

Alfred Baber Fonds

Correspondence

Queen's Univ. - New Art  
Centre / Ketchum Canada  
1992-1995

QUEEN'S UNIVERSITY ARCHIVES	
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FILE	18







QUEEN'S - New Art Center  
Ketchum Canada Inc.

ROOM 176  
CONFEDERATION BUILDING  
HOUSE OF COMMONS  
OTTAWA, ONTARIO K1A 0A6  
(613) 992-2855  
(613) 995-1635 (FAX)



HOUSE OF COMMONS  
CANADA

562 EGLINTON AVE. EAST  
SUITE 105  
TORONTO, ONTARIO  
M4P 1B9  
(416) 488-4470  
(416) 488-4880 (FAX)

JOHN GODFREY, M.P.  
DON VALLEY WEST

July 5, 1995

Mr. David McTavish, Director  
Agnes Etherington Art Centre  
Queen's University  
University Avenue at Queen's Crescent  
Kingston, Ontario  
K6L 3N6

Dear Mr. McTavish:

I thought that you would be interested in the attached appraisal by the Chairman of the Canadian Cultural Property Export Review Board of the Expansion Project proposal.

I have also forwarded a copy of the appraisal to the attention of the Hon. Peter Milliken, MP (Kingston and the Islands).

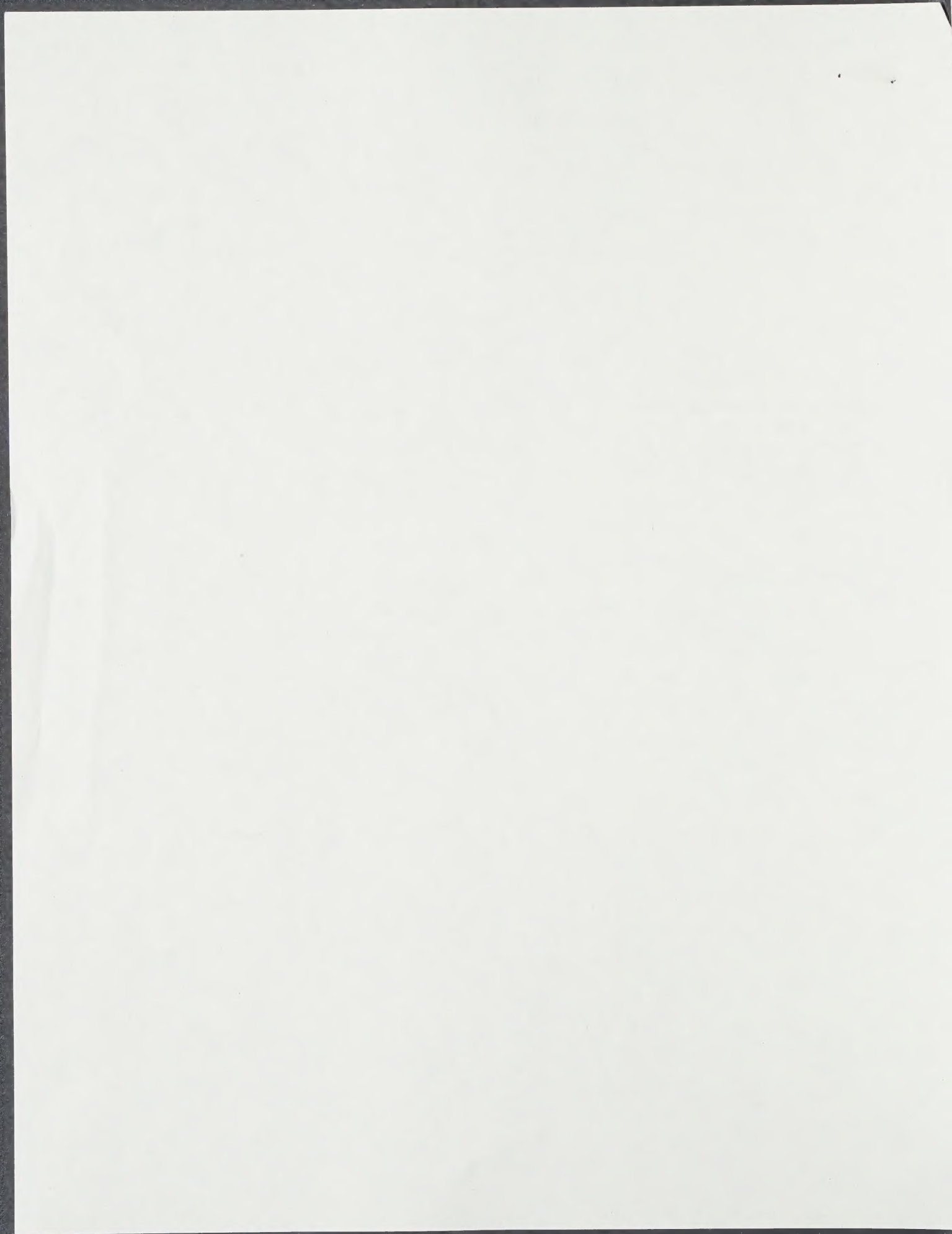
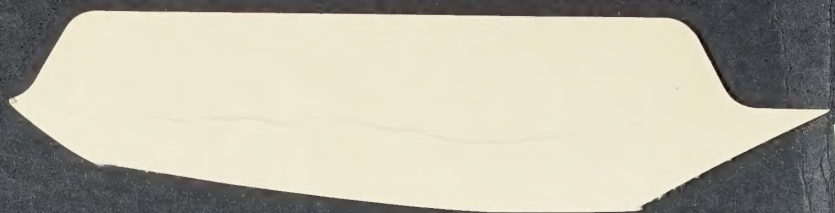
Sincerely,

*A. Godfrey*  
for John Godfrey, MP  
Don Valley West

c.c. Dr. Alfred Bader









Chairman's Office / Bureau du Président

365 Laurier Avenue West  
12th Floor  
Ottawa, Ontario  
K1A 0M5  
Telephone: (613) 991-1696  
Fax: (613) 954-8826

June 1, 1995

Mr. John Godfrey, M.P.  
Don Valley West  
Room 176  
Confederation Building  
House of Commons  
Ottawa, Ontario  
K1A 0C8

*Dear John:*

~~Dear John:~~

You will remember that you gave me a copy of the Agnes Etherington Art Centre Capital Expansion Project and asked for my comments. I have at last had a chance to study it and to discuss it with some of the departmental honchos who are the corporal's guard of what's left of the Capital Assistance Programme in the Department.

But first the proposal. I have rarely read such a well presented, well documented, well thought-out project as this. It has everything going for it. It is time for the Agnes Etherington to make such a move. The institution has matured over the years, its collection has evolved, the gallery has conservation concerns - the institution is ready for an upgrade. The planning studies for the project are well done and by the book. The cost estimates are on target. They are asking \$3.7 million

.../2







from the Feds, the provincial grant of \$3.5 million is in the bag but contingent on the Feds coming through. The City of Kingston is being asked for \$300,000.00 and is willing. A truly well-planned, well conceived project with public sector funding envisaged at 3 levels and leaving \$11.4 million to be raised in the private sector. Even without the Bader gift proposal, this is a project worthy of support; with the Bader collection in view, it's a "must" from the point of view of Queen's, the City of Kingston and beyond the province to the nation itself. The Agnes Etherington is by far the leading university gallery operation in Canada - this project would make it the envy of the University Community. Oh yes, and the architectural and design aspects are excellent.

Now the bad news. The people I have talked to here love the project - but there is no money in the kitty. To provide funds will/would have to be at the expense of something else - Harbour Front, whatever. It is truly sad that this proposal wasn't put forward five years ago. It would have been adopted with fanfare as a model, an example of Federal/Provincial/Municipal foresight etc. In order to happen now, it will require some pretty fancy political footwork and heavy duty pressure to find the money (or to "liberalate"! ) the necessary funds. I can't think of a better project, though, to go to the wall for!

I hope this is helpful, John. If you don't wish to keep the study, Susan Murdock, Director of Heritage Coordination in the Heritage Branch of the Department of Canadian Heritage would certainly be glad to have it.

Yours sincerely,



Ian Christie Clark  
Chairman







## DONORS' PREFACE

**M**ANY OF OUR PAINTINGS have been exhibited around the world, but no exhibition has given us as much pleasure as that of *Pictures from the Age of Rembrandt* that was held at the Agnes Etherington Art Centre of Queen's University in the autumn of 1984. The catalogue of that exhibition, like this one, was written by David McTavish, and many of the comments which we then made fit equally well into this preface.

The 1984 exhibit was of 36 paintings in our personal collection, much of which will find a permanent home at Queen's. This exhibit is also of 36 paintings, chosen from some 100 paintings which we have given to Queen's University during the last twenty years. We are particularly happy that it will travel in Canada from coast to coast because most Canadian museums have been founded in this century and specialize in Canadian and modern art. Apart from the collections of the National Gallery and the Museums of Montreal and Toronto, there are very few old master paintings on view in Canada. Unless widely travelled, most Canadians have had little opportunity to study and enjoy old masters.

One of the main questions in art is: what is true quality? Numerous art historians, many of whom have become our good friends, have helped us find the answer. Egbert Haverkamp-Begemann, Ellen and Walther Bernt, Anthony Clark, Ulrich Middeldorf, Benedict Nicolson, Konrad Oberhuber, William Robinson, Seymour Slive, Werner Sumowski, Astrid and Christian Tümpel and of course that human masterpiece, Wolfgang Stechow. No collector is an island unto himself; it is easy to distinguish a good from a bad painting, but it is much more difficult to distinguish a truly great from a fine painting. These friends and so many others have helped to make this distinction and have spent thousands of hours with us widening our knowledge of paintings and enriching our lives.

As all who know him realize, Robert Swain's enthusiasm is really infectious, and when he suggested a travelling show to share the best of our gift with many more Canadians, from Victoria to Halifax, we were just delighted. Our family is spread from Vancouver to Halifax, and we have a vision of sharing our love of painting with our nephews and nieces, many of whom are Queen's people, past, present and future. And why 36 paintings? Eighteen in Hebrew is Chai – life – and there are two of us, two times 18 is 36. Superstitious? Hardly, for it does not guide our actions, except in the choice of numbers, such as here. None of us really understands how great art and great music affect our lives, though we are sure they do – two of God's greatest gifts. Our lives would be so much poorer without them – they are part of life, Chai, 18.

The collection of old masters already permanently at Queen's, from which these 36 are picked, is as good as it is because we found in David McTavish a friend whose eye, scholarship and judgment we value, and with whom we have discussed numerous possible acquisitions. In the field of art so many collectors and particularly museums are often influenced in their purchases by the name of the artist rather than the beauty of the work involved. An ugly Renoir is worth many thousands of dollars; a beautiful unsigned and unattributed painting of the same period may be impossible to sell, at least to a museum. The signature of Renoir, one hopes, guarantees authenticity, and that may be more important to an acquisition committee and to many a collector than beauty, which is so difficult to measure. That is where collectors like us have a chance. We have always tried







to buy on quality only, preferring unattributed paintings in the hope that in time art historians will discover the artist. We will die with many such puzzles in our estate – things of beauty that challenge and tantalize, and with many more paintings to which the right names have come during our ownership.

As you will see, puzzles abound in this exhibition, as they did in the 1984 show. Who painted the first painting we gave to Queen's University, the *Salvator Mundi* (cat. 1), surely Venetian, and one of the earliest works here? Or that 16th-century masterpiece, the *Jesus with the Crown of Thorns* dated 1538 (cat. 2), attributed to the Master of the Neudorffer Portraits, whoever he was? The portrait of a girl (cat. 5) – a sad princess, loosely attributed to Clouet, is beautiful – but is she French or Italian or Flemish or perhaps English? *The Blind Belisarius* (cat. 33) is such a moving depiction of a gripping story, but we do not even know whether the artist was Venetian or Genoese or just strongly influenced by that art. And who painted that invitation to kindness, *The Good Samaritan* (cat. 12), a marvel in colour, surely Dutch, done early in the Golden Age? A firm attribution would greatly enhance its commercial value, but as it is not for sale, this does not matter. Some day an art historian will have a wonderful time recognizing the artist and publishing the discovery.

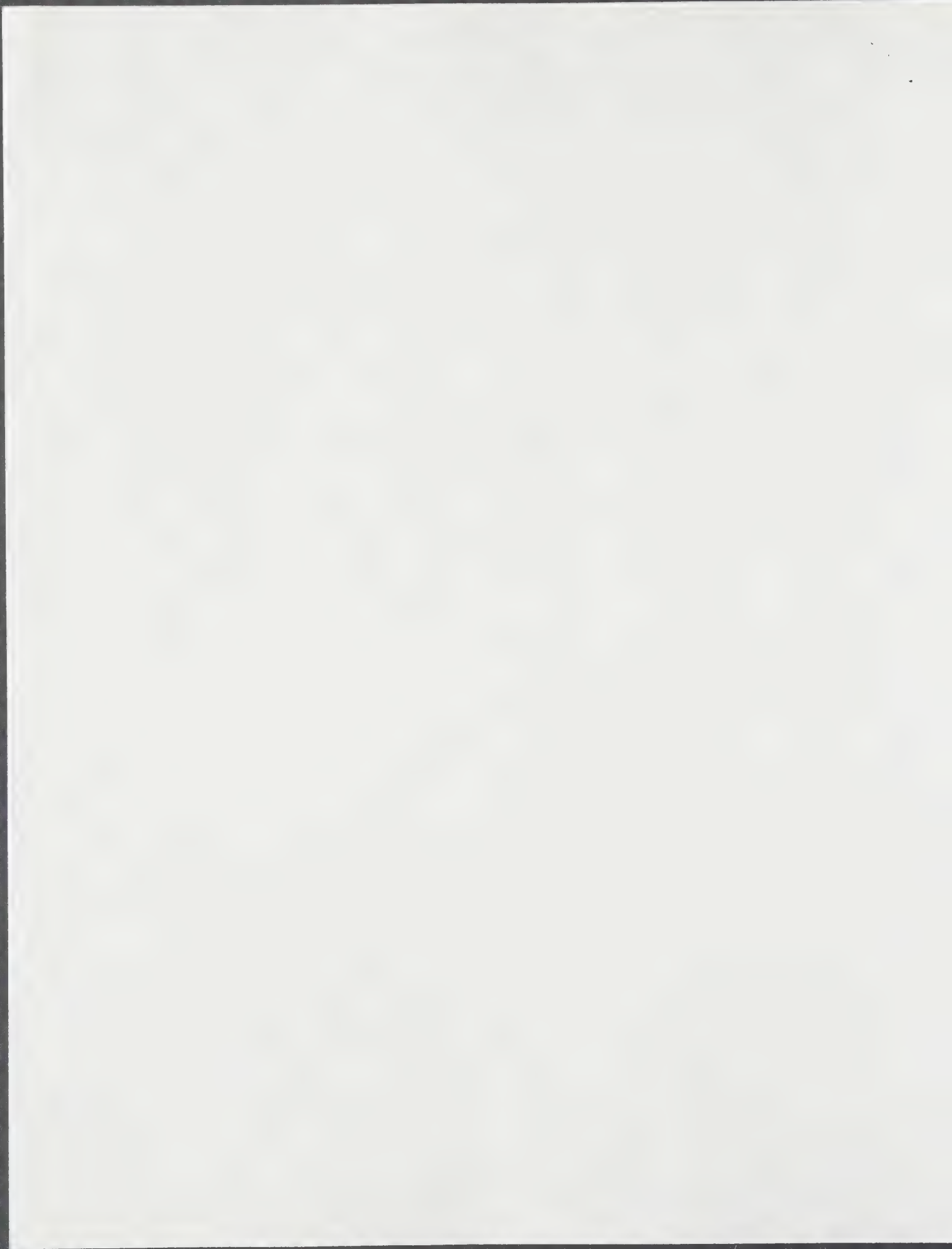
We know what a glorious experience that is, as it has happened to us many times. In fact we have found that here, as with everything in life, the harder we work, the luckier we become. The *Education of Mary* (cat. 27) came to us attributed to Parmigianino, a most unlikely attribution. Cleaning revealed the signature of François Verwilt, not a familiar name, even to art historians. But an artist who painted that beautifully deserves to be better known; we are among the first 'Friends of Verwilt.' Imagine our delight when our restorer told us that the *Raising of Lazarus* is signed by Jacob Pynas and dated 1624, the very time that Rembrandt studied with Pynas. Or when Professor Sumowski, who has done more than anyone else for the study of Rembrandt's students, told us that cat. 18 is indeed by Jan Lievens, and one of his finest works. Lievens' greatest work, the *Job*, is at the National Gallery in Ottawa: look at that, and you will understand our belief that until the early 1630s, Lievens was as able an artist as Rembrandt.

