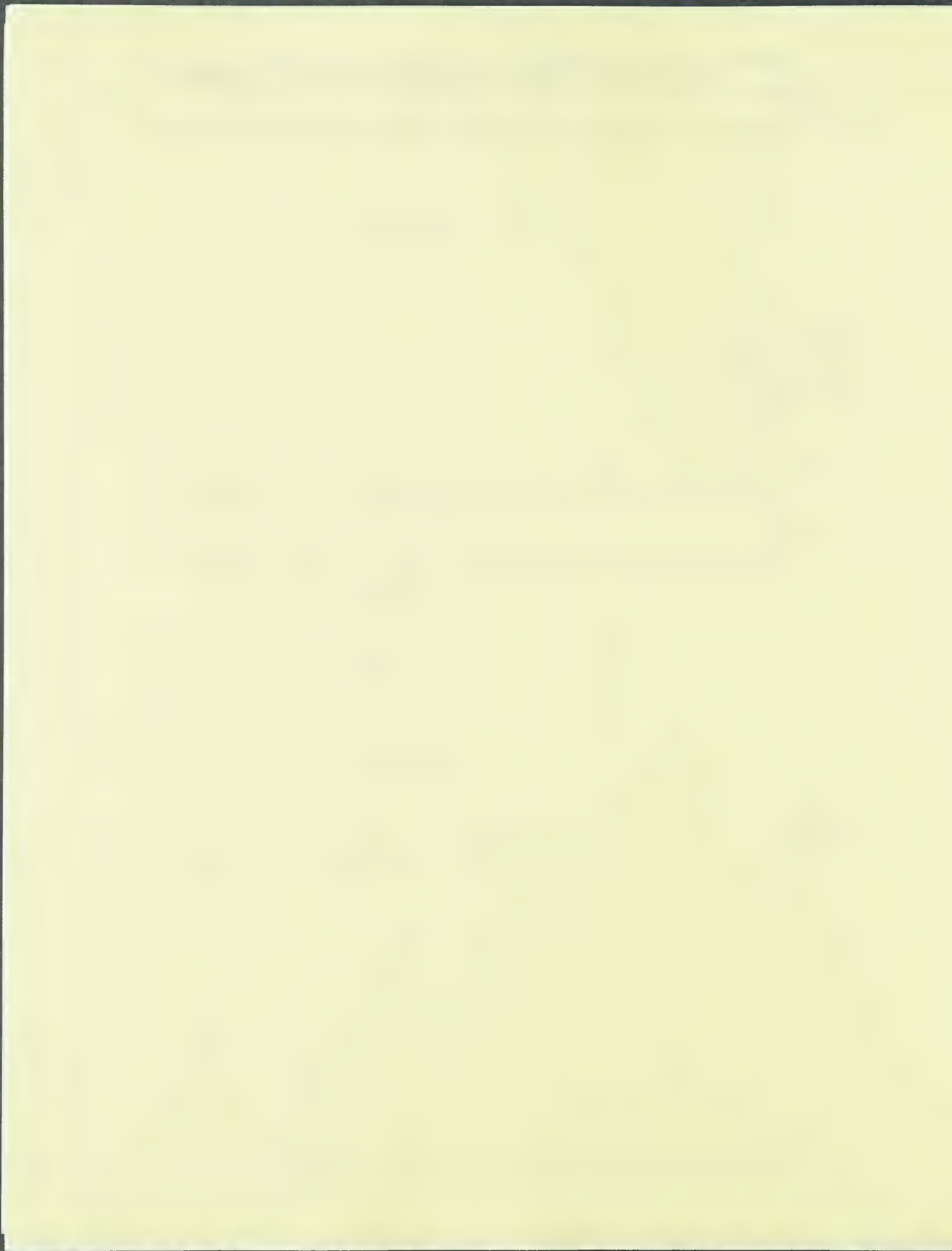
Yours sincerely,

David

David McTavish,
Director.

DMcT/jo
Enclosures

We have just had a good visit from David



Agnes Etherington Art Centre

3 January 1992

Mr. Daniel Bader
1109 North Edison Street
Milwaukee, Wisconsin
USA 53202

Dear Daniel:

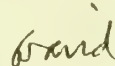
Mr. John Heney, Director of our Development Office, and your father have informed me about your exceedingly generous contribution to the building program here at the Art Centre. It is hard for me to thank you enough. Although these are difficult financial times, I remain confident that we will continue to win support for our expansion. Your gift helps enormously in launching the fund-raising campaign.

You may be interested to know that I have just received the video tape, made when you were here in November. I am taking it home tonight to view it and will tell you soon how it looks.

I hope that you will make good your promise to visit us in Kingston soon. We would be delighted to give you a full tour of the facilities as they now exist. Also, keep in mind that Anndale and I would always be delighted to have you as a guest.

With all good wishes for 1992, and again our heartfelt thanks,

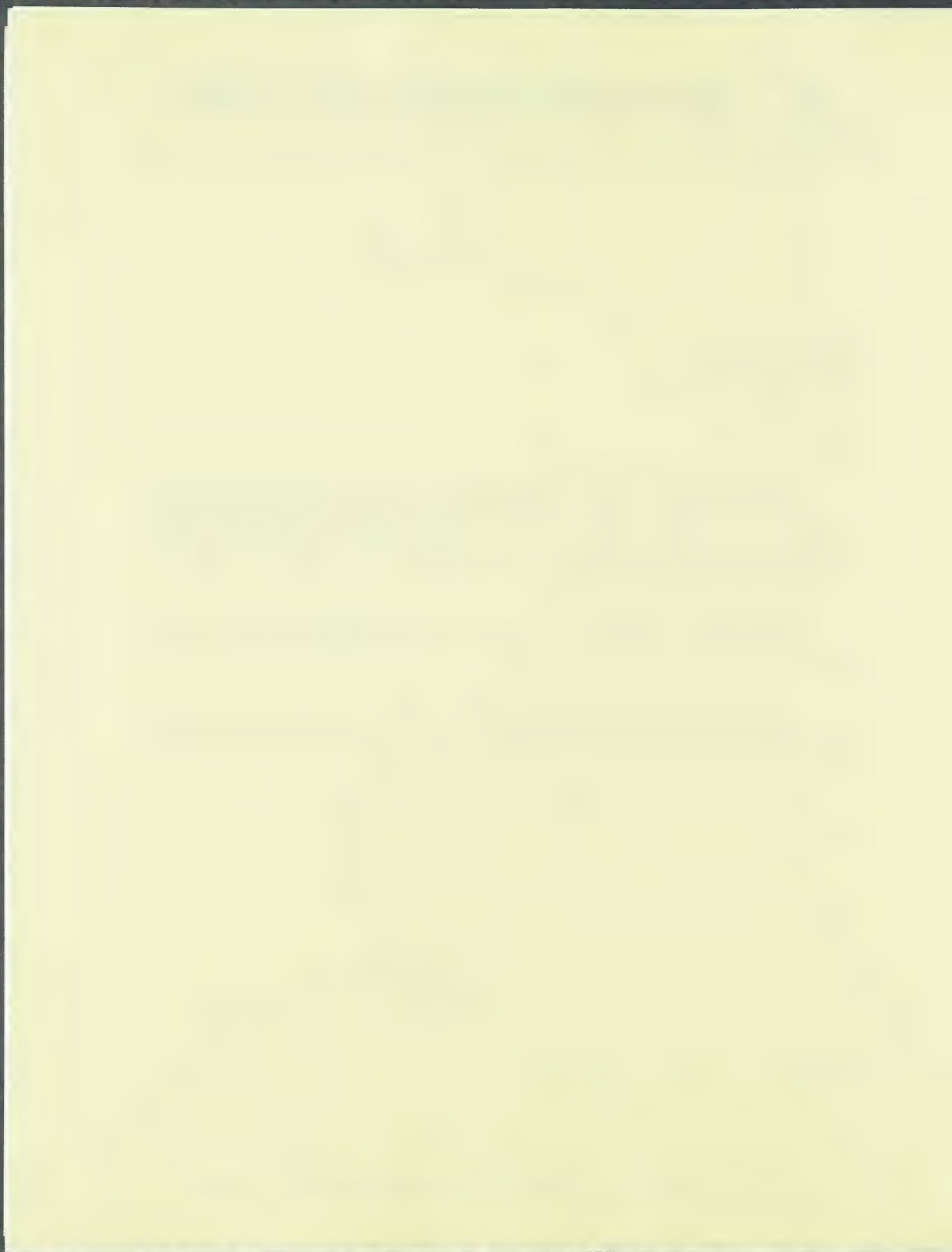
Yours sincerely,



David McTavish,
Director,
Agnes Etherington Art Centre.

DMcT/jo





A Letter To Chemists

Dear David

Many of my chemist friends around the world have contacted me to inquire why I am no longer with Sigma-Aldrich. It is difficult to respond to each of you individually and so I have chosen this means of replying.

Some of you know me as the man who founded Aldrich over 40 years ago and built it into your favorite supplier of research chemicals. Many of you know me as the chemist collector who finds paintings for Aldrich's catalog and Aldrichimica Acta covers. Some of you know of the ABC's of my life—art, Bible and chemistry and the Alfred Bader Chemical Collection of research samples from some of the world's greatest chemists. Many of you know me as the chemist who has visited your laboratory with Isabel, his wife, and asked: "What can we do better?"—and surely you know that we meant it. For years we have been an important link between research and Sigma-Aldrich, and many of your suggestions have led to new products for Aldrich and Sigma.

On November 20 of last year, my successor at Sigma-Aldrich as CEO, Dr. Tom Cori, and Dr. David Harvey, the Chief Operating Officer, flew to London specially, to demand that I resign as a director of the Company because, in their words, I had 'bet against the Company.' That 'bet' consisted of a sale of an option on 10,000 shares of Sigma-Aldrich stock. Dr. Cori said that all the directors, except myself and Marvin Klitsner, who was undergoing heart bypass surgery at the time, had held a long telephone discussion about that sale, and had decided that I was no longer fit to work for the Company. I was flabbergasted, refused to resign and attempted to point out how erroneous that interpretation was.

The events leading to this November 20th meeting are simple. In the summer of 1991, I heard about option sales as a conservative way of marketing a limited number of shares at a price somewhat above the current market. I have never personally sold any stock in Sigma-Aldrich but have given a great deal of it away to universities around the world, to the ACS, and to many other institutions.

For some months I had intended to make a gift to my alma mater, Queen's University. With the intention of maximizing the gift, I sold a call option covered by 10,000 shares of my Sigma-Aldrich stock. This option, which sold on August 15 for \$2½ per share, gave the buyer the right until mid-January to purchase these shares for \$45 per share. The University's practice—like almost every institution's—was to sell stock immediately on receipt, and the market was then about \$41 per share. So instead, I turned over to Queen's the optioned shares and the option proceeds.

Interestingly, Dr. Cori sold 10,000 shares in August, Dr. Harvey, 7000, and Mr. Gleich, the Company's secretary and treasurer, 5000 shares, all at \$41½. The option which I sold was taken up in January at \$45, making the total proceeds \$47½ per share, so that Queen's University received some \$60,000 more than Dr. Cori for the same number of shares. My gift represented less than one third of 1% of my 3,600,000 shares. Dr. Cori's sale of about 10% of his stock was a personal sale. As the only major individual stockholder who has never sold any of his stock, I have been 'betting with the Company'



Alfred Bader

with the biggest part of my assets. To accuse me of 'betting against the Company' is rubbish.

After the November board meeting in St. Louis just eight days before Dr. Cori's meeting with me in London, Dr. Cori and I had agreed that I should continue to work as chairman emeritus, without compensation, doing what I love doing—helping chemists and helping Sigma-Aldrich grow as a world leader in providing research chemicals. At that time, Dr. Cori said forcefully, "Keep working, Alfred; I have known many people who have retired

and were dead six months later." Then in the November 20th meeting in London, he said that a man who had 'bet against the Company' could not continue in any capacity.

Between then and the next board meeting in St. Louis in February, when the new slate of directors was approved for the annual meeting of stockholders in May, I tried to explain to Dr. Cori and the directors that I had not 'bet against the Company.' I gave a short presentation to the nominating committee stating that I would love nothing more than to continue working for the Company, not primarily for my sake but in the best interests of chemists and Sigma-Aldrich. Minutes later, the committee presented to the board a previously prepared resolution in which Marvin Klitsner and I were excluded from the slate of directors. Marvin and I cast the only dissenting votes.

Ever since November 20th, I have wondered why Dr. Cori decided that I must stop working for the Company, even though I had agreed to work without compensation. This is at his discretion. Many of you have heard my lecture "The Challenges at Sigma-Aldrich," which outlines the history and aims of the Company, and know how supportive I have been of our management; so Dr. Cori's decision seems absurd, and I believe we will all be the losers. For many decisions there are *stated* reasons and *real* reasons. The stated reason is that I had 'bet against the Company.' Did he have other reasons? Only he knows and he has not told me.

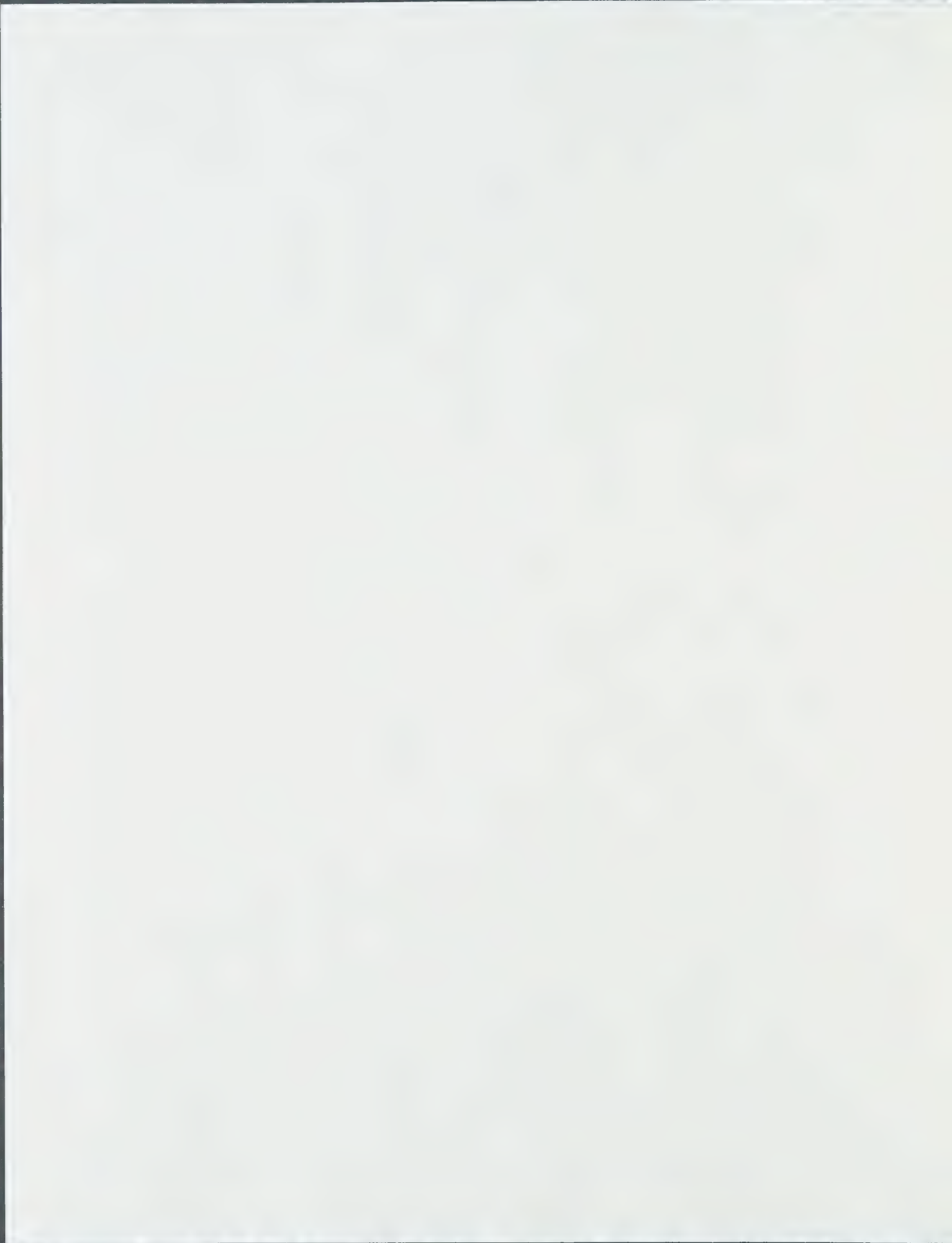
I will miss my visits with many of you and the excitement in your work which you have shared with me. I would be happy to continue to respond on a personal basis to any calls for help and advice you may care to make; my fax number at home is 414 962 8322

Above all, Isabel and I want to thank you for the many wonderful experiences we have had with so many of you. Our lives have been so much richer because of you, and we hope that chemistry world wide has been better because of our work.

Sincerely yours,

Alfred Bader

Alfred Bader
P.O. Box 93225
Milwaukee, Wisconsin USA 53203



September 9, 1991

Dr. Alfred Bader
Chairman Emeritus
Aldrich Chemical Company Inc.
P.O. Box 355
Milwaukee, Wisconsin
USA 53201

Dear Alfred:

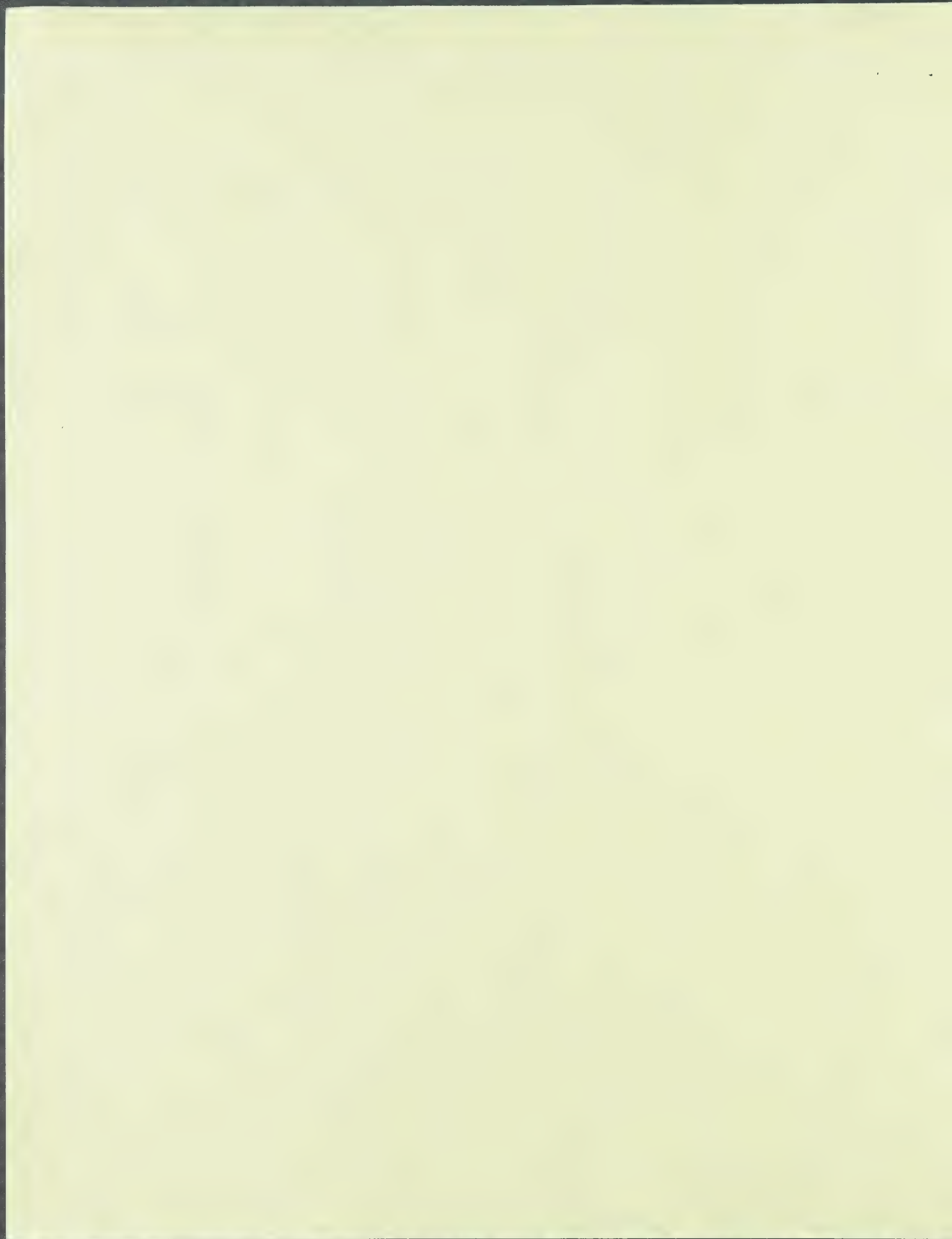
We very much look forward to your visit in November to mark the fiftieth anniversary of your arrival as a student at Queen's. This will be a splendid occasion to celebrate the inspiration you have provided for Queen's, and to attempt to express our appreciation for the extremely generous contributions you have made to the university. It also will allow us the opportunity to discuss the current developments in the various projects for which we cherish such great hope, especially the rebuilding of the Art Centre and the construction of the new study centre.

