Alfred Bader fonds

Alfred Bader Fine Arts
- Correspondence

Indiana University
1984-1996

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 7, 1996

Professor Mollie Faries
Department of Art History
Indiana University
Fine Arts Bldg. 132
Bloomington, IN 47405-3501

Dear Professor Faries:

Isabel and I still remember with such pleasure our hour with you and your students studying my sketch of *David Before Saul*.

Enclosed as promised please find the X-ray. You will note a number of changes from the final version, particularly how the artist changed the dog.

If you would ever like to publish your work on this, of course, after studying the information from Basel, then I would be happy to loan you my painting for an extended time.

also, of course, do remember that the distance from Bloomington to Milwaukee is exactly the same as that from Milwaukee to Bloomington, and we hope to be able to welcome you at our home before long.

With best personal regards, I remain,

Sincerely yours,

AB/cw

Enclosures

By Appointment Only
ASTOR HOTEL SUITE 622
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MILWAUKEE WISCONSIN USA 53202
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ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 15, 1996

Professor Molly Faries
Department of Art History
Indiana University
Bloomington, IN 47405

Dear Professor Faries:

Isabel and I really enjoyed your fascinating lecture last week.

We plan to be in Bloomington, probably on Friday, April 12th, and I would very much like to visit with you and perhaps bring one or two old paintings for your examination.

With best wishes, I remain,

Sincerely yours,

AB/cw

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New York University
A private university in the public service

Institute of Fine Arts

1 East 78th Street
New York, NY 10021-0178
Telephone: (212) 772-5800
Facsimile: (212) 772-5807

11 December 1995

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

Dear Dr. Bader:

I am pleased to invite you to an exciting lecture and demonstration on **Thursday, January 11, 1996,** ***Revealing Hidden Drawings in Old Master Paintings Through Infrared Reflectography***, by **Professor Molly Faries** of Indiana University. Her presentation is one of an ongoing series of Collectors' Seminars organized exclusively for the Benefactors of the Institute of Fine Arts. We hope that these seminars will result in a fuller understanding and appreciation of works of art in terms of both connoisseurship and conservation.

As part of her presentation, to begin at **5:30 p.m.**, Professor Faries, a well-known art historian and expert in the use of Infrared Reflectography (IRR), will utilize this new imaging technology to examine a selected group of paintings, including some from the Samuel H. Kress Collection. You will have the opportunity to see the artist's preparatory drawings, normally invisible, revealed with this process which "sees through" paint layers. These drawings are often works of art in their own right and give us clues to the artist's initial, often idiosyncratic, creations. Professor Faries has shed new light on questions of attribution and dating as well as historic painting methods and materials using IRR.

The evening will also inaugurate the Conservation Center's newly acquired IRR equipment made possible through the generosity of Eugene V. and Clare E. Thaw and the Leon Levy Research Fund.

I sincerely hope that you will join your fellow Benefactors for this special event to take place at the **Conservation Center, 14 East 78th Street**. I urge you to invite any friends and associates who would enjoy such a talk or might be interested in joining in the many worthwhile activities at the Institute of Fine Arts. Please call Joan Leibovitz at 772-5812 for reservations; kindly keep in mind that the office will be closed from December 22 to January 2.

With thanks for your generosity to the Institute, and with best wishes,

Yours sincerely,

Jack A. Josephson, Chairman
Council of Friends

Would like your reservations.

2 - AB & ILB - will pick up

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 29, 1996

Dr. Kathleen A. Foster
Curator
Indiana University Art Museum
Bloomington, IN 47405

Dear Kathleen:

Isabel and I really enjoyed being with you, Heidi and Molly and having a chance to discuss American paintings.

Please do let me know when next you will be at the Chicago Art Institute. If possible, I would like to meet you there with a study of a nude.

With all good wishes, I remain,

Yours sincerely,

AB/cw

cc: George Friend

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ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 29, 1996

Mrs. Heidi Gealt
Director
Indiana University Art Museum
Bloomington, IN 47405

Dear Heidi:

It was so good to see you again after so long a time, and Isabel and I want to thank you sincerely for your kind hospitality. We hope it won't be another 4 years before we come to Bloomington and that when we come next time, we can see Barry also.

I am so glad that you like that fine American landscape of which I left you a photograph. Enclosed please find the conservator's report and a copy of the London canvas mark. Those marks, which are really tax stamps, ceased to be applied in 1831, but of course some time may have elapsed between the canvas being stamped and the artist using it. In any case, a good many American artists used such British canvases.

At first I thought that the painting might be by Asher Durand. But when I sent a photograph to Hirschl and Adler, they told me that they thought it much closer to Thomas Cole. Yet I have not seen any works by Cole really like this. Please do let me know if another artist comes to mind.

And more important, please come with Barry and spend a long weekend with us looking at many paintings and of course discussing Mrs. Middeldorf.

With fond regards from house to house, I remain,

Yours sincerely,

AB/cw

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ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 29, 1996

Professor Mollie Faries
Department of Art History
Indiana University
Fine Arts Bldg. 132
Bloomington, IN 47405-3501

Dear Professor Faries:

Please accept my sincere thanks for all the time you spent studying what is probably a copy after Rembrandt RRP-A9.

Enclosed please find a copy of Professor Klein's report, as well as Ernst van de Wetering's letter about condition to the Paris dealer who sold me the painting. Professor van de Wetering may have judged only from the photograph; it does not really seem in as bad condition to me.

I will have an X-ray made to send to you. Also, I will ask my very able restorer, Charles Munch, to do the minimum necessary to pull the upper right hand quarter together.

It would indeed be most interesting to get a report from Basel about the underpainting in their original.

If ever you would like to publish your work, please let me know if I can send you some other material, such as, for instance, detailed photographs. Also if you would like to have it in Bloomington for a longer time, I would of course be happy to loan it to you.

Again, with many thanks and all good wishes, I remain,

Sincerely yours,

AB/cw

Enclosures

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

A Chemist Helping Chemists

March 21, 1996

Dr. Kathleen A. Foster
Curator
Indiana University Art Museum
Bloomington, IN 47405

Dear Dr. Foster:

Isabel and I much look forward to being in Bloomington with our old friends, Pat and Lee Howard and would very much like to have a chance to chat with you.

We will have quite a while in Bloomington, and I hope to show a painting to Professor Faries and of course to chat with Heidi and Barry.

You may recall that we talked to you and corresponded at some length about that sketch of a nude which the joint owners - George Friend and I - hope really is by Thomas Eakins.

As you said in your letter of August 31, 1991 to George (copy enclosed for easy reference), it would be ideal if you could compare this sketch with the picture in Chicago. That really should not be too difficult, and if you wish, I could bring it to Bloomington on April 15th or - if you prefer - meet you sometime when you will be in Chicago anyway.

With all good wishes, I remain,

Yours sincerely,

AB/cw

c: Mr. George Friend
Mrs. Heidi Gealt

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

A Chemist Helping Chemists

March 21, 1996

Mrs. Heidi Gealt
Director, Art Museum
Indiana University
Bloomington, IN 47405

Dear Heidi:

I was happy to learn from Lee Howard that he and Pat would be able to come to Bloomington with us on April 15th.

We very much look forward to seeing you, Barry, Molly Faries, and if possible, also Kathleen Foster.

Fond regards, as always,

AB/cw

c: Mr. Lee Howard

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

A Chemist Helping Chemists

March 21, 1996

Professor Molly Faries
Department of Art History
Indiana University
Fine Arts Bldg. 132
Bloomington, IN 47405-3501

Dear Professor Faries:

Isabel and I much look forward to being with you on April 15th.

If I may, I would like to bring a Rembrandt School sketch with me for your exciting examination. A photograph is enclosed.

Of course, you will recognize immediately that this sketch is based on the well-known Rembrandt in Basel, RRP-A9, which is signed and dated 1627.

Professor Klein has determined by wood analysis that this comes from the late 1620's, and of course the key question is: Which student with Rembrandt in Amsterdam had the desire and ability to do such a sketch?

As you will see, it is almost in yellows, ochres, and browns, quite different from the original.

With all good wishes, I remain,

Sincerely yours,

AB/cw

c: Mrs. Heidi Gealt
Mr. Lee Howard

INDIANA UNIVERSITY

HENRY RADFORD
HOPE SCHOOL OF
FINE ARTS

3 February 1996

Dr. Alfred Bader
Alfred Bader Fine Arts
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
fax: 414/ 277-0709

Dear Dr. Bader,

Thank you very much for your letter of January 15. I had wanted to wait to write to you until after I was able to meet with Heidi Gealt, so that I could be sure we could carry out the IRR examination in the museum here.

As you know, Heidi and I met last Wednesday, and we both look forward to your visit. It happens that Monday, April 15, is a heavy teaching day for me, but be assured that I will make some time free. If you wouldn't mind the presence of some students during the scanning of your paintings, they might benefit from the whole experience, too. If we need to re-schedule at a later date, just let me know. I have no travel plans for April, so I will be here.

Perhaps when you and Isabel are here you might be able to stop by my house to see the painting I bought some years ago at Sotheby's when you were also bidding on another work in the same sale.

Sincerely yours,

Molly Faries

Molly Faries, Professor
Indiana University/Bloomington

HISTORY OF ART

Fine Arts Building 132
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fax " " "

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 3, 1995

Dr. Adelheid Gealt
Director, Art Museum
Indiana University
Bloomington, IN 47405

Dear Heidi:

It has now been over a year since you have sent me Ulrich Middledorf's "Nugae". On and off, I have been chuckling about them and wondering what you will do with them. Do you plan to publish them?

We talked to Gloria only once recently, and she sounded terribly confused.

I hope that you enjoyed reading Chapters 17 and 21 dealing with the Middledorfs. More importantly, isn't there some chance that you and Barry might visit us in Milwaukee?