Our main interest has been paintings of the School of Rembrandt, preferably of biblical subjects. For many years hundreds of fine works had been attributed to Rembrandt which are now recognized as being by his students. The corollary is often overlooked; many of Rembrandt's students were great artists – just look at cat. 22.

It is such joy to get to know an artistic personality – what fun Thoré-Bürger must have had discovering Vermeer! Jan van Noordt was almost unknown before Professor Sumowski's recent essay, yet the *Falconer* in the Wallace Collection, and the *Massacre of the Innocents* (cat. 26), are masterpieces by any standard, foreshadowing art of the eighteenth and even the nineteenth century.

We have acquired paintings for Queen's for all sorts of reasons. Sometimes for sheer beauty. Look at the Bourdon, *The Finding of Moses* (Cat. 16) on this catalogue's cover. Not our idea of Moses in the wilderness, but it is such a *happy* painting. It makes you feel good all over. Sometimes we have acquired a painting for historical reasons – no one can call Jacob Pynas' *Stoning of Stephen* (cat. 10) a beautiful painting, though it is one of his most important works. It is the link between Elsheimer's masterpiece of the same subject in Edinburgh and





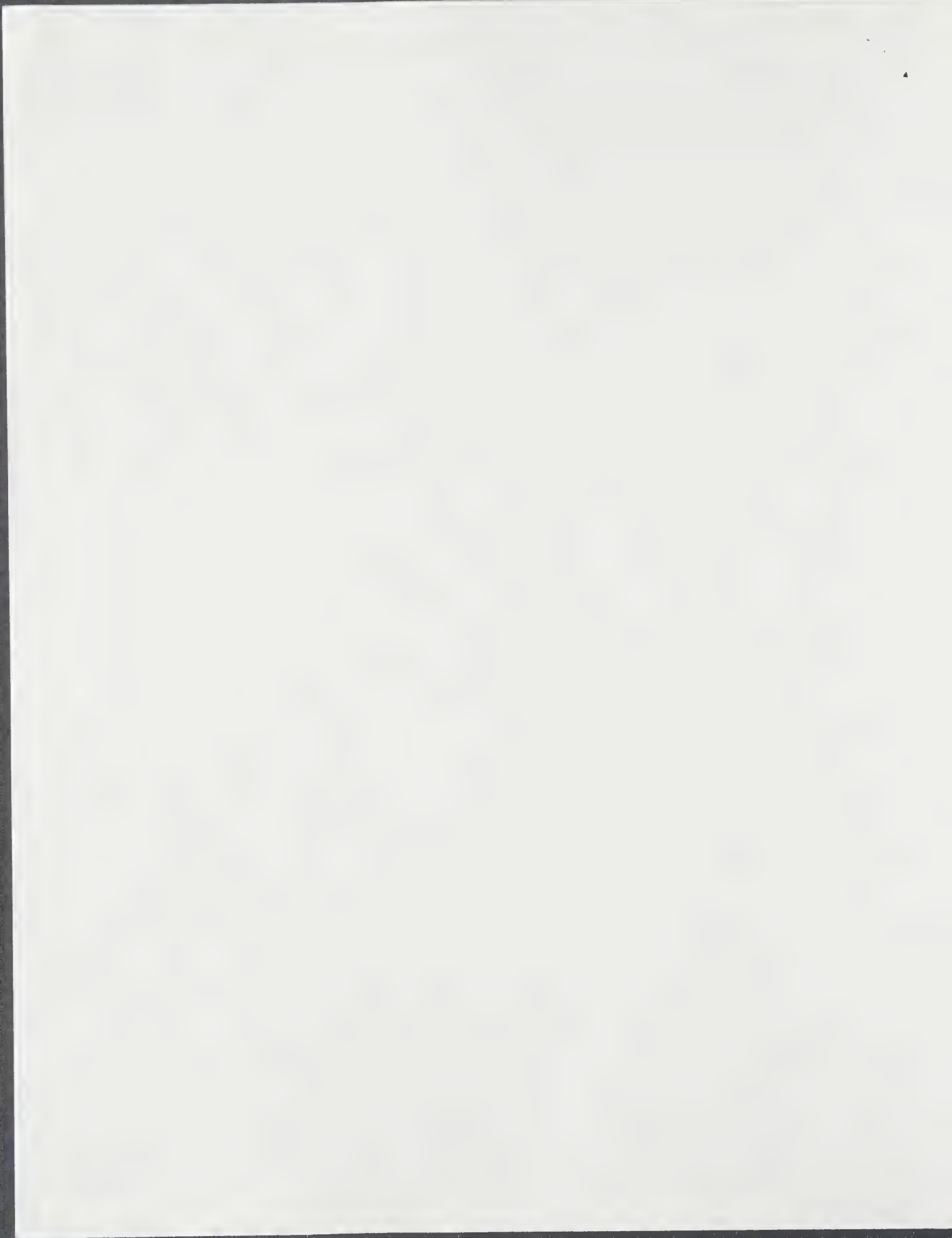


Rembrandt's almost wooden, primitive effort now in Lyon. Often we have chosen a work because we thought it a really good example of a particular kind of art and that it would be useful to Queen's students in art history.

The prime force behind all our efforts for the Agnes Etherington Art Centre has been our hope that the excellence of its collection, and the quality of the Queen's art history and art conservation departments will combine to make Queen's the best school in Canada in the visual arts and art history. Even now, no other Canadian University museum has such resources, and when a Ph.D. programme in art history is established, as we hope it will be, Queen's will have a chance of becoming a world class school in that field. We hope that many Canadians who see this exhibition will share our enthusiasm, and perhaps even consider becoming students of art history at Queen's.

Isabel and Alfred Bader







FAX FROM

DR. ALFRED R. BADER  
Suite 622  
924 East Juneau Avenue  
Milwaukee, Wisconsin 53202  
Telephone 414-277-0730  
Fax No. 414-277-0709  
October 18, 1993

To: Helen McLean and Sally Hennessy  
Ketchum Canada Inc.  
FAX 416 340 9755

Pursuant to your fax of this morning, Dr. Bader will attend the reception on Thursday, November 4th to be held at 6:00 p.m. at the Jane Corkin Gallery.

Further, you will inform Dr. Bader when you have made an appointment on Friday, November 5th, with the Minister.

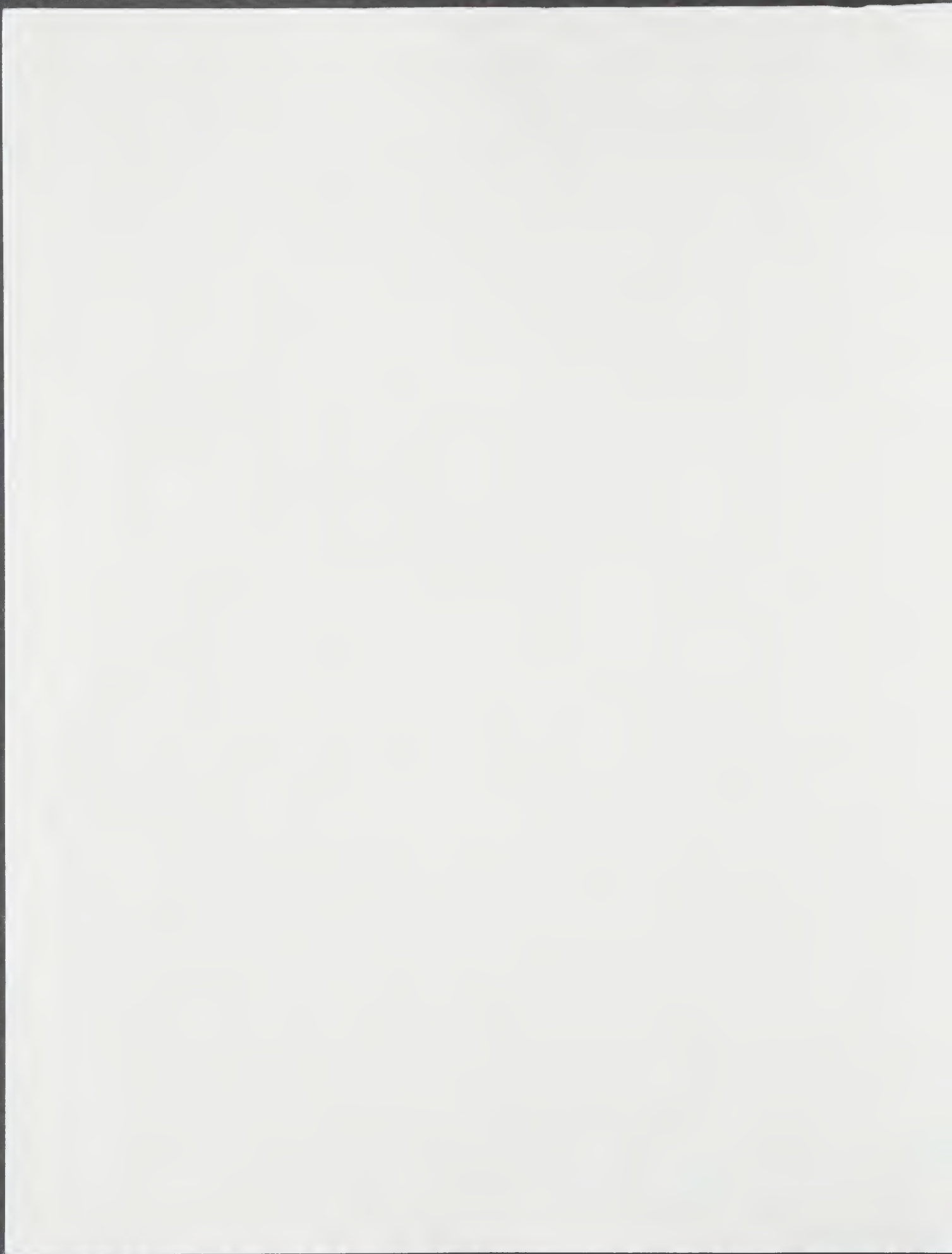
As Dr. Bader says--All's well that ends well.

Cordially,



Marilyn Hassmann  
Secretary to Dr. Bader









Fund Raising  
Counsel  
Conseillers en  
collecte de fonds

## MEMORANDUM

TO: Dr. Alfred Bader

FROM: Sally Hennessy

RE: Toronto reception for Agnes Etherington Art Centre

DATE: October 15, 1993

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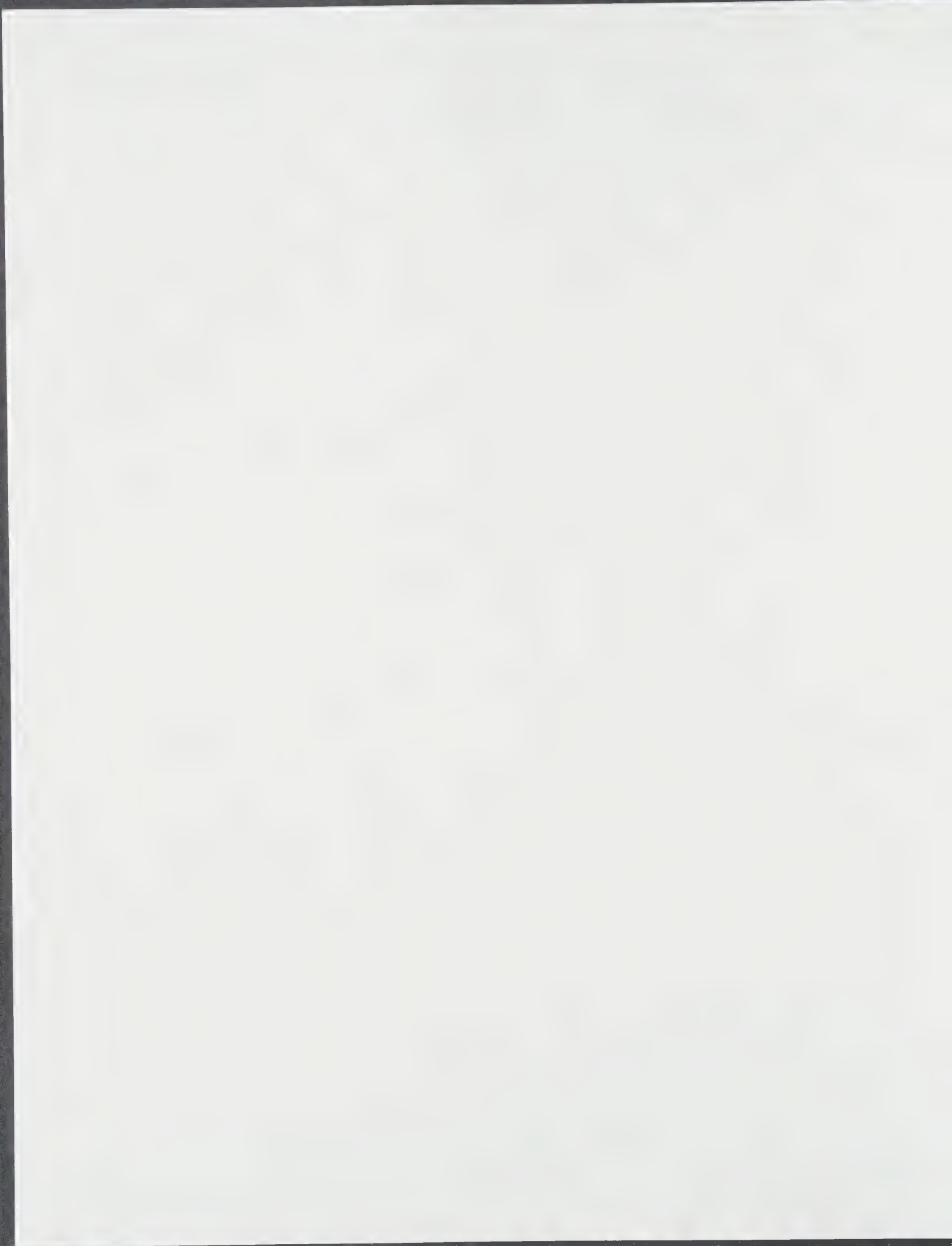
I wanted to let you know that we have been able to change the date of the reception for the Agnes Etherington Art Centre from Friday November 5th to Thursday, November 4th.

It will be at the

Jane Corkin Gallery  
179 John Street  
6:00 p.m. to 8:00 p.m.

We have informed Professor Jones of this plan and will coordinate transportation with him.

We in the process of establishing a meeting for you with Hon. Anne Swarbrick, Minister of Culture, Tourism and Recreation on Friday, November 5th.