I should like to extend an invitation to you and Isabel to be my guests at Summerhill for the duration of your visit. I should also be happy to arrange for a car to pick you up at the airport in Toronto on your arrival from Milwaukee, and again to take you back to the airport.

David McTavish is co-ordinating events associated with the Agnes Etherington Art Centre and the Department of Art, and I suspect that you also will want to visit the Department of Chemistry. Mary and I should like to host a dinner for you and your family and friends at Summerhill on Friday evening, November 15, 1991.

It is my hope that David and Daniel also will be able to join us at this time and I have invited them to stay at Summerhill too. I understand that Isabel's sister, Marion Dick, will be staying with the McTavishes.

...2



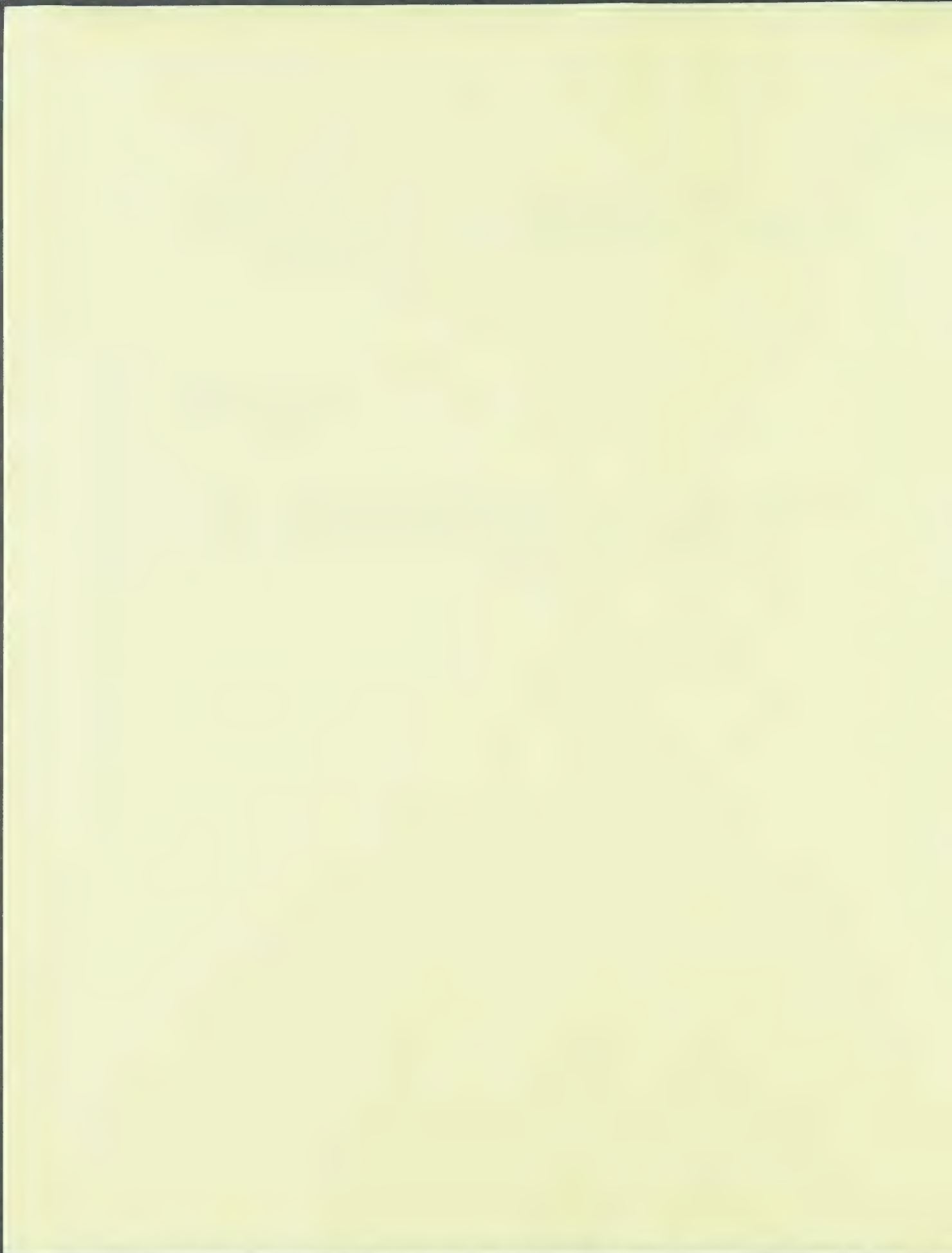
-2-

Please do not hesitate to let me know if there are any changes you would like to make to these arrangements. Mary and I look forward very much to your visit.

Yours sincerely,

David C. Smith,
Principal and
Vice-Chancellor.

P.S. On Monday, October 28th, we expect HRH the Prince of Wales will be awarded an honorary degree by Queen's. We would be delighted if you and Isabel could join us on this occasion too should it occur.



September 9, 1991

Mr. Daniel Bader
2961 N. Shepard Avenue
Milwaukee, Wisconsin
USA 53211

Dear Daniel:

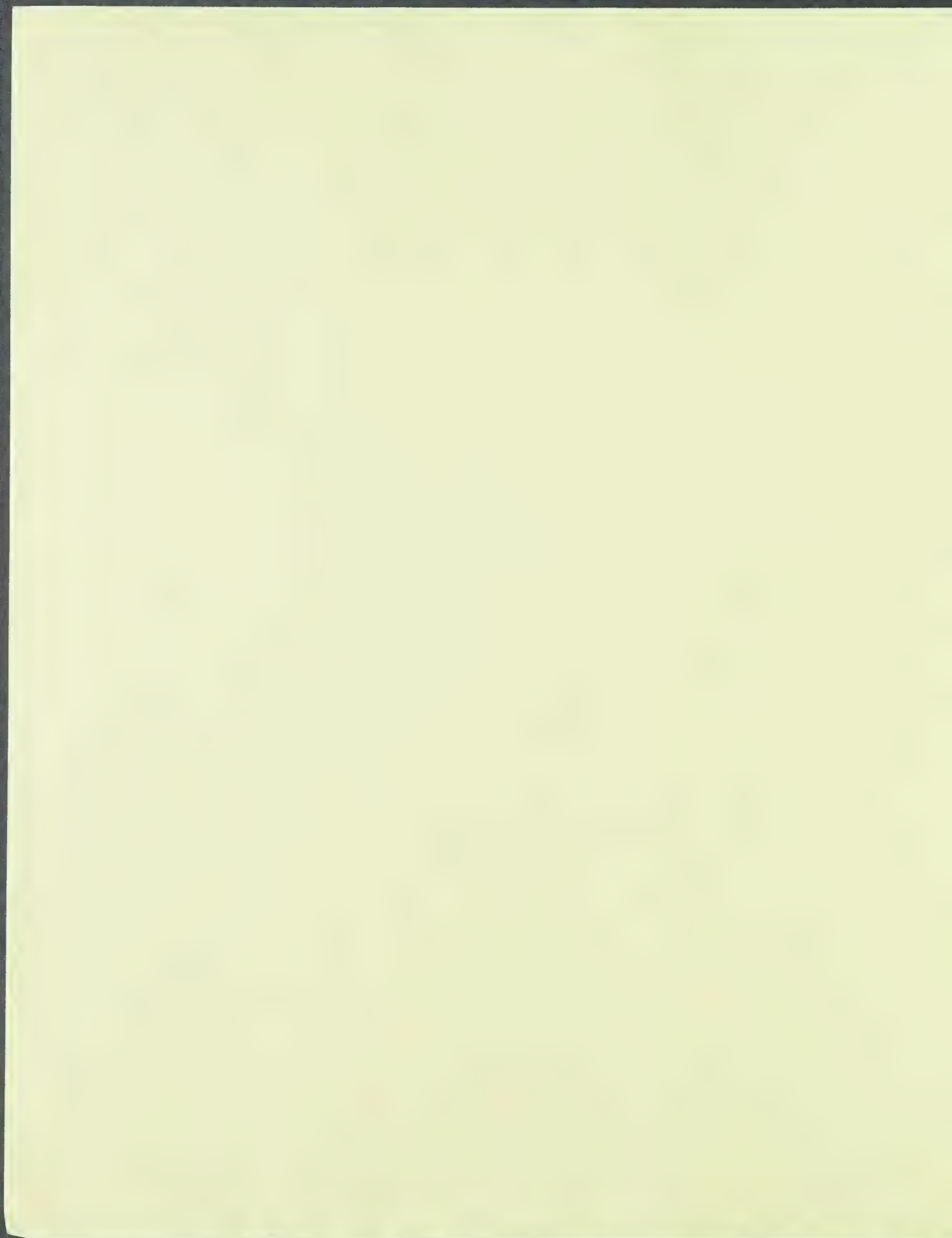
Friday, November 15th, 1991, will be the fiftieth anniversary of the arrival of your father as a student at Queen's University. We intend to mark this occasion by celebrating the inspiration your father has provided to Queen's and by attempting to express our gratitude for the extremely generous contributions he has made to the university over many years. In addition, your father has indicated that he would like to give a number of lectures during his visit at that time.

It is my hope that you will be able to join us for the celebration. I have extended an invitation to your father and to Isabel to stay at Summerhill, and I should like to extend the same invitation to you. Mary and I also would like to invite you to dinner at Summerhill on Friday evening, November 15th, 1991.

I hope that you will be able to join us in celebrating your father's fiftieth anniversary of coming to Queen's. I look forward to seeing you in November.

Yours sincerely,

David C. Smith,
Principal and
Vice-Chancellor.



September 9, 1991

Mr. David Bader
118 Elfreth's Alley
Philadelphia, PA
USA 19106

Dear David:

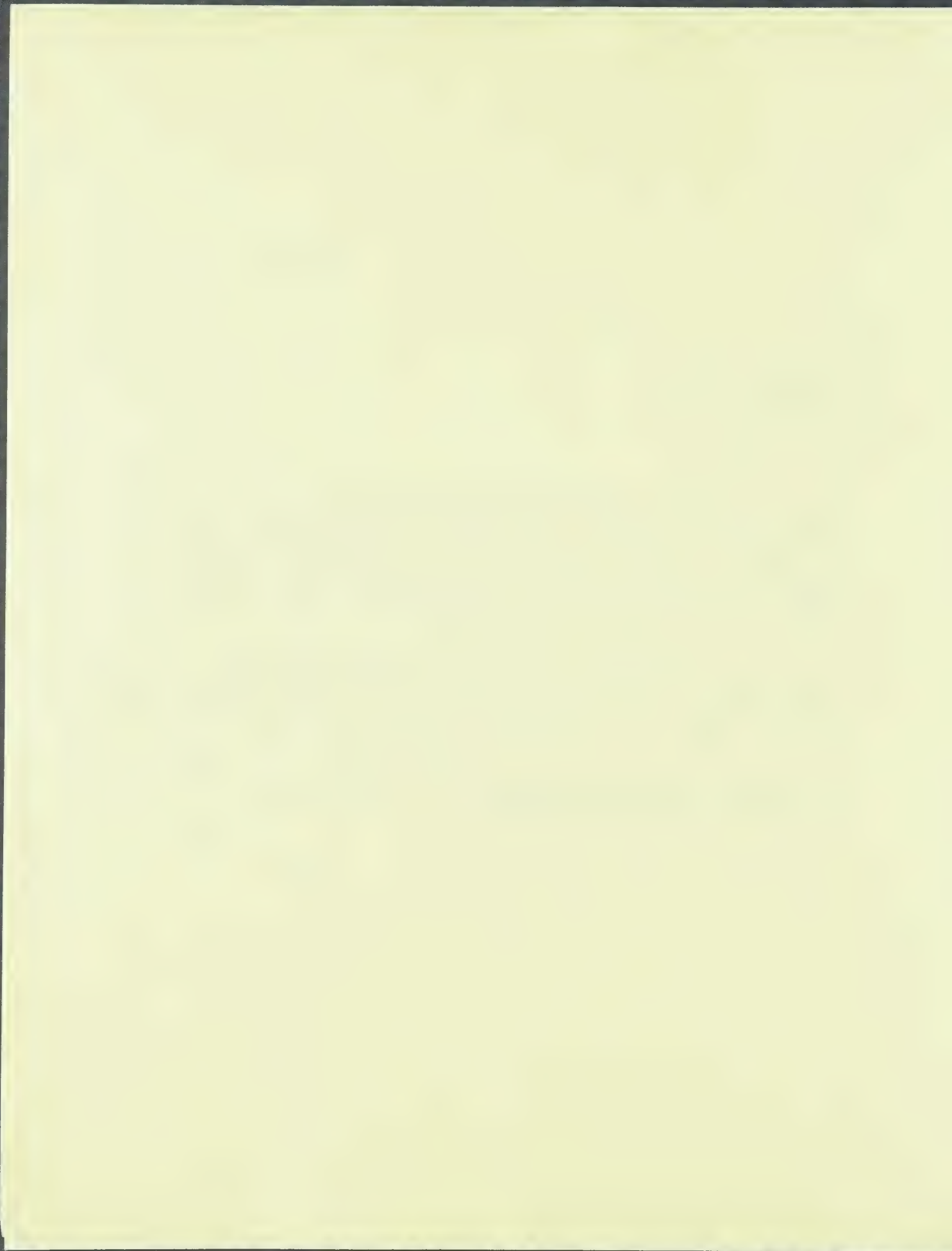
Friday, November 15th, 1991, will be the fiftieth anniversary of the arrival of your father as a student at Queen's University. We intend to mark this occasion by celebrating the inspiration your father has provided to Queen's and by attempting to express our gratitude for the extremely generous contributions he has made to the university over many years. In addition, your father has indicated that he would like to give a number of lectures during his visit at that time.

It is my hope that you will be able to join us for the celebration. I have extended an invitation to your father and to Isabel to stay at Summerhill, and I should like to extend the same invitation to you. Mary and I also would like to invite you to dinner at Summerhill on Friday evening, November 15th, 1991.

I hope that you will be able to join us in celebrating your father's fiftieth anniversary of coming to Queen's. I look forward to seeing you in November.

Yours sincerely,

David C. Smith,
Principal and
Vice-Chancellor.



Agnes Etherington Art Centre

1 April 1991

Dr. Alfred and Isabel Bader
2961 N. Shepard Ave
Milwaukee, Wisconsin 53211
USA

Dear Isabel and Alfred:

I am very pleased to hear the plans for next 15 November and of your commitment to the future of the Art Centre.

We will have the New Gallery (fabric covered walls) hung with your paintings at that time - an exhibition which will re-introduce to Queen's many of the paintings which were on tour for so long. It is an excellent venue for your lecture. Will Dr. Manuth be speaking also? If so, we could advertise the event as a small symposium of Dutch paintings of the 17th century and make a full afternoon of it. Please let me know your plans and what you would prefer to do. I will need to have lecture titles and a short description with dates and times prepared in September for our newsletter Currents.

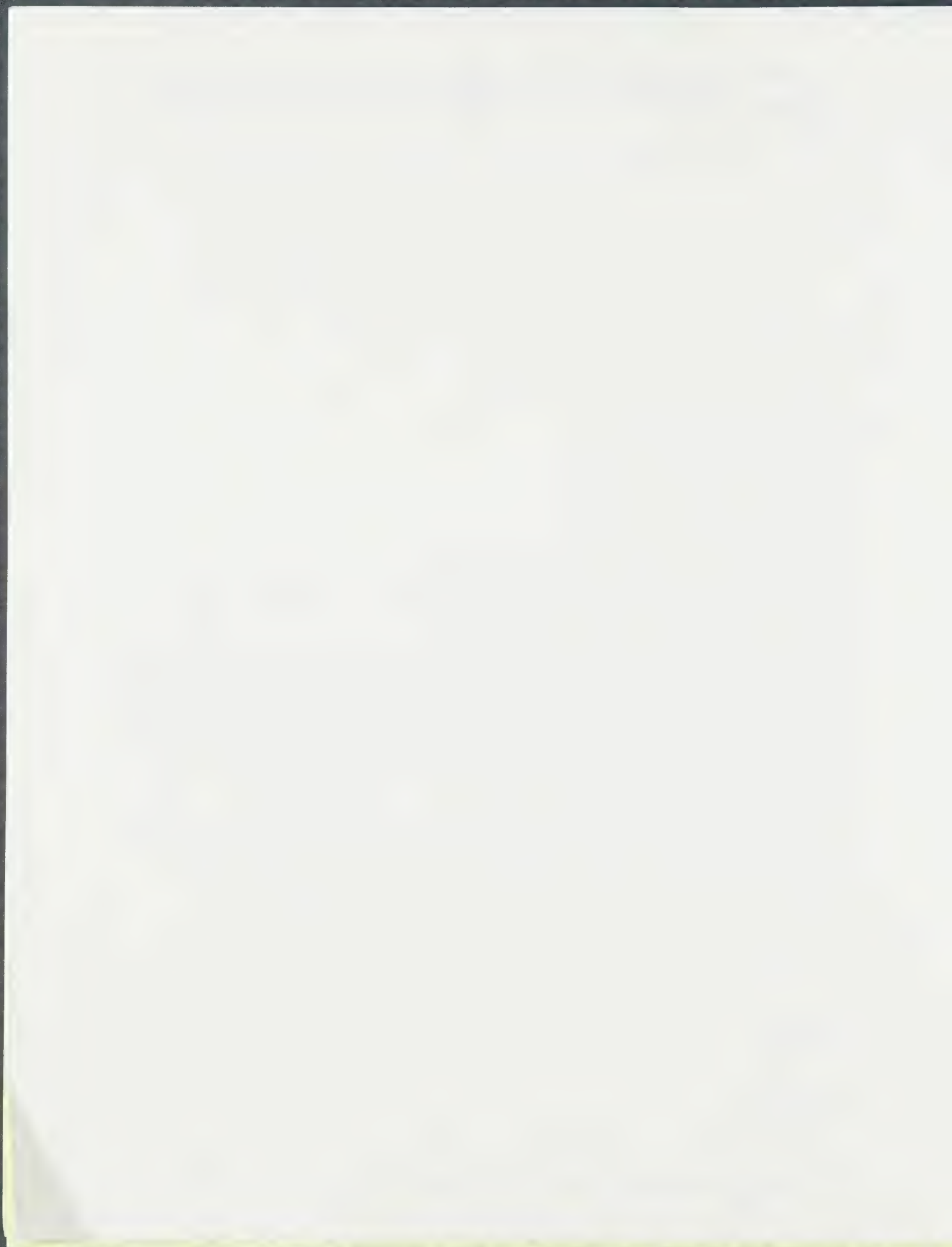
I understand that you will be shipping a fairly large group of paintings to us sometime in the summer. When you are certain of the selection and of your own timetable, please let me know so that a truck can be sent for pickup.

