

Alfred Bader

Queen's University

Queen's 2014
[Correspondence]

QUEEN'S UNIVERSITY APPROPRIATION	
LOCATION	5169
BOX	26
FOLDER	18

Dear ~~Alfred~~ Isabel - here is info re
Bader Fellowship winner.

Some notes about Susan Solomon

First recipient of the Principal Wallace Freedom of Opportunity Award, funded by Alfred and Isabel Bader

Principal Wallace Freedom of Opportunity Award

Established in January 2013 by Drs. Alfred and Isabel Bader in recognition of Robert Charles Wallace, Queen's 11th Principal (1936 -1951), a just and fair man who opened the way to a Queen's education for Alfred Bader. Awarded on the basis of academic achievement to international students entering the first year of any first entry undergraduate degree program. Preference will be given to a refugee student. If no refugee students are identified upon admission, then the funds will be granted to international students demonstrating the greatest financial need who are from developing countries. If granted upon admission then the award is renewable for three subsequent years provided the student remains in good academic standing in a full-time course load.

First Recipient: Susan Aluel Solomon

Background Information:

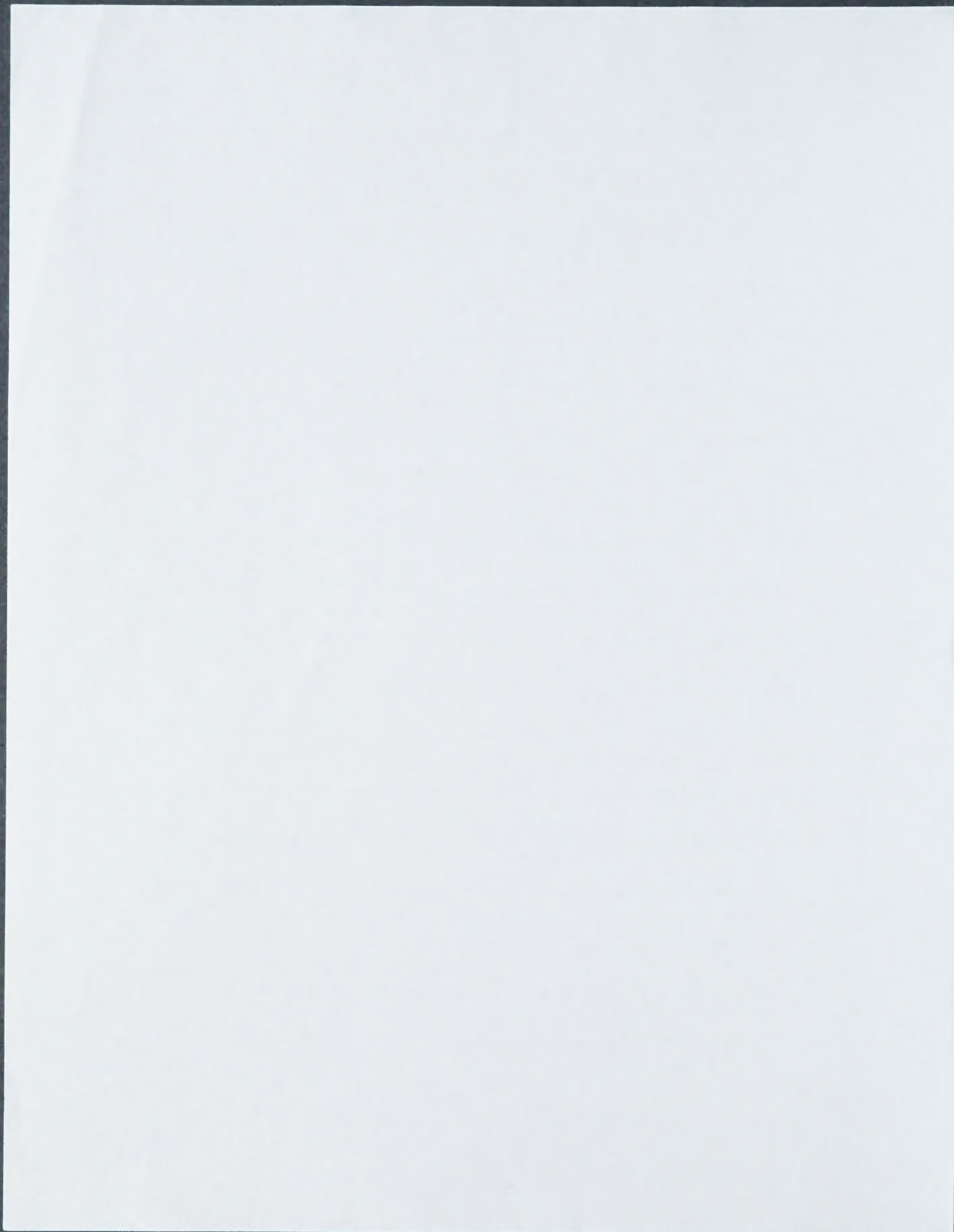
- Home country – Sudan
- The war in Sudan reached her village when she was three. As a result of the chaos and destruction the villagers fled. Susan and her siblings arrived in Kenya, their country of asylum.
- Since that time Susan grew up in a refugee camp under the protection of the United Nations High Commissioner for Refugees.
- Queen's University has developed a partnership with WUSC (World University Services of Canada) to sponsor one student per year. WUSC identified a few students for Queen's to consider for admission and Queen's selected Susan for



admission and for the funding from the *Principal Wallace Freedom of Opportunity Award*.

- Susan arrived in Canada at the end of August 2013 and started her studies at Queen's University in September 2013.
- Registered in the Bachelor of Arts (Honours) program; currently registered in courses in Political Science, History, Sociology and Philosophy.
- For first year Susan has been living in residence in Victoria Hall.

- In the "thank-you" Susan wrote to Dr. Bader she indicated: *Receiving the Freedom of Opportunity Award has enabled me to have a glimpse of my future which seems to be bright because of the education I am being offered. You have dared to reach into darkness in order to help enlighten me, proving to me, that you are a strong person who can stand up for other people."*
- Some cultural experiences Susan has encountered in her first year:
 - Weather: Surprisingly hot weather in the Fall; followed by a long and harsh first wintery experience. She, along with us all, is anxious for winter season to end.
 - Food: Has been introduced to eating vegetables raw and has taken a liking to Greek Feta salad dressing.



- Communication: Initially there was a challenge with people understanding Susan's accent, however, she indicates this has improved and she commends that *maybe I am beginning to roll my tongue*.
- Studies: A lot of readings and is adjusting to the independence required at University and that has commented that *every single effort of mine is mandatory in my success*.
- Transition: The people in Victoria Hall have been friendly; those who greeted me at the airport and met with me early in the year have been very helpful. At the end of the academic year will be moving out and has secured accommodations with a couple of new friends from residence.

The first part of the report is devoted to a description of the
 general conditions of the country and the population. It is
 followed by a detailed account of the various districts and
 their resources. The second part of the report is devoted to
 a description of the various industries and the progress
 of the country. The third part of the report is devoted to
 a description of the various educational institutions and
 the progress of the country. The fourth part of the report
 is devoted to a description of the various public works
 and the progress of the country. The fifth part of the
 report is devoted to a description of the various
 public institutions and the progress of the country.

Judith Brown

John Meisel

Subject: FW: request

On Wed, Jun 18, 2014 at 9:04 AM, Jerry Doiron <jerry.doiron@queensu.ca> wrote:

John

From: meiselj23@gmail.com [<mailto:meiselj23@gmail.com>] **On Behalf Of** John Meisel

Sent: Wednesday, June 18, 2014 9:47 AM

To: Jerry Doiron

Subject: Re: request

Dear Jerry,

I just downloaded the info about the concerts. Fantastic. What a feast. Hanna and I will select our choices and pass them on to you soonest, as Andre Bieler used to say.

Many thanks for solving our dilemma.

And warm sympathies for your office challenges. Are you planning to write a book about your life with this fabulous theatrical venture?





IMG Artists

Sarah Chang Biography
by IMG Artists - IMG Artists
imgartists.com

Sarah Chang

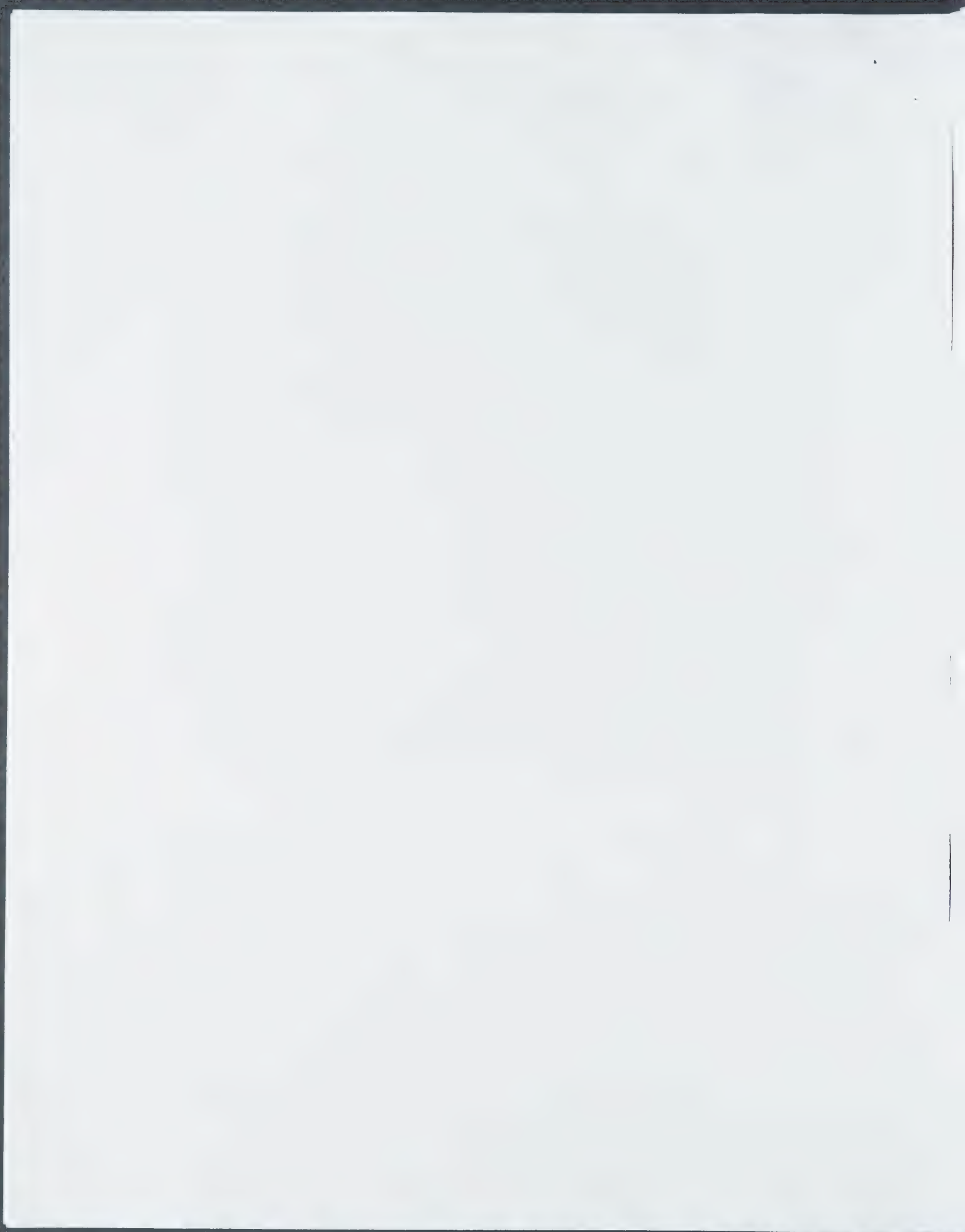
Sarah Chang is recognised as one of the world's great violinists. Since her debut with the New York Philharmonic at the age of 8 she has performed with the greatest orchestras, conductors and accompanists internationally in a career spanning more than two decades.

Ms. Chang tours extensively throughout the year. Highlights this season include symphonic concerts with the Diamond Ensemble, Presidential Symphony, BBC Scottish Symphony and in the Far East, Guangzhou Symphony, Shanghai Symphony and Taiwan Symphony. Highlights in the US include appearances with the Cincinnati Symphony, Philadelphia Orchestra, Los Angeles Philharmonic, New Jersey Symphony, Ravinia Festival and Aspen Music Festival.

Ms. Chang's most recent recording for EMI Classics, performances of Brahms and Bruch violin concertos with Kurt Masur and the Dresdner Philharmonie was received to excellent critical and popular acclaim and was her 20th album for the label. Her 2007 recording of Vivaldi's Four Seasons attracted international commendation, with BBC Music Magazine stating: "She has never made a finer recording." She has also recorded Prokofiev Violin Concerto No.1 and Shostakovich Violin Concerto No.1 live with the Berliner Philharmoniker under the baton of Sir Simon Rattle. Fire and Ice, an album of popular shorter works for violin and orchestra with Placido Domingo conducting the Berliner Philharmoniker, the Dvorak concerto with the London Symphony Orchestra and Sir Colin Davis, as well as several chamber music and sonata discs with artists including pianists Leif Ove Andsnes and Lars Vogt.

In 2006, Ms. Chang was honored as one of 20 Top Women in Newsweek Magazine's "Women and Leadership, 20 Powerful Women Take Charge" issue. In March 2008, Ms. Chang was honored as a Young Global Leader for 2008 by the World Economic Forum (WEF) for her professional achievements, commitment to society and potential in shaping the future of the world.

In 2005, Yale University dedicated a chair in Sprague Hall in Sarah Chang's name and in 2012 Harvard University gave her the 'Distinguished Leadership in the Arts Award'. For the June 2004 Olympic games, she was given the honor of running with the Olympic Torch in New York, and that same month, became the youngest person ever to receive the Hollywood Bowl's Hall of Fame award. Also in 2004, Ms. Chang was awarded the Internazionale Accademia Musicale Chigiana Prize in Sienna, Italy. She is a past recipient of the Avery Fisher Prize, Gramophone's "Young Artist of the Year" award, Germany's "Echo" Schallplattenpreis, "Newcomer of the Year" honors at the International Classical Music Awards in London, and Korea's "Nan Pa" award. Ms. Chang has been named the US Embassy's Artistic Ambassador from 2011.



Sarah Dumbrille

Judith Brown

Subject: FW: With appreciation

From: Jerry Doiron
Sent: Sunday, July 20, 2014 7:39 PM
To: Judith Brown
Subject: FW: With appreciation

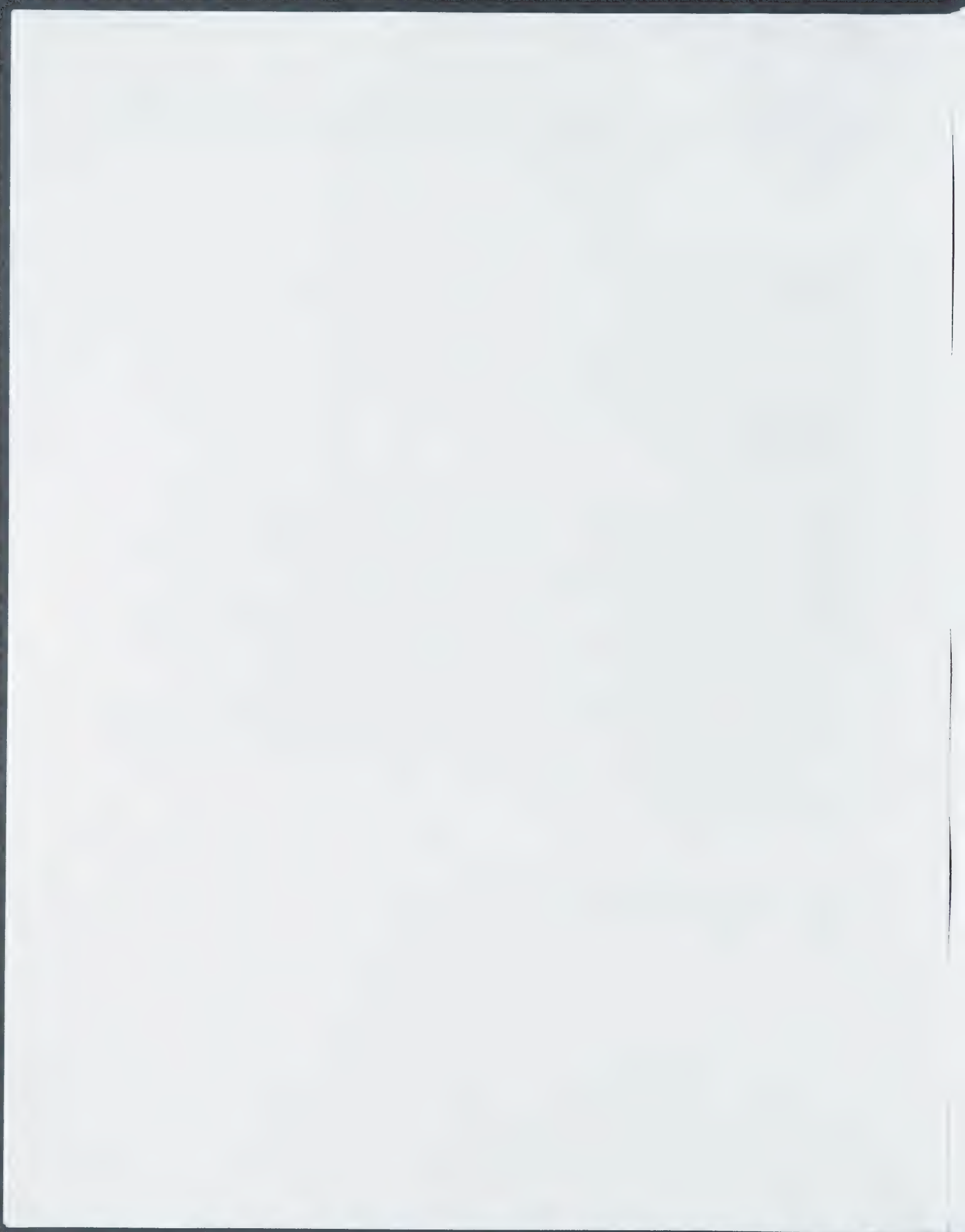
From Sarah Jane Dumbrille who is the chair of the Agnes Advisory.

From: R. M. Dumbrille [<mailto:dumbrille@dumbrille.com>]
Sent: Wednesday, July 02, 2014 5:29 PM
To: Jerry Doiron
Cc: dumbrille@dumbrille.com
Subject: With appreciation

Dear Jerry: I am in receipt of the mailing sent out on The Inaugural Season of The Isabel, and I want to let you know how extremely impressed I am not only with the calendar of events that you have drawn up but with the photos and descriptions in the brochure itself. It is all so wonderfully done and like a dream come true. My warmest congratulations! I am sure the amount of work behind this booklet is beyond imagination. Please consider this email an expression of my deepest appreciation for all you have done. Now that my husband, son and I have completed our donations to the medical education building, we will be turning our attention to giving towards seating at The Isabel. What a great idea and one that certainly caught our attention. The concerts you have arranged for the coming year look superb and we will certainly be getting tickets. What a start you have given to The Isabel! As I continue as Chair of the Advisory Board of The Agnes for another year, I look forward to lending whatever support we can to The Isabel.

With renewed appreciation,
Sarah Jane (Dumbrille)

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This message has been scanned for viruses and dangerous content by MailScanner, and is believed to be clean.

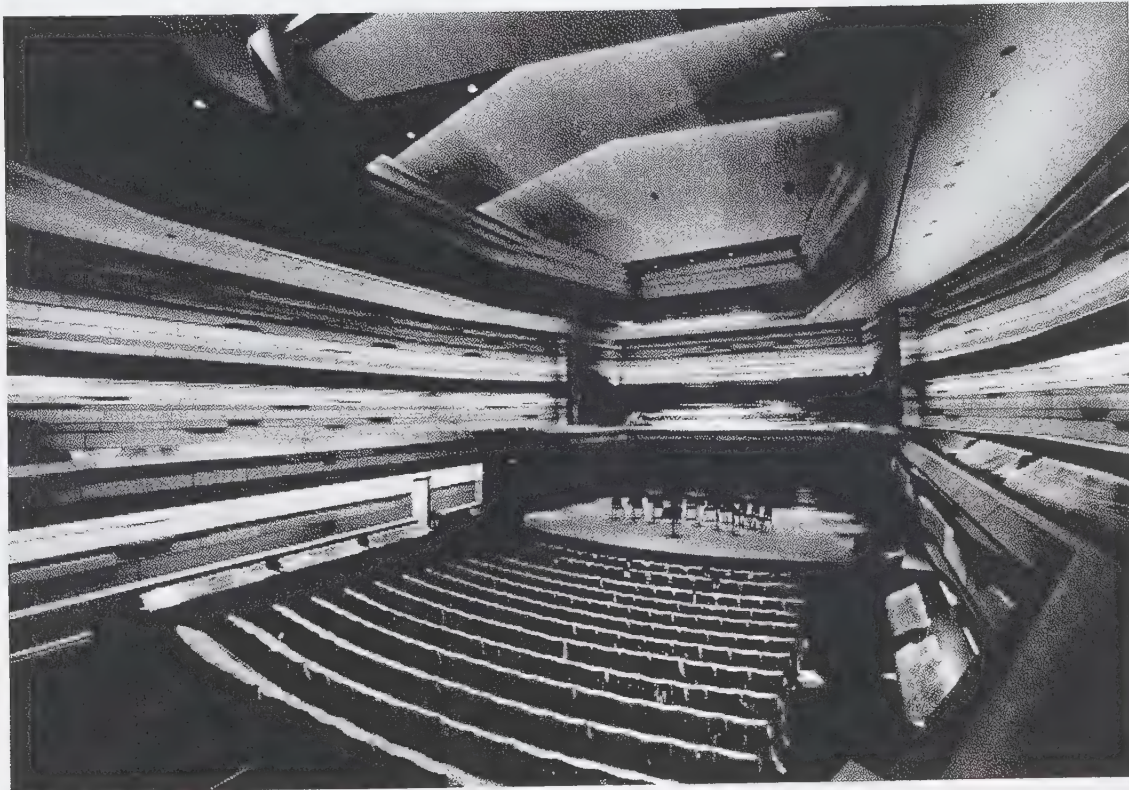


7/25/2014

'Theatrical conscience' of the Isabel

'Theatrical conscience' of the Isabel

2014-07-22



The concert hall of the Isabel Bader Centre for Performing Arts awaits the grand opening set for September. University Communications/Greg Black

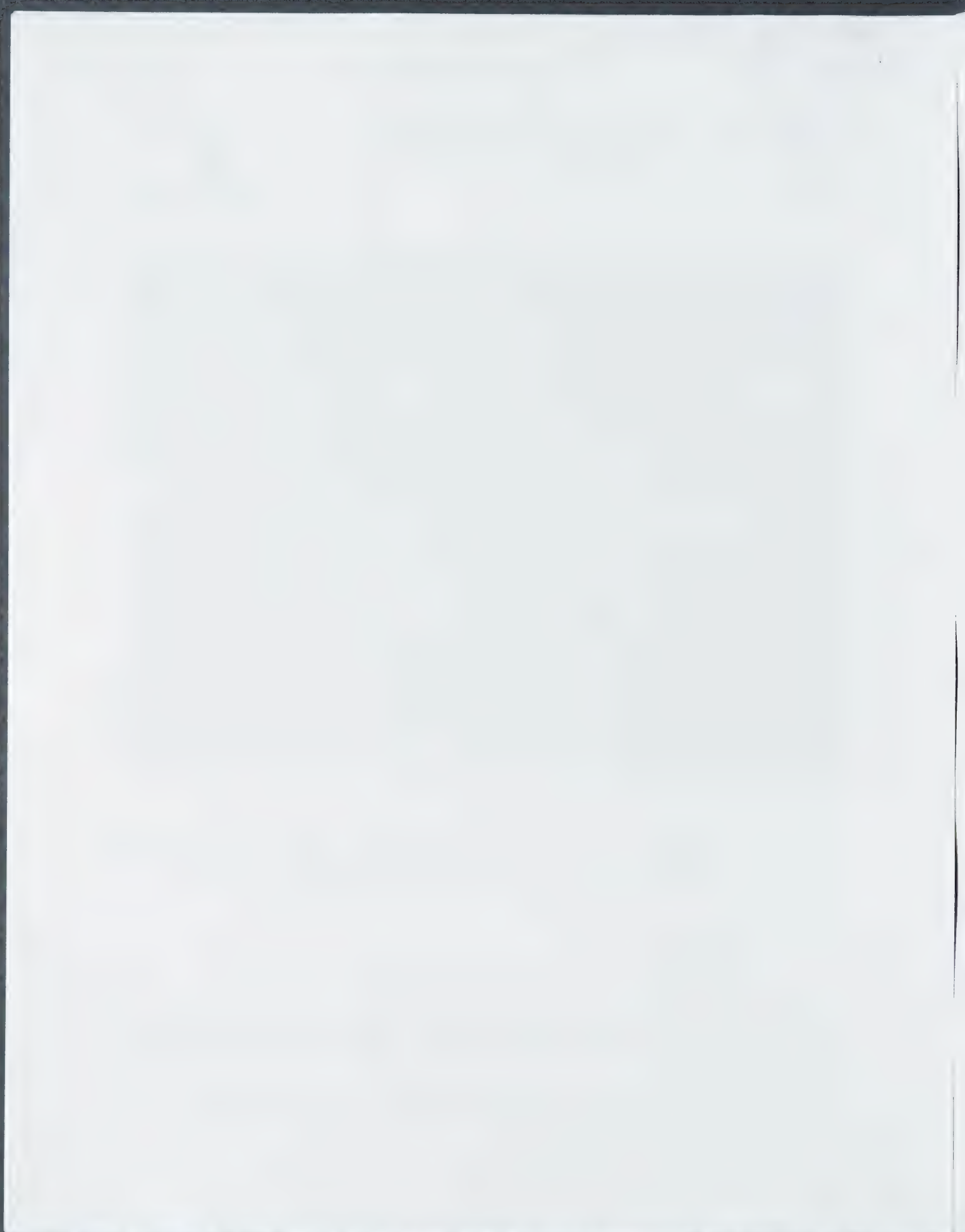
This article is printed in the July edition of the Gazette, which is now available. Copies are available at newsstands around campus. It is the first of a series featuring some of the people and firms behind the planning, design and construction of the Isabel Bader Centre for Performing Arts.

By **Andrew Carroll**, Gazette editor

It's a jewel along the shores of Lake Ontario, and David H. Rosenberg knows it.

As the Isabel Bader Centre for Performing Arts nears completion, the vision of what the facility can be is taking full form. While work continues inside, the Isabel's exterior offers a breathtaking glimpse of the near future.

When Mr. Rosenberg, theatre consultant and managing principal of Theatre Projects, speaks



7/25/2014

'Theatrical conscience' of the Isabel

about the Isabel, his excitement is clear.

"I'm very excited about it. Of all the projects I have worked on, it is one of my favourite sites," Mr. Rosenberg says. "You can't ask for a better site than on the shore of Lake Ontario."

But his excitement isn't strictly about the location of the project; it's also about its potential for education and performance. He also sees The Isabel as a catalyst for the arts community at Queen's as well as Kingston.



David Rosenberg of Theatre Projects. Supplied

photo

That's a view that is based on a decades-long connection with the area. While Theatre Projects is based in Connecticut, Mr. Rosenberg and his family have been coming to the Kingston area for around 25 years. He feels the timing for such an education and performing arts facility is just right.

"Having a new building like this is like waking up in the morning and stretching. For the university, it's going to be like 'Wow, we can actually stretch here. We can reach our arms out and actually do something we weren't able to do previously,'" he says. "It's not unusual for a building like this to open and to have the arts community come rushing in and say 'let's find all sorts of ways to use this.'"

Rosenberg and his team have been involved in the project from the beginning stages. As he explains, theatre consultants are one side of the design triangle, along with architects, Snohetta and N45, and acoustician Joe Solway of Arup.

"There is a creative tension between theatre consultant, acoustician and architect that ultimately



7/25/2014

'Theatrical conscience' of the Isabel

makes for a better end product for the university” he says. “With these three disciplines striving to get the best outcome possible, it pushes each of us to think outside the box and find innovative solutions.”

As for the role of a theatre consultant, Mr. Rosenberg explains they act as the conduit between those who work in the performance world and those who work in the construction world. The staff of Theatre Projects all come from theatre backgrounds and work with architects, engineers and clients to ensure all the performance requirements end up in the final design.

“We think of ourselves as the theatrical conscience of the project, constantly maintaining diligence over the functionality of the end product so that the building works the day it opens,” he says.

In the case of the Isabel, Mr. Rosenberg says Queen’s knew they wanted a concert hall and that the School of Music, the Department of Drama, the Department of Film and Media, and the Visual Art – Bachelor of Fine Art Program were coming together to create much-needed space. Theatre Projects then took those requirements and turned that information into a vision, determining things such as how big the lobby would be and the size of the bar, the number of dressing rooms, restrooms and the layout for the performing spaces.

“We know what typically goes into a concert hall and we can say, based on seat count, here is what you require, then we actually get into shaping the room with the knowledge of what they want – seats, types of productions, etc. – and then provide the architects a sketch of what is needed,” Mr. Rosenberg says.

“We’re giving them the basis of a starting point so that it works from a sightline standpoint, from a theatrical, rigging and lighting standpoint and that it is as functional as it possibly could be and that it meets the goals of what the end-user is trying to accomplish.”

andrew.carroll@queensu.ca

Source URL: <https://www.queensu.ca/news/articles/theatrical-conscience-isabel>



Fax



TO Isabel Bader
FAX 414-962-8322
FROM Judith Brown
DATE Monday, July 28, 2014
PAGES (including cover) *12 pages*

Dear Isabel,

Further to our conversation on Friday evening, I've enclosed some information about the Opening Ceremonies. This will give you a much better sense of what is being planned!

- an "event at a glance" that will give you specifics about the elements of the ceremonies
- a list of the guests we have slated to receive an invitation. You will see columns, separated into groupings. The first group is a proposed Bader Table at the private dinner. I couldn't complete the second table without your input!

I would be grateful if you would review the list and ensure that we have not overlooked anyone. The dinner list is necessarily restricted (space in the Rehearsal Hall is limited). Let's talk about the list and dinner guests this evening or else tomorrow morning, if you prefer.

I have also, returning to an earlier conversation, included some information about the performances scheduled for this year:

- an article about violinist Sarah Chang

This transmission is confidential to the recipient noted above.



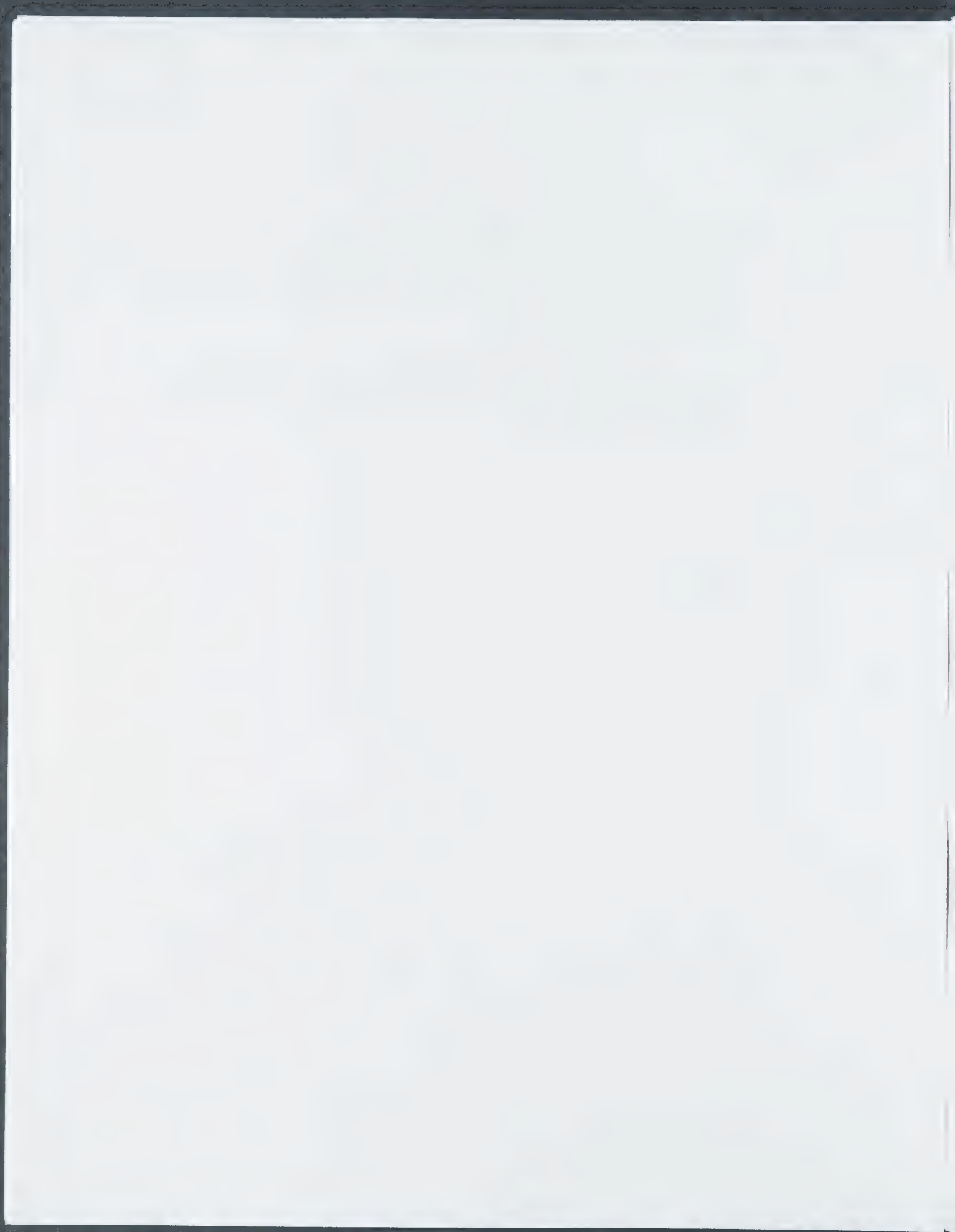
- two emails that Jerry sent (responses to the lineup from a Trustee (Sarah Dumbrille) and from John Meisel, the former Chair of the Canadian Radio-Television and Telecommunications Commission (1980 to 1983). Professor Meisel was also the Chair of the Editorial Board of the Queen's Quarterly.
- an article featuring the Isabel from the university newspaper, the Queen's Gazette. It is the first in a series of articles; I will send them to you as they are published.

Looking forward to talking soon,

Many thanks,

A handwritten signature in cursive script that reads "Judith". The signature is written in dark ink and is positioned above the printed name.

Judith



THE DAVIES CHARITABLE FOUNDATION



Jlynlea
245 Alwington Place
Kingston, Ontario
K7L 4P9
Telephone 613 546-4000
Fax 613 546-9130
daviesfoundation@cogeco.ca

July 18, 2014

Drs. Bader
c/o Mrs. Judith Brown, Artsci '76, MA '79
Associate Vice Principal (Advancement) and
Executive Director (Alumni Relations)
Office of Advancement
Queen's University
Kingston, ON K7L 3N6

Dear Drs. Bader,

In addition to my report to you of February 25, I now can tell you that I just concluded listening to a Brahms string quartet played by the New Orford Quartet in the new completed Bader Centre, now known as The Isabel.

I purposely did not enter the ever expanding new building over the past three years because I wanted the experience of hearing a live performance in the Hall. I accepted the Principal's wife's invitation to listen to the rehearsal by the Orford String Quartet.

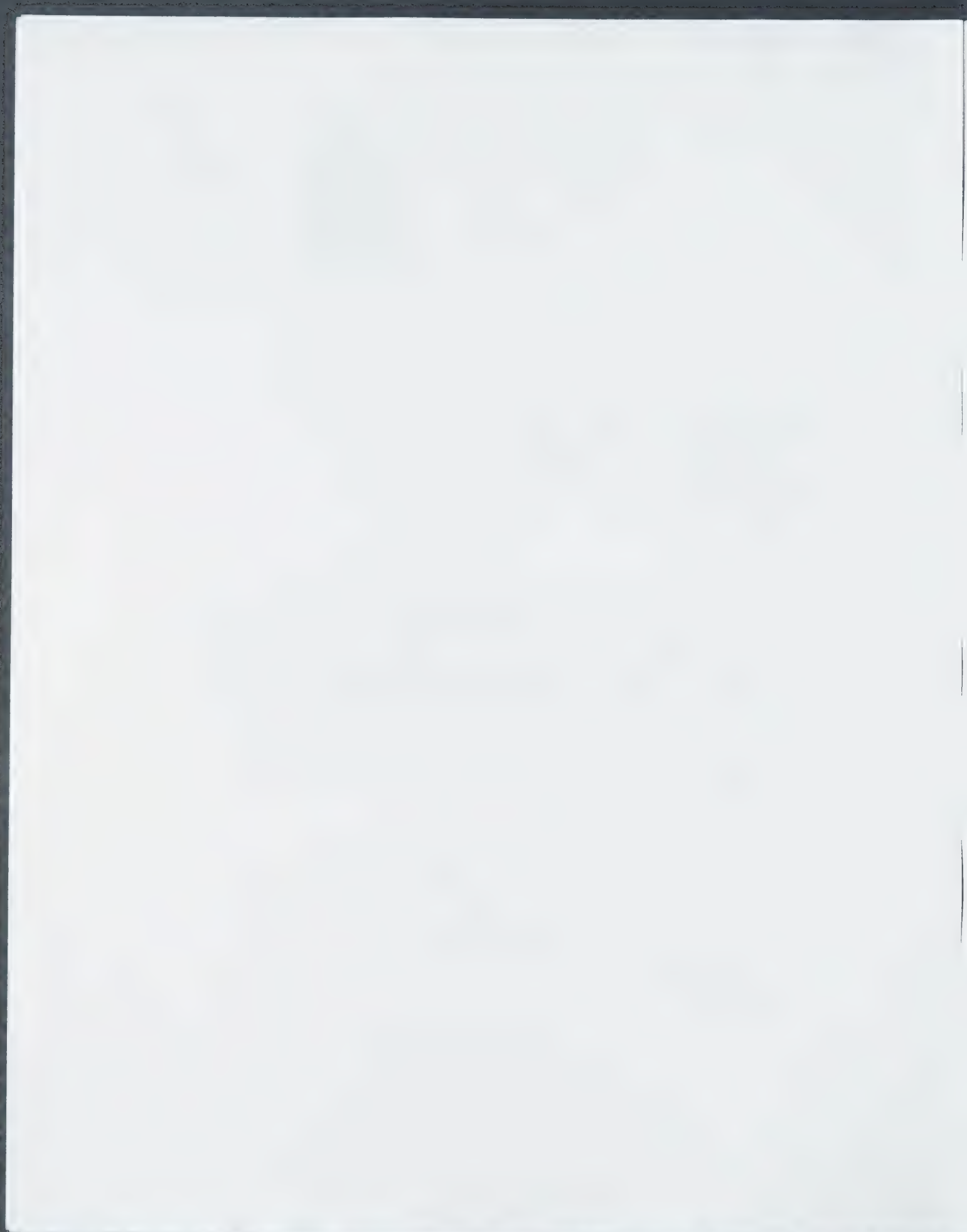
I can report to you that it was a thrilling experience to hear professional musicians in the new Isabel.

Thank you for your extremely generous gift. I look forward to many more performances in the future.

Regards,

Michael Davies

cc Dr. Daniel Woolf
cc Judith Brown



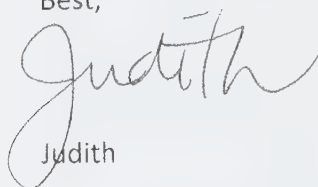
FAX: 1 414 962 8322

Dear Alfred and Isabel,

Here is a letter from Michael Davies, the former publisher of the Kingston Whig Standard, and the head of the Davies Charitable Foundation.

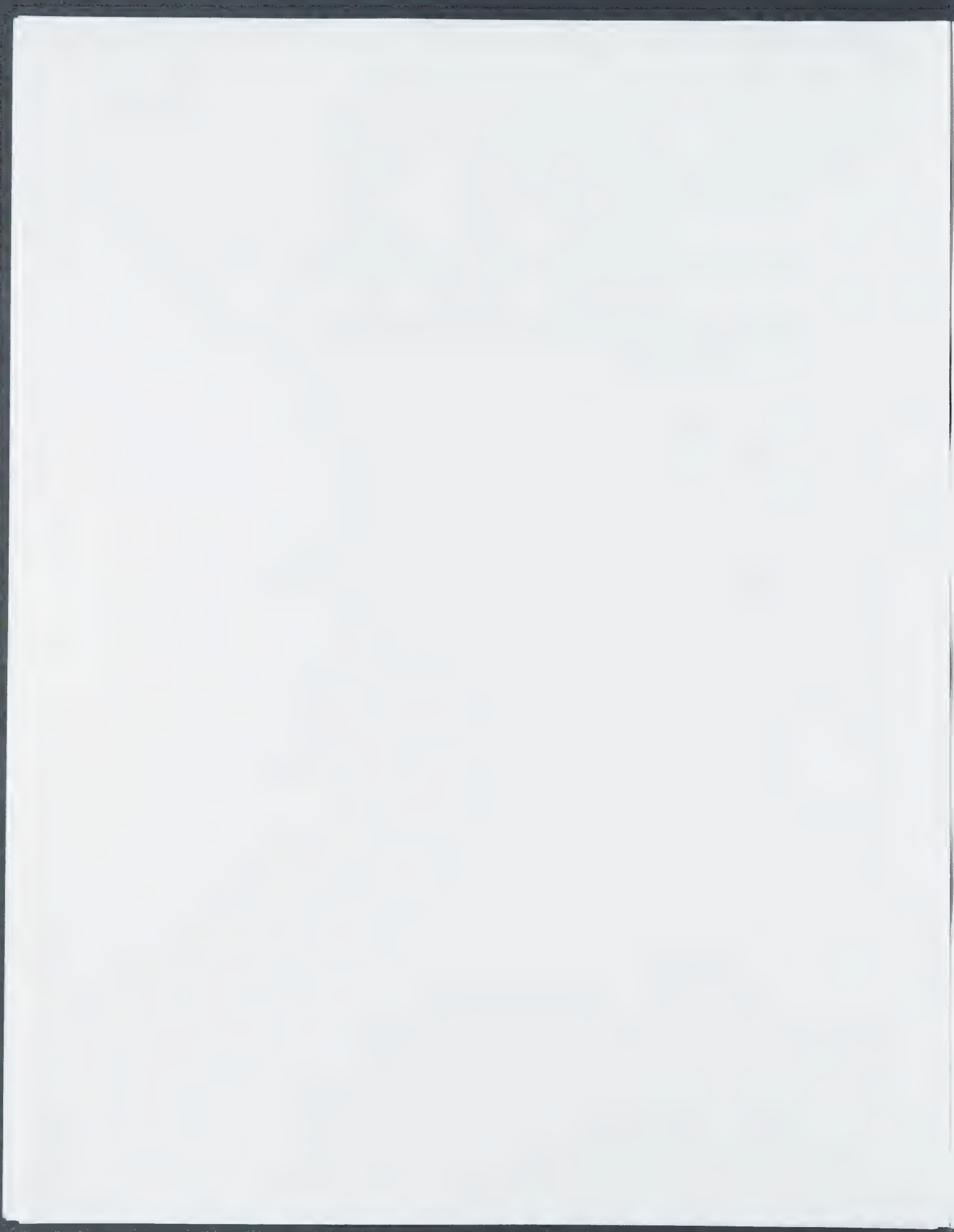
This is the second letter of thanks that Mr. Davies has sent you... he is truly thrilled with the Centre!

Best,

A handwritten signature in cursive script that reads "Judith". The signature is written in black ink and is positioned above the printed name "Judith".

Judith

PS Isabel, I am now connected via email to Clifford; he has given me the email addresses of his children.



FAX: 1 414 962 8322

Dear Isabel,

I've included the seating plan for the concert hall, so that you can choose where you and Alfred would like to sit (and any other family members who join you).

If Alfred prefers to stay in the wheelchair, there are two wheelchair seats in Row C (one at each end). The seats do not pop out, but rather the arms are removable to allow for easier transfer from chair to seat.

If you think that Alfred will be comfortable in a theatre seat for the performance, we'll reserve Row C, in the middle! (My understanding is that the sound and view from Row C are wonderful).

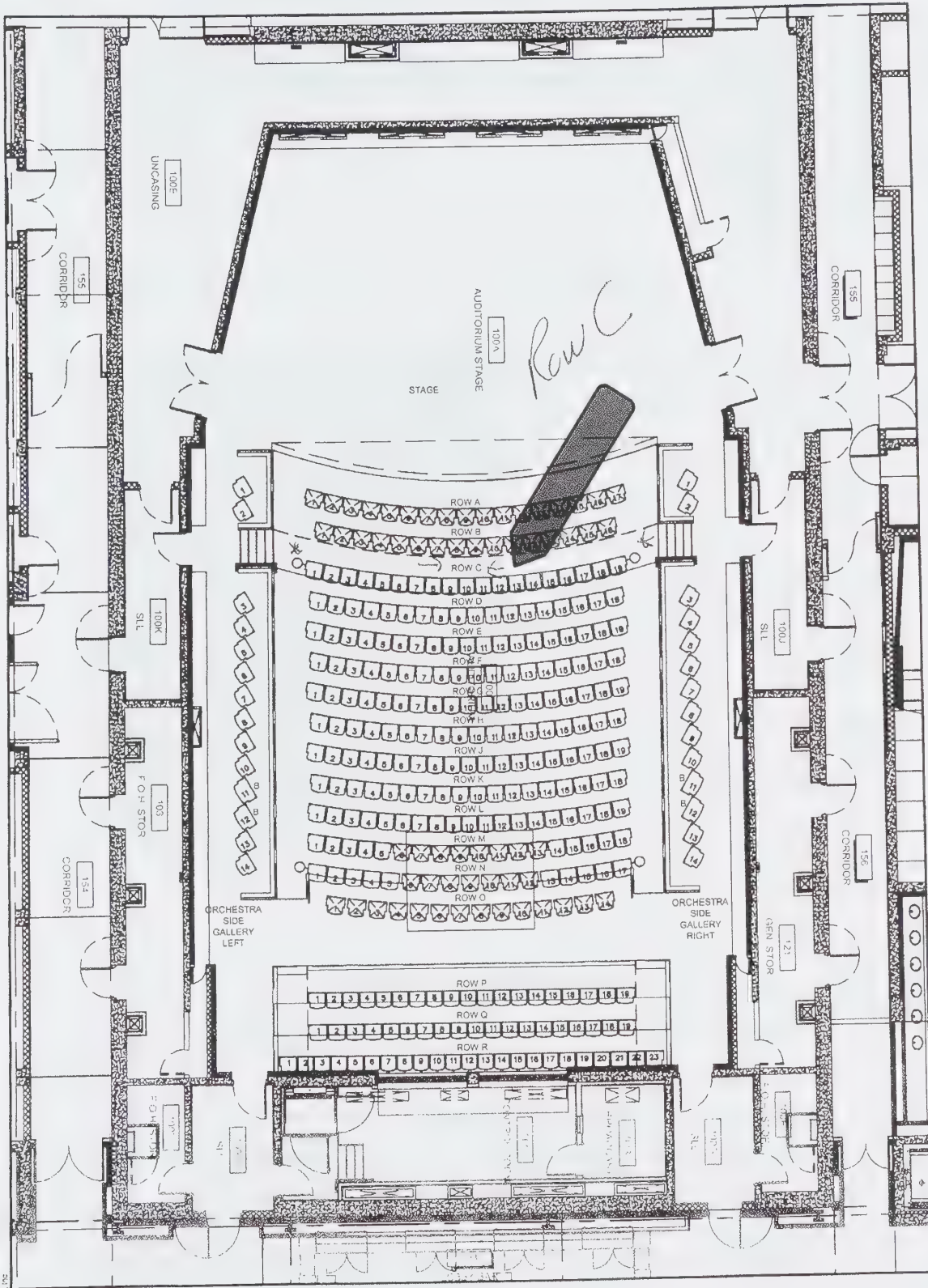
Thank you for letting me know what you'd prefer ~ I'm happy to talk by phone about this if that's easier -

Best,



Judith

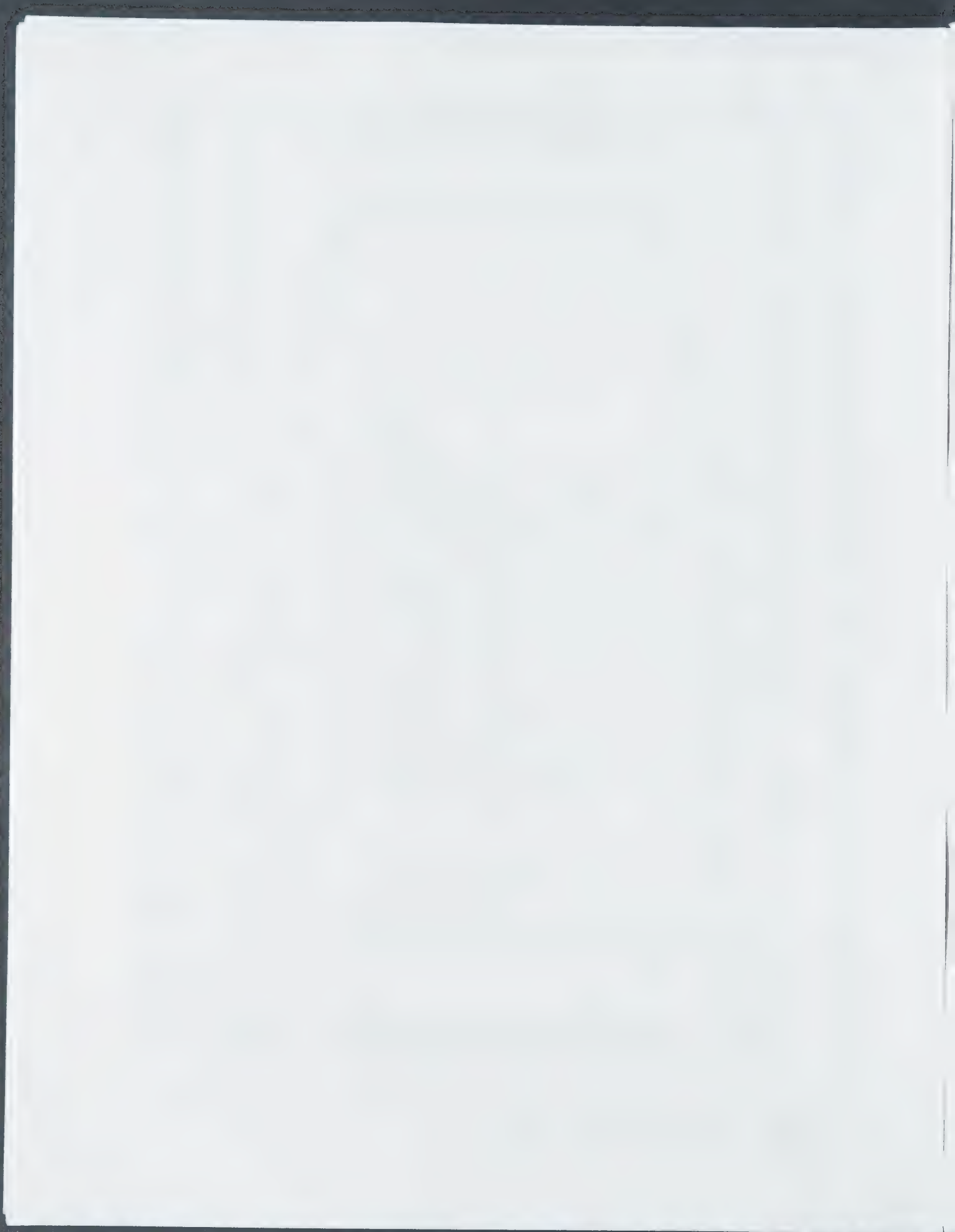




THEATRE PROJECTS

ISABEL BADER CENTRE FOR THE PERFORMING ARTS - CONCERT HALL
ORCHESTRA SEAT NUMBERS

07569SK030 - P1



Dear Isabel,

With delight you may
Sign on for Isabel's inaugural season

2014-08-18

enjoy this article.



M. Dault

By Meredith Dault, Senior Communications Officer

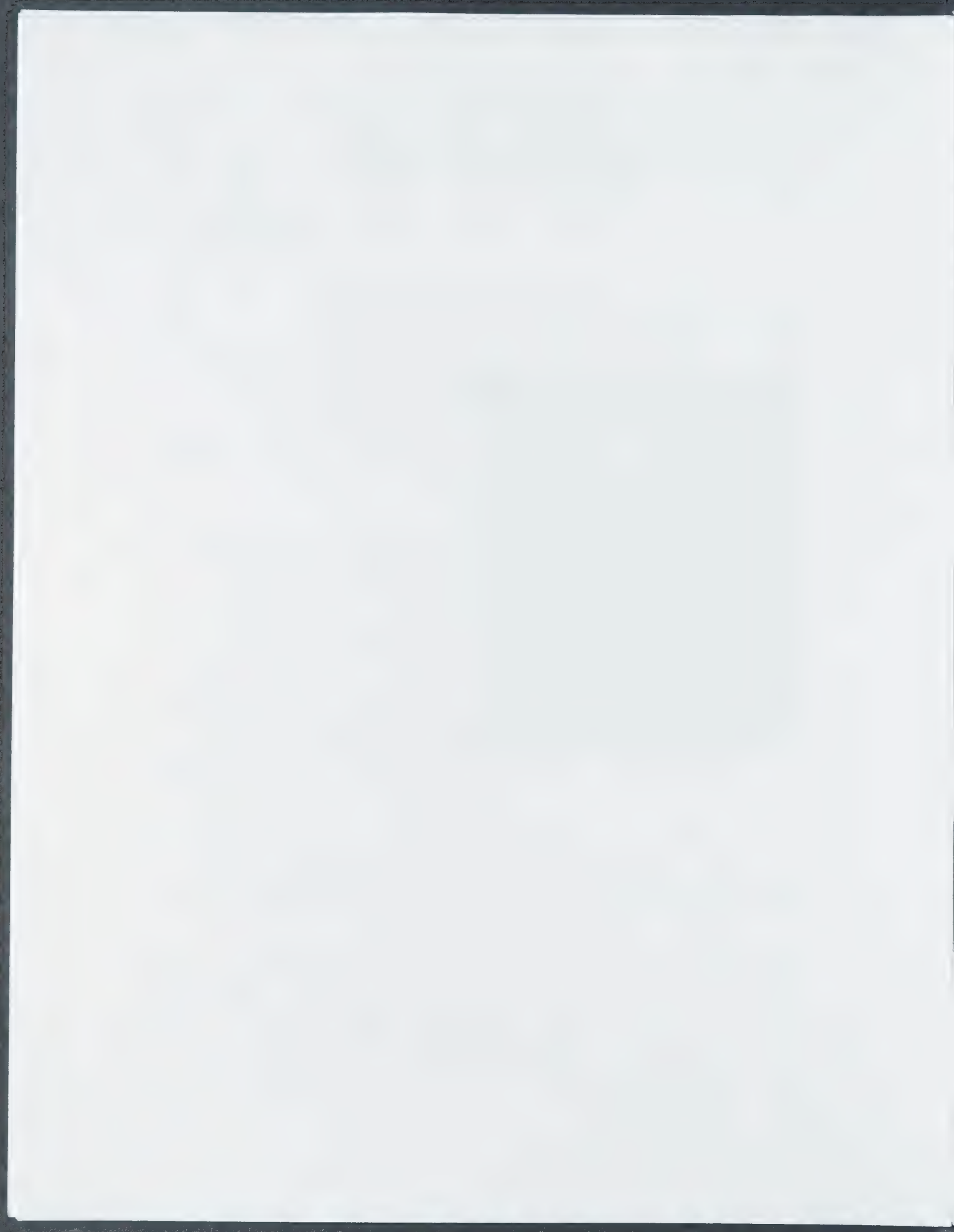


Violinist Sarah Chang will perform at the Isabel in February 2015 (photo: Seihon Cho)

If catching virtuoso American violinist Sarah Chang and passionate French pianist Cédric Tiberghien in concert at the Isabel Bader Centre for the Performing Arts are on your winter to-do list, it's time

to think about tickets. Subscriptions for the Isabel's inaugural season are now available for purchase online, with significant discounts available for Queen's faculty, staff and students.

"We are extremely excited about the Isabel's first musical season," says Jerry Doiron, director of the Isabel Bader Centre for the Performing Arts. "It will give Kingston audiences the opportunity to see some of the world's finest soloists and



ensembles in our extraordinary new performance space. These will be very memorable concerts.”