Fond regards, as always,

AB/cw

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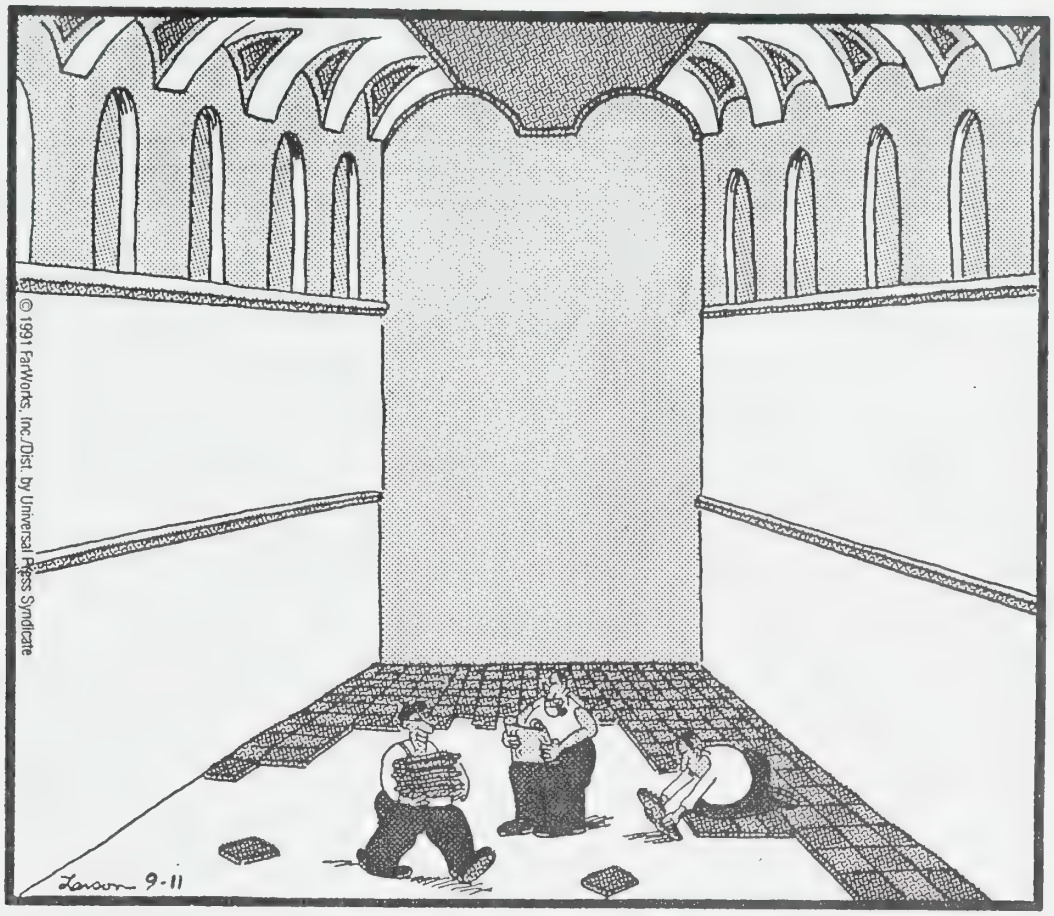

Although history has long forgotten them, Lambini & Sons are generally credited with the Sistine Chapel floor.

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 2, 1995

Dr. Adelheid Gealt
Director, Art Museum
Indiana University
Bloomington, IN 47405

Dear Heidi:

Please don't mind that a long trip to Europe has delayed my thanking you for your letter of June 15th.

In the meantime, I hope that you will have read Chapter 21 of my autobiography. Probably the Getty will never buy another painting from me, but what they did to Gloria was really quite despicable.

We didn't have a chance to get to Florence, but we talked to Gloria at length by telephone. She sounded alright, but obviously has gotten very old and forgetful. For instance, she told us that Heidi Gealt was such a fine person, but how did Isabel and I know her?

As you will be able to imagine, the art business is doing just fine, and I hope that before every long, you and Barry will be able to visit us. Needless to say, I would have some great paintings at very low prices, but more than that, we would just love to see you.

A guest room in the attic, with good paintings, awaits you.

Fond regards from house to house.

AB/cw

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INDIANA UNIVERSITY

ART MUSEUM

June 15, 1995

Dr. and Mrs. Alfred Bader
2961 North Shepard Avenue
Milwaukee, WI 53211

Dear Alfred and Isabelle:

It has been way too long since I've written. I hope you are both well. You have been much on my mind. Lee Howard gave me for my birthday a copy of your newly published autobiography which I am looking forward to reading. I'm glad to see that you found a nice photograph of Ulrich. It looks wonderful.

Barry is already in Italy with a group and he has gone to see Gloria a couple of times. She looks pretty well. I am leaving soon with members of the advisory board, but before I went I wanted you to have a copy of the exhibition catalogue that was produced by students working on the Middeldorf medals. I thought it would give you pleasure to see that some of Gloria's wishes are being fulfilled, however modestly. We continue to work on the collection. We have a graduate student writing a dissertation on medals who is going to be our next Middeldorf Fellow. His name is Arne Flatten.

Enclosed also is an exhibition announcement for another show of Barry's with a card. It comes with our best wishes as always and affectionate greetings to both of you. May we soon meet again in Indiana.

Much love,

Adelheid Gealt

Encl.

Bloomington, Indiana
47405

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ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

June 29, 1995

Mrs. Adelheid Gealt
Director, Art Museum
Indiana University
Bloomington, IN 47405

Dear Mrs. Gealt:

Thank you for your letter of June 15th to Dr. and Mrs. Bader.

They are presently traveling on a speaking tour in England and on the Continent. Dr. Bader will respond to your letter upon his return to Milwaukee at the end of July.

Best wishes,

Cheryl Weiss

Cheryl Weiss
Office Manager

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ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 4, 1994

Mrs. Heidi Gealt, Director
Indiana University Art Museum
Indiana University
Bloomington, Indiana 47405

Dear Heidi:

Thank you so much for sending me the photograph of you with the Middeldorfs in their garden, the many delightful bits largely written by Ulrich, the announcement of Barry's exhibition and your happy letter of September 23.

I am afraid that the photograph is not likely to be sharp enough to be used in my autobiography, and so I return it. I have been trying to ask Jan Middeldorf for a photograph of his father, but he usually just cuts me off, saying he is with a patient, and obviously doesn't want to talk to me.

The essays and bits and pieces from Ulrich are delightful, and I wonder whether I may keep them. If they are your originals, then I will make copies and return them to you.

We hope to be able to visit you in Bloomington before very long, but I would also very much like to invite you and Barry to visit us in Milwaukee for a very selfish reason. The gallery is going very well, and I have many fine paintings which you might like to consider purchasing for your museum. I don't have to tell you that you would get special prices as you did with that great Backer.

It was good to see that beautiful announcement of Barry's show, and yet I can't help thinking of his figure paintings and hope that he will return to some of them in my lifetime.

Fond regards to both of you.

Sincerely,

Enclosure

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INDIANA UNIVERSITY

ART MUSEUM

September 23, 1994

Dr. and Mrs. Alfred Bader
2961 North Shepard Avenue
Milwaukee, WI 53211

Dear Alfred and Isabelle:

Sometime ago a friend of yours in the chemistry department sent me a copy of the article which appeared in C & EN magazine about Alfred's upcoming American Chemical Society's Charles Lathrop Parsons Award. While I don't know the other recipients of this reward (at least I don't think I do), I am privileged to know Alfred, and it makes me very happy to learn of his distinction. I am sure it is very well deserved. It was fun to read the article about his combined passion of art and chemistry, and to learn that there is a silver lining developing for you both out of the Sigma-Aldrich situation.

I hope by now, also, that you have received the little nugae that professor Middeldorf wrote, and that they might have been of benefit for you, Alfred, as you work on your book about him.

Life here is, of course, busy as usual but I often think of you, especially when I am working on my seventeenth-century materials. The dictionary was published sometime ago and is doing modestly well. At its extravagant price tag its mainly being acquired by libraries. I have been trying to find a paperback publisher but so far no luck. At this point, I am even willing to forego royalties for awhile just to get it out because I think it is useful but publishers, in general, have been very parsimonious with their investments in books.

Part II, which is the iconographic dictionary, is well underway. I have 12,000 distinct entries now roughly entered in a database. We are beginning to sort these first according to broad categories like portraits,

Bloomington, Indiana
47405

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genre, religious subjects, and so forth, which are now being refined by myself and my seminar students. The database and the iconographic dictionary ought to be more useful than the biographical dictionary, and certainly I am learning a lot and having a good time doing it.

Since you seem to do more travelling than I do (we being generally restricted here by demands of time and budgetary constraints), I hope your travels take you again sometime down to southern Indiana. After all, you do have Lee Howard in nearby Rockville, and the Gealts in Spencer, not to mention I am sure dozens of old friends in the chemistry department. We would certainly love to see you again, and maybe miracle of miracles, we will make it up to Milwaukee sometime when you are not travelling. At any rate, there is always hope.

Barry joins me in sending you both affectionate hugs and greetings.

Fondly,

Adelheid M. Gealt
Director

AMG:gsm

INDIANA UNIVERSITY

ART MUSEUM

May 16, 1994

Mr. and Mrs. Leland Howard
516 Howard Avenue
Rockville, IN 47872

Dear Pat and Lee:

I just got back from a visit to Barry's folks in Florida and the first thing I wanted to do was write and enclose a copy of this paper. This past semester, I had the pleasure of teaching a general course on Art of the Western World using the PBS series and the companion text. It was designed for distance education but we also had locally enrolled students. One of the exercises for each of the students was to make several visits to the Art Museum and to select a work of art in the original about which to write. They visited every floor and had many things from which to choose. I was especially pleased that Joshua Ziliak, one of the students, chose to write on the Alexander Nasmyth which you gave us. It was one of the best papers in the class and I made a copy, which I enclose. I hope it brings you as much pleasure as it brought me to know that the Nasymth you have given us has so effected this young student.

I know I will be calling you soon to try and get us all together with Frank and Betty Stewart, I haven't forgotten that. In the meantime, hugs and kisses to you both.