Best wishes. Let's hope we are fortunate with the tiny El Greco!

Yours sincerely,



Dorothy Farr
Acting Director



To: DISTRIBUTION



From: David C. Smith

Queen's University Memorandum

Date: April 10, 1991

Subject:

For your information I enclose a copy of a letter which Alfred Bader sent to me. It clarifies the matter with respect to tax law and the use of art work donated to Queen's. The letter is for your information.

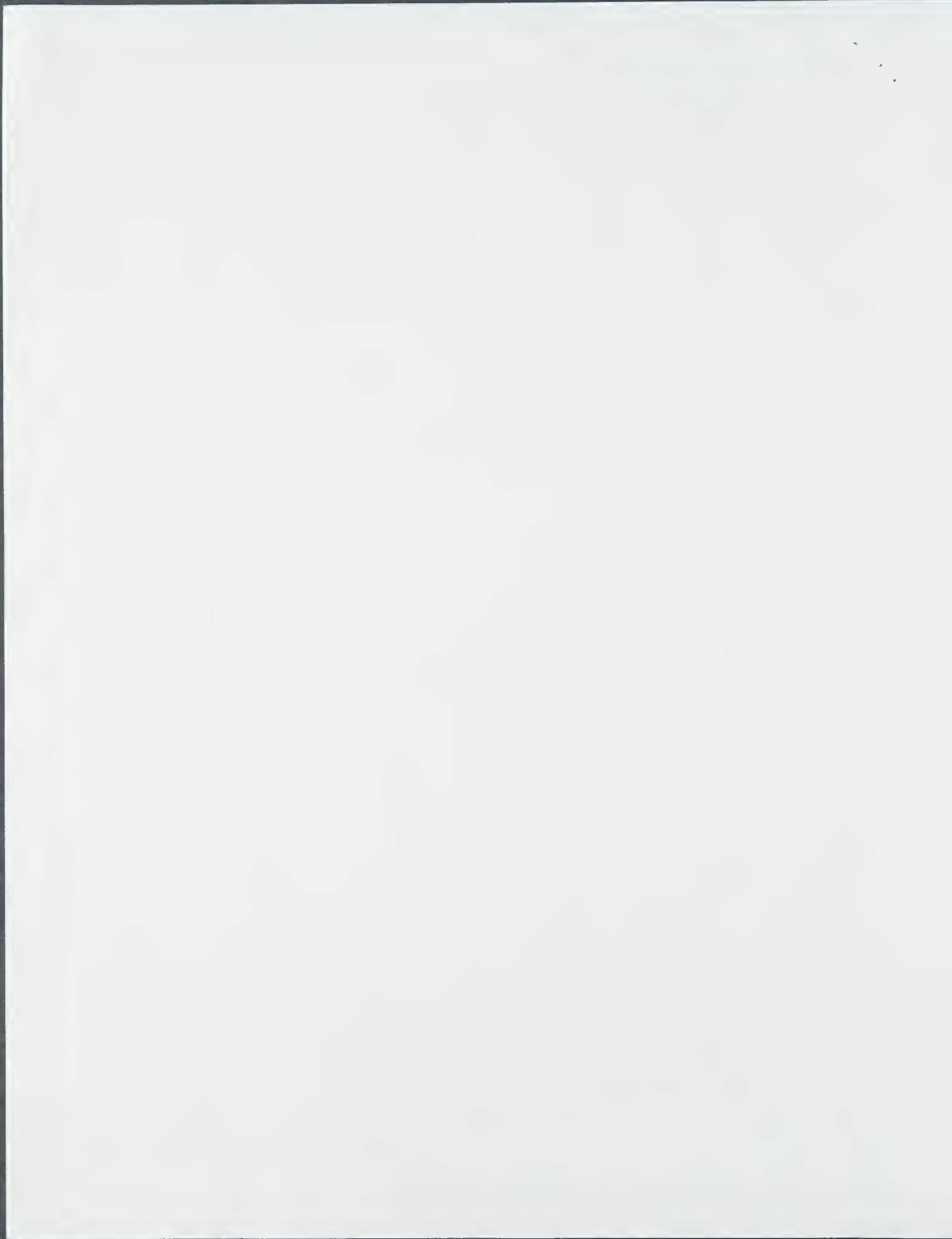
A handwritten signature in cursive script, appearing to read "D.C. Smith".

David C. Smith
Principal and
Vice-Chancellor

Encl.

DISTRIBUTION

M. Bell
D. Farr
R.D. Fraser
J. Heney
D. McTavish
T. Thayer



RECEIVED APR 1 1991

FOLEY & LARDNER

FIRST WISCONSIN CENTER
777 EAST WISCONSIN AVENUE
MILWAUKEE, WISCONSIN 53202-5367
TELEPHONE (414) 271-2400
TELEX 26-819
(FOLEY LARD MIL)

3-26-91

WRITER'S DIRECT LINE

(414) 289-3642

MADISON, WISCONSIN
CHICAGO, ILLINOIS
ITASCA, ILLINOIS
WASHINGTON, D.C.
ALEXANDRIA, VIRGINIA
ANNAPOLIS, MARYLAND
JACKSONVILLE, FLORIDA
ORLANDO, FLORIDA
TALLAHASSEE, FLORIDA
TAMPA, FLORIDA
WEST PALM BEACH, FLORIDA

March 18, 1991

Dr. Alfred Bader
Sigma-Aldrich
Post Office Box 355
Milwaukee, Wisconsin 53201

Dear Alfred:

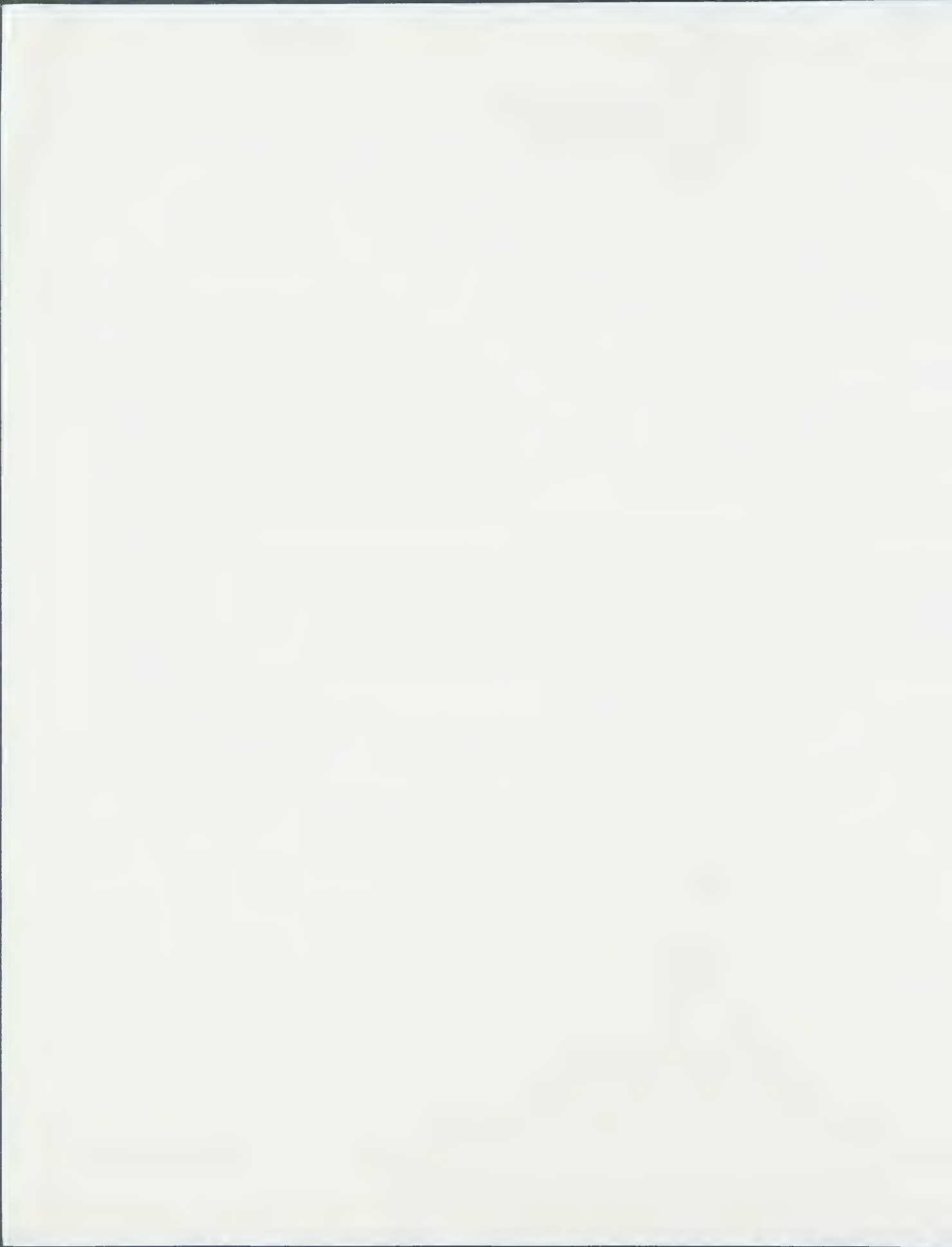
You are correct in your understanding of the tax law that a gift to Queen's College could have the same advantages as to a United States museum. This result occurs because of a treaty with Canada. I am assuming that Queen's would keep the artwork for use in their educational programs. Different rules apply if they do not use it in their exempt activity, but merely sell it to raise funds for use in such activity.

Glad to be of help.

Sincerely,

Jere D. McGaffey
Jere D. McGaffey

Good!



Agnes Etherington Art Centre

28 March 1991

Beth and Don Duff
14 Kingogama Road
RR#1, Bateau Channel
Kingston, Ontario
K7L 4V1

Dear Beth and Don:

Many thanks for the interesting and pleasant visit yesterday - and also for the mint jelly!

The following is my list of names regarding works that I would be interested in seeing donated to the Art Centre. Naturally, I remain sensitive to your needs and your decision regarding the works.

Frederick Challenger
Maude Lewis
J. Davies (sp?)
Henry Glyde
Mabel May "Hudson Heights"
Edmond Dyonnet
Philip Surrey "Lunch Counter"
John Lyman
C. Gagnon
Robert Hurley
Molly Bobak
Leonard Brooks
Frieda Pemberton Smith
(any of several fine ones)
Sandy Haeseker

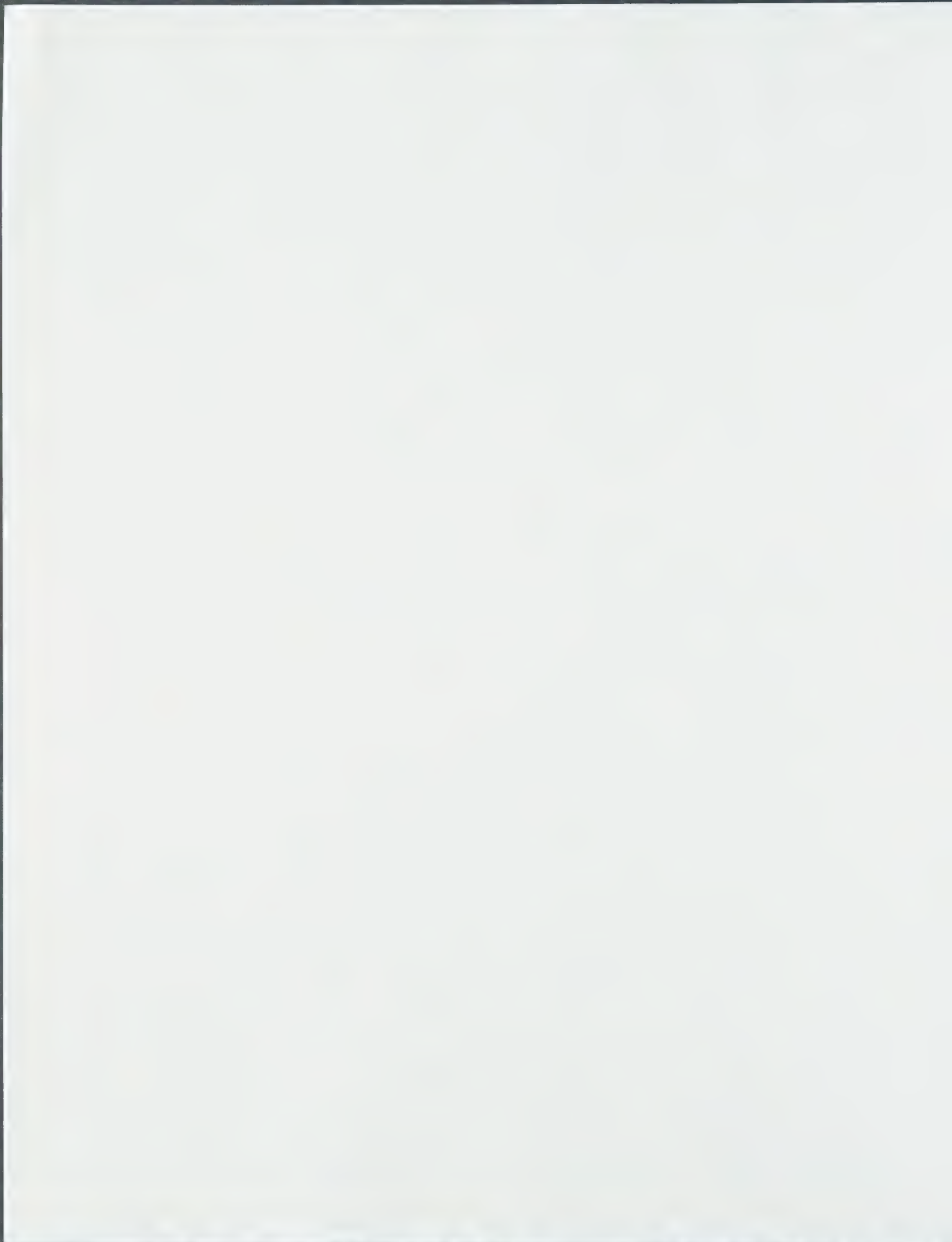
Gordon Rayner
Alan Collyer
Mabel May "Lake of Two
Mountains"
William Blatchly
Ernst Lindner
Stanley Cosgrove
John Fox
Marc-Aurele Suzor Cote
Edwin Holgate "Nude"
Allen Sapp
Chris Broadhurst
Garry Neil Kennedy
Joseph Kashetsky

It was great to see these things, and wonderful to feel your enthusiasm for collecting.

Best wishes,



Dorothy Farr
Acting Director



bcc: Miss Dorothy Farr



Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

July 25, 1990

RECEIVED JUL 25 1990

Dr. Thelma McCarthy
Art Director
Beckman Center for History of Chemistry
3401 Walnut Street
Philadelphia, Pennsylvania 19104 6228

Dear Dr. McCarthy:

Thank you for your thoughtful letter of July 5th, regarding the possibility of an Old Master Exhibition at the University of Pennsylvania Ross Gallery in the spring of 1992.

Of course I understand your disappointment, but I can also understand why Miss Farr, the Director of the Agnes Etherington Art Centre, had to decline.

As you surely know, it has become more and more difficult, for a great many reasons, to loan paintings to public exhibitions. Just two years ago, a New York university gallery persuaded me to loan seven of my paintings, and in that exhibition three were damaged! One fell off the wall and two others were badly scratched by visitors who wanted to test the hardness of the paint film.

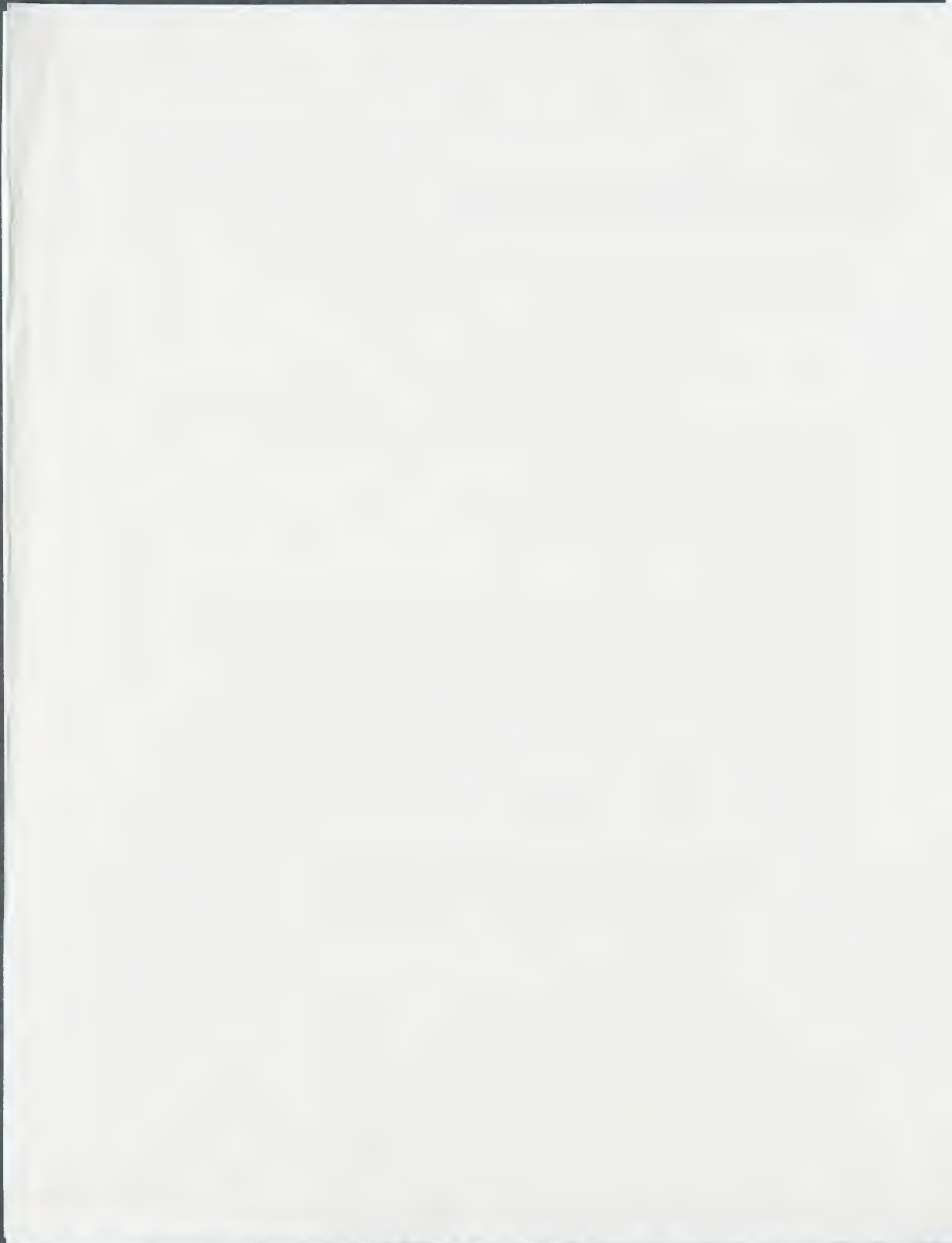
I hope that you will understand that under the circumstances I would not like to loan any of my paintings. This despite the fact that I have a very high regard for the Beckman Center and have spent a great many hours during the last few months raising funds required for your Woodward Exhibition.

Please do understand.