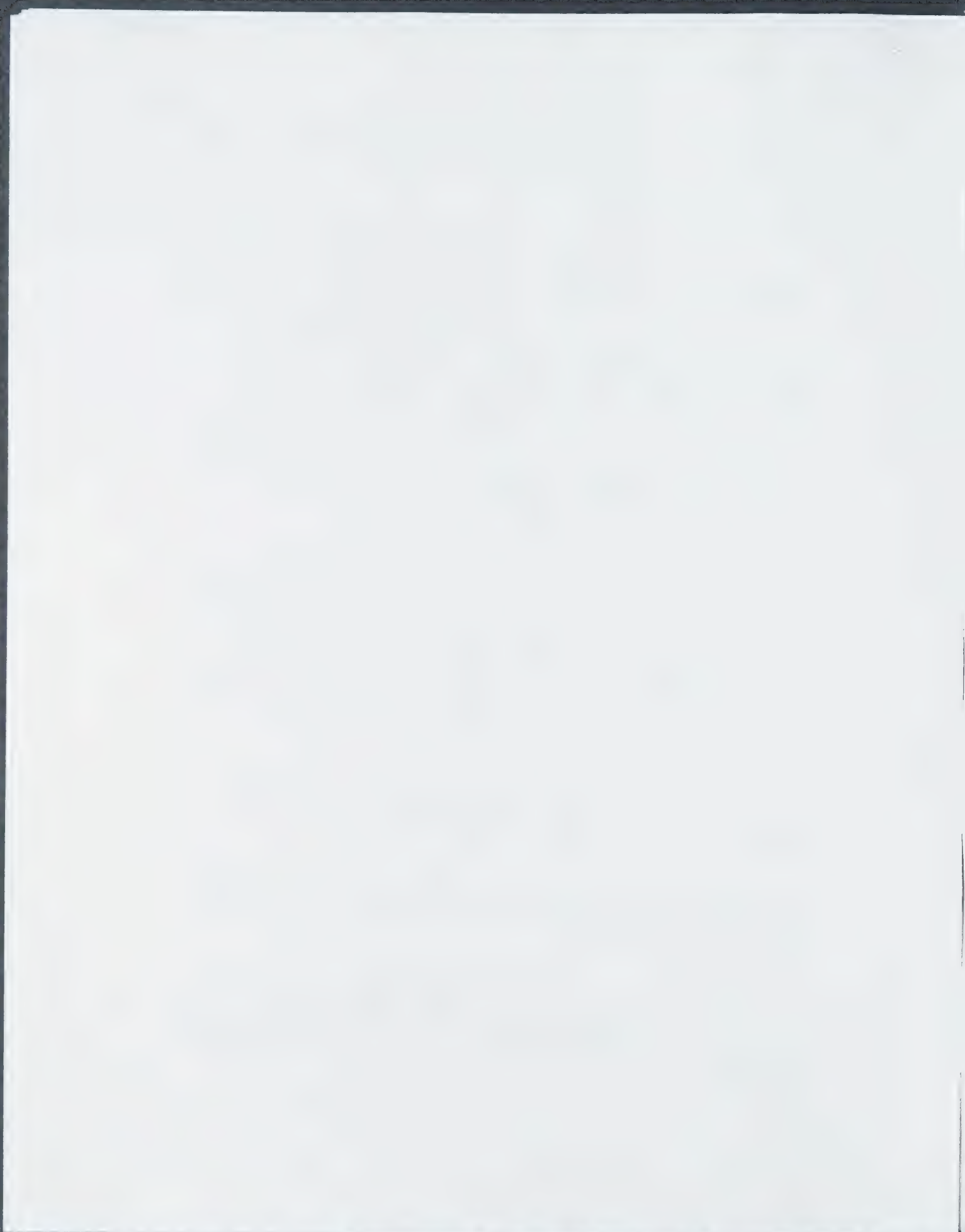
The Isabel's inaugural season is divided into two series – the Soloists and the Ensembles – of four concerts each. The season kicks off with a performance by the Afiara Quartet, featuring pianist Maxim Bernard, on Sunday, September 21. They will perform works by Ravel, Schumann and Dvořák. It will also include performances by Trinidadian soprano Jeanine De Bique, the Zukerman Chamber Players and Quebec City's seasoned orchestra, Les Violons du Roy.

Subscribers will also be able to purchase tickets for two special performances at a reduced price: a performance by the world-renowned Salzburg Marionette Theatre on November 19, and Theatre Kingston's production of Venus in Fur, which runs from November 20 through until December 7.

Subscriptions to the Queen's School of Music Faculty Artist Series are also now available for sale online.

Single tickets for all performances will be available for purchase beginning on September 2.

For general information, visit the Isabel's website. To purchase tickets, visit the online box office. You can also visit the Isabel on Facebook.



By fax: 414 962 8322

September 22, 2014

Dear Alfred and Isabel,

So many wonderful moments to treasure from your visit!

I am going to send you photos and newspaper coverage as I have them.

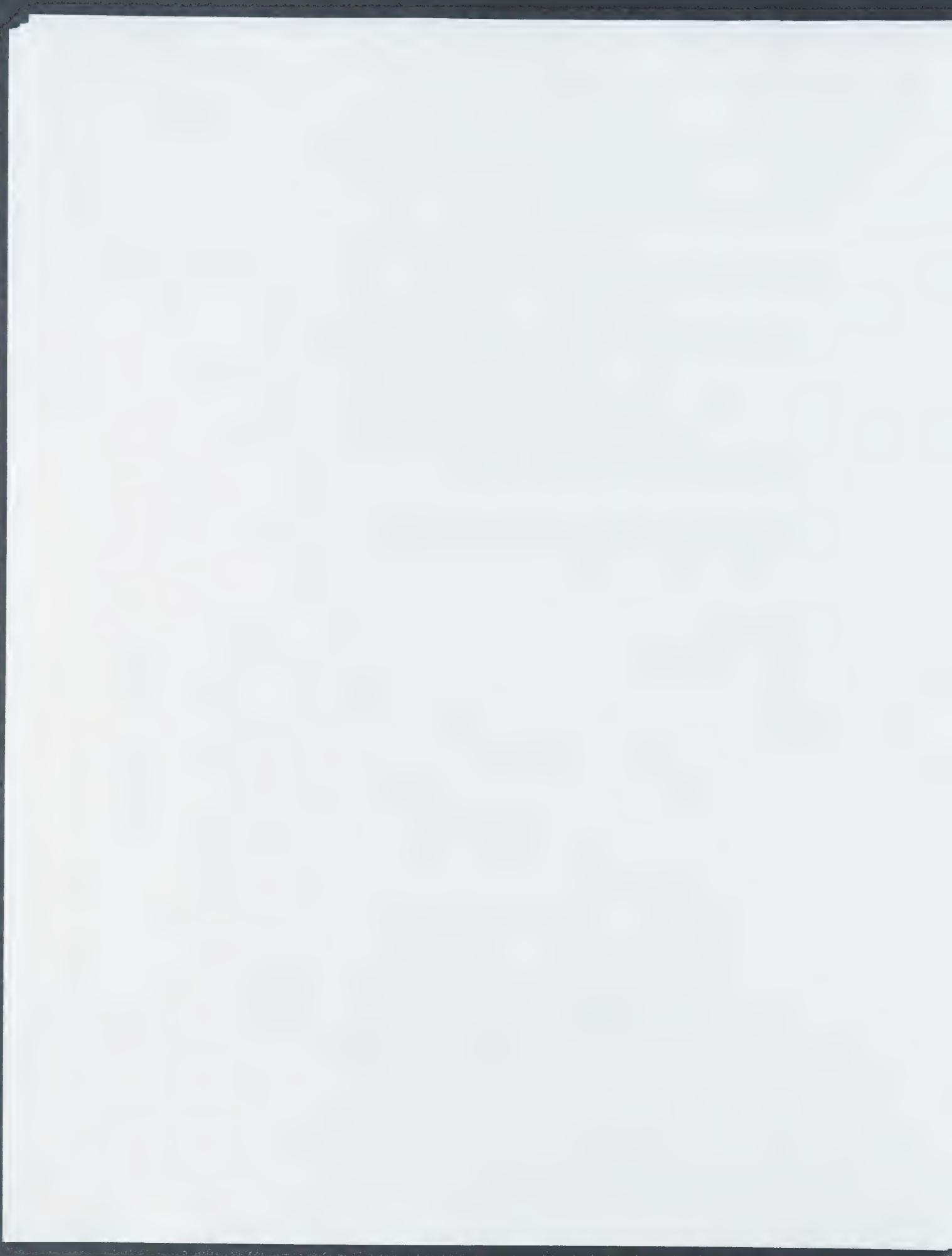
Photos from the professionals will take a while, but I will send you some photos that staff and others took.

Here is one from the designer of the Tribute Wall and the Donor Wall – and the creator of the Memory Book.

Affectionately,

Judith
Judith

PS Some of the photos
will be dark in faxed
form ~ will put
them in an album for
you and your
family ~



*Isabel, a nice article!
Judith*

Queen's gazette

Wednesday, October 1, 2014

Film and Media settles into new home

Monday September 29, 2014

By Andrew Stokes, Communications Officer

With the opening of the Isabel Bader Centre for the Performing Arts, the Department of Film and Media has relocated from its

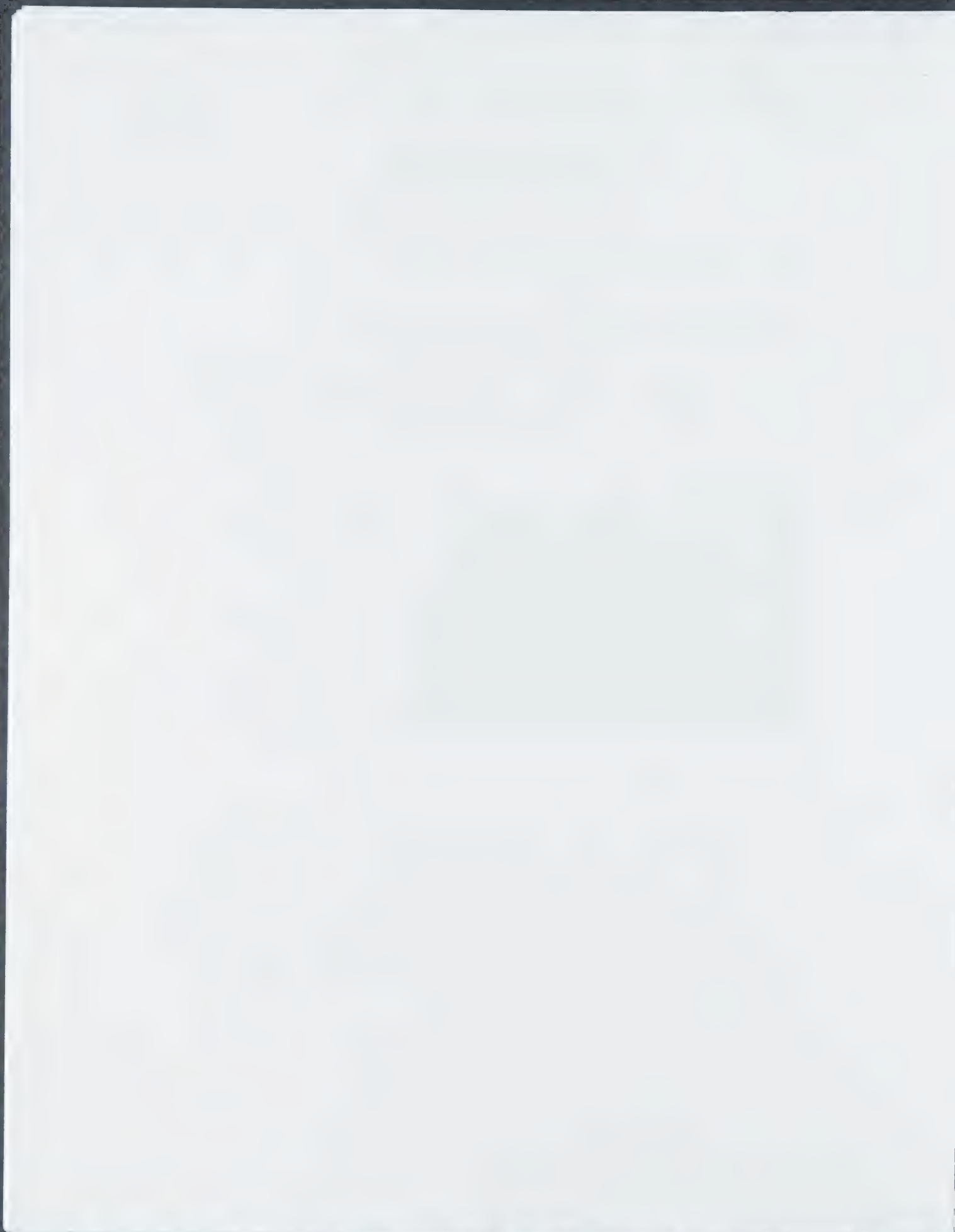


former residence on Stuart Street. Having resided in the Film House since 1969, the space will be remembered fondly even while the department embraces its new home on the

Isabel's third floor.

The Department of Film and Media Studies has resided in the Film House, 154-160 Stuart Street, for 45 years.

The new location brings the department access to more space and resources with lecture and seminar rooms, film editing suites and a state of the art sound studio. The move has also brought them new neighbours.



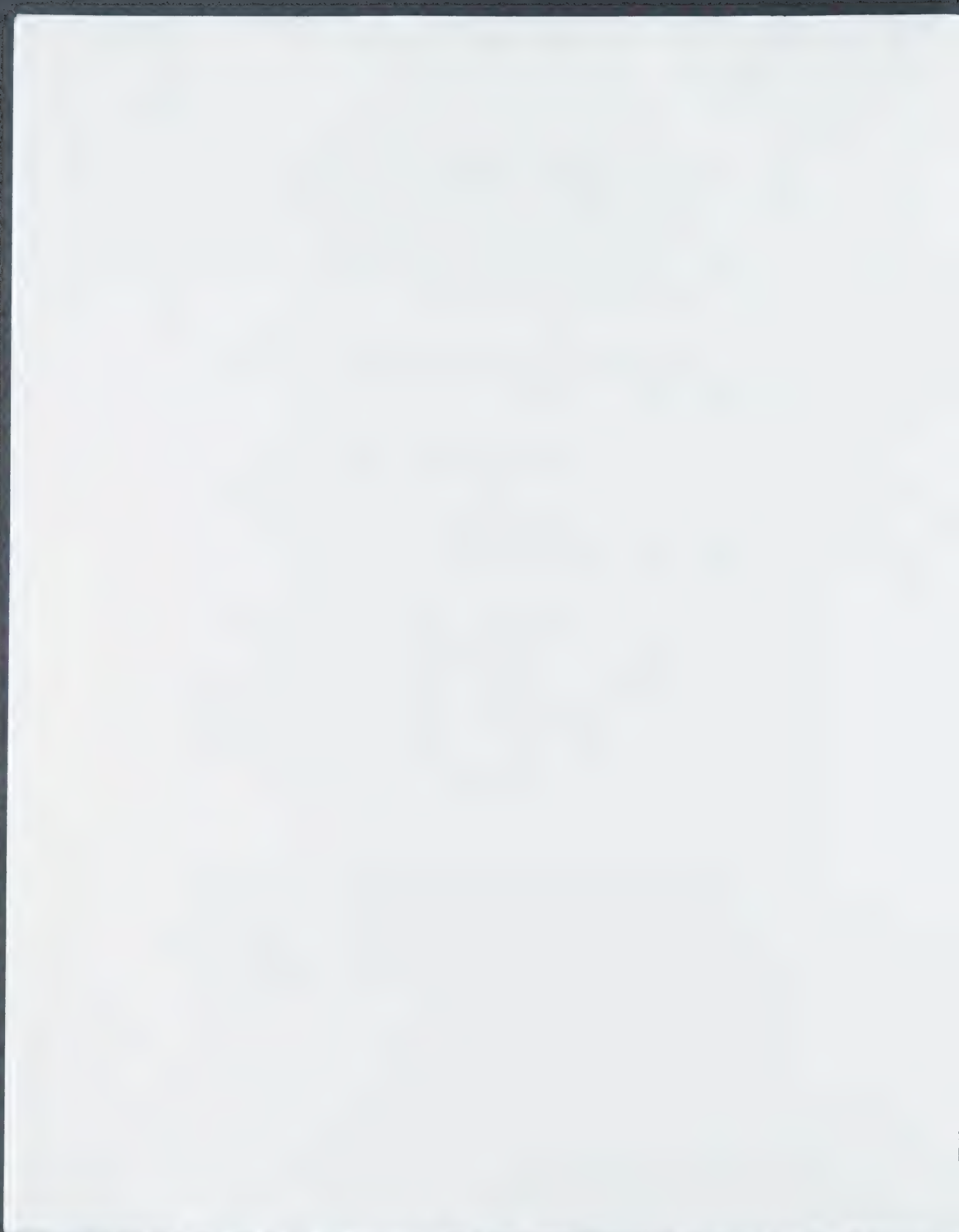
"We were somewhat isolated before as we were at the edge of campus," says Dr. Susan Lord, Department Head. "Our students are now going to have much greater proximity to other creative arts students in drama, music and fine arts, and I hope it will lead to greater interdisciplinary collaboration."

The now-vacant Film House will be retired and is slated for demolition in early November.

"The Film House was a space of immense creativity for generations of film students," says Dr. Lord. "It was a special place, and we hope to take all of its spirit with us to our new home while leaving behind the bats and the old carpet."

Last renovated in 1990, the house was rife with structural and maintenance problems that made further renovation cost-prohibitive. Among its issues are a lack of air conditioning, code compliance issues with its stairs, fire alarm systems and electrical services, and the building's lack of accessibility, which makes it non-compliant with the Accessibility for Ontarians with Disabilities Act.

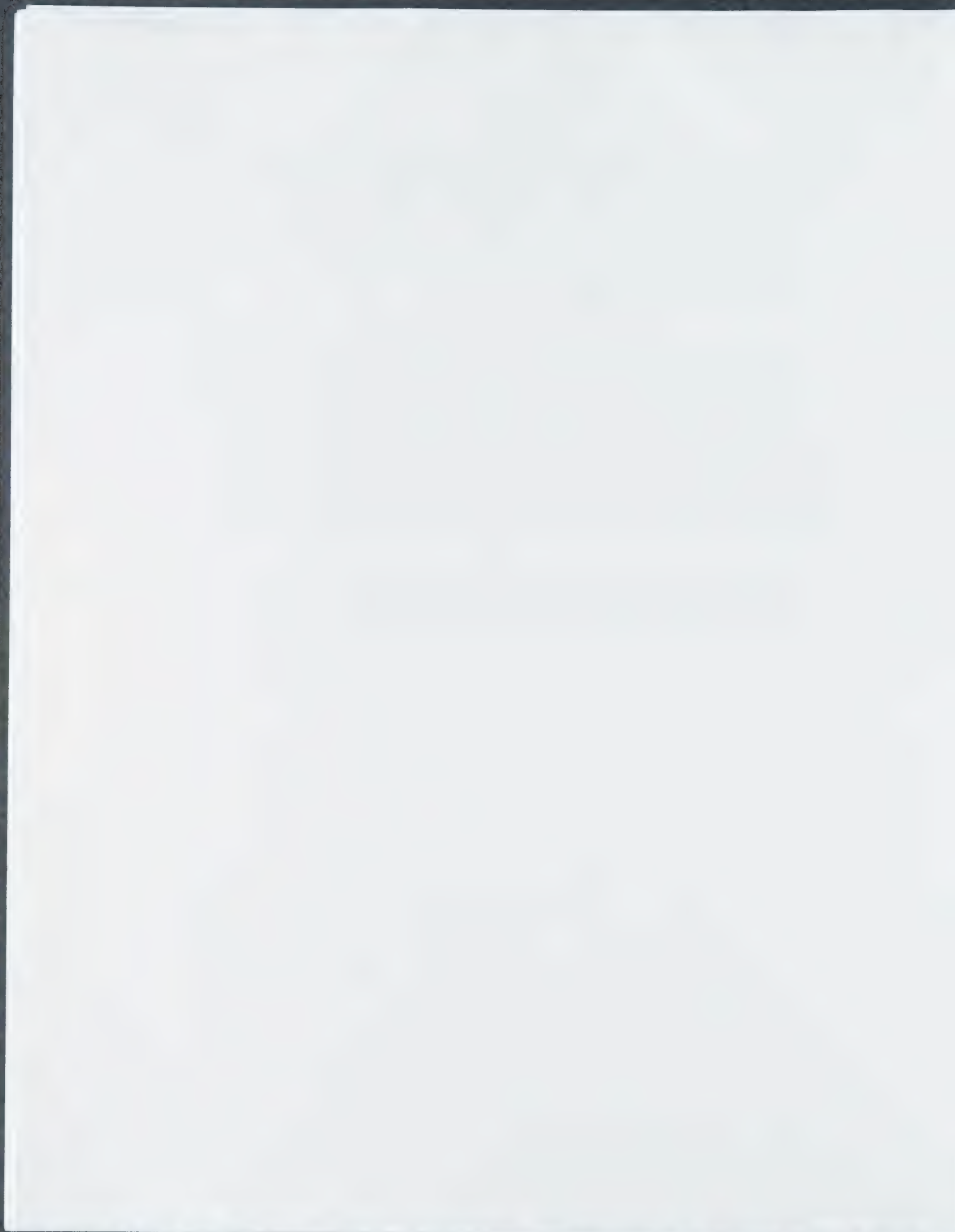
"For 45 years the Film House was a beloved part of campus life, but the building has now reached the end of its lifespan," says Yvonne Holland, Campus Planning. "The shape of campus shifts over time and this change reflects how the space can best serve the university community at this time."



The area the Film House currently occupies will be converted into a parking lot for the time being, until a plan is made for its redevelopment. Revenue generated from the lot will offset the costs of its demolition and create more parking space on the southern edge of campus.

In order to memorialize the Film House, the Film and Media Department will be preserving a number of its features, such as stained glass windows, light fixtures and doorknobs, and will hold an auction for them during Homecoming weekend. A number of the house's bricks will also be saved and used to recognize donors for their support of the Film Department.

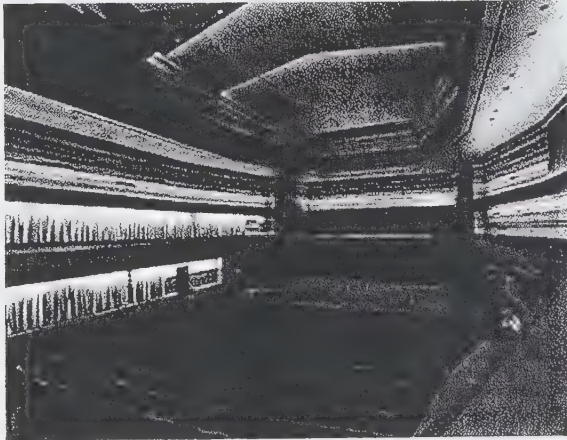
Proceeds from the fundraising efforts will support student initiatives such as film screenings and creative projects.



The Canadian Jewish News

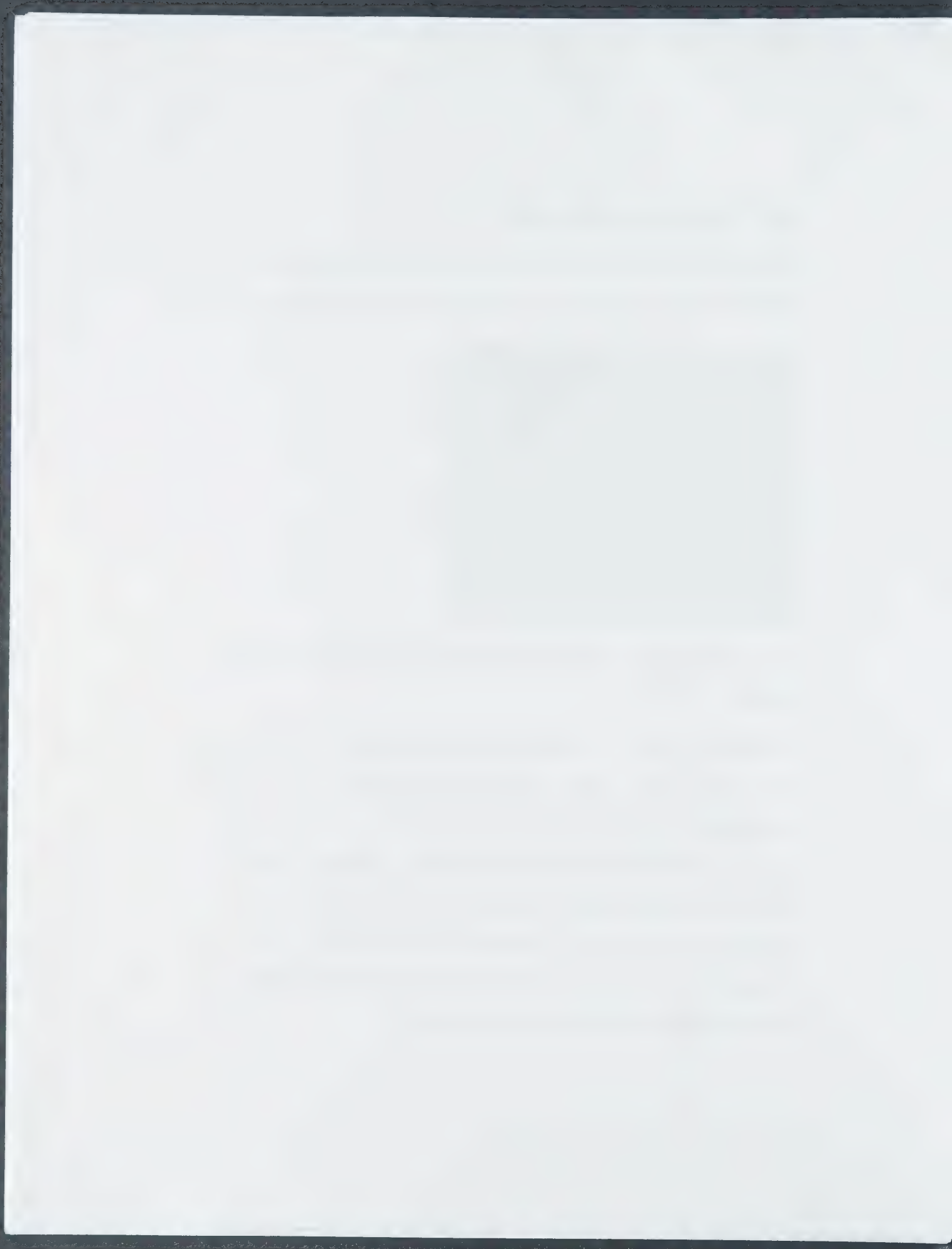
Queen's U theatre named for generous benefactor

Stephen Cera, Special to The CJN, Thursday, October 2, 2014



The performance hall at the Isabel Bader Centre. SUZY LAMONT PHOTO

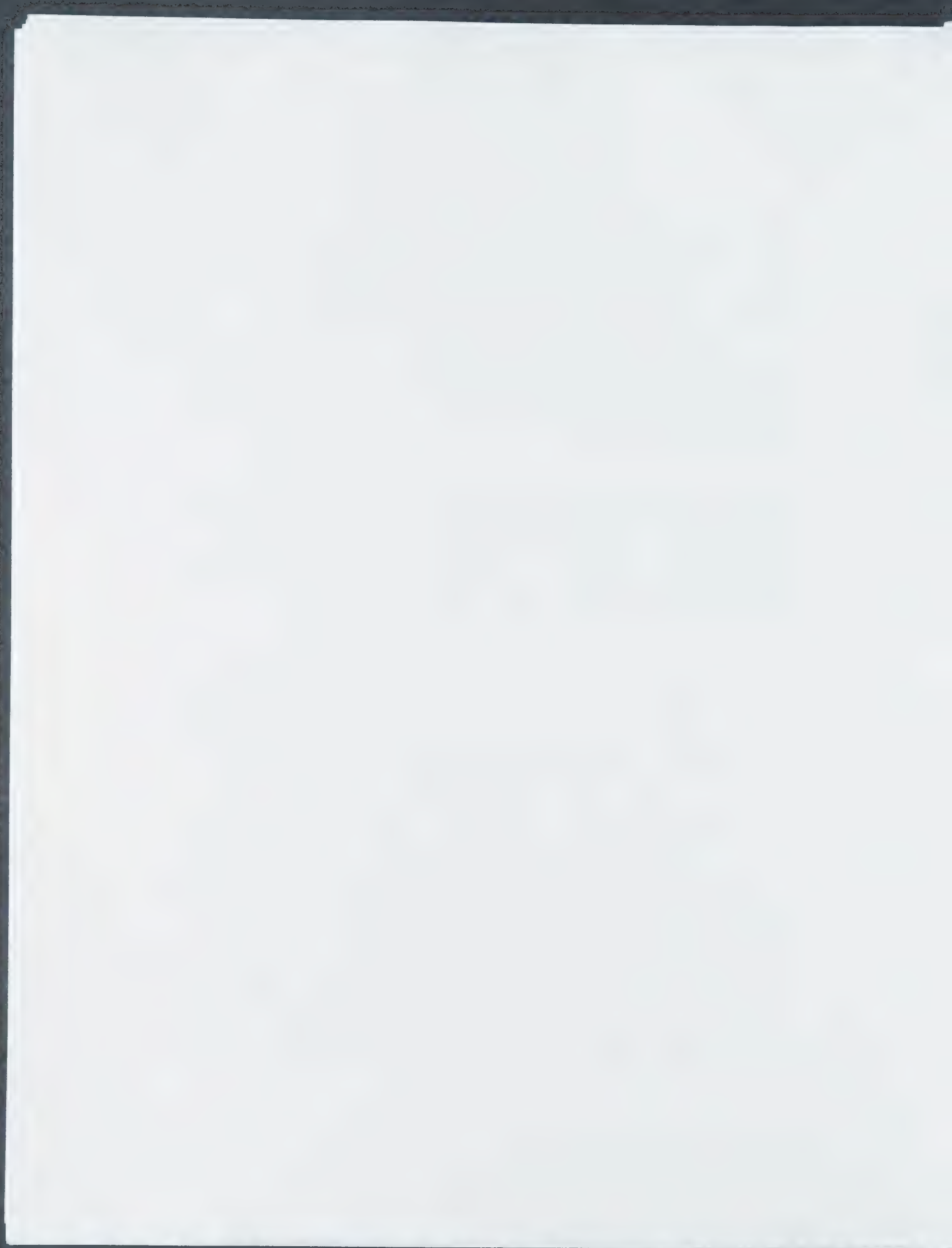
KINGSTON, Ont. — A small gem of a concert hall has opened here, nestled on the north-eastern shore of Lake Ontario. The Isabel Bader Centre for the Performing Arts – known as The Isabel – is an 80,000-square-foot facility. At its heart lies a visually striking 566-seat concert hall whose interior walls undulate with a variety of rich-toned wood textures. The unusually fine acoustics (designed by Arup of New York) complement the architectural conception.



The design of The Isabel involved the incorporation of elements from two historic adjoining buildings, including a 19th-century distillery complex and a stable. The architects from the Norwegian firm, Snohetta, have seamlessly redeveloped and coalesced old and new, while connecting the character of the building and the shore.

Built at a comparatively modest cost of \$72 million (for a complex of this quality), The Isabel was a collaborative venture of the federal and provincial governments, with the substantial lead gift of \$31 million from Alfred Bader and his wife, Isabel.

Bader, who is 90 years old, was present at the ribbon-cutting. His life story, from its background in prewar Austria, is remarkable. His grandfather, Moritz Ritter von Bader, was a middle-class Jewish civil engineer who worked on the building of the Suez Canal. His father was Jewish, but his mother was not. Despite her family's opposition, they married in London, settled in Vienna, and had two children there. When his father died soon after Alfred's birth in 1924, his mother was left with no income at a time of runaway inflation. Her sister-in-law adopted Alfred and raised him as a Jew. In 1938, after Kristallnacht, Alfred was one



72 Trafalgar St.
Charlottetown, PE
C1A 3Z6
September 18, 2014

Dear Drs Alfred and Isabel Bader,

Your three autobiographical books have made fascinating reading, and now "THE ISABEL" begins a new chapter. My brother, Dr. James Cohen (Queen's Med ' 73) and I regret to be unable to attend the official opening and gala concert. He lives in Calgary, and I in Prince Edward Island. We are the son and daughter of Dick Cohen (the son of Isaac Cohen). Dick received his BA in 1928, and his BSc (Eng. Physics) in 1930. He passed away over 15 years ago, and remembered "Alfie" very well, as my brother may have written you some years ago.

Dr. Alfred Bader, in both of his books, kindly mentioned Friday dinners at my grandfather Isaac Cohen's home. What an honour to my grandfather who would be so proud to see your extraordinary achievements and their positive impact on Queen's and Kingston. He doubtless saw your promise, when you began at Queen's.

When I last visited Kingston in August, I made a point of exploring the new Isabel Center for the Performing Arts. The spectacular modern structure was breathtaking in the glorious setting by the water. The facilities for arts education seemed outstanding, and I look forward to soon attending a concert in the acoustically extraordinary hall.

Congratulations to you both on all of your achievements. Thank you for your inspirational writings, and for what you have done for Queen's,

**Kingston, and the world at large in International Arts Education and
Performance and beyond.**

Wishing you health and happiness,

**Annabel Cohen, Ph.D. (Queen's '75)
Professor of Psychology
University of Prince Edward Island**



FACULTY OF EDUCATION

Duncan McArthur Hall
511 Union Street
Queen's University
Kingston, Ontario, Canada K7M 5R7

16th September 2014

Dr. Alfred Bader
Dr. Isabel Bader
c/o Judith Brown
Summerhill
Queen's University

Dear Drs. Bader,

I am a professor in the Faculty of Education, just beginning my 38th year at Queen's. I am writing to thank you both for two of your very large and significant contributions to Queen's University—Herstmonceux Castle and The Isabel.

You will be aware of many of the activities that take place at the International Study Centre. You may not be aware of a unique conference held there every two years. In 1993 I was involved in creating an organization that goes by the rather long name of Self-Study of Teacher Education Practices. This international group of more than 300 teacher educators is committed to improving the education of teachers by studying the quality of learning in our own classrooms (hence "self-study"). In 1994 colleagues from that group and I

attended a conference at the University of Bath. As the grounds at Herstmonceux Castle were opening to the public on 1st July 1994, my wife and I made a visit before the conference in Bath. When we showed our photos to colleagues in Bath, they said, "Tom, we have to have a conference there." And so we did. Our first conference was held in the summer of 1996. Meeting every 2 year, we held our 10th conference last month. It has been my privilege to organize each of these 10 conferences, which have attracted roughly 100 delegates each time from countries including Canada, the USA, the UK, Australia, New Zealand, Iceland, The Netherlands, South Africa, Israel, India, and Norway. While the group also meets annually at the large American educational conference, the biennial conferences at Herstmonceux Castle have been central to the process of maintaining an international network. In 2004 the work of the group was collected into a 2-volume International Handbook of Self-Study of Teaching and Teacher Education Practices. In 2005 we launched a journal, Studying Teacher Education, published by Routledge and now completing its 10th year. Your purchase of Herstmonceux Castle for Queen's has unwittingly made a very special contribution to our organization. We all now speak casually and affectionately about "The Castle Conference." The castle is truly a unique conference venue and our group is the perfect size for that venue. On behalf of the more than 200 individuals who have attended at least once (and

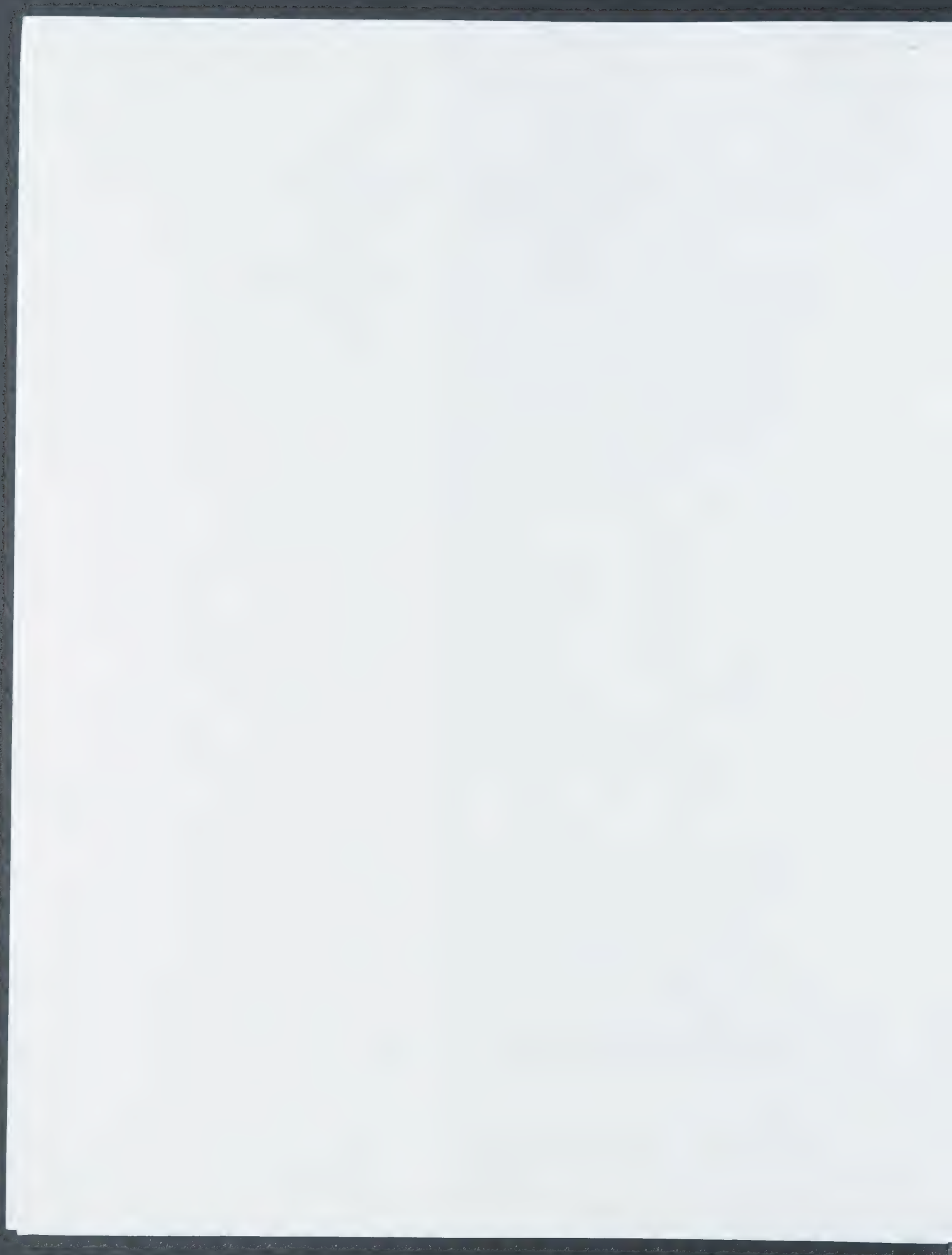
five of us have attended all 10 conferences), I wish to thank you for a truly special donation.

It is perhaps a bit early to thank you both for your donation that has made possible The Isabel Bader Centre for the Performing Arts. My wife and I regularly subscribe to the concerts of the Queen's Performing Arts Office, and so were eager to visit The Isabel in July to select our seats for this year's season tickets. While we will enjoy it acoustically at our first concert on 21 September, we were in awe of its architectural beauty on our first visit. Never in my wildest dreams did I imagine that Queen's and Kingston would have such a remarkable performance and teaching venue. Again you have outdone yourselves in your contributions to Queen's, and we look forward to enjoying the benefits of your generosity for years to come. My wife LaVerne and I have followed closely the development of these massive donations and feel very close to you even though we have never met. THANK YOU and our very best wishes.

Very sincerely yours,

A handwritten signature in cursive script that reads "Tom Russell". The signature is written in dark ink and is positioned below the closing of the letter.

Tom Russell
Professor
Faculty of Education



Alfred Bader Fine Arts

From: Andrew Loman [aloman@mun.ca]
Sent: Friday, September 05, 2014 11:31 AM
To: Alfred Bader Fine Arts
Subject: RE: Scholar in Residence

Dear Alfred,

I'll certainly apply again for the fall term next year: I'll still have a semester at that point before I resume teaching. However, my sabbatical will have officially ended: to take one more research semester I'll be relying on banked time (earned after supervising Honours students). That arrangement may preclude my leaving St. John's. But I'll speak to the Head of my department and see if anything can be arranged. Following the fall semester, I'll be back in the regular routine at Memorial and won't be available for research semesters in the fall and winter for another six years - alas!

I've also resolved to apply for the Executive Director position, if and when Queen's advertises it. I've thought matters over carefully and don't think that there's too large a jump from the kinds of administrative roles I've been playing to date and what the castle requires: the position would have its challenges, but I think I can meet them. I'm keeping my eye out for the advertisement, and when it's published I'll start writing my cover letter and assembling my application materials.

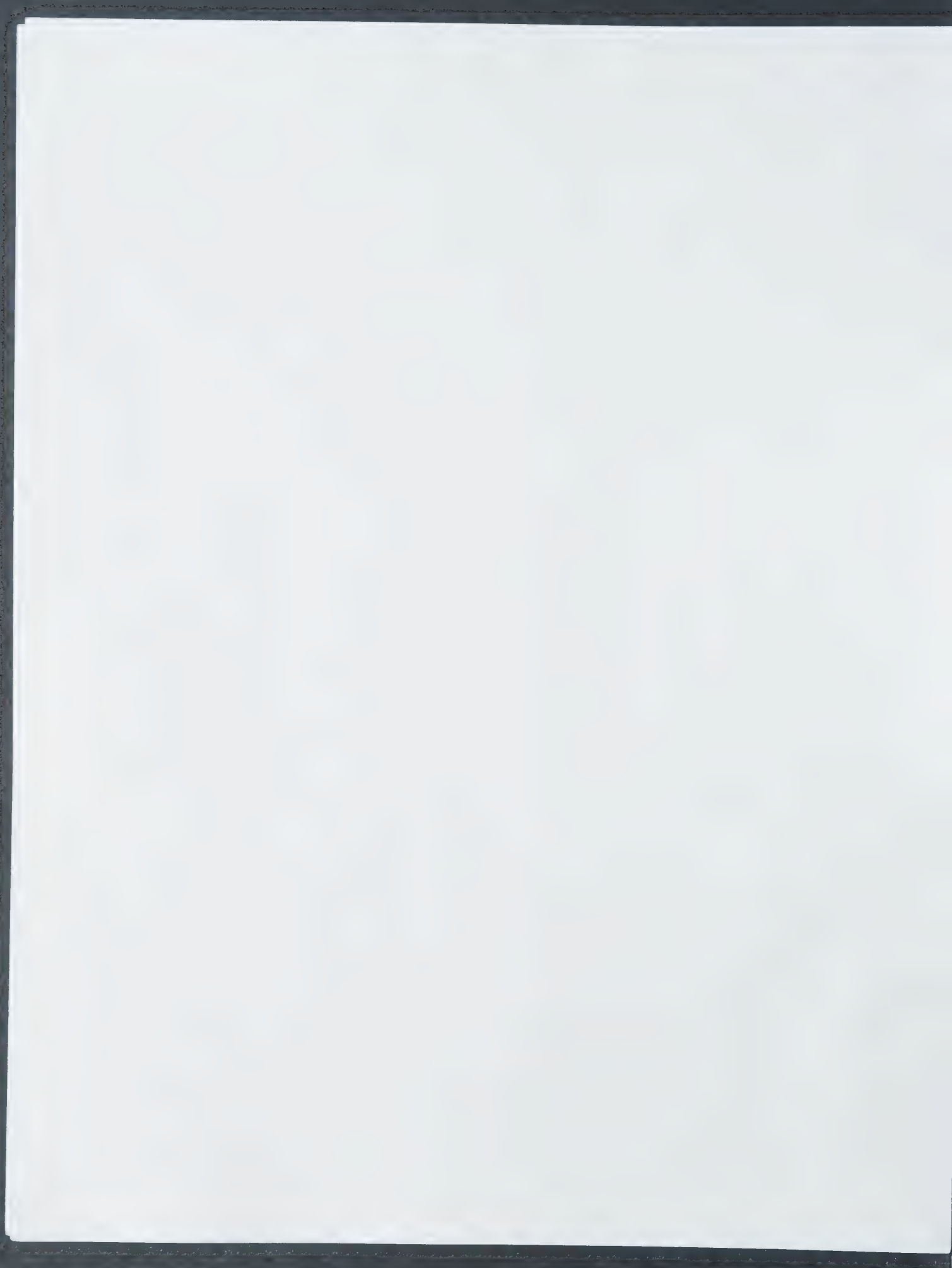
All best,
Andrew.

Quoting Alfred Bader Fine Arts <baderfa@execpc.com>:

> Dear Andrew,
>
> I am disappointed that Christian Lloyd did not offer you a position as
> you and I had hoped.
>
> I will discuss this with Judith Brown on September 20th and I also
> hope that you will apply again next year.
>
> Best regards,
> Alfred
>
> -----Original Message-----
> From: Andrew Loman [<mailto:aloman@mun.ca>]
> Sent: Saturday, August 30, 2014 6:35 AM
> To: baderfa@execpc.com
> Subject: Fwd: Scholar in Residence
>
> Dear Alfred and Isabel,



> It's taken me some time to forward this email to you, but the
> summer became quite busy with research and family obligations. Still,
> I wanted to let you know the upshot of your offer to cover the
> Castle's expenses were it to host me as an additional scholar-in-residence.
> Dr. Lloyd's response (which is in the text below) is perplexing
> to me, quite frankly. The student population is in such flux from year
> to year that offering them a "fair balance of disciplinary expertise
> over time" makes no sense as a reason: there are no students there
> from year to year who would be able to measure that balance. I suspect
> that there must be other reasons informing his decision, but I'm
> reluctant to speculate. I do think that decision is very
> short-sighted, and it's also, of course, personally disappointing.
> But thank you very much once again for what remains a very
> generous and kind offer. I appreciate it deeply.
> And to end this email on a happier note: I spent a week in
> Ontario this summer with students I met in my last year at the Castle.
> We were having our 9th (!) annual week of play-reading and are already discussing the 10th.
> They're a remarkable group of people leading fascinating lives, and
> they do full justice to your hopes for the Castle: I'm very proud of them all.
> Sincerely,
> Andrew.
>
>
> ----- Forwarded message from christian lloyd
> <c_lloyd@bisc.queensu.ac.uk>
> -----
> Date: Wed, 7 May 2014 19:28:50 +0000
> From: christian lloyd <c_lloyd@bisc.queensu.ac.uk>
> Reply-To: christian lloyd <c_lloyd@bisc.queensu.ac.uk>
> Subject: Scholar in Residence
> To: "aloman@mun.ca" <aloman@mun.ca>
>
> Hi Andrew:
>
> Judith passed on your query to her about the Baders' kind offer to fund your
> residence here next winter. As Alan Harrison, the Provost, confirmed, it
> isn't about money (the position costs us very little) but about
> offering the students here a fair balance of disciplinary expertise
> over time. As we had two excellent literary scholars in the last
> three s-in-rs, I need to give chances to academics beyond our field.
> So, I am afraid that it won't be possible this winter. Do apply in future though....
>
> Best wishes to you and your family,



Sept 12/14



Supporting the continuing education of women

Carnie Morrison
Director - Ban Right Centre
carnie.morrison@queensu.ca
(613) 533-6000 ext. 1433
banright@queensu.ca

Dear Drs Alfred & Bebel Kuder,
I hope this note & newsletter
finds you well & happy!



Queen's
UNIVERSITY

As international mature women students
via the Tristram Brown Bursaries has
been truly life enhancing for the recipients,
Women come to the Centre with unique
histories & challenges and it is such
a joy to share your generosity with them.
Thank you & Warmest Wishes, Carole



September 9, 2014

Gayathri Tilak Singh
PhD Candidate, Dept. of Electrical and Computing Engineering, Queen's University
Unit 315, 700 Sir John A MacDonald Blvd.
Kingston, ON K7M1A4

Drs. Alfred and Isabel Bader
c/o Judith Brown
Associate Vice-Principal (Advancement)
Executive Director (Alumni Relations)
Summerhill, Queen's University
Kingston, ON K7L 3N6

Respected Drs. Alfred and Isabel Bader,

I am Gayathri T. Singh, a PhD candidate in the Department of Electrical and Computing Engineering, currently in the 5th year of my program. I am writing to express my deepest gratitude to you, on receiving the very first Judith Brown Bursary Award from Ban Righ Centre, in support of International mature women students. It is an honor to be a beneficiary of your generosity.

I arrived in Canada during the Fall of 2008, to pursue research in the domain of Wireless Sensor Networks in the ECE department at Queen's University. I earned my Bachelors and Masters Degrees in Electronics and Communication Engineering from Karnataka, India, and worked at Intel Technologies India Pvt. Ltd for three years, before moving to Canada with my husband. I have a three year old son now, whose loving ways make me a proud mother.

I took a leave of absence when I had my child, and returning to school after that has been more challenging than I thought. However, I have received wonderful support from different members of Queen's Community in the pursuit of completing my degree. Ban Righ Centre has been one of them, a wonderful source of support in every way. Talking to other mature women and having a space to work in an understanding and supportive environment has been very helpful.

I would like to let you know that I am deeply touched by your support for mature women students in their pursuit for higher education, and am very thankful to you for this bursary. It helps me to focus on completing my thesis by the end of this year, and keep my financial worries at bay. Your generosity is truly inspiring. I hope one day I will be able to help other students achieve their goal just as you have helped me.

Thanking you,
Sincerely,

Gayathri T. Singh

Gayathri T.





DEPARTMENT OF ART

Queen's University
Kingston, Ontario, Canada K7L 3N6
Tel 613 533-6166
Fax 613 533-6891

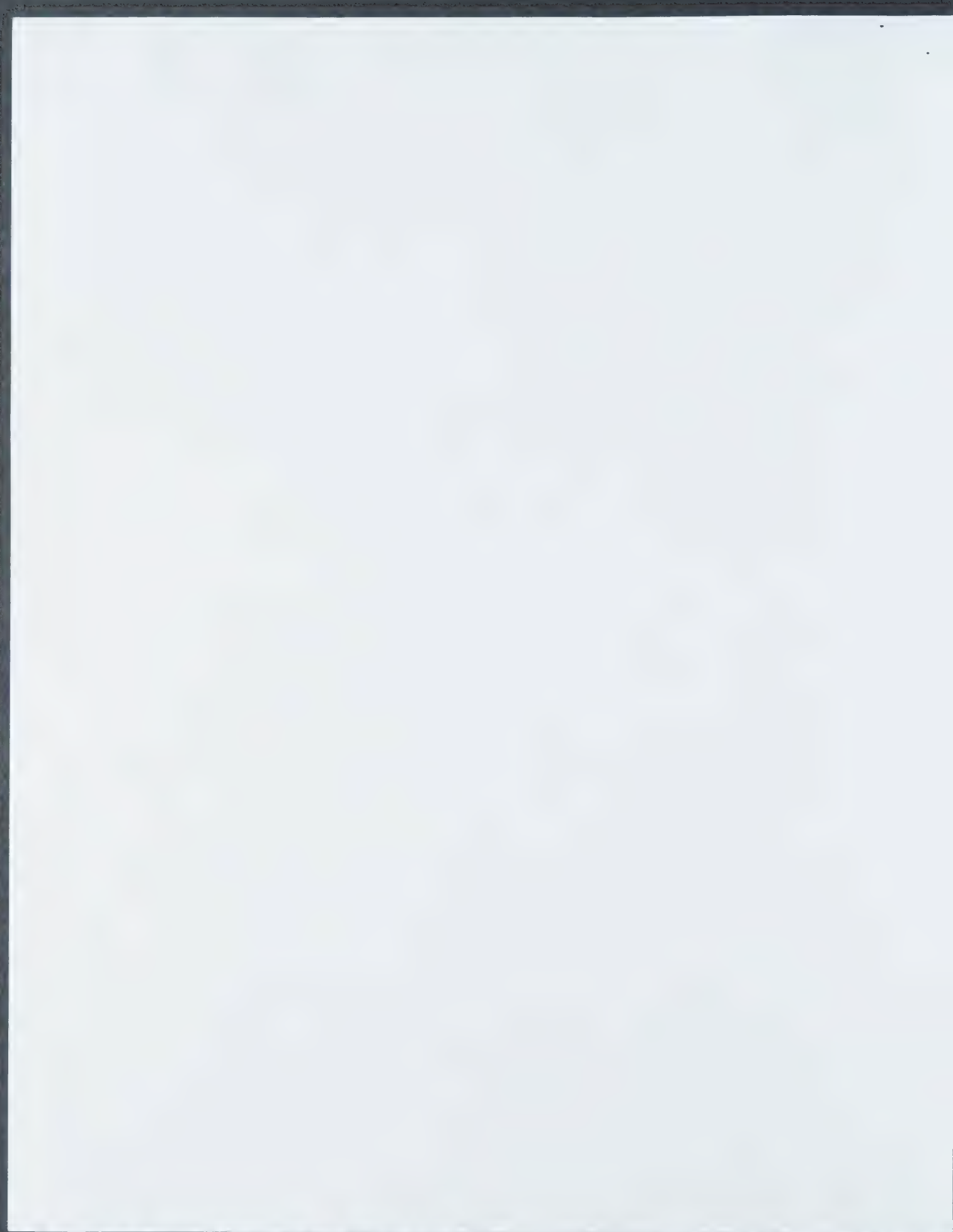
August 1, 2014

Dear Alfred,

It was a great pleasure to see you and Isabel here at Queen's for your birthday celebrations. Since then, I have been working on a number of projects, including the volume of essays from our Herstmonceux conferences. It is shaping up very well, with about fifteen authors participating. Also, I have just returned from a research trip to the Netherlands, where I had a very interesting meeting that I would like to tell you about.

When we saw each other here in April, you asked me if we were going to hold another conference at Herstmonceux. I would certainly like to do that, and I have been thinking about what might be a useful theme. While in the Netherlands, I met with colleagues from the Amsterdam Museum and the Rembrandthuis who are planning an exhibition on Rembrandt's colleagues Govert Flinck and Ferdinand Bol. As you know, both worked with Rembrandt in the 1630s and went on to build highly successful careers in Amsterdam. And, thanks to the recent acquisition of a painting by Bol, both are now well-represented in The Bader Collection!

There has never before been an exhibition focusing on the achievements of these two artists, and it will be a fascinating opportunity to explore not only what they learned from Rembrandt, but also how they developed into successful independent masters. Many interesting questions arise in comparing the two: What were their activities in Rembrandt's studio? What made them so successful in attracting major public commissions (such as civic guard portraits and the decorations for the Amsterdam Town Hall)? How do their respective approaches to painting and drawing compare in developing out of, but also beyond, the art of Rembrandt?



We could make an exciting and important contribution to the field, and to the exhibition itself, if we hold our next conference at Herstmonceux with a focus on the art of Flinck and Bol. I would work with colleagues in Amsterdam (including David DeWitt and others at the Rembrandthuis) to develop the program and the guest list. As in our previous conferences, we would bring together academic scholars, museum professionals, and conservation scientists for an interdisciplinary exchange of views. There are a number of established scholars interested in this topic, but there are also several younger researchers who have recently written relevant dissertations and would greatly benefit from the opportunity to present their work in this forum. We would plan to publish the results both as part of the exhibition catalogue and in a separate volume of scholarly essays that I would edit.

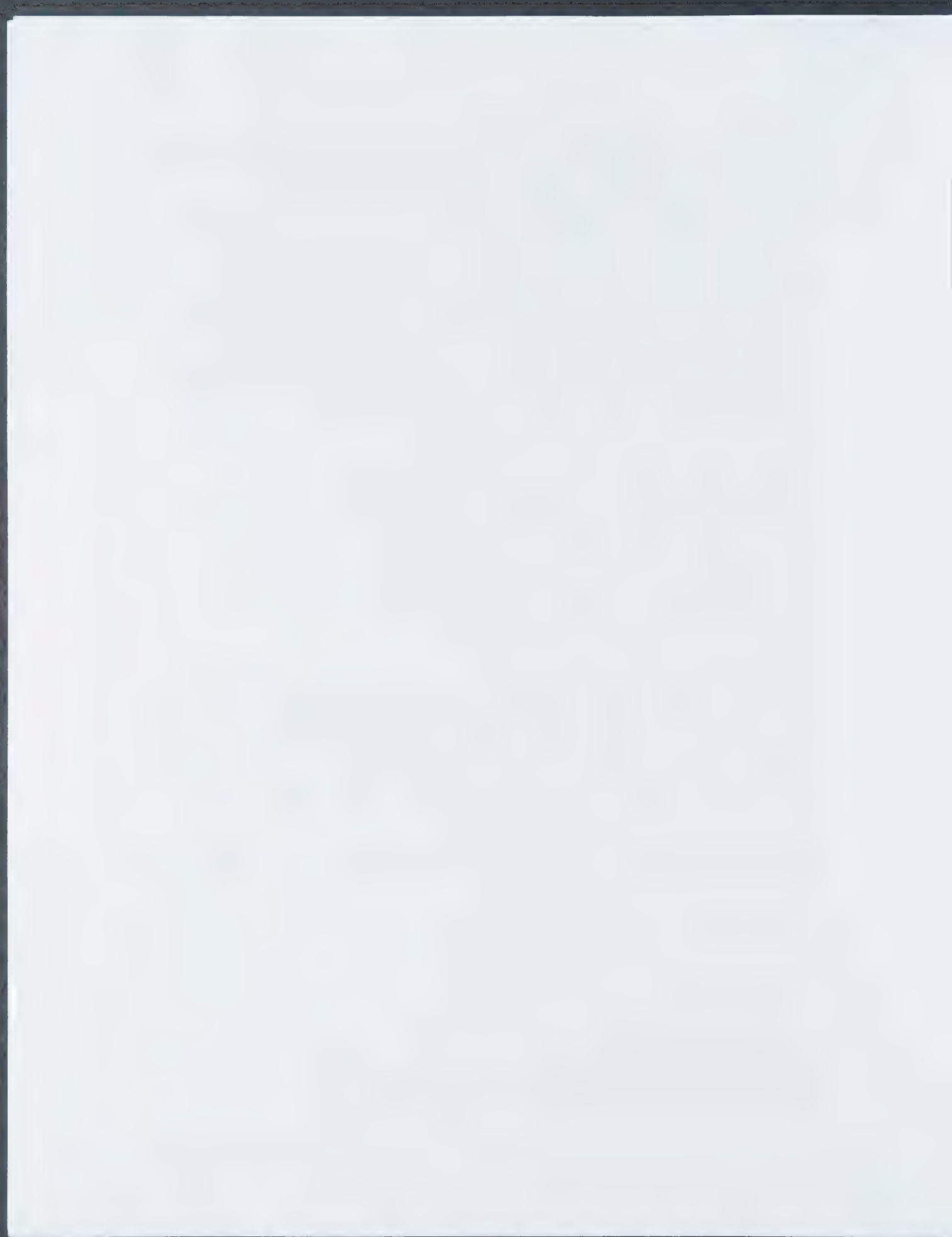
I am writing to ask if you would kindly consider supporting this project. I think we could do it for about the same budget we had for our previous conferences, \$80,000 to cover transportation and conference costs at the Castle plus \$20,000 in support of the publication, for a total of \$100,000. The donation could be received in 2015, but it would be very helpful to reach an agreement sooner, so that we can begin our conference planning. I have spoken with the conference organizers at the Castle, and they are holding open for us the date of July 16-19, 2015.

Attached is a draft idea for the conference program and a preliminary list of participants. Some details may change as plans progress, but this gives you a basic idea of what I have in mind. I would be delighted to speak with you by phone if it would be helpful to answer any questions you may have. I will be visiting family in the US over the next two weeks, but perhaps Ann could send me an email if there is a date and time that would be good for a call.

With warmest thanks and greetings to you and to Isabel, I look forward to hearing from you soon!