Affectionately,

Adelheid M. Gealt
Director

AMG:gsm
Enclosure

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A LOOK AT ALEXANDER NASMYTH
AND HIS SCOTTISH MOUNTAIN SCENE

JOSHUA ZILIAK

MAY 5, 1994

Within the hustle and bustle of today's world, it becomes quite easy to lose sight of the simple, yet beautiful things all around us, simple things that were here before us and will be here after we have long since left this earth. These simple things can be seen in the hills of Southern Indiana, or in far away places like the Swiss Alps, or even in something as close as the Jordan River. The beauty within these places, along with others, is a testament to the grace and miracle of nature. It is for this reason, then, that I have chosen to discuss the work of art called the **Scottish Mountain Scene** painted by Alexander Nasmyth in 1814. Before going any further into the work of art, let's first take a look at the artist.

Alexander Nasmyth was born on September 9th, 1758, to Michael Nasmyth and "Mammy" Smith in Edinburgh, Scotland. The Nasmyths were architect-builders. The Nasmyth family designed and built new houses for the nobility of Scotland. Alexander was well-schooled in geometry and mathematics and payed close attention to the first three books of Euclid. Alexander, however, chose an artistic career and became apprenticed in April of 1773, to James Cummying. He also attended drawing lessons at the Trustees Academy.

It wasn't until later that Alexander's focus turned to landscapes. He started much like many of the other artists of his time by painting portraits on commission. Without the luxury of a camera, such painters were in high demand to capture the images of the wealthy noblemen

throughout the land. In December of 1782, Alexander left to study in Italy. It was there that his interest in landscapes grew. Italy was dotted with little towns and beautiful antiquities that complemented the landscape beautifully. As Alexander matured he began to stick to a theory that was gaining followers in Western Europe.

"The Picturesque has been defined as a phase in which 'through the pictorial appreciation of nature ... poetry, painting, gardening, architecture and the art of travel (were) fused into the single art of landscape'."(Cooksey, 43) One of the main authors of the Picturesque theory was William Gilpin. Alexander was greatly influenced by Gilpin. Alexander would adjust what he was seeing to fit his mind's eye of what the art of landscape should be. This is just a small chapter in the story of Nasmyth's developement, but I think it aids one in learning what goes on in the mind of an artist.

Alexander Nasmyth died on April 10th, 1840. He continued to paint up until his last days. His last picture was completed eight days before he died, and, ironically, it was entitled **Going Home**. Now I shall discuss the piece he did which hangs on the wall of the I.U. Art Museum.

When I set out to find a piece I felt I could really write about, I knew it would have to be something that really moved me in order to do the piece justice. I would not have guessed before hand that the piece I chose would

have been a landscape. I considered modern pieces along with portaits, but when I saw **Scottish Mountain Scene,** I was speechless. Here I was stressing out about all the things I had to do before school let out, and in all honesty, I was just looking to get this over with. But when I saw that piece, I just smiled. I have never before seen a work of art that enveloped me with such a calm and clear feeling of contentment. I had never quite understood what made something "picturesque". I had used the word before, but it wasn't until then that I knew what it really meant. Nasmyth's use of light made his work exude a certain softness that on its own is beautiful but when juxtaposed against the towering cliffs it gives the picture a majestic, yet peacefull feeling. It is this use of "soft power" that evokes a smile on my face, much as I'm sure it does for others who see this painting.

Nasmyth's work follows in the footsteps of the Northern tradition of landscapes evident in the works of some of the "greats" such as Broegal or Benjamin Coyp. Nasmyth could, like his predecessors, take a scene and compose his work coherently and asthetically so that even if the viewer had never been to that particular place, he could respond to what was being presented to him. One way in which Nasmyth uses asthetics in **Scottish Mountain Scene** is the placement of the lone tree sitting in the middle of the picture. The tree draws your attention to the center of the picture, thereby increasing the effect of the softness on the surrounding

cliffs and clouds. Another purpose of the lone tree is to draw your attention to the figures, possibly herders, on the bridge. What really struck me is the nature of the figures. They aren't the main focus of the picture, as one might expect; they are merely ornaments decorating the picture as a whole.

It is this downplay of the human figure that really has an effect on me. Nasmyth, like others who have painted landscapes before him, found his muse in nature. I am sure that his everyday life was full of decisions that occupied his mind, but he knew his place in the world, and placed his respect where it belonged... nature. He knew that he was, just like all other living things, merely an ornament that when combined with all the other living ornaments, made a beautiful picture. I plan on remembering that from now on.

WORKS CITED

Cooksey, J. C. C. Alexander Nasmyth, H.R.S.A., 1758-1840: A Man of the Scottish Renaissance. Haddington, Scotland: P. Harris, 1991.

All of the historical data on Alexander Nasmyth has been taken from the aforementioned text.

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

February 15, 1993

Mrs. Heidi Gealt
Director, Art Museum
Indiana University
Bloomington, Indiana 47405

Dear Heidi:

I am sorry that a visit with the Howards in Florida has delayed my thanking you for your letter of January 20th.

I hope that you don't believe everything you read in the papers about the Rembrandt. The enclosed article in Art & Auction and my response will amuse you.

We very much hope that now that Barry is back in this country both of your will come and visit us before long, hopefully before the middle of May when we go to Europe.

Fond regards, 1i

INDIANA UNIVERSITY

ART MUSEUM

January 20, 1993

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

Dear Alfred and Isabelle:

Happy New Year to both of you! I hope you had a wonderful holiday. Our trip to the Orient was more interesting and exciting than we expected and Barry made many new friends as well as learned a number of new techniques for his projects. He also came away with much new equipment which is already standing him in good stead as he is back in the studio, fired up and working hard. It is nice to see how a sabbatical really stirs up the creative juices--canvases, prints, and drawings are literally flowing from his studio! It is really a creative time for him.

As soon as I got back, the museum finished its preparations for two special exhibitions both of which were organized in-house and based on the expertise of students and faculty in the School and other departments. We also made use of many new gifts including Gloria's gifts of laces. I am enclosing the catalogues for both, which come as always with affectionate greetings.

I learned with interest the story of Alfred's Rembrandt and its sale to the Rijksmuseum. How exciting! I really do hope we have a chance to come and visit although it always seems my schedule takes me other places. I'll be in Washington, D.C., soon and then California, and I do hope to go back to Florence both to work on a new book as well as to work with Barry on the Florence program. Of course, I'll also visit Gloria but as you know things have gotten rather complicated and I am not sure what to expect.

Bloomington, Indiana
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Barry joins me in sending you both much love as always and all the best for the coming year.

Affectionately,

Adelheid M. Gealt
Director

AMG:gsm

Enclosure

INDIANA UNIVERSITY

ART MUSEUM

February 3, 1993

Dr. and Mrs. Alfred Bader
2961 North Shepard Avenue
Milwaukee, WI 53211

Dear Alfred and Isabel:

At long last our Fiftieth Anniversary Report. As you look through it, you'll see a number of anonymous gifts that will probably look familiar to you. Pat and Lee did not want their names cited, but I'm sure you must know how very much we appreciate their friendship and how grateful I am to you for bringing us together.

Did I tell you I finally finished the dictionary of seventeenth-century European painters? It's going to press this August. I am going through the final copy editing right now. You are in my acknowledgements because whether you know it or not, I have learned a lot about Dutch art from knowing you. Much affection to you both, as always, from Barry and me.

Fondly,

Adelheid M. Gealt
Director

AMG:gsm
Enclosure

Bloomington, Indiana
47405

812-855-5445
Fax: 812-855-1023

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 1, 1992

Mrs. Heidi Gealt
Director, Art Museum
Indiana University
Bloomington, Indiana 47405

Dear Heidi:

I just don't know what to do about Gloria. During our visit we gave her what we think is the best advise possible, namely, to give you as many pieces as you can take on a long-term loan; of course, with the understanding they are then left to the museum in her will. If you do go to Florence, take at least that beautiful portrait and perhaps also the Guercino drawing and whatever else you can carry with you.

Isabel and I much hope that we will see you here before long.

Fond regards,

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709

INDIANA UNIVERSITY

ART MUSEUM
Bloomington, Indiana 47405
(812) 855-5445

June 8, 1992

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

Dear Alfred and Isabelle:

If I don't see you in Florence, I do hope to visit you later in the summer. In the meantime, I hope your trip went well. Lee has been telling me about your progress, and I am so sorry to hear about the troubles you have been having with Aldrich. It is just so terribly unfair, and my heart really aches for you both. I hope that otherwise things are going well for you.

I am sending you under separate cover a catalogue which I hope you enjoy. The exhibition was organized by our visiting curator, Eleonora Luciano, and records all of our examples of cattle in art. It is an amazing survey; I had no idea we had so many of them! The exhibition has been well received, and I wish you could be here to see it.

At any rate, I think of you both and wish you all the best. I hope to see you soon.

Warmly, Much love,

Beth

Dr. Alfred Bader
Chairman Emeritus

October 14, 1991

Mrs. Heidi Gealt
Director, Art Museum
Indiana University
Bloomington, Indiana 47405

Dear Heidi:

Thank you for your gracious letter of September 20.

I spoke to Gloria at length recently, and she sounded quite well but is obviously lonely and getting older. Is she seriously thinking of settling in Bloomington?

Thank you for your comments about that 18th century portrait which might be a self-portrait. I did send a photograph to Dr. Steffie Roettgen in Florence some six weeks ago, but she has not yet replied. In the meantime, a number of art historians have seen the painting and each has suggested that it is not by Mengs, but by an artist who is, alas, quite unknown to me, Ceruti.

Pat and Lee Howard are wonderful people. I just wrote an appraisal for the nine paintings. The Scottish landscape by Alexander Nasmyth is an absolute gem that could hang in any of the best British museums and be much admired.

Fond regards to you and Barry.

As always,

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

September 20, 1991

Mr. Alfred Bader
Aldrich Chemical Company, Inc.
P.O. Box 355
Milwaukee, Wisconsin 53201

Dearest Alfred:

Thank you for your kind letter of September 13th; I was so happy to hear from you with all your information. I am especially interested in seeing your Aldrichchimica Acta cover with the beautiful and rare work by Jan van de Venne. I couldn't agree with you more that there must be many more pictures by such a talented figure. The luminosity and sensuality of the brush work is extraordinary, and anticipates, in many respects, Rococo developments.