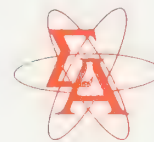
Best personal regards,

Alfred Bader
AB:mmh

Best regards
file
Bader
Correspondence
Quina



file: Alfred Bader



Dr. Alfred Bader
Chairman

June 15, 1990

Ms. Dorothy Farr
Acting Director
Agnes Etherington Art Centre
Queen's University
Kingston, Ontario K7L 3N6
Canada

RECEIVED JUN 26 1990

Dear Dorothy:

Thank you for your thoughtfulness in sending me a copy of your May 10 letter to the Beckman Center for the History of Chemistry. I must tell you that I concur with your decision completely. While Isabel and I have supported the Beckman Center for a long time, I am not at all certain that it would really be the right place to show the collection.

We much look forward to being with you again, both in August and October.

All good wishes.

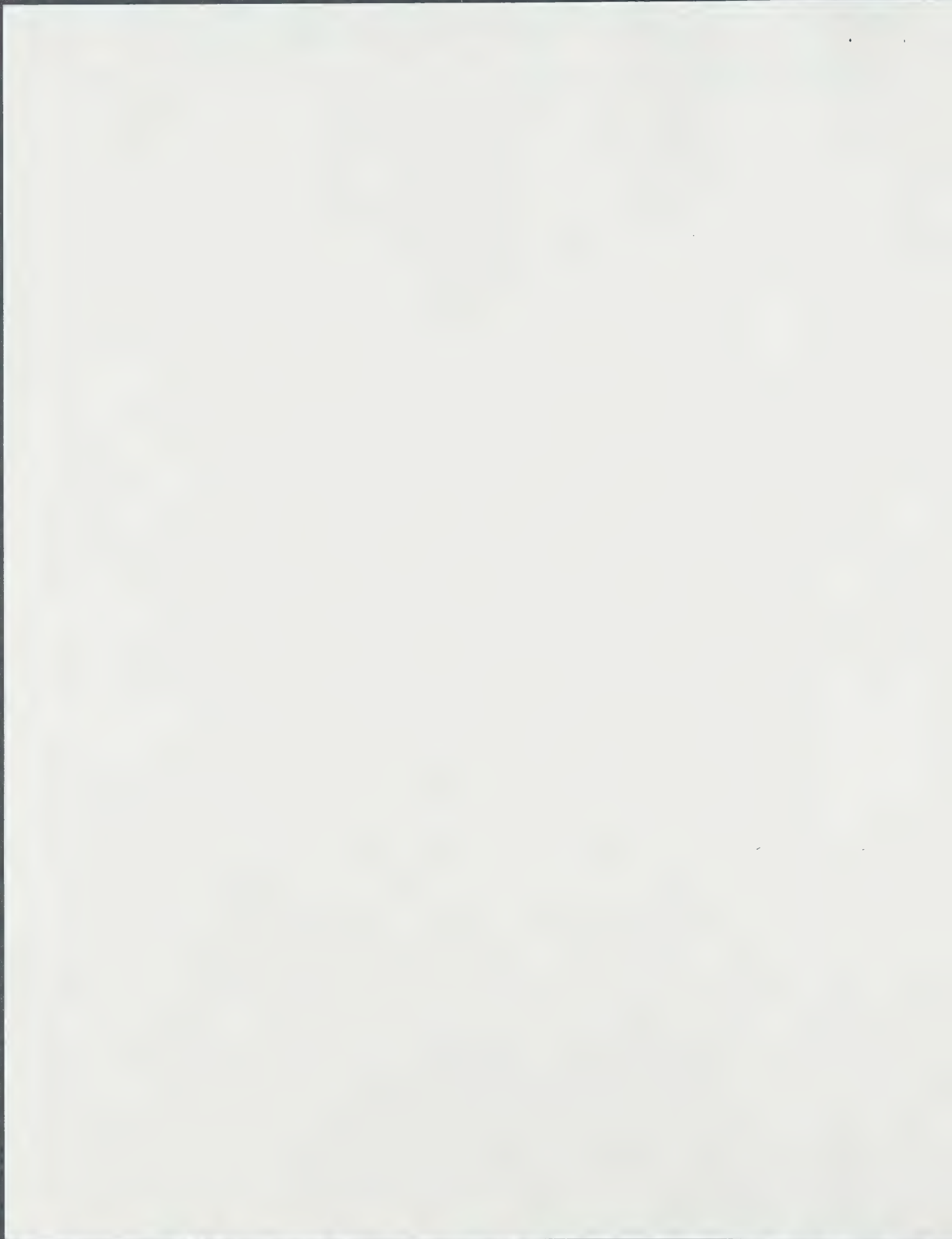
Sincerely,

Alfred Bader

AB:mmh

SIGMA-ALDRICH

P.O. Box 355, Milwaukee, Wisconsin 53201 USA, Telephone (414) 273-3850, Cable Aldrichem TWX 910-262-3052, Telex 26-843, FAX 414-273-4979



1 May 1990

Professor Werner Sumowski
Hessenwiesenstrasse 4
D7000 Stuttgart/Rohr
West Germany

Dear Professor Sumowski:

Dr Alfred Bader passed on your request for the transparency of the The Good Samaritan attributed to Lambert Jacobsz. I enclose it with this letter and request that the following credit be used : Collection : Agnes Etherington Art Centre, Queen's University, Kingston: Gift of Dr Alfred Bader 1988.

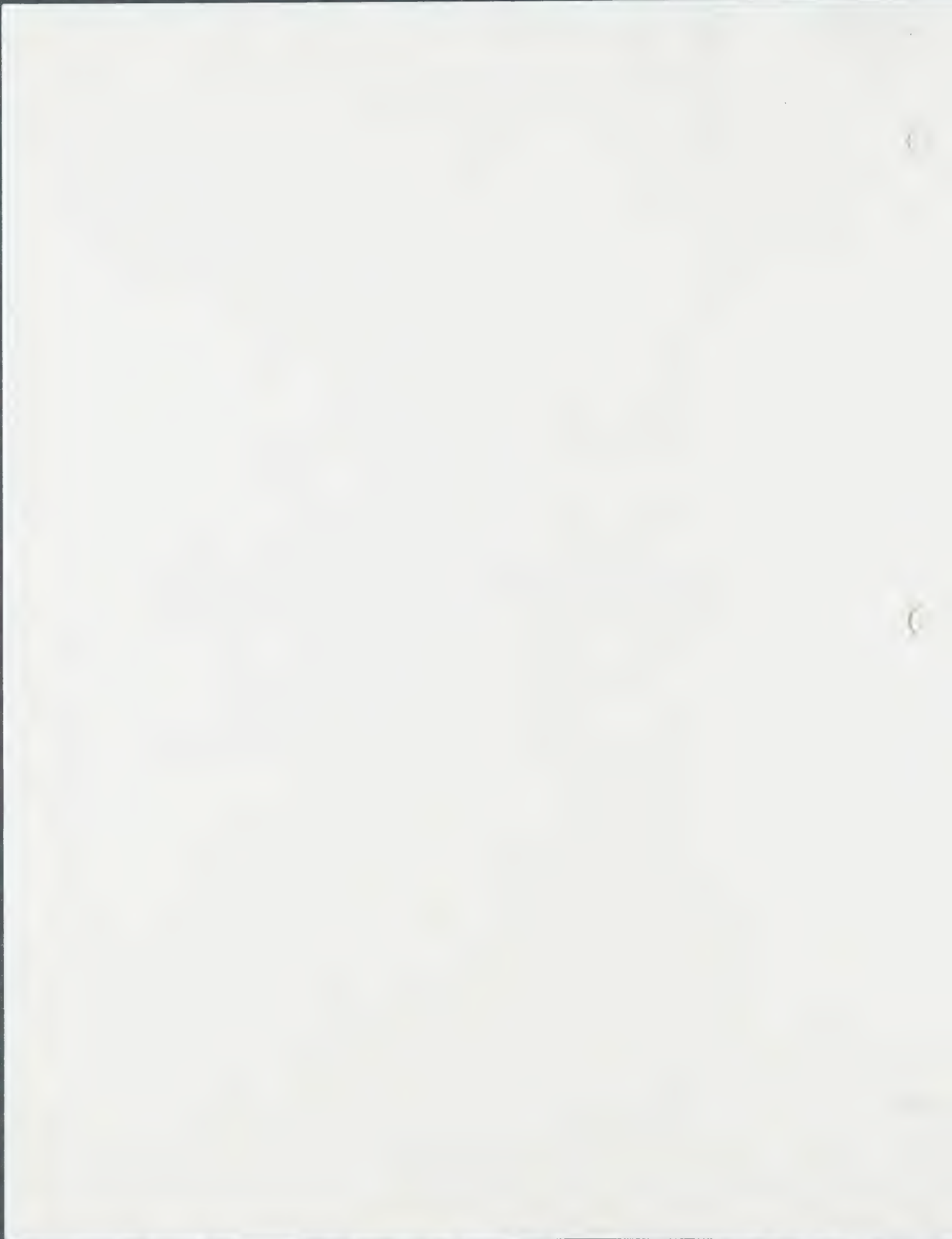
An invoice for the transparency will follow by separate mail.

If there is anything more we can do to assist you please do not hesitate to let us know.

Yours sincerely

Michael Bell
Associate Curator

cc Alfred Bader





CAMERA KINGSTON LIMITED

107 Princess St., Kingston, Ont., K7L 1A8 549-3747
 Bath & Gardiner's Rd., Kingston, Ont, K7M 4X6, 384-3747

DATE April 13 1990
 NAME Agnes Etherington
 ADDRESS Art Centre
K7N01 POSTAL CODE

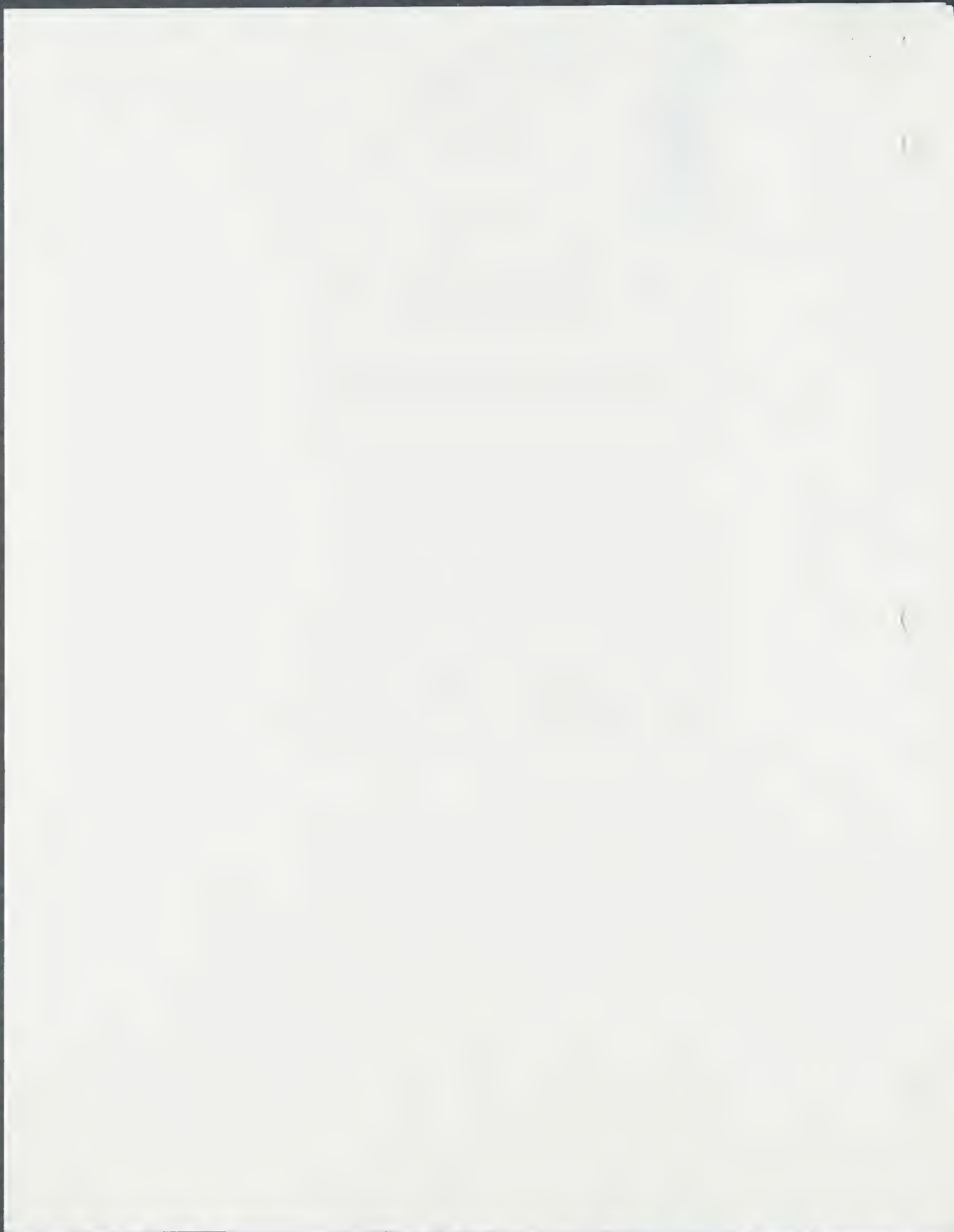
15 May 90
 Michael
 when you
 can
 thanks
 BW

QUANTITY	DESCRIPTION	AMOUNT
	Heav. To See	
	Slides	9.85
	4x5 Copy Transparency	10.00
	Michael Bell	19.85
* DELIVERED VIA MERCURY. AS REQUESTED.		

TAX		1.58
I HAVE RECEIVED THE ABOVE IN GOOD ORDER.		
TOTAL		21.43
CLERK	CASH	C.O.D.
CHARGE ON ACCT.	MOSE RETD	PAID OUT

FLATPAKIT ALLIED OFFICE SUPPLIES 5082E-1 NET 30 DAYS 2% PER MONTH
 24% ANNUALLY ON PAST DUE ACC.

C 79843



MEMO TO: Principal Smith
 FROM: Dorothy Farr, Art Centre
 DATE: 15 March 1990
 RE: Dr. Alfred Bader's interest in the Art Centre's expansion plans.

Enclosed are materials for discussion and transmission to Dr. Bader. As the Capital Development Study has not yet taken place, many of the statements must be taken as conjecture. However, they represent matters that have been discussed and should convey to Dr. Bader directions that the project may take.

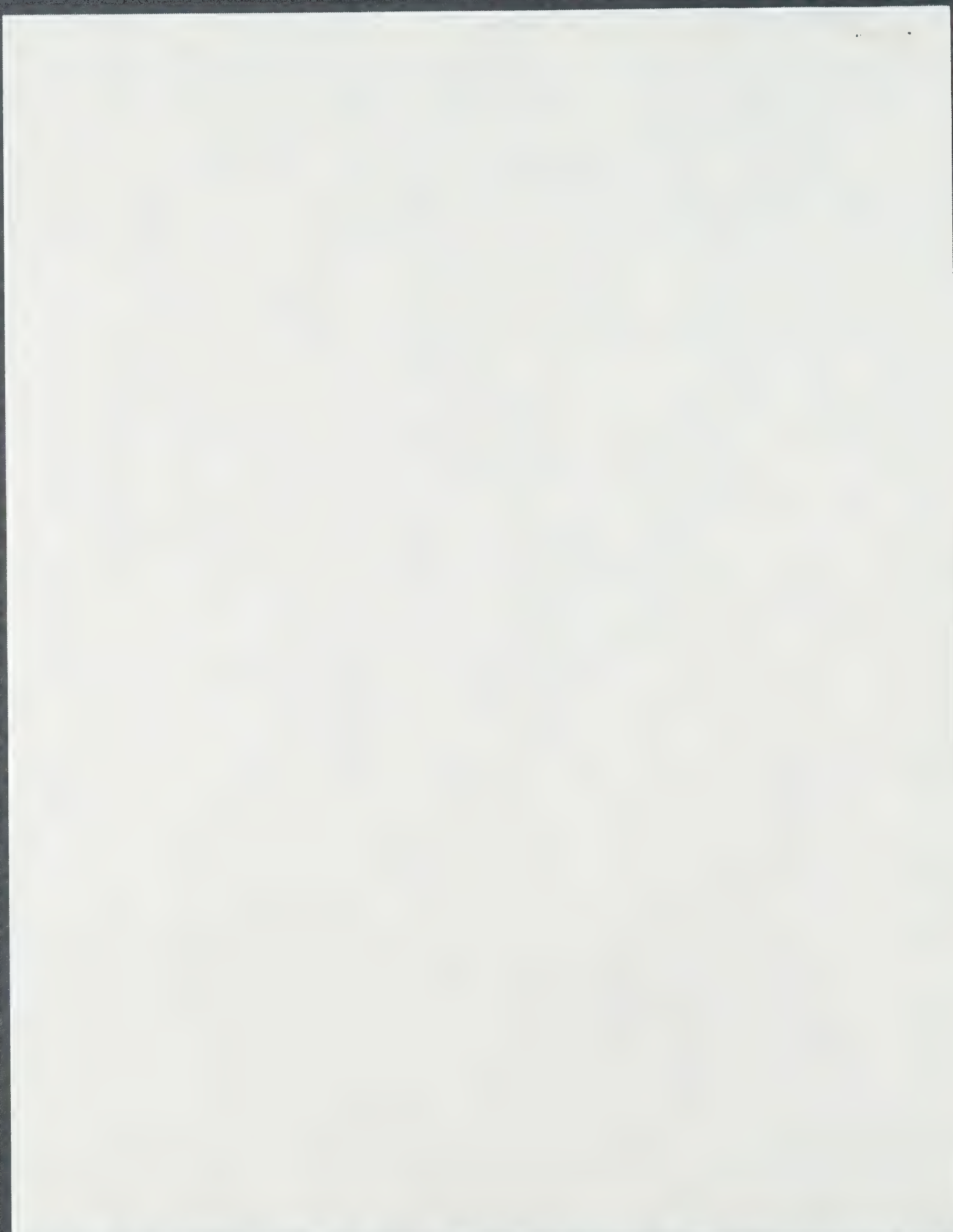
Enclosed is:

- CAPITAL DEVELOPMENT STUDY: Terms of Reference and Background
- Ministry of Citizenship and Culture: Applicant's Guide to the Community Facilities Improvement Program
- Department of Communications: Cultural Initiatives Program - Component II - Capital Assistance
- Museum Facilities Design Checklist
- The Art Museum, "Appendix A"
- Points to consider regarding site
- A rough estimate of total cost and amounts required from various funding sources.
- 2 catalogues written by Dr. McTavish and published by the AFAC suggesting the scope of Dr. Bader's gifts to date and the nature of his private collection which is willed to Queen's. These are for your own reference.

Dr. Bader's gifts in kind, in themselves, represent a benefaction in the many millions of dollars (aside from their intrinsic worth as works of art). The gift of a gallery wing to house this and other collections would make the AFAC a very special institution in the Canadian context. It would be only fitting that the Bader name be attached to the new structure. This can be done without slighting the Richardson/Etherington family, I should think.

Such a gift raises the question of appropriate staffing to maximize the donation. Queen's should consider a curator/teaching position in 17th century northern European art. This and other additional curatorial positions are suggested in the CAPITAL DEVELOPMENT STUDY outline.

It also raises the question of storage. Any new addition must accommodate sufficient vault space for not only the large Bader gift, but also other acquisitions of the next twenty years.



I must also emphasize that Queen's alumnus John K.B. Robertson has offered Queen's an outstanding collection of Inuit art on the condition that it receive a permanent exhibition space. Queen's has delayed its decision on this gift for several years. A new addition must accommodate the Robertson Collection.

The proposed project will probably be our only opportunity to build in the next twenty years. We must consider the large view of collections, programmes and staffing for a generation to come and prepare accordingly.

Andy Lane



ART CENTRE EXPANSION

The general background and requirements for an expansion of the AEAC can be found in the CAPITAL DEVELOPMENT STUDY: TERMS of Reference and Background.