Yours sincerely,

Stephanie S. Dickey, PhD
Bader Chair in Northern Baroque Art
Department of Art (Art History & Art Conservation)



New Research on the Art of Govert Flinck and Ferdinand Bol
Rembrandt's Legacy and Painting in Amsterdam
Bader International Study Centre, Herstmonceux Castle
July 16-19, 2015

Conference Schedule (Preliminary Draft 8/1/14)

Thursday 7/16/15

Arrivals (Accommodation at Bader Hall)

4:30 PM Keynote address by Eric Jan Sluiter:
"The Market for Art in Amsterdam 1630-1650"
Brief presentation on plans for the exhibition
(OR: Schedule this at 7 PM, after dinner)

6 PM Buffet Supper in the Dining Hall

Friday 7/17

7:30 AM Breakfast

8:30-10:00 I: Technical Approaches to Flinck

10:00-10:30 Break (coffee)

10:30-12:00 II: Technical Approaches to Bol

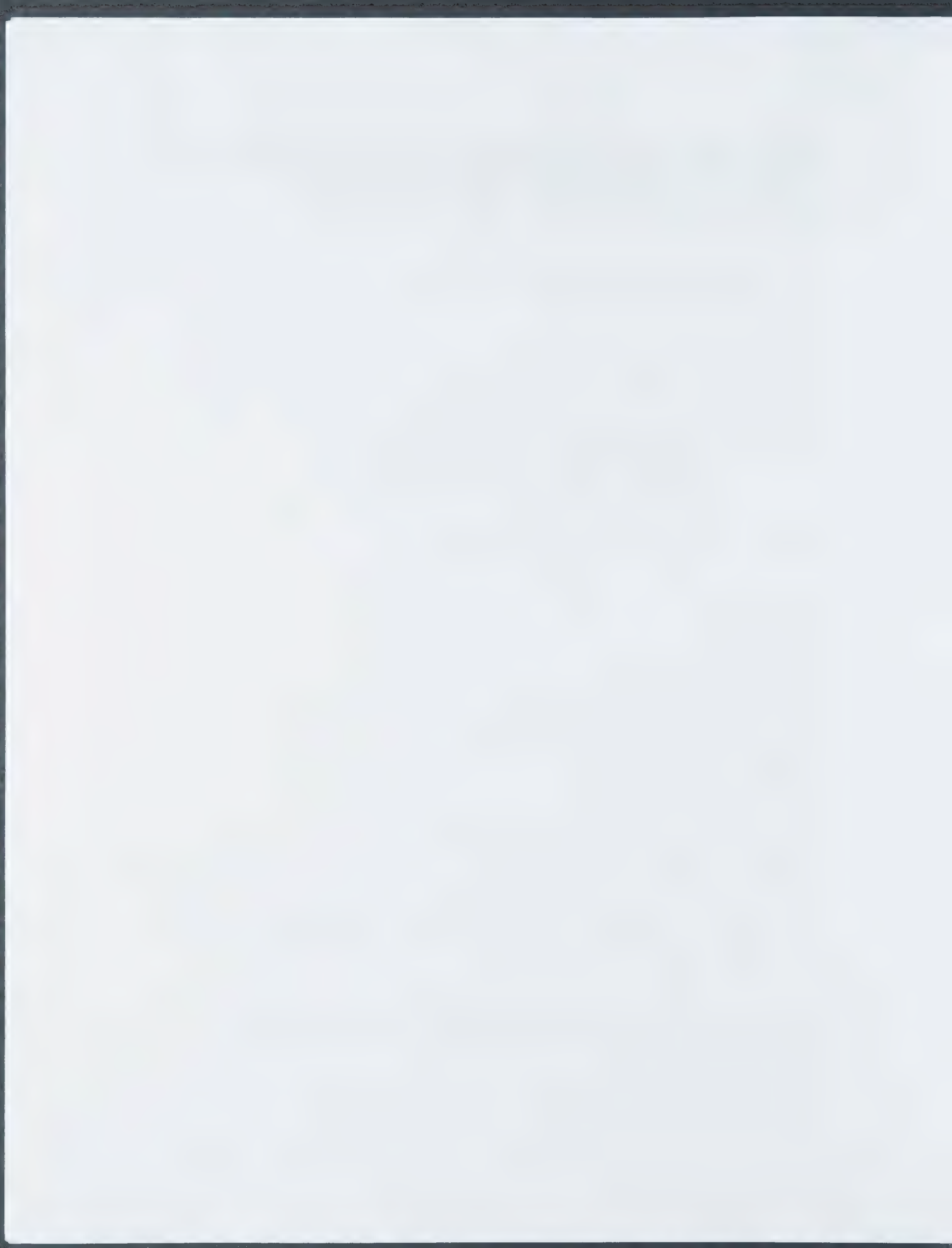
12:00-1:00 Lunch

1:00-2:30 III. Academy or Workshop? Jacobsz, Uylenburgh, Rembrandt

2:30-2:45 Pause

2:45-4:00 IV. Drawings by Flinck and Bol: Telling Differences

4:00-4:30 Break (tea)



4:30-6:00 V. Flinck, Bol, and Amsterdam History Painting

6 PM Dinner (Courtyard Barbecue, weather permitting)

Saturday 7/18

7:30 AM Breakfast

8:30-10:00 VI. Public Commissions and Private Portraits
Patronage Networks / Group and Individual Portraits

10:00-10:30 Break (coffee)

10:30-12:00 VII. Flinck and Bol at the Amsterdam Town Hall

12:00-1:00 Lunch

1:00-2:30 VIII. Flinck and Bol as Cognoscenti:
Collecting, Connoisseurship, Friendship Networks

2:30-2:45 Pause

2:45-4:00 IX. Flinck and Bol as Teachers
OR IX. A / B. Parallel sessions, one on Flinck, one on Bol

4:00-4:30 Break (tea)

4:30-6:00 X. Concluding Discussion
What have we learned? Summary and Future Plans

6:00 Dinner: Banquet in Ballroom

Sunday 7/19

7-9 AM Breakfast served

Departure any time by taxis to train station



New Research on the Art of Govert Flinck and Ferdinand Bol

Preliminary List of Participants to be Invited (as of 8/1/14)

CONFERENCE PLANNING COMMITTEE

Stephanie Dickey (Organizer and Chair)
 David DeWitt
 Norbert Middlekoop
 Tom van der Meulen
 Leonore van Slooten
 Jaap van der Veen

OTHERS ON EXHIBITION PLANNING COMMITTEE

Royal Palace
 Van Loon Museum
 Rijksmuseum (curator, conservator)

CURATORS and CONSERVATORS

Ronni Baer (Boston Museum / Dou, perspective on Rembrandt workshop)
 Blaise Ducos (Louvre)
 Katya Kleinert / Claudia Laurenze-Landsberg (Berlin / technical research)
 Walter Liedtke (MMA / perspective on Rembrandt's workshop)
 Dominique Suhr (Leiden Coll. / technical studies)
 An van Camp (British Museum / drawings)
 Betsy Wieseman (National Gallery London) + someone from Conservation?
 Arthur Wheelock (National Gallery, Washington)

Curator from Museum Kurhaus Cleve (name?)
 Other?

SCHOLARLY CONTRIBUTORS

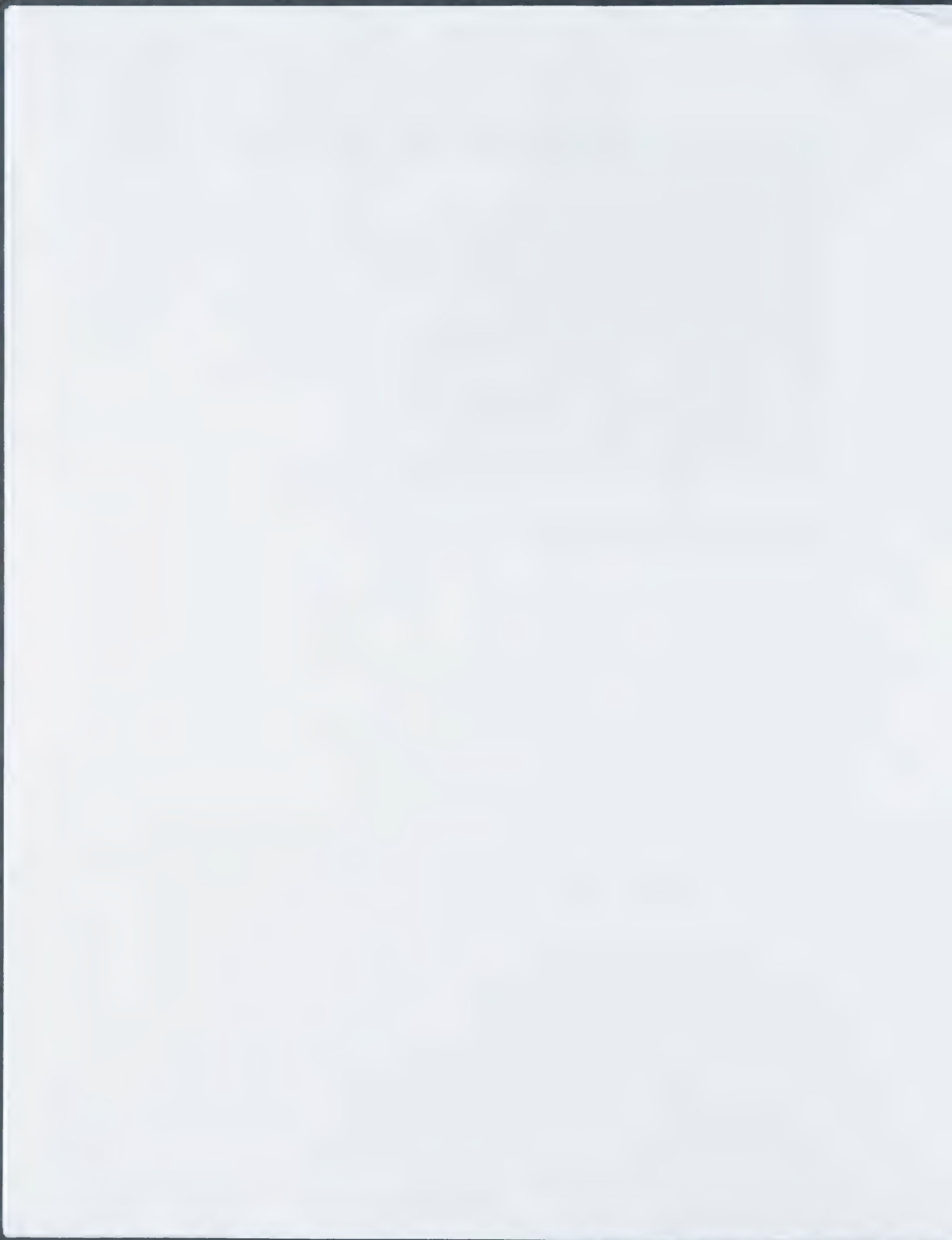
Ann Adams (Amsterdam portraiture)
 Albert Blankert (Bol)
 Christopher Brown (Fabritius / Rembrandt's workshop)
 Lloyd DeWitt (Lievens / Amsterdam patronage)
 Jacquelyn Coutr  (Lievens / Amsterdam patronage)



5

Saskia Beranek (PhD Pittsburgh; Amalia von Solms, Huis ten Bos)
Erna Kok (Flinck, Bol patronage)
Jan Leja (Bol drawings)
Jasper Hillegers (Jacobsz workshop)
Leon Krempel? (Maes -- contemporary of F&B)
Rudi van Leeuwen (Radboud U Nijmegen -- portrait historié)
Volker Manuth (Eeckhout / Rembrandt workshop)
Judith Noorman (Jacob van Loo / drawings)
Bill Robinson (Drawings / Rembrandt workshop)
Martin Royalton-Kisch (Drawings -- attribution and style)
Eric Jan Sluiter (Amsterdam history painting)
Peter Schatborn (Drawings -- attribution and style)
Vanessa Schmid (Bol admiralty patronage)
Ernst van de Wetering (Rembrandt workshop)
Marieke de Winkel (Rembrandt workshop / dress in portraiture)

Projected total: 35 to 50 participants



June 25 2014

Dear Alfred and Isabel,

Some very good news from Gauvin Bailey, the Bader Chair in Southern Baroque Art.

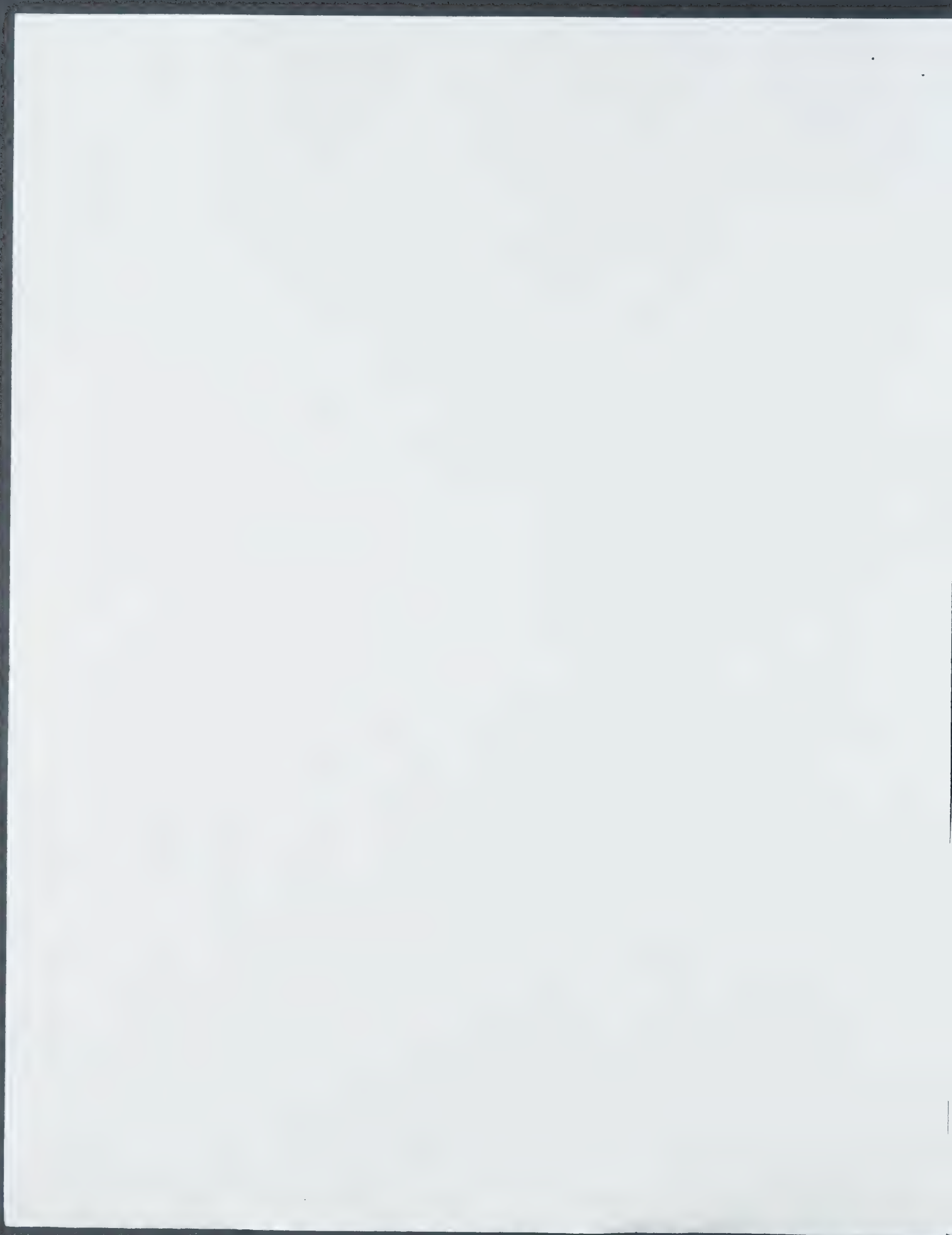
Dr. Bailey also thought you might enjoy the cover of his newest book, due out in September. Costs of publication were in part made possible by a subvention drawn from his Bader research fund, and he thanks you both in the book's acknowledgments. It looks to be a most beautiful book!

If timing works, he can give you a signed copy when you're here for the Opening of the Isabel!

All the very best,

Judith
Judith

PS Did you receive the
email with information
that the cheque arrived?



6/25/2014

Baroque expert elected to Institut de France

Baroque expert elected to Institut de France

2014-06-23



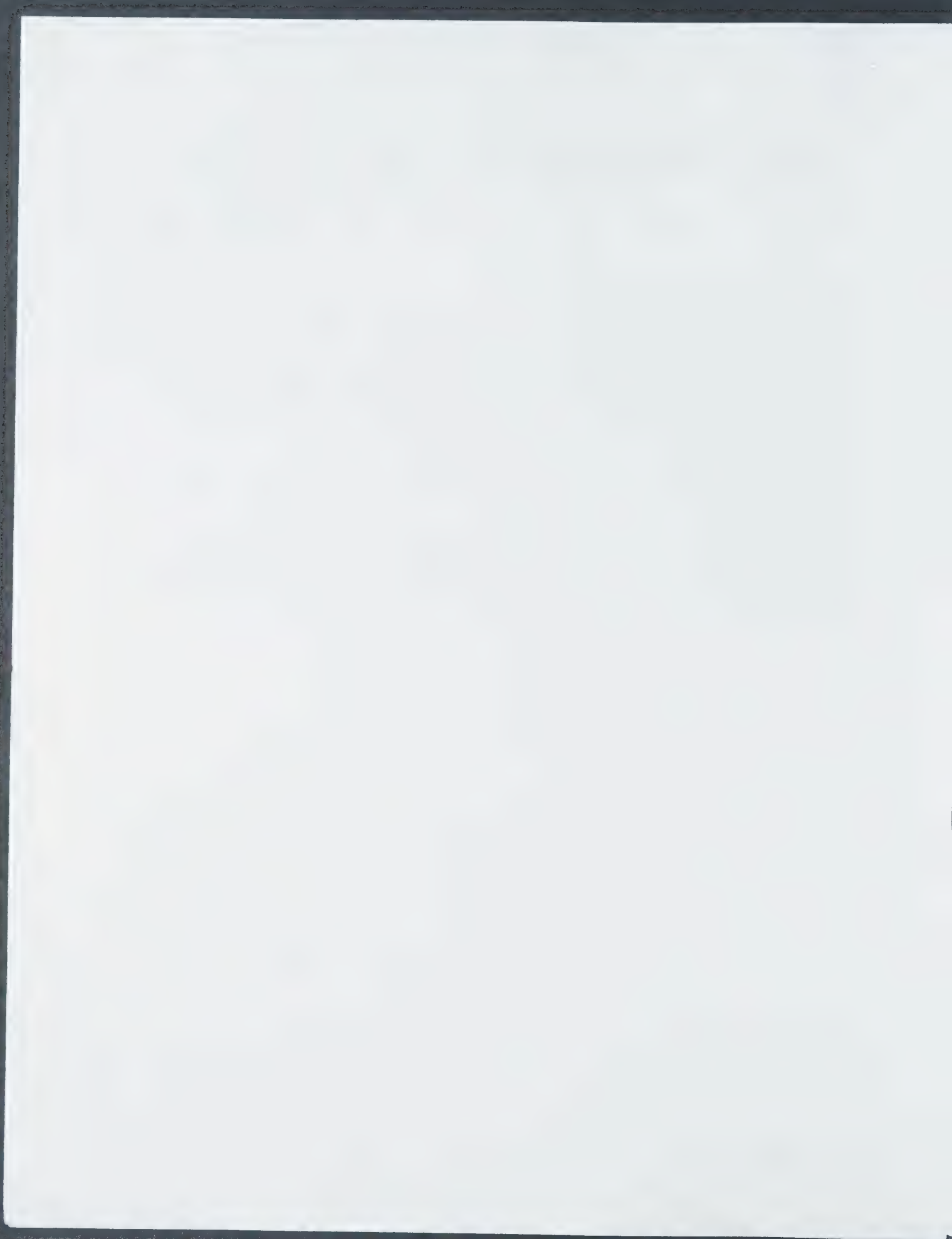
By **Andrew Carroll**, Gazette editor

Gauvin Bailey (Art History) has been appointed to the prestigious Institut de France.

Dr. Bailey, the Alfred and Isabel Bader Chair in Southern Baroque Art, was elected last month as a "correspondant-étranger" (foreign correspondent) of the Académie des inscriptions et belles-lettres (Humanities) of the Institut de France, one of the most-respected and oldest learned institutions in the world having been founded in 1663.

The Institut de France only maintains 50 French and 50 foreign correspondents at any one time, putting Dr. Bailey in exclusive company.

"This is a tremendous honour, not only for Dr. Bailey but for Queen's as well," says Principal Daniel Woolf. "The Académie des inscriptions is among the world's oldest and most exclusive learned societies; for Dr. Bailey to be elected as a foreign correspondent is a strong recognition of the quality of our faculty here at Queen's."



6/25/2014

Baroque expert elected to Institut de France



Gauvin Bailey (Art History) has been elected to the Institut de France as a foreign correspondent.

Dr. Bailey is one of only six North American foreign correspondents.

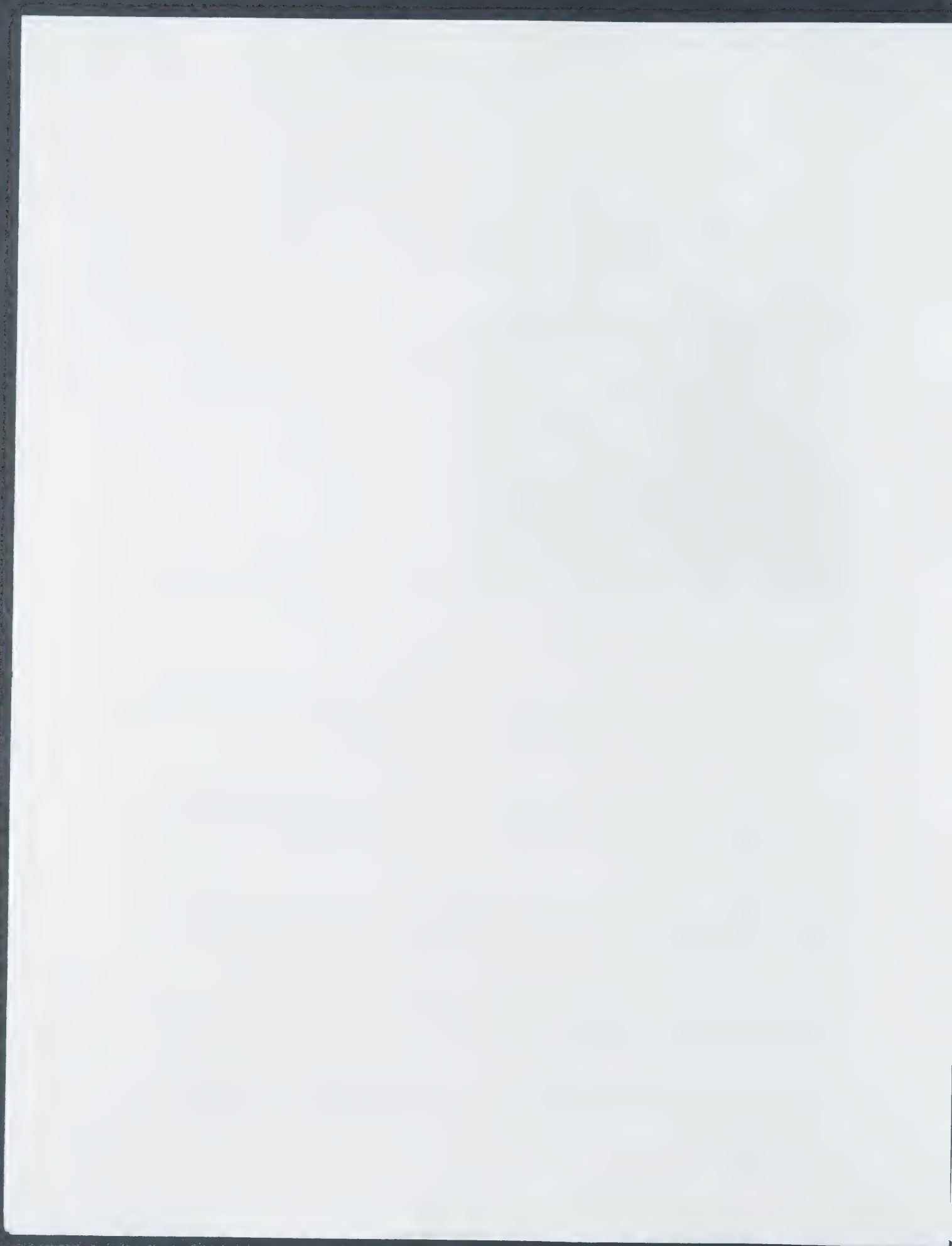
"This is a huge and unexpected honour for me, particularly at this time in my career when I am working increasingly on French art and culture and its dissemination throughout the Americas," Dr. Bailey says. "The Institut de France itself dates from the period I am working on and some of the architects and writers I have studied were members in their day.

"For me it is also a thrill for a more basic reason: its home, the former Collège des Quatre-Nations (built 1668-88) across from the Louvre, is one of my favourite Baroque buildings in Paris, but I have never been allowed inside because you have to be a member. Next time I go to Paris that will be my first stop."

Dr. Bailey says he believes that his election is due in large part to his recent research into the migration of Baroque art and architecture through France into the Americas. While there has been extensive study into the flow of Baroque art forms through the Spanish and Portuguese New World empires, Dr. Bailey says that France's role has largely been overlooked.

Dr. Bailey's book on the subject *The Spiritual Rococo: Décor and Divinity from the Salons of Paris to the Missions of Patagonia* (Ashgate Press, 2014) will be released in September, which will be his seventh book published to date.

Dr. Bailey was named to the Royal Society of Canada in November, one of seven Queen's professors to receive the honour in 2013. He took up his current position at Queen's in 2011.



Gwyn Alexander Bailey, Professor of African and Latin American Studies, University of Toronto, Toronto, Ontario, Canada

Back Cover Image

THE SPIRITUAL ROCOCO

Decor and Divinity from the Salons of Paris to the Missions of Patagonia

ASHGATE

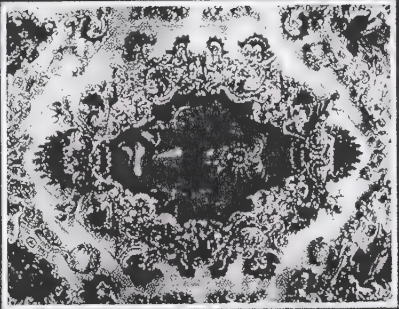
Author: Gwyn Alexander Bailey
 ISBN: 978-1-4730-0000-9
 ISBN-10: 1-4730-0000-9

Order your copy today from your favorite bookseller or visit www.ashgate.com

The Spiritual Rococo

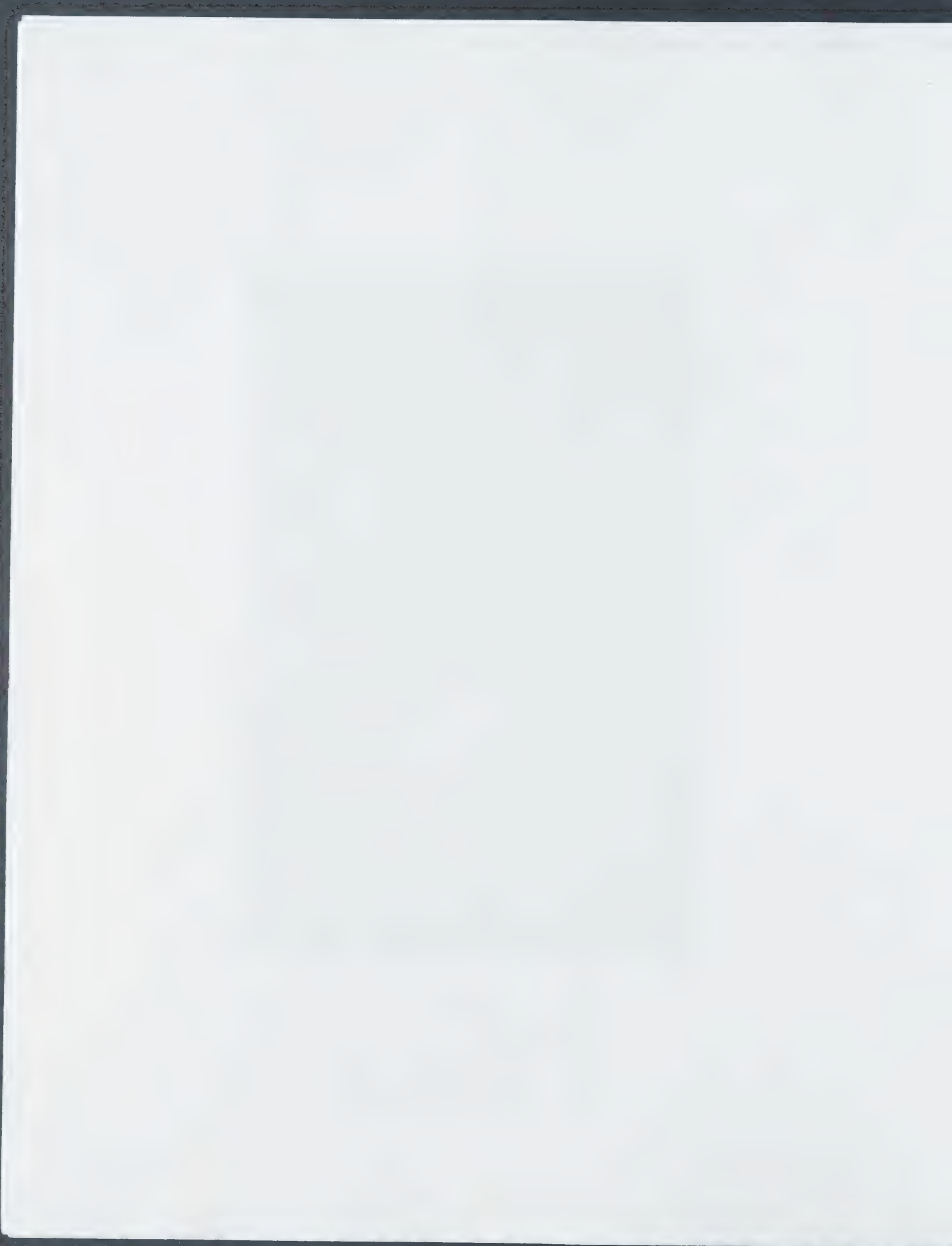
Decor and Divinity from the Salons of Paris to the Missions of Patagonia

Gwyn Alexander Bailey



ASHGATE

A groundbreaking approach to Rococo religion, *Decor and Divinity from the Salons of Paris to the Missions of Patagonia* offers a new perspective on the decorative and religious art of the eighteenth century. Gwyn Alexander Bailey, author of *The Spiritual Rococo*, explores the relationship between the secular and the sacred in the art of the Rococo, from the opulent salons of Paris to the remote missions of Patagonia. This book offers a new perspective on the Rococo, from the opulent salons of Paris to the remote missions of Patagonia. This book offers a new perspective on the Rococo, from the opulent salons of Paris to the remote missions of Patagonia.



Alfred Bader Fine Arts

From: Daniel Woolf [woolfd@queensu.ca]
Sent: Monday, April 28, 2014 6:30 PM
To: Alfred Bader
Subject: Happy birthday
Attachments: PastedGraphic-2.tiff, PastedGraphic-1.tiff

Dear Alfred

While I realize we had the opportunity to congratulate you in person a few weeks ago, I could not let the actual day of your 90th slip by without noting it (as I have done in a few meetings today, notably with students, many of whom were aware of it). With all best wishes of the day to you and Isabel—we are again so glad you were able to come up for a visit earlier this month and see the latest results of your generosity.

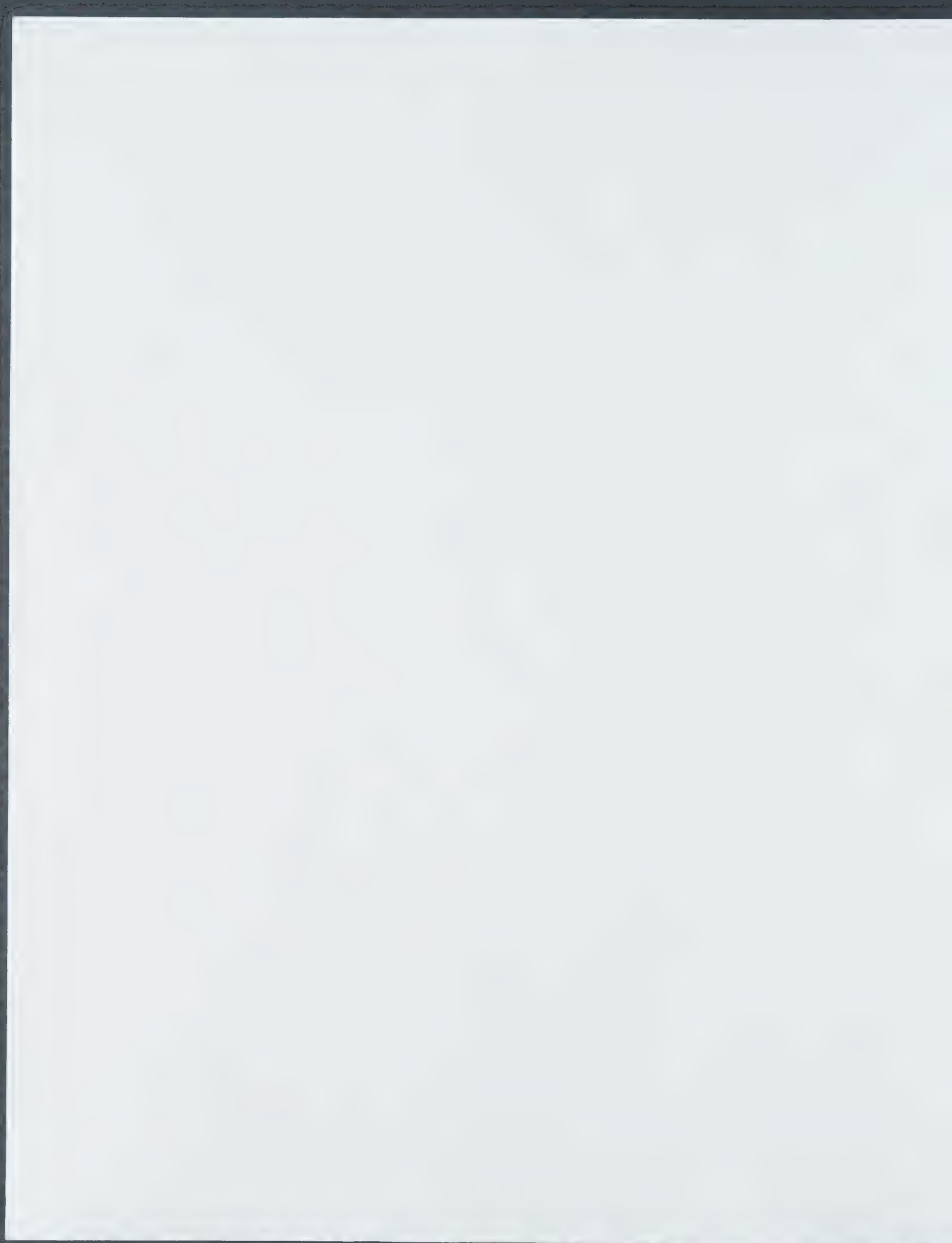
Best wishes from Julie and me,
Daniel

Daniel Woolf FRSC
Professor of History and
Principal and Vice-Chancellor
Queen's University
Richardson Hall 551
Kingston ON
K7L 5N6
www.queensu.ca/principal

Statement of Confidentiality: This message and any attachments are intended only for the use of the intended recipient(s) and are confidential and may be privileged. If you are not the intended recipient, you are hereby notified that any review, transmission, conversion to hard copy, circulation or other use of this message and any attachments is strictly prohibited. If you are not the intended recipient, please notify the sender immediately by return e-mail and delete this message and any attachments from your system. Thank you.

Principal's assistant: Cheryl Lewis
613 553 3201
principal.assists@queensu.ca

It is said that all rules and comments are so sealed, that there is none, but that, from some shore of it, another may be discovered. Certainly the covered parts of good arts and learning, have that kind of wit. Every one hath so much relation to some other, that it hath not only use often of the use of what is next to it, but, through that, also of what is one of them to it.
-John Selden (1584-1654), English jurist and historian





BADER INTERNATIONAL STUDY CENTRE
Queen's University (Canada)

HERSTMONCEUX CASTLE
HAILSHAM
EAST SUSSEX, BN27 1RN
UNITED KINGDOM

TEL: 01323 834444
FAX: 01323 834499

Dear Alfred and Isabel:

It was good to see you, albeit briefly, at the recent alumni awards dinner in Kingston. I hope you had a memorable night there: I was very pleased to see Sierra Megas, a former castle student, win an award!

I am writing to tell you about how the BISC would like to mark your 90th birthday. Diana Katz suggested that we create a small, but comfortable Art History Reading Room in an unused turret off the Film and Video Room. The other managers here thought this a splendid suggestion, so we will renovate this room to house the art books and catalogues you have so kindly donated for the students. The room will contain some easy chairs where students may read your books in peace. By creating this space, we hope to foster interest in the study of Art, and to convey to the students your love of Art.

When the new Art History Reading Room is set up, we will send you pictures of it, so you can see what has been established. We will have a notice inside the room explaining why the facility was prepared and how it is to be used.

Happy Birthday on behalf of all at the castle!

Dr Christian Lloyd

Academic Director, Queen's BISC

Daniel Woolf

4/22/2014 8:01 PM

to Alfred Bader Fine Arts, Bader Isabel
cc: Bader Daniel

newspaper front page

Dear Alfred and Isabel,

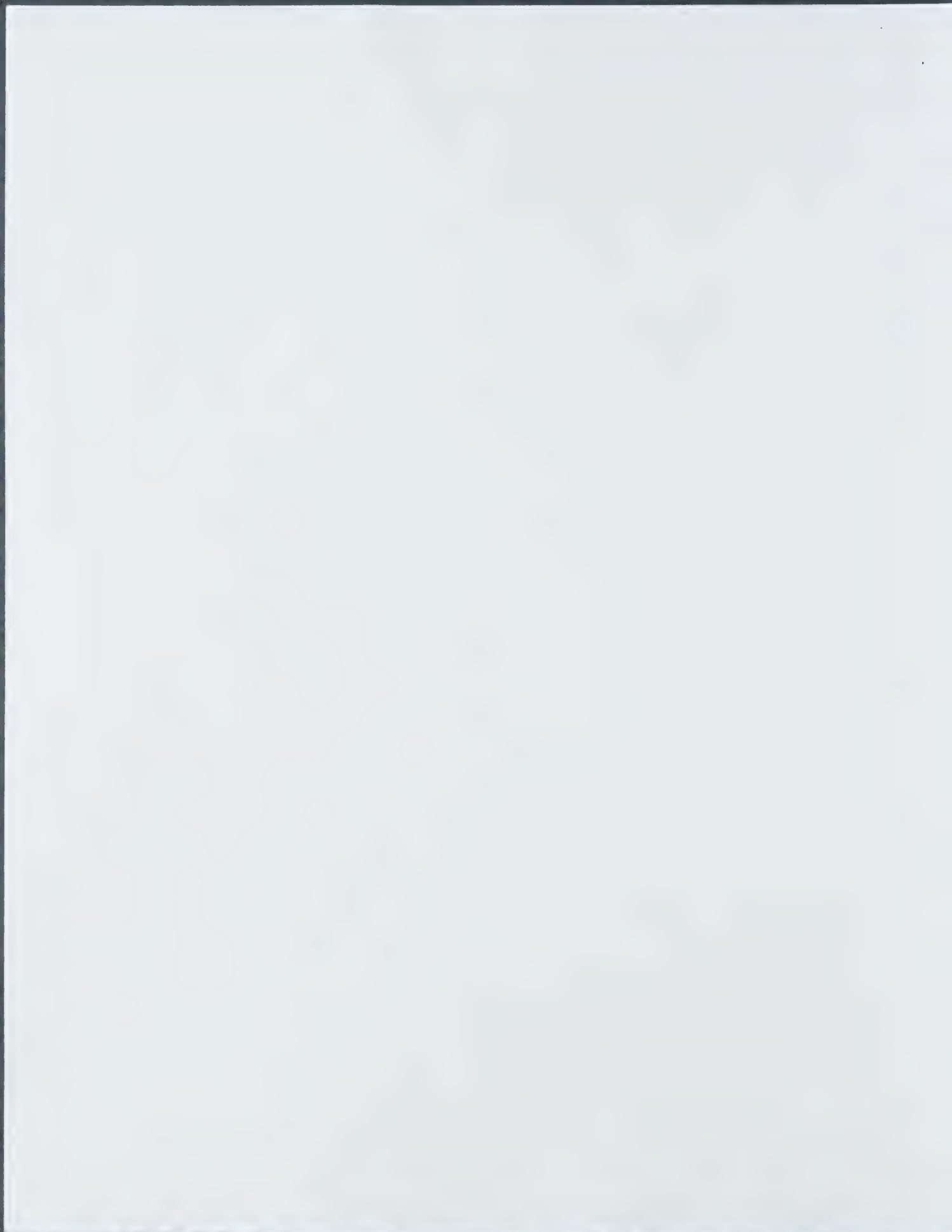
Julie and I were very pleasantly surprised this morning to see the Willem Drost self-portrait on the cover of today's *Kingston Whig Standard*. It's a beautiful painting, even on newsprint. With Stephanie Dickey's "Rembrandt's Circle" exhibition, to be joined this coming Saturday by the opening of "The Bader Collection Gift" at the Art Centre, more and more people are learning about your spectacular collection gift.

We'll ensure that you receive a copy of the paper and we are, of course, deeply grateful to you for entrusting the painting, among so many others, to Queen's.

I hope you had a restful Pesach. With all best wishes,

Daniel

Dr Daniel Woolf, FRSC
Principal and Vice-Chancellor
Queen's University
Kingston, Ontario
Canada K7L 3N6
My assistant is Cheryl Lewis: principal.assist@Queensu.ca; tel 613 533-2201



LOCAL NEWS

PRINCE EDWARD COUNTY

Growers hopeful after long, cold winter

BY JEROME LESSARD
 With Mother Nature for local growers, the fruits of Prince Edward County are not as plentiful as in 2014 harvest.



Vineyard manager at Hillier Creek Estates in Prince Edward County, Woody Cassell, stands in a section of the winery's 22.8-acre vineyard.

Baldwin, general manager of the county's oldest winery, says this season's harvest is not as plentiful as in 2014. He says the cold winter has affected the grapes, but he is optimistic about the future. He says the winery is looking for ways to improve the quality of the grapes and the wine.

grapes such as Baco Noir and Vidal have a greater tolerance to around -30 C. It normally takes three to five years before newly planted grapevines produce a decent crop. Despite a long winter and cooler spring, Peck noted most County wine producers aren't ready to say, "Oh my God, we have no crop!" She said winemakers here are facing a different scenario than in 2012, where hot days in March brought a "really, really" hot and fast start to the season, before a

spring frost rolled in. "As a grower myself (she and Robert Peck operate Sugarbush Vineyards in Hillier) I prefer it to go slow," she said. "I would like the field to dry up and get machinery in, but we're not quite ready to say 'Oh, it's a terrible year.'" However, she added anything that was not buried is probably "toast." Given normal weather conditions, Baldwin usually has five seasonal workers prepping the fields

in Waupoos' 20-acre vineyard by the end of February, but not this year. He picked up the first two workers at Pearson International Airport in Toronto last Thursday.

"It was a hard winter, so I am bracing myself for no crop this year," he said. "If we have a harvest, it will depend on how much rain and sun we have."

Crop or no crop, Baldwin and his staff still have to work the fields the same way they usually would. In the event of a poor harvest, he said he will be forced to purchase grapes from either Niagara-area growers or offshore.

"The only thing is I'll probably be buying grapes from Niagara, so I'll try to keep it as local as I can, but from what I hear Niagara-area growers are not doing so well."

If Niagara winegrowers cannot provide Baldwin with 2014 grapes, the producers will have to buy offshore.

"This has happened to us before, where the government will give us special concessions that we can buy offshore and (if necessary) will buy offshore grapes to substitute what we've lost this year," he said.

Grape Growers of Ontario vice-chairman Matthias Oppenlander said Niagara growers expect a reduced crop but remain hopeful.

■ DONATION

Donation 'opens doors'

Continued from A1

The 68 paintings span a time period from 1610-1710 and represent the work of 49 artists. Alfred Bader's passion for paintings of this period led him to start collecting art in 1951. The gift richly encompasses the various types of painting of the Baroque period, including portraits, landscape, still life, genre scenes and history painting.

A few of the highlights include:

- A self-portrait by one of Rembrandt's most talented pupils, Willem Drost, as St. John the Beloved.
- Two works by Rembrandt's friend and rival, Jan Lievens.
- Two Biblical scenes by Rembrandt's loyal, late pupil, Aert de Gelder.
- A painting by Hondrick ter Brugghen, who was admired by Peter Paul Rubens.
- An exquisite portrait by Jacobus Leveck, long thought to be by Rembrandt.

"Dr. Bader's philanthropy opens doors and creates opportunities for students at a level that is recognizably international in scope," says David De Witt, Bader curator of European Art.

"Queen's is one of a few universities in the world that gives students the chance to examine such high

“Dr. Bader's philanthropy opens doors and creates opportunities for students at a level that is recognizably international in scope.”

David De Witt, Bader curator of European Art

quality original works in a campus setting supported by conservators and specialists in Baroque art. The Bader Collection really serves as a springboard for students to widen their knowledge of art and art history and to move smoothly from enjoyment and appreciation to advanced study.

The art centre will mount an exhibition to present highlights of the gift from April 26-June 1. The opening reception for The Bader Collection Gift exhibition will take place on Saturday, April 26, from 5 to 7 p.m. at the Art Centre (36 University Ave).

— The Whig-Standard

Landlords are entitled to reject applications based on credit

FROM A1
 Their current landlords didn't realize they were in a new place. The branch of the Real Estate Association in Kingston checks as a building owners' investment. In Kingston, there are "no" with a credit

check. You see if they pay what they should pay." Dan McDonald of Kingston-based Panadew Property Management, said his company does credit checks as part of a tenant's application. While the information about their finances is taken into account, he has other uses for the checks. "The biggest thing I find useful is that it verifies their addresses on their application. So it's unlikely to have a false address," McDonald said. "Some people put down

a fake address with their friend's name as their landlord. A credit check would verify their actual address." McDonald suggests that people with bad credit ratings try to get a co-signer. Legally, landlords are entitled to reject renter applications based on bad credit. But they do have to watch out for some forms of discrimination based on income. Devine said he looked at renting an apartment that would cost just over \$900 a month. The land-

lord wanted a tenant who earns over \$3,000 a month. "I asked 'What has that got to do with rent?' and he hung up," Devine said. Devine is on the Ontario Disability Support Program, and while he can afford that \$900 rent, ODSPP doesn't provide a monthly income high enough to meet that landlord's standards. Most social

programs don't. Under the Ontario Human Rights Code, people with disabilities and those receiving social assistance have to be treated equally when they are looking for a place to live. While some people with bad credit or people in need of government funding could qualify for social housing, the wait time for a

single unit home is between six to eight years, according to McAllister-Lacombe. In the meantime, they have to find homes in the private sector. "I just think it's a bunch of B.S. what people have to go through just because they're on disability or welfare. And your credit doesn't have anything to do with rent," Devine said.

Changes would put restrictions on plants

FROM A1
 aspect of agriculture in the world — to be able to grow and not have someone at what's changing in the world. Started by Cate, is a seed saver. The Heirloom Society by the Sisters adopted a letter on the website, support from community. It mainly affects farmers and most affect the sanctity of heirloom plants adapted to local conditions. Hender, about what the for our food in

UPOV '91 might mean for the quality of seed offered to farmers. They are worried that corporations may develop a limited offering of seeds that they would sell over large geographical areas. And by not taking into account the climate or soil conditions of different regions, this could greatly affect the success of farmers' crops. "These are multinational corporations that sell seed, fertilizer and chemicals for crops, so their objectives are not likely to line up with the objectives of a local farmer," said Dowling. While there used to be hundreds of small seed companies, the same large-scale companies that are making all the decisions about varieties are buying them all up. "We've lost a huge amount of seed diversity in the last, say four or five decades, due to the reduction in the number of companies that are offering seed," said Dowling. The changes would put more restrictions on what plants are available to Kingston farmers and introduce fees that they have never encountered in the past. By defending farmers' right to save seed and to continue to grow out locally adapted seed it "gives autonomy and resilience to the local food system," she said. Kingston has a history of fighting the Save Our Seeds battle. Public outcry led to UPOV '91 being turned down in 2005 when it was first proposed by the Liberal government at the time. Dowling is hopeful that with all the public support it has received, this campaign will be just as successful. For more information, the NEFU Local 316 will be holding an information session in early May.

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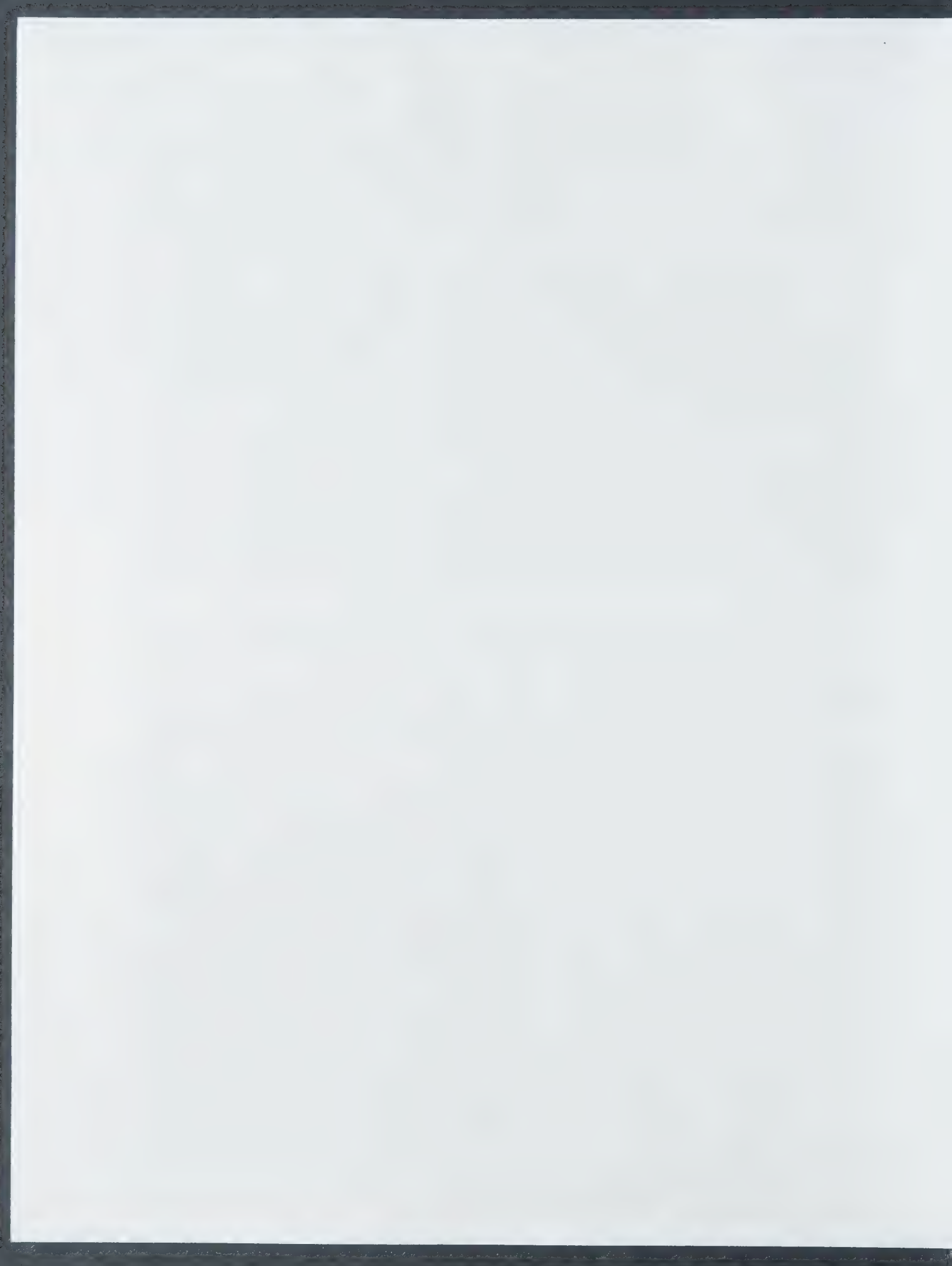


You are invited to our delicious Sunday Brunch.

Sunday, April 27th
 First seating at 11:45am

BREATHE THROUGH

MONEY PROBLEMS?





THE KINGSTON

WHIG STANDARD



Proudly Serving The Kingston Community Since 1834

Tuesday

■ **ART:** Longtime benefactors Alfred, Isabel Bader donate 68 paintings to university



This self-portrait by artist Willem Drost, as St. John the Beloved, is one of 68 paintings recently donated to the Agnes Etherington Art Centre at Queen's University by Alfred and Isabel Bader. The paintings come from their personal collection of Dutch and Flemish Baroque art.

Queen's receives 'spectacular gift'

Long-time benefactors Alfred and Isabel Bader have donated 68 paintings from their personal collection of Dutch and Flemish Baroque art to the Agnes Etherington Art Centre at Queen's University.

"The Baders' most recent gift adds another chapter to their long and enduring legacy at Queen's," said Daniel Woolf, Queen's principal and vice-chancellor, in a news release.

"This spectacular gift of paintings places the Agnes Etherington Art Centre among the leading university art galleries in Canada with one of the largest collections of European art in the country."

The 68 paintings join more than 130 works of art the Baders have donated to the Art Centre since 1967. The gift cements the Art Centre's position as a

world leader for the understanding and enjoyment of the Rembrandt School, the group of artists who studied with, followed and befriended the great master over his long and storied career, said the release.

"We are thrilled to receive this transformative gift, and honoured to be entrusted by the Baders with its care and interpretation," says Jan Allen, director of the Art Centre. "As visitors will discover, the quality of the works is truly outstanding. We are very excited to have the opportunity to work with such an amazing collection, and eager to share it with our immediate community and with students, researchers and audiences around the globe."

See DONATION | Page A7

■ **HOUSING:** Man feared his family would

Credit woes hamper home search

LAYNE DAVIS
For The Whig-Standard

Borrowers beware, bad credit can make it harder to rent a home.

That's what Tim Devine of Kingston has found out first hand.

Devine said he looked at nearly 50 apartment units in Kingston, Gananoque, and Millhaven over the course of two months and said each time he was rejected because of bad credit, even though he provided good references.

Devine admits to having trouble paying bills in the past, but those bills were never related to rent.

"Every place we're looking at they're doing applications, which we understand," Devine, 55, said. "But they're doing credit checks and just because we have bad credit, it has nothing to do with our rent."

According to the Landlord and Tenant Board of Ontario, a landlord can ask an interested tenant for information on their credit, income, current residence, rental history and personal references.

While most landlords check credit, it's not always a deal breaker.

"It is a real and it's probably the most common barrier to housing," said Lacombe, managing director of Housing Help.

McAllister said landlords are often more concerned with large property owners. She said five years ago she managed a rooming house.

Last week, she managed a rooming house apartment. She said she didn't run a credit check.

But for her son, she said his father and she became a landlord with his wife and son's fiancée.

See H6

■ **AGRICULTURE:** Ability to save, store seed

Kingston group opposes 'seed bill'

MICHELLE FERGUSON
For The Whig-Standard

The Conservative government is trying to pass another omnibus bill, but a group of Kingstonians is speaking out against the 'seed bill' proceedings.

Earlier this month, MP Ted Hsu presented a petition to the House of Commons opposing amendments to the Plant Breeder's Act which would limit farmers' ability to save and store seeds.

Bill C-18 is an omnibus bill that would make changes to nine different agriculture-related acts. Part of the bill would serve to update Canada's plant breeding legislation, bringing it up to par with the International Union for the Protection of New Varieties of Plants (UPOV '91).

Under the bill, the Plant Breeder's Act holder in order to buy or sell newly-bought seed, the breeder must file a new application in the next stages in the process.

According to the president of the National Farmers' Union (NFI), farmers could be only for buy for using them, but they be cleaned by the government.

Downward pressure on seed prices often saves seed costs, but the next plan is to save seed costs.