I also want to thank you for sending me the photograph of that interesting portrait attributed to Mengs. The face is very nicely done, but the drapery seems, at first glance, to be perhaps by a different hand. I am not quite sure I understand who the painter actually is, and I wonder if you would mind me sending this photograph along to Dr. Steffi Röttgen at the Kunsthistorisches Institut in Florence, who I know has been at work on a Mengs monograph. Not that these specialists always have the final word, but I would be curious to see what she would say.

We had such a lovely lunch today with Lee Howard. Both of us shared warm reminiscences about you and Isabel. I thought about how much I appreciate your bringing the Howards and the museum together, since, when I left, I left with nine paintings which he and Pat so generously gave on behalf of our fiftieth anniversary. You are very right in noting that you have helped us a great deal. For that and for your friendship to Gloria and to us, you have my heartfelt thanks. Of course, Barry, as always, joins me in sending you and Isabel our most affectionate greetings.

Warmly,

Henry

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Dr. Alfred Bader
Chairman Emeritus

September 13, 1991

Mrs. Adelheid Gealt
Director, Art Musuem
Indiana University
Bloomington, Indiana 47405

Dear Heidi:

Thank you so much for your most interesting letter of September 9.

You must know that Isabel and I like you and Barry personally a great deal and also like your art musuem. However, we are not Hoosiers and feel that we have helped the museum indirectly--in part by selling you what I think is your best Rembrandt School painting, at my cost, and in part through the gifts which you have received from one of our best collector friends, Lee Howard. Lee has given you and will continue to give you a good many paintings, most of which have come from us.

I was delighted to hear about Nancy Barnes, who really is a competent artist, and of course, most interested in your writing about the possibility that Gloria might move to Bloomington. Hopefully by 1992, the Italians will have no means of stopping her from transporting everything she owns to her native America.

I recently acquired a portrait which surely is 18th century and maybe Italian, and I enclose a good black and white photograph and snapshot. It came from Thomas Agnew when they were still in Manchester in the middle of the last century. There, it was called Mengs, but I am not convinced of the accuracy of that attribution. Do you like it?

Otto Naumann has a beautiful large portrait of a man, certainly 16th century, and perhaps North Italian. When next you go to New York, do look at it.

Fond regards from house to house.

As always,

Alfred Bader
Enclosures

SIGMA-ALDRICH

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

May 1, 1991

Alfred and Isabelle Bader
Aldrich Chemical Co., Inc.
P.O. Box 355
Milwaukee, WI 53201

Dear Alfred and Isabelle:

Many, many thanks for your sweet note which Barry and I were so happy to receive. We were both deeply touched that you would take the time to write; we only wish we could have seen more of you. I am very much hoping that we could arrange a visit up to Milwaukee some time this summer. I will keep you posted.

I am making a short excursion to London, but other than that I expect to be here working on a book. I hope your travels go well. I also hope you will be pleased to know that the Andriessen show already has interest from the University of Georgia Museum of Art and the Terra Museum of Art. I am still pursuing Munich. Loving greetings to you both from Barry and me,

Fondly,

Heidi.

Adelheid M. Gealt
Director

AMG:ad

RE 71 435 9969
Sara Orkin 81 452 5372
Bethell 424 222 223

fax 5678

6/11/90

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

Dear Alfred:

I'm writing with the great hopes that you can assist me in bringing to fruition a very special museum project. As you already know, the I.U. Art Museum has become the home of the Middeldorf collection, the core of material covering the many interests that Ulrich Middeldorf pursued, including textiles, decorative arts, Renaissance sculpture, drawings, as well as the art of the 17th and 18th centuries. Because of the centrality of the Middeldorf collection to our holdings of Western art, I am most anxious to create an endowed curatorship in the name of Ulrich and Gloria Middeldorf.

Would you consider endowing the Ulrich and Gloria Middeldorf Curatorship of Western Art (or as an alternative, if you so wish, the Middeldorf/Bader Curatorship of Western Art)? I turn to you to support this idea because you are the only person I know who would not only understand the merits of this idea but might be in the financial position to support it. Not only would it be a wonderful step for the museum to have this endowment, but it would be especially significant that the endowment would come in the Bader name. Your gift would commemorate the friendship which has existed between your two families as well as reflect the esteem and affection that exists among all of us.

This curatorship would honor the Middeldorfs for their inspiring work and generosity. If, with your wishes, your name were attached to it as well, it would make clear the essential role a donor such as yourself plays when he supports the active life of a museum--when he helps bring to full flower collections which might

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otherwise remain fallow. And it would be a public and permanent celebration of one of the great scholars of our time who will remain a guide and an inspiration for the future.

To fund the activities we hope to undertake, the endowment would have to be in the million dollar range. The income from such an endowment would pay the curator's salary and support related publications, exhibitions and research assistantships. An endowed curatorship such as this would stand as a model for future gifts. Moreover, your gift would be an enormous moral and financial boost that would help me begin my directorship with a special sense of confidence and optimism. It would move the museum dramatically forward from its difficult years with Tom Solley and from its present constrained financial position. But most importantly, it would allow me to build on the Middeldorf gift by creating a curatorship in their honor supported by the one person whose friendship has been important not only to Professor Middeldorf while he was living, but as you and I know, has been especially important to Gloria Middeldorf after his death.

If you prefer the curatorship to be in the Middeldorfs' name only, I'm certain we could work with you to develop alternative ways in which the Bader name could be clearly identified as the source of this benefice, if you so wish. Among the ideas I have in mind is that all publications generated by the Middeldorf curatorship could be clearly stated as having been funded in the Bader name or in whatever name you would wish.

Professor Middeldorf was not only a great polymath, but he was an inspiring scholar who established a methodology of working from the object outward, which not only trained Bruce Cole, our Distinguished Professor in the Henry R. Hope School of Fine Arts, but also provided the education on which I built my own training. Because you were a great friend of Ulrich Middeldorf's and continue to be a great friend of Gloria's, I know that you will agree that a curatorship in his name is especially appropriate to our collection, which is in a university

setting, dedicated to the research, exhibition, and preservation of art. Moreover, in the current climate of art history, in which many spurious methodologies, including Marxism, Deconstructivism, and so forth have watered down what we believe to be the principle heart and direction of art history, it is especially important that Professor Middeldorf's example become a beacon to guide the art historians of the future.

The person selected to fill the curatorship would be someone whose training and orientation would be carefully scrutinized by myself and Bruce Cole, and perhaps you as well, if you wish, to assure that their methodology follows the clear and excellent guidelines which Professor Middeldorf established. With the guidance provided by my directorship, I would hope that the Middeldorf legacy thus commemorated would be a significant honor to him.

Since the museum at present has no operating endowment at all, your much-needed gift would truly start us off in the right direction. I hope you agree with me that what I'm seeking is a worthy goal, and I want you to know that you have my heartfelt thanks for even considering this request. If you have an interest in this idea, I would be happy to discuss it with you in more detail. In the meantime, I thank you again for troubling yourself. I very much look forward to hearing from you and hope that you and Isabel are having an enjoyable summer. With this letter comes, as usual, the most affectionate regards to both of you.

Warmly,

Heidi

Adelheid M. Gealt
Director

Mailed July 23 1990

My dear Heidi:

Please don't mind that I write on this paper, but, alas, it is the only paper I have - on the ferry from Dover to Ostend, and I don't want to delay answering your letter of June 11.

This is a very difficult one to answer, because it comes from you, such a great person and our good friend, and I certainly don't want to hurt you.

First of all, let me explain some facts in some detail.

I knew Prof. Middeldorf from 1951, and in Chicago and Florence he helped me many times in attributing paintings. Over the years, many art-historians have helped me similarly - among them were Wolfgang Stechow, Tony Clark, Walter Bernt, Egbert Haverkamp-Begemann - to mention but a few of very many.

When we visited Gloria some years ago, after Ulrich's death, we were aghast at the way the Getty was treating her, and we helped so strenuously not only because she is Ulrich's widow, but because of the unfairness involved. I think that Isabel and I would try to help any widow in such straits, not only the widow of an old friend.

This past summer we became very concerned about Gloria's financial actions. During our visit in May we learned that Gloria has given many thousands

of dollars to a young man, the son of a friend in Florence, who claims that he is "investing" her money, and assures her regularly that her investment is doing very well indeed. However, he has not given her any receipt nor any accounting - and I doubt that she will ever see a penny of it again. He has also been very critical of our investments for Gloria - why not in tax free bonds and why at such low interest? He can do much better than the average 11% return Gloria has had on U.S. government bonds. As I had explained to Gloria in 1985, so could I, perhaps, if I didn't consider security for a widow of paramount importance. Can you understand our discouragement and frustration?

We tried to encourage Gloria to ask for receipts for all monies invested or lent to anyone. Surely this would be given by anyone dealing with investments, and she should receive regular statements, as she does monthly from her bank in Milwaukee which has bought her government bonds. Yet Gloria seemed almost displeased that we should view the present situation with any suspicion. It was so frustrating. We were unable to help her, since she seemed totally convinced that the young man is absolutely honest!

With regard to Ulrich's collection, it is surely of great value to your museum - but it is largely an accumulation of many interesting pieces with some very fine ones and a few truly great works, some of which

you had to return, because Gloria was afraid that the Italians might imprison her, although I believe there was no fear of that. Her son, Jan, has often said, I believe, that he is not interested in the inheritance. Would you like us to make the suggestion to Gloria, that she might wish to leave her American funds to establish a curatorship? Right now I feel that we may not return to Florence next year, but could make the suggestion by letter. We have gone there chiefly to see and help Gloria with her financial problems, but if she is not really willing to be guided by my advice, it seems rather pointless to go.

With regards to a Bader contribution to the curatorship, we try to help a good many people, as you know, mainly through fellowships, scholarships and prizes, but we have never set up a curatorship, not even for the Bader collection at Queen's University. But maybe we should consider that.