Possibilities to Consider Regarding Site

1. The Art Conservation wing attached to the Art Centre was constructed in 1975. The first and second storeys were designed to be converted to gallery space in anticipation of future expansion by the AEAC. Such an expansion would require:

- renovation re interior partitioning.
- re-orientation of service space.
- rethinking of vertical movement in the building.
- re-orientation of spaces and upgrading of existing AEAC spaces.
- relocation of the Art Conservation Department to another location on campus.

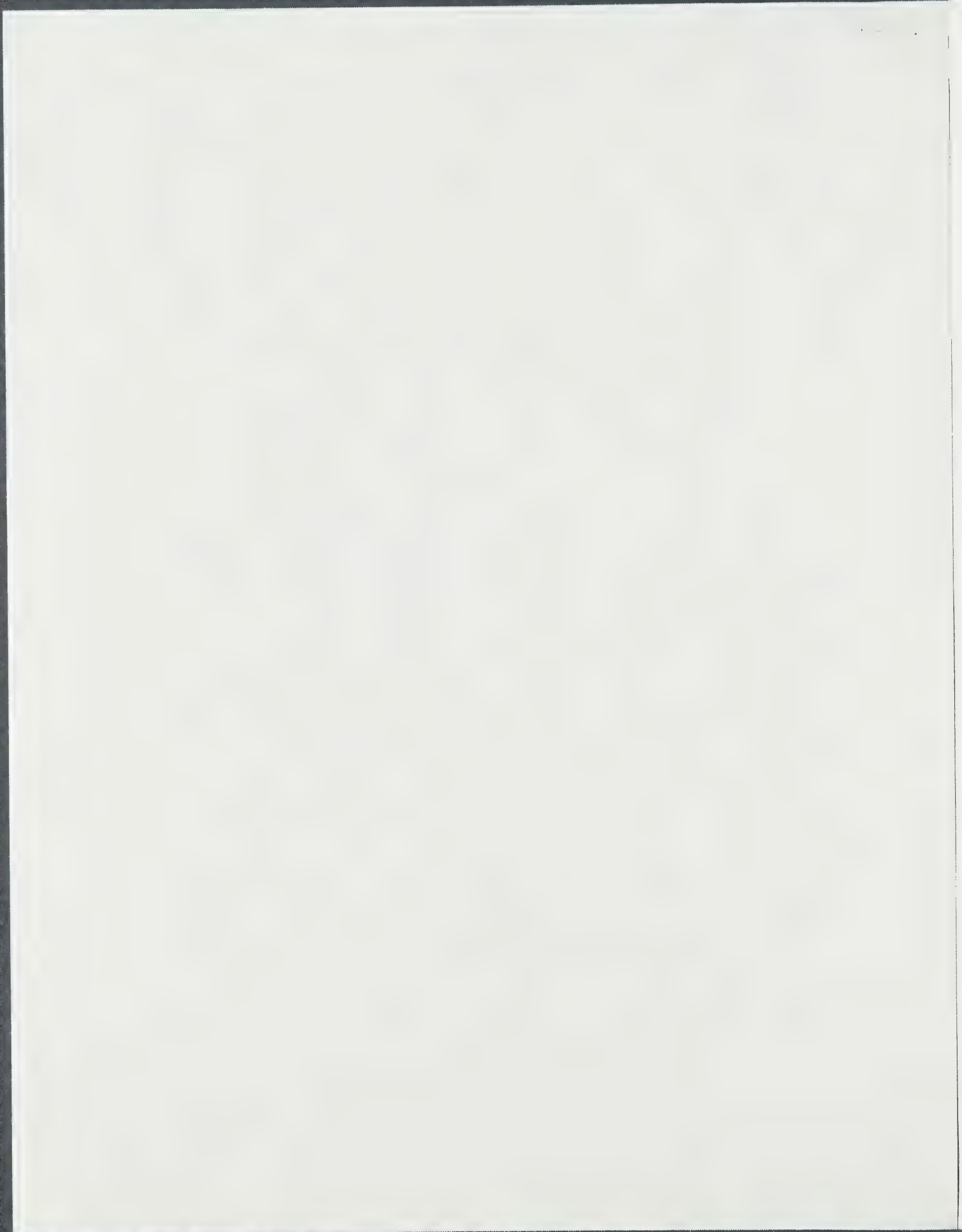
2. The present AEAC structure is a conglomerate of several small additions. The first addition, built in 1962, is concrete block with brick veneer. The floor is a poured concrete pad. It was not designed to take the stresses of additional storeys. To build up would require a support structure independent of the existing fabric. This is probably possible (and possibly unsightly). This addition is in a state of deterioration and becoming costly to repair and maintain. It is an inadequate use of space (no basement; only one storey). It does not meet current museums standards.

The addition of 1975 (part of Art Conservation wing) is poured concrete with steel reinforcement, and brick veneer. There is a basement storage vault. It is in good condition and meets all current museums standards.

It might be practical to demolish the 1962 addition and build anew. The structure could include increased vault storage in a basement; new galleries; and rebuilt service spaces. Upgrading of retained AEAC spaces would also be necessary.

3. Harrison Lecaine Hall and John Watson Hall are sitting on lots deeded to the University by the Etherington bequest. Only the garden to the southeast remains for possible AEAC expansion. The Grounds Committee protects this green space fiercely. However, it would provide adequate space for an expansion project and is well sited for access and visibility.

Tandem with new construction, interior alteration and upgrading would be required for the existing structure.



For example:

- If office space were provided in a new wing, areas of the house could be upgraded to museum standards and would be ideal for the display of costume and decorative arts collections.

The main entrance transferred to the new wing would place it on the street and near a bus stop, both useful aspects in attracting visitors.

Upgrades to existing gallery spaces would solve difficulties regarding museum standards of temperature and humidity control.

Storage areas and service areas are in desperate need of expansion whether in the old or newer areas.

- The total larger gallery would require surveillance technology and/or full time guards.

4. The concept of linking the Art Centre with the Music Department by means of a shared auditorium/concert hall has been discussed since the AEAC was founded. The proximity of Harrison-Lecaine Hall raises this possibility in conjunction with #2 and #3. The access lane between the two buildings might be enclosed, joining the two in a shared foyer and auditorium space.

5. #1, #2, #3 and #4 could be combined in various ways to advantage.

6. The option exists to demolish the entire AEAC and start again. This, however, has some drawbacks.

-The 1975 and 1978 additions were funded by the same government agencies that we will approach for the current project. They would not be happy to see their investment wiped out so soon at the same time that they are asked to reinvest.

The Richardson family has maintained an interest in the AEAC since the original bequest. The demolition of their family house would be a serious blow to family sentiment and pride. Neither the AEAC nor the University would wish to offend and lose faithful friends.

7. A new structure could be built at a different location on campus. The same drawbacks pertain as for #6.

8. The AEAC could become a component in the new Queen's Library complex. Many of the requirements of a good library building are also requirements of a good art gallery. Specific AEAC needs would include:

An identifiable physical presence for the AEAC as distinguished from the library and public access at the times that visitors to the AEAC require it.



- A physical separation from library areas would be necessary for security reasons.

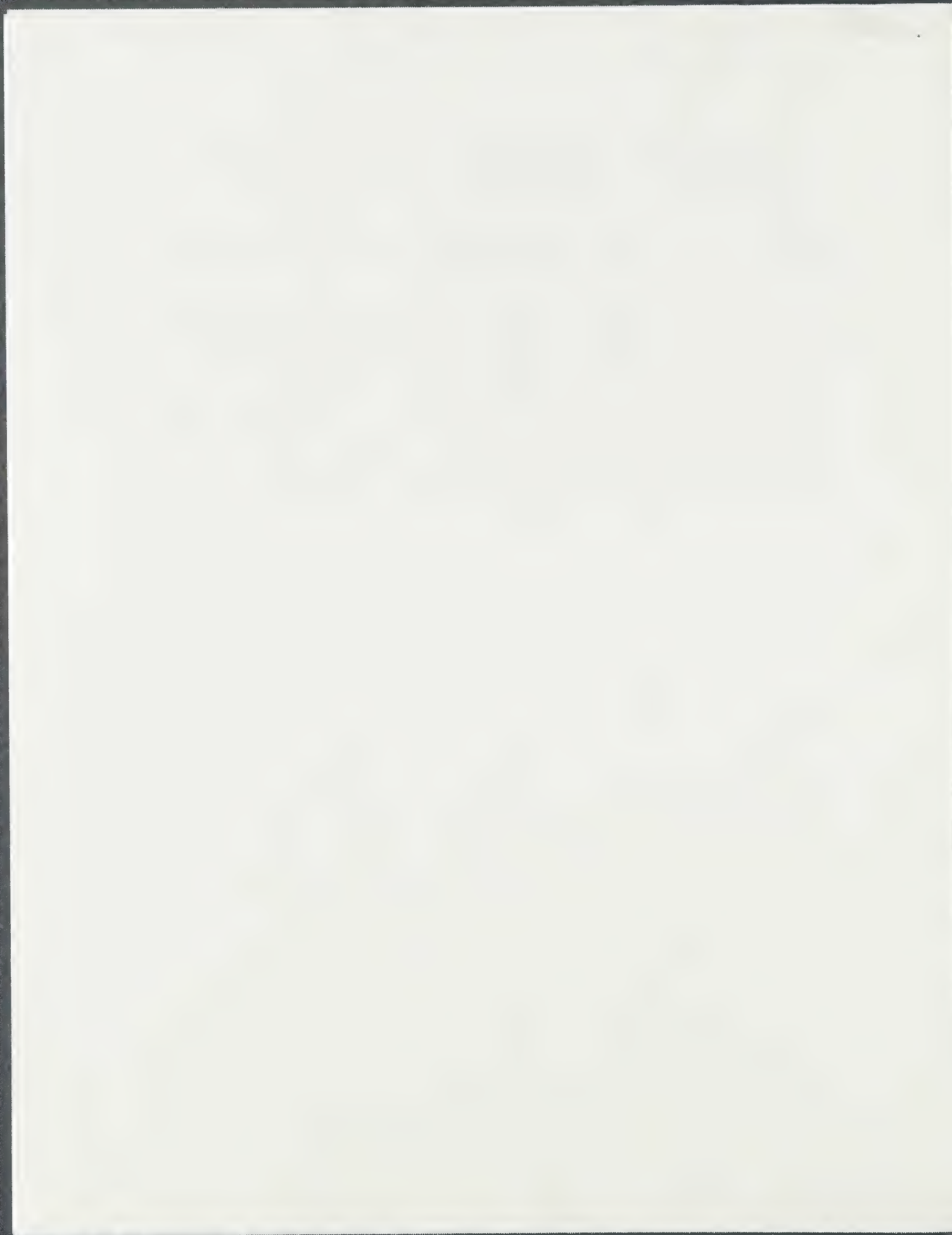
- The environmental integrity of a museum structure would need to be guaranteed.

A Bader Wing could not be built as part of the new library separate from the rest of the AEAC. Federal and provincial funding would not be forthcoming.

9. A new structure could be built on a site off campus, preferably in downtown Kingston. This would be difficult for students, but would make Kingstonians more relaxed about visiting their local gallery. Town/gown stresses create a barrier for many of our clients.

It might end relationships with the Richardson clan and the Baders. Why would they maintain any special interest in an off campus gallery?

One questions what the city's commitment might be to such a project considering tax loads for maintenance of basic amenities in the next number of years.



A CONSTRUCTION PROJECT MIGHT BE FUNDED AS FOLLOWS:

Ministry of Citizenship and Culture Applicant's guide to the Community Facilities Improvement Program, p.3-4:

A. A basic funding level of up to 1/3 of eligible cost may be provided for the construction of new facilities being undertaken to meet a justifiable need for new or improved cultural, multicultural or citizenship programs/services.

B. Enriched funding up to 1/2 of eligible cost may be provided for:

...
6. Purchase and Renovation, or Additions to existing facilities where it can be demonstrated that the project will improve programs and services or fill a void in cultural and multicultural programming in the community.

AND

Department of Communications, Cultural Initiatives Program:

14. PROGRAM DESCRIPTION

Assistance is offered in four areas:

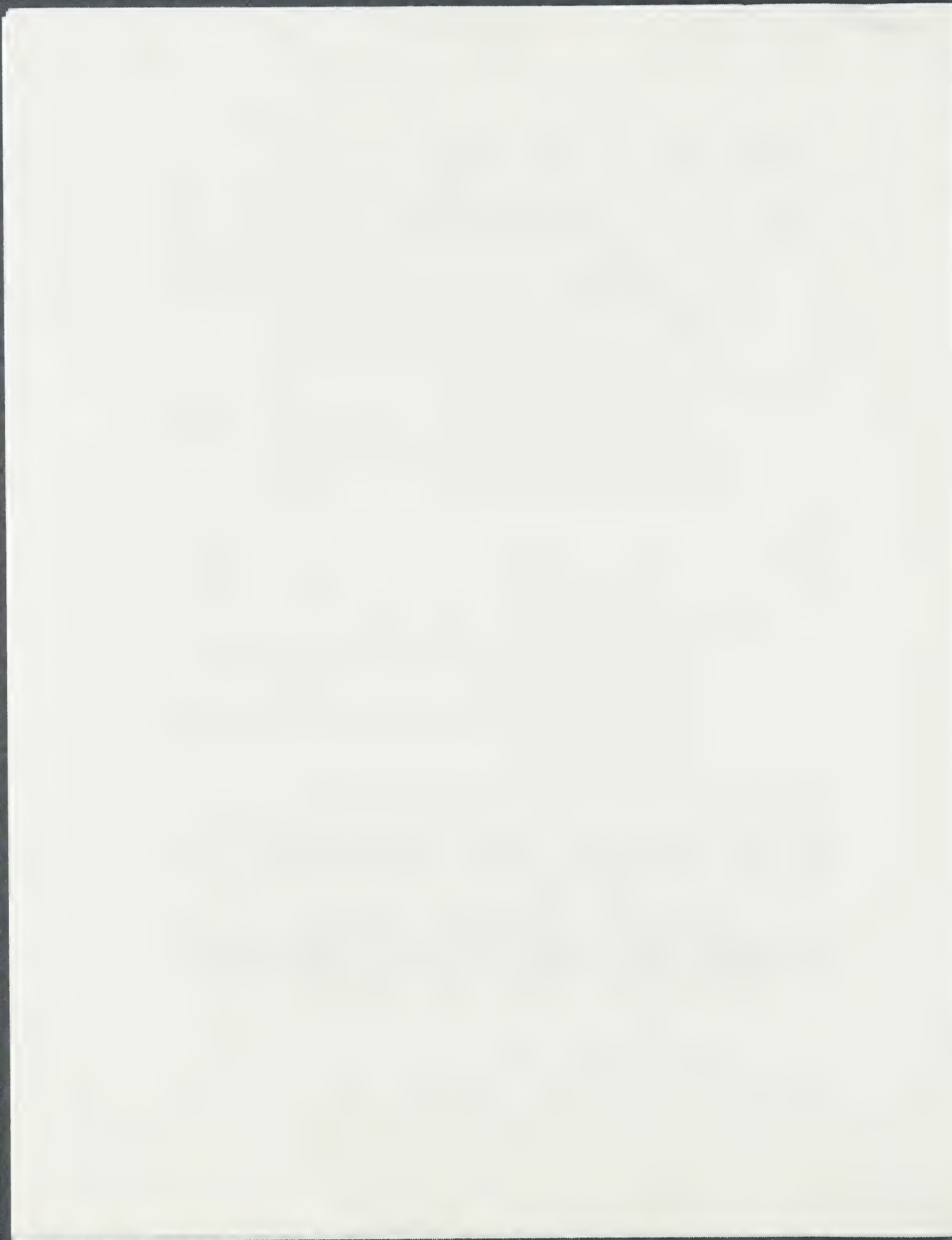
1. Construction of buildings for cultural use.
2. Renovation and repair of existing buildings.

...
5. Maximum contribution is 25% of eligible project costs, including actual construction costs and related services such as architectural fees and landscaping.

ON THE CONDITION THAT QUEEN'S PROVIDES A SHARE.

A STUDY RECENTLY UNDERTAKEN FOR CONSTRUCTION AT THE MENDEL ART GALLERY IN SASKATOON PROJECTS COMBINED RENOVATION/NEW STRUCTURE COSTS AT \$175 PER SQUARE FOOT, EXCLUSIVE OF SITE PREPARATION AND FURNISHINGS.

ON THE BASIS OF THE INFORMATION PROVIDED IN THE CAPITAL DEVELOPMENT STUDY: Terms of Reference and Background PLUS THE ADDITION OF A "NAMED" GALLERY FOR ALFRED BADER OF 2000 SQUARE FEET, THE FOLLOWING CALCULATION CAN BE MADE:

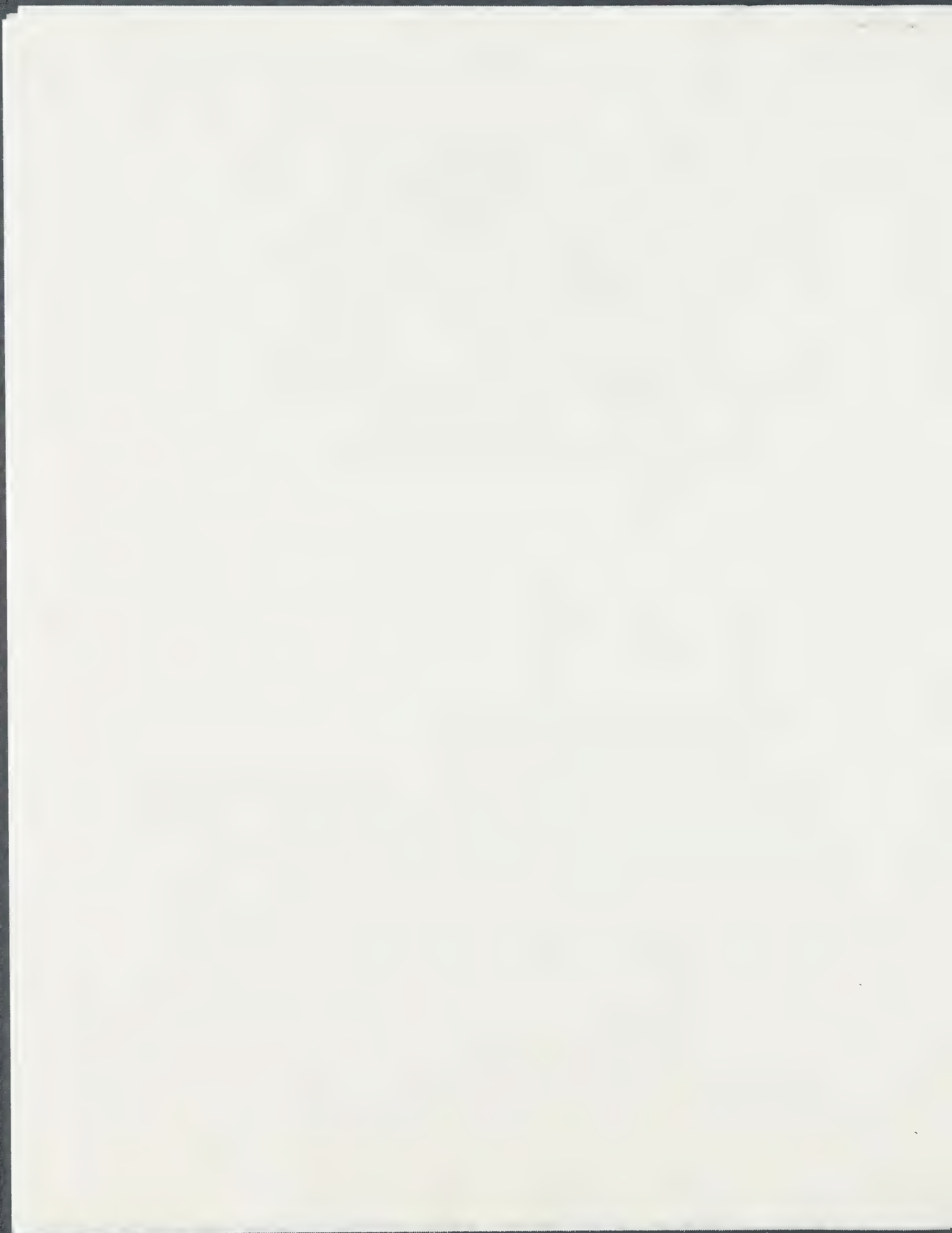


Space		
	Existing	29,000 square feet
	New	18,000 square feet
	Total	<u>47,000 square feet</u>

Renovate existing	29,000 sq.ft.	
	@ \$100. per sq.ft.	= \$2.9 M
Build new	18,000 sq.ft.	
	@ \$200. per sq.ft.	= \$3.6 M
Total		<u>\$6.5 M</u>

IT WOULD BE REASONABLE TO EXPECT EACH PARTICIPANT TO
CONTRIBUTE AS FOLLOWS:

DOC	25%	(\$1,625,000)
MCC	33 1/3%	(\$2,166,666)
Queen's (Bader ?)	41 2/3%	(\$2,708,334)





DEPARTMENT OF ART

Queen's University
Kingston, Canada
K7L 3N6

April 17, 1990

Principal David C. Smith
Queen's University

Dear David,

Since the meeting of March 28 when we discussed Alfred Bader's potential contribution to the expansion of the Agnes Etherington Art Centre, I have been giving some thought to how the matter should be approached. What strikes me, forcibly and relentlessly, is the uniqueness of the opportunity. I doubt that such an opportunity will arise again in many years, maybe in half a century or more.