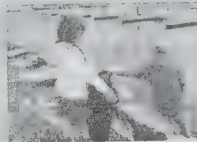
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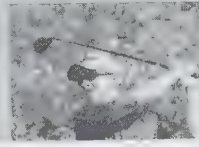
Spring cleaning

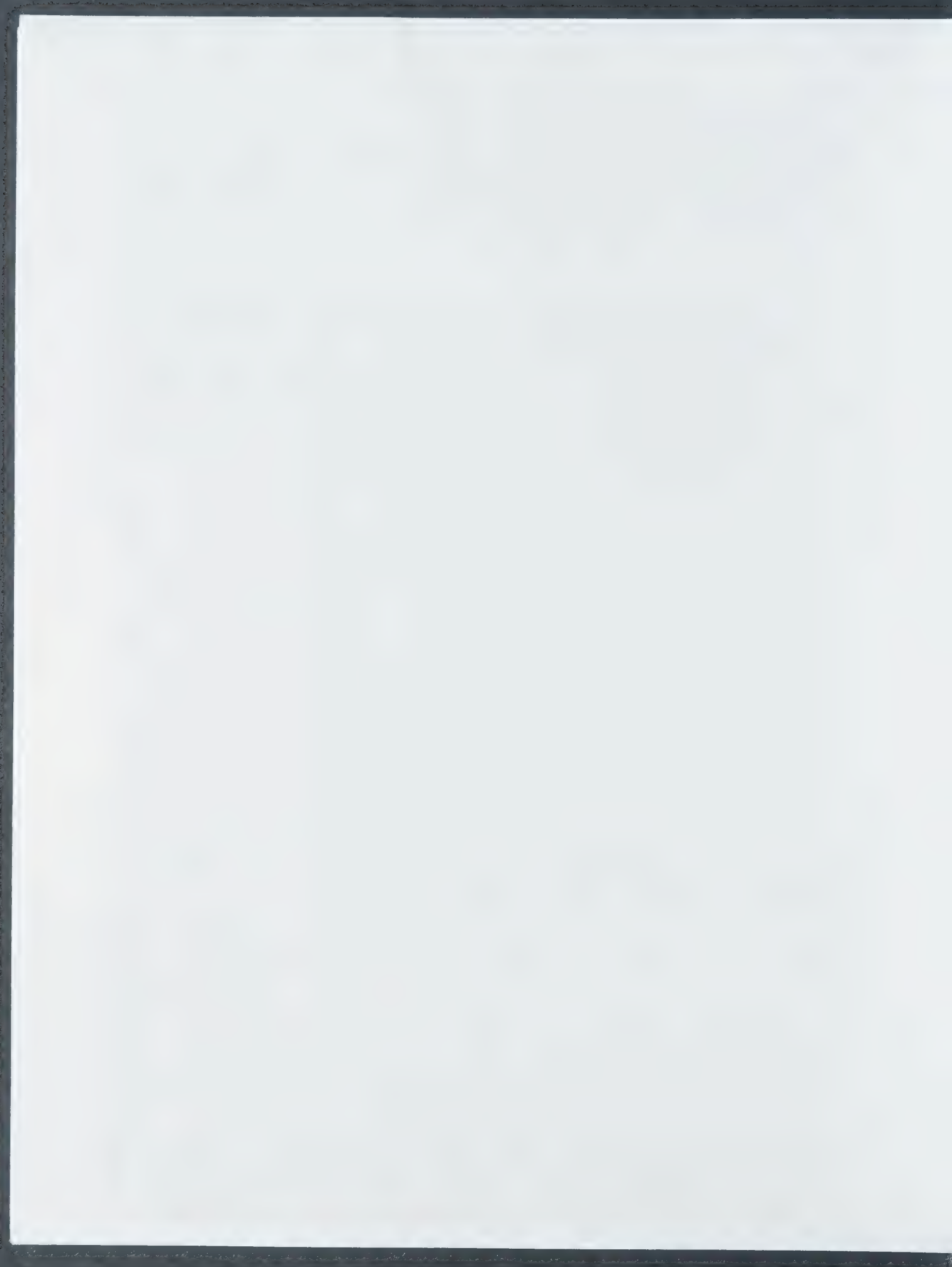
Group tidies up



Toeing it up

Brad Boyle eyes





Daniel Woolf

4/10/2014 12:12 PM

to Alfred Bader Fine Arts, Isabel Bader

cc Daniel Bader

thanks

Dear Alfred and Isabel,

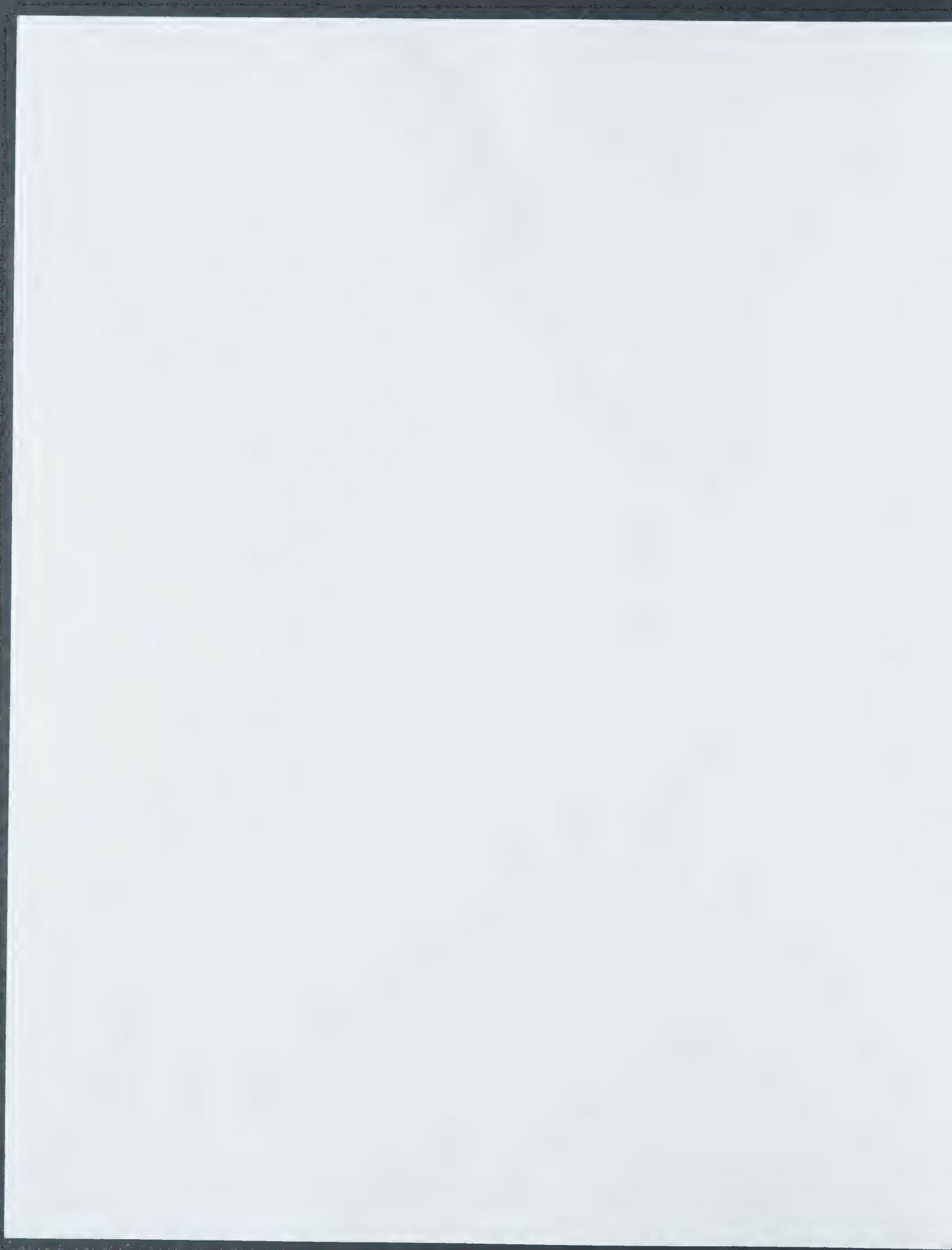
I hope you had a smooth trip back to Milwaukee, with minimal customs and immigration complications. It seems hard to believe that, only a week ago, the campus was preparing for your visit, but we have since then been basking in the warmth of many wonderful shared memories. I hope to be able to send you photographs of your visit soon, although I know that I will long retain the image of the two of you together on the dais, with an audience fully engaged in your award acceptance speeches. Alfred, your words of appreciation for the university are warmly reciprocated by us all. Queen's can never thank you enough for your generosity. Isabel, I thoroughly enjoyed your remarks, which so well captured your wonderful sense of humour, feistiness, and modesty.

Many thanks for making the trip back to campus. I recognize the enormous effort that this entails for you, your family, and caregivers. It was very good of you all to undertake the journey and participate so fully in the meetings and activities. It was lovely to see Deborah again and to meet Carlos and Poppy.

Julie and I enjoyed our tea with you, and the unexpected opportunity to introduce Principal Wallace's grand-daughter Sue. It is a pleasant circumstance when a visit to my accountant (which I normally view with as much pleasure as a visit to the dentist, though I like both Sue and my dentist!) can result in such a serendipitous event. I know Sue was thrilled finally to meet you both.

Julie and I watched the birthday video. I hope you both feel the warmth of its embrace, and the care, respect, and affection in which you will always be held here at Queen's.

Sincerest thanks and best wishes for a happy Pesach,
Daniel



Dear Alfred and Isabel,

Congratulations once again on receiving the Alumni Achievement Award. It was wonderful to see you at the Alumni Awards Gala. I hope you enjoy this photo album as a memento of the evening. You can also enjoy more memories of the evening on our website at: queensu.ca/alumni/quaa/gala.html.

Warm regards,

A handwritten signature in dark ink, appearing to read "G. M. Jackson". The signature is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

George M. Jackson, Artsci'85
President, QUAA

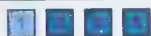
Queens
UNIVERSITY



Isabel and Alfred Bader receive highest alumni award



Alfred Bader with the second Rembrandt painting he donated to Queen's



2014-04-02

By Communications Staff

Two of the university's most loyal alumni, Alfred (Sc'45, Arts'45, MSc'47, LLD'86) and Isabel Bader (LLD'07), plan to visit campus this weekend to accept the Alumni Achievement Award, the highest honour bestowed by the Queen's University Alumni Association.

"The scale of Alfred and Isabel Bader's generosity is unprecedented at Queen's," says Daniel Woolf, Principal and Vice-Chancellor. "Their dedication and loyalty to this institution has enriched the student learning experience in countless ways, and faculty and students will continue to benefit from their involvement for years to come."

Alfred and Isabel Bader are being given the award for their significant contributions in the arts, philanthropy and education at Queen's.

"The commitment of Alfred and Isabel to Queen's University and its students is absolutely amazing," says Jess Joss (Artsci'96), President of the QUAA. "Together, they have created so much opportunity for learning and growth at Queen's. They have helped so many students pursue their academic goals, in the arts and in science, both here on campus, and internationally."

Alfred Bader fled Vienna for Britain in 1938 following the Nazi attack on synagogues and Jewish homes and businesses. However, his stay was short-lived because British Prime Minister Winston Churchill sent German-speaking refugees to internment camps in Canada and Australia in 1940 under the pretense that they could be "enemy aliens." Dr. Bader, 16-years-old at the time, was sent to Fort Lennox in Quebec until autumn 1941 when Martin Wolff sponsored his release. Mr. Wolff took Dr. Bader into his home and treated him like his own son.

Dr. Bader arrived at Queen's on November 15, 1941 to study chemistry. He served as president of the Queen's Hillel Foundation, and he became a member of the Debating Society. He also joined the recently founded Science'44 student co-op in second year.

He excelled at Queen's, earning undergraduate degrees in engineering chemistry and history as well as his master's degree in chemistry. He completed his PhD in organic chemistry at Harvard in 1950 and went on to start his own company after working for the Pittsburgh Plate Glass Company in Milwaukee. An astute businessman, Dr. Bader helped build up Aldrich Chemical Company and he founded another company, Alfa Inorganics, in 1962.

Dr. Bader's philanthropic support for Queen's has its origins in 1943 when he received the Roberta McCulloch Scholarship. He vowed to establish a similar scholarship if given the opportunity. He followed through on that promise in 1948 when Martin Wolff died and left Dr. Bader \$1,000. Dr. Bader used those funds to establish the Martin Wolff

Scholarships in Civil Engineering at Queen's. Since then, Alfred and Isabel Bader have established nearly 20 awards and fellowships for students. Furthermore, they have endowed an unprecedented three chairs at Queen's – two in art history and one in chemistry —and a curatorship in European art at the Agnes Etherington Art Centre


The couple's generosity has also expanded and shaped Queen's physical campus. They funded the purchase of Herstmonceux, a 15th-century castle located in East Sussex, England. The castle was renovated and now houses the Bader International Study Centre. Isabel Bader's love of the arts – she co-founded a drama school and costume museum in Sussex – inspired the Isabel Bader Centre for the Performing Arts, which will officially open this September.

In addition to his work as a chemist and businessman, Dr. Bader has spent a considerable amount of time researching and collecting works by Dutch and Flemish artists of the Baroque era. His first gift of art to the Agnes Etherington Art Centre in 1967 has grown to 130 works including two Rembrandts. The Bader Collection has placed the Agnes Etherington Art Centre at the forefront of university art galleries in Canada, offering students across campus unique experiential learning opportunities

The Baders intend to visit the Agnes Etherington Art Centre on Thursday and the Isabel Bader Centre for the Performing Arts on Friday. They will receive the Alumni Achievement Award at the QUAA Alumni Awards Gala on Saturday evening

At this event, the QUAA will also honour other exceptional members of the Queen's community: alumni, students, and faculty. The mission of the QUAA is to reach out and foster a lifelong association with Queen's, to engage its members in the life and work of the university, and to serve the alumni community in all its diversity

"These awards allow us to celebrate the achievements of members of the Queen's family," says Ms. Joss. "The QUAA believes it is important for these individuals with initiative to get the recognition they deserve and to share their inspiring stories "

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Isabel and Alfred Bader receive highest alumni award

2014-04-02



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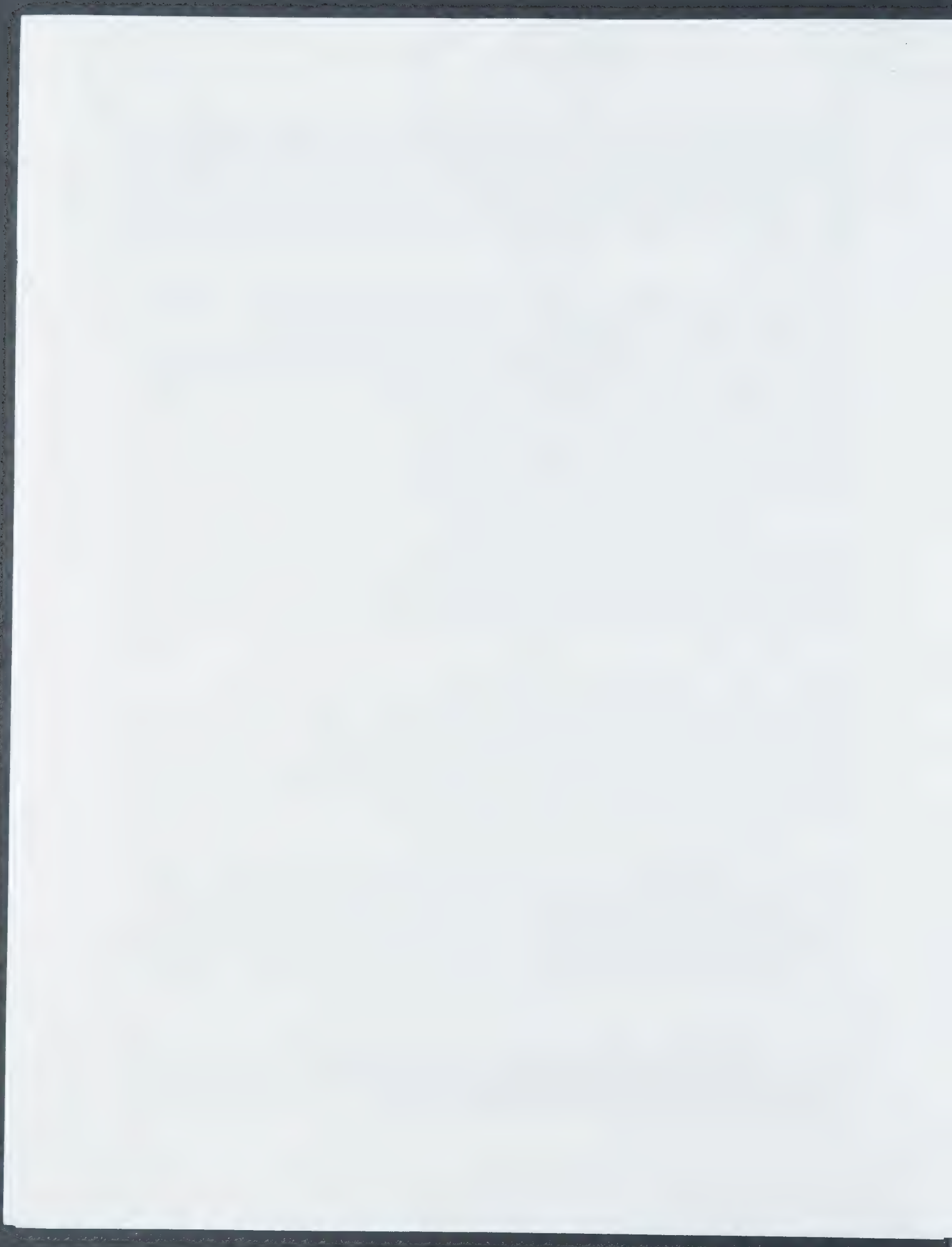
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Source URL: <http://www.queensu.ca/news/articles/isabel-and-alfred-bader-receive-highest-alumni-award>



Daniel Woolf

to Isabel Bader

cc: Bader, Daniel

3/21/2014 12:43 PM

Isabel Bader Centre

Dear Alfred and Isabel,

Yesterday afternoon, I had the pleasure of attending the very first official event in the Isabel Bader Centre for the Performing Arts.

It was a late-afternoon reception, held in the Rehearsal Hall, to honour this year's student recipients of the Agnes Benidickson Tricolour Society Award for extraordinary contributions to student life. Some 100 guests had the opportunity of being the first to experience the impact of floor to ceiling windows mere yards from a still-frozen lake. It was absolutely inspiring, and again I want to thank you from the bottom of my heart for making it possible. I think it fitting that the first-ever event in the Isabel Centre for the Performing Arts should be a celebration of students' potential to enrich the lives of those around them. This is certainly a hallmark of your legacy.

I look forward to hosting you to tea two weeks from this afternoon!
very best wishes,

Daniel

Dr Daniel Woolf, FRSC

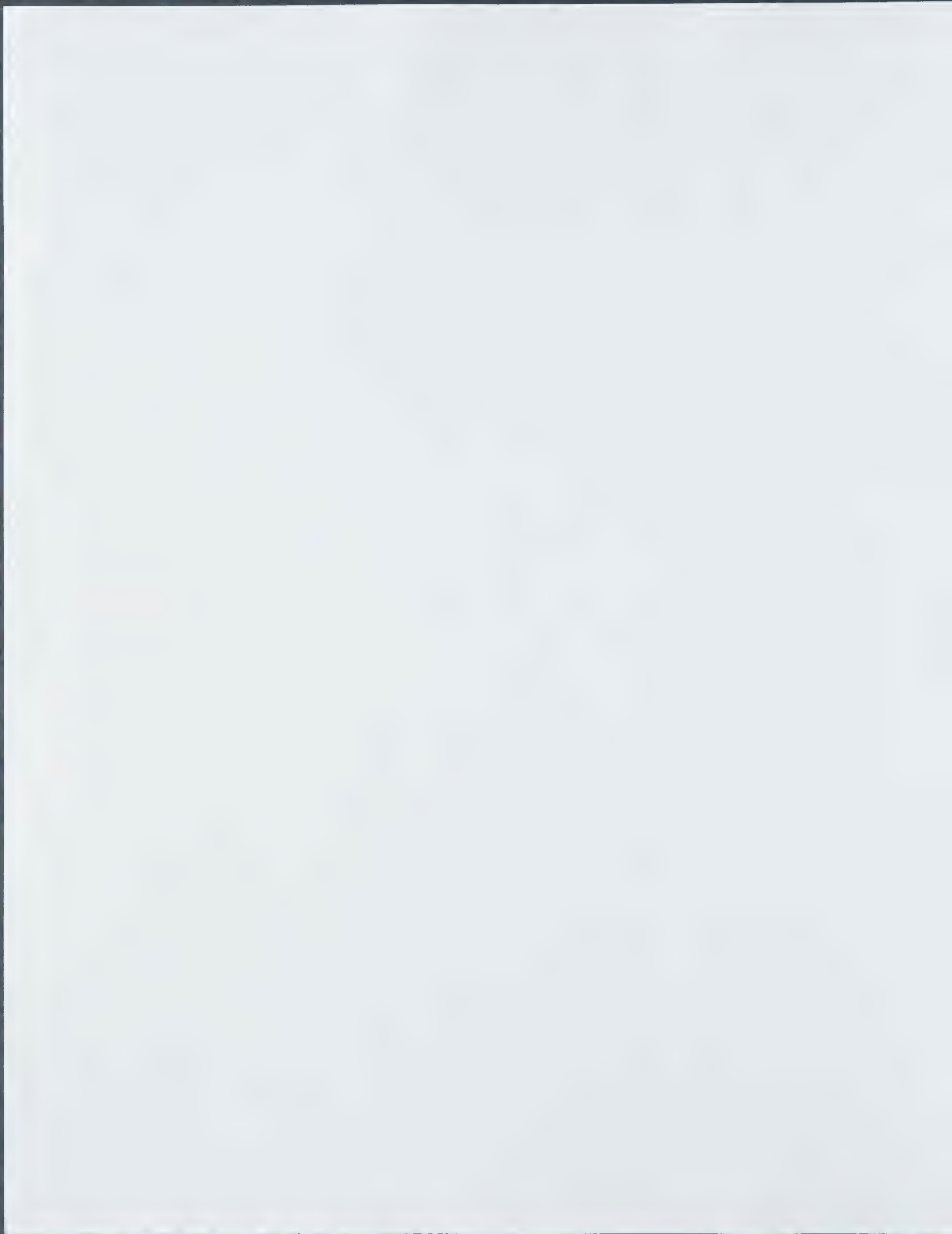
Principal and Vice-Chancellor

Queen's University

Kingston, Ontario

Canada K7L 3N6

My assistant is Cheryl Lewis: principal.assist@Queensu.ca; tel 613 533-2201



Fax



TO Alfred and Isabel Bader
FAX 414-962-8322
FROM Judith Brown
DATE Wednesday, March 12, 2014
PAGES (including cover)

Dear Isabel,

Attached is a recent article from the Queen's News Centre I thought you may enjoy. I am also re-sending the Terms of Reference for the newest Awards: the graduate study with focus on Germany, and the Principal's selection of focus on the Humanities.

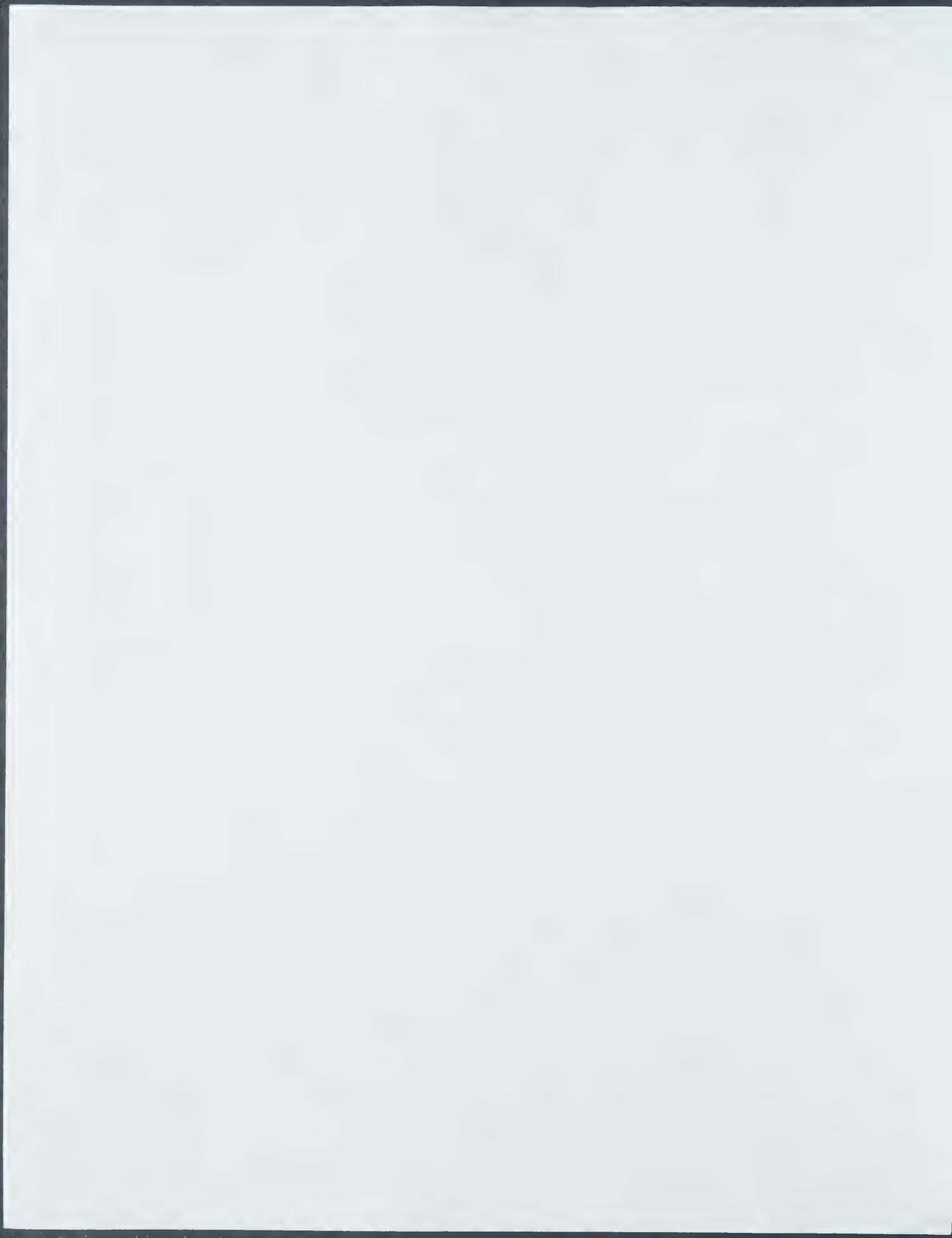
I believe that Alfred already signed these, but I am unable to locate his signed copy.

My apologies for this ~

With thanks,

Judith

This transmission is confidential to the recipient noted above.



Bader philanthropy supports art history scholarship

2014-03-10



By **Mark Kerr**, Senior Communications Officer

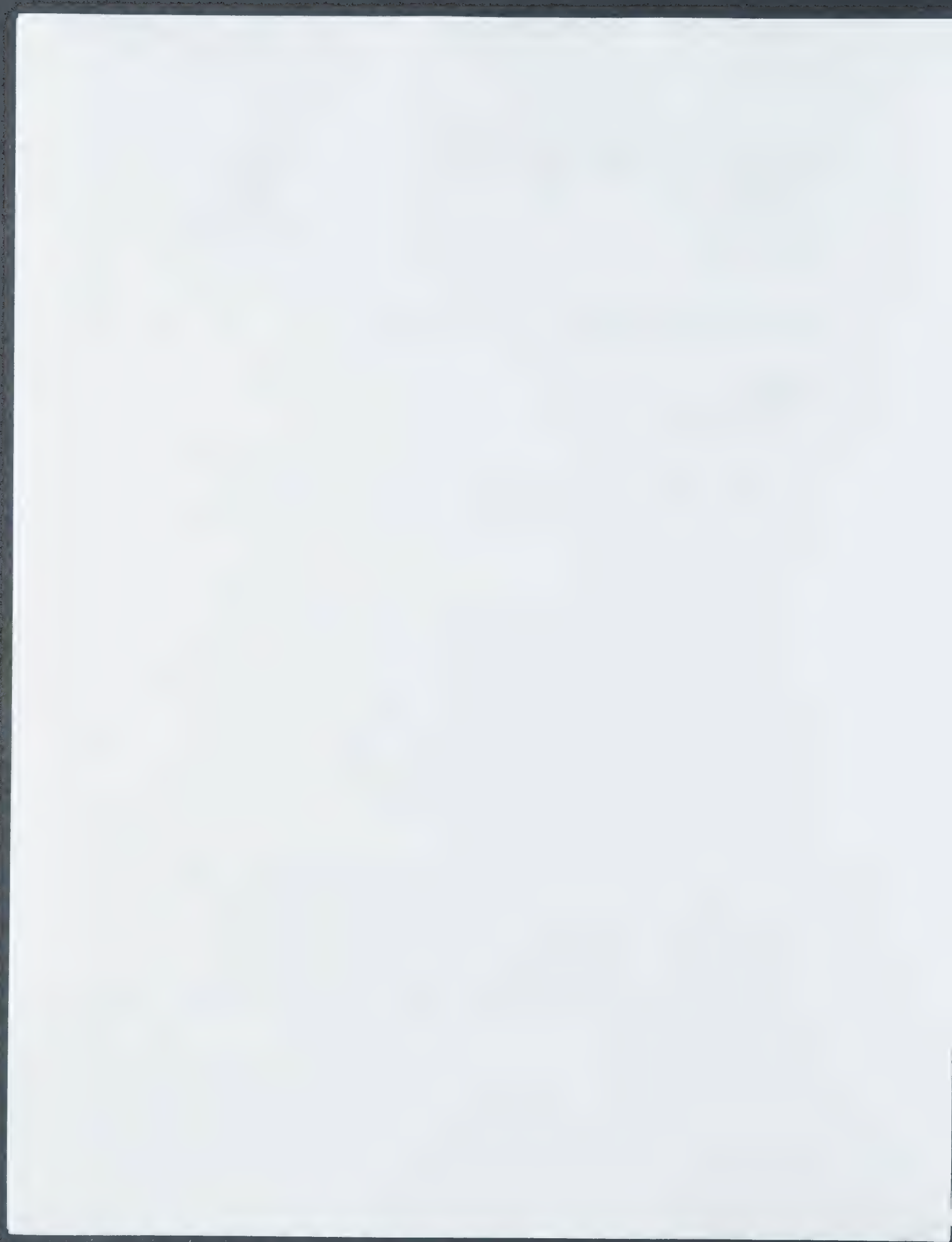


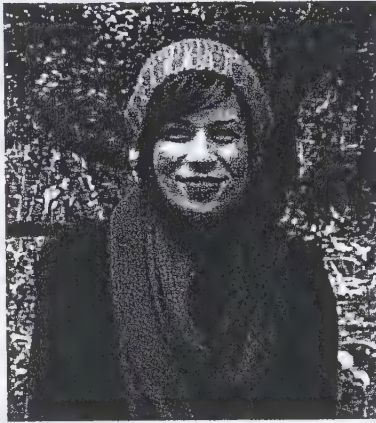
Queen's in the World

Art history PhD student Veronica Carter has a clear vision of where her research project would be if she had not been offered a Bader Travel Fellowship.

“There would be no dissertation without the Bader Travel Fellowship. I can’t express the extent to which there would be no work without this opportunity,” says Ms. Carter, who travelled to Europe and the United States in 2012-13. “Students work with their supervisors to build dream research projects that take advantage of this unprecedented opportunity.”

Ms. Carter is one of five Queen’s art historians who will present their research at a symposium on March 11. The event, in honour of Alfred Bader’s 90th birthday, celebrates Isabel and Alfred Bader’s philanthropic support of art history at Queen’s for more than two decades.

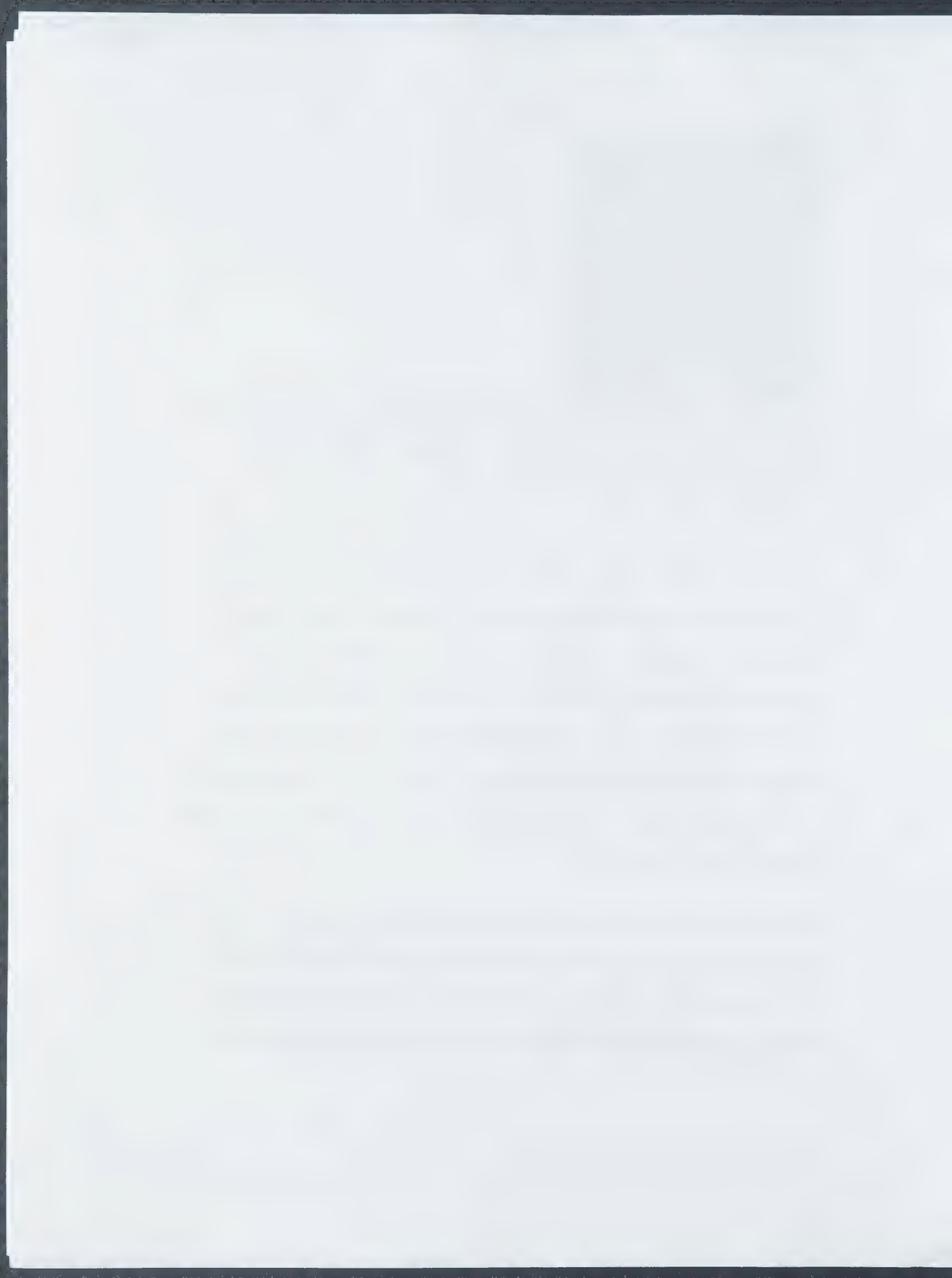




Veronica Carter, seen here during her research trip to Paris. The Bader Travel Fellowship allowed Ms. Carter to visit galleries and collections with significant holdings of fans from the 19th century.

The Bader Travel Fellowship allowed Ms. Carter to visit Paris, London, Boston and Washington and find fans. She hopped from collection to collection, gallery to gallery, in order to better understand the fan's place in 19th century French visual and material culture. "It was enlightening to see the fan really was a cultural phenomenon. It existed in so many parts of bourgeois life in the 19th century. That's not something I would have been able to learn here," she says.

Fellow art history PhD student Johanna Amos spent six months mostly in London in 2011-12 researching Jane Burden Morris, a Pre-Raphaelite model and wife of the eminent designer William Morris. Her research focuses on the paintings of Jane Morris by

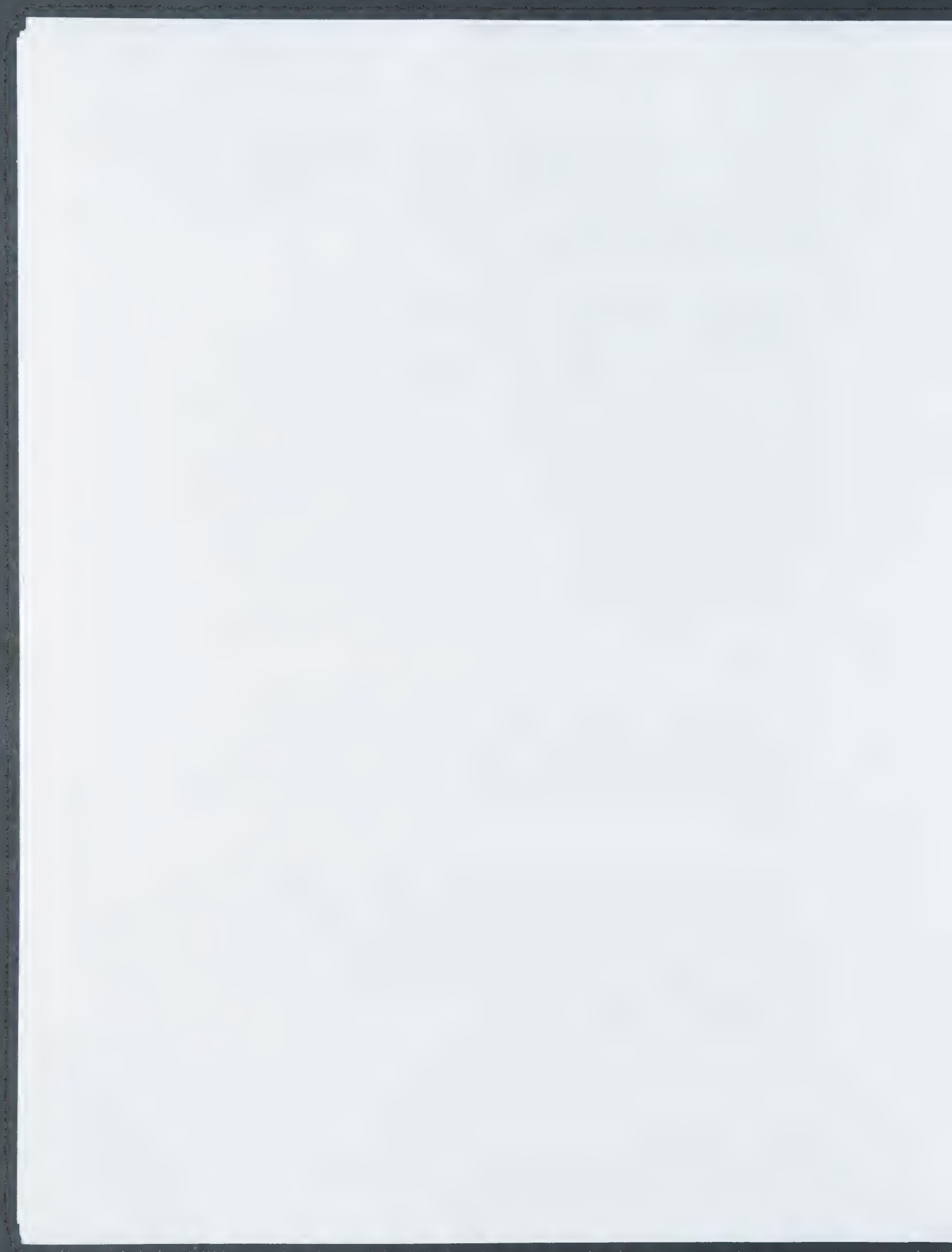


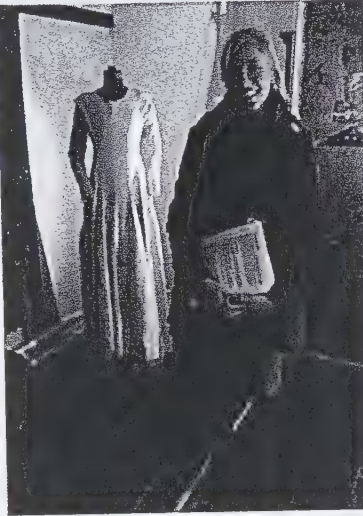
Dante Gabriel Rossetti. Ms. Amos is specifically investigating what elements of the model's identity translated into Rossetti's art and how contemporaries responded to it.

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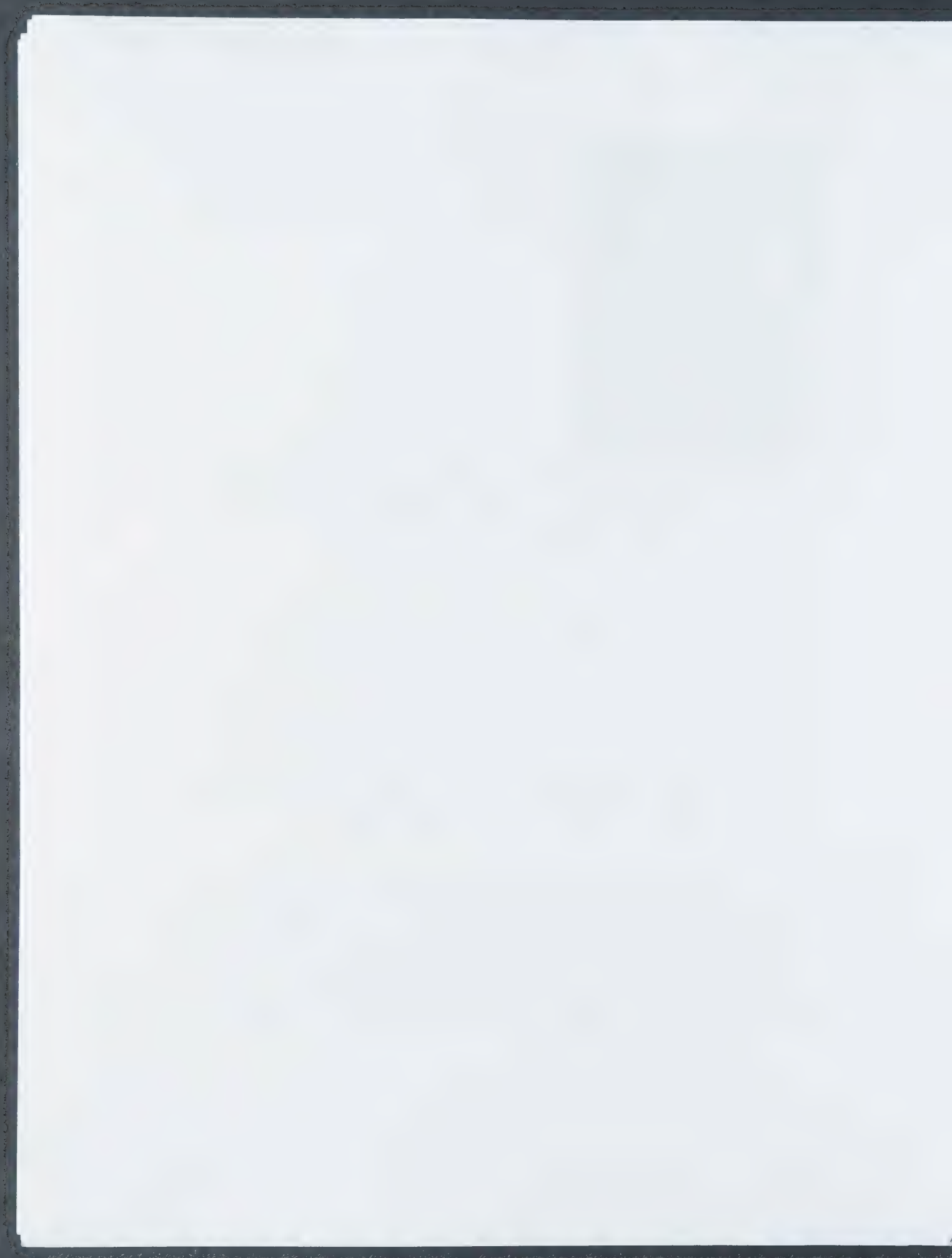




Johanna Amos at the Red House in London where William and Jane Morris lived at one time. Ms. Amos is standing beside one of the modelling costumes that was likely worn by Jane Morris.

The Bader Travel Fellowship was set up with an endowment several years ago to support travel for PhD students who are working on a topic that requires first-hand research in museum collections and archives. It is a competitive application process with the successful students receiving enough funding to spend at least six months travelling to research their topic.

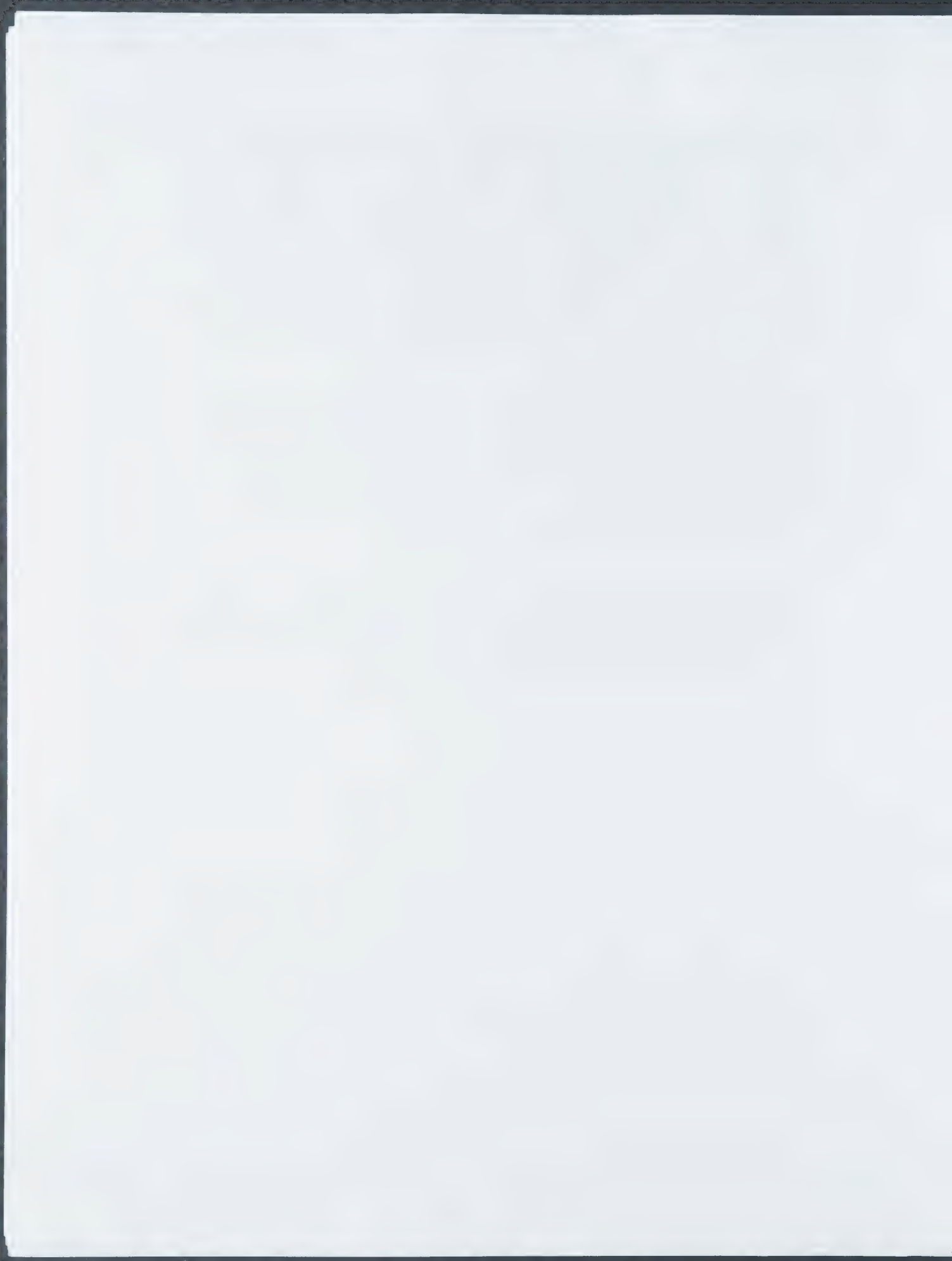
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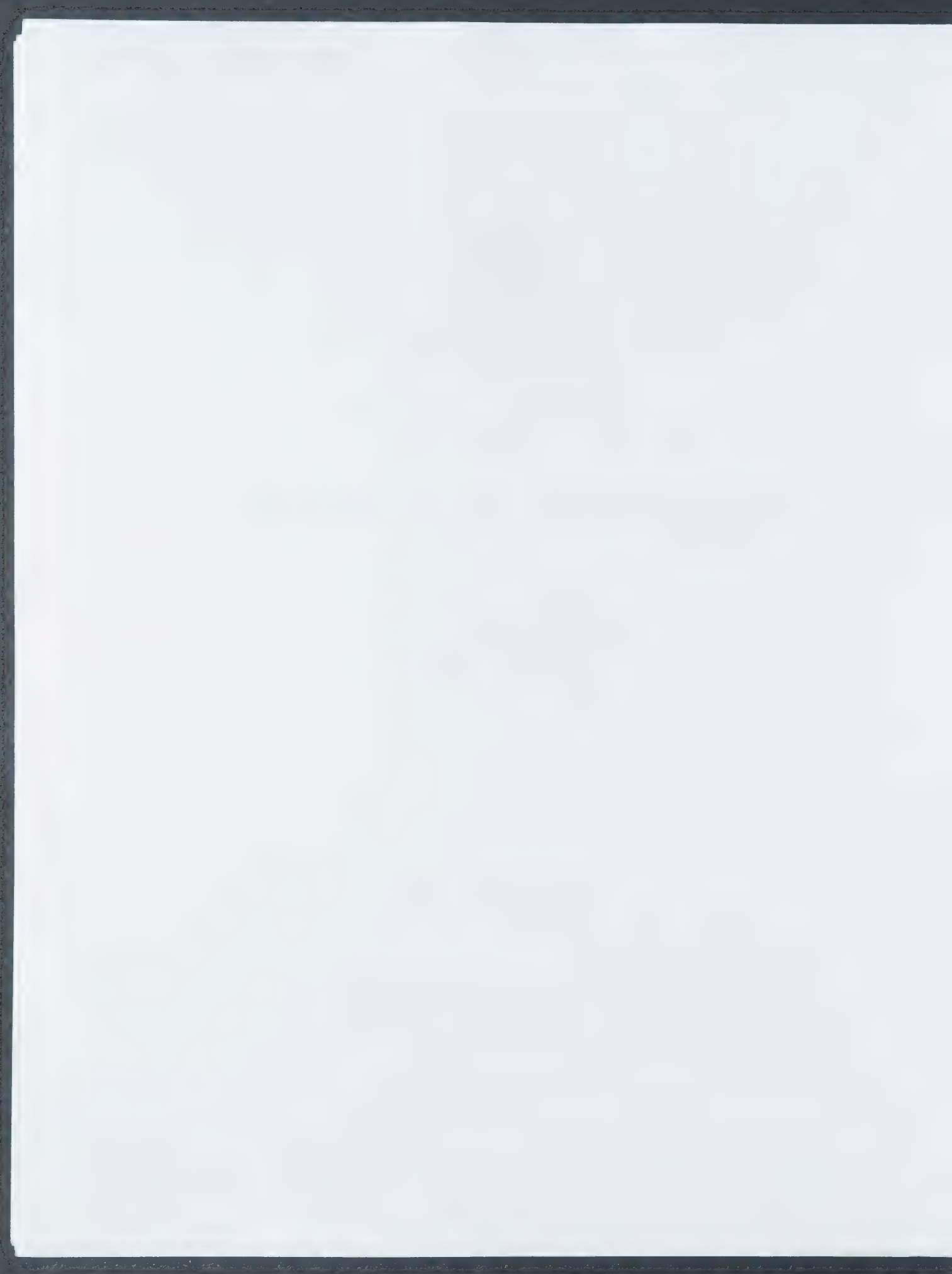
Draft

The Alfred Bader Graduate Fellowship

Endowed Fund
Terms of Reference
(Fund #: tbd)

February 12, 2014

Office of Advancement
1 800 267-7837



The Alfred Bader Graduate Fellowship shall be established with a gift of \$200,000 made to the University by Alfred Bader in April 2014. The Alfred Bader Graduate Fellowship in the Humanities shall be established with a gift of \$800,000 made to the University by Alfred Bader in April 2014. It is Dr. Bader's wish to provide opportunities for students pursuing areas of study where few awards currently exist.

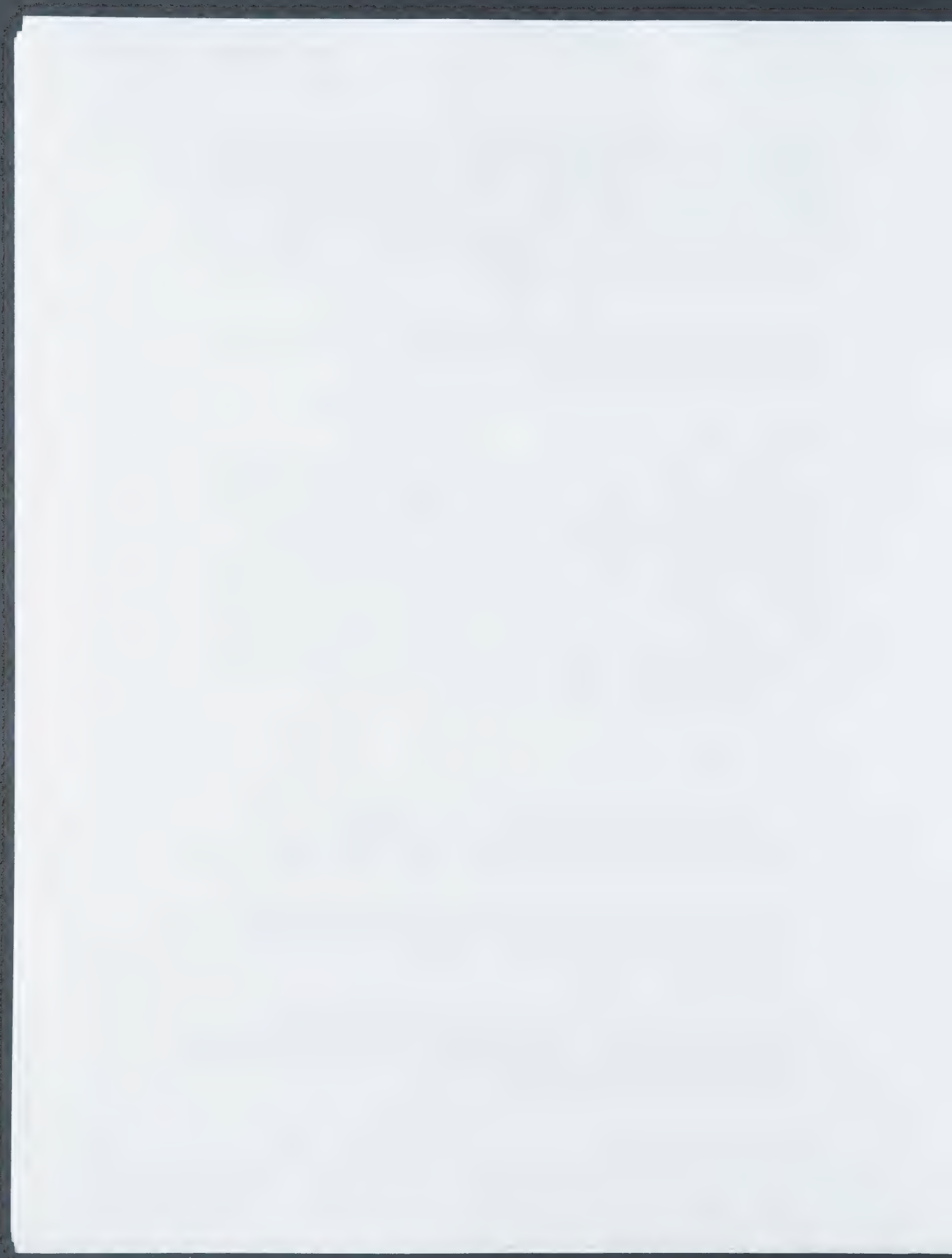
Subject to agreement by the donor and approval by the Senate Committee on Scholarships and Student Aid:

Calendar Terms

Established in (SCSSA-month/year) by Dr. Alfred Bader and awarded on the basis of academic excellence to a funding-eligible Ph.D. level student enrolled in a graduate program in Arts and Science in the School of Graduate Studies, to undertake studies in history related to 20th century Europe. Preference will be given to students whose research is related to Germany, 1933-1945. A one page research proposal will be required as part of the application process. Selection will be made by the Fellowships Committee of the School of Graduate Studies through the annual internal fellowship competition. Value: \$7,000 approx

Fund Guidelines

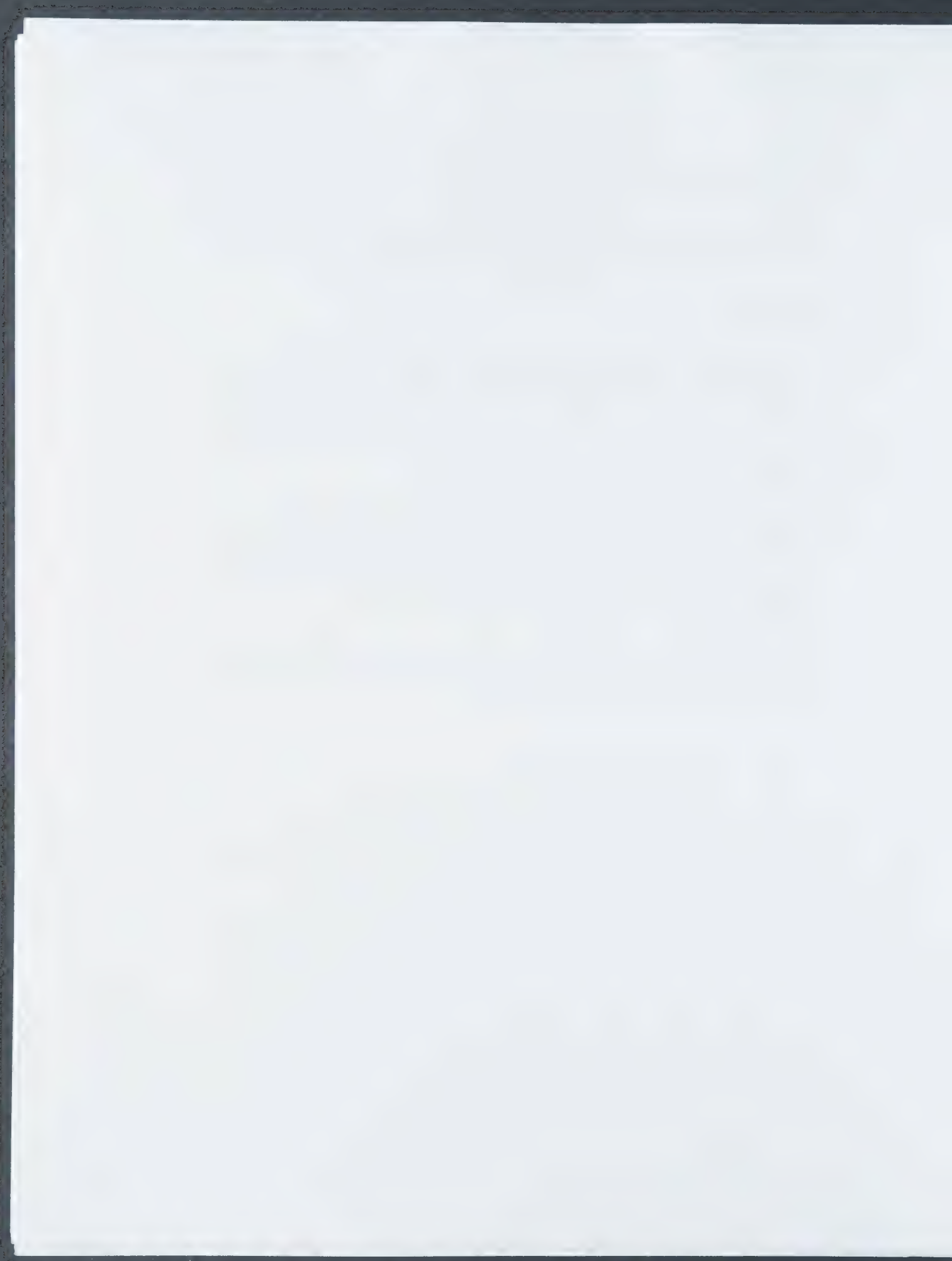
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2. Recipients must be enrolled as regular full-time students in years 1 through 4 of a doctoral program. Domestic and international students are eligible.
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4. Awarded on the basis of academic excellence.
5. Selection will be made by the Fellowships Committee of the School of Graduate Studies through the annual internal fellowship competition.