FAX FROM

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

October 12, 1993

To: Ms. Sally Birks Hennessy  
Director of Cultural Funding  
Ketchum Canada Inc.  
FAX 416 340 9755

Dear Ms. Hennessy:

The schedule for my trip to Canada is as follows:

<u>Montreal</u>	October 24--26
<u>Ottawa</u>	October 27--30
<u>Kingston</u>	October 31--November 3 (noon)
<u>Toronto</u>	November 3 (afternoon) - November 5 (evening)

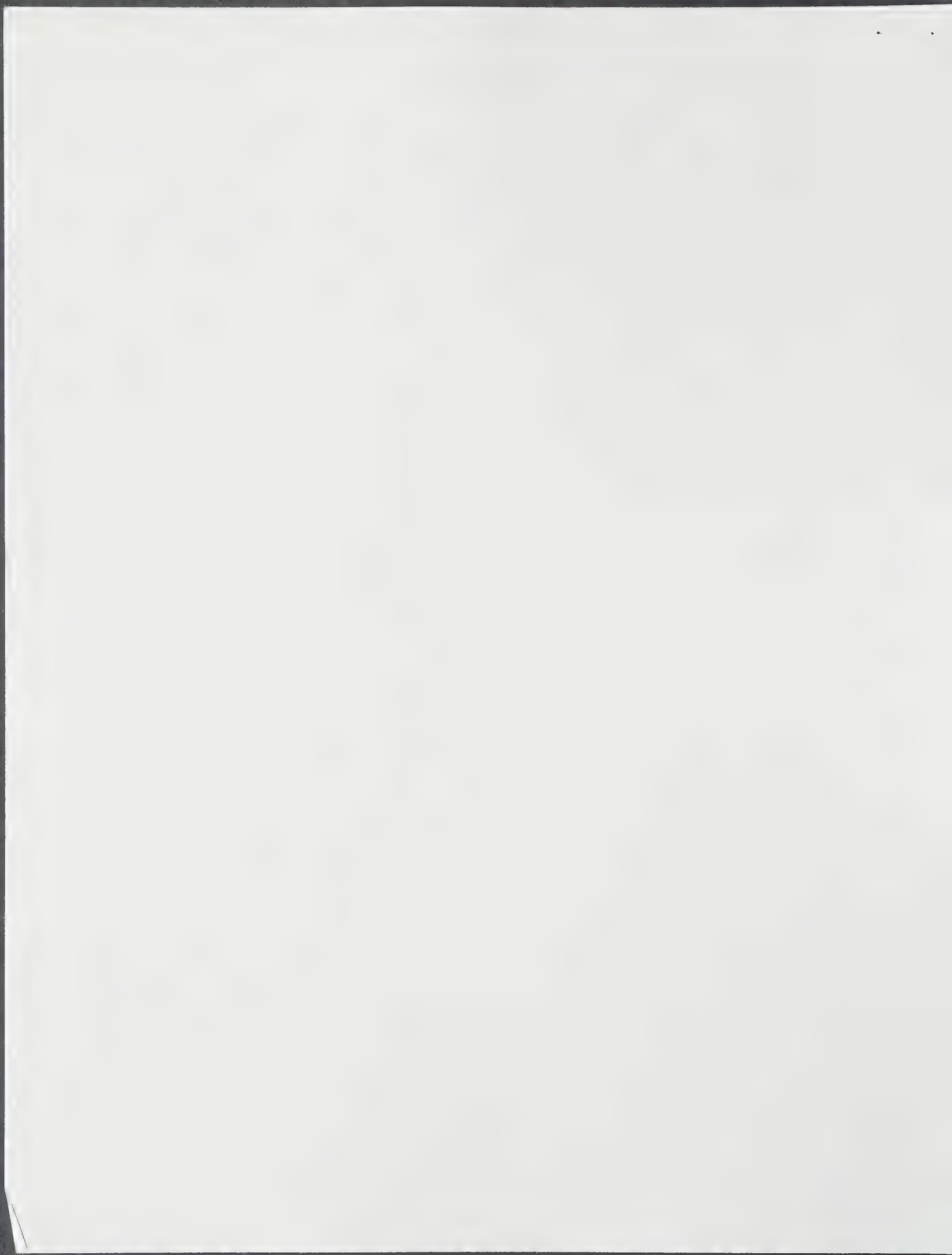
My schedule for Montreal is quite full, as is that for the two days in Toronto. Ottawa is relatively open, and there is some free time in Kingston.

Will you want me to visit any government people?

Best wishes.

Sincerely,







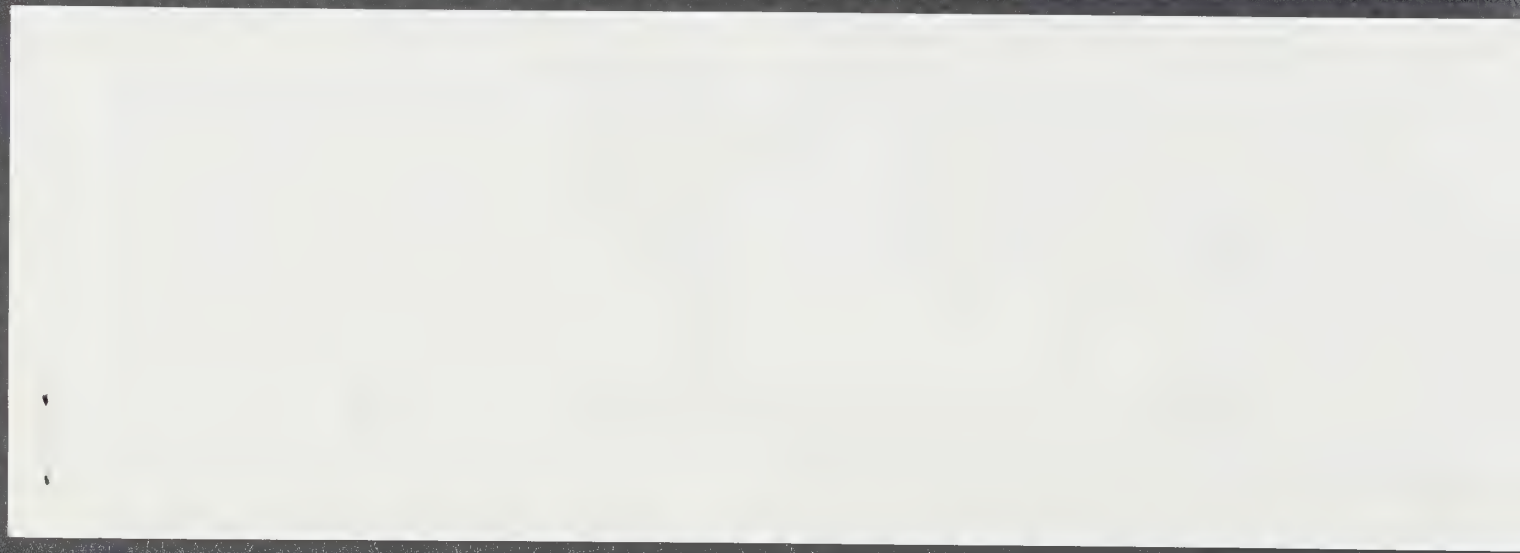
1950

1951

1952

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FAX TRANSMITTAL SHEET

**Dr. Alfred Bader**  
2961 North Shepard Avenue  
Milwaukee, Wisconsin 53211  
Telephone 414 962 5169  
**FAX 414 962 8322**

DATE: September 13, 1993

TO: Ms. Sally Birks Hennessy  
Director of Cultural Funding  
Ketchum Canada Inc.  
FAX 416 340 9755

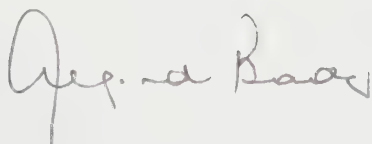
Dear Ms. Hennessy:

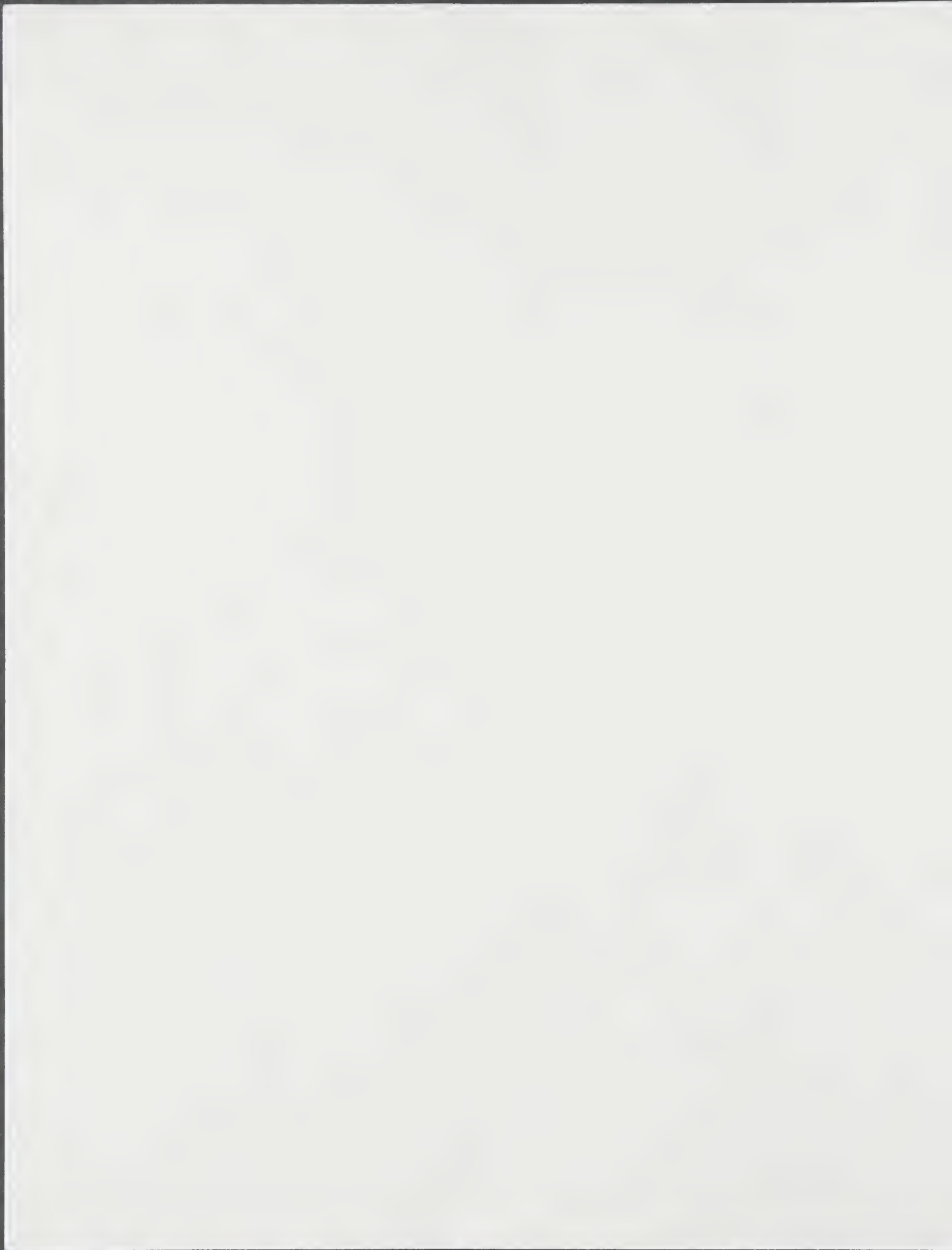
Further to our fax exchanges, I would like to urge you also to include in the list of the collections at the Agnes Etherington Art Centre, the wonderful collection of 19th century costumes now owned by Queen's University. This is of particular importance as so many of the costumes can be directly related to their original owners, often well known families of the area.

The collection is now housed in a very unsatisfactory manner, but if Queen's will have a new art museum there will be proper storage and exhibition space for this fine collection.

Best wishes.

Sincerely,

A handwritten signature in cursive script that reads "Alfred Bader". The signature is written in dark ink and is positioned below the typed name "Sincerely,".







Fund Raising  
Counsel  
Conseillers en  
collecte de fonds

**FACSIMILE TRANSMISSION**

TO: Dr. Robert Bader

COMPANY: \_\_\_\_\_

FAX/PHONE: (414) 277-0709 NO. OF PAGES: 2

DATE: September 9, 1994

FROM/REPLY TO: Sally Birks Henneay

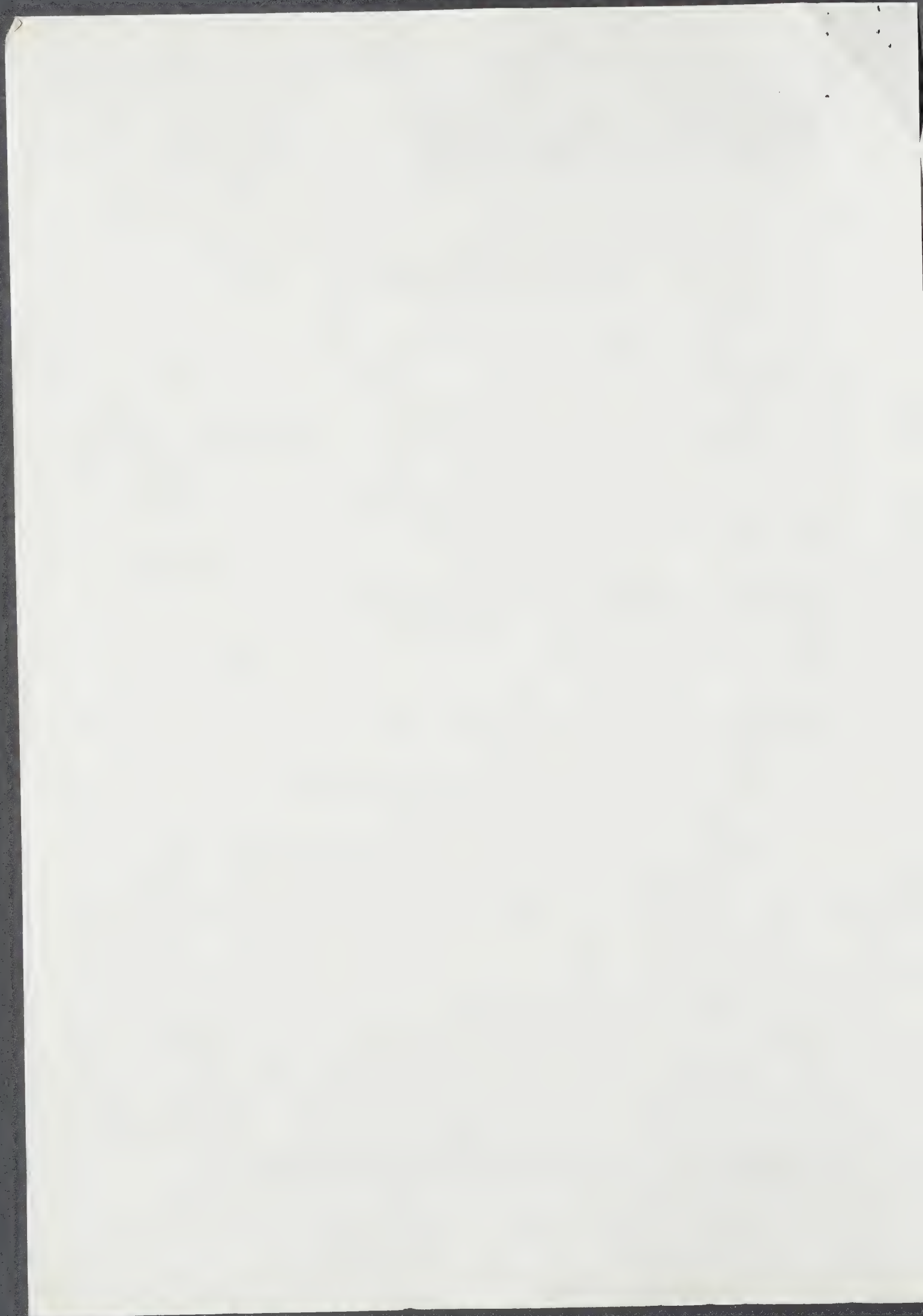
COMPANY: **KETCHUM CANADA INC./TORONTO**

FAX: **416-340-9755**

MESSAGE  
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REPLY:  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

If you have any problems receiving this transmission please telephone  
(416) 340-9710 and ask for Kerri Mousseau







fund raising  
conseil  
collecte de fonds

September 8, 1991

VIA FACSIMILE 111 270 0705

Dr. Alfred Bader  
Suite 412  
924 East Juneau Avenue  
Milwaukee, WI  
53202

Dear Dr. Bader:

It was a pleasure to speak with you last week regarding the Agnes Bineration Art Centre. I spoke with Principal Smith yesterday with regard to your query about the major building in Kingston and its availability as the future home of the Centre. He said there had been no new developments since he last spoke with you, however, he is looking forward to continuing the discussion with you when you are at summerville in October.