We have here the possibility of producing something at Queen's that will be in the forefront of museum design and function in Canada and far beyond. We also have the possibility - in the first instance - of creating an aesthetically enhancing and environmentally appropriate setting for what is, and increasingly, will become, a major collection of Old Master paintings. No city in Canada, outside Montreal, Ottawa, and Toronto, will be able to equal such a collection. The more satisfactory this accommodation is, even though it is specifically designed for the Bader collection, the more likely other collections will be attracted as gifts. There is also the question of the proper accommodation of the costume collection, a collection of considerable historic significance, and one in which Isabel Bader has a deep personal interest. Again, half measures should not be taken, for again we have something of national significance requiring commensurate accommodation.

Alfred Bader has always been interested in research and study. The expanded and/or renovated Agnes Etherington Art Centre could also be envisaged with this in mind. Independent of my own concerns, Michael Bell has written a memo outlining plans for an ambitious "study-centre", which has the distinct advantage of providing up-to-date accommodation for the Department's slide and photograph collection. Both of these resources have now filled all the allotted space in Ontario Hall and appropriate expansion has to be found in the near future.

I am also concerned about the increased operating costs of such an expanded Art Centre. Perhaps means could be built in to the initial proposal to help offset these.

Dorothy:

Michael to see
WB ✓

Here's the letter for your
files. Sorry for the delay.

David

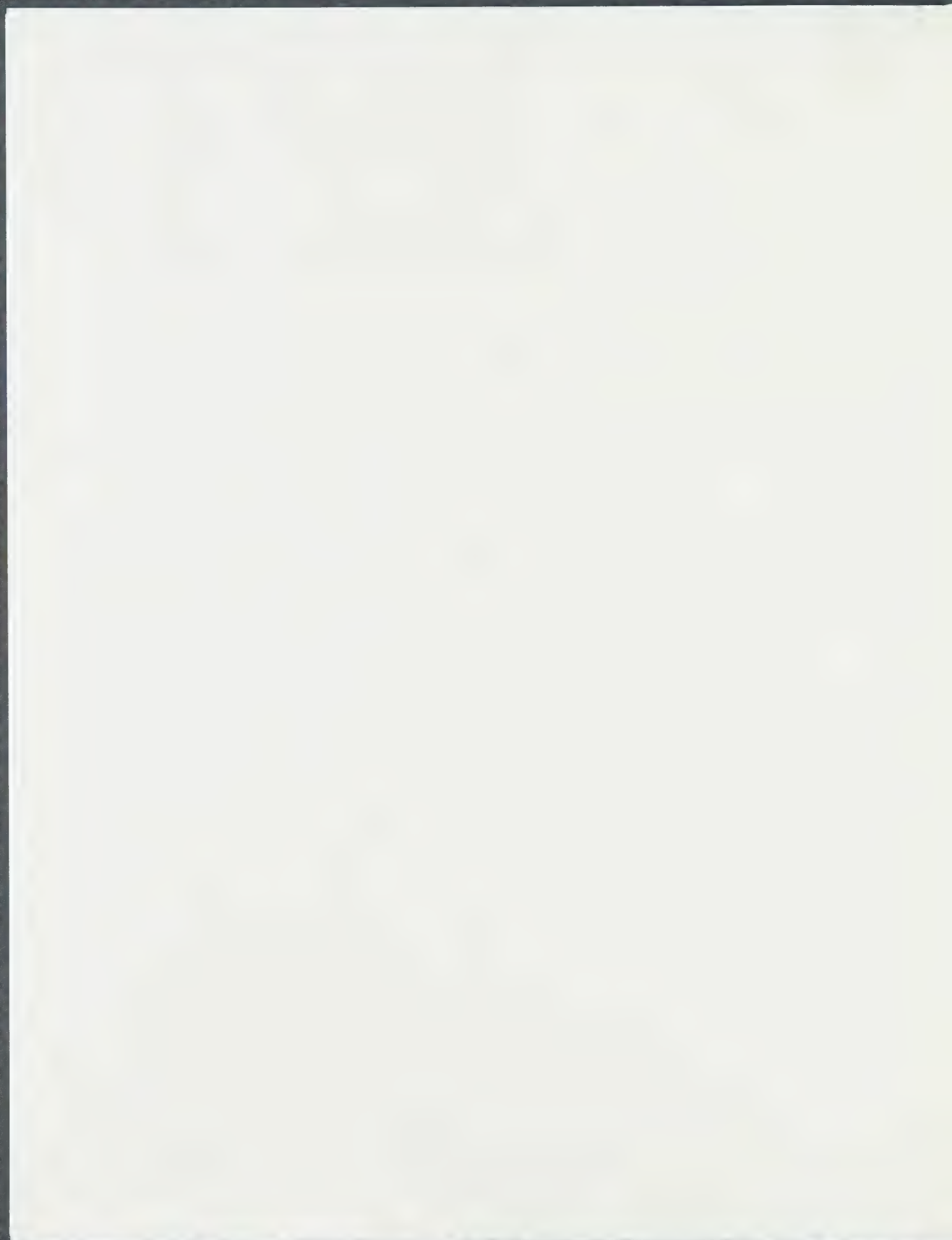
Principal David C. Smith - Page Two.

In short, my concern is that Queen's seize a unique opportunity to build on strengths and to create something of real quality for the future. I think that this goal should be clearly presented to Alfred Bader, and it is my feeling that he will respond sympathetically.

I am only writing now, because I felt that I had not been very clear in defining the magnitude of the opportunity when we discussed the matter in March.

Yours sincerely,

David McTavish
Head, Department of Art



AGNES ETHERINGTON ART CENTRE

MEMORANDUM

TO: David McTavish, Department of Art
FROM: Dorothy Farr, Art Centre
DATE: 27 April 1990
SUBJECT: 'AB FACTOR'

I keep forgetting to ask you this. May I please have a copy of the letter you sent to Principal Smith, for my files?

Thanks.

Dorothy Farr
Acting Director



20 March 1990

Dr. Alfred Bader
Chairman and
Chief Executive Officer
Sigma-Aldrich Corporation
940 West St. Paul Avenue
Milwaukee, Wisconsin 53233
USA

Dear Alfred and Isabel:

This is a farewell letter. I am enclosing an article on the Rembrandt Research project which appeared in the New Yorker last week which you may not have seen. I thought it interesting.

I had an interesting call from the Principal about bricks and mortar projections and your potential interest therein. Too bad it hadn't happened three months ago. The Art Centre has the potential to be one of the finest of its kind in the country. I am certain it will continue to earn your interest and good faith.

I do want to say what a pleasure it has been and an experience to have known you both and to have participated in a portion of your journey of commitment to Queen's.

Naturally I would be delighted to see you in Hamilton should business and/or chemistry bring you there. I enclose my new carte de visite.

Best wishes to you both and many thanks for your years of support.

Yours truly,

Robert F. Swain,
Director

Encl.





Queen's University Memorandum

To:

Harriet

From:

Harriet

Date:

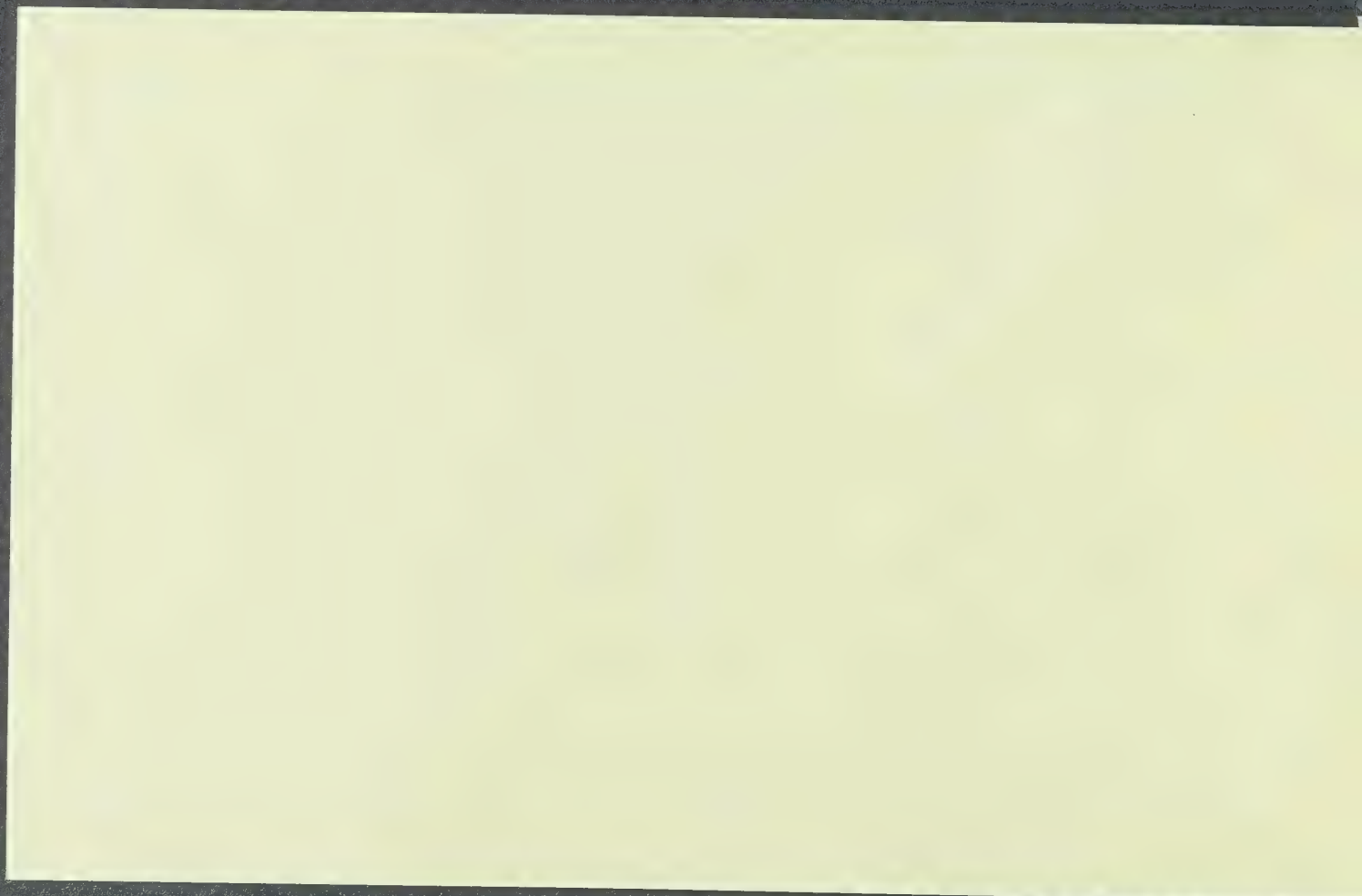
2 June 1990

Subject:

Re call for support letter in the 'The Park' -
 - Do we have a letter from Richard yet regarding the work
 which supports the printing of the 'The Park' -
 I think we should write an account to the
 Harriet. He is already aware of your work about
 it. He says the letter should say for anything.
 Please contact all concerned with printing out -
 let Richard write off anything on about it.

Harriet

16



To: Dr. Bader's Kingston Schedule
Le Victoria firm? - Please let Alfred know



From:

Queen's University Memorandum

Date:

Subject:

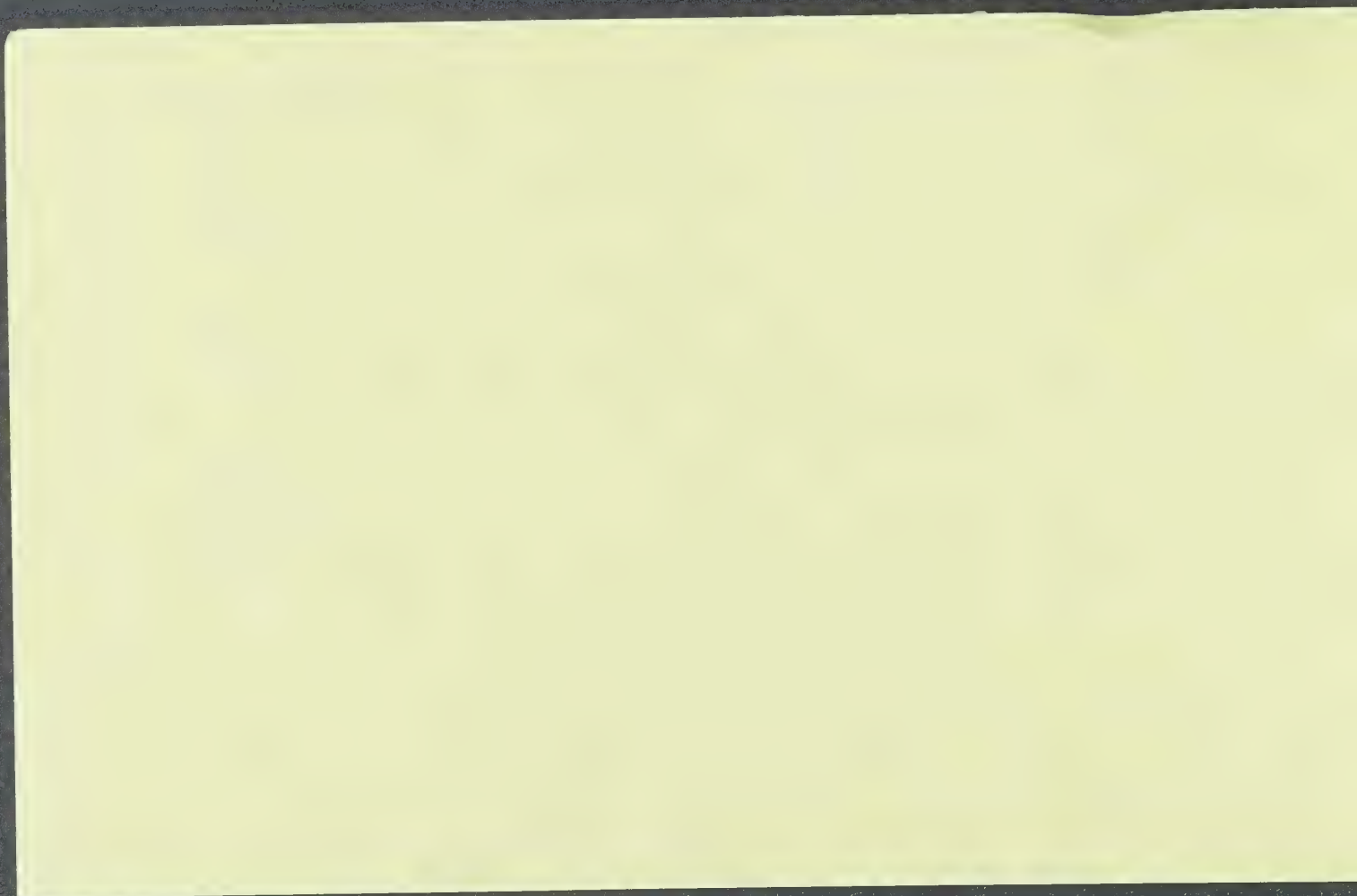
Arrive Kingston Thurs 2 Nov (bus) from Ottawa
(David doing something social in late afternoon)

Staying @ David

Giving talk 10.30 am Fri 3 Nov. - at Art Centre!?
(lousy for supper) - an art prof inviting to dinner.

Sat - Bus to Toronto - leaving on Sat afternoon
(3-4 pm)

(2.20
or
5.55 pm)



To: Robert



From:

Queen's University Memorandum

Date:

Subject:

RECEIVED
NOV 9 1969

For information . . .

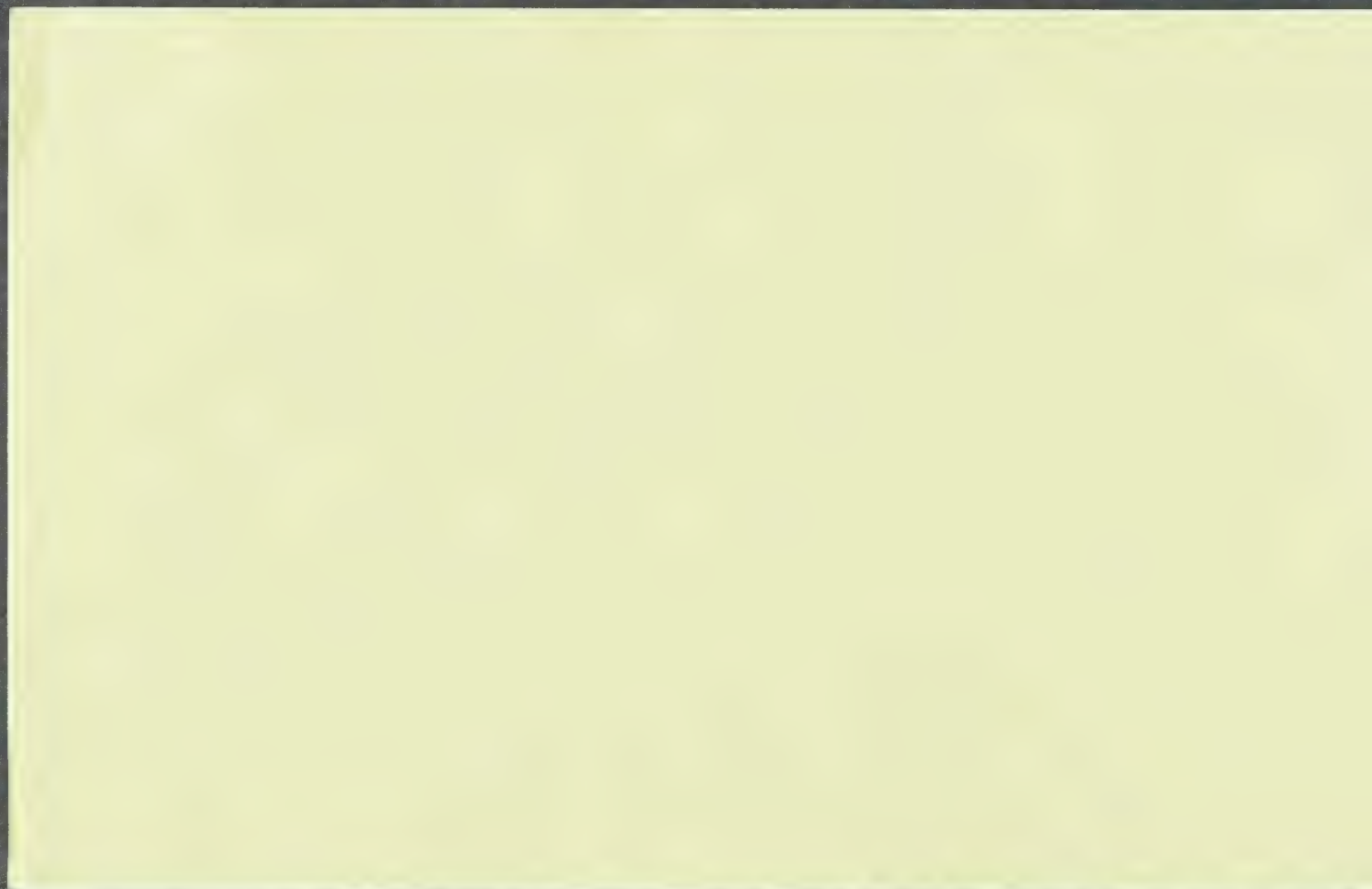
Alfred Bader will speak on

Adventurers of a Chemist Collector

Fri. Nov 3 10:30 a.m. Ontario Hall

Room 209

David





Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

October 18, 1989

Editor *Alfred*
Queen's Review
Queen's University
Kingston, Ontario K7L 3N6
Canada

Dear Sir:

As you perhaps know, the Agnes Etherington Art Centre's exhibition "Telling Images" will be travelling to Victoria, to be shown there from December through February.