In any case, I hope that my bluntness will not make me lose your and Barry's friendship which Isabel and I value very much.

Fond regards

Alfred

Dr. Alfred Bader
Chairman

March 26, 1990

Mrs. A. Gealt
Director, Art Museum
Indiana University
Bloomington, Indiana 47405

Dear Heide:

I have now had the great pleasure of looking through you and Bruce Cole's beautiful book, Art of the Western World.

Thank you so much sending it to us.

Fond regards from house to house,

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

ALFRED BADER CORPORATION
F I N E A R T S
2961 NORTH SHEPARD AVENUE • MILWAUKEE, WISCONSIN 53211

February 8, 1990

Mrs. Adelheid M. Gealt
Director
Indiana University Art Museum
Bloomington, Indiana 47405

Dear Heidi:

I am sorry that my appraising these two portraits has taken so very long, but I have been travelling a good deal.

If the appraisal meets with your approval, please just forward it to Mr. and Mrs. Graham in the enclosed. If, on the other hand, you would like me to make changes or expand, please let me know.

Fond regards to you and Barry.

As always,

Alfred Bader

AB:mmh

Enclosures

ALFRED BADER CORPORATION
F I N E A R T S
2961 NORTH SHEPARD AVENUE • MILWAUKEE, WISCONSIN 53211

INVOICE

February 8, 1990

Mr. and Mrs. Robert C. Graham
16 Greenacres
Washington, IN 47501

Appraisal of your fine pair of Dutch 17th century portraits	$150.00

Appraisal

THIS IS TO CERTIFY that I, Dr. Alfred R. Bader

of the firm of Alfred Bader Fine Arts

located at 2961 N. Shepard AVenue city or town Milwaukee zone

state WI 53211 telephone number 414 962 5169

am a member of APPRAISERS ASSOCIATION OF AMERICA, INC. and a qualified appraiser of the articles listed below; that I have carefully examined said articles of personal property at the request of

name Mr. and Mrs. Robert C. Graham

address 16 Greenacres

Washington, IN 47501

and in my judgment their current values are as follows,

ARTICLE	DESCRIPTION	APPRAISED VALUE
	I have carefully examined two framed oil paintings on panel, circa 48 x 30 inches. These are portraits of a husband and wife by the well-known Amsterdam artist, Nicolaes Elias, usually called Pickenoy (Amsterdam) 1591--1655. The husband is dressed in black with a large white ruff; the wife in a wine red bodice, and also a white ruff and a white headdress. This charming pair of portraits must have been painted in the 1620's, and still retains the simplicity and somewhat self-conscious stiffness so characteristic of Amsterdam portraits early in the century. These portraits are in a good state of preservation and have a fair commercial value of	$ 20,000.00

Note:

APPRAISERS ASSOCIATION OF AMERICA a/a/a MEMBER

Signed ..... Appraiser

Date February 8, 19 90

Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

January 16, 1989

Mrs. Heidi Gealt
Indiana University Art Museum
Bloomington, Indiana 47405

Dear Heidi:

Thank you so much for your letter of December 13th.

As you know, Isabel and I returned home on New Year's Eve, and most of the last two weeks I have been in bed with that miserable flu, as you must have heard over the telephone.

My secretary returned to you the Foundation's IRS form covering Gloria's gift. I do think that it will be best if you sent the appraisals and the forms directly to Gloria, perhaps best by registered mail. As you know, Italian mail is rather unreliable. Please do send me copies of everything, and I will then double check Gloria's 1988 tax return with my own tax accountant. That way we will be able to ascertain that the tax deduction was handled correctly.

Isabel and I again much look forward to visiting Gloria late in the spring, and it would be great if we could all get together then.

Fond regards to you and Barry.

As always,

Alfred Bader
AB:mmh
cc: Mrs. Gloria Middeldorf

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

Rec'd 12-12-89

12/6/89

Alfred Bader
Aldrich Chemical Co.
P.O. Box 355
Milwaukee, WI 53201

Dear Alfred:

As you requested, I'm enclosing the address of Mr. and Mrs. Graham, and I have written to them to inform them that you will be contacting them concerning the evaluation of their painting.

Mr. and Mrs. Robert C. Graham
16 Greenacres
Washington, IN 47501

Sincerely,

Heidi

Adelheid M. Gealt
Director

Indiana University Art Museum • Bloomington, Indiana 47405 • (812) 855-5445 • Cable: Artmuseum Indvers

Rec'd 12-12-89

12/6/89

Alfred and Isabelle Bader
Aldrich Chemical Co.
P.O. Box 355
Milwaukee, WI 53201

Dear Alfred and Isabelle:

Alfred's shaken voice still haunts me as I recall the news that he gave me over the telephone. I'm terribly sorry that you have both suffered this loss, and Barry and I both send our deepest sympathies to you and your family. While I never met your first wife, I know from the times you have spoken about her and from your children that she must indeed have been a remarkable and wonderful person, and I know that she was an important member of your extended family. I can only imagine how hard her loss must be for all of you. I'm certain at times such as this Alfred's profound knowledge of the Bible will bring him and his family great comfort, and I hope the knowledge that both Barry and I share in your grief brings a small additional comfort as well.

With loving wishes to all of you,

Sincerely,

Heidi

Adelheid M. Gealt
Director

Indiana University Art Museum • Bloomington, Indiana 47405 • (812) 855-5445 • Cable: Artmuseum Indvers

9/19/89

Dr. Alfred Bader
Aldrich Chemical Company, Inc.
P.O. Box 355
Milwaukee, WI
53201

Dear Alfred:

I hope this letter finds both you and Isabelle feeling fine and still planning on a visit to Bloomington sometime in October. Barry and I have both been busy getting settled for the new semester. Barry's university studio has been changed and so have his classrooms, which has made for quite a turmoil at the beginning. But now things are returning to normal and we're well into the school year. Enclosed are photographs and slides of two paintings by Pickenoij which belong to a private collector. He loans them to us every summer and we put them on display as examples of Dutch portraits. They are oil on panel, roughly two and a half by four feet, life size, bust length portraits. Our lender has no idea as to insurance value and neither do I, nor could the Museum offer him an official insurance evaluation. Do you have any idea, or can you suggest where this lender could get an insurance evaluation? Since your area is Dutch Art, I thought I'd turn to you for advice, and I appreciate anything you can provide. If you don't need the photographs and slides, I would appreciate having them returned. But if you'd like to have them for your files, you're more than welcome.

Not much else is new here. I have been offered the job formally and we are in the process of negotiating a position that makes both the University and me feel comfortable. I'll let you know the outcome. So far it looks quite positive.

Thanks for any and all assistance with the paintings, and thanks for your continued friendship. Love to both you and Isabelle.

Fondly,

Adelheid

Adelheid M. Gealt
Interim Director

Indiana University Art Museum • Bloomington, Indiana 47405 • (812) 855-5445 • Cable: Artmuseum Indvers

August 18, 1988

Dr. and Mrs. Alfred Bader
Aldrich Chemical Company, Inc.
P.O. Box 355
Milwaukee, Wisconsin 53201

Dear Alfred:

I apologize for my delay in writing you, I tried to call you last week but you were out of town and now I am swamped again. I believe that I mentioned to you that I am working on a book for WNET which has me absolutely tied to my typewriter and computer until December 24. I can see now that there is no way that I can get to Milwaukee to see you and Isabel, though Barry and I had sincerely hoped that we could.

I realize that Gloria's pictures that you have are not insured, but I feel confident that as long as they are in your home there is no problem. However, I think that it would be better if I made arrangements to have members of our staff to come and pick them up, so that they can be covered by University insurance when they are brought down.

Also, I thought that you would like to know that I now have a complete set of developed and printed photographs of everything that Gloria has given to date. I will be sending those to you in the near future, and perhaps we can discuss them over the the telephone after you receive them.

Many affectionate greetings come to you and Isabel from me and Barry, we really regret not being able to see you over the summer.

~~With kindest regards,~~
~~Sincerely yours,~~
Fondly,
Heidi

Adelheid M. Gealt,
Interim Director

P.S. [illegible] enough for bringing [illegible] [illegible] [illegible] [illegible]

Indiana University Art Museum · Bloomington, Indiana 47405 · (812) 335-5445 · Cable: Artmuseum Indvers

Rec'd ack 12/19/88

December 13, 1988

Dr. Alfred Bader
Aldrich Chemical, Inc.
P. O. Box 355
Milwaukee, Wisconsin 35201

Dear Alfred:

I have arranged to get independent appraisals for both the textile collection and the medal collection, and the initial report on the textile collection is that a conservative estimate of its value will be $90,000. Mrs. Robertson will be signing the documentation as soon as we have printed it out; a special medals expert, Mrs. Blumka, is currently evaluating the medal collection.

In view of the fact that the textile collection already exceeds what Gloria can deduct from her taxes, I see no reason why you should go to the effort of adding an appraisal for the prints and drawings. We could note that the prints and drawings were accepted as a gift, but I don't know if even that is necessary.

In the meantime, I need your guidance as to how to proceed once I've received the official estimates from the two evaluators. Would you like me to send them to you? Should I send them directly to Gloria? As I understand it, the Foundation sent you her IRS form, so perhaps we can do one of two things: You could send me the IRS form, and I could send a single package to Gloria for her to take care of with her attorneys; or I can send you all the evaluations and you can forward the tax form. I suspect it would probably be simpler if you just sent me Gloria's IRS form, and we can take care of all the mailings.

I deeply appreciate your interest and help with the Middeldorf collection and I'm glad that we have resolved the matter of the evaluations with these two experts. I hope you had a wonderful trip to London. Barry and I are both tied up with many projects. I'm just about to finish another book, and I'm nearing exhaustion, but I hope the effort was worthwhile when it sees the light of day. Of course you and Isabel will be sent a copy. Warmest wishes to you and Isabel for the Holidays and much love to you both from me and Barry.

Sincerely,

Heidi

P.S. Are you coming to Italy this Summer? I hope we see you both there!