You are very kind to make yourself available for meetings in Montreal, Ottawa, Kingston and Toronto in connection with the Agnes Bineration Art Centre. To confirm your schedule as I understand it:

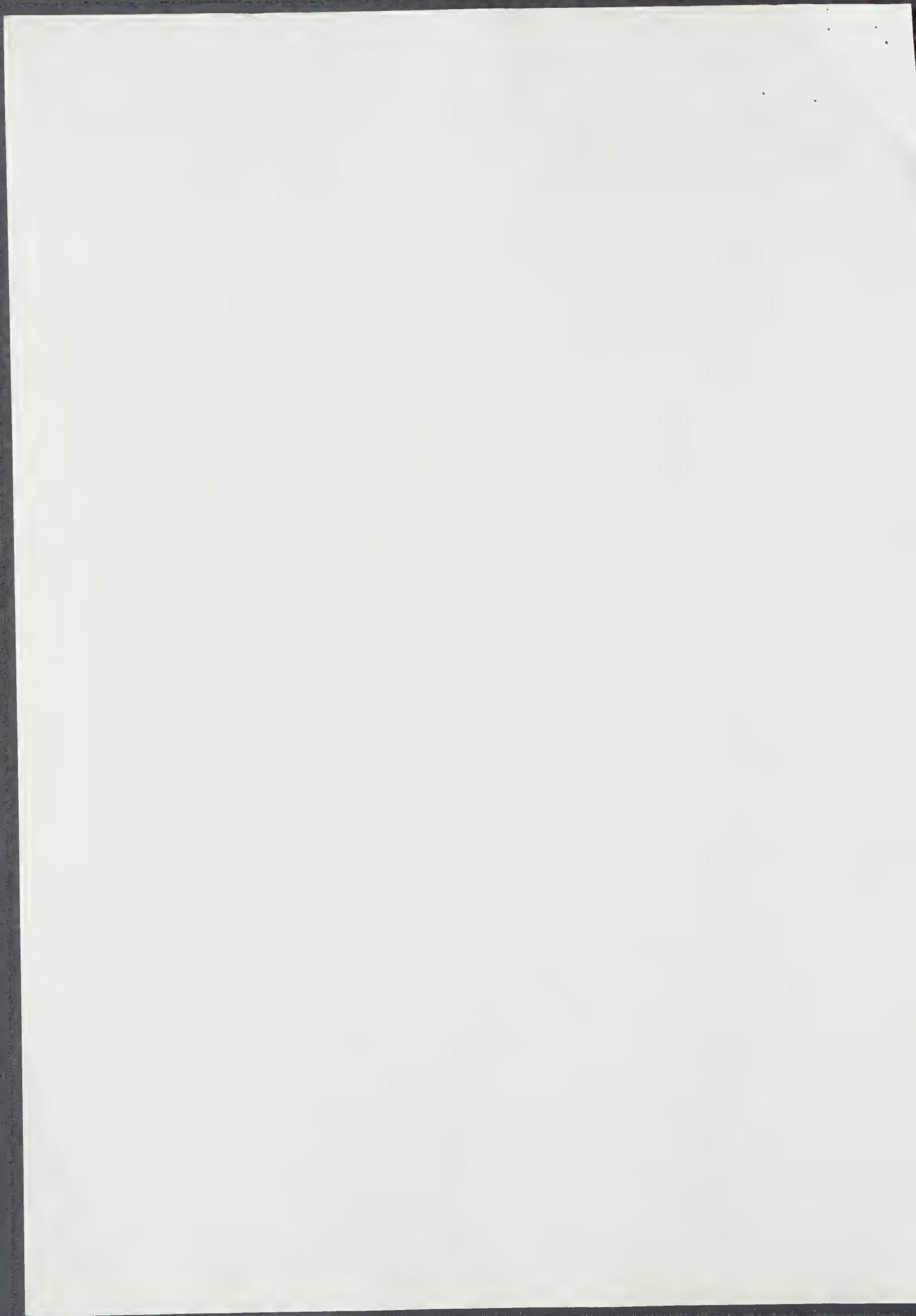
October 25 and 26	Montreal
October 27, 28, 29	Ottawa
October 31 through November 1	Kingston
November 4 and 5	Toronto

At your request, I have removed the reference to the actual dollar value of your collection. I will be in touch with you once I have a draft agenda. Very many thanks for being so generous with your time on this Canadian trip.

Sincerely,

John G. Hume  
Director of Cultural Funding

214 King St. W.	Telephone:	Toronto
Suite 508	(416) 340-9710	Montreal
Toronto, Ontario	Facsimile:	Calgary
M 011 350	(416) 340-9	





## **Preliminary Statement of Need**

### **Agnes Etherington Art Centre**

#### **From a Personal Vision...to National Achievements**

Agnes Etherington had a personal vision -- for art to thrive in Kingston and Southeastern Ontario. When she died in 1954, she made provision to donate her large, Georgian-style house to Queen's University specifically to further the arts in her community.

Today, what began as a small art gallery with a local focus has developed into an artistic centre of excellence.

As an art gallery, we offer significant and diverse collections. And we enhance our role as a gallery in many ways.

As an educational resource, we provide valuable services to the students of Queen's University and to young people from elementary and high schools.

As a leader in the field of art conservation and art history, we have one of the top programs in North America.

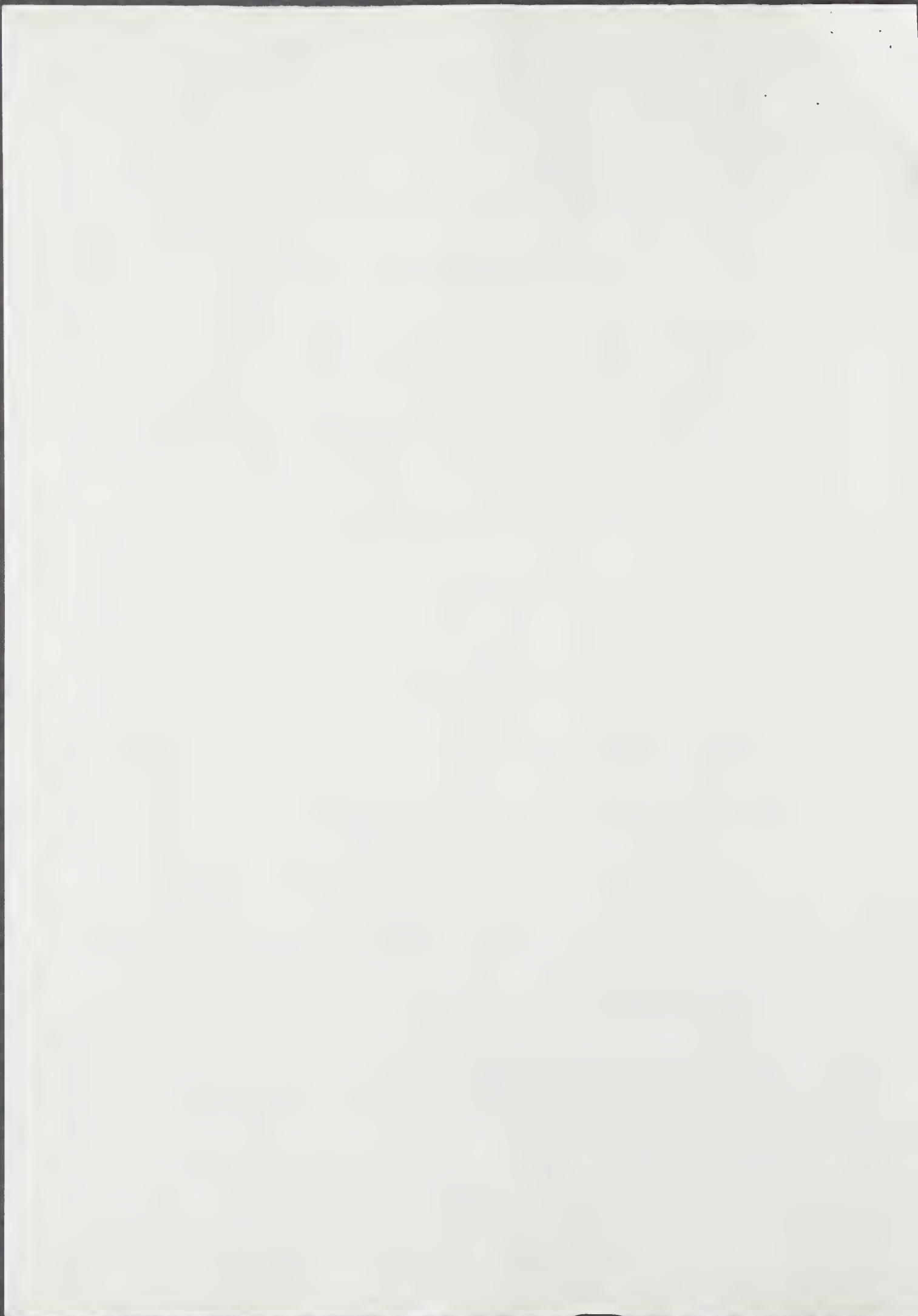
As a community facility, we are a centre for numerous groups and activities.

And as a tourist attraction, we make a significant impact on the local economy.

We have achieved a national reputation for excellence in the enjoyment and study of the visual arts. And now we are preparing to make this reputation even stronger.

#### **Wide Acclaim for a Growing Collection**

The Agnes Etherington Art Centre's collections are rich and numerous. Major donations have produced a permanent collection of national significance. These gifts include:





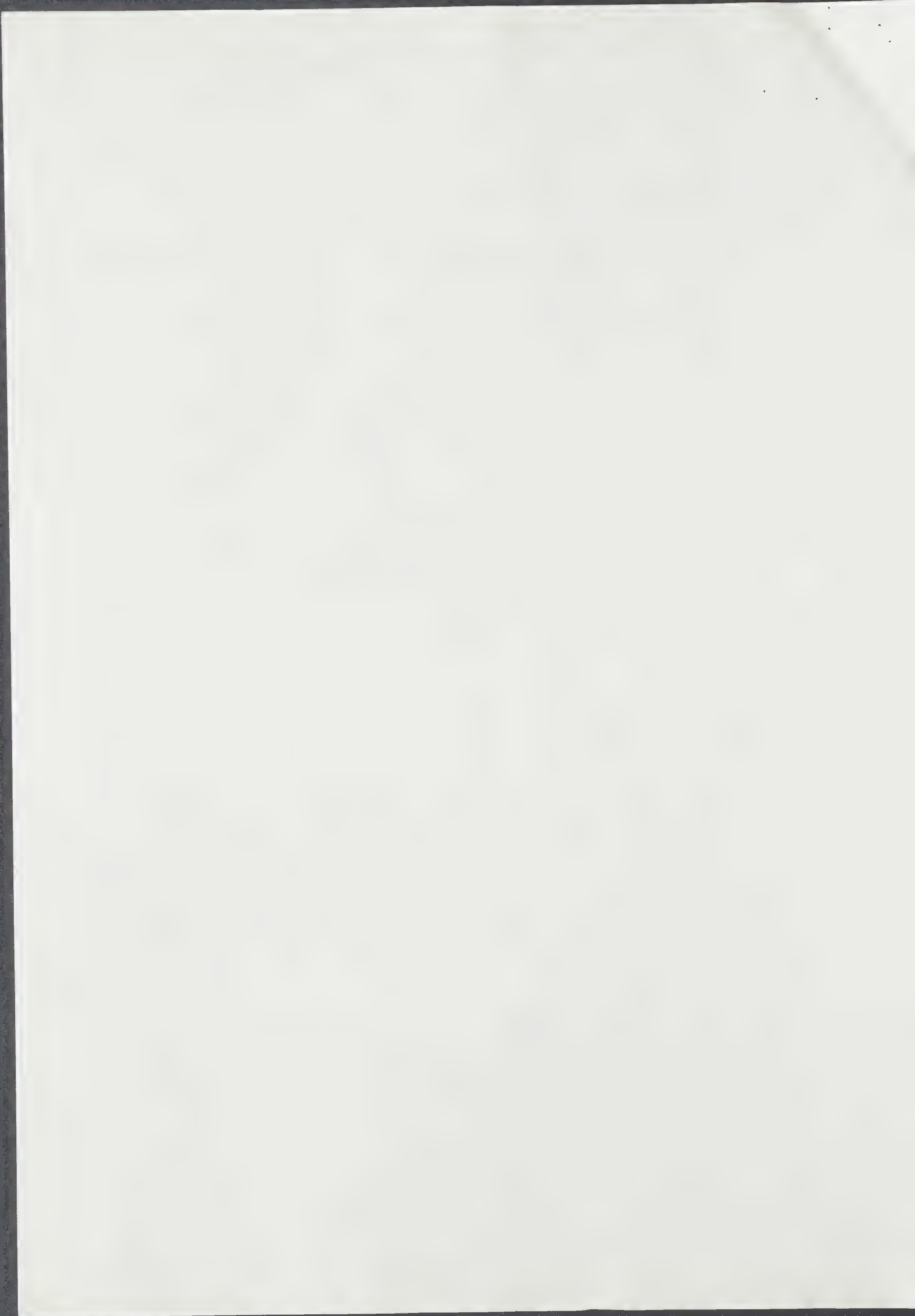
- contemporary Canadian paintings from Sam and Ayala Zacks
- African sculpture from Justin and Elisabeth Lang (with 600 pieces, the largest such public collection in Canada)
- European paintings from Dr. Alfred and Isabel Bader
- Inuit sculpture and prints from John and Mary Robertson
- silver from Drs. Stuart W. and J.F. Houston and Charlotte Abbot
- contemporary American and Canadian paintings from David Mirvish

Each year we are the fortunate recipients of many gifts, which come from local and regional supporters, alumni of Queen's, and other friends. We also make purchases with monies allocated annually from the Chancellor Richardson Memorial Fund, the George Taylor Richardson Memorial Fund, the Stuart Fleming Fund, and other special endowments. As well, the Gallery Association makes yearly donations for the purchase of works of art. Our collections now number almost 9,000 works of fine and decorative art.

### **Exhibition Programming**

Since the late 1960s the Agnes Etherington Art Centre has gained a widespread reputation for exhibitions and publications, many of them based on the wealth of our collections. Several have been ground-breaking: **Heritage Kingston; Walking Woman Works; Michael Snow 1961-67; From Women's Eyes; Maurice Cullen; Milton Avery in Canada; Inuit Art of the '70's; Early French Lithography; John M. Lyle; Toward a Canadian Architecture; Urban Images; Robin Collyer; Justin and Elisabeth Lang Collection of African Art; and Telling Images: Selections from the Bader Gift**

We display a wide range of the fine and decorative arts in our seven exhibition spaces. We also strive to ensure a balance in our offerings, so as to appeal to a broad community: from first-time visitors to regional artists, from grade-school children to academic specialists. One of our objectives is to offer equal coverage to contemporary and historical Canadian art, and to represent local, regional and national artists.



The Focus Gallery, which the visitor enters first, is specifically reserved for current work by regional artists. This recent undertaking has won enthusiastic support from artists and gallery visitors.

### **Public Programming**

In addition to mounting and borrowing exhibitions, we produce a public program closely allied to our gallery installations. These educational and interpretive activities foster understanding not only about the arts but also about the cultural world around us.