The art gallery there has invited me to conduct a gallery tour and to give two talks on the afternoon of Sunday, January 14th. The talks are entitled "The Adventures of a Chemist-Collector" and "The Bible through Dutch Eyes."

I don't know whether there is still time to include a note about this in your next issue; it may well be of interest to Queen's graduates in Victoria.

Best regards.

Sincerely,

Alfred Bader

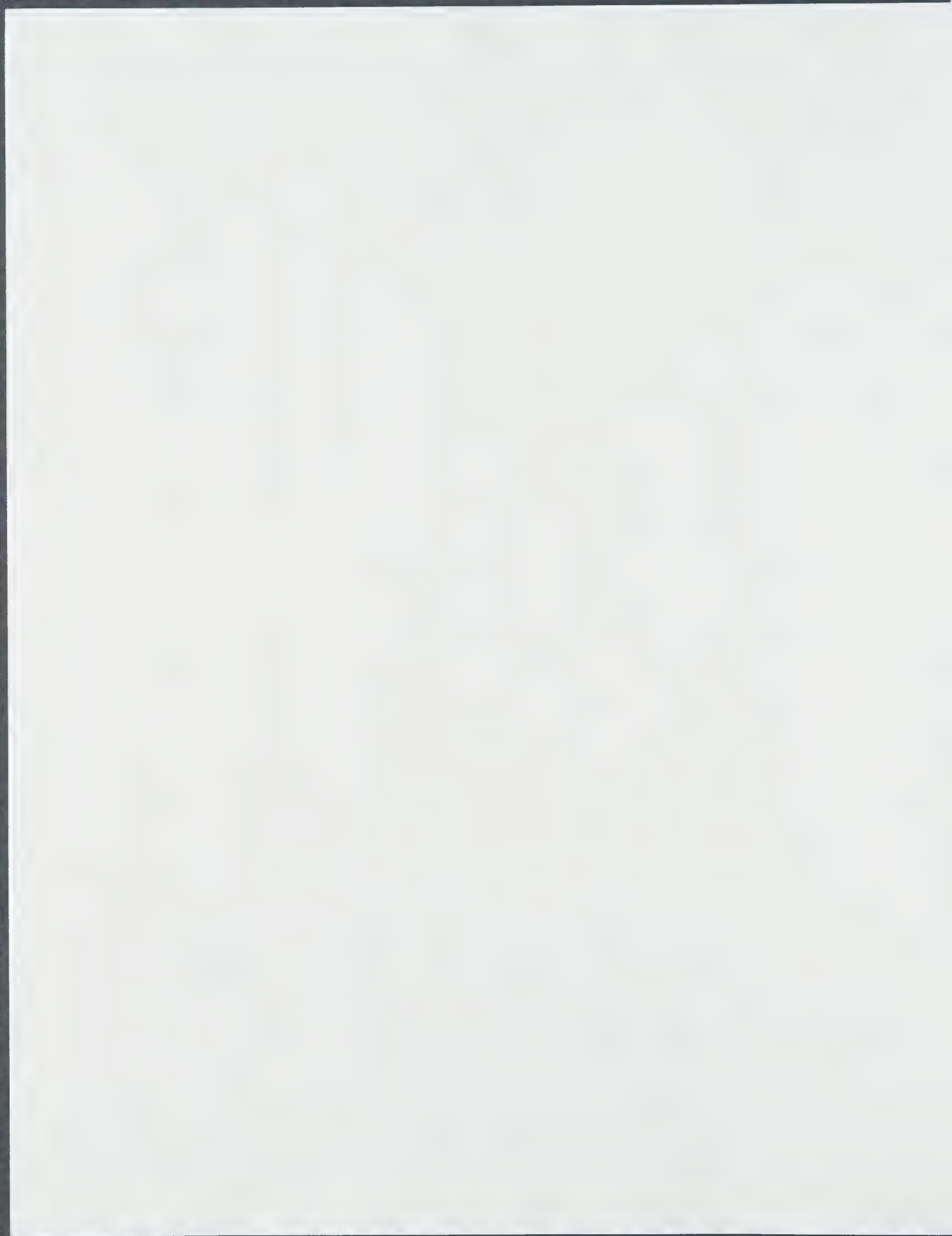
AB:mmh

cc: Mr. Robert F. Swain

Fond regards

Alfred

Some MS 2/20/89



Wm. K. K. - 10/7/87

RECEIVED

RECEIVED SEP 06 1989

Baker
LMS

The Adventures of a Chemist-Collector (3)
Slide Talk

The Bible Through Jewish Eyes (2)
Slide Talk

The Insect's Eye Slide Talk (3)

Challenges at Pigma-Aldrich (1)

The Selection of New Products at Aldrich (1)

On the Unimportance of a Liberal Arts Education

(1) For chemists only

(2) For all historians, theologians, Bible students

(3) Mainly on art, art-conservation, some chemistry

sent to Dm

Best regards

Quinn

Pls. send a copy
to Jane Kadate.
Alumni Affairs
Campbeling Bader
file here.



Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

13778
Bader
Camp
15/08/89

Dr. Alfred Bader
Chairman

August 4, 1989

RECEIVED 10 1989

Ms. Sandra Hollingshead
Editor
Canadian Chemical News
1785 Alta Vista Drive
Ottawa, Ontario K1G 3Y6, Canada

Dear Ms. Hollingshead:

In response to your letter of August 3 (received by fax today), please find enclosed the color transparency of The Alchemist by Heerschop.

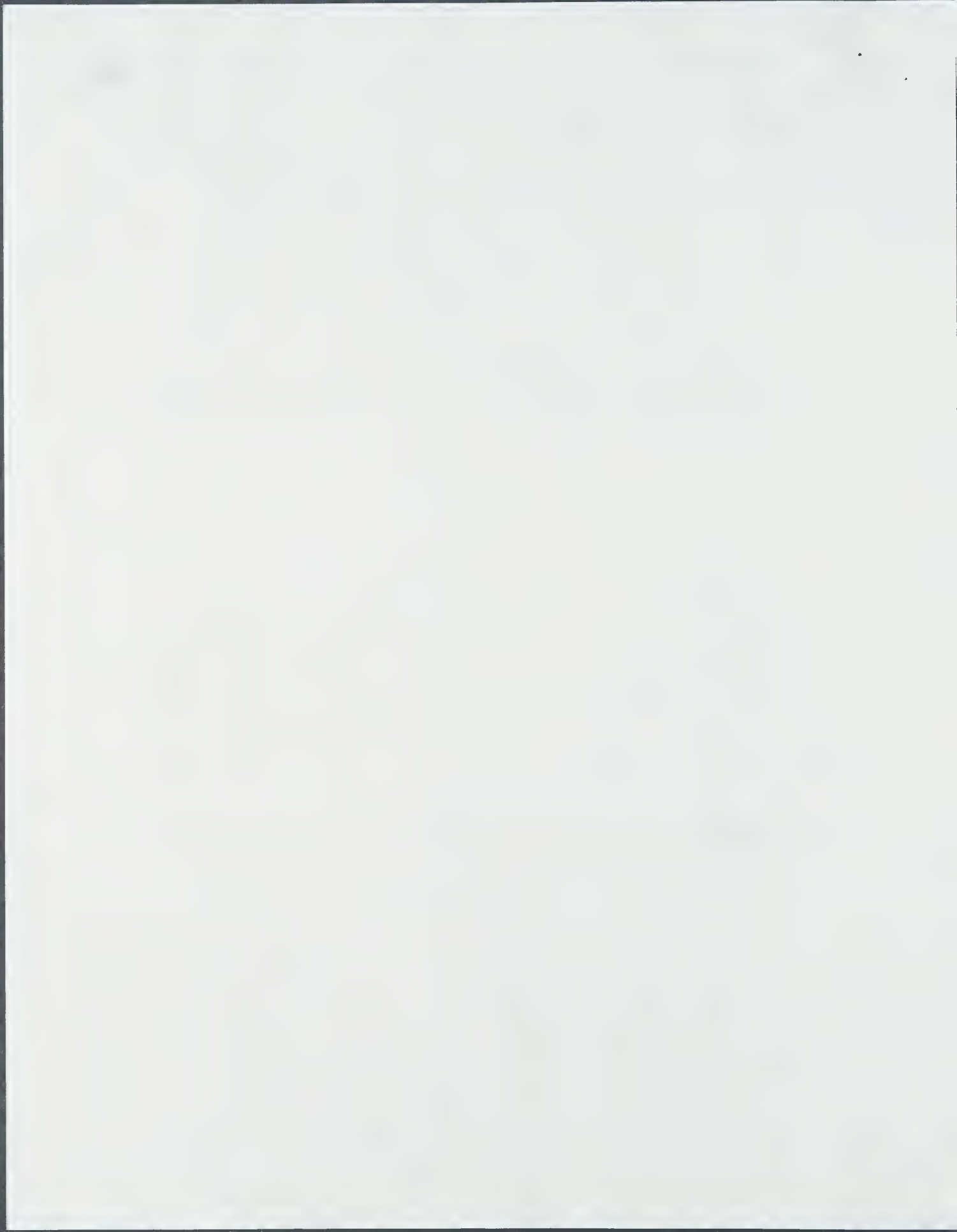
All of the paintings of the Bader Gift belong to Queen's University, and it is Queen's which is just printing a catalog with a number of the paintings in color. I spoke to the secretary at the Agnes Etherington Art Centre immediately after receiving your letter, and she contacted Mr. Michael Bell, the Registrar of the Art Centre, and he will be sending you the color transparencies which are available at Queen's. Please return those transparencies to Queen's and the transparency of the Heerschop to me.

All good wishes for a particularly attractive October issue.

Sincerely,

Alfred Bader
AB:mmh
Enclosure
cc: Mr. Michael Bell

Wang Hants
Egan



Canadian Chemical News

L'Actualité chimique canadienne

1785 Alta Vista Drive, Ottawa, Ontario K1G 3Y6
Telephone: (613) 526-4652
Publisher: Anne E. Alper, PhD, MCIC
Editor/Rédactrice: Sandra Hollingshead

August 3, 1989

Dr. Alfred Bader,
Aldrich Chemical Company, Inc.,
Box 355, 1001 West St., Paul Avenue,
Milwaukee, WI USA 53201
Fax: 414/273-4979.

Dear Dr. Bader:

Thank you for the material you had sent to me. After looking through the prints, I have decided that "The Alchemist" by Hendrick Heerschop would be the most appropriate for the cover of the October issue of Canadian Chemical News. Please send me, by courier if possible, a colour transparency of that painting. As you requested I will return it when the issue is published.

I have been in contact with Queen's University and should be receiving shortly copies of the introduction, in French and English, to the Bader Gift Catalogue. I will also be receiving information on the collection and on the trip it is taking around the country, for possible use in the magazine.

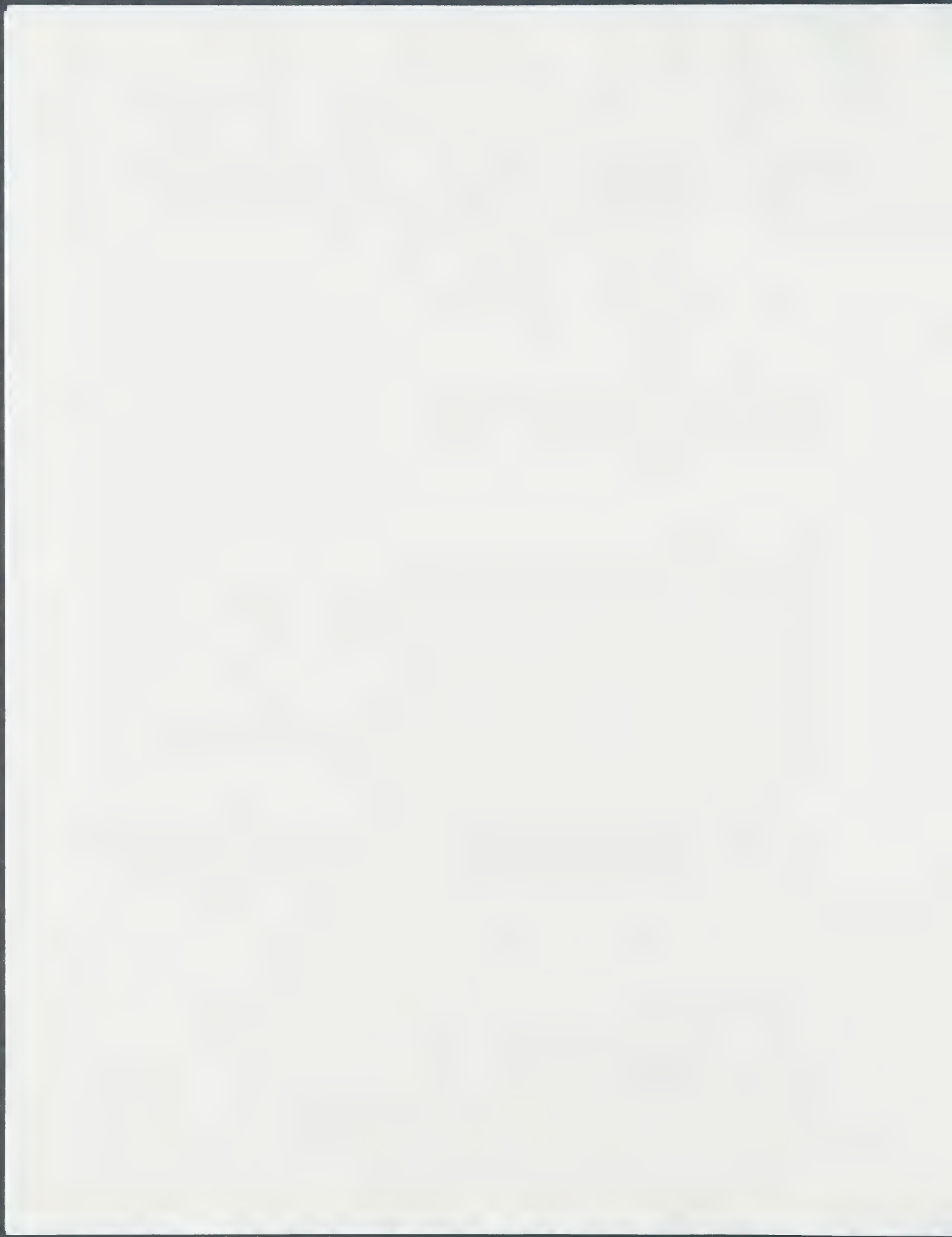
I am hoping this particular issue could become a feast for the eyes. So if you have any other colour transparencies of pieces in the Bader Gift Collection, I would be pleased to receive them and publish as many as possible in the magazine. Of course, they would be returned to you along with the one used for the front cover.

Thank you for your time, assistance and materials.

Yours sincerely,

Sandra Hollingshead
Sandra Hollingshead,
Editor.

* Michael Baele
will send.



Robert

7 July 89

F.Y.I

BH



Agnes Etherington
Art Centre
Queen's University
Kingston, Canada
K7L 3N6

Dr. Alfred A. Bader
2961 N. Shepard Avenue
Milwaukee, Wisconsin 53211
U.S.A.

Date
7 July 1989
Invoice No.
AC 2449

Account Code	Description	Originator
892-707	Catalogue Expense	Brooke Hetherington

1000 copies Telling Images Catalogue

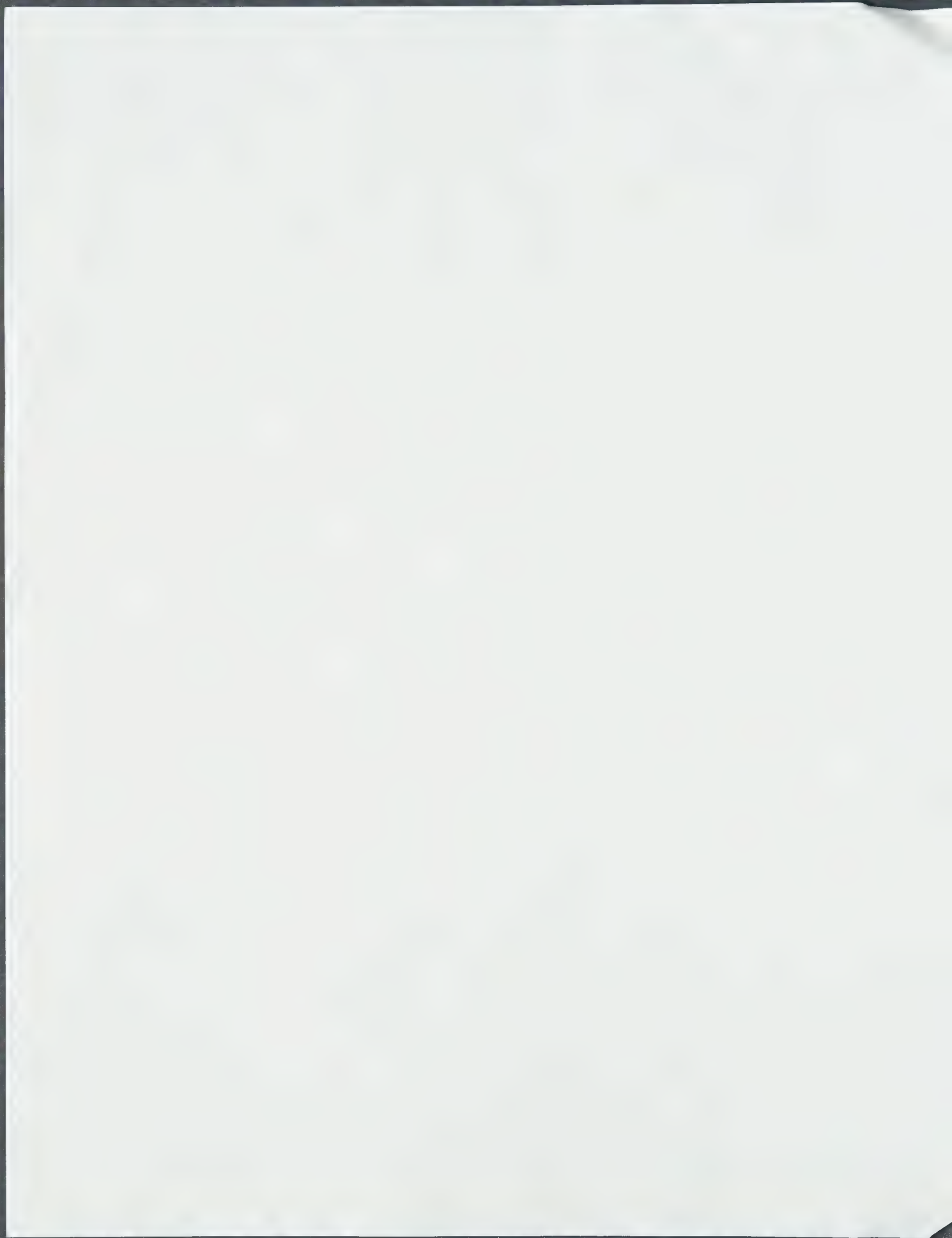
\$8,500.00

Plus postage and handling

Please return one copy of this invoice with your remittance to the Departmental Assistant,
Agnes Etherington Art Centre, Queen's University, Kingston, Ontario, Canada K7L 3N6.