Stewardship

1. The School of Graduate Studies will provide the recipients' names to **Alfred Bader**. At the donor's request, the School of Graduate Studies will provide the recipients' biographic information, which could include program, degree year and hometown if the recipients have provided written permission to do so.
2. Unless advised otherwise, the School of Graduate Studies will release the name and address of a designated contact person to whom letters of appreciation from recipients may be written. Currently, this contact is **Alfred Bader**.
3. An annual fund report will be prepared by the Office of Advancement and will be provided to **Alfred Bader**.



Amendment

In the future, should circumstances change and cause the continuation of these Terms of Reference to be inappropriate or impractical, the Board of Trustees of Queen's University, after appropriate consultation, may determine other possible designations of the Fund for purposes analogous to the original objective.

[Signatures to be obtained once finalized]

Alfred Bader
Donor

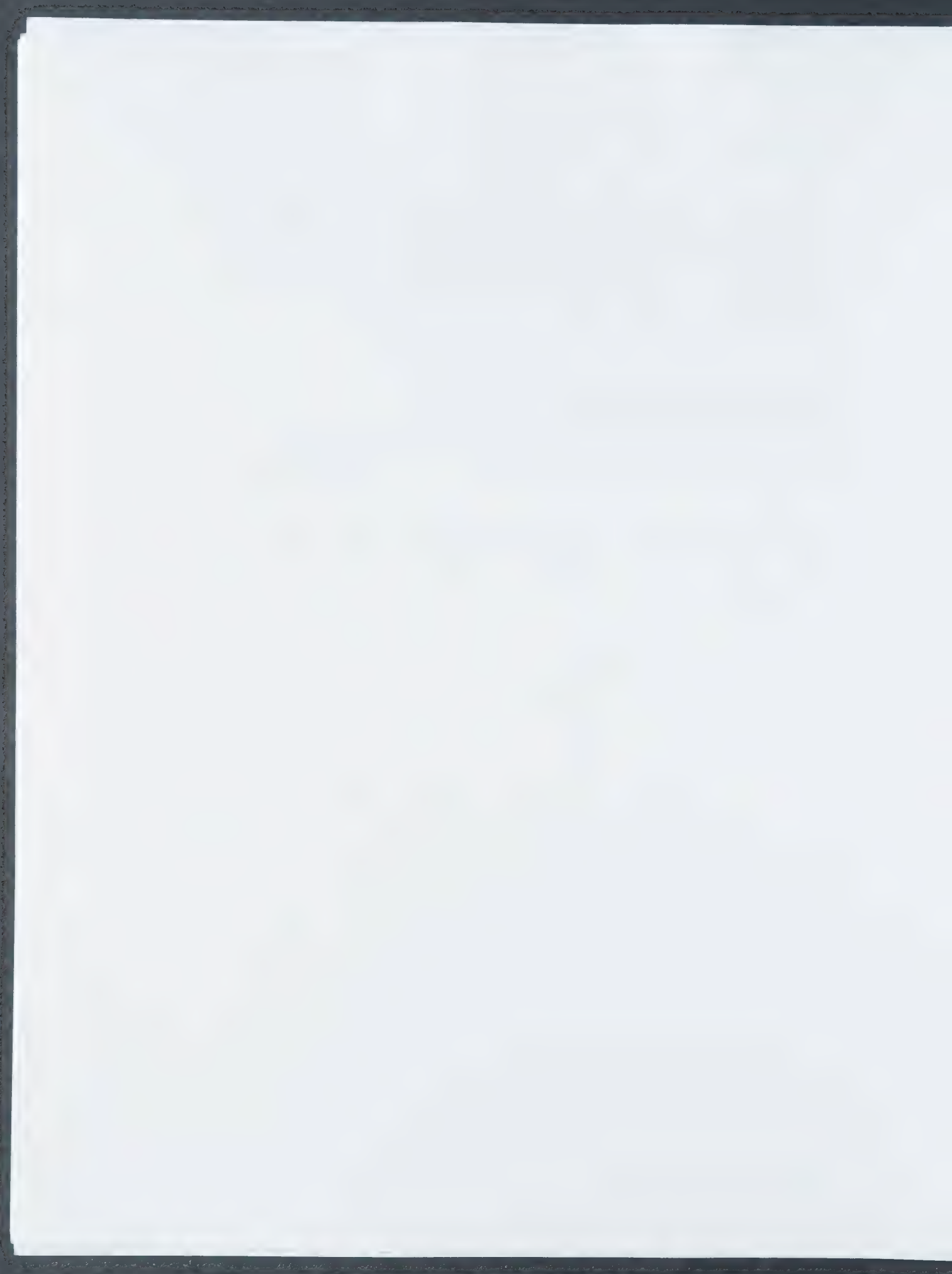
Tom Harris
VP (Advancement)

Brenda Brouwer
Vice-Provost & Dean
(Graduate Studies)

Date

Date

Date





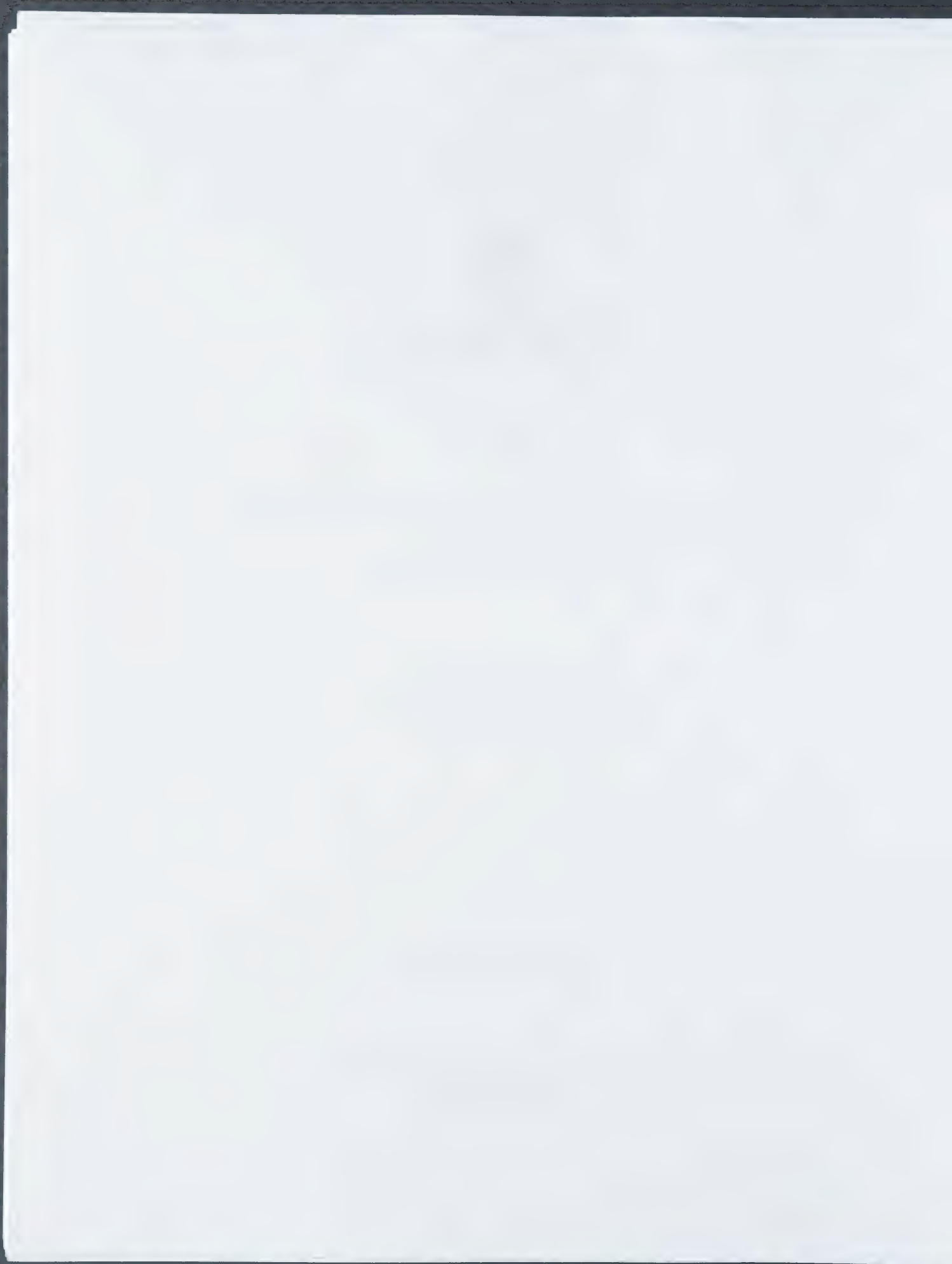
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The Alfred Bader Graduate Fellowship
in the Humanities

Endowed Fund
Terms of Reference
(Fund #: tbd)

February 12, 2014

Office of Advancement
1 800 267-7837



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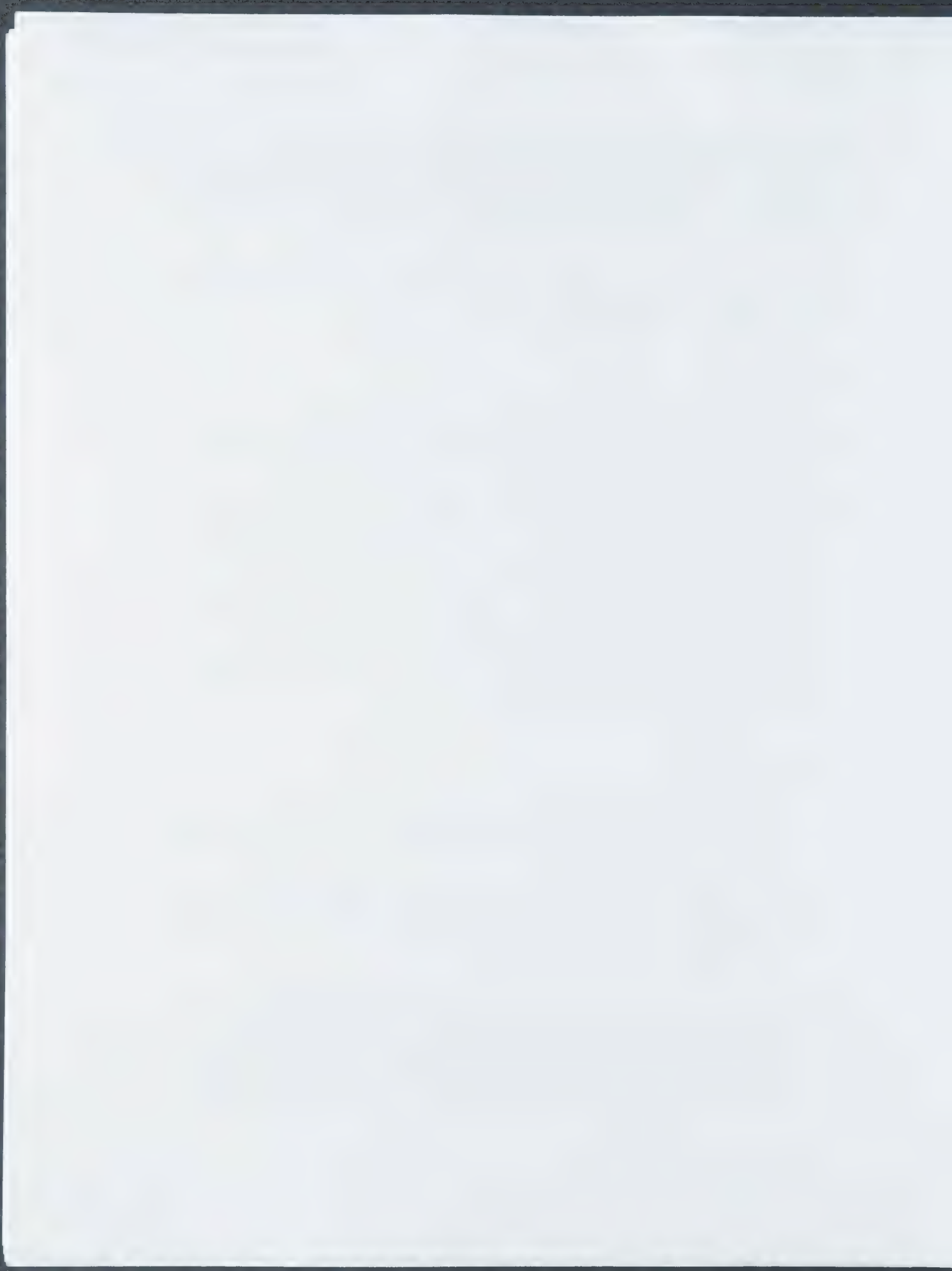
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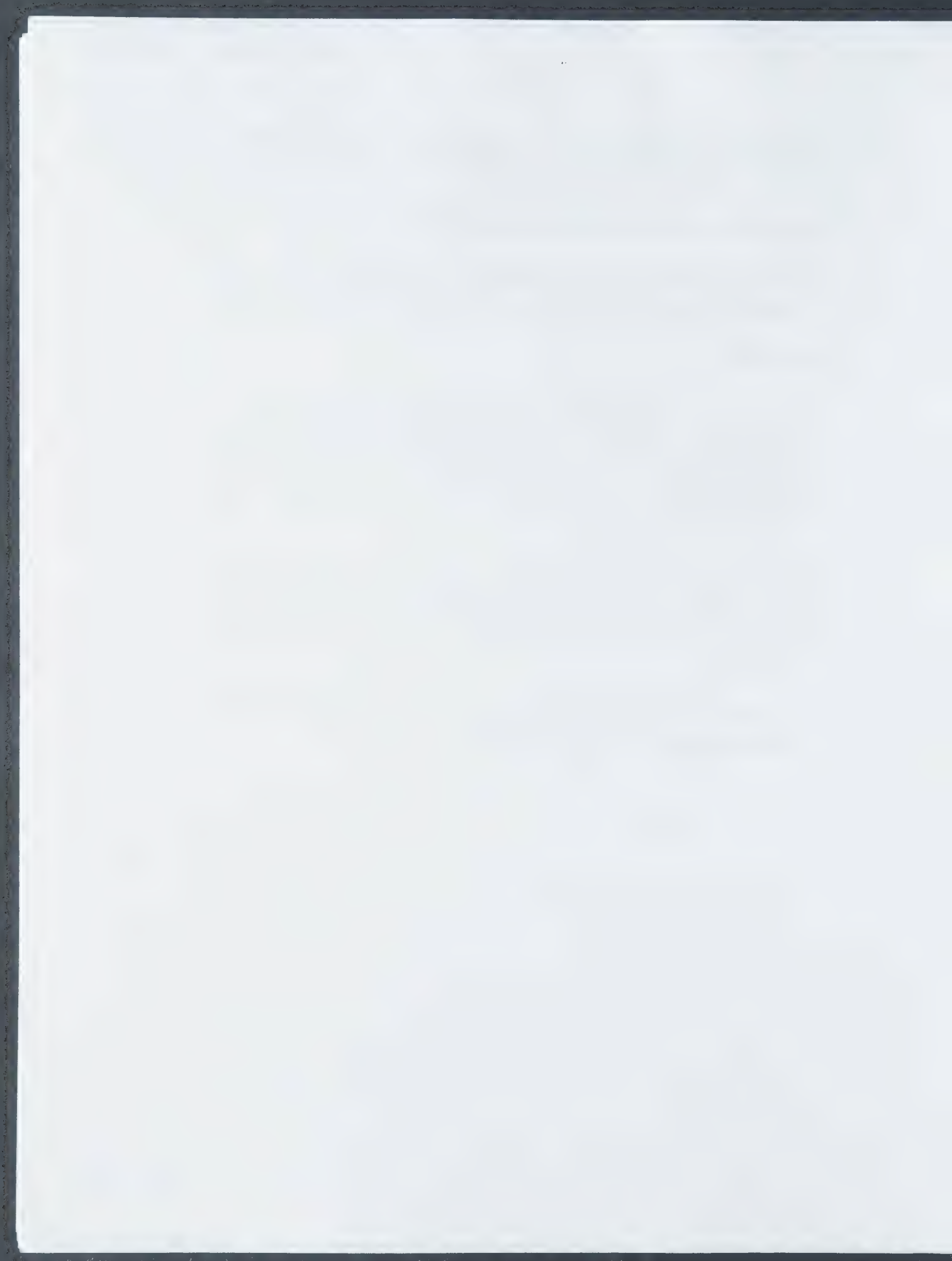


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EXPLORING THE WORLD OF ART HISTORY AT QUEEN'S
A Symposium in Honour of Dr. Alfred Bader's 90th Birthday

Tuesday, March 11, 5:30-7:30 PM

Atrium, Agnes Etherington Art Centre, Queen's University

This panel presents work in progress by five Queen's art historians whose research has been supported by the philanthropy of Drs. Alfred and Isabel Bader.

Moderator: Dr. David De Witt, Bader Curator of European Art

Rembrandt and his Circle

Dr. Stephanie Dickey, Bader Chair in Northern Baroque Art

An Aesthetic of Fantasy, Freedom and Power: The Grotesques of the Palazzo Vecchio in Florence • **Susanne McColeman, PhD candidate, Bader Travel Fellow 2011-12**

The Optical Fan

Veronica Carter, PhD candidate, Bader Travel Fellow 2012-13

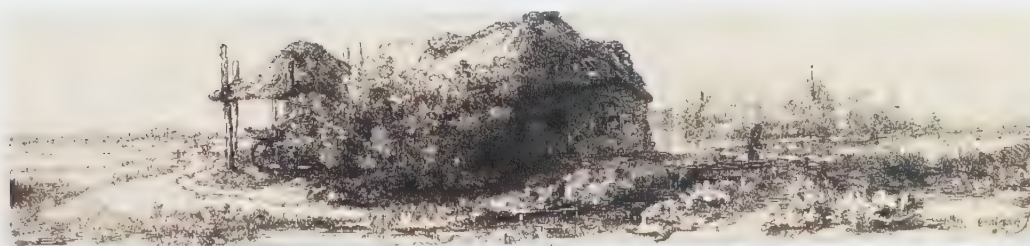
Recovering Jane Morris in Art and Life

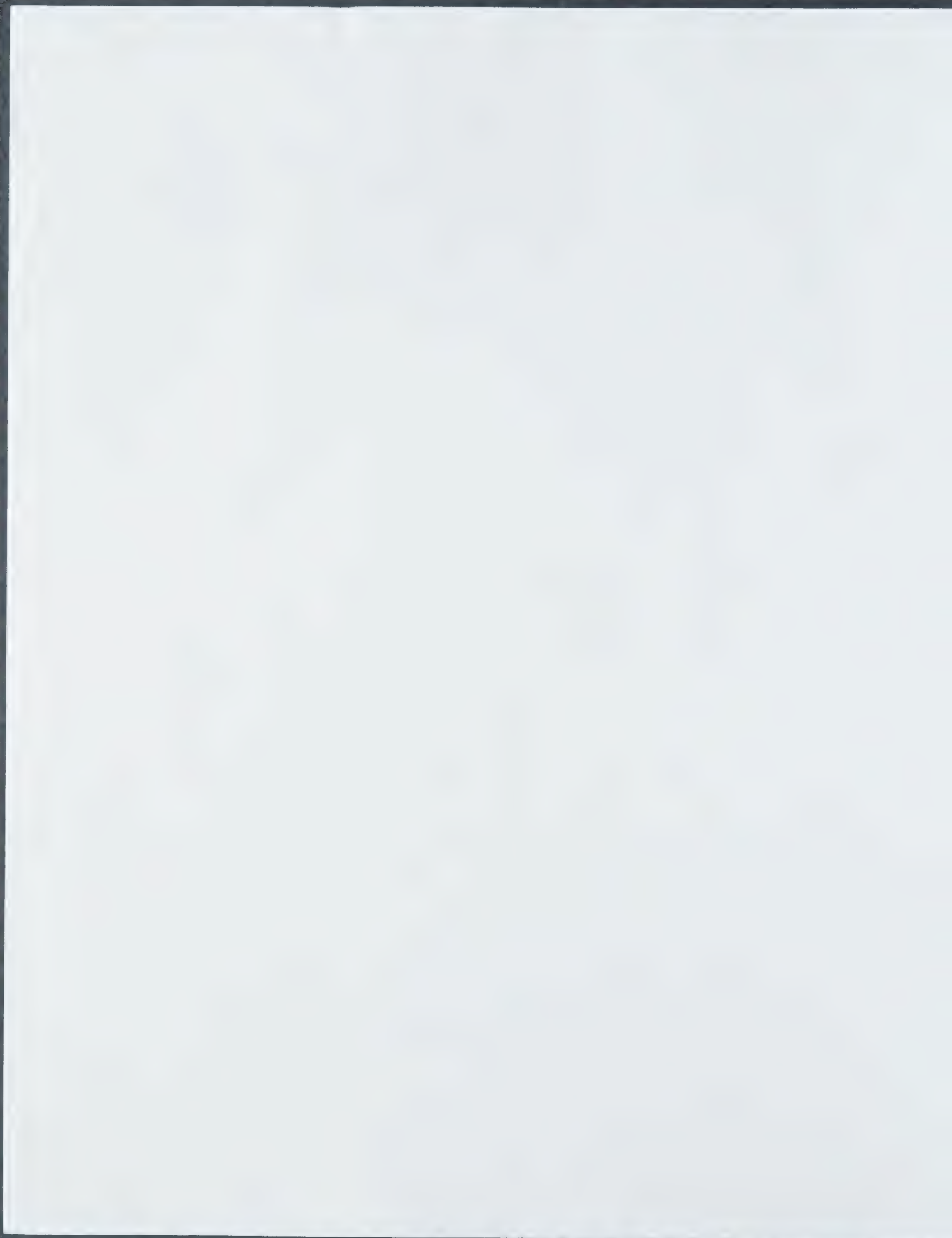
Johanna Amos, PhD candidate, Bader Travel Fellow 2011-12

New Projects in Global Baroque from Senegal to Santiago

Dr. Gauvin Bailey, Bader Chair in Southern Baroque Art

Free and open to the public. Reception follows.





Alfred and Isabel Bader

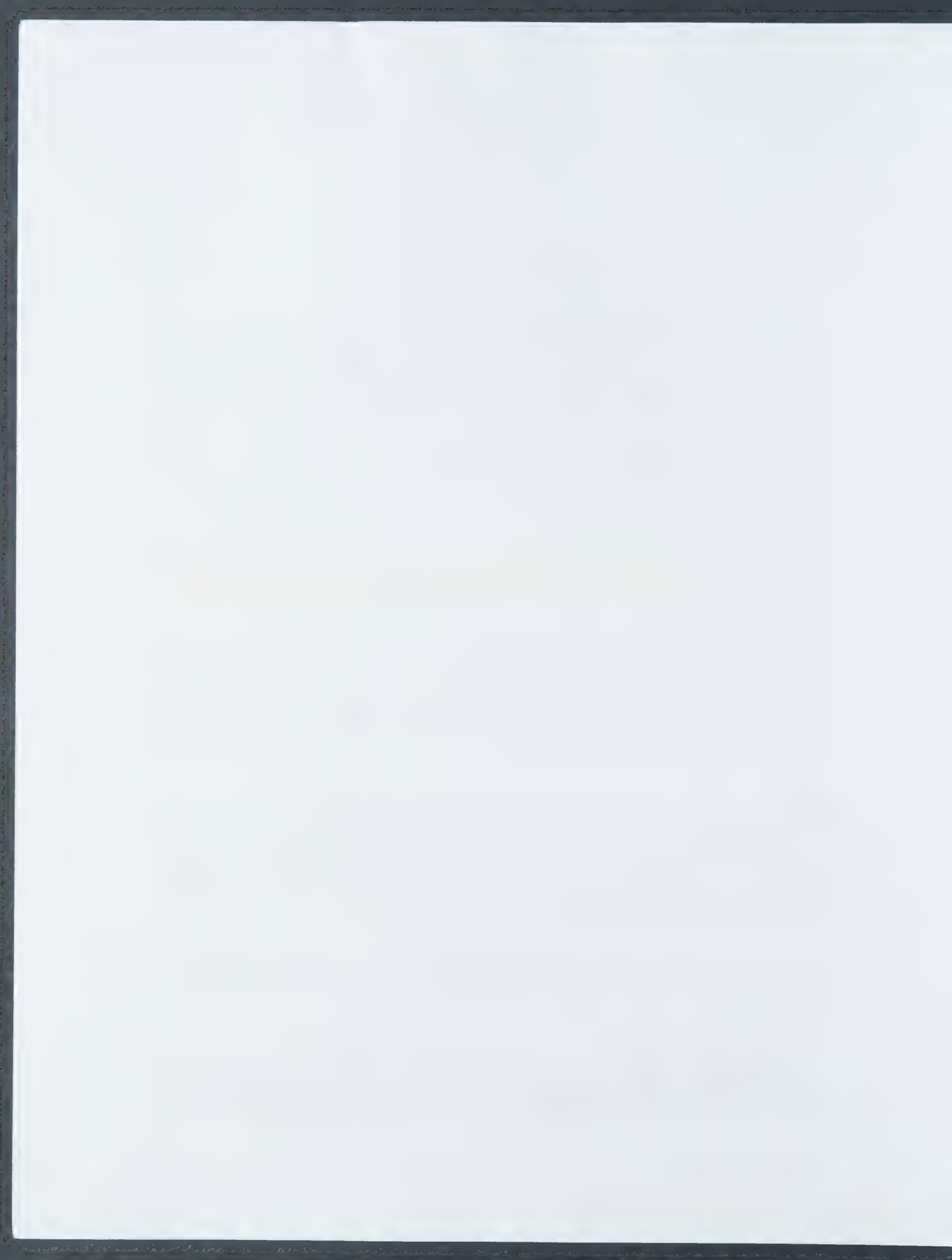
"Everything that has any connection with you, Alf, seems enchanted," Isabel wrote to him in 1949 - prophetically, as it turned out. But Alfred Bader's family background in pre-war Austria had been far from enchanted. His grandfather, Moritz Ritter von Bader, was a Jewish civil engineer who worked with Ferdinand de Lesseps building the Suez Canal. His mother, Elizabeth Countess Serenyi, was the daughter of a Catholic Hungarian count. When she fell in love with his father, a middle-class Jew, her parents tried to have her committed to an asylum. Despite this roadblock, they married in London, settled in Vienna, and had two children there. When his father died just two weeks after Alfred's birth in 1924, his mother was left with no income in a time of runaway inflation. Her sister-in-law adopted Alfred and raised him as a Jew. In 1938, after the infamous Kristallnacht (the Nazi attack on Jewish synagogues, homes and businesses), Alfred was one of 10,000 mainly Jewish youngsters allowed to enter Britain.

In 1940, however, Churchill, alarmed by the possibility of 'fifth columnists' among the many German speaking refugees, decided to "collar the lot" and sent many between the ages of 16 and 65 as "enemy aliens" to internment camps in Canada and Australia. Alfred, just 16, was held in Quebec's Fort Lennox until the fall of 1941 when he was released into the care of a Montreal sponsor, Martin Wolff.

Martin Wolff became like a father to him, encouraging him in his desire for further education. While in the camp Alfred had passed his matriculation exams easily, but upon release, was promptly rejected by McGill because their Jewish 'quota' was filled and by the University of Toronto because the chemistry department was doing sensitive war work. He applied to Queen's, where he was accepted, in mid-term, into the Faculty of Applied Science.

"I was a free man, I had been welcomed into a Canadian family and had been accepted by a prestigious Canadian university," he recalls. "I was determined to do my best."

Combining arts and science, as he has ever since, Alfred earned a number of Queen's degrees very quickly: A BSc in Engineering Chemistry 1945, a BA in History 1946 and an MSc in Chemistry 1947. He went on to complete his PhD in



organic chemistry at Harvard in 1950. That year he went to Milwaukee to work in research for the Pittsburgh Plate Glass Company and the next year he started his own tiny chemical supply company literally in a garage.

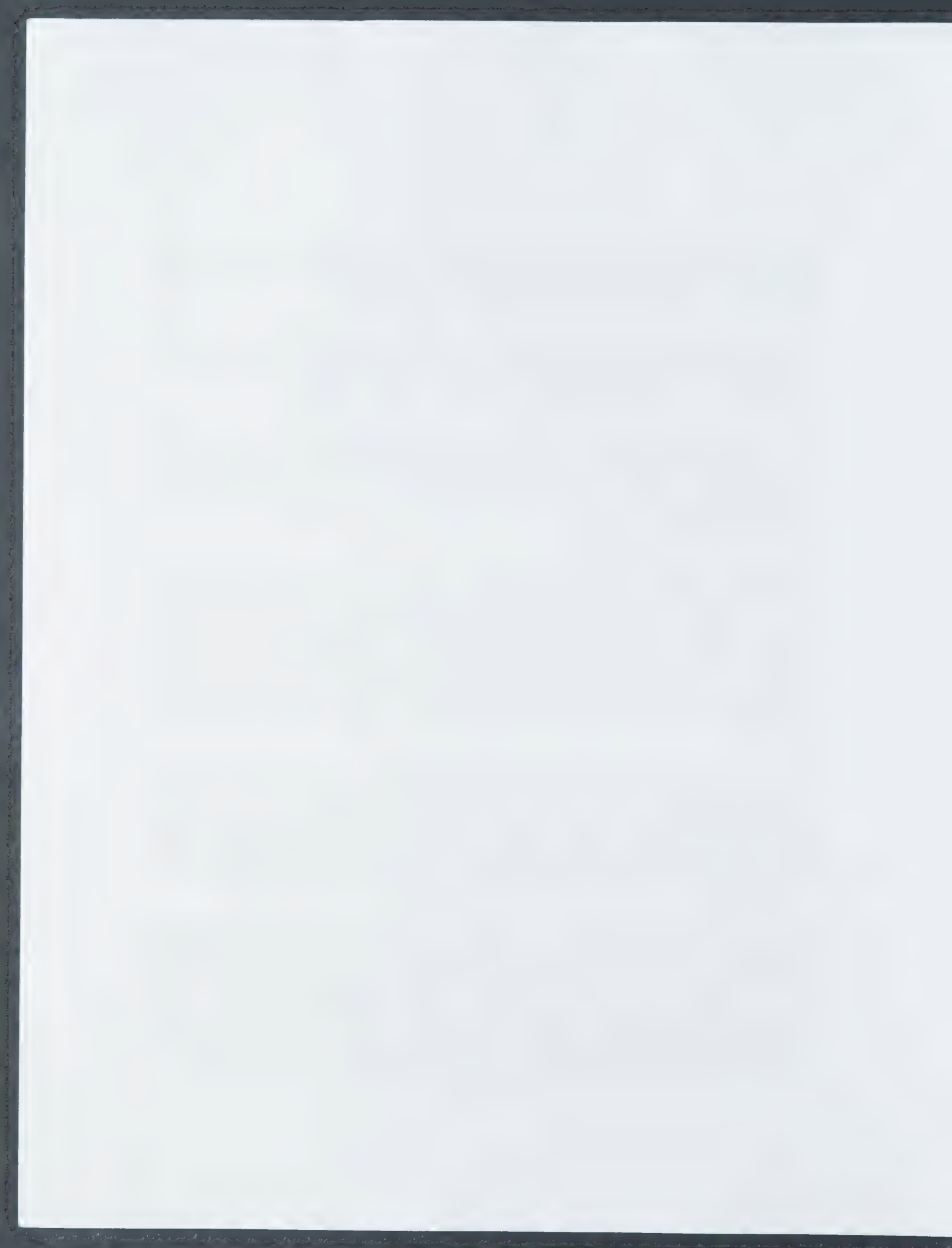
In 1949, travelling on the SS Franconia from Quebec City to Liverpool, Alfred met Isabel Overton, the daughter of a deeply religious Protestant family in Northern Ontario and a graduate of Victoria University in Toronto.

"How all the fellows at the university could have overlooked a woman of such inner and outer beauty, such goodness and intelligence was beyond my understanding," he later wrote. After the voyage, Alfred and Isabel spent many hours in London together and were enchanted with each other; after nine days Alfred proposed marriage.

"During those nine days I thought of only two problems, one important, one trivial," he recalls, tongue-in-cheek. "How to bridge our differences in religion was the major issue. The minor one was whether our greatly different eating speeds would make life difficult, for I eat quickly and Isabel eats very slowly; indeed, she takes at least 20 minutes longer over a meal than I do. An hour a day is 365 hours a year . . . if we lived together for 30 years, I would spend an additional 456 days - well over a year - just eating. I concluded that Isabel was worth it."

Isabel eventually decided that Alfred should really marry a Jewish girl with whom he would build the family he so much wanted. Her book, *A Canadian in Love*, is based on the 82 letters she wrote to Alfred between their meeting in July 1949 and her sad decision in September 1950 not to write to him again. In 1952 Alfred married Helen Daniels, with whom he had two sons, David and Daniel. In 1981, Helen divorced Alfred so that he could marry Isabel, his first love.

When she was "rediscovered" by Alfred in England in 1975, Isabel had been teaching since 1949 at Bexhill in Sussex (close to the site of Herstmonceux Castle). There, she co-founded a drama school, and later, a costume museum. Isabel loves gardening, music and the theatre. She accompanies Alfred on his European lecture tours and visits with chemists. Like him, she is very interested in the Bible, old master paintings, and "investing" in research and scholarship. Wherever they are, they both attend synagogue faithfully.



With Isabel a close collaborator, Dr. Bader now spends his time dealing in paintings, writing and lecturing, "trying to help chemists", and giving away money sensibly. He finds the last of these the most difficult.

Although he is well known to international art auction houses, he takes particular pleasure in buying dirty old paintings in antique stores or at auctions and flea markets, hoping that cleaning will reveal great works. His special skill is in distinguishing work by Rembrandt's students from that of the master himself. Slide-illustrated tales of such detective work have held gallery audiences spellbound for years.

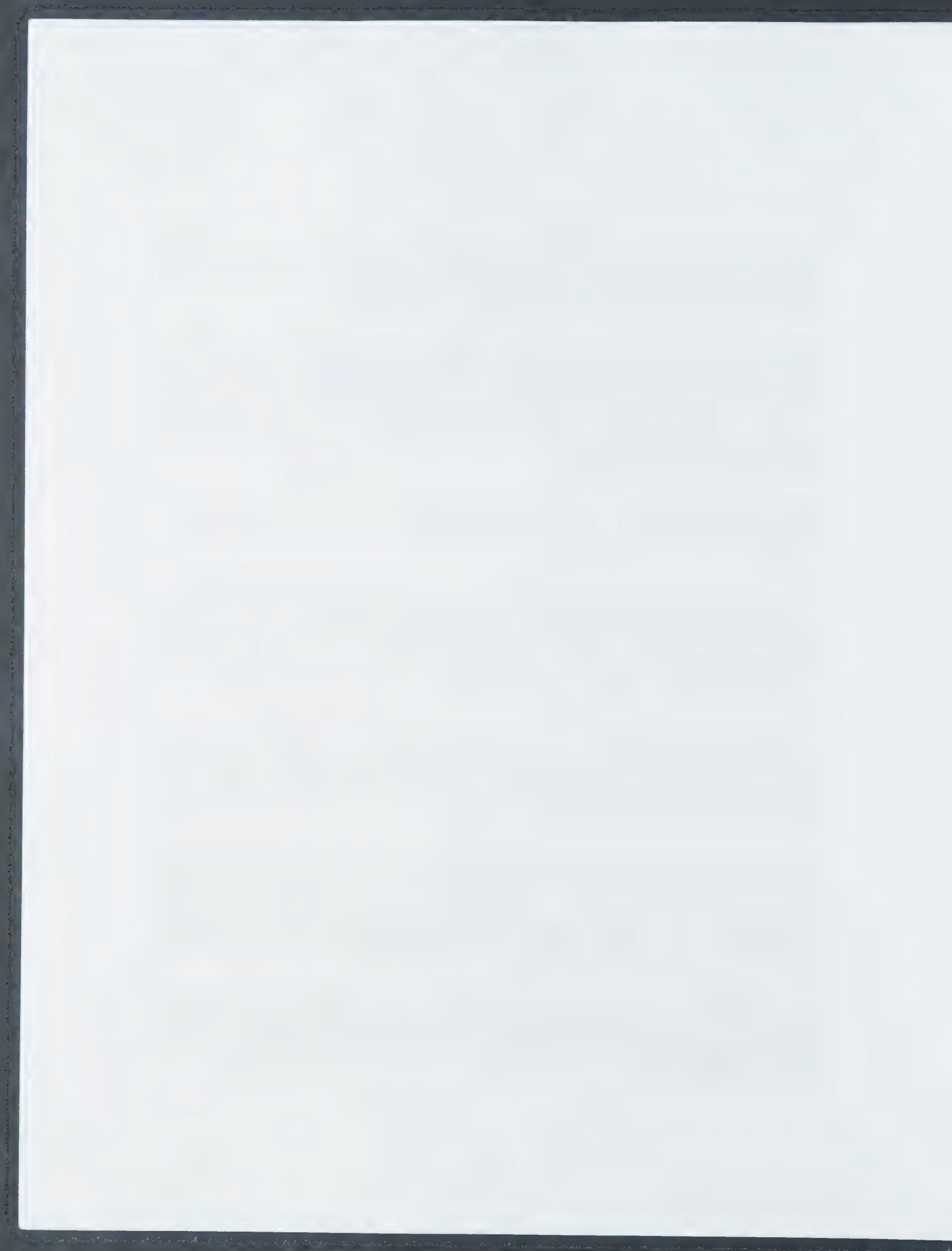
His close connection with the Agnes Etherington Art Centre began in 1967 when Frances Smith, then the curator, asked him whether he would consider donating a painting to the fledgling gallery.

"I was pleased to be asked," he recalls, "and felt that Queen's would be a good home for the *Salvator Mundi* that had belonged to my grandfather. An early 16th century Italian painting, it did not really fit into my own collection, and from then on Queen's became the home of choice for beautiful paintings which I could not pass up, but knew were not really for me."

Despite their wealth, the Baders live modestly. Alfred's favourite painting in his house is a large biblical scene titled *Joseph and the Baker*, at one time attributed to Rembrandt. This painting and another Dutch biblical scene, *Angel Appearing to Hagar*, seem to embody the things in life that Alfred holds dear: God, good works and help of the neediest and the ablest.

Alfred and his wife, Isabel, have contributed to academic excellence through academic chairs in art history and chemistry, and through awards in many disciplines. Their gifts made to the Agnes Etherington Art Centre (AEAC) HYPERLINK, of old master paintings, including two Rembrandts, have made the AEAC's collection the finest university collection in Canada.

In a magnanimous philanthropic gesture, the couple purchased and gave to the University a 15th century English castle, Herstmonceux, HYPERLINK, which has been meticulously restored and is now home to the Bader International Study Centre, HYPERLINK.



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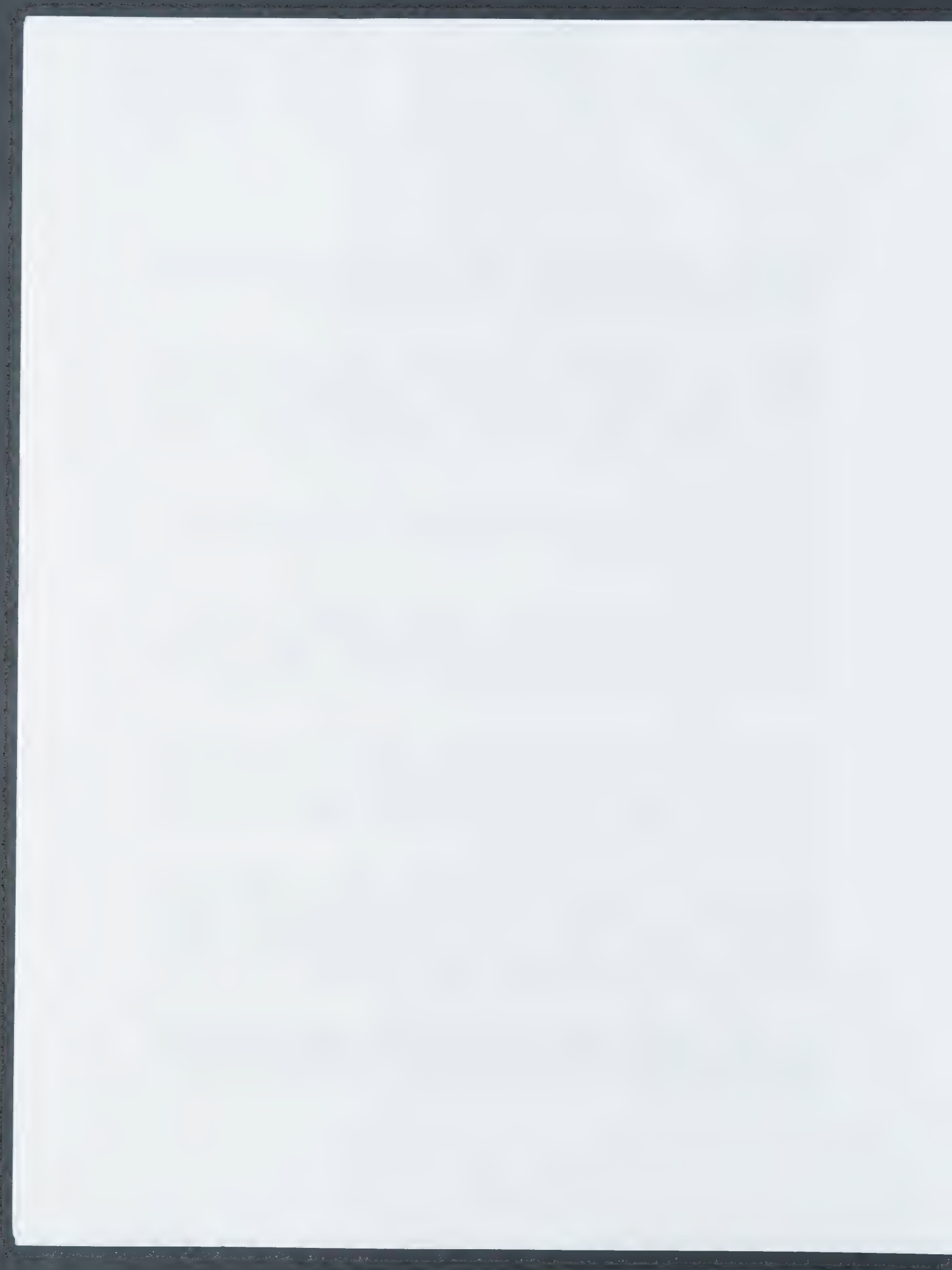
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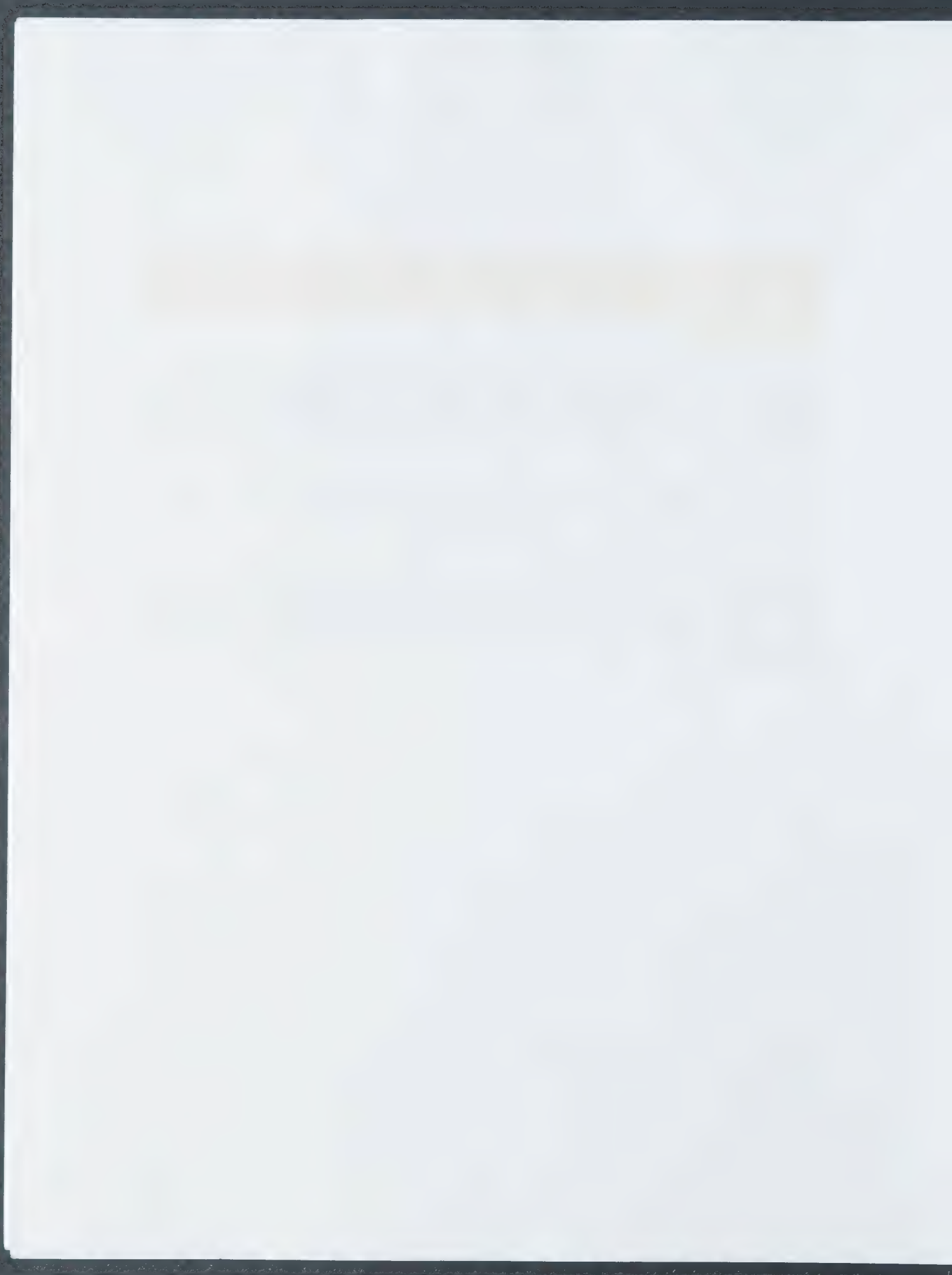


Most recently, the Baders have given \$18 million in support of the Isabel Bader Centre for the Performing Arts, HYPERLINK. Once completed, the Centre will be a cultural beacon and provide urgently needed recital, theatre, screening and rehearsal space.

A self-made millionaire, Alfred Bader is a survivor, an astute businessman, a connoisseur and a scholar. With typical modesty, Alfred Bader wrote in 1995: "Whenever I have contemplated any achievement in my life, I have marveled how many and how diverse are the people who have made it possible."

Such is the background that helped to shape the fascinating personality of Alfred Bader, Queen's University's most generous benefactor.

Unless otherwise noted, all quotes ascribed to Isabel Bader in this article are from her book, *A Canadian in Love* (University of Toronto Press, 2000). Dr. Alfred Bader is quoted from his 1995 book, *Adventures of a Chemist Collector* (Weidenfeld & Nicolson).



Bader philanthropy supports art history scholarship

2014-03-10



By **Mark Kerr**, Senior Communications Officer



Queen's in
the World

Art history PhD student Veronica Carter has a clear vision of where her research project would be if she had not been offered a Bader Travel Fellowship.

"There would be no dissertation without the Bader Travel Fellowship. I can't express the extent to which there would be no work without this opportunity," says Ms. Carter, who travelled to Europe and the United States in 2012-13. "Students work with their supervisors to build dream research projects that take advantage of this unprecedented opportunity."

Ms. Carter is one of five Queen's art historians who will present their research at a symposium on March 11. The event, in honour of Alfred Bader's 90th birthday, celebrates Isabel and Alfred Bader's philanthropic support of art history at Queen's for more than two decades.



Veronica Carter, seen here during her research trip to Paris. The Bader Travel Fellowship allowed Ms. Carter to visit

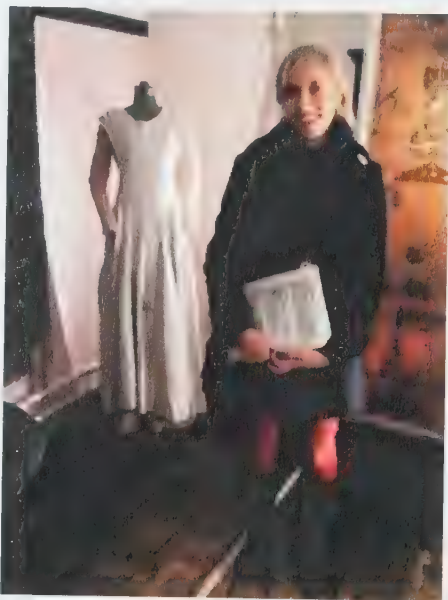
galleries and collections with significant holdings of fans from the 19th century.

The Bader Travel Fellowship allowed Ms. Carter to visit Paris, London, Boston and Washington and find fans. She hopped from collection to collection, gallery to gallery, in order to better understand the fan's place in 19th century French visual and material culture. "It was enlightening to see the fan really was a cultural phenomenon. It existed in so many parts of bourgeois life in the 19th century. That's not something I would have been able to learn here," she says.

Fellow art history PhD student Johanna Amos spent six months mostly in London in 2011-12 researching Jane Burden Morris, a Pre-Raphaelite model and wife of the eminent designer William Morris. Her research focuses on the paintings of Jane Morris by Dante Gabriel Rossetti. Ms. Amos is specifically investigating what elements of the model's identity translated into Rossetti's art and how contemporaries responded to it.

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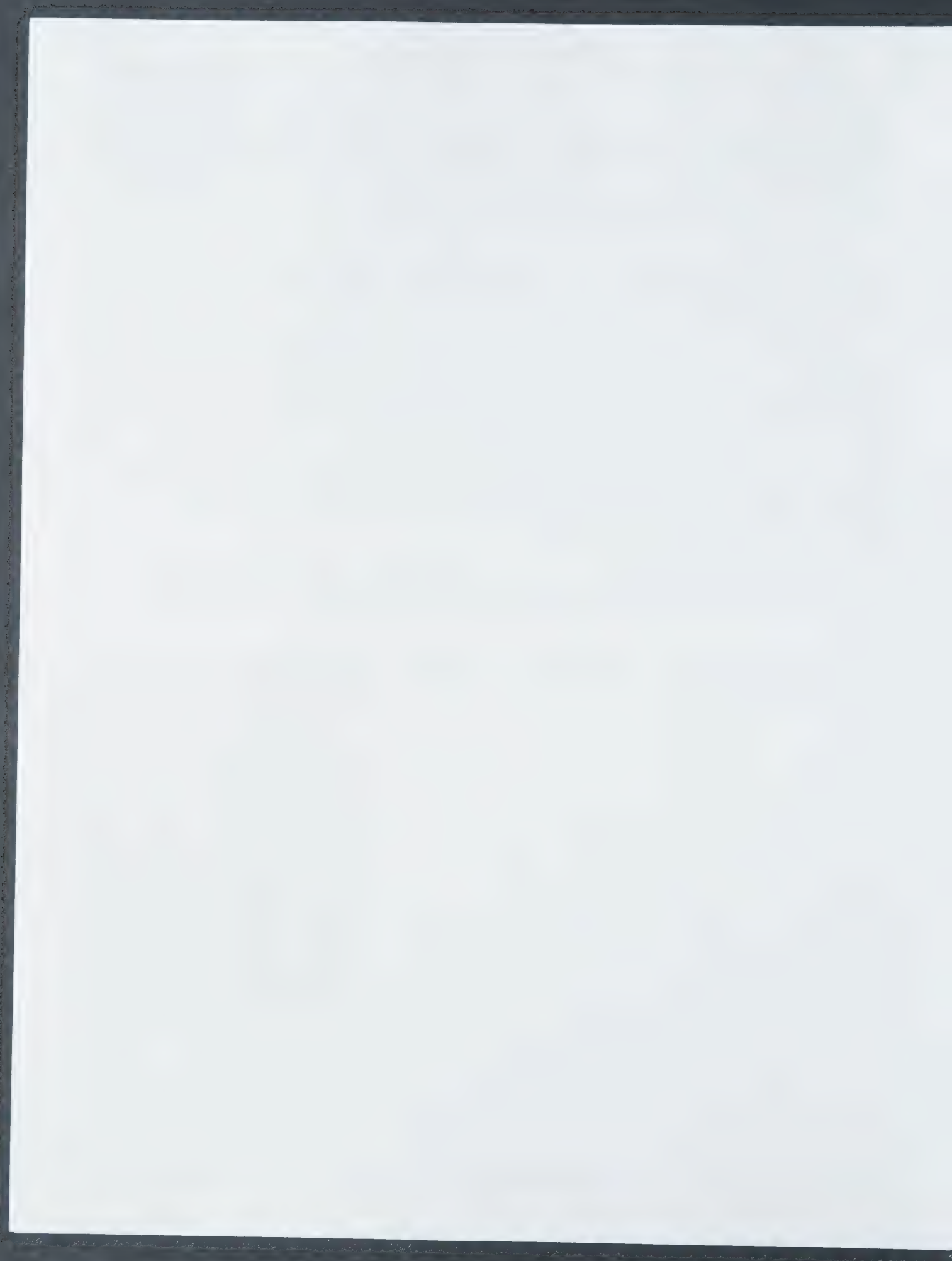
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David de Witt, the Bader Curator of European Art at the Agnes Etherington Art Centre, will moderate the symposium. The event will also include a third PhD candidate, Susanne McColeman, who was a Bader Travel Fellow in 2011-12.

The symposium will take place March 11 from 5:30 to 7:30 p.m. in the atrium of the Agnes Etherington Art Centre. The event is free and open to the public with a reception to follow.

Source URL: <https://www.queensu.ca/news/articles/bader-philanthropy-supports-art-history-scholarship>



Judith Brown

From: Queen's London UK Alumni Branch <branches@queensu.ca>
Sent: Tuesday, February 18, 2014 4:29 PM
To: Judith Brown
Subject: A weekend at the Castle: an invitation for Queen's alumni in Europe



QUEEN'S UNIVERSITY ALUMNI ASSOCIATION

A weekend at the Castle: an invitation for Queen's alumni in Europe

Have you always wanted to visit Queen's own castle in southeast England? Well now you can! The London, UK Branch presents an alumni weekend at the Bader International Study Centre [April 11-13](#). We'll have exclusive access to Herstmonceux Castle and its 600-acre estate. Enjoy educational sessions with BISC faculty, explore the Elizabethan walled garden and the bluebell woods, and be a "Castle kid" for the weekend. Email us at mini@queensu.ca and we'll send you details as soon as they are confirmed.

Contact Information

Branch President

Sarah Tessier,
Artsci'05

[Contact Us By Email](#)
[Website](#)



Phone: 613-533-2060 | 1-800-267-7837 (toll free in Canada/USA)

If you do not wish to receive communications like this, you can [change your preferences online](#).

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February 04, 2014

Drs Isabel & Alfred Bader
2505 E Bradford Ave Apt 2201
Milwaukee, WI 53211-4263
UNITED STATES

INITIATIVE CAMPAIGN

OFFICE OF THE PROVOST
AND VICE-PRINCIPAL (ACADEMIC)

Richardson Hall, Suite 353
Queen's University
Kingston ON Canada K7L 3N6
Tel 613 533-2020
Fax 613 533-6441
www.queensu.ca/Provost

Dear Drs Bader:

I feel like it has been a long time since I last communicated with you. I have a sneaking suspicion that this might be a reflection of the winter that came early and shows absolutely no sign of ending. So, I hope that you are keeping both warm and well.

I had hoped to be in Milwaukee at the end of February to present some ideas to you, but it appears as if my plans have changed and I will be kept closer to home. So I wanted to send you an update on where I am in terms of the planning of the 2014/2015 events so that if you want to offer input or suggestions, you might do so at an early enough stage that changes can still be made.

I've spent a lot of time reflecting on how best to present work that furthers the mission of the University. The three ideas that I keep coming back to are diversity, tradition and innovation. I think that diversity is very important. Queen's is a diverse community and I'd like to ensure that this is reflected on the stage of the Isabel Bader Centre for the Performing Arts. I think that it's also important that Queen's support new ideas and for me, that will take the form of supporting the careers of young artists who are in the early stages of their international career. These artists will be by any definition, "world class", they just haven't worked their way to the top of the ladder. I think that Queen's has a role to play in giving them a boost. Also, younger artists can speak more directly to our student audience – and that too is a real priority for me.

I'm committed to programming a good balance of Canadian and international artists. Canada's not a world leader in many things, but we have some fine classical musicians – especially pianists, chamber groups and ensembles. This is ideal programming for The Isabel.

I'm also focusing on programming entirely during the school year, and when possible, on weekdays. This is because I feel that I have an obligation to the students to program when they are here. After all, our new building should be first and foremost about student enrichment. To this end, I am trying to increase the amount of interaction between the artists and the students so that there is real engagement. Some artists are fantastic with students – apparently Yo Yo Ma is unbelievable with students, so he is on my list for a future year (hope must spring eternal!). But these types of scheduling restrictions will affect artist availability -- especially those from Europe who favour visiting North America in the spring and summer.

It is my hope that we will announce our 2014/2015 season in early May. I do this for a couple of reasons: the first is that there is an excitement building about the opening of the new centre and we'd like to capitalize on that energy by launching our website



queensu.ca/initiative

(www.theisabel.ca), twitter and Facebook accounts and the season all at once to create a grand impression! More pragmatically, because we are doubling the number of seats available for the 'Grant Hall Series', I think that we will have to be very aggressive in terms of attracting new subscribers. And without a huge sales machine behind us, we know that this will take time.

Of course, as always, there will be budget restrictions, but given that the Provost has over tripled the commitment to the Performing Arts office, I feel grateful for what I have. The hope is that the programming in The Isabel will begin to generate more ticket sales and more sponsorship revenue so that the program becomes more financially independent. This is how we will guarantee that a muscular program of activity will continue even in tough financial times.

I'm attaching a first draft of the brochure copy for the two classical series. Right now it is written in the first person (this is becoming more common) but I'm re-thinking this so I might do a big re-write. Also, there is no such thing as too much hyperbole when it comes to brochure writing, so I'll ask you to forgive anything that you might think is "over the top"! But hopefully you will see a demonstration of the ideas that I have discussed herein: international stars like Pinchas Zukerman and Sarah Chang or Les Violons du Roy alongside up-and-comers such as Jakob Koranyi and Maxim Bernard. A nice balance of Canadians and international artists, all programmed within the school year.

Finally, I had a lovely call from Dr Castel yesterday. We had not touched base in some time. I have offered to take him on a tour of our new building as soon as we can throw away the hard hats in about 3 weeks. I'm going to present these ideas to him as well with the hope that he might offer some advice.