We coordinate our educational programs with the Ontario Boards of Education complementing their curricula and calendar year. Special theme tours for schools feature both gallery and studio time. The popularity of these tours is so great that waiting lists are the norm.

Public programming also includes general tours, seniors programs, art classes, family Sundays, and Sunday talks. We regularly conduct program evaluations as a means of assessing future needs.

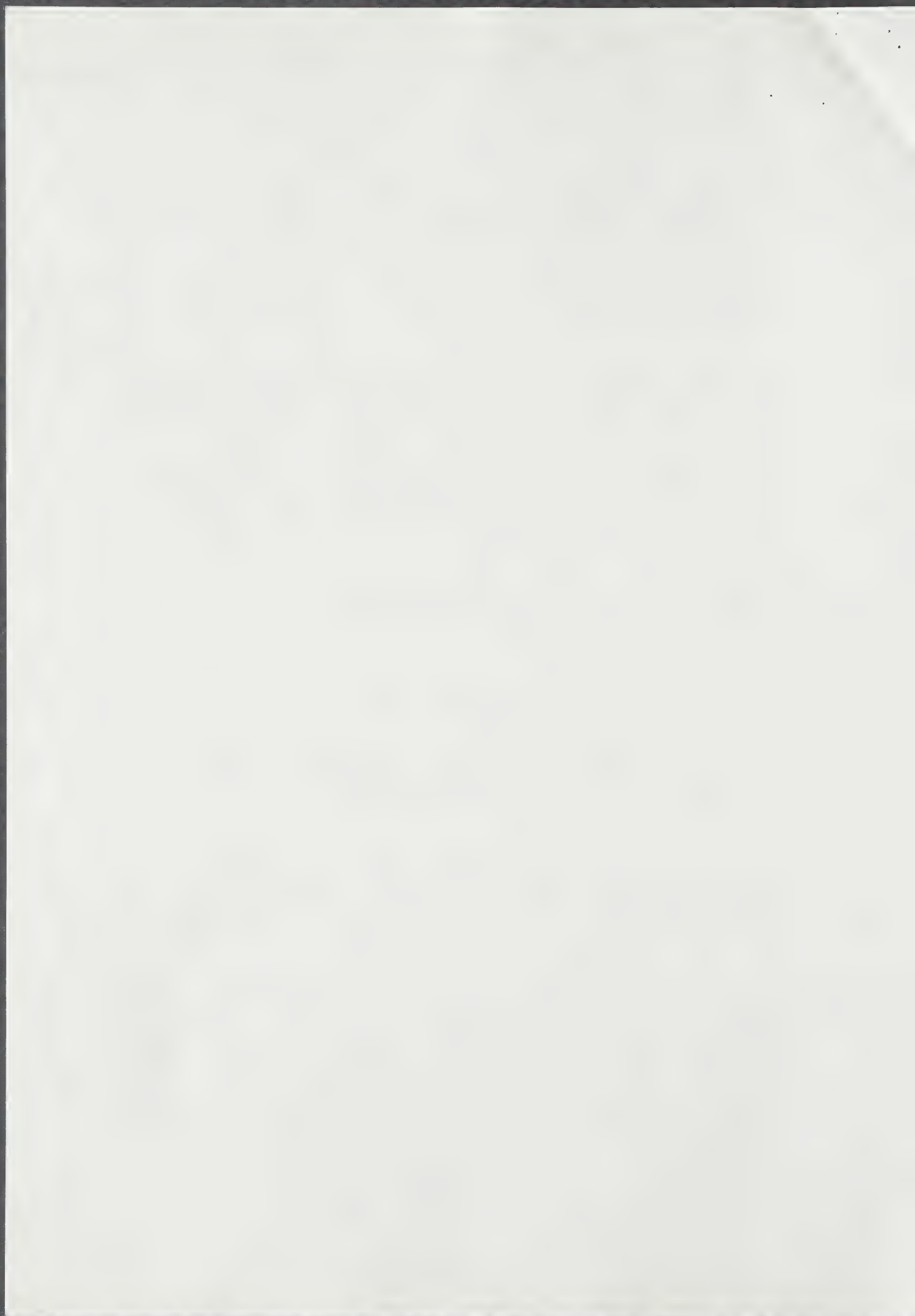
### **Special Achievements in Education and Research**

*The Art Conservation Program.* The Queen's Art Conservation program is a key component of the Agnes Etherington Art Centre. In operation for 20 years, the Art Conservation program is unique in Canada -- and is one of only five such programs in North America.

Our four full-time faculty members are experts in many areas of art conservation. In the well equipped laboratory, students acquire practical skills and conduct research into improved methods and techniques of conserving works of art. Our art conservation library is second to none in the country.

*The Art History Program.* The Agnes Etherington Art Centre will house well established programs in both Art History and Art Conservation. Together, these programs are a unique resource for the study of the visual arts. The depth and breadth of the Art History Program continues to increase with the addition of a PhD program and the endowment of a Chair in Northern Baroque Art. Provided by Queen's alumnus Dr. Alfred Bader, this is Canada's first endowed Chair in Art History. Dr. Bader has





also established a travelling fellowship fund of more than \$1 million to allow PhD students in Art History to spend a year conducting research in Europe

*The Art Library and Visual Resources Unit.* Queen's has an excellent art library of some 60,000 volumes. We also have 230,000 slides and 200,000 photographs

### Strengthening the Vision

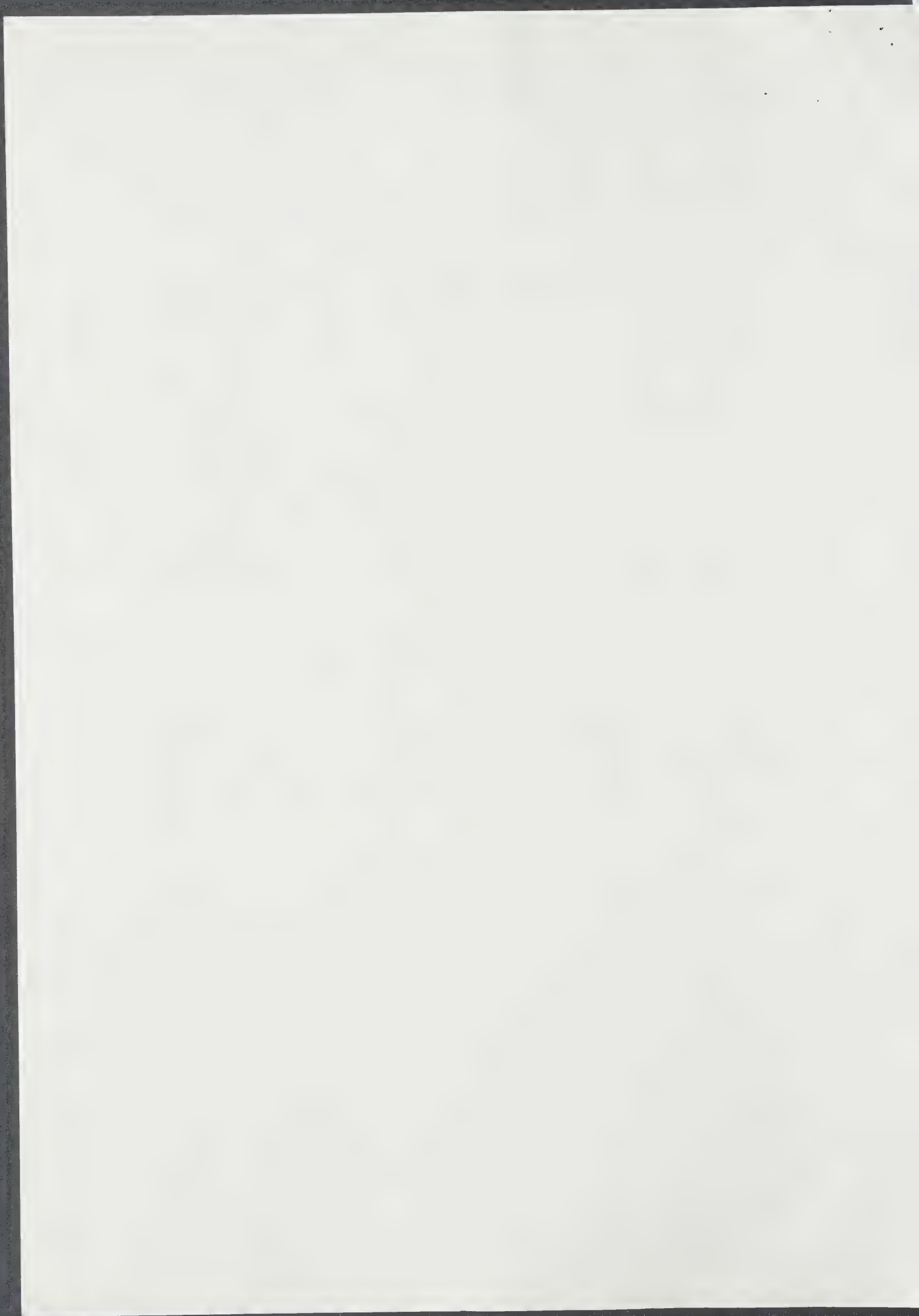
The Agnes Etherington Art Centre has made great progress over the past three decades.

The AEAC has become much more than a simple exhibition space. We are truly an art centre, devoted to the enjoyment, study, and conservation of art

But our role in this regard is severely restricted in our existing facilities. To achieve even more -- and serve our public more effectively -- we must improve and expand all areas of the Agnes Etherington Art Centre

Many areas of our existing facilities do not meet contemporary environmental standards for art museums, and the collection vaults are completely filled

Our outdated facilities are also restricting our role in education and as a community resource. Educational programming and community bookings have reached their limit. Because of major space constraints, we are constantly forced to limit bookings and thus restrict the participation of both children and adults in our various activities





## The Capital Expansion Project

The expanded Art Centre will house new galleries, additional storage vaults, and public spaces for the art gallery in a new structure of 54,000 square feet and 32,000 square feet of renovated existing space. This will include replacing the single story brick addition which is not suitable for upgrading to current museum standards.

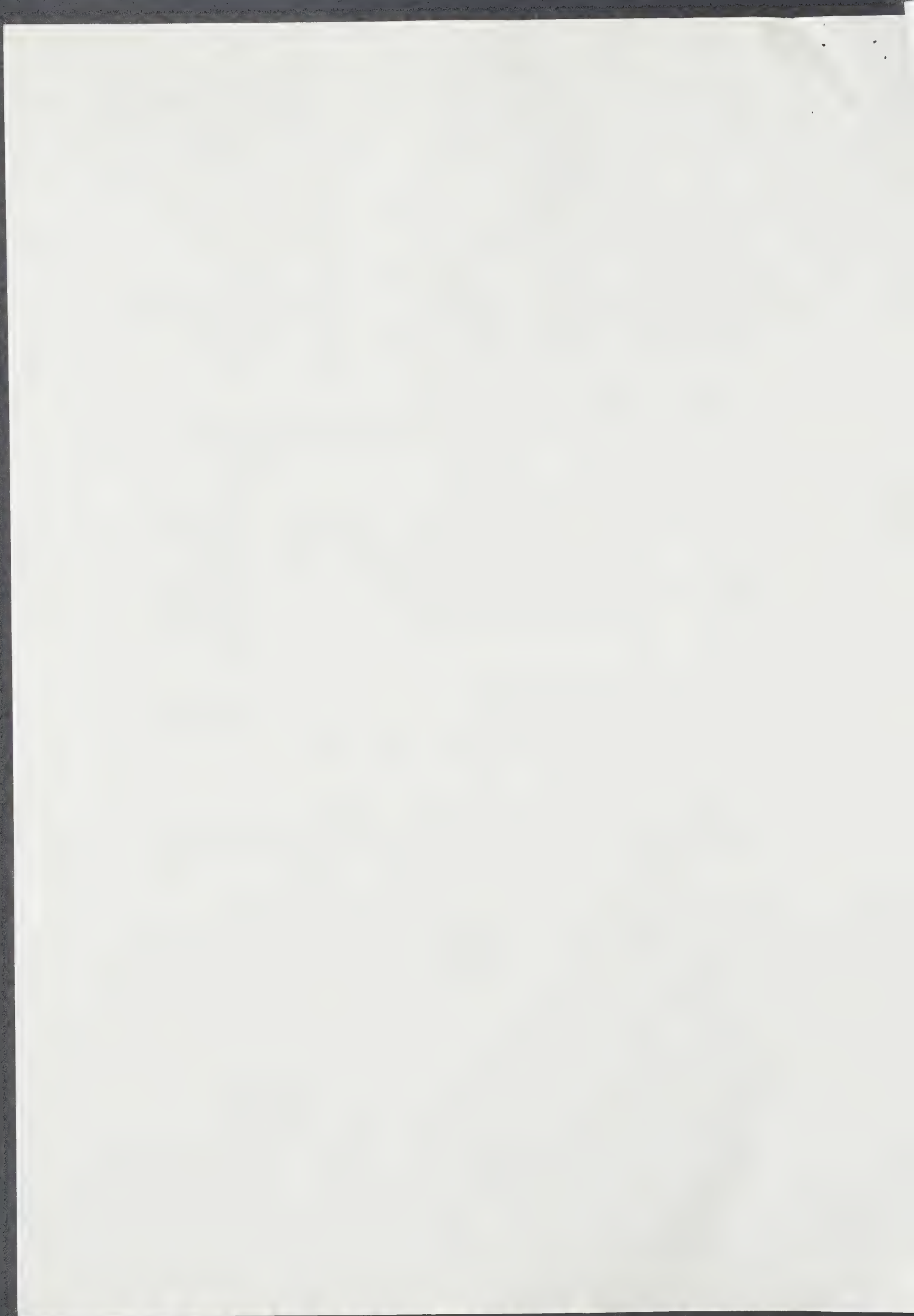
The facilities for the Art History program will join the Art Conservation program and will also bring with it the Queen's University Art Department's extensive library and visual resources unit.

With the capital project and the promised acquisition of significant collections, the Centre will expand and develop into a major public and academic centre for the arts. Art collections of great significance have been promised upon completion of the Centre's expansion. These works include late 20th century Canadian and American paintings, Inuit art, the permanent loan of the City of Kingston's Art Collection, and Dr. Alfred and Isabel Bader's valuable collection of 17th-century Dutch and European paintings.

Acquisition of these collections will enhance the Art Centre's growing reputation as a centre of international standing. But to obtain these valuable works, we must have suitable facilities. Without proper storage and exhibition space, these collections will go elsewhere.

To meet growing demand, we will also double the Art Centre's interpretive facilities. The expanded space for current and new activities will be shared, on a co-operative basis, with an increased number of community groups.