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Chemists Helping Chemists in Research and Industry

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December 19, 1988

Mrs. Heidi Gealt
Indiana University
Art Museum
Bloomington, Indiana 47405

Dear Mrs. Gealt:

Your letter to Dr. Bader of December 13th has been received while he is out of the country until the end of the year. This matter will be brought to his attention when he returns to the office.

Cordially,

Marilyn Hassmann
Secretary to Dr. Bader

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

Chemists Helping Chemists in Research and Industry

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Dr. Alfred Bader
Chairman

April 30, 1987

Mrs. Adelheid M. Gealt
Curator/Acting Direction
Art Museum
Indiana University
Bloomington, Indiana 47405

Dear Heidi:

Thank you so much for sending me that fine catalog of the work of Walter Hatke. That work is really quite similar to John Whalley's. Do you have any idea what prices Mr. Hatke gets for his average size oil paintings?

As you know, the second installment of your Backer, of $16,102.31, is due on July 1, 1987. Isabel and I will be in Europe through most of July, and so I would appreciate your sending the check to the attention of Mr. Leonard Rochwerger here at Aldrich, 940 W. St. Paul Avenue, Milwaukee, WI 53233, and he will make sure that the check is deposited safely.

We already look forward to seeing Barry in Florence in a few weeks.

Fond regards from house to house,

Alfred Bader
AB:mmh
cc: Mr. L. Rochwerger

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

Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

April 29, 1987

Mrs. Heidi Gealt
Art Museum
Indiana University
Bloomington, Indiana 47405

Dear Heidi:

Thank you so much for your fascinating letter of April 23rd. The painting is now at Marquette and may well be an autograph version of Fetti who, as you know, often repeated himself.

Fond regards from house to house,

As always,

Alfred Bader
AB:mmh

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

April 27, 1987

Dr. and Mrs. Alfred Bader
Aldrich Chemical Company, Inc.
P.O. Box 355
Milwaukee, Wisconsin 53201

Dear Alfred and Isabel:

I thought you would be interested in seeing a copy of our catalogue which was done by a friend, Leslie Schwartz. The exhibition was on view last year at Depauw University and it was very lovely, as is the catalogue, in my opinion.

All the best to you from me and Barry.

Sincerely yours,

Adelheid

Adelheid M. Gealt
Curator/Acting Director

AMG:pje
Enclosures

Thanks HATKE

Indiana University Art Museum · Bloomington, Indiana 47405 · (812) 335-5445 · Cable Artmuseum Indvers

April 23, 1987

Dr. and Mrs. Alfred Bader
Aldrich Chemical Company, Inc.
P.O. Box 355
Milwaukee, Wisconsin 53201

Dear Alfred and Isabel:

Just a note to tell you again how lovely it was seeing you. We are always glad when your peregrinations bring you down our way. I was also happy that you had a chance to meet Dean Lowengrub. He is a very good dean and has helped us a great deal.

Enclosed is a copy of an illustration which I found in Volume 3 of Molmenti's history of Venice. The image rang a bell right away and I thought you would be interested in seeing it. Do you still have your version?

Much love to both of you from Barry and myself.

Yours,

Henry

pe
Enclosures

Indiana University Art Museum · Bloomington, Indiana 47405 · (812) 335-5445 · Cable: Artmuseum Indvers

March 17, 1987

Dr. and Mrs. Alfred Bader
Aldrich Chemical Company Inc.
PO Box 355
Milwaukee, Wisc. 53201

Dear Alfred and Isabel:

Enclosed are (as promised) directions to our house from I-65 south from Chicago. We are both delighted that you are visiting and very much looking forward to seeing you.

Dean Lowengrub sent me a copy of the letter he sent to Gloria which is pretty much what she wanted and also what we wanted. So I hope this makes her as happy as it makes us. What a wonderful way to honor and memorialize them both.

Work here progresses on a number of projects and the Elsheimer book figures into several of them. Thank you again for sending it to me. I think of you each time I use it.

Drive safely. If directions are unclear, just give me a call at home or at work. We can't wait to see you.

Much love,

Indiana University Art Museum · Bloomington, Indiana 47405 · (812) 335-5445 · Cable: Artmuseum Indvers

From Chicago

1. 65 South to Indianapolis

2. 465 South to Kentucky Avenue exit (also 67 S.) (approximately 3-4 miles past Indianapolis airport)

3. From exit - turn left on 67 South (approximately 40-45 miles to blinking light at north Spencer)

4. Turn Left. (you will have driven through Martinsville, Paragon, Gosport)

5. On Right, After Left, is a complex of Biscut Junction, Lumber Mill and a small food store.

6. Approximately 3 miles till you turn right on our road. (after you cross over a bridge on an incline, on your right - 1 mile - from bridge, you will see a sign, Church, Go Slow.

7. We are the first gravel road to the right after sign. 1/4 mile. Follow road till you get to our house.

Home Phone: 829-4120

INDIANA UNIVERSITY

OFFICE OF THE DEAN

RESEARCH AND GRADUATE DEVELOPMENT
Bryan Hall 104
Bloomington, Indiana 47405
(812) 335-8913

March 12, 1987

Mrs. Ulrich Middeldorf
Via de'Serragli 7
Florence, Italy

Dear Mrs. Middeldorf:

Although we have never met, I feel that I already know you through Bruce and Heidi who have told me so many nice things about you. I know that they are your great admirers and that both were devoted to your husband. Bruce always tells me that Professor Middeldorf was his mentor and his ideal of a gentleman and scholar.

With all this in mind, I am delighted that you are considering a gift to the Indiana University Art Museum (the director of the Museum reports to my office). I know from Bruce and Heidi that you have very fine things that have been lovingly and discerningly collected over many years. Any gift from your collection would certainly enhance the Museum where, I can assure you, it would be well cared for, properly acknowledged, and appreciated by generations of students and faculty.

I am very pleased to be able to respond affirmatively to all of the conditions listed in your letter of January 2, 1987. I will reiterate below the conditions under which your gift will be given:

1. Each object will never be sold, traded or in any way disposed of. Each object will be cared for in a professional manner.

2. The entire collection will be called The Ulrich and Gloria Middeldorf Collection. Each and every object from the collection will be so labeled.

3. Adelheid M. Gealt will be named permanent special curator of the Ulrich and Gloria Middeldorf Collection.

4. A proportion of the various objects designated by Mrs. Middeldorf will be kept on permanent display in the Indiana University Art Museum.

5. In a reasonable amount of time, a catalogue of the most important parts of the collection will be written and published. This shall be entitled: A Catalogue of the Ulrich and Gloria Middeldorf Collection.

6. An annual graduate student fellowship will be established and will be called the Ulrich and Gloria Middeldorf Fellowship. The fellowship will be awarded to a student in the School of Fine Arts whose research interests encompass one or more of the major areas of the Middeldorf collection.

I understand that Heidi Gealt and Bruce Cole will always act as co-consultants and catalogers during the negotiations toward a deed-of-gift.

This summer my wife Carol and I hope to be in Italy; perhaps we could visit you in Florence. We both love the city and its art, and calling on you would be, I am sure, a special pleasure.

Sincerely,

Morton Lowengrub

Morton Lowengrub
Dean

ML/py

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aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

October 27, 1986

Mr. Thomas T. Solley
Director
Indiana University Art Museum
Bloomington, Indiana 47405

Dear Mr. Solley:

In response to your letter of October 23, I am happy to know that you are receiving specific contributions towards the payment of the Backer. It is a beautiful painting, and I am glad that individual donors appreciate it. However, please do not send me the $5,000.00 now, or if it has been sent, please understand my returning the check to you. Please just make timely payment on July 1, 1987 and July 1, 1988, as agreed.

Best personal regards.

Sincerely,

Alfred Bader

AB:mmh

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

October 23, 1986

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

Dear Dr. Bader:

We have just received a contribution toward the purchase of the Backer of $5,000, which will be paid to you as soon as it can be processed through the University.

Would you please send us an acknowledgement once you have received the check, but I would suggest that you leave the current invoice intact until we can determine whether we can raise additional amounts toward this painting. In the Spring, once this is sorted out, we will request a revised invoice for the remaining payments.

I regret any inconvenience this may cause you although I am sure you will be happy to have the advance payment.

Very cordially yours,

Thomas T. Solley
Director

TTS:pje

Indiana University Art Museum · Bloomington, Indiana 47405 · (812) 335-5445 · Cable: Artmuseum Indvers

September 11, 1986

Dr. and Mrs. Alfred Bader
Aldrich Chemical Company
P.O. Box 355
Milwaukee, WI 53201

Dear Alfred and Isabel:

The only problem with your visits is that they are too brief! Thank you for taking the time to come and see us and thank you for that inspiring lecture! I hope you had a pleasant and relaxing trip home. At least we did not have a rainstorm like the last time.

Barry thoroughly enjoyed his talks with you in his studio and of course was happy to see some pictures have a distinguished new home. I wish we could have had more time to talk and exchange ideas. But then, you have left me with much new food for thought. It will probably take me a while to digest all that you left us with in your lectures and conversations.

Thank you again for coming.

Much love from both of us,

Indiana University Art Museum · Bloomington, Indiana 47405 · (812) 335-5445 · Cable: Artmuseum Indvers

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

May 7, 1986

Dr. Thomas T. Solley
Director
Indiana University Art Museum
Bloomington, Indiana 47405

Dear Dr. Solley:

In response to your letter of May 1, payment of my invoice for the Backer over three (3) years is satisfactory, and I enclose an amended Bill of Sale.

Best regards.

Sincerely,

Alfred Bader

AB:mmh

Enclosure

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

May 7, 1986

BILL OF SALE

Indiana University Art Museum
c/o Ms. Heidi Gealt
Bloomington, Indiana 47405

Oil painting on canvas
115 x 98.5 cms.
The Angel Appearing to Cornelius,
Acts 10, by Jakob Backer
in an antique carved frame

Cost to you if paid by July 1, 1986	$ 43,915.40
Due July 1, 1986 (1/3)	14,638.46
Balance	29,276.94
10% interest to July 1, 1987	2,927.69
Balance July 1, 1987	32,204.63
Due July 1, 1987	16,102.31
Balance	16,102.32
10% interest to July 1, 1988	1,610.23
Due July 1, 1988	$ 17,712.55

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aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

April 29, 1986

Mr. Thomas T. Solley
Director
Indiana University Art Museum
Bloomington, Indiana 47405

Dear Mr. Solley:

Thank you for your and Mr. Goodheart's kind letter of April 22.