As always, I wish to impress upon you that you should feel free to call me with any questions that you might have.



Jerry Doiron, Director
Isabel Bader Centre for the Performing Arts

THE ENSEMBLES

ZUCKERMAN CHAMBER PLAYERS

Pinchas Zuckerman has had a profound effect on the classical music scene since arriving in Canada in 1999 as conductor of the National Arts Centre Orchestra. He has appeared several times in Kingston with members of the NACO orchestra or his own Zuckerman Chamber Players. We are privileged to have him in our inaugural season along with the wonderful cellist Amanda Forsythe and frequent collaborator, pianist Angela Cheng. Kingston audiences will have an opportunity to applaud Pinchas Zuckerman in his final season as Music Director of the National Arts Centre Orchestra.

Zuckerman again seemed the forever-young virtuoso: expressively resourceful, infectiously musical, technically impeccable, effortless. As usual, it was a joy to be in his musical company. LOS ANGELES TIMES

NEW ORFORD STRING QUARTET

In 1991 when the Orford String Quartet, a frequent visitor to Queen's, disbanded, Canada lost one of its most gifted ensembles. In 2009 the New Orford String Quartet was formed and immediately picked up where their namesake left off. In their short 5 year existence, the group – two players from both the Montreal and Toronto Symphonies – has become widely recognized as one of Canada's great quartets – perhaps more remarkable because of their geographic and scheduling challenges. It is wonderful to welcome the New Orford to Kingston, a convenient mid-point for the 4 wonderfully talented players!

These four string virtuosos animate every note with uncommon power and passion as well as elegance. Listen and weep. TORONTO STAR

neworford.com

LES VIOLONS DU ROY

There are few Canadian classical ensembles that are as widely recognized internationally as Quebec City's Les Violons du Roy. The orchestra has been applauded around the world, touring to European centres no less than 10 times in its 30 year history. Les Violons, which just released its 26th recording, last visited Queen's 12 years ago and will begin a North American tour at the Isabel Bader Centre for the Performing Arts. The ensemble, led by founding music director Bernard Labadie will appear with the talented pianist, Marc-Andre Hamelin, in a program featuring the works of Haydn.

The Quebec-based chamber orchestra played two baroque suites with stylistic panache, near-perfect intonation and laser-precise ensemble. WASHINGTON POST

violonsduroy.com

THE ENSEMBLE

THE AFIARA STRING QUARTET WITH MAXIM BERNARD

It was important to me that the Isabel Bader Centre should feature in its first season young artists who will undoubtedly be part of the future of this great new facility. Maxim Bernard did not take up the study of the piano until the age of 13 but his prodigious talent was recognized immediately and in 2006 he won the International Stepping Stone of the Canadian Music Competition. Bernard has made notable debuts with orchestras such as Les Violons du Roy, Maison Symphonique de Montréal and the Edmonton Symphony Orchestra.

[Bernard played] the Schumann Concerto in A minor with a profound poetry and imagination and although he respected the tempo marking "Allegro affettuoso" he seemed to see this not as the ability to deploy pianistic fireworks but rather as an invitation to lyricism. LE SOLEIL

Canada has a long history of producing first class string quartets and The Afiara is ready to join these ranks. The Afiara is currently the Glenn Gould School Fellowship Quartet-in-Residence at Toronto's Royal Conservatory of Music, which follows on an equally prestigious residency at the Julliard. The ensemble has performed in many leading concert halls including the Lincoln Center, Carnegie and the Alice Tully Halls and in the past season debuted two new works at Toronto's prestigious Koerner Hall. Maxim Bernard and The Afiara will perform works by XXXX, XXXX and Dvorak

The slower, more rhythmically free passages—the kind in which young quartets can easily go off the rails—displayed the [Afiara's] remarkable sonic blend and heartbeat-synced ensemble attack. GEORGIA STRAIGHT

maximbernard.com

afiara.com

THE KILDINTS

SARAH CHANG is truly a phenomenon. She first auditioned for Julliard at the age of 5! Her debut with the New York Philharmonic happened when she was 19. Since then, she has played with almost every major orchestra, under the baton of many of the world's great conductors. Featured on almost 20 recordings, Sarah Chang will make her Kingston debut in recital with pianist XXXX featuring works by XXXXXX.

[Sarah Chang's] sound, her sense, her trills, her dynamic range, her passion, her assurance, her deep penetration of the substance and nature of the music all combine to make her the best violinist I have heard in years, surely one of the foremost virtuosi of her time. GLOBE & MAIL

sarahchang.com

When **CEDRIC THIBERGIEN** appeared in Toronto last summer, I was amazed to learn that it was his debut. Everything about his performance – his technique, his attention to detail, his interpretation was extraordinary – in fact, one critic described the performance as “otherworldly”. I was not surprised to learn that he was immediately invited back to Canada and I am pleased that on his return he will make his Kingston debut playing our newly acquired Steinway. His recital, featuring the works of Mozart, Schubert and Beethoven's wonderful Waldstein is not to be missed.

It is truly rare to find a pianist who can juggle three even four separate lines of music at the same time, giving each a slightly different emphasis and colour. It made the four pieces by Debussy shimmer, glow and undulate with uncommon sensuousness.” TORONTO STAR

When programming The Isabel, I hoped to find a balance between artists who Kingston audiences would be familiar with, and one or two younger artists who will be new discoveries. The young Swedish cellist, **JACOB KORANYI** might be the latter. Koranyi has performed with major orchestras throughout Europe and has a longstanding relationship with the Chamber Music Society of Lincoln Center with whom he has toured throughout North America. In his Kingston debut, Koranyi will appear with pianist XXXX performing works by XXXXXX.

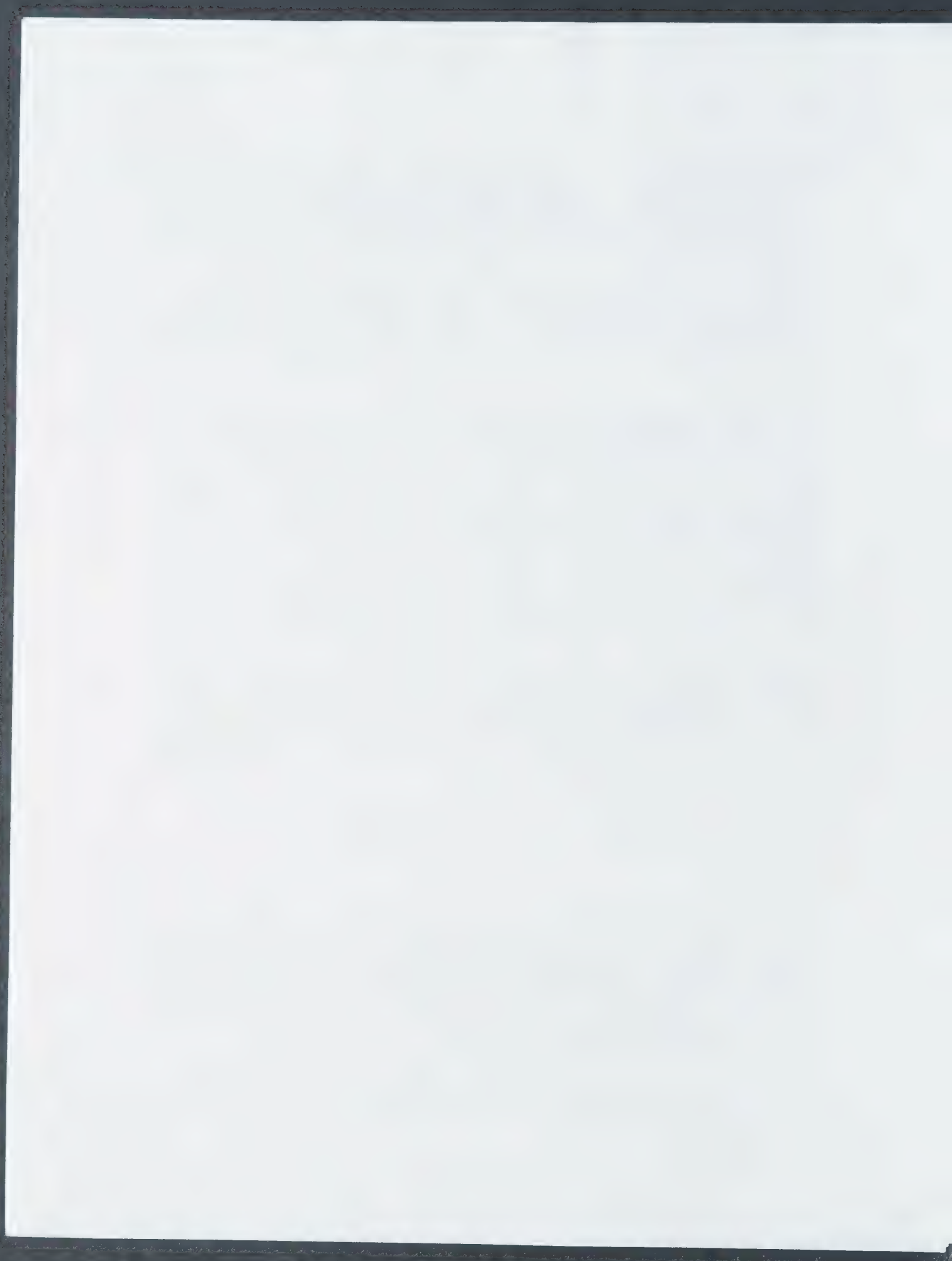
His fingers danced, jumped and ran over the strings with virtuoso musicianship and the expression was wonderfully dynamic and agreeable. VÄSTRA NYLAND

jakobkoranyi.com

I often describe the concert hall in the Isabel Bader Centre for the Performing Arts as the quintessential story telling space. The hall's intimacy will allow artists to 'speak' personally to the audience. There are singers who will thrive on this and **JEANINE DE BIQUE** is one such artist. The young Trinidadian soprano has been applauded around the world for her interpretations of the challenging works of composers such as Mahler, Gorecki and Ravel. In her Kingston debut, Jeanine will perform with pianist XXXX in a program featuring the works of XXXXX.

Jeanine loves the human narrative, the art of storytelling – and she is brilliant at it. I was taken by the supreme control she had over her gifts – voice, presence, and charm. HUFFPOST

jeaninedebique.com



Queen's University

INITIATIVE CAMPAIGN

[Profiles](#) » Alfred and Isabel Bader: Transforming Queen's

Alfred and Isabel Bader

Transforming Queen's through philanthropy



Dr. Alfred Bader, Sc'45, Arts'46, MSc'47, LLD'86, and Dr. Isabel Bader, LLD'07, are the University's most generous donors. They have given back to Queen's in countless ways: transforming the campus, enriching the student experience, supporting scholarship, and helping to enhance the University's reputation as a top-tier educational institution.

Alfred and his wife Isabel have contributed to academic excellence through academic chairs in art history and chemistry and through awards in many disciplines. The Baders recently presented Queen's with a gift of 68 paintings from their remarkable collection of Dutch and Flemish Baroque art. Joining more than 130 paintings previously donated by the Baders, this gift secures the Agnes Etherington Art Centre's place among the largest and best collections of European Art in Canada, and among the major hubs for European Art in North America.

In an extraordinary philanthropic gesture, the couple funded Queen's purchase of a 15th century English castle – Herstmonceux – that has been meticulously restored and is now home to the Bader International Study Centre. More recently, the Baders gave a transformational gift in support of the [Isabel Bader Centre for the Performing Arts](#), opening in fall 2014. Situated on the shores of Lake Ontario, this new facility brings together exceptional spaces and programs with a captivating sense of place to create a dynamic venue for our students and community to learn, discover, think, do, and experience, together.

Contact:

[Judith Brown](#)
Associate VP
Alumni Relations
613-533-2060 ext. 74137

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FACULTY OF EDUCATION

Duncan McArthur Hall
511 Union Street
Queen's University
Kingston, Ontario, Canada K7M 5R7

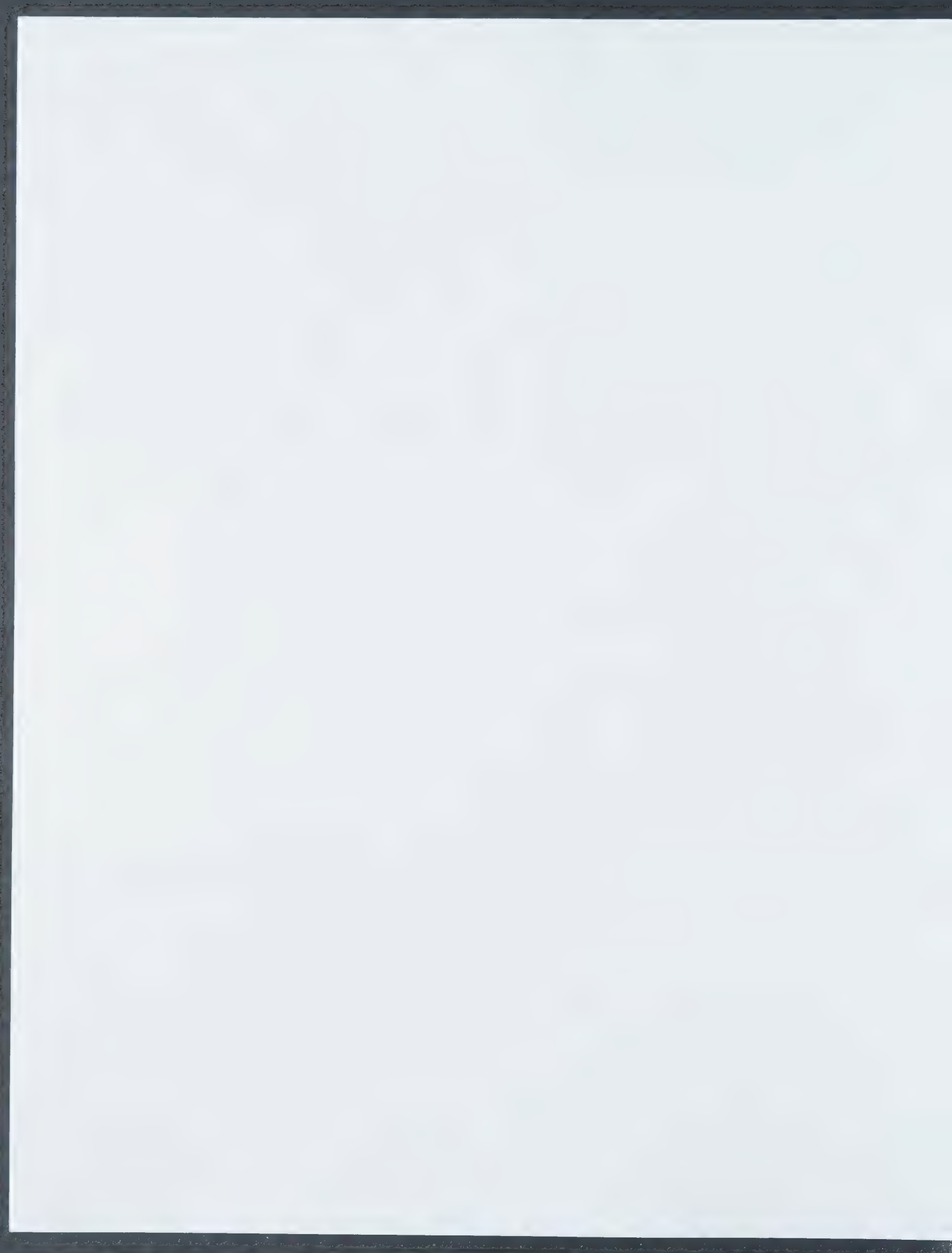
16th September 2014

Dr. Alfred Bader
Dr. Isabel Bader
c/o Judith Brown
Summerhill
Queen's University

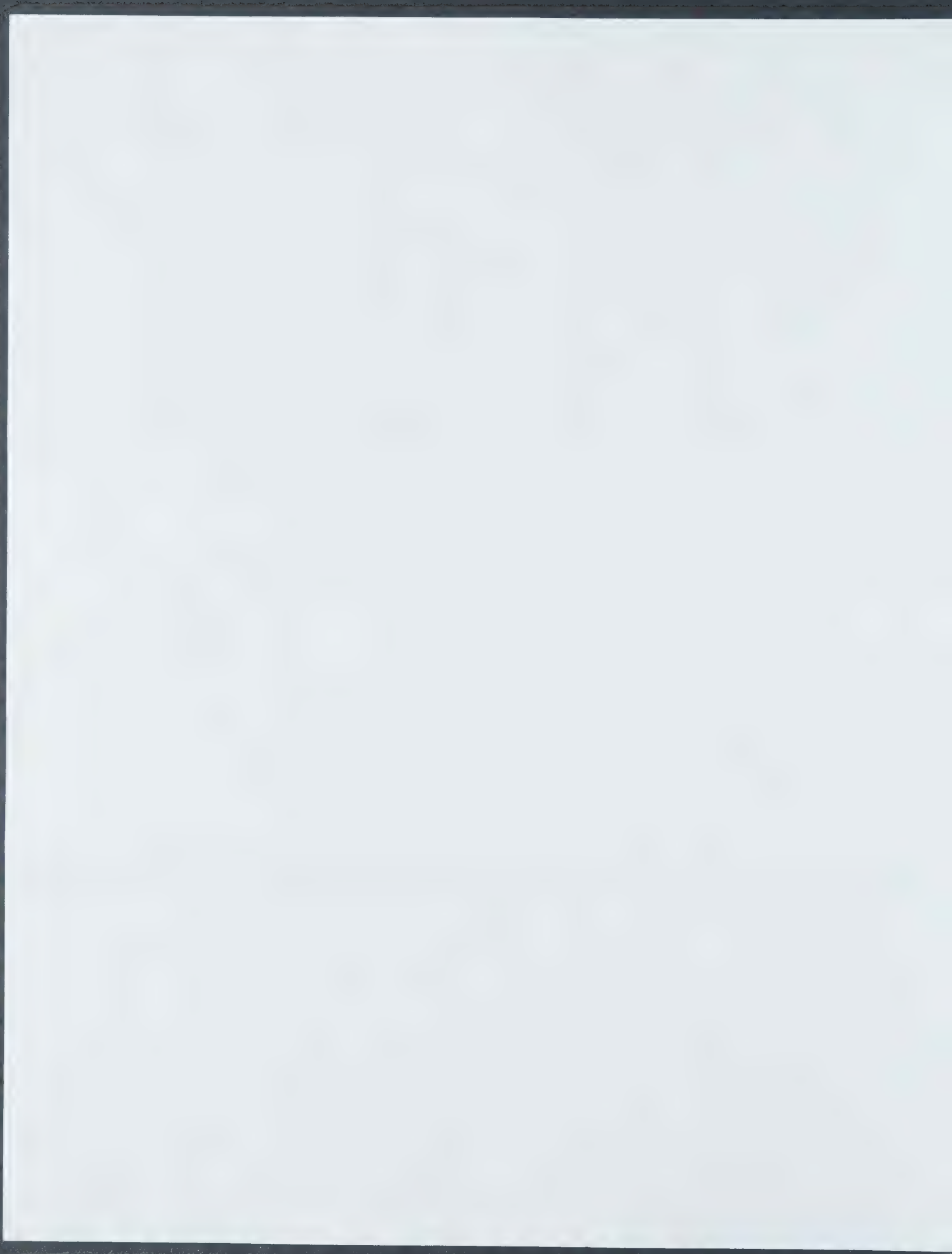
Dear Drs. Bader,

I am a professor in the Faculty of Education, just beginning my 38th year at Queen's. I am writing to thank you both for two of your very large and significant contributions to Queen's University—Herstmonceux Castle and The Isabel.

You will be aware of many of the activities that take place at the International Study Centre. You may not be aware of a unique conference held there every two years. In 1993 I was involved in creating an organization that goes by the rather long name of Self-Study of Teacher Education Practices. This international group of more than 300 teacher educators is committed to improving the education of teachers by studying the quality of learning in our own classrooms (hence "self-study"). In 1994 colleagues from that group and I



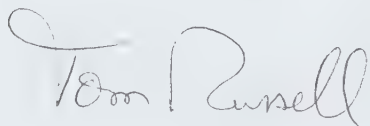
attended a conference at the University of Bath. As the grounds at Herstmonceux Castle were opening to the public on 1st July 1994, my wife and I made a visit before the conference in Bath. When we showed our photos to colleagues in Bath, they said, "Tom, we have to have a conference there." And so we did. Our first conference was held in the summer of 1996. Meeting every 2 year, we held our 10th conference last month. It has been my privilege to organize each of these 10 conferences, which have attracted roughly 100 delegates each time from countries including Canada, the USA, the UK, Australia, New Zealand, Iceland, The Netherlands, South Africa, Israel, India, and Norway. While the group also meets annually at the large American educational conference, the biennial conferences at Herstmonceux Castle have been central to the process of maintaining an international network. In 2004 the work of the group was collected into a 2-volume International Handbook of Self-Study of Teaching and Teacher Education Practices. In 2005 we launched a journal, *Studying Teacher Education*, published by Routledge and now completing its 10th year. Your purchase of Herstmonceux Castle for Queen's has unwittingly made a very special contribution to our organization. We all now speak casually and affectionately about "The Castle Conference." The castle is truly a unique conference venue and our group is the perfect size for that venue. On behalf of the more than 200 individuals who have attended at least once (and



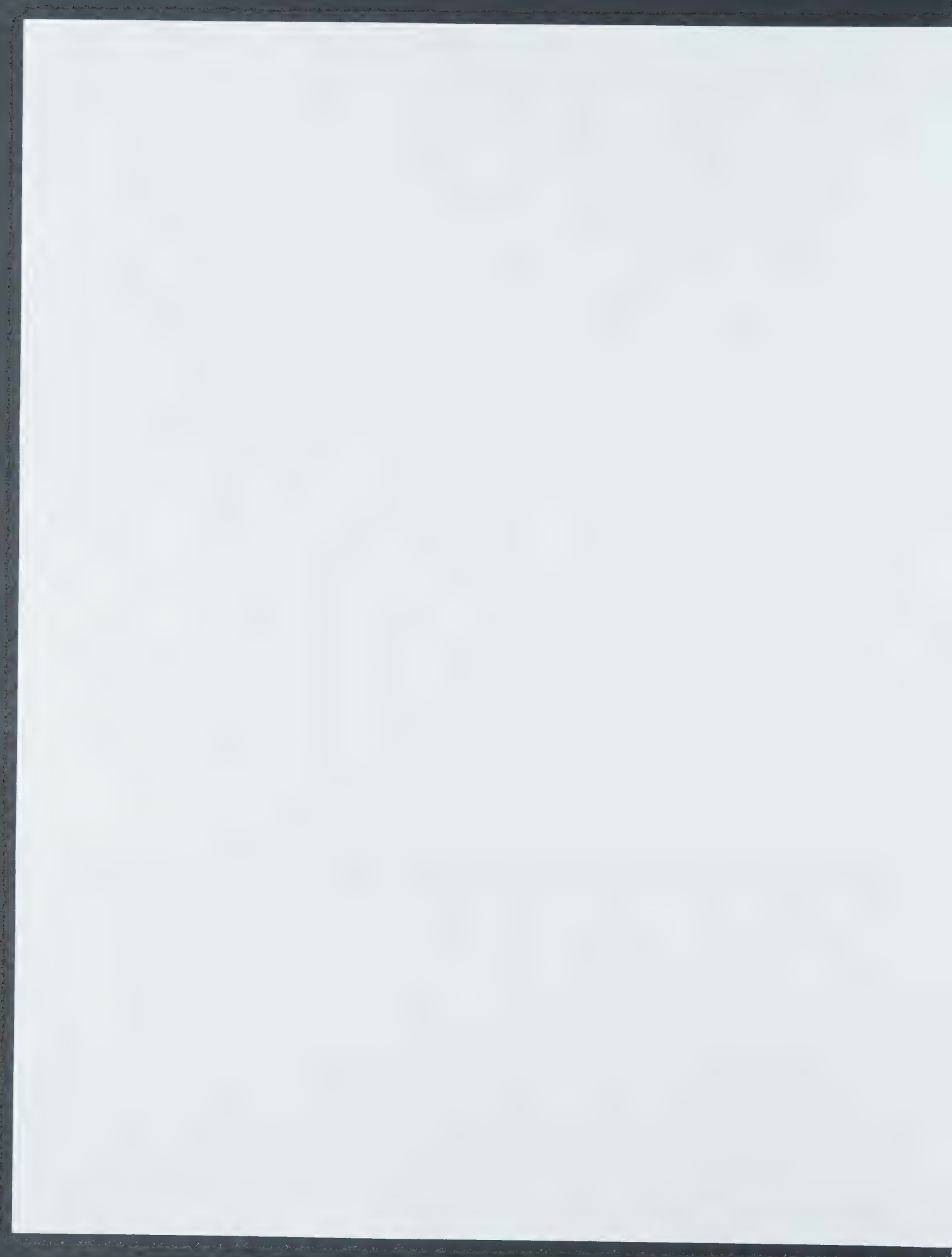
five of us have attended all 10 conferences), I wish to thank you for a truly special donation.

It is perhaps a bit early to thank you both for your donation that has made possible The Isabel Bader Centre for the Performing Arts. My wife and I regularly subscribe to the concerts of the Queen's Performing Arts Office, and so were eager to visit The Isabel in July to select our seats for this year's season tickets. While we will enjoy it acoustically at our first concert on 21 September, we were in awe of its architectural beauty on our first visit. Never in my wildest dreams did I imagine that Queen's and Kingston would have such a remarkable performance and teaching venue. Again you have outdone yourselves in your contributions to Queen's, and we look forward to enjoying the benefits of your generosity for years to come. My wife LaVerne and I have followed closely the development of these massive donations and feel very close to you even though we have never met. THANK YOU and our very best wishes.

Very sincerely yours,

A handwritten signature in cursive script that reads "Tom Russell". The signature is written in dark ink and is positioned above the typed name.

Tom Russell
Professor
Faculty of Education



Agnes Etherington Art Centre

16 November 1992

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

Dear Dr. Todres:

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

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

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

Again with thanks,

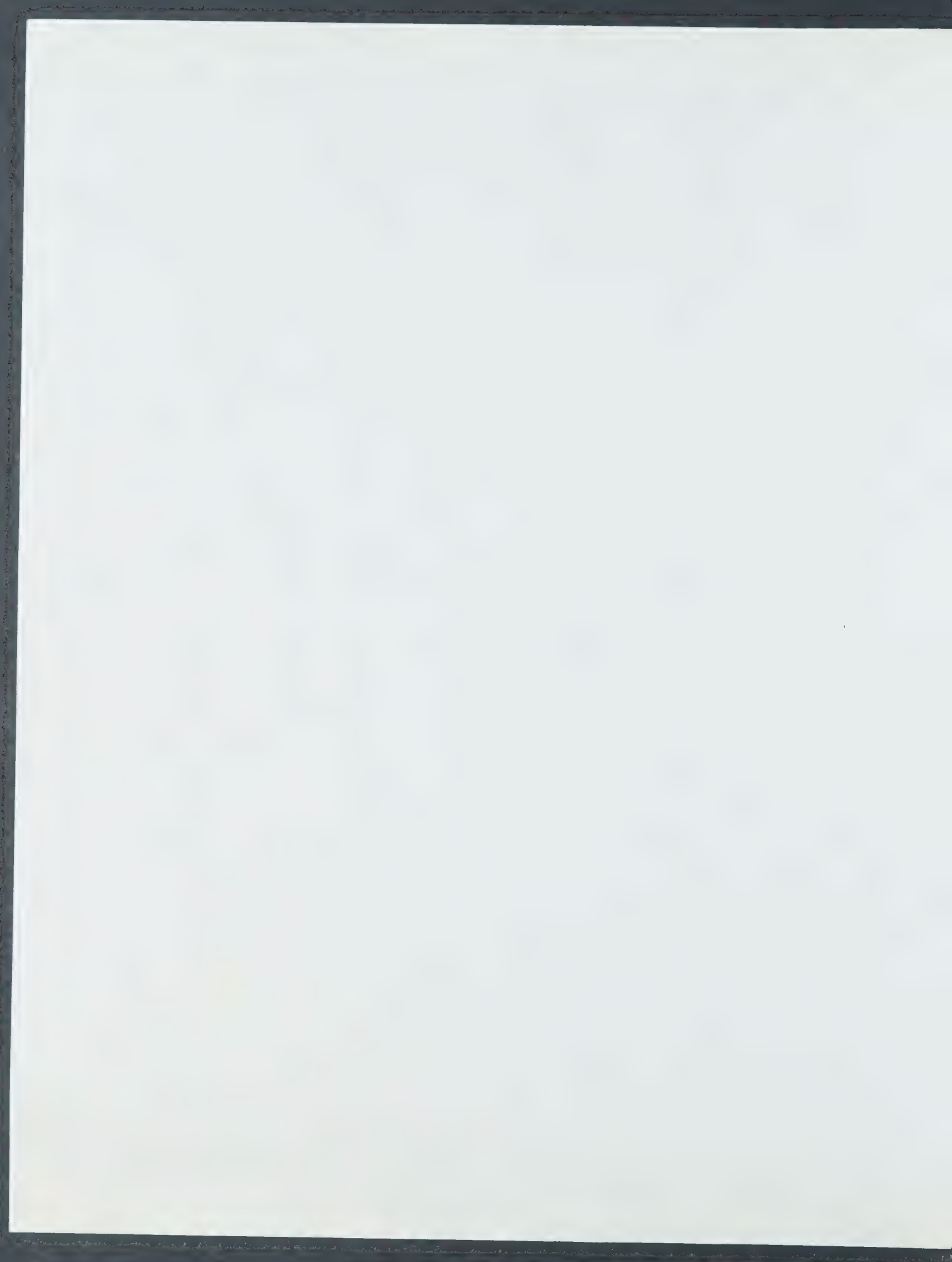
Yours sincerely,



David McTavish,
Director.

DMcT/jo

cc: Dr. Alfred and Isabel Bader 



Tricia Baldwin appointed Director of the Isabel Bader Centre for the Performing Arts

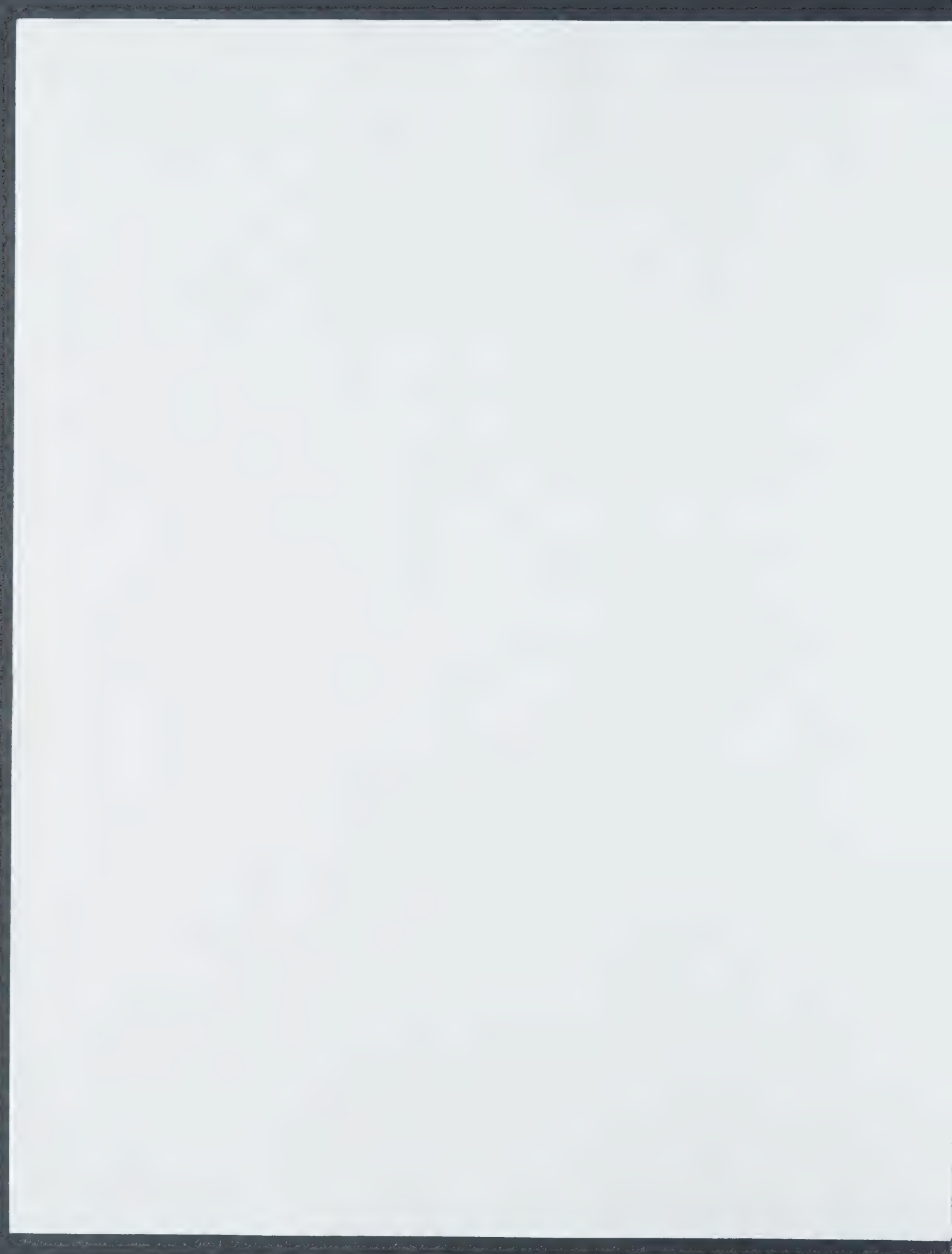
I am delighted to announce the appointment of Tricia Baldwin as the Director of the Isabel Bader Centre for the Performing Arts (IBCPA) at Queen's University. Tricia, who is currently Managing Director of Toronto's Tafelmusik Baroque Orchestra and Chamber Choir, will join Queen's on December 8, 2014. As the Isabel's Director, Tricia will manage and operate the IBCPA, including the concert hall, the studio theatre, the film screening room, the arts media lab, and rehearsal and teaching spaces, offices and event areas. In doing so, Tricia will continue to ensure that the IBCPA serves both the University and the community through creative and imaginative collaborations, and through programming and marketing of a concert series, special engagements and events, and regional outreach.

Tricia, who holds a Bachelor of Music from the University of Toronto and an MBA from York University's Schulich School of Business, is an experienced and accomplished professional in the field of arts management. She has made major contributions to Tafelmusik since her arrival in 2000. Notable among these are the growth in operating revenue from \$2.7M to \$5.4M, and the major renovations to the home venue at the Trinity-St Paul's Centre, work that she led as project manager and for which she secured major philanthropic support. During Tricia's time at Tafelmusik, the Tafelmusik Baroque Summer Institute for emerging artists was created, and the orchestra formed its own multiplatform recording label, created internationally distributed films, and proudly represented Canada on the world stage with 60 national and international tours. Prior to joining Tafelmusik, Tricia was the Executive Director of Ballet British Columbia and the General Manager of the Kingston Symphony, before which she had professional associations with the Vancouver Opera, Edmonton Opera and the National Ballet of Canada.

Tricia has held several volunteer posts including Advisory Board Member for the Arts and Media MBA Program at York University, as well as advisory and board members roles with the Cultural Career Council of Ontario, Orchestras Canada, Canadian Arts Summit, and the Creative Trust for Arts and Culture. She has also contributed as an advisor/juror for the Canada Council for the Arts, Ontario Arts Council, Manitoba Arts Council, City of Toronto Cultural Services, and the City of Barrie Department of Culture.

In 2012, Tricia was the recipient of the Canada Council for the Arts, John Hobday Award in Arts Management which recognizes excellence in arts management.

Please join me in offering a warm welcome to Tricia Baldwin.



TRICIA BALDWIN new director of the Isabel

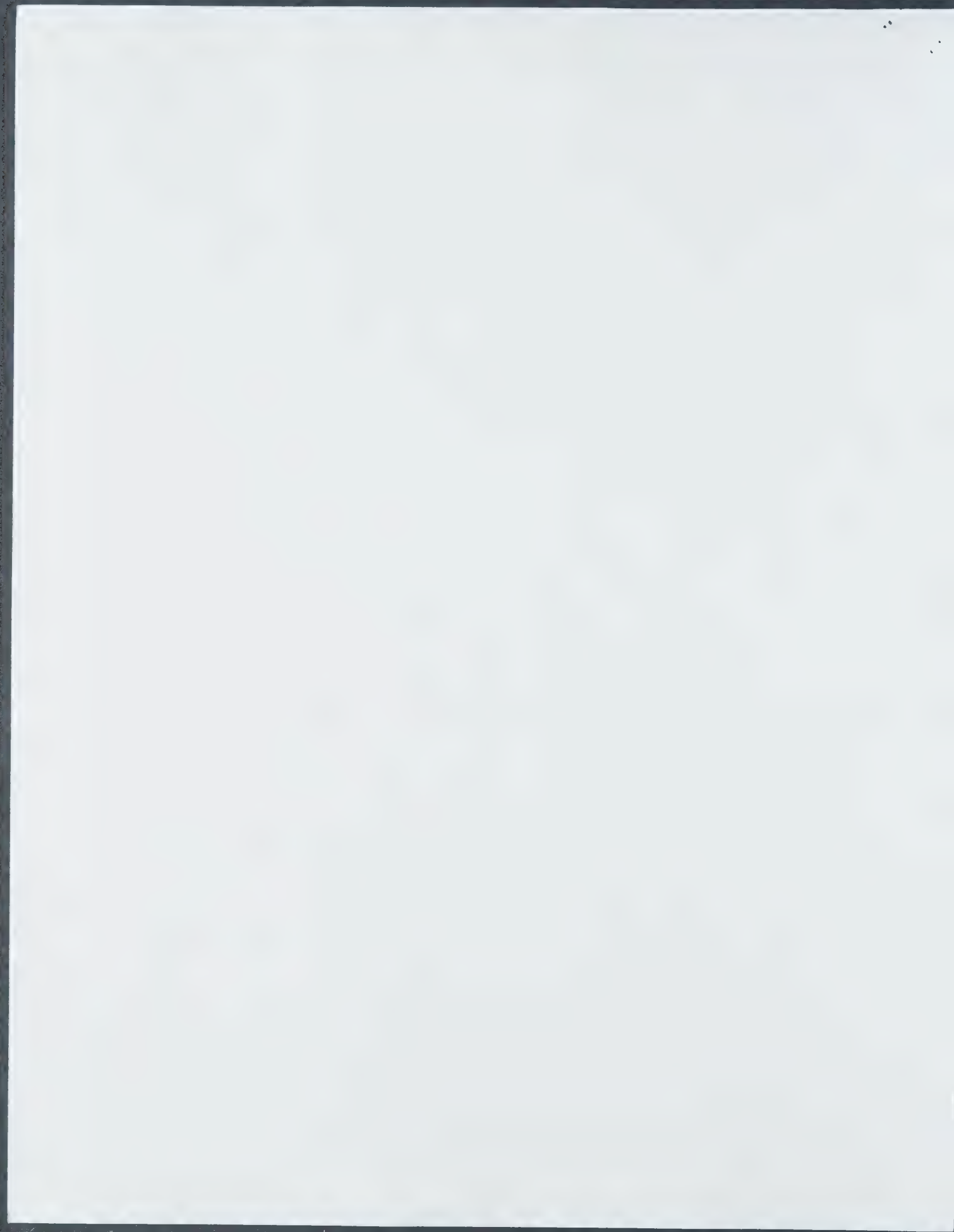
It's been a particular pleasure to take pride in Tafelmusik, which gets regular air play on classical radio in the United States. Hearing their excellent musicianship recognized beyond Canada's borders has made me think often of the vision and determination that former music director Jeanne Lamon brought to the organization.

Now I have to digest the news that managing director Tricia Baldwin will be leaving soon, as well, to take up the surely enticing task of running the new Isabel Bader Centre for the Performing Arts in Kingston.

Lamon and Baldwin, who joined Tafelmusik in 2000, helped shepherd the period-instrument ensemble into the digital age.

More importantly, this dynamic duo ensured that the music of the 18th and early 19th centuries had a place amidst the explosive diversification of arts consumption in the 21st century.

Wednesday's press release announcing Baldwin's departure reads like an improbable list of accomplishments – financial, technological and logistical. How could one very modest, kind, unassuming person have pulled off what Baldwin did?



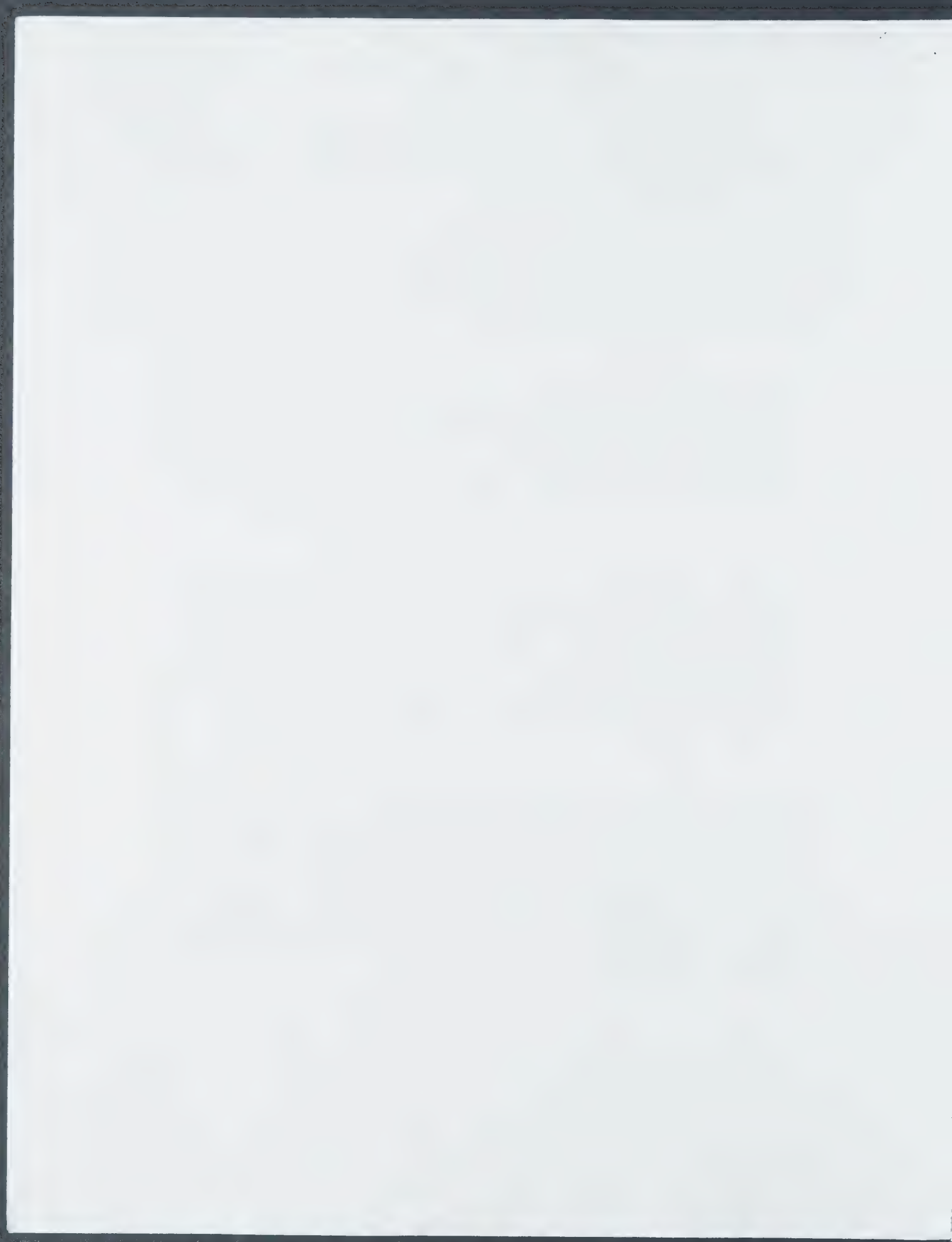
The obvious answer would be to say that Baldwin had invisible steel armour, which she probably does.

The not so obvious reality is that Baldwin was, and will likely continue to be, a master of consensual leadership.

The world is awash in people extolling the value of creativity and entrepreneurship, of taking risks and dreaming big. And it doesn't take very long to see that Tafelmusik embraced those qualities in its modus operandi long before they became fashionable.

But Baldwin's greatest gift was knowing how to temper boldness with prudence, and how to encourage creative thinking within a practical context. If the dreams were going to be big, there needed to be some pretty careful planning to make sure that they were built on solid rock, as opposed to being whipped up on clouds of wishful thinking.

Baldwin was present at just about every concert I attended over the course of her 14-year tenure as managing director. She greeted individual audience members and always had something interesting to say about the music being presented. Unlike the typical professional manager – which she is, complete with an MBA – Baldwin loved the product as much as the process of producing it.

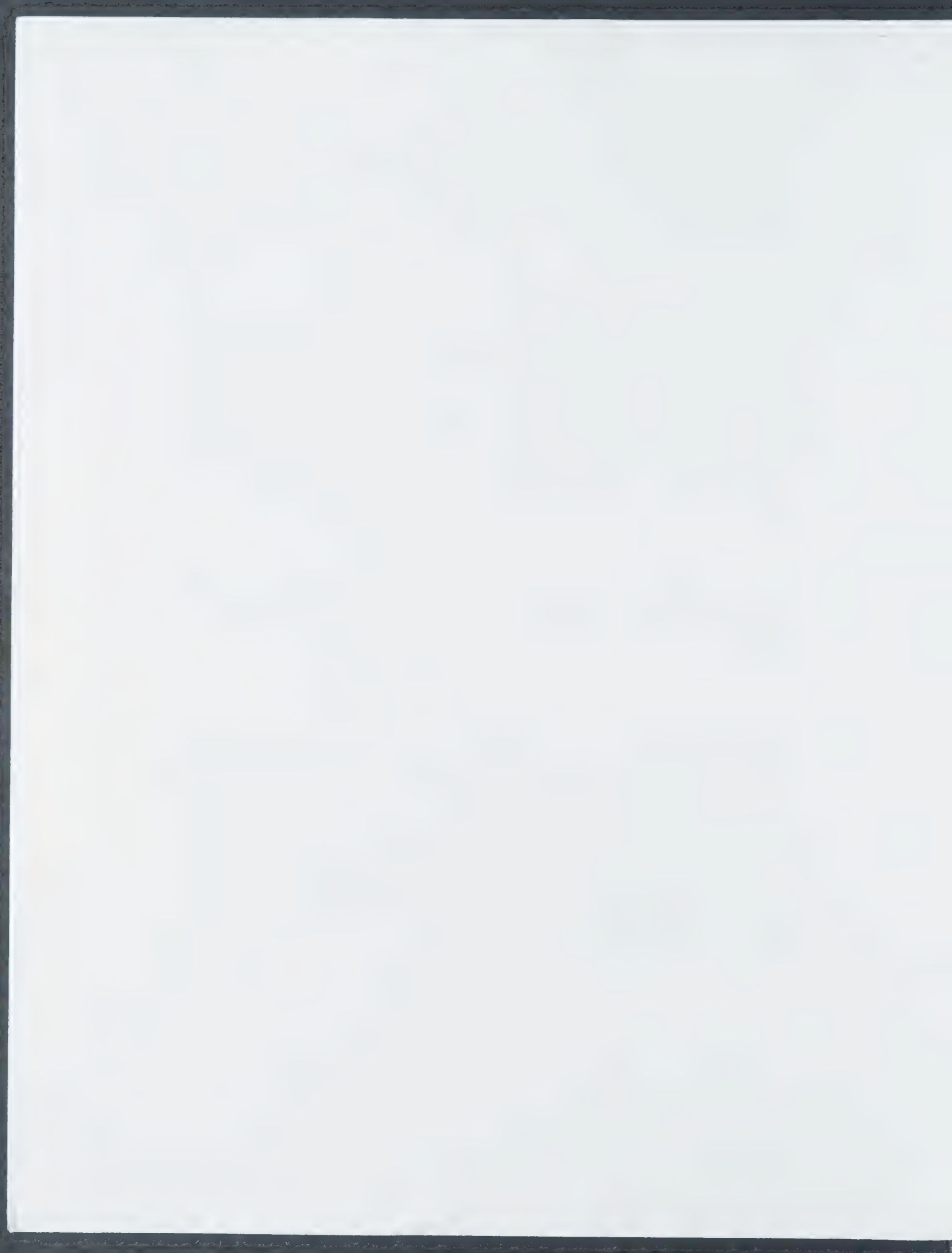


During her Tafelmusik years, Baldwin wore that love on her sleeve, proudly and boldly. I can only imagine that this made the organization's musicians feel as good as it did the patrons she encouraged through her own example.

I was never privy to the details, but Baldwin did share over Bloor St. lunch one day a few years ago how difficult certain aspects of her job were. In particular, she spent years wrangling with Sony in order to secure rights to recordings that could very well go out of print unless they could be managed from within – the very recordings that I get to enjoy when I turn on the radio now that I live south of the border.

Where some other music organizations made awkward stabs at setting up their own labels, Tafelmusik set itself up as a true, multimedia presenter.

Where some other cultural organizations over-extended themselves with expensive new buildings that they would figure out how to pay for afterward, Baldwin helped shape a plan to turn its longtime home at Trinity-St Paul's into not just a great concert hall, but do so in a way that would not tax its finances, but would continue to include all the grassroots organizations that had long found shelter under the building's accommodating roof.



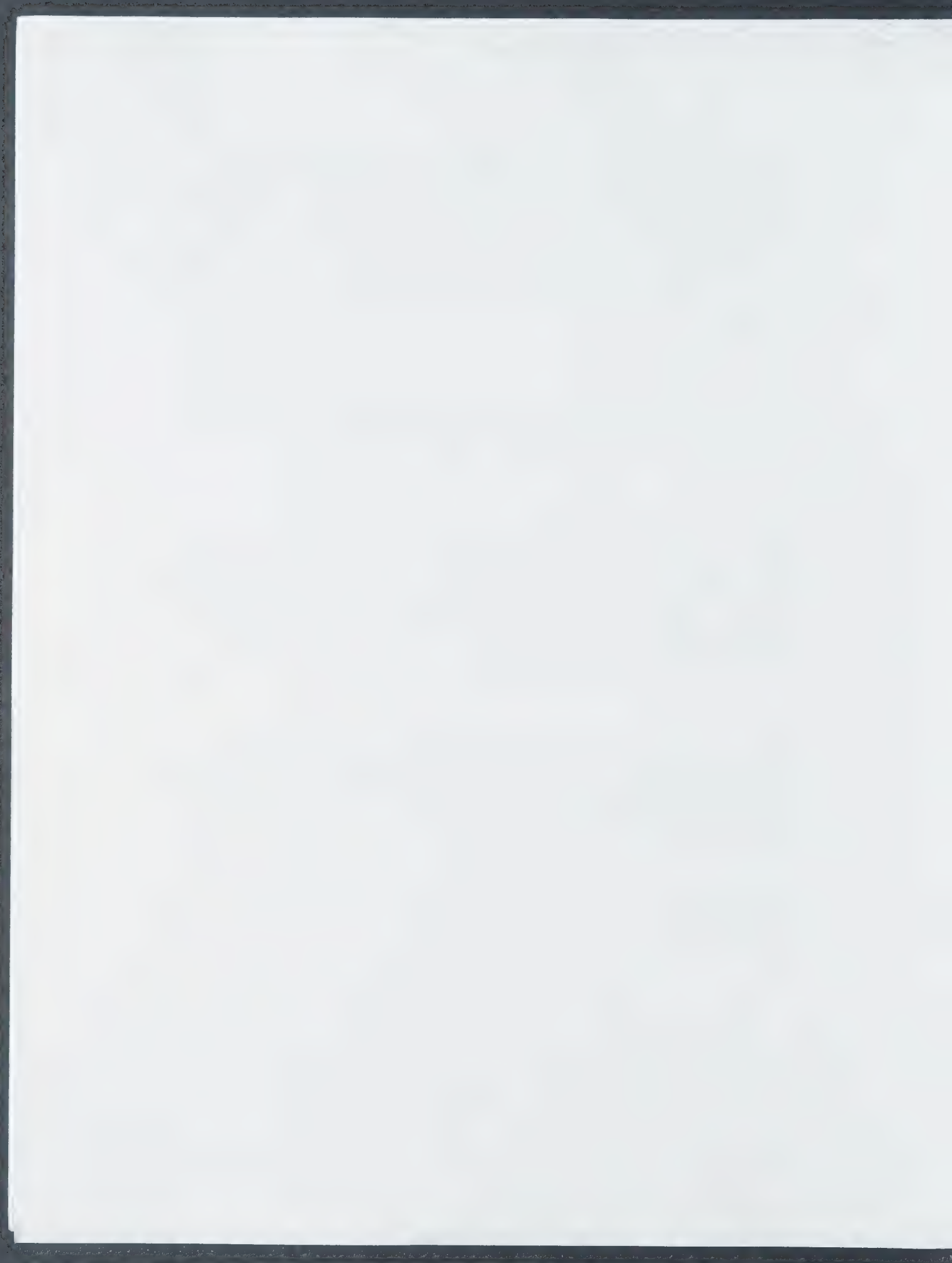
It's hard not to gush when one compares the can-do Baldwin and Lamon years at Tafelmusik with what often seems like chronic hand-wringing about the perilous state of the arts. That's because these women continue to prove that, no matter how dire the circumstances, there are always opportunities if an organization can play to its strengths.

It must be an incredible shock to everyone at Tafelmusik to be without a music director and to now lose a managing director.

Whatever happens now will result in a completely different organization in a year or two. It's a scary as well as an exciting prospect. The good thing is that Tafelmusik can recruit from a position of strength and, by extension, help ensure that its future could be even more glowing than its already bright present.

Baldwin is one of Toronto's great cultural heroes, and should be celebrated as such before she heads east in December. And she will probably be the last person to suggest it.

John Terauds



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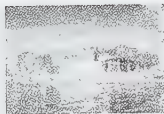
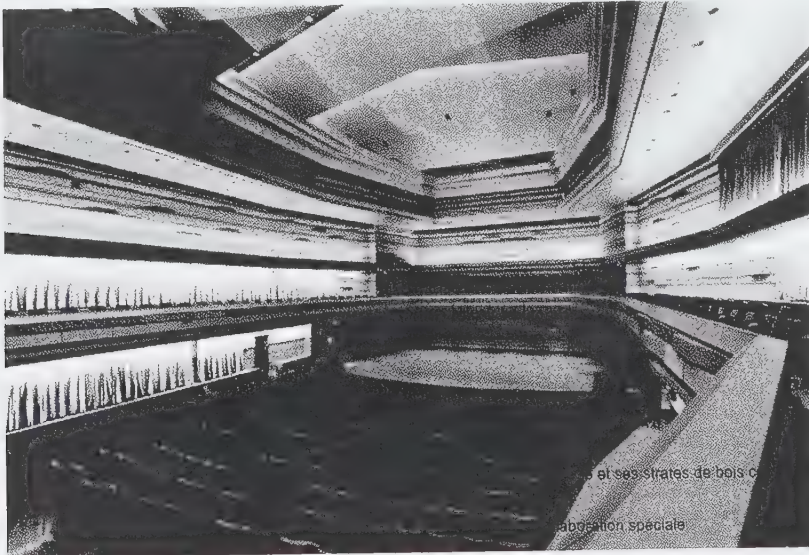
Marc-André Carignan discute des sujets qui le passionnent: l'architecture durable et de design urbain responsable.

24/09/2014 Mise à jour : 25 septembre 2014 | 8:31

Ajuster la taille du texte

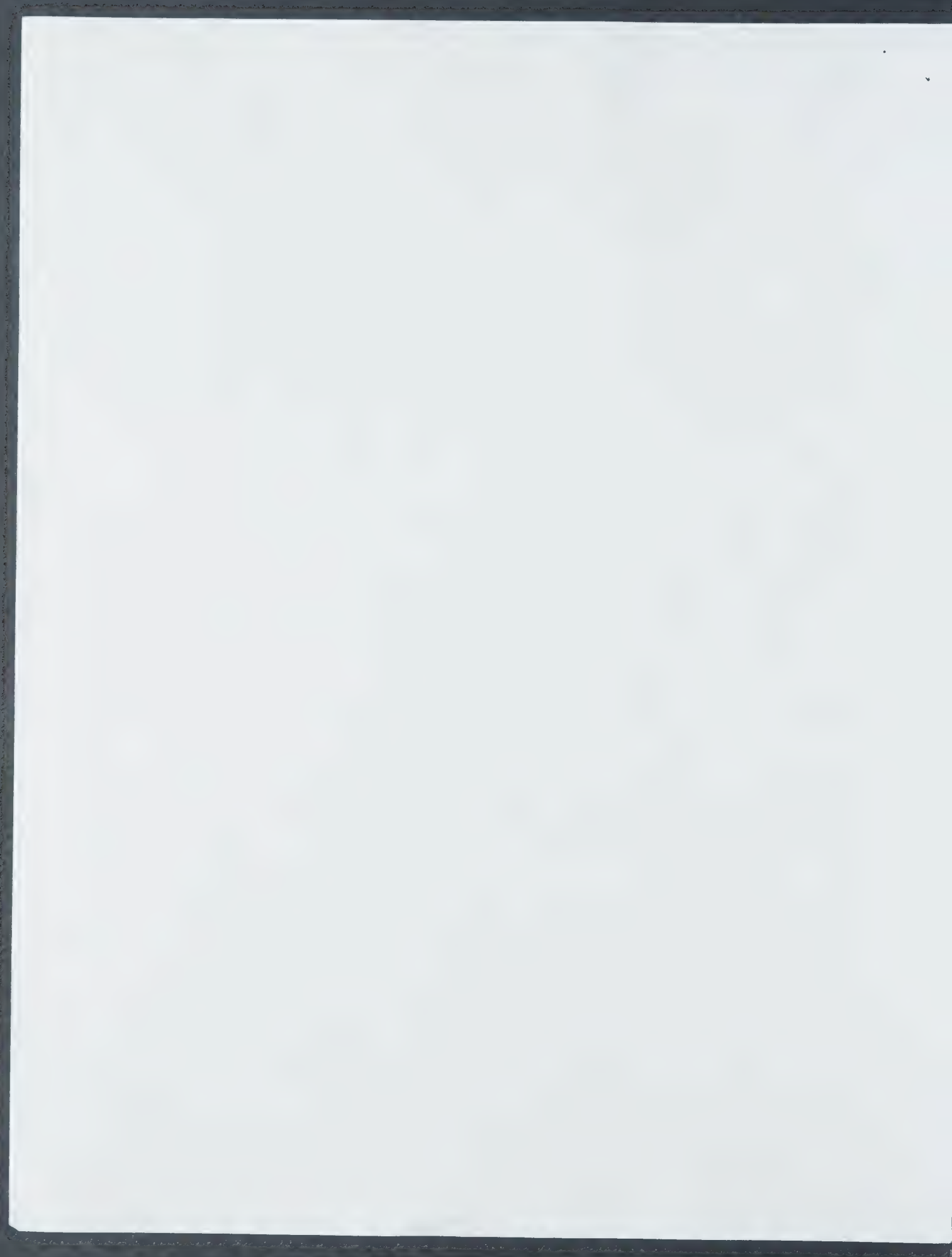
«Sur la scène architecturale, le Canada est un pays fascinant»

(<http://journalmetro.com/author/macarignan/>) Par Marc-André Carignan (<http://journalmetro.com/author/macarignan/>)



Craig Dykers n'a plus besoin de présentation dans la communauté architecturale. Récipiendaire du World Architecture Award et du Prix Mies van der Rohe de l'Union européenne, il aurait toutes les raisons de jouer au «starchitect».