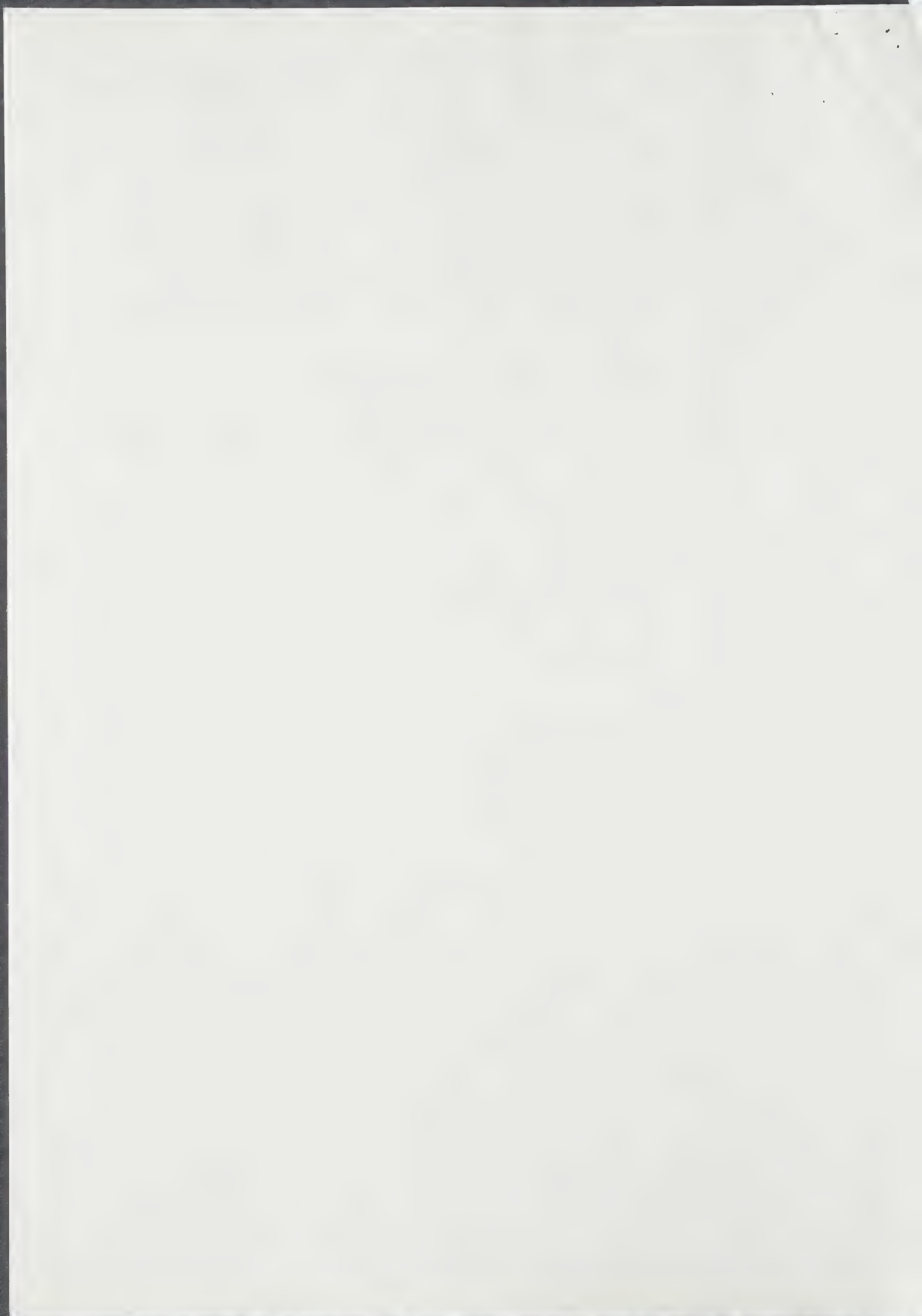
The cost of this innovative project is \$18.5 million dollars. We expect funding of \$7.5 million from the Government of Canada and the Province of Ontario for the public gallery portion of the project. To complete the funding needs, we must raise \$11 million from the private sector.



Dr. Alfred Bader, an enlightened philanthropist and a key builder of the Agnes Etherington Art Centre, has already made a cornerstone gift of more than \$2 million to our campaign to fund new facilities. Now, we are calling on our other supporters to build on Dr. Bader's lead. With your support, we will raise another \$9 million for a total of \$11 million from the private sector.

With the contributions of our many current and new supporters, the expanded Agnes Etherington Art Centre will emerge as a unique resource in Canada. With the anticipated gifts of further collections, the Centre will give Canada a fine arts institution of international calibre.





**Agnes Etherington Art Centre, Queen's University  
Kingston, Ontario**

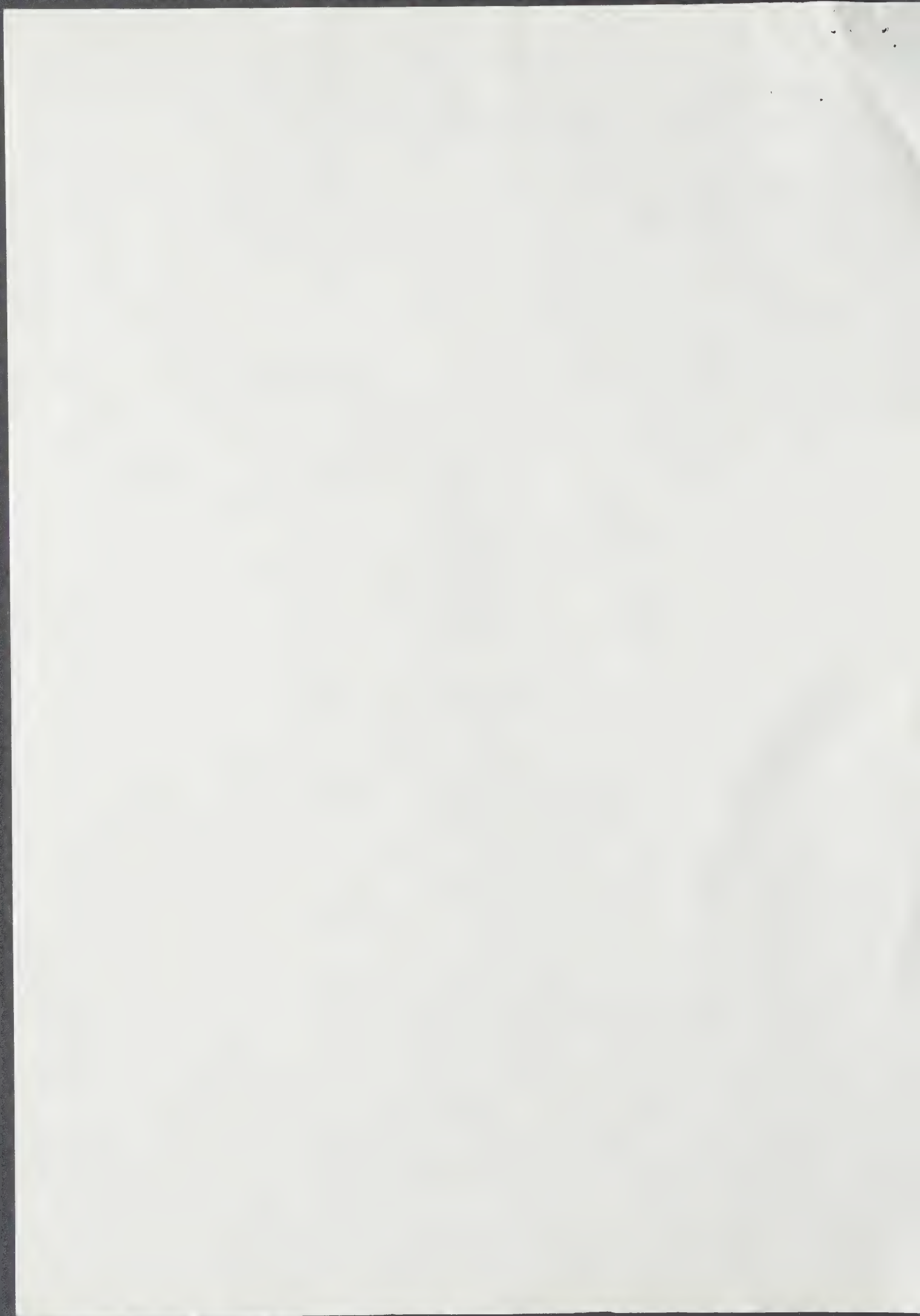
**Proposed Chart of Standards  
Objective: \$11,000,000**

Guidance:

Top Investment  
Top Ten Investments  
Next 150-250 Investments

20-30% Objective  
55-65% Objective  
40-50% Objective

No.	Amount	Total	Cumulative Total	Percentage of Goal
1	\$3,000,000	\$3,000,000	\$3,000,000	27%
1	\$1,000,000	\$1,000,000	\$4,000,000	
1	\$500,000	\$1,500,000	\$5,500,000	
1	\$250,000	\$1,250,000	\$6,750,000	61%
1	\$100,000	\$1,500,000	\$8,250,000	
1	\$50,000	\$1,250,000	\$9,500,000	
1	\$23,000	\$875,000	\$10,375,000	
1	\$10,000	\$600,000	\$10,975,000	
1	\$5,000	\$500,000	\$11,475,000	104%
Numerous Smaller Investments			\$11,000,000	100%





FOR THE YEAR ENDING 1951

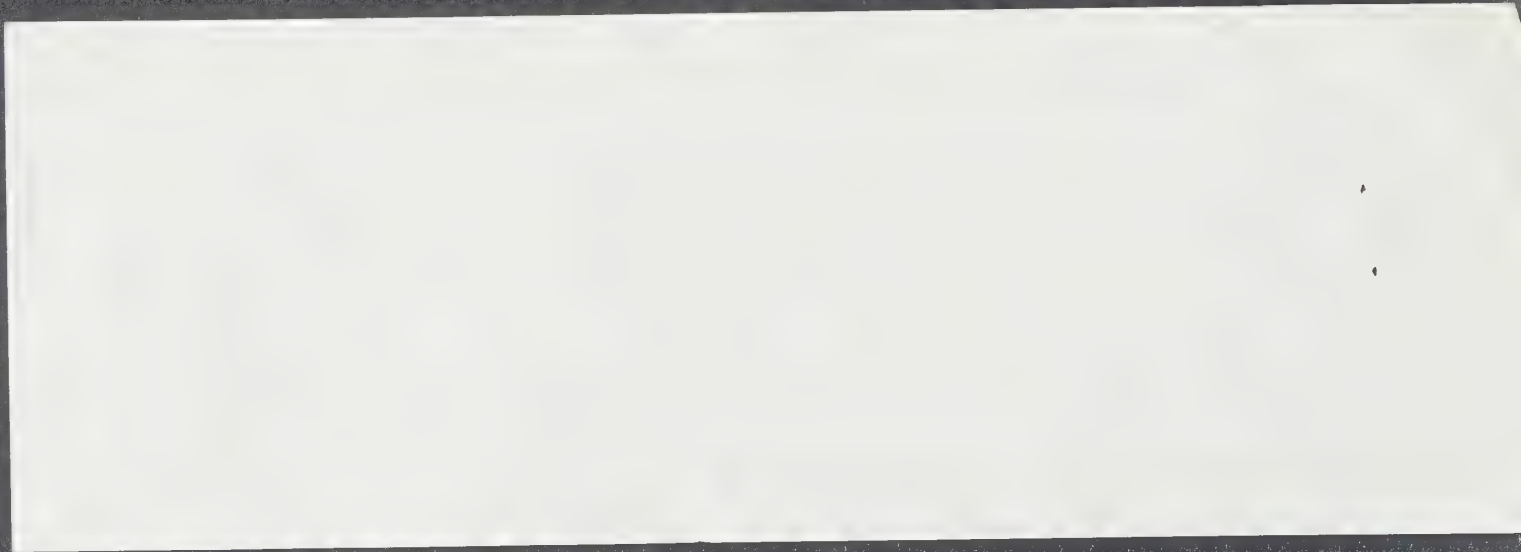
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Fund Raising  
Counsel  
Conseillers en  
collecte de fonds

**FACSIMILE TRANSMISSION**

TO: Dr. Alfred [unclear]

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COMPANY:

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FAX/PHONE: 416 377-0709

NO. OF PAGES: 5

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DATE: September 1, 1993

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FROM/REPLY TO: Helen McLean

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COMPANY: KETCHUM CANADA INC./TORONTO

FAX: 416-340-9755

MESSAGE

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*Sally Hennessy*

REPLY

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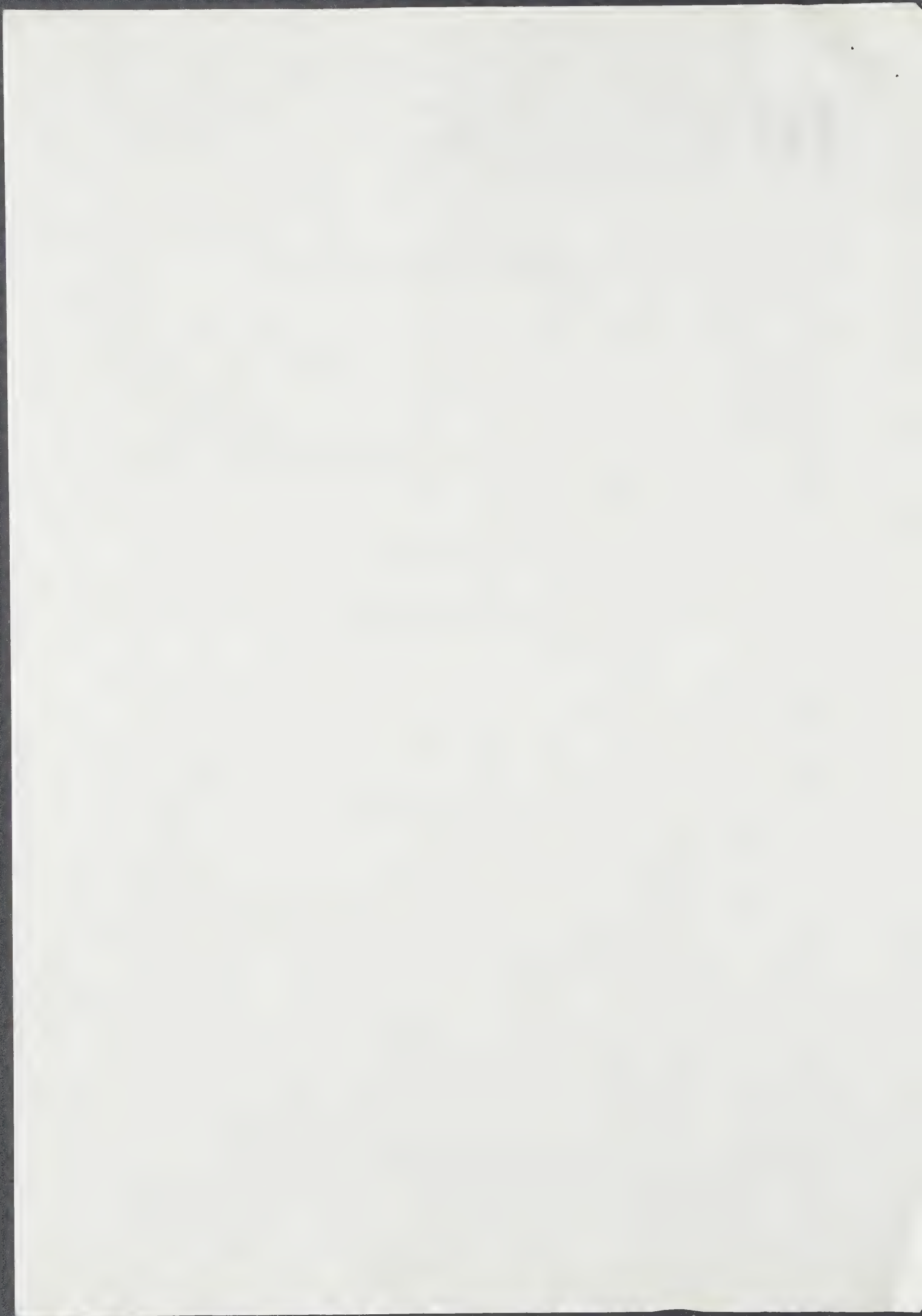
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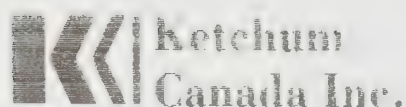


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If you have any problems receiving this transmission, please telephone (416) 340-9710 and ask for Kerri Mousseau.







Fund Raising  
Counsel  
Conseillers en  
collecte de fonds

August 27, 1993

Dr. Alfred Bauer  
Milwaukee, Wisconsin

By Fax: (416) 277-0709

Dear Dr. Bauer:

I wanted to follow up on the telephone conversation you had with my associate Helen McLean last week regarding the Agnes Etherington Art Centre. As you explained, the best time to have an in depth discussion about the Art Centre will be when you are in Toronto and Kingston at the end of October and we will plan for that.

As you know, Ketchum is now working with Queen's University, developing the strategy and plan for raising the funds required to complete the new Arts Centre. Our current assignment involves a series of discussions with key individuals to update them on the status of the project and determine their receptivity to the prospective campaign. For the purposes of these discussions, we have prepared a "Preliminary Statement of Need". This short document is enclosed here.