Total
\$8,500.00

Please make your cheque payable to Queen's University. Thank you.



Mr. Robert Swain, Director
Agnes Etherington Art Center
November 12, 1984
Page Two

3 May 84
Bader Cat purchase
BA.



→ 5,400.00

You had given me the original two quotes, for 500 and 2000 catalogs, and based on these quotes I had ordered 1500 catalogs for Aldrich, at the incremental cost of Canadian \$3.60 each. Aldrich will promote the sale of the catalogs, but at \$5.10 per catalog (the figure you gave my secretary by telephone) would lose money, particularly as it will take several years to sell 1500 catalogs.

Also, do consider this: The printer's original quote was about \$15,000 for 2000 catalogs. You have received my gift of \$10,000 for the catalog. Were you now to receive \$7650 from Aldrich, your receipts from Aldrich and myself would exceed the price quoted by the printer!

Robert, believe me, I feel truly badly to have to write to you like this--and yet I do so with a purpose. I hope that you will have learned a lesson, will not let the printer off the hook entirely, and will not again produce a catalog for Queen's like this.

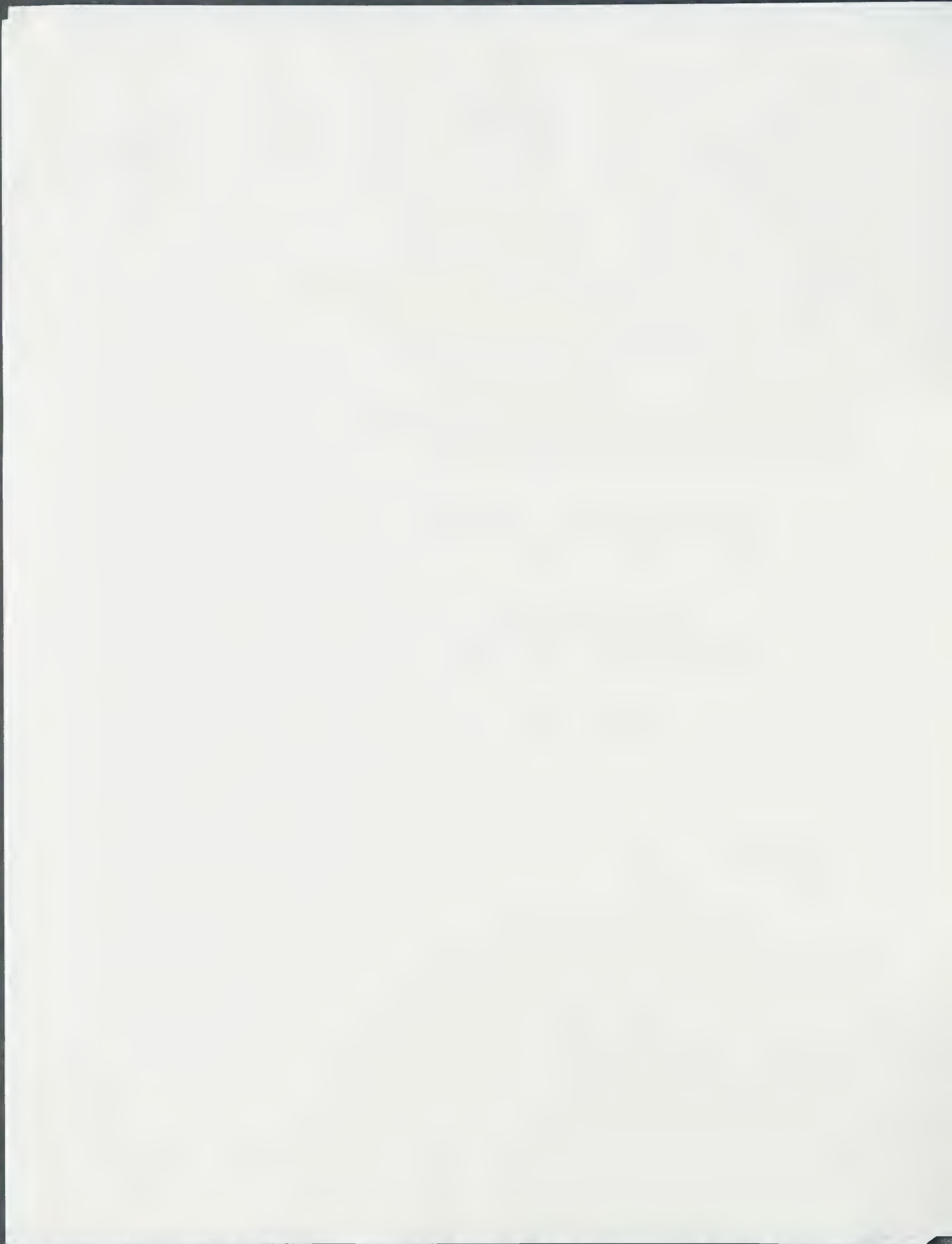
I feel badly because I am so cognizant of all you have done for me and my family. The exhibition itself is beautiful, and you have been so gracious and kind in so many ways. And I love working with you and David in building the Queen's collection--believe me, everything I wrote in the introduction--and particularly in the last paragraph--is true.

At Queen's we have always striven for excellence, in reality, not just mouthing the words--and with your and David's help we will succeed in making our Art Centre the best college museum in Canada.

Sincerely,

Alfred Bader
AB:mmh

I hope that you do not
now wish you had never
gotten involved!



To

Att: AB cards



From

Queen's University Memorial

Date

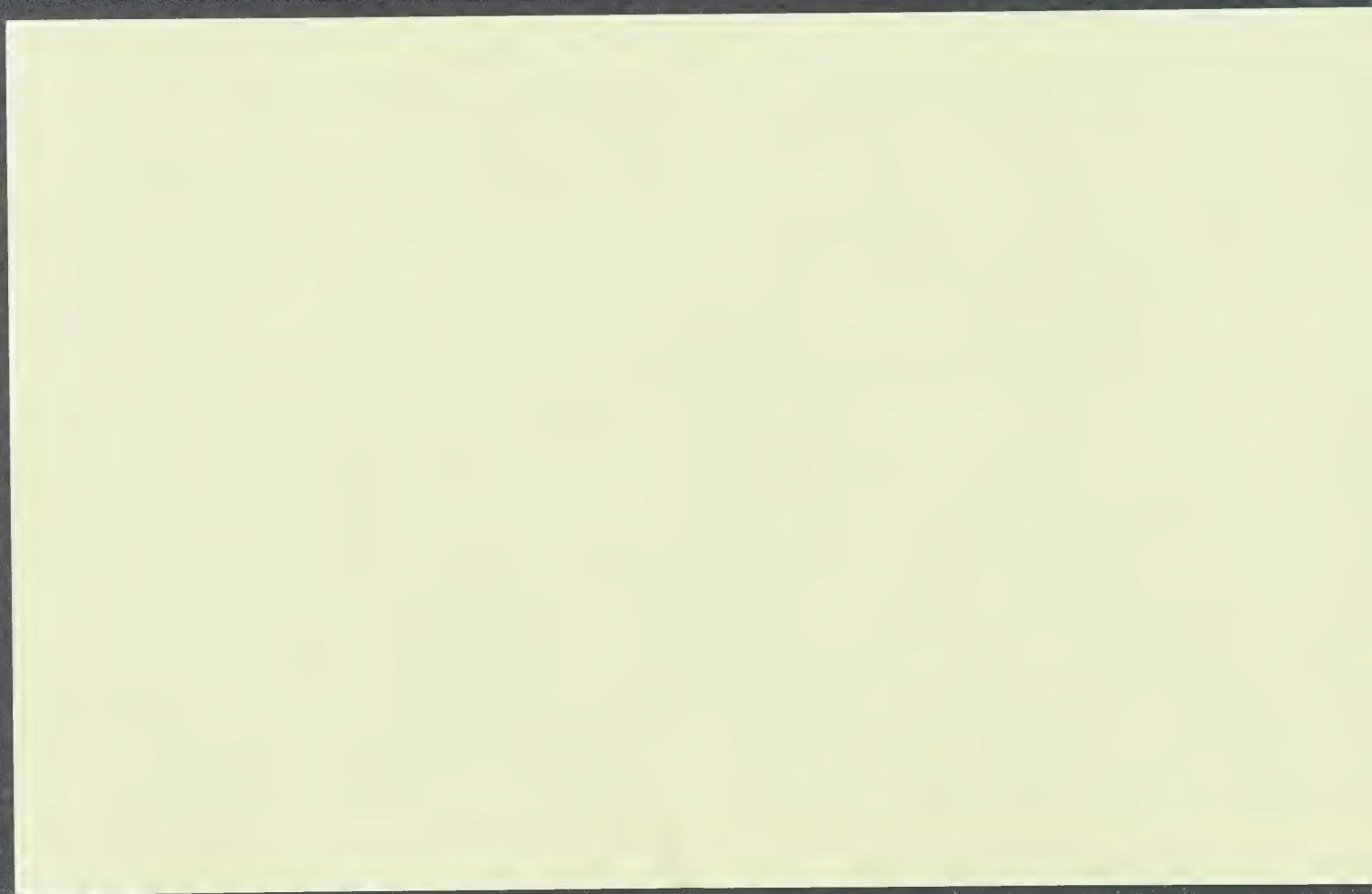
- AB in Rev.

Subject

May 15 - 30 June

call 11 Friday over p.m.

1-44 - 424 - 22 - 22 - 23



STATEMENT OF ACCOUNT

PAGE 1275

848-267

ALFRED WINDMILLER ART CENTRE
OF ALFRED WINDER GIFT

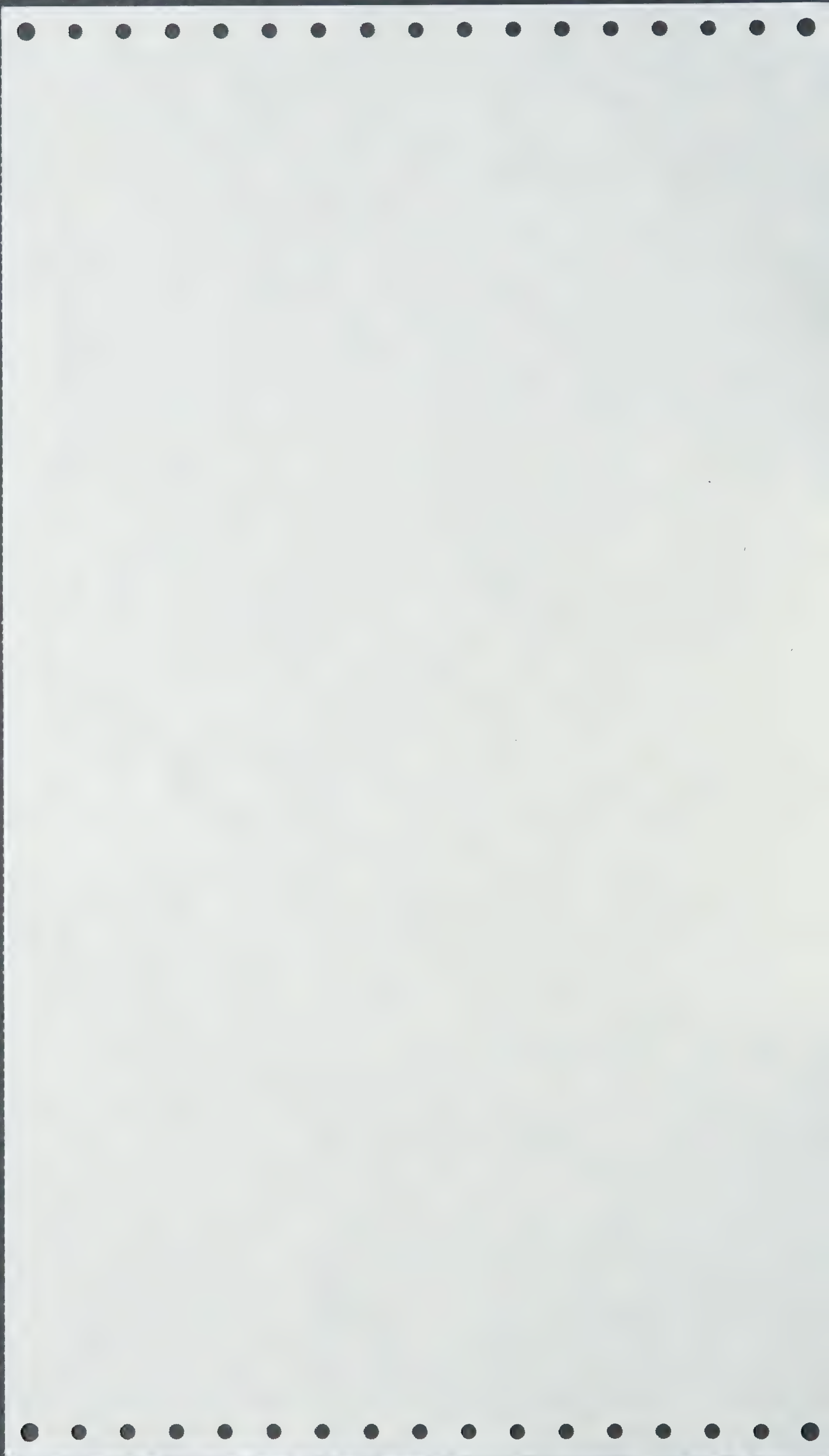
FOR MONTH ENDING 31 MAR 1989

ATTN: SWAIN, ROBERT F

CLOSING DATE: /04/30

REF #	DESCRIPTION	ORDER #	INVOICE BATCH #	DATE	BUDGET	COMMITTED	PAID/RECEIVED	BALANCE
95	GIFTS & DEPTS							
	START OF MONTH				367,136.00	.00	432,301.24CR	
J02465	INT. ALLOC. DEC/88 RECD		010401	04/03/81			1,919.33CR	
J02465	PIF - GIFTS DEC/88		010401	04/03/81	54,193.00			
	END OF MONTH TOTALS				421,329.00	.00	434,220.51CR	12,891.51CR
	ACCOUNT TOTALS				421,329.00	.00	434,220.51CR	12,891.51CR

*Accounting of interest
& credit account
JH*



To:

Robert



From:

df

Queens University Memorandum

Date:

17 Feb

Subject:

Please telephone Alfred Bader before next Thursday.

- ① Tell him we will supply colour prints 8 x 10" of
 - Jacob's Dream
 - Good Samaritan

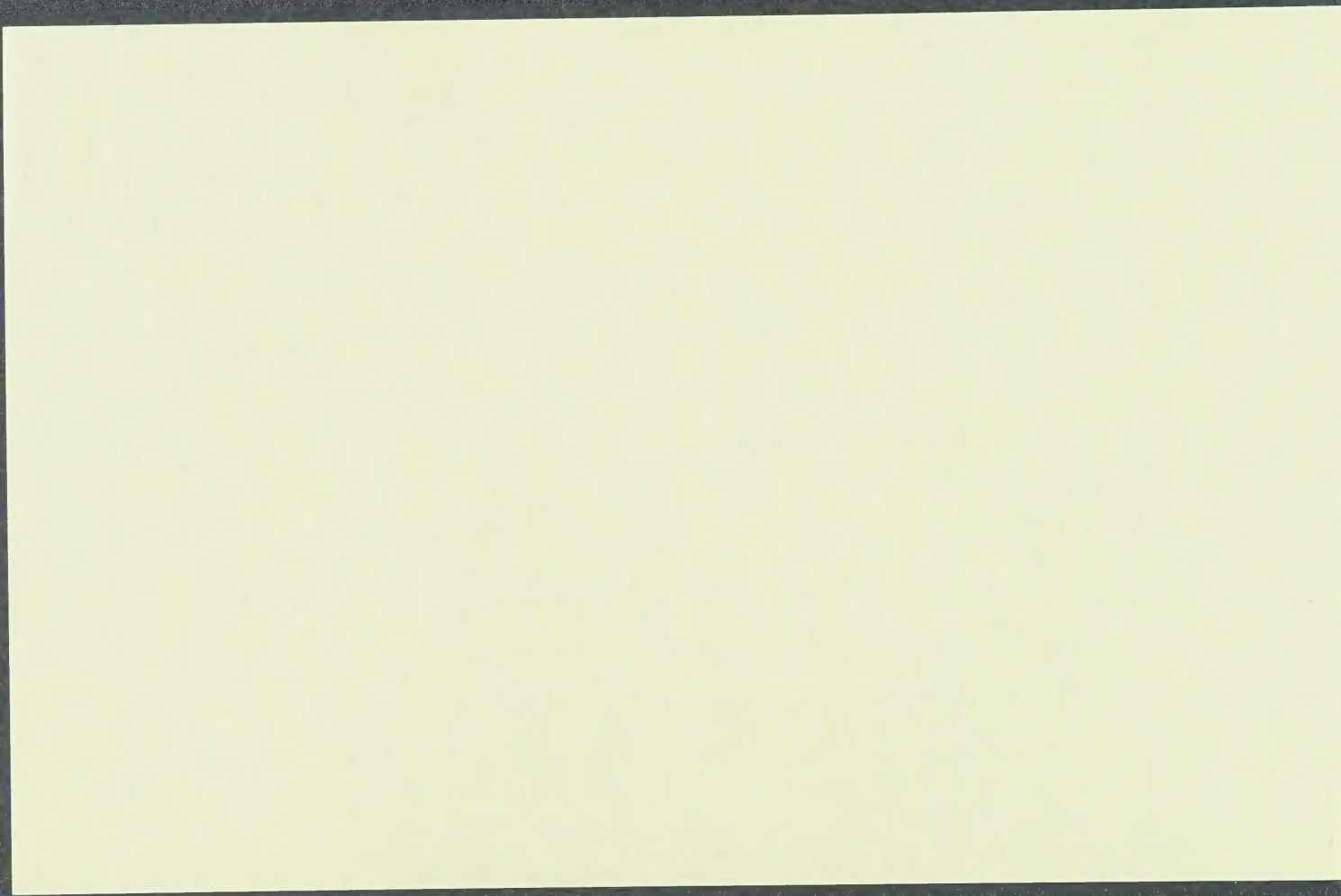
✓ 20 Feb

They are being printed now at Camera Kingston

- ② When are you going to Milwaukee? The guest rooms are heavily booked these days.

He needs your signature on some Internal Revenue forms re gifts of above 2 pgs by 15 April deadline.

df





*Bader
university*

DEPARTMENT OF DEVELOPMENT
(613) 545-2005

Queen's University
Kingston, Canada
K7L 3N6

January 9, 1989

RECEIVED JAN 12 1989

Dr. Alfred R. Bader
Chairman
Aldrich Chemical Company, Inc.
Milwaukee, Wisconsin
U.S.A. 53201

Dear Dr. Bader:

I am pleased to enclose an official receipt for \$60,885 (Canadian) which represents your recent \$50,000 (U.S.) gift to the University. I understand that the funds are to be used as outlined in Principal David Smith's letter to you dated March 18, 1988.

Your generosity is outstanding and Queen's is indeed fortunate to have your continued interest.

I look forward to meeting you in the near future.

Yours sincerely,

John J. Heney
Director

Enclosure: Official receipt

JJH:jfj

cc: Mr. Robert Swain

*Swain
12/Jan*