Isabel and I much look forward to being at your university on Friday, September 5, and I will be happy to give a talk, "The Bible through Dutch Eyes", that Friday afternoon. I will require two projectors and either one large screen or white wall or two smaller screens, so that I can show two slides at the same time.

You will recall that you will be sending me two payments, for the small English landscape, and the first payment for the Backer due on July 1. Could you please send the check or checks to my office in Milwaukee, to the attention of my secretary. I will be away, in Europe, until the end of July, and my secretary will arrange for the check to be deposited in my absence.

Many thanks for your help, and best personal regards.

Sincerely,

Alfred Bader
AB:mmh
cc: Mrs. Heidi Gealt

April 22, 1986

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

Dear Dr. Bader:

We have learned of your willingness to come to Bloomington and lecture on The Bible Through Dutch Eyes, on September 5, 1986. We are very pleased to formally invite you to deliver this lecture. From your previous visit here, we know it will be both fascinating and useful for our students.

The Art Museum and the School of Fine Arts will co-sponsor this event and we join in thanking you for sharing your knowledge with our students and faculty.

With kind regards,

Sincerely yours,

Thomas T. Solley
Director

John Goodheart
John Goodheart
Director

TTS:pje

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March 13, 1986

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

Dear Alfred and Isabel:

Thank you so very much for yet again taking time from your busy schedule to make room for a visit from us. We had a very lovely time--seeing old friends and making new ones. It was especially kind of you to meet my brother and speak with him about his fledgling venture.

Now that we are home again, we are eagerly planning for your visit in September. I hope Isabel's mother can join us- we were both enchanted with her as we are with you both.

Everyone here is delighted with the Becker-- it certainly fills a tremendous gap in the collection an we are making plans to hang it as soon as possible. Needless to say, the entire committee was impressed by Dr. Bader's generous willingness to part with the picture.

Once again, many many thanks. Enclosed is a catalogue which you might enjoy- it represents some of our recent classroom/ museum ventures. It is sent with much affection for you both.

Love,

Heidi and greetings from Barry

HG:kc
Encl.

Indiana University Art Museum · Bloomington, Indiana 47405 · (812) 335-5445 · Cable: Artmuseum Indvers

March 13, 1986

Dr. Alfred Bader
Aldrich Chemical Company, Inc.
P.O. Box 355
Milwaukee, Wisc. 53201

Dear Alfred:

The Becker looks beautiful! What an exciting addition to the collection! Little did I think when we first met, that it would lead to the acquisition of a major masterpiece. For that, as for many other things, I owe you a great debt of thanks.

In my presentation to the committee, I mentioned that Sumowski is publishing the picture in his volume 3. Should I write him and tell him about the change in ownership?

Our conversation regarding an exhibition of Rembrandt school pictures remains in my mind. It sounds like a very good idea. Could we continue to discuss it and formulate a project which we both find satisfactory? I mean, on one level, if you are willing, I could envision an exhibition of your collection with an illustrated catalogue. If that is too much of a sacrifice of your collection, we could perhaps use part of your collection and add material from mid-western institutions to keep down shipping costs. While I feel competent to produce the general information on the pictures, some specialists would probably have to provide the connoisseurship on attribution problems. Such details would have to be worked our. For an illustrated catalogue, I would need a few years lead time to raise the necessary funds. Needless to say, it is an exciting proposition.

I've written a short note to you at home to thank you and Isabel for your warm and very enjoyable hospitality. This is an additional letter of gratitude to you for taking such a practical and productive interest in the collection here. It has already contributed immeasurably to its scope and strength.

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Some of the people on the committee remembered your wonderful lecture on Chemistry in Art and are very much looking forward to your next visit.

Much affection to you from me and Barry.

Your

Heidi

Heidi

HG:kc

P.S. I thought
you'd find
this enclosed
of interest.

January 16, 1986

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

Dear Dr. Bader:

Many thanks for your recent letter and the invoice for the lovely little landscape by J. B. Smith.

Heidi spoke to me previously about your concern over extended payments and I fully understand your position.

We will be in touch with you about the Jacob Moris as soon as Heidi has concluded her research.

With best regards,

Very cordially yours,

Thomas Solley/pje

Thomas T. Solley
Director

TTS:pje

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Dr. Alfred Bader
Chairman

January 2, 1985

Mr. Thomas T. Solley
Director
Indiana University Art Museum
Bloomington, Indiana 47405

Dear Mr. Solley:

I am sorry that a month in England has delayed my thanking you for your kind letter of December 13th.

My invoice is enclosed. Where the sums are small, such as this one, I have no objection whatever to payment being made the following July. When, however, considering the sale of very expensive paintings with which I am parting at my cost, I hope that you will understand my desire to be paid cost plus 10% per annum from the time purchased. If you should consider, for instance, the purchase of my very fine Backer, you know exactly what it cost and the calculation of the purchase price should take into consideration the 10% interest and, if you decide to pay for it installments, a further 10% per annum for the balance due.

The landscape by J. B. Smith is really a delightful work, in mint condition and I am so happy that you have decided to purchase it.

I look forward to your decision on the Jakob Maris.

Best personal regards, and the Season's Best Wishes.

Sincerely,

Alfred Bader

AB:mmh

Enclosure

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

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Dr. Alfred Bader
Chairman

January 2, 1986

Mrs. Heidi Gealt
Curator
Indiana University Art Museum
Bloomington, Indiana 47405

Dear Heidi:

I am sorry that a month in England has delayed my thanking you for your happy letter of December 11th.

Surely I don't have to tell you that getting to know you and Barry this last year was one of the highlights of Isabel's and my lives. Such a wonderful combination: A husband and wife team who know a reat deal about old master paintings and one whom is also such a talented artist.

My calendar in January is very full indeed, bcause I will be away from Milwaukee from the 9th to the 24th. However, it really isn't essential that I am here, and I could leave word with my secretary to allow your people to pick up the Backer. However, please do not have it picked up unless you are absolutely certain that your museum really would like the painting. To ship such a painting with its fragile frame back and forth just on approval doesn't seem sensible. If you have any doubt, you might like to suggest to your director that next time he is in the area that he come and look at it himself.

We had a wonderful four weeks in England, and even picked up some very fine paintings; please do come and look.

Fond regards to both of you, and all good wishes for 1986.

Sincerely,

Alfred Bader
AB:mmh

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

December 13, 1985

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

Dear Dr. Bader:

I am pleased to report to you that the Museum Policy Committee at its meeting on December 10 approved the purchase of the following:

J. B. Smith, Landscape, 1898, oil on canvas

This is a charming and beautiful little painting and I am delighted that you showed it to Heidi for our consideration. I understand that you are to accept payment July 1, 1986, which will be very helpful and I appreciate your accommodation. I will look forward to receiving an invoice from you at your convenience.

We have just hired a Curator in Modern Art who starts in February, and we would like to have her help in considering the purchase of the Jacob Moris, City View, oil on canvas.

With best wishes for the holidays.

Very cordially yours,

Thomas T. Solley
Director

TTS:pje

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aldrich chemical company, inc.

December 17, 1985

Mr. Thomas T. Solley
Director
Indiana University Art Museum
Bloomington, Indiana 47405

Dear Mr. Solley:

Your letter to Dr. Bader of December 13 has been received while he is out of the country. This matter will be brought to his attention when he returns to the office later this month.

Cordially,

Marilyn Hassmann
Secretary to Dr. Bader

PO Box 355 Milwaukee, Wisconsin 53201 USA Telephone (414) 273 3850 Cable Aldrichem TWX 910 262-3052 Telex 26-843

December 11, 1985

Dr. and Mrs. Alfred Bader
Aldrich Chemical Company, Inc.
P.O. Box 355
Milwaukee, Wisc. 53201

Dear Alfred and Isabel:

I hope this letter finds you home safely from England. I've thought of you often, wondering what treasures you've acquired during this latest foray through the auction world.

Things are proceeding well with the Backer--it looks like we can come pick it up in January, if that is all right with you. I can arrange to have a truck, with some strong people- and moving blankets, bubble wrap and the like. A lot depends on the weather, but if we can make it up and back, then we can count on a presentation to the committee at its next meeting either in late January or early February.

If all this meets with your approval, then just let me know and we will work out details.

In the meantime, you have my thanks for so generously agreeing to part with this painting and making the terms of purchase such that we can consider it.

Love to both of you,

Heidi

Heidi Gealt
Curator

HG:kc

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Dr. Alfred Bader
Chairman

November 18, 1985

Mrs. Heidi Gealt
Curator
Art Museum
Indiana University
Bloomington, Indiana 47405

Dear Heidi:

You kind letter of November 5th reminded of us of our fine weekend together. I hope that there will soon be more such weekends, either in Bloomington or in Milwaukee, or better still, in both.

Enclosed please find a good black and white photograph and a small color transparency of the large Backer of the Captain Cornelius, as well as documentation of my purchase of this in Monaco, and copies of correspondence with Prof. Sumowski.

I have a much better, 8 x 10 color transparency which I will be happy to supply with the painting.

The cost of the painting in March of 1984 was $33,700.00. If bought at a similar auction today, of course, it would cost considerably more in dollars simply because the dollar is down.

The cost of packing airfreight, insurance and restoration was approximately $2,000.00. The cost of packing and shipping are very high because of the very fragile period frame. The restoration was not extensive, but involved some cleaning and improvement of a small amount of old overpaint. My very competent restorer assured me that the painting is in excellent and stable condition now.

To this this total cost of $35,700.00 I would like to add 10% interest from March of 1984 to the time of payment. You would be entirely welcome to pay for it in two installments, one in July of 1986 and the balance in July of 1987, and the interest calculation would be very simple.