Son enviable portfolio compte notamment la conception de la bibliothèque d'Alexandrie, en Égypte, le nouveau pavillon muséal du mémorial pour le 9/11 à New York et le sublime Opéra et ballet national d'Oslo.



Mais Craig Dykers est tout sauf imbu de lui-même. C'est la première chose qui m'a frappée lorsqu'il s'est timidement présenté, jeudi dernier, à la galerie l'Arsenal, dans Griffintown. Avec son chapeau melon et sa douce voix qui enterrerait à peine le son d'une mouche, il semblait bien fier d'avoir réussi à étendre en sol canadien les tentacules de sa firme norvégienne, Snøhetta, avec l'ouverture du Isabel Bader Centre for the Performing Arts en Ontario.

«Sur la scène architecturale, le Canada est un pays fascinant, lance-t-il. Pour avoir été membre de plusieurs jurys de concours internationaux, je peux affirmer que les architectes canadiens et mexicains se démarquent très souvent par la force de leurs concepts et par leur sensibilité au contexte environnant. J'avais hâte de participer à cette effervescence.»

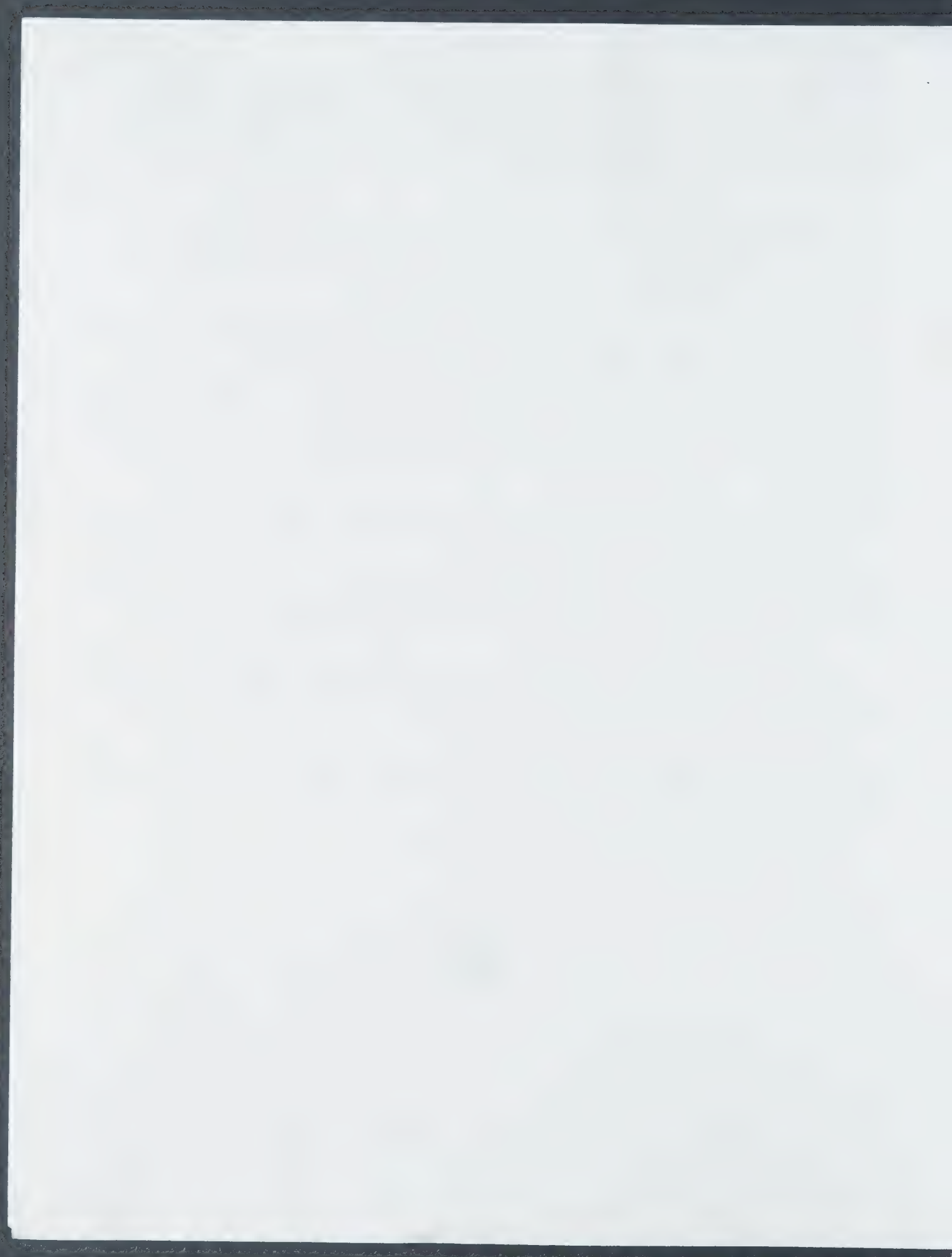
Inauguré le week-end dernier sur le campus de l'Université Queen's, le nouvel espace culturel de 45 M\$ était sur la table à dessin depuis presque six ans, à la suite d'une compétition d'architecture. Un échéancier relativement long pour l'envergure du projet, mais qui aura certainement valu l'attente. Notre arrivée dans l'édifice est marquée par un hall entièrement vitré, offrant un sublime panorama sur le lac Ontario. Des lamelles de bois, récupérées d'un bâtiment qui se trouvait sur le site, viennent compléter l'espace. Une fois plongé dans la salle de spectacle de 566 sièges, on se laisse rapidement séduire par son atmosphère très intime, avec ses chaleureuses strates de bois couleur chocolat.

Craig Dykers compare son arrivée au pays à une délicate opération chirurgicale. Comme l'architecture est intimement liée à la culture d'un peuple et à son identité, un minutieux travail de recherche s'est imposé avant d'insérer le «scalpel» dans le tissu urbain. «Je peux marcher des heures et des heures dans une ville avant d'y travailler, poursuit-il. On apprend beaucoup en observant ce qui s'y déroule et en discutant avec les gens qu'on croise. [...] On travaille également avec des architectes de partout dans le monde chez Snøhetta, ce qui nous aide à mieux comprendre les contextes locaux.»

L'équipe compte notamment des architectes canadiens qui contribuent actuellement à la réalisation de deux prochains projets de la firme au pays, soit un Learning Center pour l'Université Ryerson, à Toronto, et la nouvelle bibliothèque municipale de Calgary.

«Je ne sais pas si je travaillerai un jour à Montréal, s'est-il empressé d'ajouter. Les étoiles ne se sont pas encore alignées pour ça, mais j'aimerais beaucoup.»







K I N G S T O N
STUDENT HOUSING
C O - O P E R A T I V E

Musonda Yamfwa
Archive Coordinator
397 Brock Street
Kingston ON
K7L 3P6

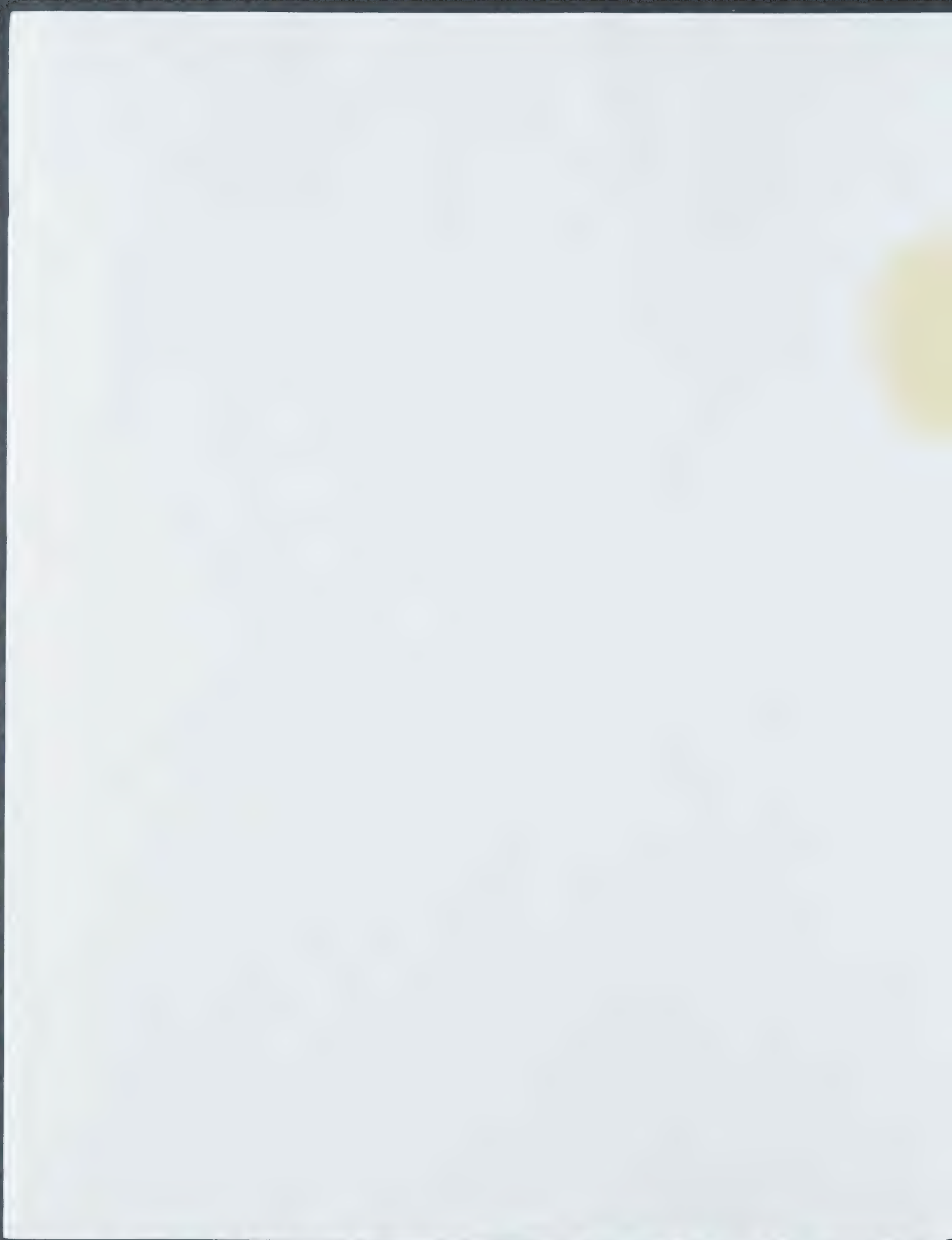
Dear Mr. Alfred Bader,

My name is Musonda Yamfwa and I am a staff member at Science '44 Co-op Inc (also known as Kingston Student Housing Co-operative) as the Archive Coordinator. My job is to archive the history of Co-op, the houses, and members. My contract is until March 31st, 2014 and within this timeframe, I hope to contact as many members as possible so their stories can be shared. As well as creating a member database where members can reconnect, with an overall end goal to make the history accessible to people with a general interest and to the past, present and future co-op members.

In addition, I plan on organizing member achievements, digitally preserving documents, organizing photographs and obtaining records of the properties that have a connection to the organization.

Science '44 Co-op was incorporated in May 1941 and began housing students that fall. The first house, Collins House, accommodated seventeen male students and was located on the site now occupied by Harkness Hall. A second male house, Barry House was added in 1943 and Boucher House was added in 1944 for women. As of July 2009, Science '44 Co-op owns twenty houses and one apartment building. These facilities for 125 meal plan members and 46 non-meal plan members.

The organization as a whole can be seen as a prime example of how positive student-faculty initiative can have a lasting impact. Since the first house was established, the organization has grown to provide affordable sustainable housing to students ranging in different levels of degrees and backgrounds. The diverse group of students that have been a part of Science '44 Co-op Inc have embraced the core values of the organization which has resulted in positive progressive changes. In 2011, the organization was



awarded the Jim MacDonald Award for Sustainability from the Canadian Housing Federation of Canada and the Award for Co-operative Social Responsibility from the Ontario Co-operative Association.

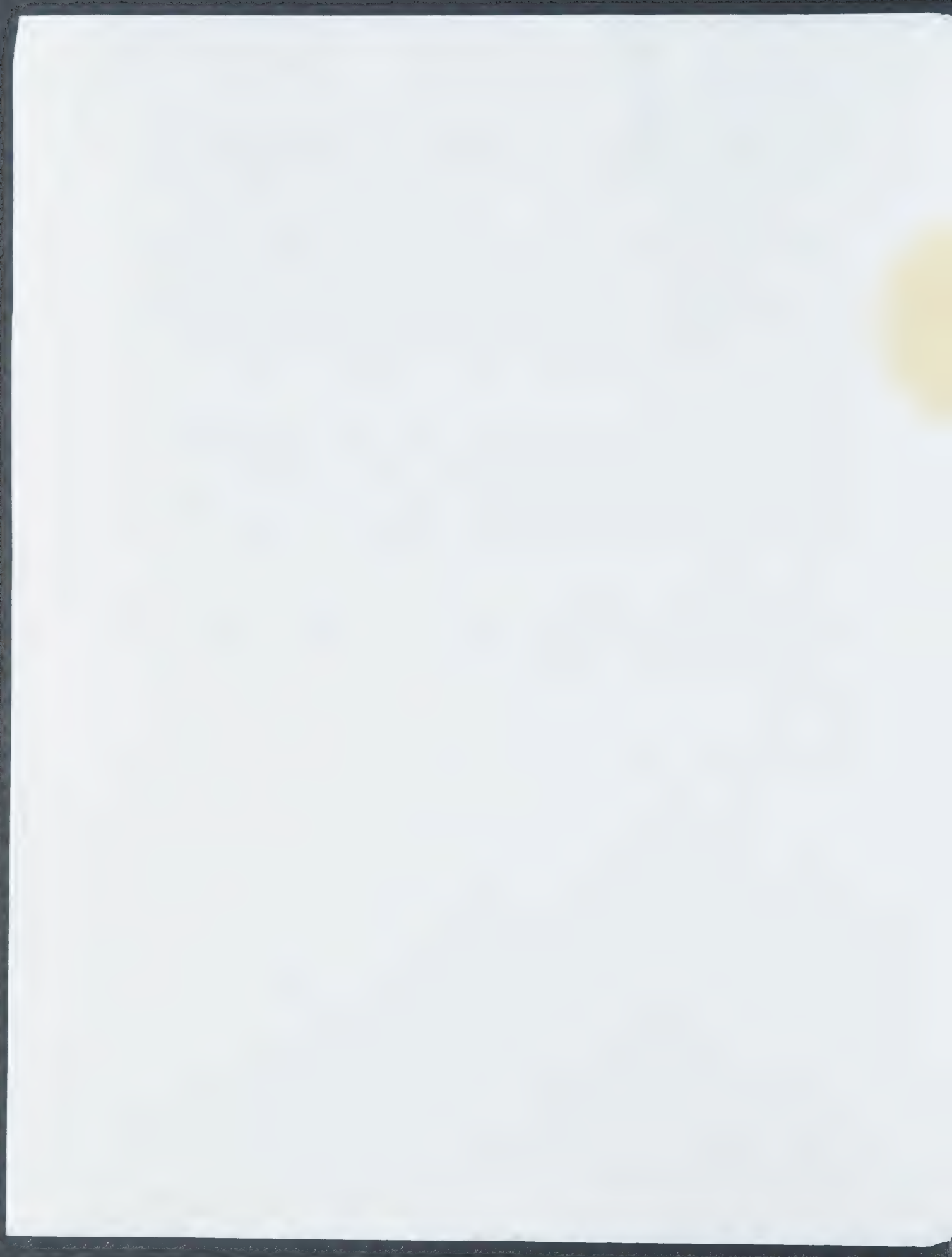
I, myself, had initially begun as a co-op member primarily for housing while studying at Queen's University. Shortly after joining the co-operative, I ran for a board position where I held the position as Social/Education Director for half a school year and was elected Board President for the following two years. Between school years, I was part of the summer staff, specifically the maintenance crew. I have now transitioned my position as a board member to a staff member after graduating from Queen's University.

I began my project by visiting the Queen's Alumni Office to gain access to the Alumni Review magazines that had mentioned the original members and Queen's Faculty members that played an important part in the development of Science 44 Co-op Inc. After explaining my archive project in detail with Andrea Gunn, the Alumni Marketing and Communications Manager, Ms. Gunn had informed me that you had been a member of Science '44 Co-op Inc and worked in the kitchen.

As a previous member, if it is possible, I would be honoured to have the opportunity to share your story. Please email me at achive@science44co-op.com, send a letter to the address above or call the office at (613) – 539 – 1091 ext. 101.

Sincerely,

Musonda Yamfwa



ADELMAN

ALUMNI RELATIONS
OFFICE OF ADVANCEMENTSummerhill
Queen's University
Kingston, Ontario, Canada K7L 3N6
Tel 613 533-6000
800 267-7837 toll free
Fax 613 533-6777
queensu.ca / alumni

BY FAX: 1 414 962 8322

Monday, May 12, 2014

Dear Alfred and Isabel,

This morning, I met with Dr. Adelman about your kind offer of support for the Jewish Studies program.

Dr. Adelman has been discussing this with his colleagues.

The pressing need for Jewish Studies is support for teaching the very popular courses.

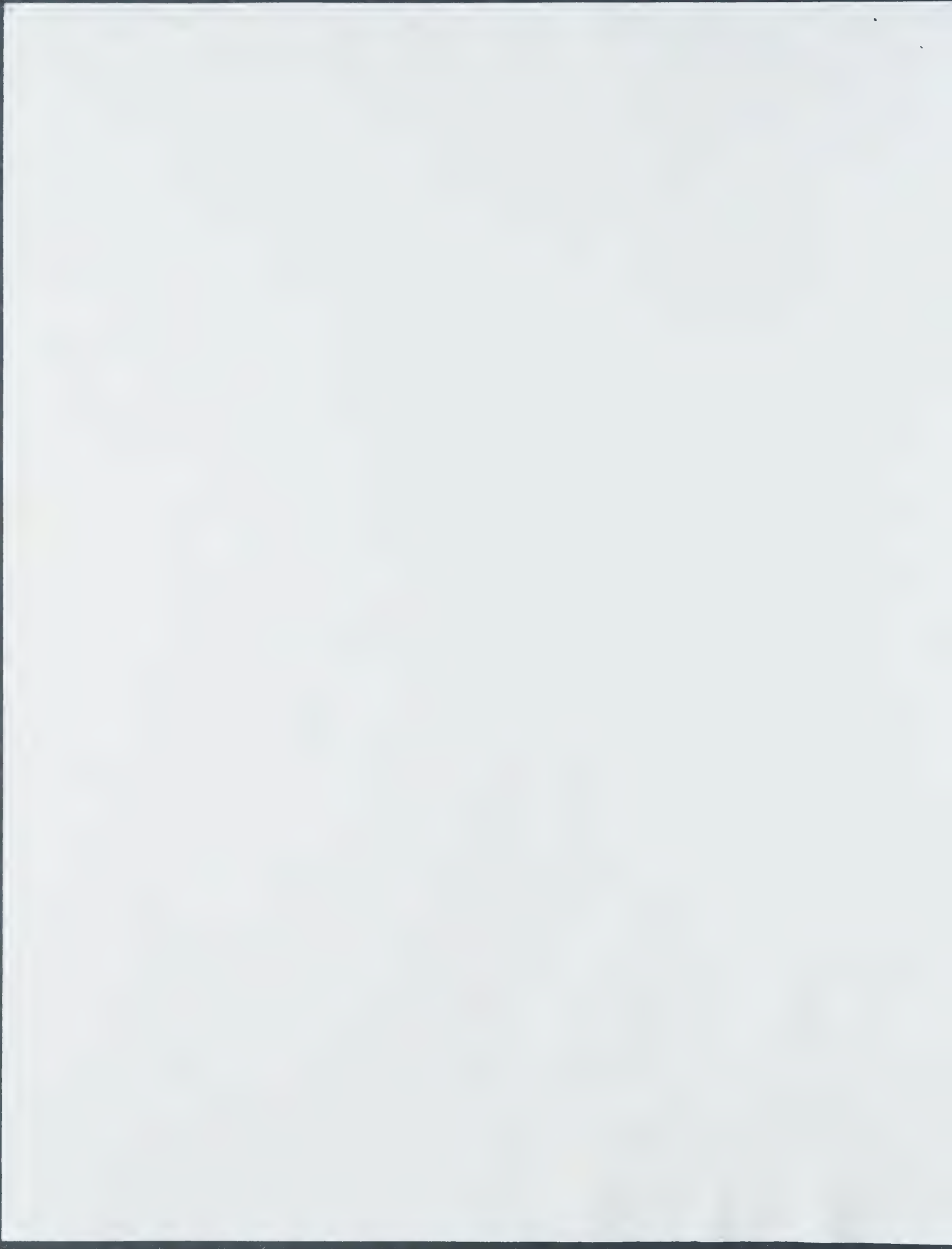
The University has funded the Hebrew language courses; Dr. Adelman's assessment is that a Post-doctoral Fellow position would be enormously helpful for Jewish Studies program courses. Engaging a Post-doctoral Fellow would bring much-needed continuity, since the Fellow would live and study in Kingston.

To endow a Fellow would call for a gift of \$1.5 million. You and I had not talked in any detail about your gift; would you like me to ask Dr. Adelman to prepare some information about how a Fellow in Jewish Studies would make an impact?

Or perhaps you were thinking along different lines?

Thank you kindly for letting me know,

1 613 533 6000 extension 74137



By fax

414 962 8322

Isabel, I will
call you!

Drs. Alfred and Isabel Bader
2505 E. Bradford Ave Apt 2201
Milwaukee WI
US 53211-4263

June 27, 2014

Dear Alfred and Isabel,

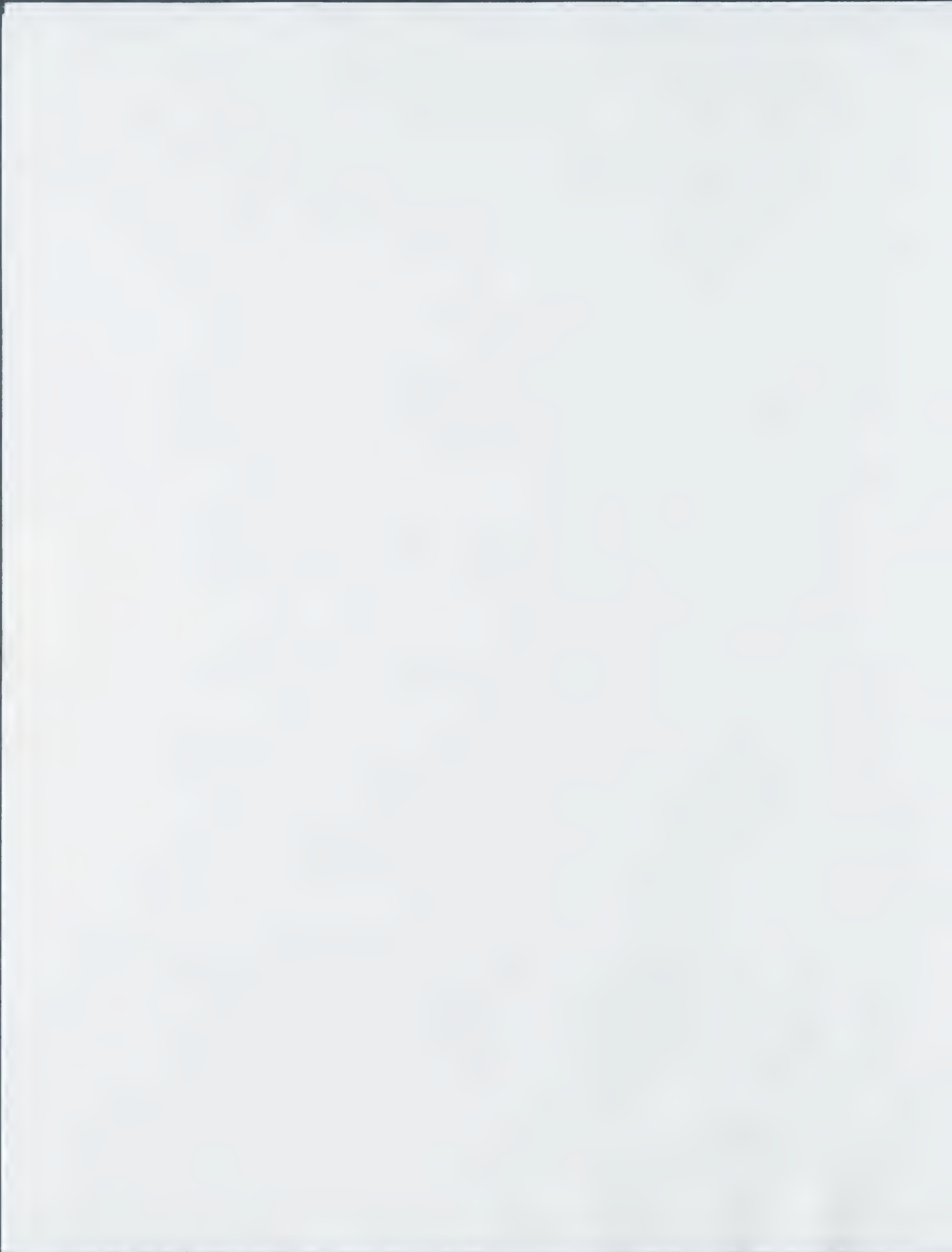
It was good to see you in April. Again, congratulations on your award from the Alumni Association. Thank you very much for taking the time to meet with me during your incredibly hectic weekend at Queen's. Your continued enthusiasm for the Jewish Studies program means a lot to us. We very much appreciate your willingness to help us teach more.

As I mentioned, our courses are full. Each of the large lectures, in all periods of Jewish history including the Holocaust, is attracting 130 students a semester – next year we will open some of our courses to 160 students. Our seminars, which have attendance ceilings, are also full.

We see the next stage of growth for Jewish Studies as bringing a succession of post-doctoral fellows to Queen's, each serving a three-year term. While here, they will teach, research and expand the impact of the program.

The establishment of a post-doctoral fellowship would enable us not only to offer more courses each year, but also to bring a rising scholar to Queen's to join the community for three years and to build a following for the courses. Such a position would continuously revitalize Jewish Studies by introducing a new presence every three years. The incumbent could either complement the offerings currently available or strengthen areas in which Queen's is already robust.

When I first came to Queen's, Jewish Studies was an isolated program that appealed mostly to a small group of students, primarily from the Toronto Jewish Day schools. Now that our courses are integrated into several different departments – with particularly strong links to History – we are attracting large and diverse enrolments, and Jewish students are no longer in the majority. We



have Christian, Muslim and Asian students as well. We've been able to tackle difficult subjects like *Jews and Arabs in History* and *Palestine/Israel: One Land, Many Narratives*, in which students of very different backgrounds and ideologies study together and enjoy it.

Testimonials from two students who completed the latter course – the first from a leader of Queen's Zionist student group, Israel on Campus, and the second from a leader of the Solidarity for Palestinian Human Rights campus group – show the powerful impact of such offerings on young minds.

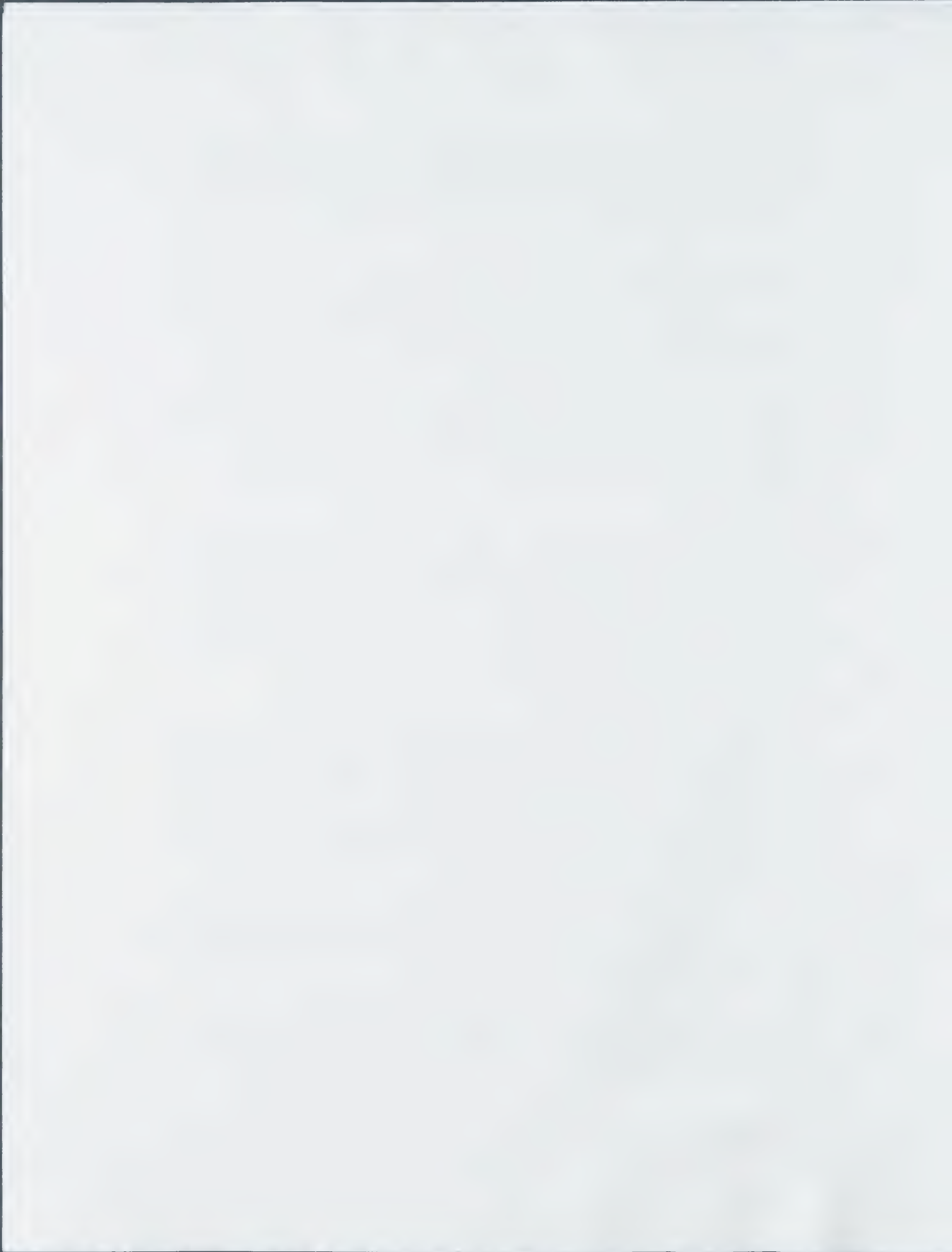
"This course changed my perspective entirely. I thought it was liberating to be discussing this history of Israel and Palestine with a group of students from diverse backgrounds ... By pulling away from partisanship and biases from our backgrounds, we found common ground almost on every issue which we discussed."

"My engagement with other students in the class – some of whom I would never have expected to get along with – was extremely important with regard to my development. I saw in them what I saw in myself, and acknowledging this allowed us to discuss the issues of this course in a very rare and open environment that is something I must always be grateful for ... Just as we had been taught to hate, we can be taught to see the way towards mutual peace and stability."

The program has now grown beyond the adjunct instructors available in Kingston. For many years the adjuncts were either current faculty members teaching extra courses, or visitors from Toronto. This is no longer possible, for several reasons. Some of the Queen's faculty members have left, and those who remain have increased commitments in their home departments. As well, bringing in adjuncts from out of town is no longer viable because union regulations require that we also fund travel, housing and per-diem expenses.

While both options met the needs of a young, growing program, the presence on campus of a post-doctoral fellow in Jewish Studies is required now to support a stronger program with much larger classes.

A post-doctoral fellow would be hired in a competitive international search process, based on teaching record and research potential. He or she would be in



residence at Queen's for three years, teaching a combination of lectures and seminars in Jewish Studies. In addition, the fellow would offer some public lectures and be available for consultation with students and faculty members, as well as a guest speaker for other courses.

A ***Post-Doctoral Fellow in Jewish Studies***, focused primarily on teaching, would bring more stability and continuity to our program and enable us to expand the number of course offerings, bringing an energy and sense of renewal to the program. A person rooted for three years in the university and the community would establish stronger relationships across campus and increase public interest in the richness and complexities of Jewish culture and identity.

We have proposed an endowment of \$1.5 million to establish this post-doctoral fellowship. The annual payout from such an endowment would fund an estimated annual support package of \$50,000, including benefits and annual raise. This would attract strong candidates to Queen's, although it represents significantly less than that of a junior-level professor. It is slightly more than the annual cost of bringing an adjunct to Kingston to teach a full course-load without any further responsibilities.

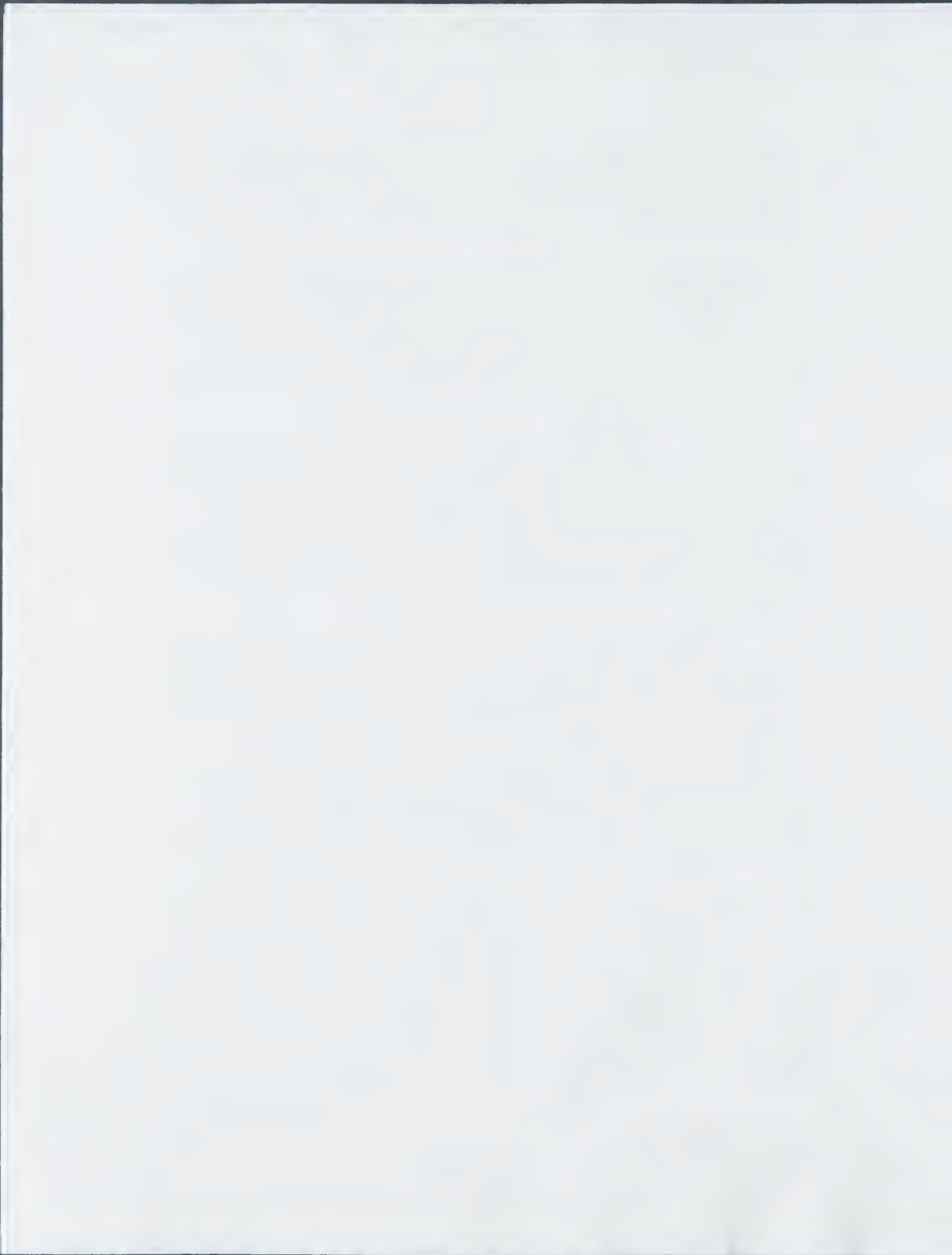
A gift of \$750,000 would support an annual package of about \$25,000. We could supplement this from a combination of Queen's discretionary funding and your existing fund, which currently has a market value of \$502,040 and will generate an estimated \$25,345 in 2014.

Thank you for considering this request. I look forward to discussing it further when you and Isabel are on campus in September. Meanwhile, if you have questions, or if there is any other information I can provide, I am delighted to help.

Yours truly,

Dr. Howard Adelman
Director, Jewish Studies

cc. Daniel Bader



Howard Adelman

Drs. Alfred and Isabel Bader
2505 E. Bradford Ave Apt 2201
Milwaukee WI
53211-4263 US

June 26, 2014

Dear Alfred and Isabel,



JEWISH STUDIES PROGRAM

Mackintosh-Corry Hall, Room D-217

Queen's University

Kingston, Ontario

Canada K7L 3N6

Tel 613 533-6000 ext 36969

Fax 613 533-3335

Email: jewish.studies@queensu.ca

<http://www.queensu.ca/jewishstudies/>

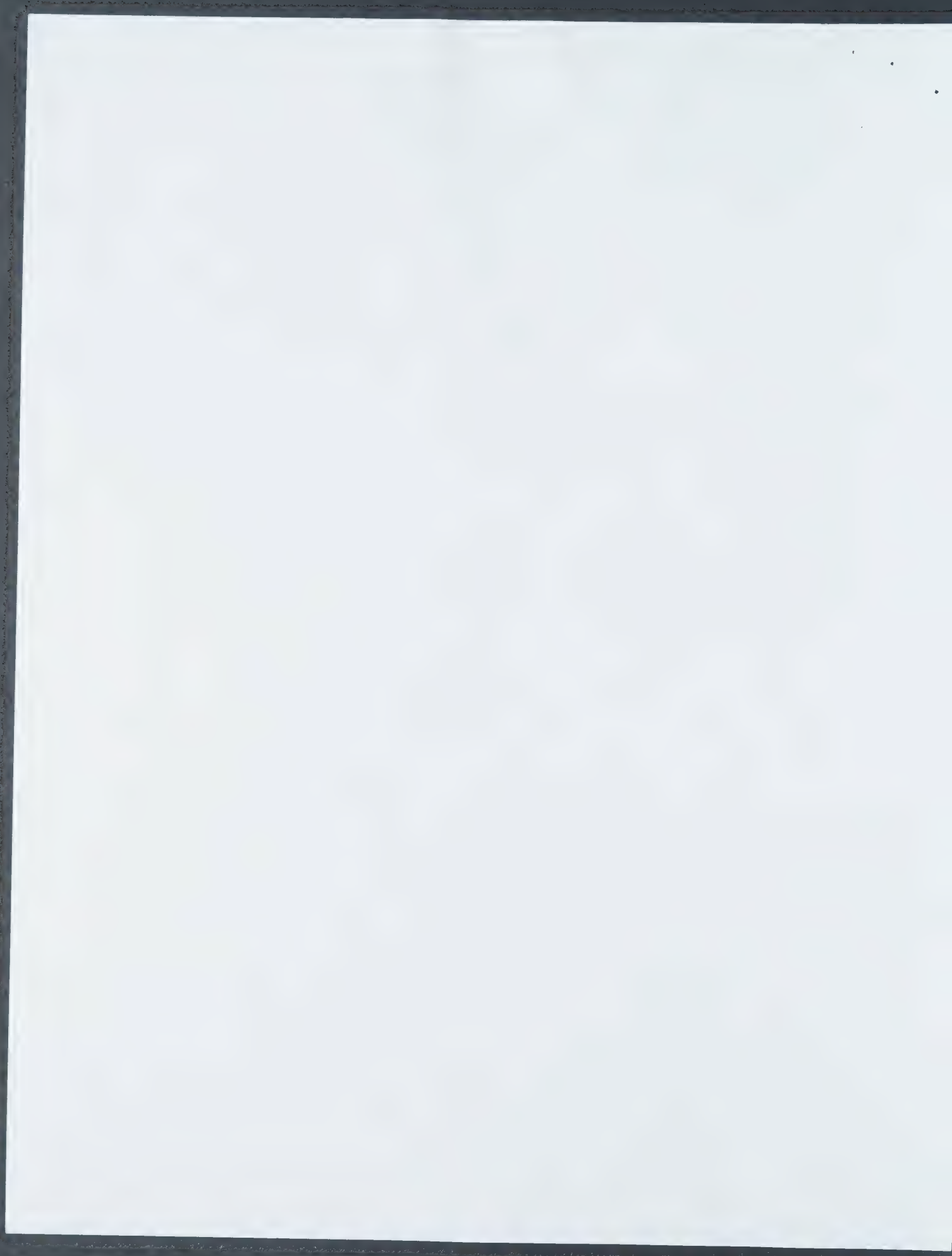
It was good to see you in April. Again, congratulations on your award from the Alumni Association. Thank you very much for taking the time to meet with me during your incredibly hectic weekend at Queen's. Your continued enthusiasm for the Jewish Studies program means a lot to us. We very much appreciate your willingness to help us teach more.

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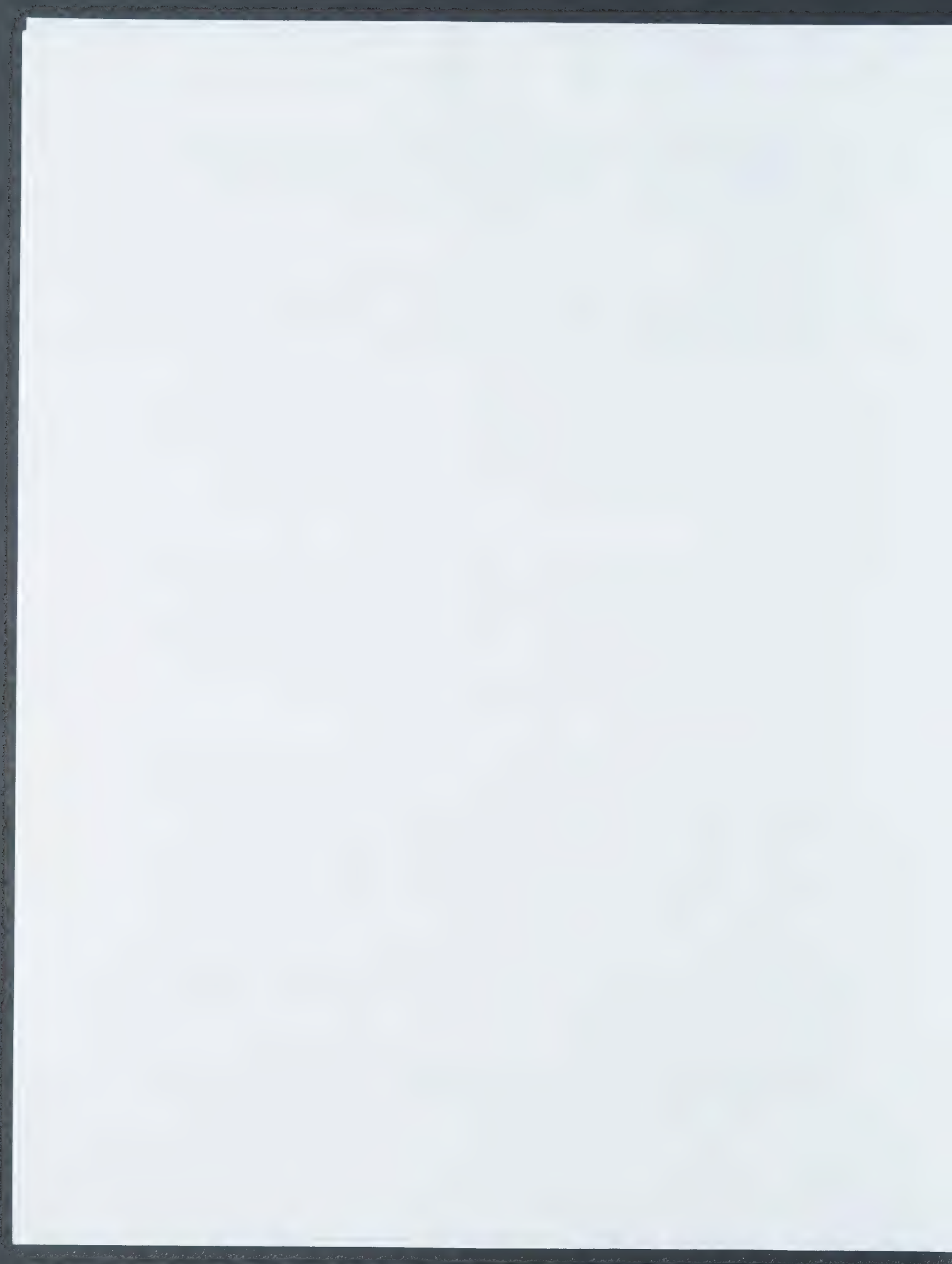
"This course changed my perspective entirely. I thought it was liberating to be discussing this history of Israel and Palestine with a group of students from diverse backgrounds ... By pulling away from partisanship and biases from our backgrounds, we found common ground almost on every issue which we discussed."

"My engagement with other students in the class – some of whom I would never have expected to get along with – was extremely important with regard to my development. I saw in them what I saw in myself, and acknowledging this allowed us to discuss the issues of this course in a very rare and open environment that is something I must always be grateful for ... Just as we had been taught to hate, we can be taught to see the way towards mutual peace and stability."

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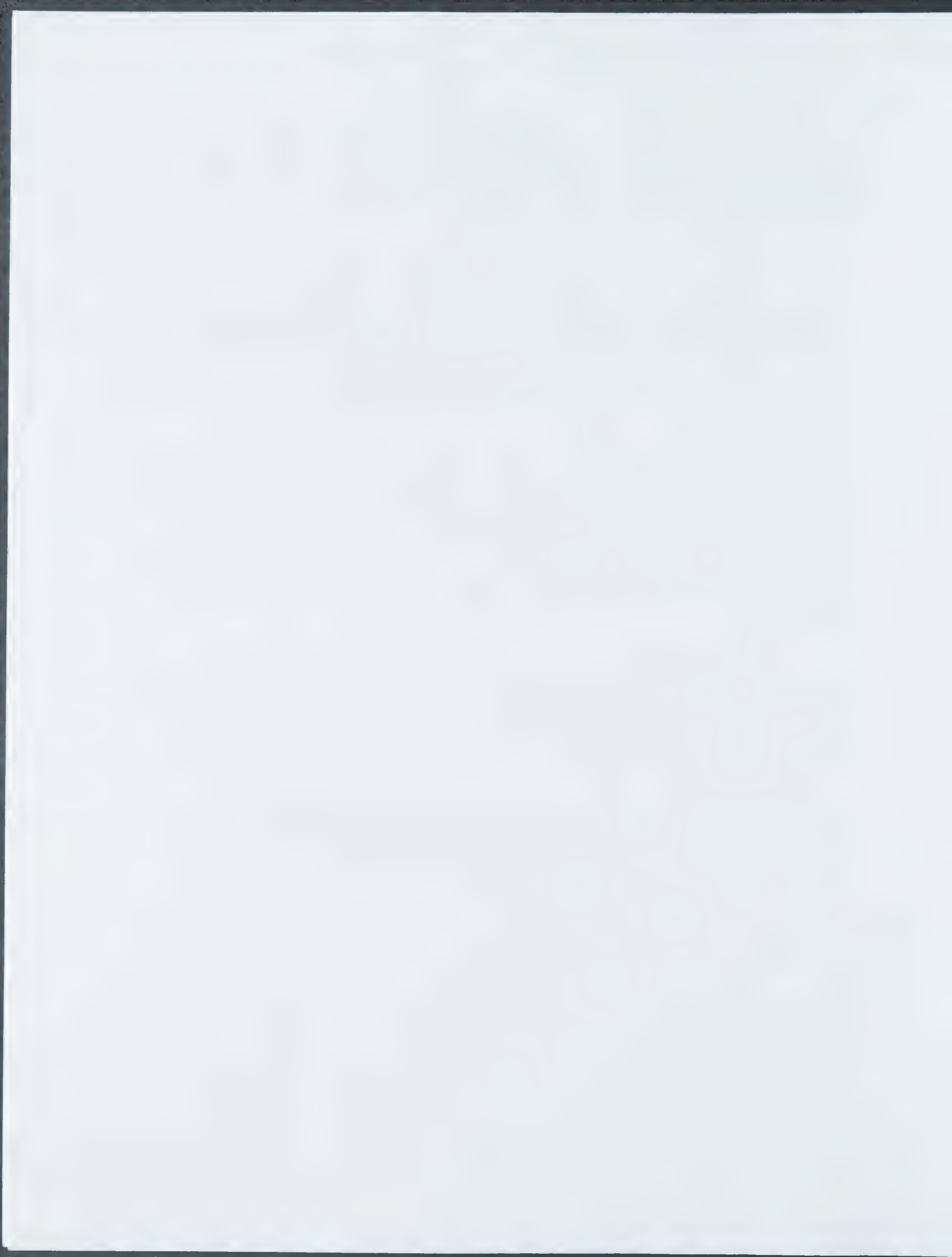
Thank you for considering this request. I look forward to discussing it further when you and Isabel are on campus in September. Meanwhile, if you have questions, or if there is any other information I can provide, I am delighted to help.

Yours truly,

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

Dr. Howard Adelman
Director, Jewish Studies

cc. Daniel Bader



Alfred Bader Fine Arts

From: Sara Beck [SBeck@sl.on.ca]
Sent: Tuesday, September 02, 2014 7:47 PM
To: alfred@alfredbader.com
Subject: Question regarding extending the loan of your shirt for the Holocaust Education Centre

Dear Alfred and Isabel

I hope you are both well and are looking forward to the opening of Isabel's eponymous performing arts centre at Queen's in September. Will you both be able to attend the event? If so, I do hope to be able to see you.

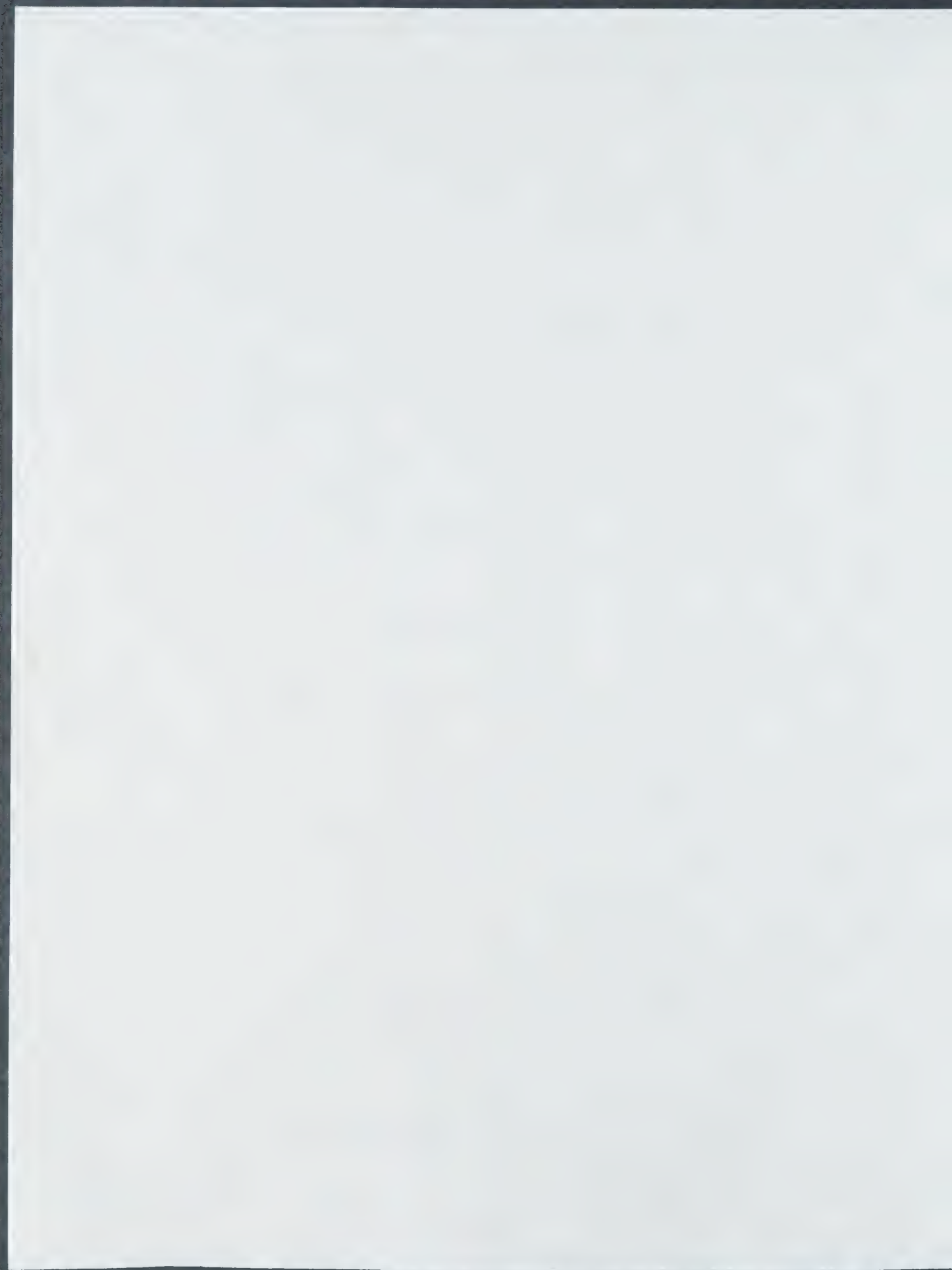
Personally, I'm preparing for another term at St. Lawrence, but I'm still involved in community theatre. I wrote a play in 2013, and this summer I directed and performed it in a one-act festival and competition at the Domino Theatre. My play won, so we will be performing it again in November; it will represent the Domino in the Eastern Ontario Drama League. I'm rather looking forward to that. I'm also considering taking a sabbatical in the 2015/2016 academic year to begin some further studies.

Now, I do have a question for you, Alfred: I've been contacted by the Vancouver Holocaust Education Centre about your shirt from Ile aux Noix. The exhibit in which your shirt was featured is about to finish in its current location, but the Centre is preparing a new version of the exhibit that will travel to various locations across Canada. The curators would like to know if you would be willing to allow them to include the shirt in the travelling exhibit for a further year.

Also, I have been thinking about what might be the best home for the shirt once it returns. When I spoke with someone at Queen's Archives (I'm afraid I cannot remember her name), I was told that while they would take the shirt and keep it with your papers, it would be an unusual item for them to have and would be unlikely to be displayed. The woman with whom I spoke did not seem eager and enthusiastic about having it. As such, and since I have not made a formal donation agreement with the Archives, I'm wondering if there might be a better home for the shirt. If you would like it to stay at Queen's and associated your collections, I could approach the Agnes Etherington Art Centre, which has the facilities and expertise in caring for textiles. Another possibility would be to donate it to the Vancouver Holocaust Education Centre. Katie Powell, the Research and Program Coordinator at VHECs feels that the shirt is "an iconic artefact of interment" and has great educational value. Please let me know your thoughts, both regarding the extended loan and the possibility of a different long-term home for the shirt, and I will act accordingly.

With warm regards

Sara.



Alfred Bader Fine Arts

From: Andrew Loman [aloman@mun.ca]
Sent: Saturday, August 30, 2014 6:35 AM
To: baderfa@execpc.com
Subject: Fwd: Scholar in Residence
Attachments: unnamed.htm

Dear Alfred and Isabel,

It's taken me some time to forward this email to you, but the summer became quite busy with research and family obligations. Still, I wanted to let you know the upshot of your offer to cover the Castle's expenses were it to host me as an additional scholar-in-residence.

Dr. Lloyd's response (which is in the text below) is perplexing to me, quite frankly. The student population is in such flux from year to year that offering them a "fair balance of disciplinary expertise over time" makes no sense as a reason: there are no students there from year to year who would be able to measure that balance. I suspect that there must be other reasons informing his decision, but I'm reluctant to speculate. I do think that decision is very short-sighted, and it's also, of course, personally disappointing.

But thank you very much once again for what remains a very generous and kind offer. I appreciate it deeply.