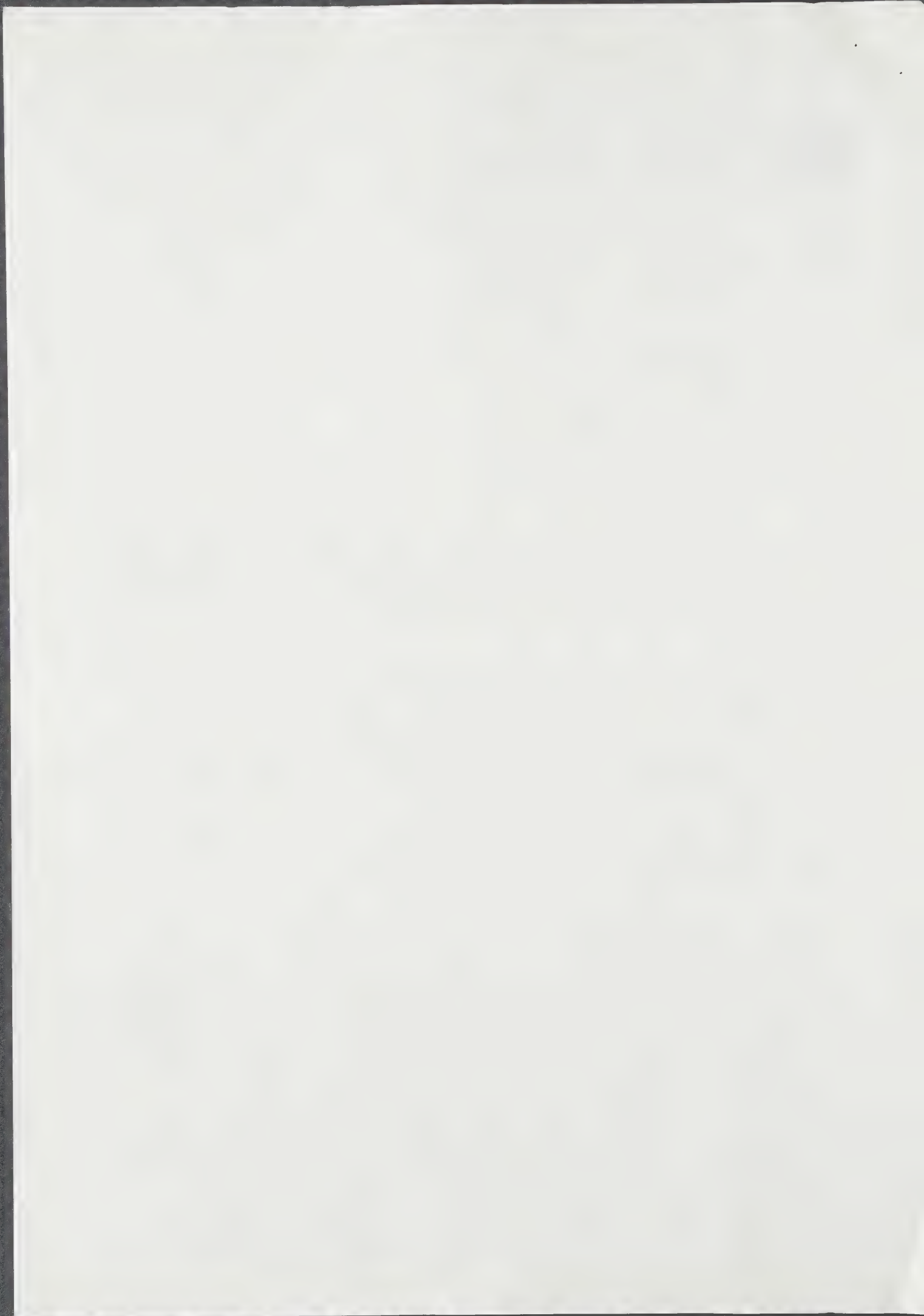
While we make our assessment of the current environment for a campaign for new Art Centre, your input on several issues is important.

I. Funding from provincial and federal governments

Excellent head way was made in your discussions at the end of last year. It was most unfortunate that Minister Karen Haslem was moved from the Culture and Communications portfolio just as she was about to depart for Milwaukee. Ideally, a similar interest can be generated in her successor, Anne Swarbrick, Minister of Culture, Tourism and Recreation

Federally, Hon. Perrin Beatty has moved from Minister of communications to become Secretary of State for External Affairs. Although John Baird has moved with Minister Beatty, he remains

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interested in the project. We have spoken to him regarding advice on proceeding with the federal government.

I would like to discuss with you your willingness and availability to continue to meet with federal and provincial government representatives, if the appropriate meetings can be established.

2. Your reaction to the messages in the Preliminary Statement of Need

Several messages are expressed in this document. From the point of view of government funding, the local and regional importance of the Gallery is highlighted. From a broader national perspective, the message is that the strength of the combined elements of the Study Centre far outweighs the sum of the discrete parts.

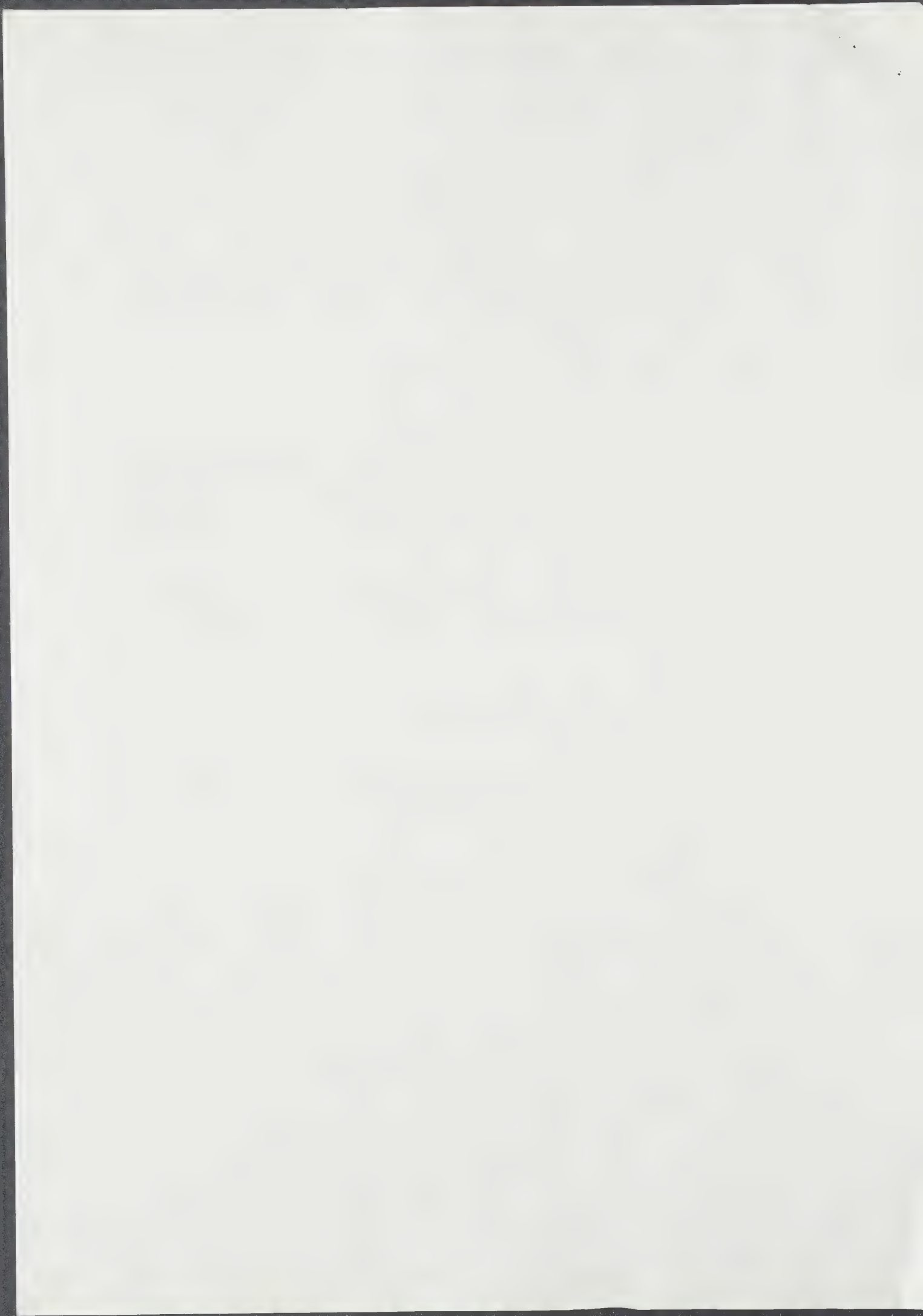
A proper fundraising document will be developed in the near future and I am anxious to discuss your reaction to the messages in the Preliminary Statement of Need before we proceed with such a document.

There are also several questions about the fund raising strengths of the project which I would like to put to you in strictest confidence at this time.

If it would be possible for you to set aside twenty minutes sometime this week or next I would be delighted to speak with you on the telephone.

*Sally Birks Hennessey*

Sally Birks Hennessey  
Director of Cultural Funding



## Preliminary Statement of Need

### Agnes Etherington Art Centre

#### From a Personal Vision...to National Achievements

Agnes Etherington had a personal vision -- for art to thrive in Kingston and Southeastern Ontario. When she died in 1954, she made provision to donate her large, Georgian-style house to Queen's University specifically to further the arts in her community.

Today, what began as a small art gallery with a local focus has developed into an artistic centre of excellence

As an art gallery, we offer significant and diverse collections. And we enhance our role as a gallery in many ways

As an educational resource, we provide valuable services to the students of Queen's University and to young people from elementary and high schools.

As a leader in the field of art conservation and art history, we have one of the top programs in North America.

As a community facility, we are a centre for numerous groups and activities.

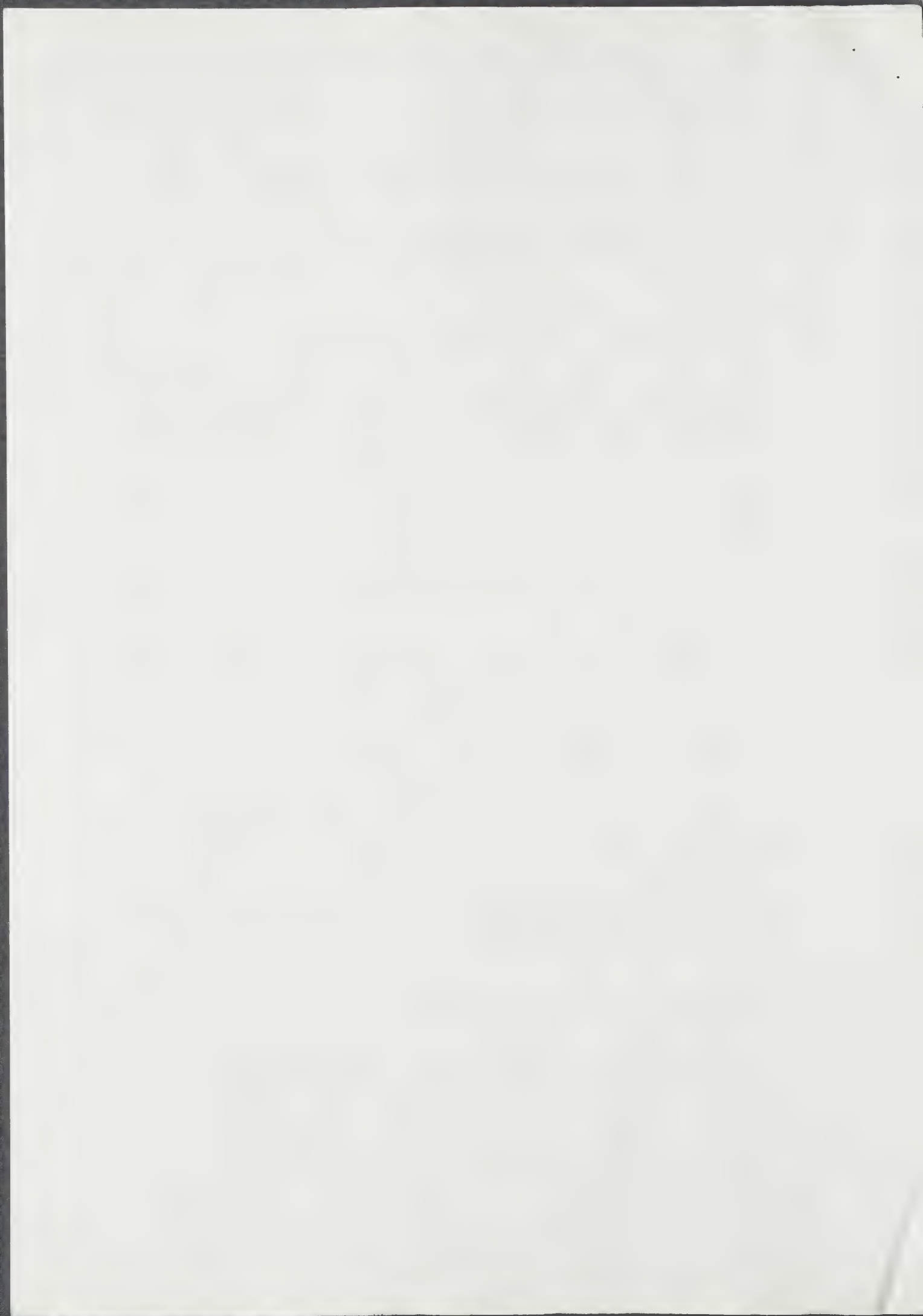
And as a tourist attraction, we make a significant impact on the local economy

We have achieved a national reputation for excellence in the enjoyment and study of the visual arts. And now we are preparing to make this reputation even stronger.