As I explained to you, the packing of the frame was so tricky and the frame is really so fragile that I could not undertake to ship the painting, but you would have to pick it up in a university truck.

PO Box 355 Milwaukee, Wisconsin 53201 USA Telephone (414) 273 3850 Cable Aldrichem TWX 910-262-3052 Telex 26-843

Please do let me know what you decision is on this painting and on the works which you took along.

Isabel and I are off to England on November 26th, and we will return on December 28th. Needless to say, we hope to be able to acquire some good works in England.

Fond regards from house to house.

Sincerely,

Alfred Bader
AB:mmh
Enclosures

November 5, 1985

Dr. and Mrs. Alfred Bader
Aldrich Chemical Company, Inc.
P.O. Box 355
Milwaukeem Wisc. 53201

Dear Alfred and Isabel:

Now it's our turn to thank you for your wonderful hospitality. We had a memorable weekend, and we very much appreciate it especially in light of your schedule. I'm sure you would have preferred a quiet weekend after all your travel, but instead you generously hosted us and introduced us to many new friends, both painted and human. My only regret is not being able to spend more time with Isabel.

Needless to say, I'm very pleased with Thomas Solley's response to the paintings we brought back with us and to my description of the Backer. Thank you for being willing to part with it and for so generously providing me with all the documents. It will make such a much needed addition to the collection.

We had a lovely time with the Bishops and the Howards. The little moonscape is a continual reminder of our happy visit. I look at it all the time.

With this letter comes a big hug for you both from both of us.

As well as many thanks.

Love,

Heidi

Heidi Gealt
Curator

P.S.
Enclosed is our handbook
Some things might be of
interest.

HG:kc

Indiana University Art Museum · Bloomington, Indiana 47405 · (812) 335-5445 · Cable: Artmuseum Indvers

February 26, 1985

Prof. Molly Faries
School of Fine Arts
Indiana University
Fine Arts Building
Bloomington, Indiana 47405

Dear Prof. Faries:

I am realy chagrined by your kind letter of February 22 because it is clear that you worried about a lecture fee when in fact I do not accept lecture fees from universities.

I may have a chance to be in Indiana the first week of May, and it would give me great pleasure to meet you and Prof. Gealt.

Best regards.

Sincerely,

Alfred Bader

AB:mmh

INDIANA UNIVERSITY

SCHOOL OF FINE ARTS
Fine Arts Building
Bloomington, Indiana 47405

22 Feb. 1985

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

812 332-0211 7766

Dear Dr. Bader:

Thank you for noting the receipt of my form letter and contact sheet. I am also glad to have the information on the August arrival of your "Baldung".

I have been looking for a source for a lecture fee for you. Unfortunately, I discovered that my colleagues spent all of our department's lecture budget last semester. (That's the disadvantage of being on leave.) If you can get down to Bloomington sometime this spring, however, I would be glad to show you our museum and introduce you to Bruce Cole and Heidi Gealt. Please let me know.

I hope, therefore, to see you sometime in the near future.

Sincerely yours,

Molly Faries

Molly Faries, Professor of Fine Arts

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aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

February 18, 1985

Prof. Molly Faries
School of Fine Arts
Indiana University
Fine Arts Building
Bloomington, Indiana 47405

Dear Prof. Faries:

Thank you so much for your recent letter which I presume is a form letter.

The Baldung (if that is what it is) of 1537 will not arrive here until about August. Please do plan to visit with us whenever you are in the area.

Best personal regards,

Alfred Bader

AB:mmh

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

January 3, 1985

Dr. Adelheid M. Gealt
Curator
Indiana University Art Museum
Bloomington, Indiana 47405

Dear Dr. Gealt:

Thank you for your delightful letter of November 30 and for that beautiful book which I really enjoyed looking through on Tuesday. Please do not mind the delay of my reply, but we were in England throughout December.

I so look forward to meeting you personally.

Best regards,

Alfred Bader

AB:mmh

Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

December 3, 1984

Dr. Adelheid M. Gealt
Curator
Indiana University Art Museum
Bloomington, Indiana 47405

Dear Dr. Gealt:

Although Dr. Bader is in England for the month of December, I just wanted you to know that your book was received and your letter of Novemer 30. I am sure Dr. Bader will be in touch with you after the first of the year.

Cordially,

Marilyn Hassmann
Secretary to Dr. Bader

PO Box 355, Milwaukee, Wisconsin 53201 USA, Telephone (414) 273-3850, Cable Aldrichem TWX 910-262-3052 Telex 26-843

November 30, 1984

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

Dear Dr. Bader:

Your kind letter arrived this morning and I must say, it bowled me over. Mrs. Middeldorf's comments were more than generous--I don't feel I deserve them and after such a wonderful introduction, I hope you won't be disappointed when we do meet. I'm ~~enclosing~~ sending a copy of Looking at Art. It is a pleasure to forward the book to someone whom Mrs. Middeldorf clearly holds most dear. She mentioned to me recently that you helped her settle some financial matters and her letters have been much happier since you visited her.

I, too, am anxious to meet you both. You are cordially invited to Bloomington anytime. It would be a pleasure to show you the museum and collection. I do hope to visit you as well and thank you for inviting me to see your collection. I have begun to apply for travel funds regarding my "Cabinet Picture" exhibition. You would be on the top of my list of destinations if I get my funding.

Thank you again for sending me such a heartwarming letter, and best wishes to you and Mrs. Bader for the holidays.

Sincerely,

Adelheid M. Gealt

Adelheid M. Gealt
Curator

enclosure
AMG:aga

Indiana University Art Museum · Bloomington, Indiana 47405 · (812) 335-5445 · Cable: Artmuseum Indvers

November 26, 1984

Prof. Adelheid Gealt
Department of Art History
Indiana University
Bloomington, Indiana 47405

Dear Prof. Gealt:

The enclsoed will explain to you why Isabel and I are very anxious to meet you personally.

Could I purchase a volume of your "Looking at Art"?

Best pesoonal regards,

Alfred Bader

AB:mmh

Ecnlosure

October 26, 1984

Dr. Adelheid M. Gealt
Curator
Indiana University Art Museum
Bloomington, Indiana 47405

Dear Dr. Gealt:

Your kind letter of October 8 brought back memories of Isabel's and my visiting Mrs. Middeldorf in Florence because we then so enjoyed looking at her copy of the catalog which you have now so kindly sent to me.

I would be happy to loan you some of my small Italian paintings, for instance, my Fetti on wood and a small oil study of two boys' heads on paper by Annibale. Do come and look at them at your convenience.

Best regards,

Alfred Bader

AB:mmh

September 26, 1984

Prof. Molly Faries
Department of Art History
Indiana University
Bloomington, Indiana 47405

Dear Prof. Faries:

It was such a pleasure meeting you and Kathleen at home.

I will be interested in learning what you found out about the Pontormo and particularly the Fetti Jacob's Bream, my favorite Italian painting at home.

We forgot to give you a copy of Mrs. Middeldorf's remarks about your associates. I would love, some day, to be able to meet the people in Bloomington who Mrs. Middeldorf describes so lovingly.

Best regards,

Alfred Bader

AB:mmh

Enclosure

August 10, 1984

Prof. Molly Faries
School of Fine Arts
INDIANA UNIVERSITY
Fine Arts Building
Bloomington, Indiana 47405

Dear Prof. Faries:

I look forward to seeing you in Milwaukee between September 19 and 21.

I do have a few Renaissance paintings, one of which might be of interest to you. It is a late Pontormo which was published by Prof. Freedberg in last September's Burlington Magazine.

Best regards.

Sincerely,

Alfred Bader

AB:mmh

Molly Faries

Kathleen Hoeniger

INDIANA UNIVERSITY

SCHOOL OF FINE ARTS
Fine Arts Building
Bloomington, Indiana 47405

6 August 1984

Dr. Alfred Bader
2961 N. Shepherd Ave.
Milwaukee, Wisconsin 53211

Dear Dr. Bader:

Enclosed is a letter I sent recently to a number of museums in the midwest. It concerns my research with infrared reflectography and my request to examine 15th and 16th century European paintings in these collections.

I have arranged to work at the Milwaukee Art Center around the dates September 19-21. Sometime during my stay in Milwaukee, I would very much like to visit your collection. I realize your collection emphasizes the Baroque, but this technique has also been used to study some 17th century Dutch paintings with light grounds, such as works by Saenredam, Van Goyen, etc. Even if there are only a few works which might be relevant to my particular study, I would very much appreciate being able to see your collection.

If you have any questions, I will be glad to try to answer them. Jim De Young at the Milwaukee Art Center has also seen this equipment in action, and could probably give you some information about my research project.

Sincerely yours,

Molly Faries

Molly Faries, Associate Professor of Fine Arts

10 July 1984

Dr. Alfred Bader

Dear :

I have been funded by a National Endowment for the Humanities Basic Research grant to undertake a survey of 15th and 16th century European paintings with infrared reflectography. The grant is set up so that I may first obtain a range of material from midwestern museums. This evidence will then be used as a basis of comparison for selected works in Europe.

The research will not focus on individual masters or single paintings, but on a variety of underdrawings -- the compositional layout drawings made by the artist before the application of paint. The research is intended to lead to a publication on the underdrawing as a newly-discovered drawing type from the period of the Renaissance, with illustrations of the materials used, hatching methods, and general working procedures, and with an emphasis on the interpretation of these new visual documents.

The equipment to be used is Indiana University's Grundig infrared video camera and monitor. It is identical to the equipment adapted by the Dutch physicist who developed this technique, J.R.J. van Asperen de Boer. Examination with this equipment does not put a painting at risk. I have already carried out surveys of collections at the National Gallery of Art, the St. Louis Art Museum, the Nelson-Atkins Gallery in Kansas City, and studied paintings at the Indianapolis, Cincinnati, and Chicago museums of art. You will of course be provided with copies of any documentation for your museum files.

I will attempt to reach you by phone in the next few weeks, to answer any questions you might have and to arrange a convenient time for me to visit.

Sincerely yours,

Molly Faries

Molly Faries, Associate Professor