#### Wide Acclaim for a Growing Collection

The Agnes Etherington Art Centre's collections are rich and numerous. Major donations have produced a permanent collection of national significance. These gifts include:





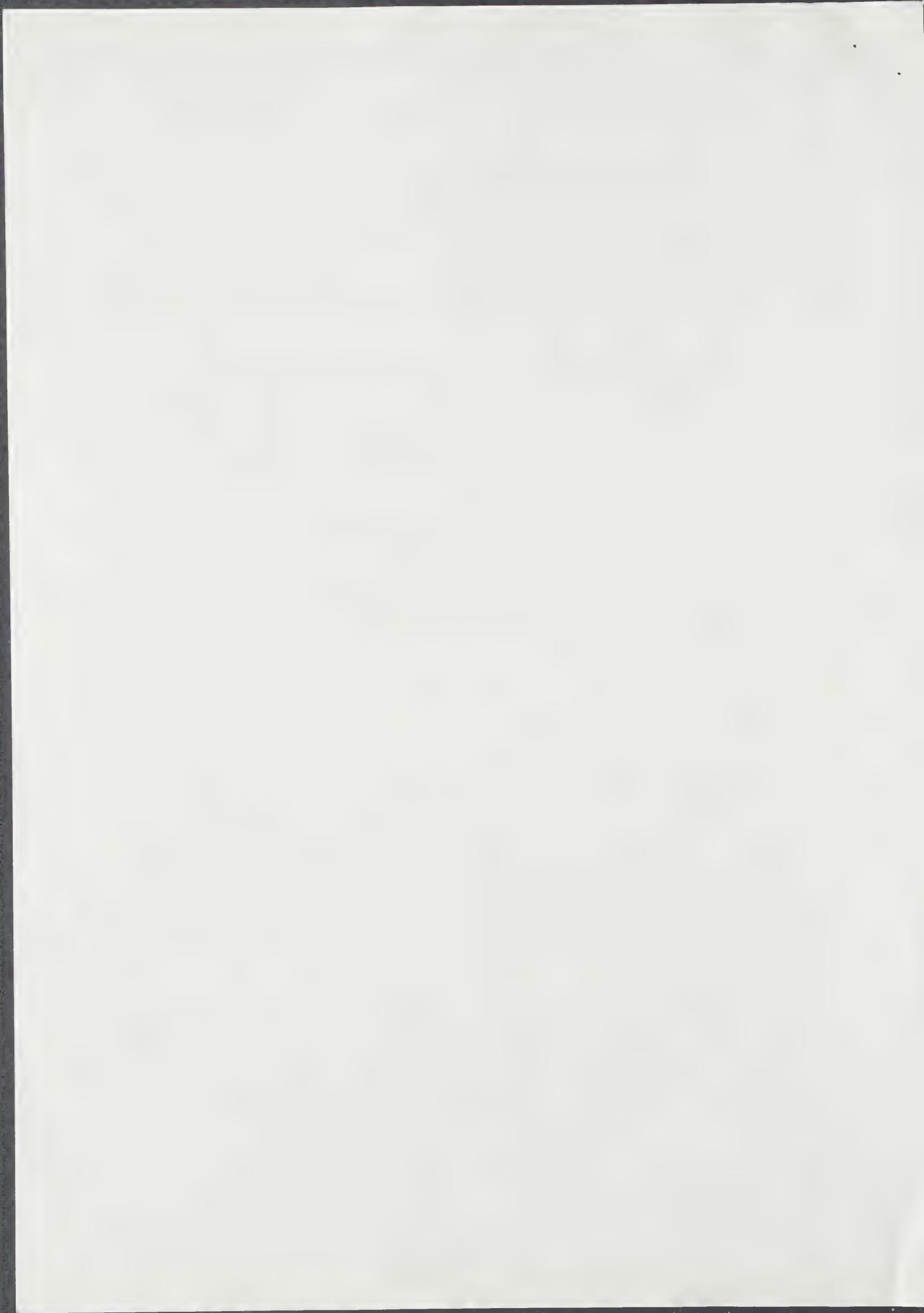
- European paintings from Dr. Alfred and Isabel Bader
- contemporary Canadian paintings from Sam and Ayala Zacks
- African sculpture from Justin and Elisabeth Lang (with 600 pieces, the largest such public collection in Canada)
- Inuit sculpture and prints from John and Mary Robertson
- silver from Drs. Stuart W. and J.F. Houston and Charlotte Abbot
- contemporary American and Canadian paintings from David Mirvish

Each year we are the fortunate recipients of many gifts, which come from local and regional supporters, alumni of Queen's, and other friends. We also make purchases with monies allocated annually from the Chancellor Richardson Memorial Fund, the George Taylor Richardson Memorial Fund, the Stuart Fleming Fund, and other special endowments. As well, the Gallery Association makes yearly donations for the purchase of works of art. Our collections now number almost 9,000 works of fine and decorative

### Exhibition Programming

Since the late 1960s the Agnes Etherington Art Centre has gained a widespread reputation for exhibitions and publications, many of them based on the wealth of our collections. Several have been ground-breaking: **Heritage Kingston; Walking Woman Works; Michael Snow 1961-67; From Women's Eyes; Maurice Cullen; Milton Avery in Canada; Inuit Art of the '70's; Early French Lithography; John M. Lyle; Toward a Canadian Architecture; Urban Images; Robin Collyer; Justin and Elisabeth Lang Collection of African Art; and Telling Images: Selections from the Bader Gift**

We display a wide range of the fine and decorative arts in our seven exhibition spaces. We also strive to ensure a balance in our offerings, so as to appeal to a broad community: from first-time visitors to regional artists, from grade-school children to academic specialists. One of our objectives is to offer equal coverage to contemporary and historical Canadian art, and to represent local, regional and national artists



The Focus Gallery, which the visitor enters first, is specifically reserved for current work by regional artists. This recent undertaking has won enthusiastic support from artists and gallery visitors.

### Public Programming

In addition to mounting and borrowing exhibitions, we produce a public program closely allied to our gallery installations. These educational and interpretive activities foster understanding not only about the arts but also about the cultural world around us.

We coordinate our educational programs with the Ontario Boards of Education, complementing their curricula and calendar year. Special theme tours for schools feature both gallery and studio time. The popularity of these tours is so great that waiting lists are the norm.

Public programming also includes general tours, seniors programs, art classes, family Sundays, and Sunday talks. We regularly conduct program evaluations as a means of assessing public needs.

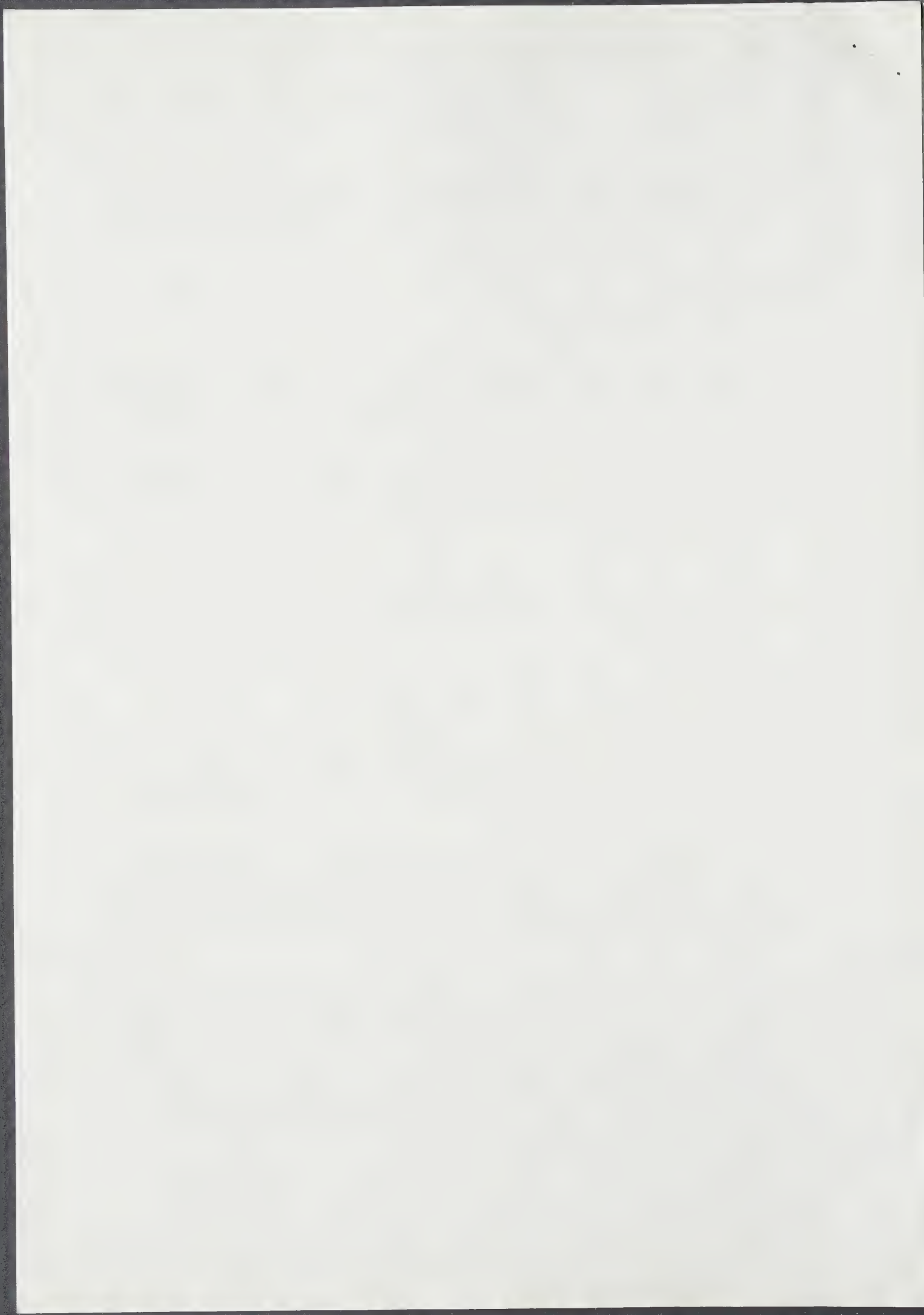
### Special Achievements in Education and Research

*The Art Conservation Program.* The Queen's Art Conservation program is a key component of the Agnes Etherington Art Centre. In operation for 20 years, the Art Conservation program is unique in Canada -- and is one of only five such programs in North America.

Our four full-time faculty members are experts in many areas of art conservation. In the well equipped laboratory, students acquire practical skills and conduct research into improved methods and techniques of conserving works of art. Our art conservation library is second to none in the country.

*The Art History Program.* The Agnes Etherington Art Centre will house well established programs in both Art History and Art Conservation. Together, these programs are a unique resource for the study of the visual arts. The depth and breadth of the Art History Program continues to increase with the addition of a PhD program and the endowment of a Chair in Northern Baroque Art. Provided by Queen's alumnus Dr. Alfred Bader, this is Canada's first endowed Chair in Art History. Dr. Bader has





also established a travelling fellowship fund of more than \$1 million to allow PhD students in Art History to spend a year conducting research in Europe.

*The Art Library and Visual Resources Unit.* Queen's has an excellent art library of some 60,000 volumes. We also have 230,000 slides and 200,000 photographs

### Strengthening the Vision

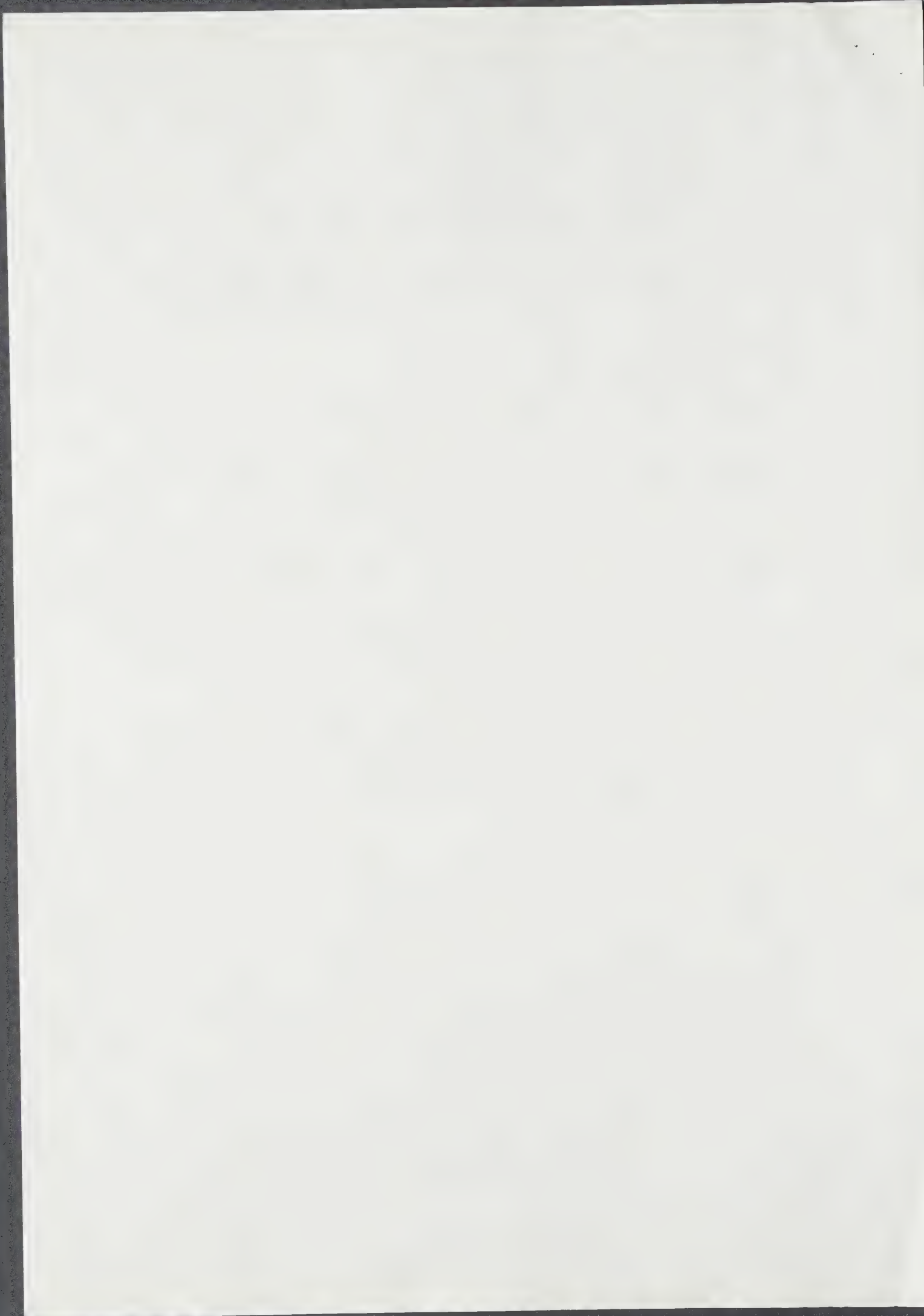
The Agnes Etherington Art Centre has made great progress over the past three decades

The AEAC has become much more than a simple exhibition space. We are truly an art centre, devoted to the enjoyment, study, and conservation of art

But our role in this regard is severely restricted in our existing facilities. To achieve even more -- and serve our public more effectively -- we must improve and expand all areas of the Agnes Etherington Art Centre

Many areas of our existing facilities do not meet contemporary environmental standards for art museums, and the collection vaults are completely filled

Our outdated facilities are also restricting our role in education and as a community resource. Educational programming and community bookings have reached their limit. Because of major space constraints, we are constantly forced to limit bookings and thus restrict the participation of both children and adults in our various activities





## The Capital Expansion Project

The expanded Art Centre will house new galleries, additional storage vaults, and public spaces for the art gallery in a new structure of 54,000 square feet and 32,000 square feet of renovated existing space. This will include replacing the single-story brick addition which is not suitable for upgrading to current museum standards.

The facilities for the Art History program will join the Art Conservation program and will also bring with it the Queen's University Art Department's extensive library and visual resources unit.

With the capital project and the promised acquisition of significant collections, the Centre will expand and develop into a major public and academic centre for the arts. Art collections of great significance have been promised upon completion of the Centre's expansion. These works include late 20th-century Canadian and American paintings, Inuit art, the permanent loan of the City of Kingston's Art Collection, and Dr. Alfred and Isabel Bader's \$30 million collection of 17th-century Dutch and European paintings.

Acquisition of these collections will enhance the Art Centre's growing reputation as a centre of international standing. But to obtain these valuable works, we must have suitable facilities. Without proper storage and exhibition space, these collections will go elsewhere.

To meet growing demand, we will also double the Art Centre's interpretive facilities. The expanded space for current and new activities will be shared, on a co-operative basis, with an increased number of community groups.

The cost of this innovative project is \$18.5 million dollars. We expect funding of \$7.5 million from the Government of Canada and the Province of Ontario for the public gallery portion of the project. To complete the funding needs, we must raise \$11 million from the private sector.



## The Central Expansion Project

The expanded Air Centre will have new exhibits - section II and section III, section IV, section V and section VI. The new exhibits will be located in the new building which will be situated between the existing building and the existing parking area. This will increase the total area of the building to approximately 100,000 square feet. The new exhibits will be located in the new building which will be situated between the existing building and the existing parking area.

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Dr. Alfred Bader, an enlightened philanthropist and a key builder of the Agnes Etherington Art Centre, has already made a cornerstone gift of more than \$2 million to our campaign to fund new facilities. Now, we are calling on our other supporters to build on Dr. Bader's lead. With your support, we will raise another \$9 million for a total of \$11 million from the private sector.

With the contributions of our many current and new supporters, the expanded Agnes Etherington Art Centre will emerge as a unique resource in Canada. With the anticipated gifts of further collections, the Centre will give Canada a fine arts institution of international calibre.