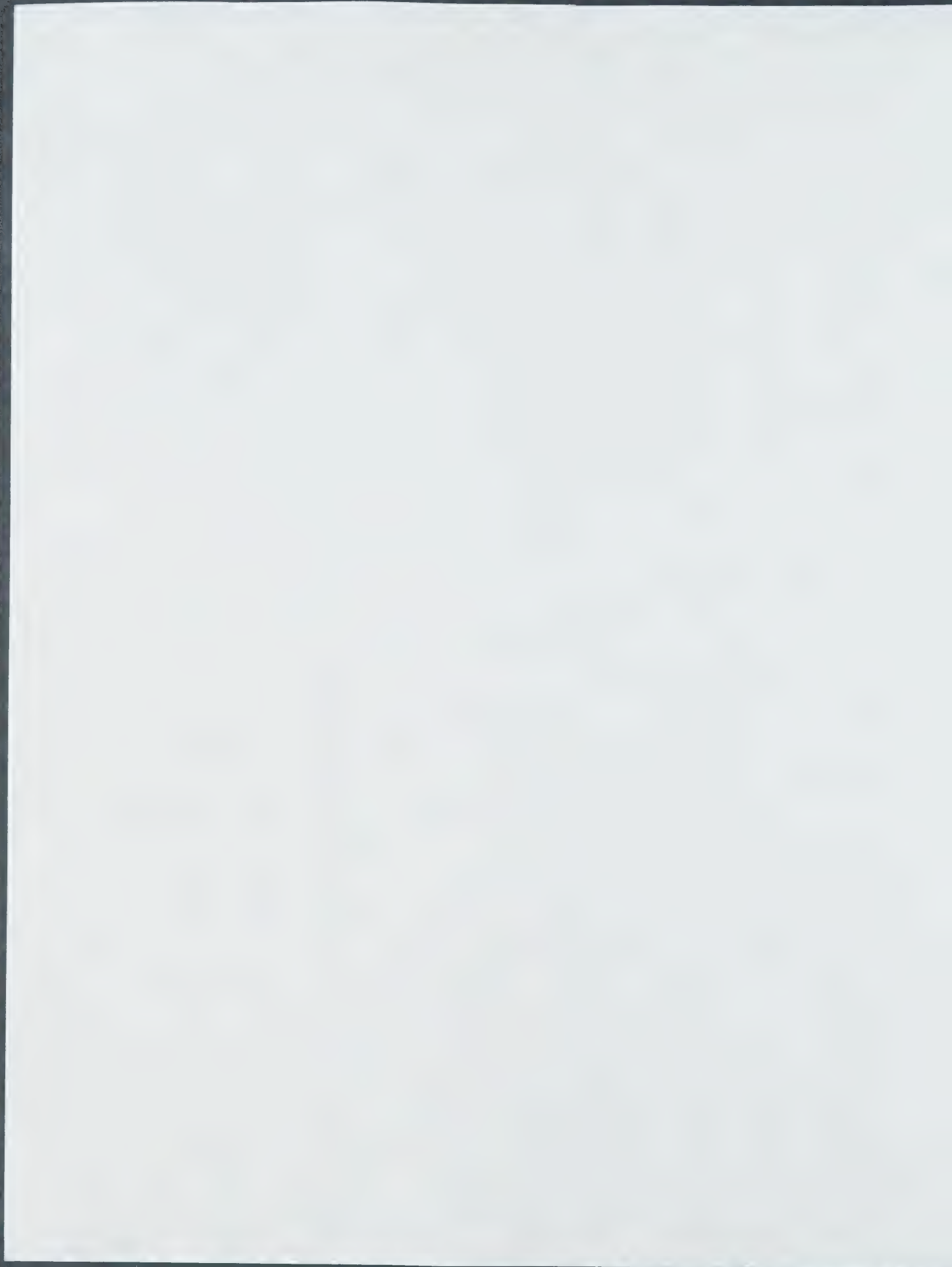
And to end this email on a happier note: I spent a week in Ontario this summer with students I met in my last year at the Castle. We were having our 9th (!) annual week of play-reading and are already discussing the 10th. They're a remarkable group of people leading fascinating lives, and they do full justice to your hopes for the Castle: I'm very proud of them all.

Sincerely,
 Andrew.

----- Forwarded message from christian lloyd <c.lloyd@bisc.queensu.ac.uk> -----
Date: Wed, 7 May 2014 19:28:50 +0000
From: christian lloyd <c.lloyd@bisc.queensu.ac.uk>
Reply-To: christian lloyd <c.lloyd@bisc.queensu.ac.uk>
Subject: Scholar in Residence
To: "aloman@mun.ca" <aloman@mun.ca>

Hi Andrew:

Judith passed on your query to her about the Badens' kind offer to fund your residence here next winter. As Alan Harrison, the Provost, confirmed, it isn't about money (the position costs us very little) but about offering the students here a fair balance of disciplinary expertise over time. As we had two excellent literary scholars in the last three s-in-rs, I need to give chances to academics beyond our field. So, I am afraid that it won't be possible this winter. Do apply in future though....



Best wishes to you and your family,

Christian

Dr Christian Lloyd
Academic Director,
Bader International Study Centre
Queen's University (Canada)
Herstmonceux Castle
Hailsham, E Sussex
BN27 1RW, UK

Tel: +44 1323 834531

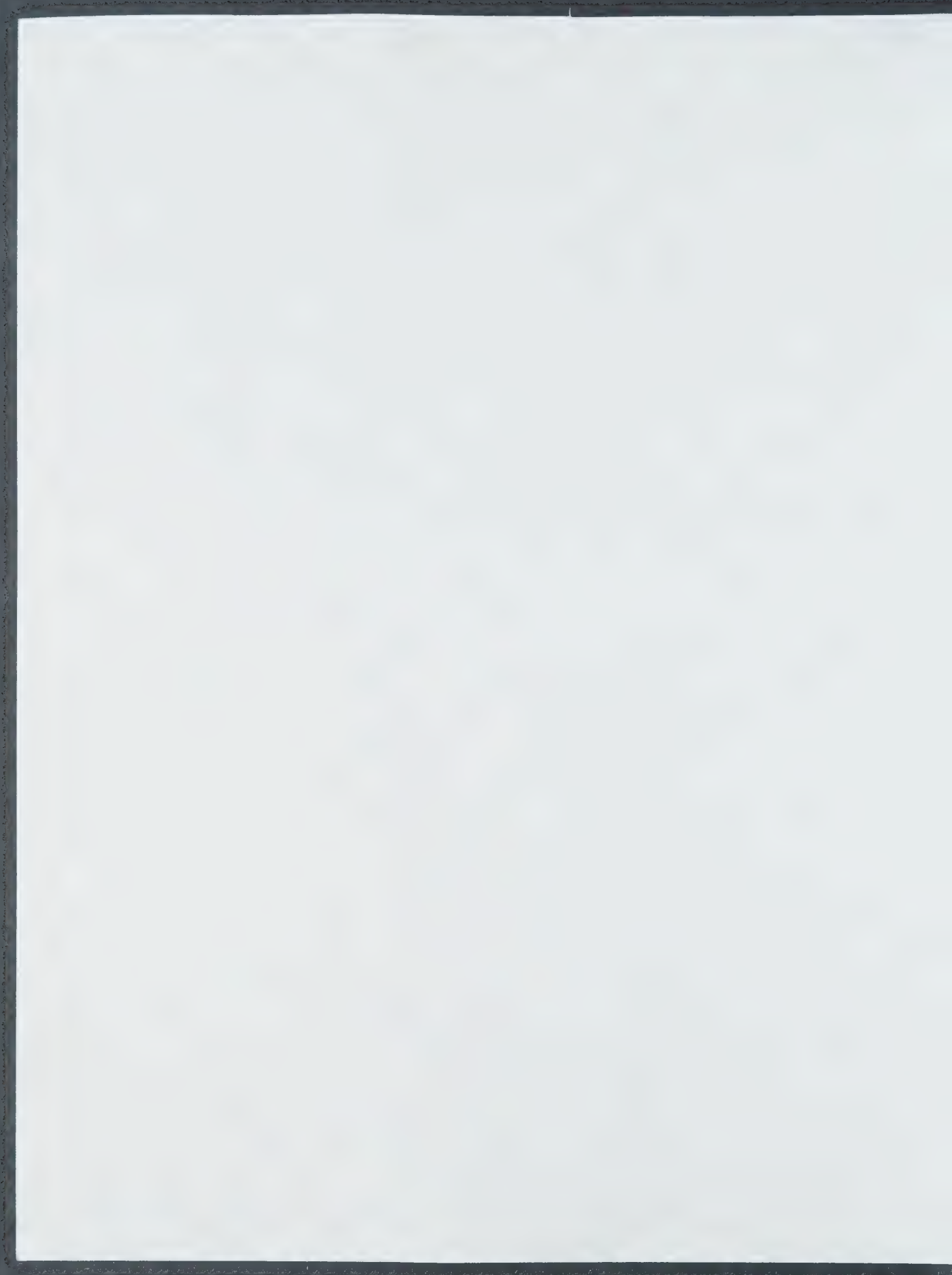
Fax: +44 1323 834499

www.queensu.ca/bisc<<http://www.queensu.ca/bisc>>

----- End forwarded message -----

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Dr. Andrew Loman
Associate Professor
Department of English
Memorial University of Newfoundland
St. John's, NL, Canada, A1C 5S7



14149628322

Dear Isabel,

This is the form on which Alfred's signature is needed. I have placed an asterix at the spot.

When Daniel Bader was on campus during your visit, he went to the Archives, and the gift of papers from Alfred is now in order.

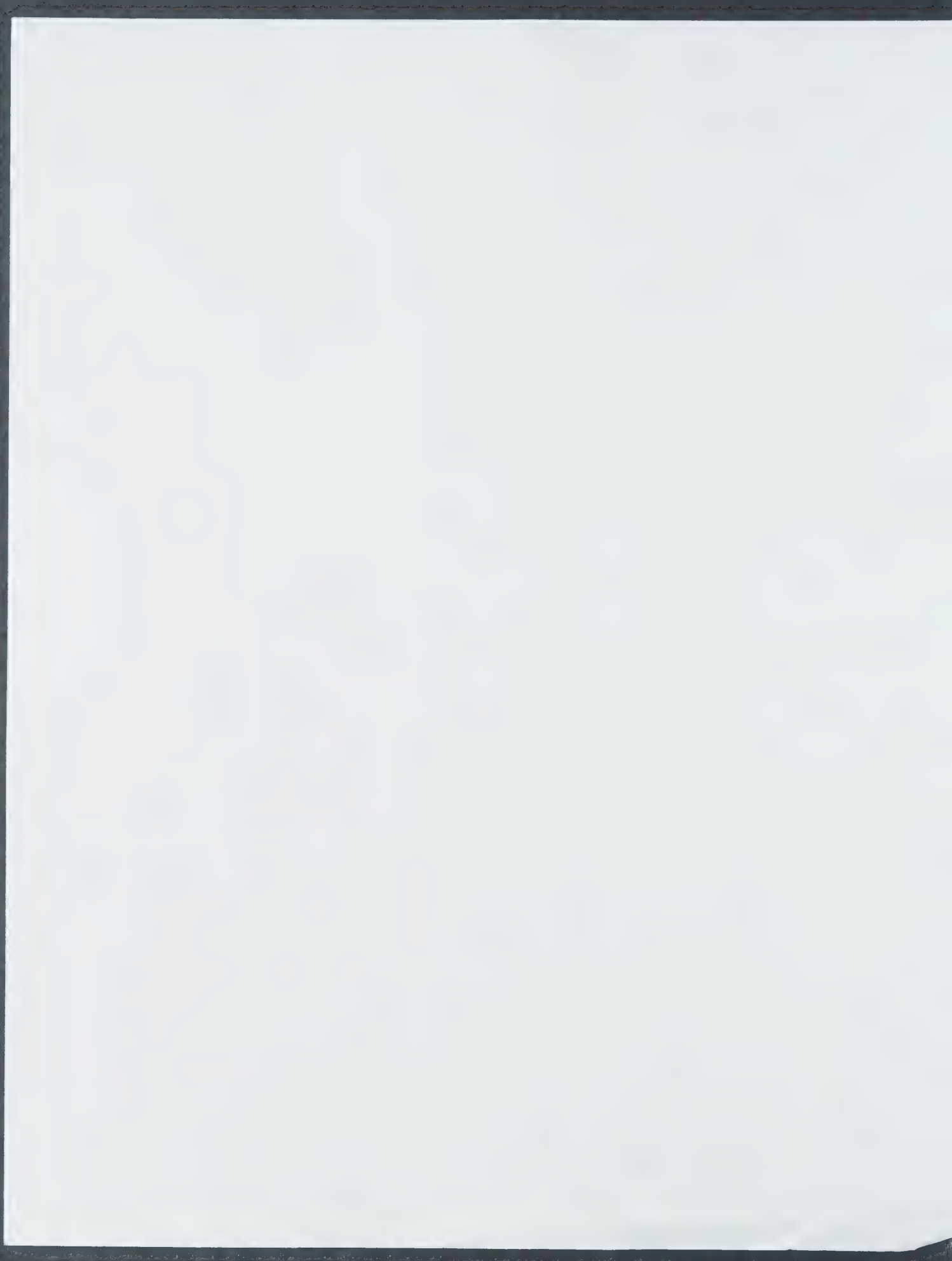
Prior to Daniel's visit, the Archives had not been permitted to make anything public.

The Release Form is going to make it possible for the Archivist to move forward with allowing folks to access the papers.

Thank you for arranging the signature, and for faxing back at this number:

613 533 ~~6777~~

Judith



Fax



TO Isabel Bader
FAX 414-962-8322
FROM Nikki Remillard
DATE Thursday, February 27, 2014
PAGES 2 (including cover)

Hello Dr. Bader,

Judith has asked me to fax the email below from Joan Jacobs Samuels. Please note, Mrs. Samuels has granted us permission to share her email with you.

With kindest regards,

Nikki

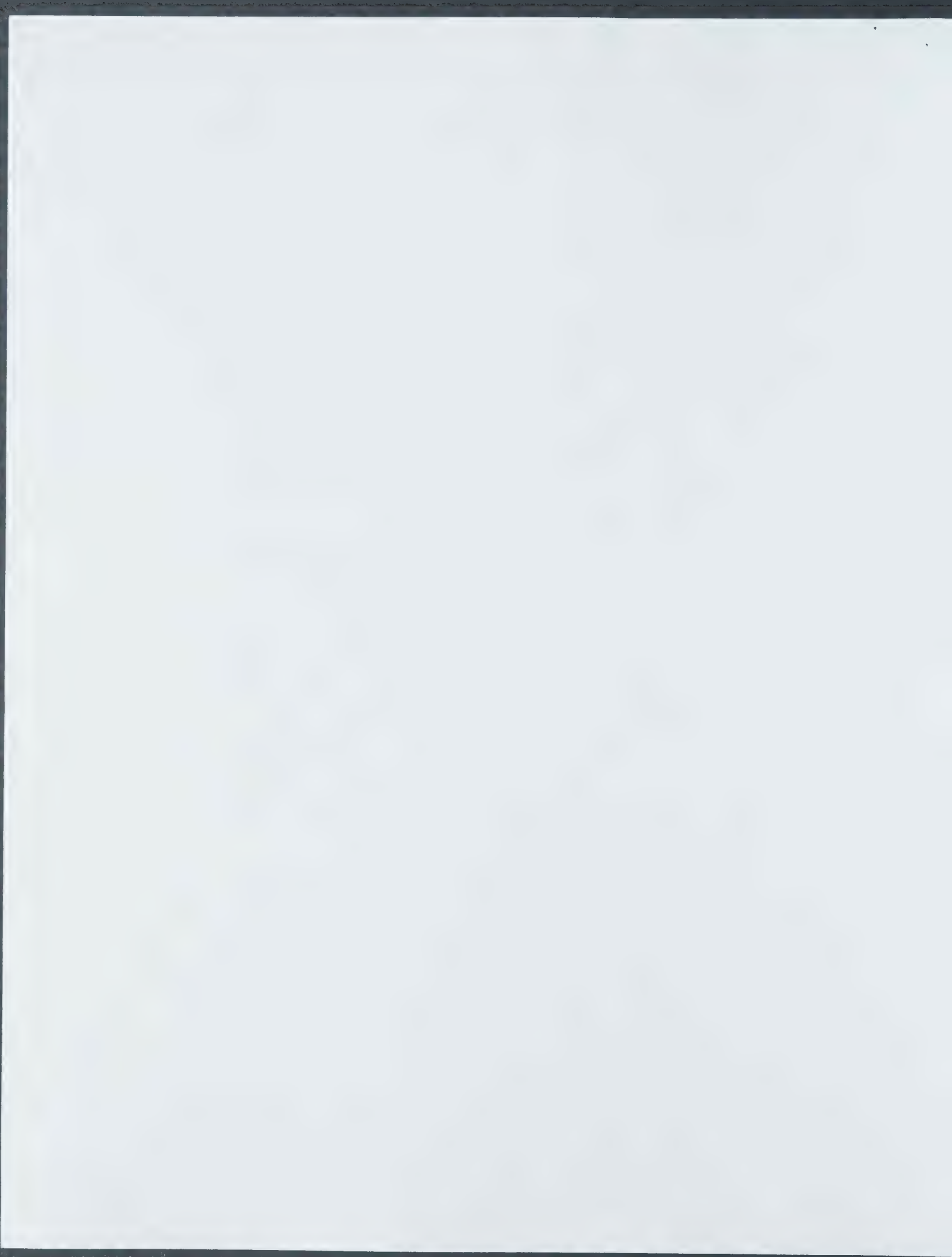
This transmission is confidential to the recipient noted above.

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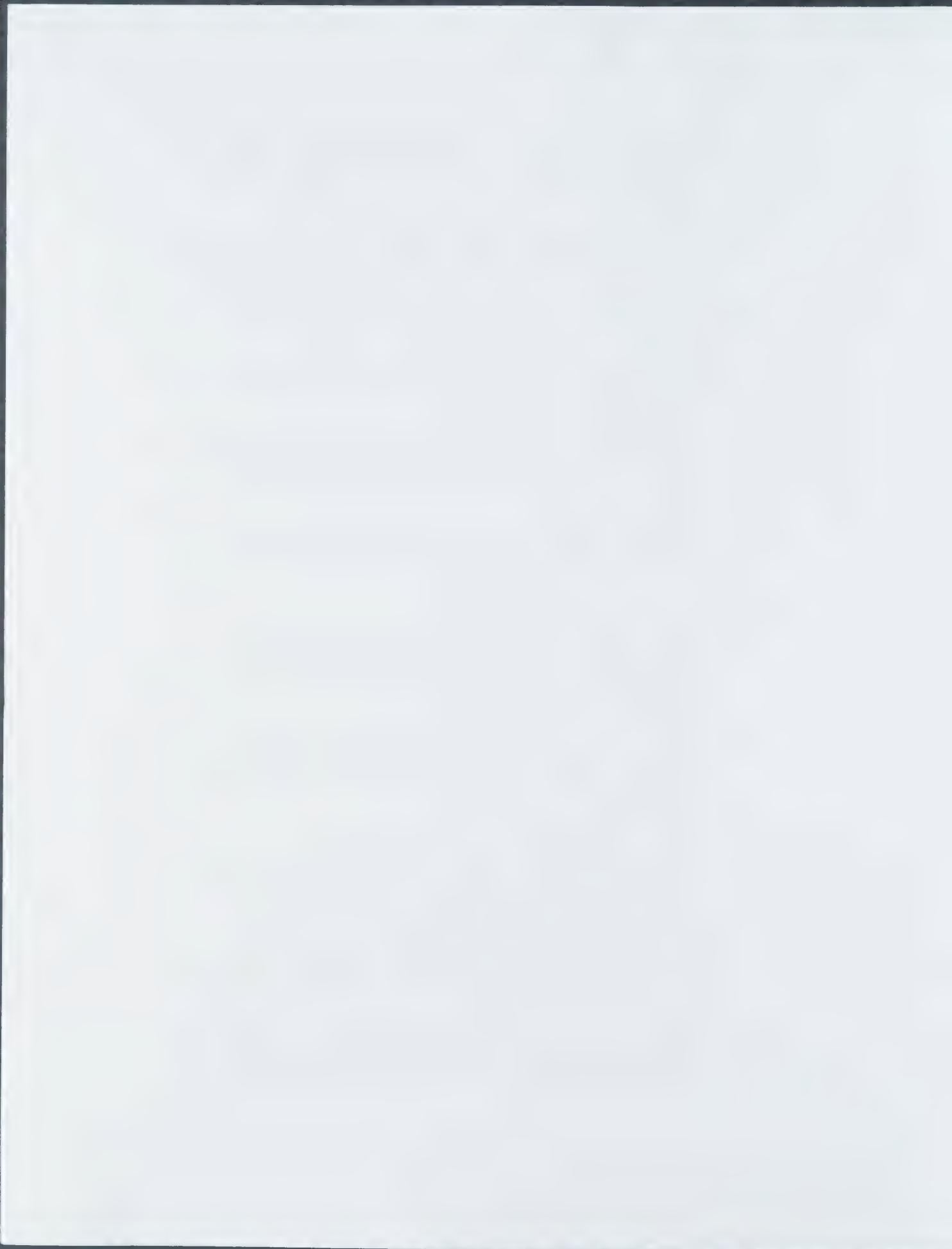
Queen's Conference on Philanthropy
Friday, January 24, 2014

BULLETS FOR REMARKS:

- Good morning, everyone.
- It's a pleasure to see so many of you out on this frigid Friday morning.
- Whether you are a Queen's student, or are a visitor to Kingston this weekend, I want to offer you a very warm welcome to the 6th annual Queen's Conference on Philanthropy – or Q-Cop
- The very fact that you have chosen to dedicate your time this weekend to thinking about philanthropy says a great deal about you.
- It speaks not only of your generosity of spirit, but also of your optimism and, most importantly, of your hope:
- ...hope for your communities, for your country and for this world.
- A belief that if we commit to making a difference together, our potential to do so is *limitless*.
- I want to tell you about a young man who, like you, also had hope – and who never lost sight of it, even when life offered up struggle.
- His story starts in Vienna in 1924.
- Two weeks after he was born, his father died, leaving his mother destitute.
- The young boy was adopted by relatives who raised him as a Jew.
- But after Kristallnacht, the 1938 Nazi attack on Jewish homes and businesses, he was sent to Britain.
- Britain, however, was no safe haven.

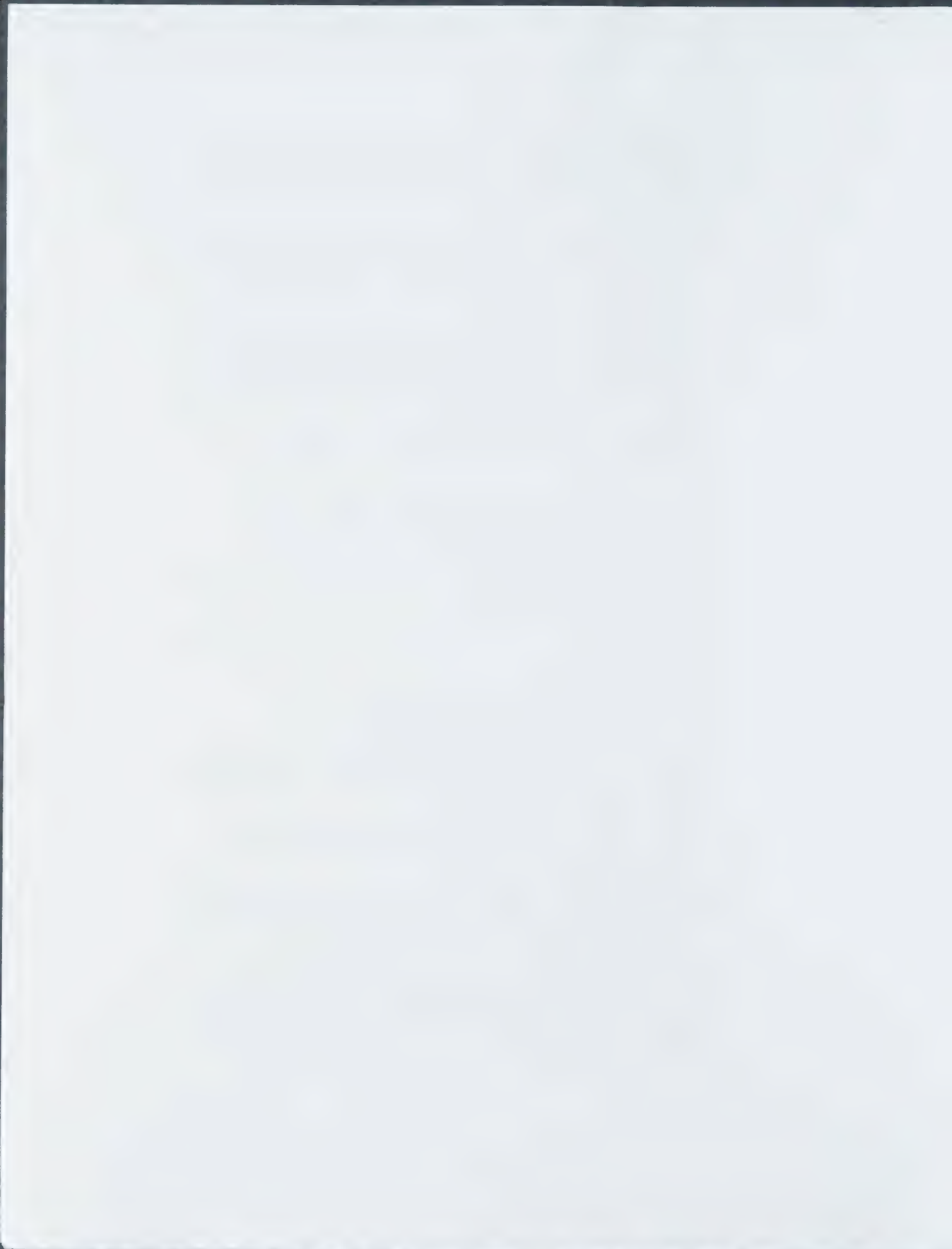


- In 1940, Churchill sent many German-speaking refugees to internment camps in Canada and Australia.
- By now 16, the boy was sent to Quebec where, a year later, he was released into the care of a sponsor in Montreal.
- When it came time to enter university, he faced more struggle.
- McGill University turned him down because they had filled their Jewish "quota".
- University of Toronto wouldn't accept him because their chemistry department was doing sensitive war work.
- But when he applied to Queen's, he was accepted mid-term into the Faculty of Applied Science.
- He was forever grateful.
- "I was a free man," he once said. "I had been welcomed into a Canadian family and had been accepted by a prestigious Canadian university. I was determined to do my best."
- That man went on to found a highly successful chemical company, accruing a great deal of wealth in the process.
- And he has been giving back ever since.
- I am speaking, of course, of none other than Alfred Bader – a man who will be turning 90 in April....and who continues to give back to his community.
- He is certainly the most generous benefactor in Queen's history – "a man who is Canadian neither by birth nor by domicile".
- Those of you who are Queen's students may have visited the Bader International Study Centre in



England, or strolled down Bader Lane, or seen the paintings by Rembrandt on display at the Agnes Etherington Art Centre.

- You will soon be able to hear concerts at the Isabel Bader Centre for the Performing Arts, named for Alfred's beloved wife.
- Some of you may even have benefited by one of the close to 20 scholarships supported by the Baders.
- But my point here isn't to suggest that having money is the only way to give back.
- Alfred's greatest desire has been to **MAKE A DIFFERENCE.**
- He is motivated by a need to give back, and to improve the world around him, best he can.
- He wants to support others... just as they supported him when he needed it.
- Each and every one of you is capable of giving back in the same way.
- Philanthropy isn't just about money:
- It's about giving your time and your energy...cherishing what it means to be human in a world where many continue to struggle...and finding ways to give back every day.
- I hope you find a great deal of inspiration in this weekend's conference.
- Congratulations to the conference executive, and the many volunteers who have worked hard to make this conference happen.
- Thank you to the many delegates, speakers and sponsors who are here offering their support as well.
- Enjoy the weekend.



Fax



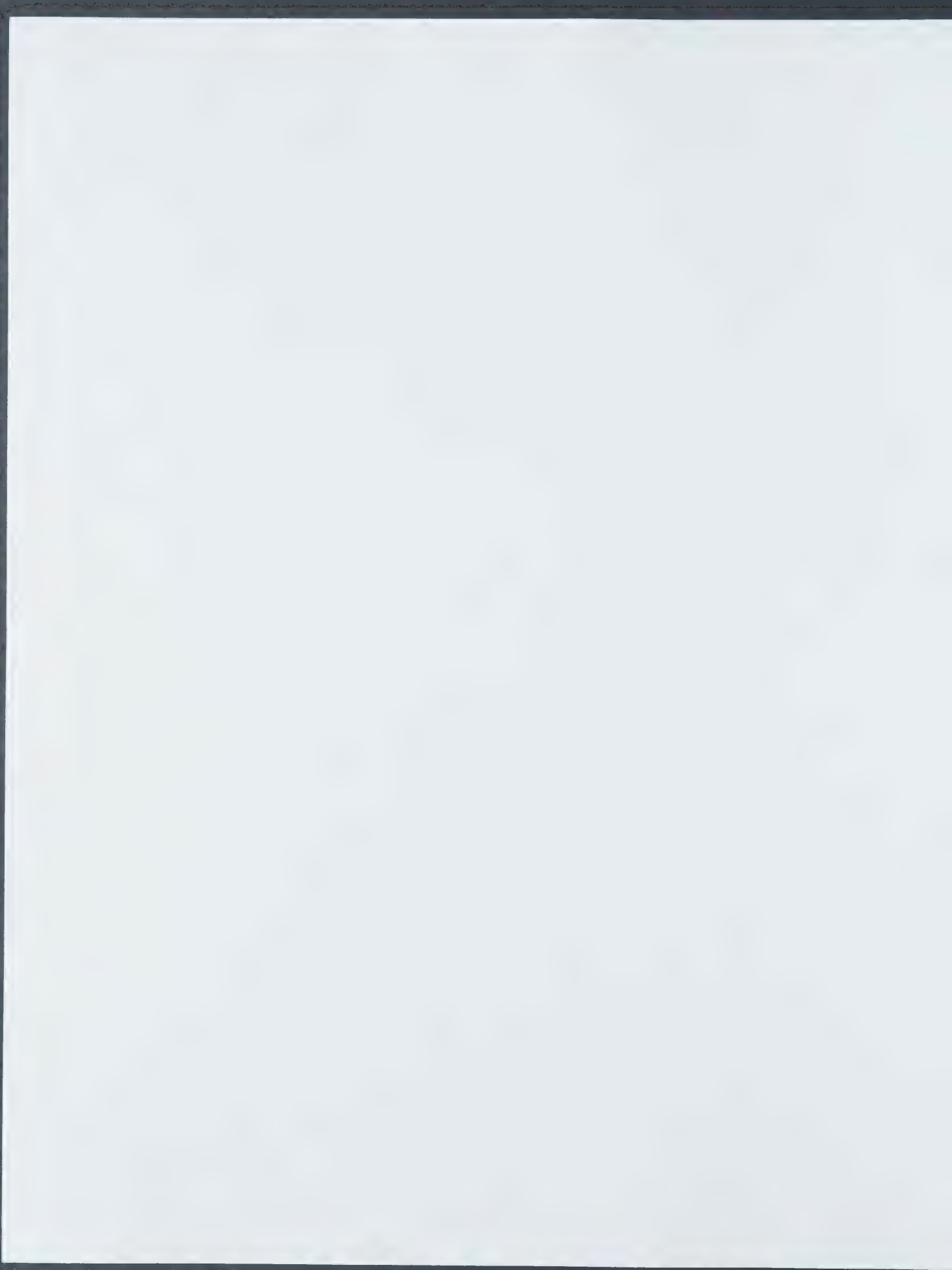
TO Alfred Bader
FAX 414-962-8322
FROM Judith Brown
DATE Thursday, February 13, 2014
PAGES 10 (including cover)

Dear Alfred,

The Principal has been working to find the best way to ensure that students benefit as much as possible from your very generous scholarships.

You will see that there are two separate Fellowships. The first, the "Alfred Bader Graduate Fellowship" is intended to address your request to support study of Germany between 1933 and 1945. It is proposed that \$200,000 be endowed for this purpose, to fund one Fellowship. You will note that the language proposed here is more general – with a "preference" rather than a "must" in terms of the focus of study. This is to allow flexibility of approach – whether history or another discipline – to maximize the likelihood that the award is given out each year.

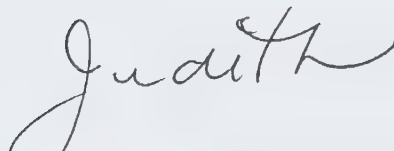
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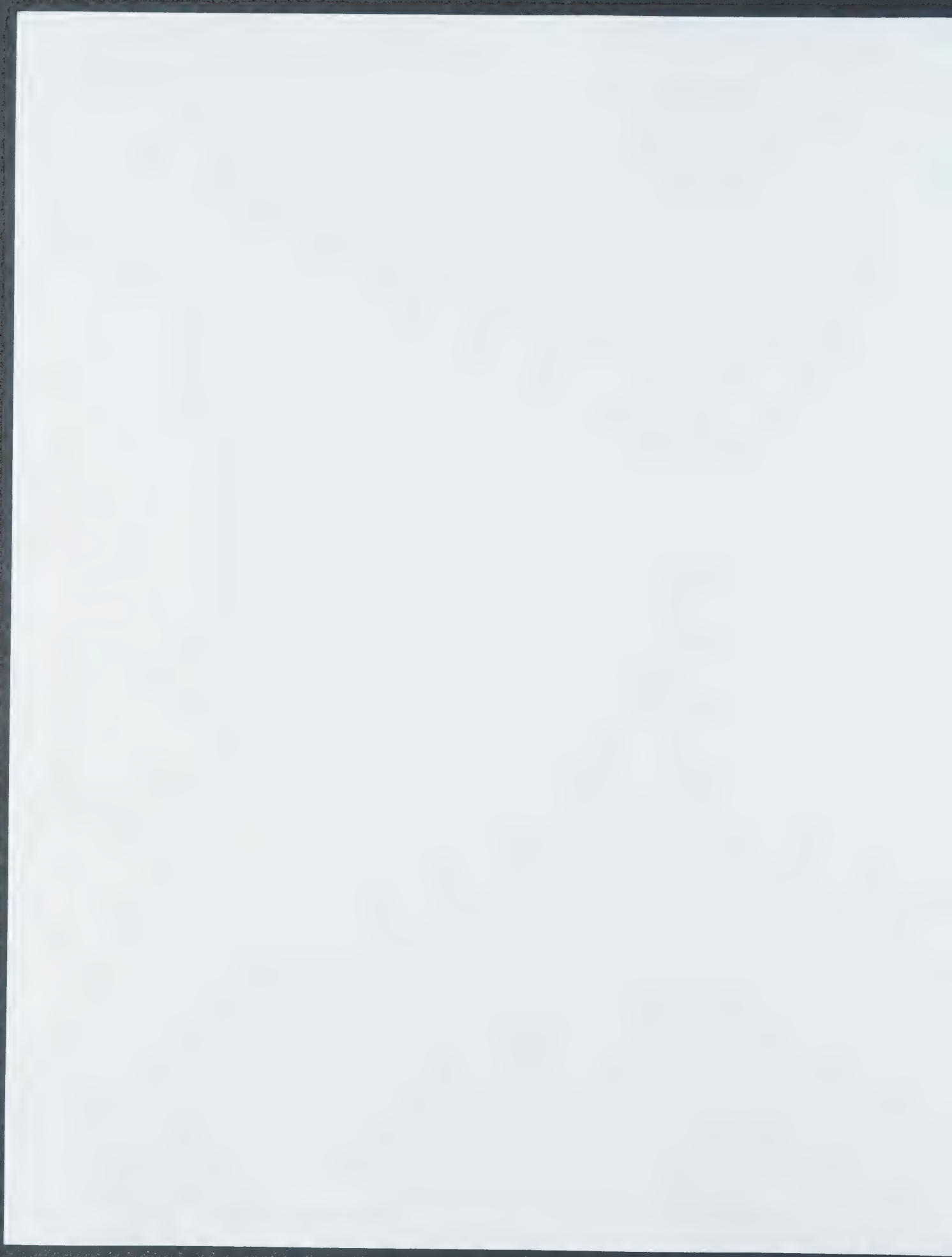


The final four Fellowships are to be funded through the remaining \$800,000. Each will be called the "Alfred Bader Graduate Fellowship in the Humanities". The Principal is suggesting that these Fellowships be awarded to PhD students entering the first year of their program of study. Fellowships for doctoral students in the Humanities are much-needed, and the injection of your four new awards would be very helpful and greatly appreciated.

Alfred, if you would kindly have a read through these two sets of Terms and let me know your thoughts about them, that would be very good. Please let me know whether you have questions or changes. If you would prefer to wait until you are here in April to talk more about these, we can do that instead ~

With thanks,


Judith





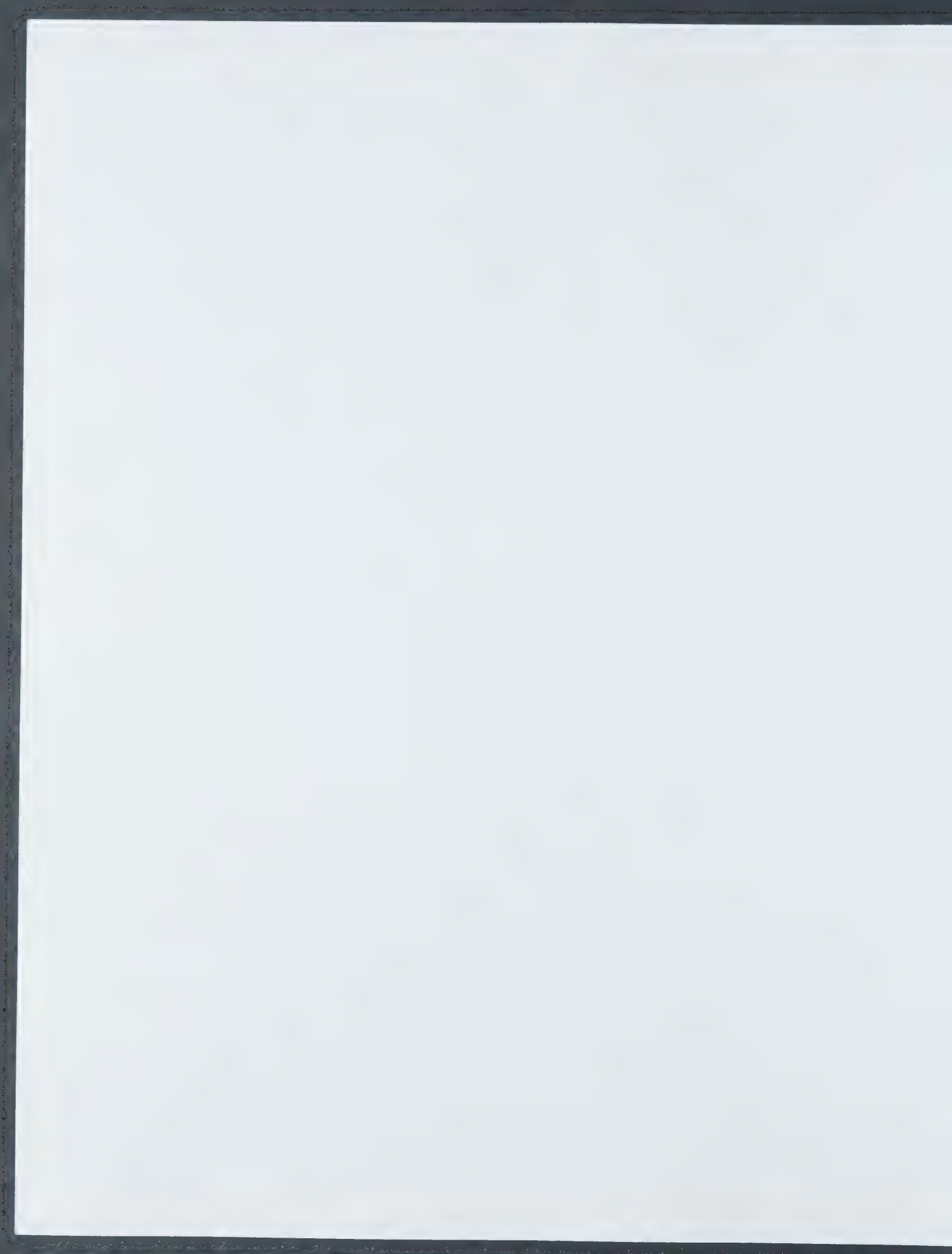
Draft

The Alfred Bader Graduate Fellowship

Endowed Fund
Terms of Reference
(Fund #: tbd)

February 12, 2014

Office of Advancement
1 800 267-7837



The Alfred Bader Graduate Fellowship shall be established with a gift of \$200,000 made to the University by Alfred Bader in April 2014. It is Dr. Bader's wish to provide opportunities for students pursuing areas of study where few awards currently exist.

Subject to agreement by the donor and approval by the Senate Committee on Scholarships and Student Aid:

Calendar Terms

Established in (SCSSA-month/year) by Dr. Alfred Bader and awarded on the basis of academic excellence to a funding-eligible Ph.D. level student enrolled in a graduate program in Arts and Science in the School of Graduate Studies, to undertake studies in history related to 20th century Europe. Preference will be given to students whose research is related to Germany, 1933-1945. A one page research proposal will be required as part of the application process. Selection will be made by the Fellowships Committee of the School of Graduate Studies through the annual internal fellowship competition. Value: \$7,000 approx

Fund Guidelines

1. Awarded to a funding-eligible Ph.D. level student enrolled in a graduate program in Arts and Science in the School of Graduate Studies, to undertake studies in history related to 20th century Europe.
2. Recipients must be enrolled as regular full-time students in years 1 through 4 of a doctoral program. Domestic and international students are eligible.
3. Preference will be given to students whose research is related to Germany, 1933-1945. A one page research proposal will be required as part of the application process.
4. Awarded on the basis of academic excellence.



5. Selection will be made by the Fellowships Committee of the School of Graduate Studies through the annual internal fellowship competition.

Stewardship

1. The School of Graduate Studies will provide the recipients' names to **Alfred Bader**. At the donor's request, the School of Graduate Studies will provide the recipients' biographic information, which could include program, degree year and hometown if the recipients have provided written permission to do so.
2. Unless advised otherwise, the School of Graduate Studies will release the name and address of a designated contact person to whom letters of appreciation from recipients may be written. Currently, this contact is **Alfred Bader**.
3. An annual fund report will be prepared by the Office of Advancement and will be provided to **Alfred Bader**.



Amendment

In the future, should circumstances change and cause the continuation of these Terms of Reference to be inappropriate or impractical, the Board of Trustees of Queen's University, after appropriate consultation, may determine other possible designations of the Fund for purposes analogous to the original objective.

[Signatures to be obtained once finalized]

Alfred Bader
Alfred Bader
Donor

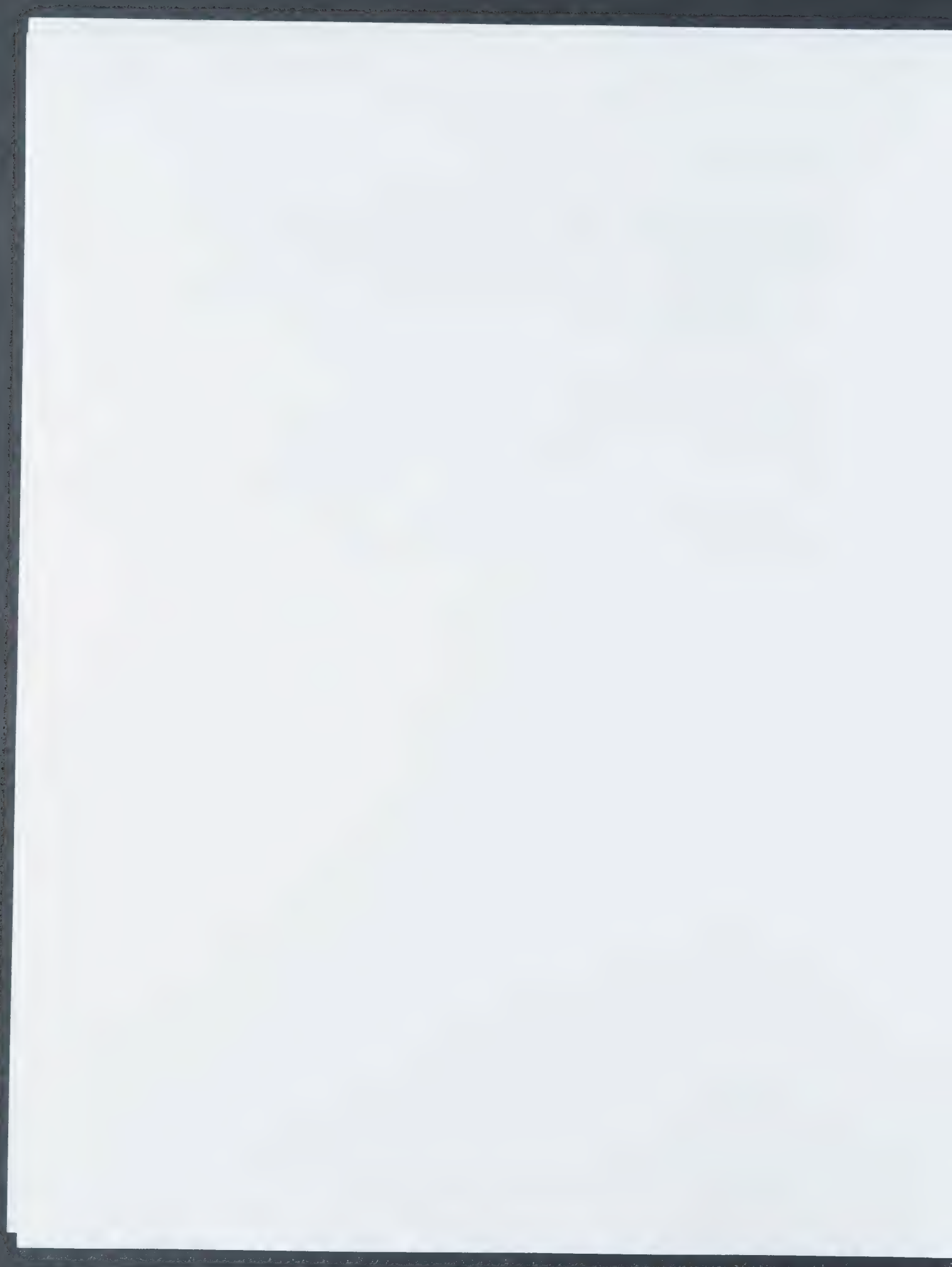
Tom Harris
VP (Advancement)

Brenda Brouwer
Vice-Provost & Dean
(Graduate Studies)

Feb 13 2014
Date

Date

Date



Amendment

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[Signatures to be obtained once finalized]

Alfred Bader

Alfred Bader
Donor

Tom Harris
VP (Advancement)

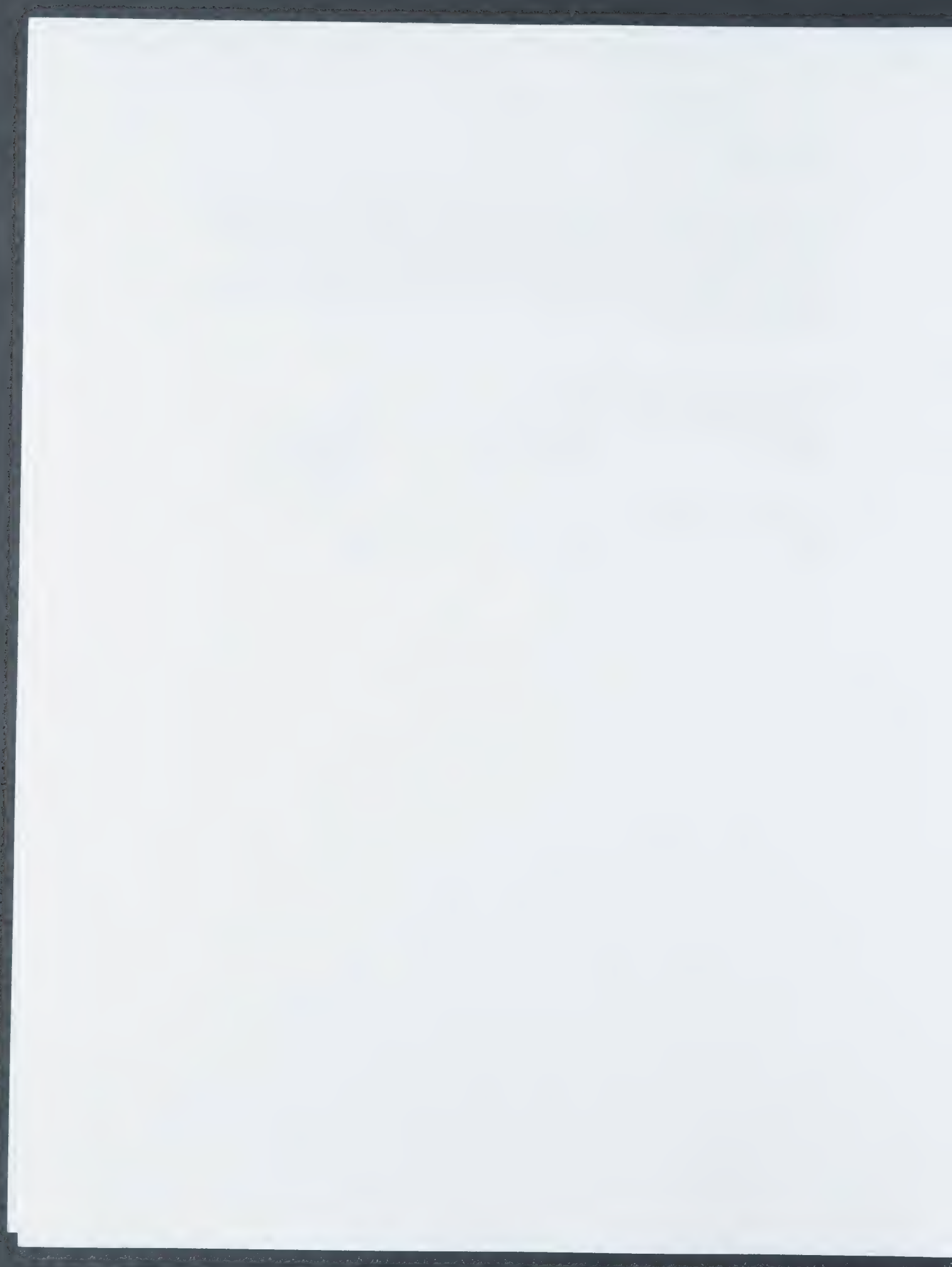
Brenda Brouwer
Vice-Provost & Dean
(Graduate Studies)

Feb 13 2014

Date

Date

Date





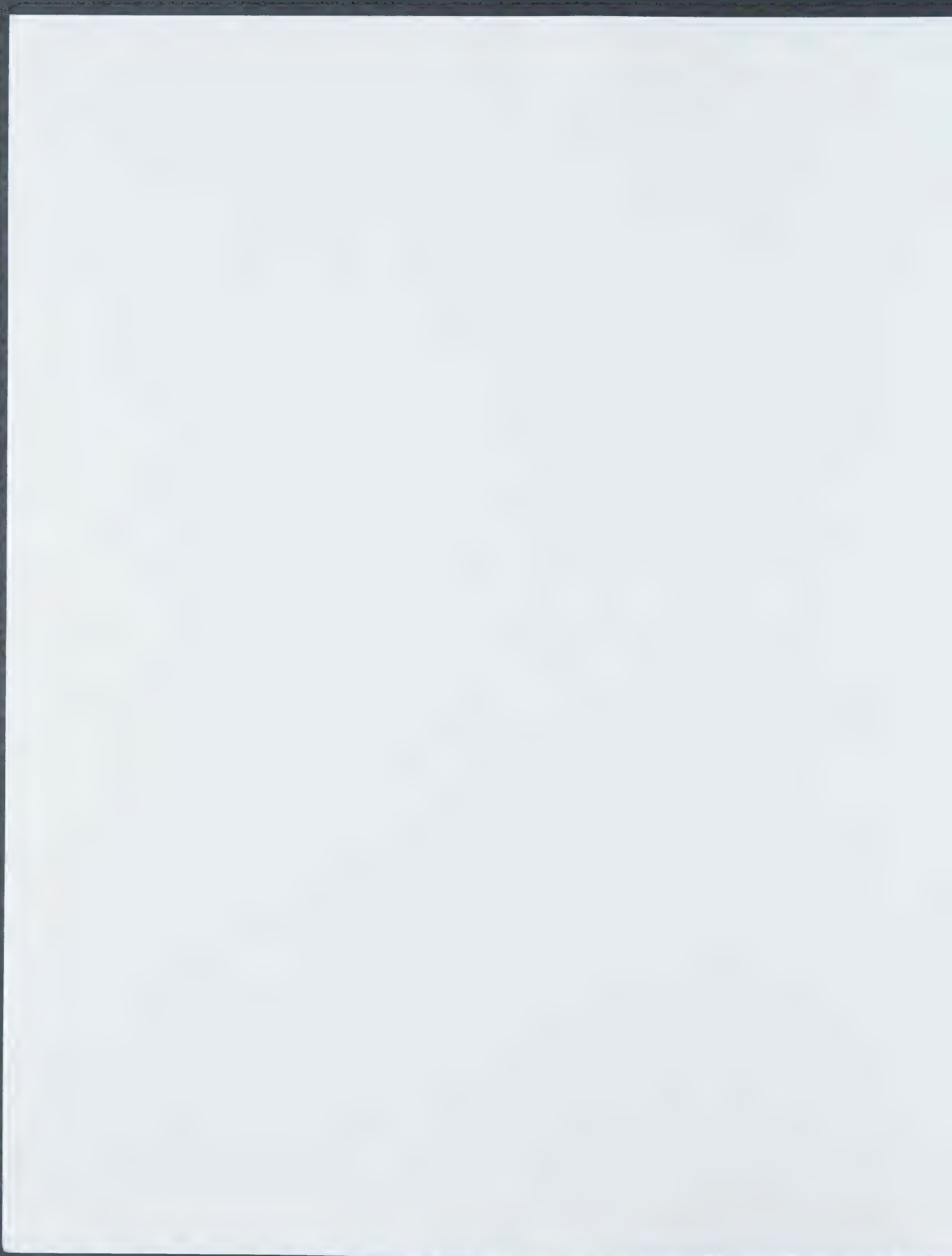
Draft

The Alfred Bader Graduate Fellowship
in the Humanities

Endowed Fund
Terms of Reference
(Fund #: tbd)

February 12, 2014

Office of Advancement
1 800 267-7837



The Alfred Bader Graduate Fellowship in the Humanities shall be established with a gift of \$800,000 made to the University by Alfred Bader in April 2014. It is Dr. Bader's wish to provide opportunities for students pursuing areas of study where few awards currently exist.

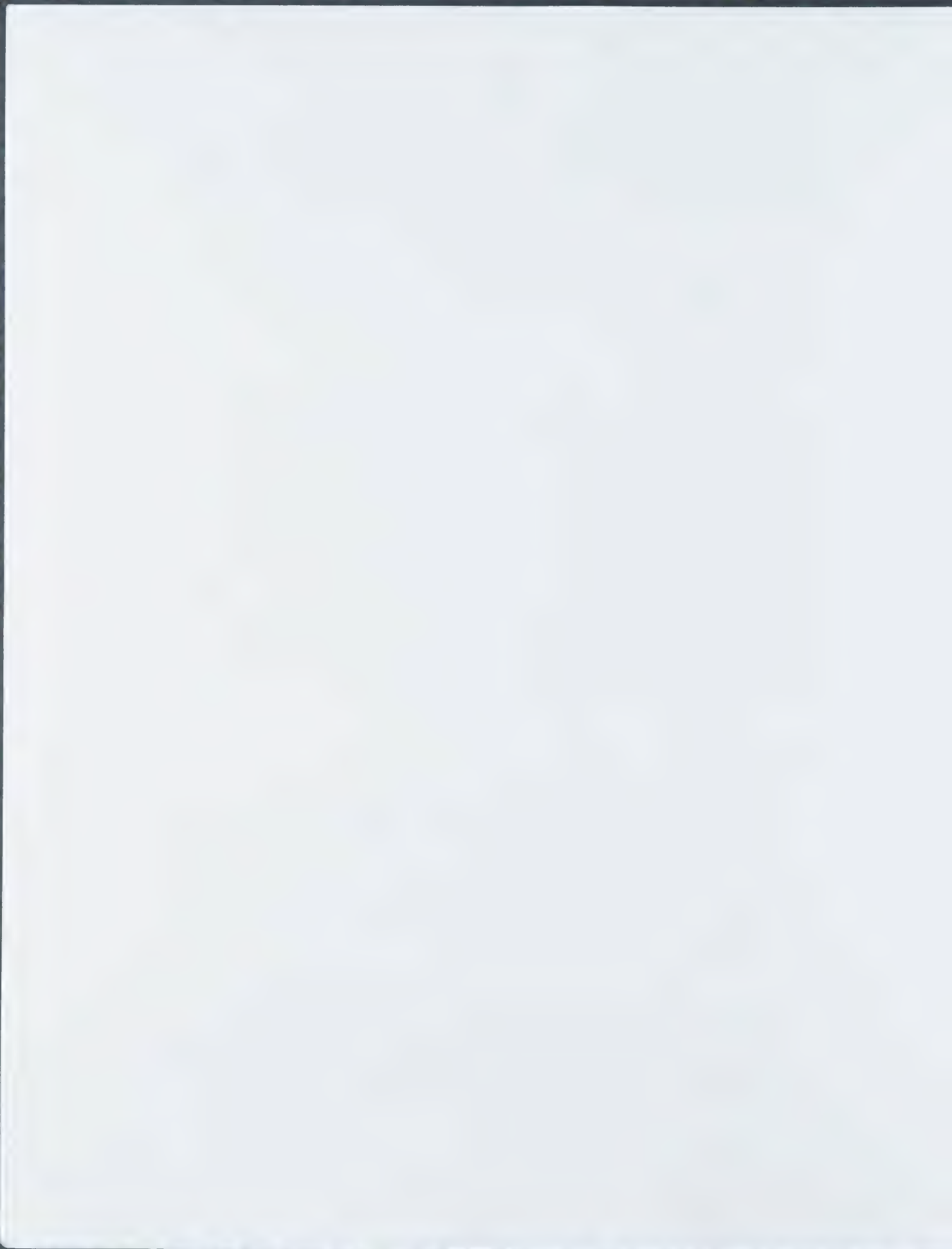
Subject to agreement by the donor and approval by the Senate Committee on Scholarships and Student Aid:

Calendar Terms

Established in (SCSSA-month/year) by Dr. Alfred Bader and awarded on the basis of academic excellence to funding-eligible Ph.D. level students enrolled in a graduate program in the Humanities in the School of Graduate Studies. Preference will be given to incoming PhD students in a graduate program in the Humanities. Consideration will be given to newly admitted doctoral students in other graduate programs in the Faculty of Arts and Science whose planned research falls under the general category of 'the Humanities'. A one page research proposal will be required as part of the application process. Selection will be made by the Fellowships Committee of the School of Graduate Studies through the annual internal fellowship competition. Value: \$7,000 approx each

Fund Guidelines

1. Awarded to funding-eligible Ph.D. level students enrolled in a graduate program in the Humanities in the School of Graduate Studies.
2. Recipients must be enrolled as regular full-time students in years 1 through 4 of a doctoral program. Domestic and international students are eligible.
3. Preference will be given to incoming PhD students in a graduate program in the Humanities. Consideration will be given to newly admitted doctoral students in other graduate programs in the Faculty of Arts and Science whose planned research falls under the general

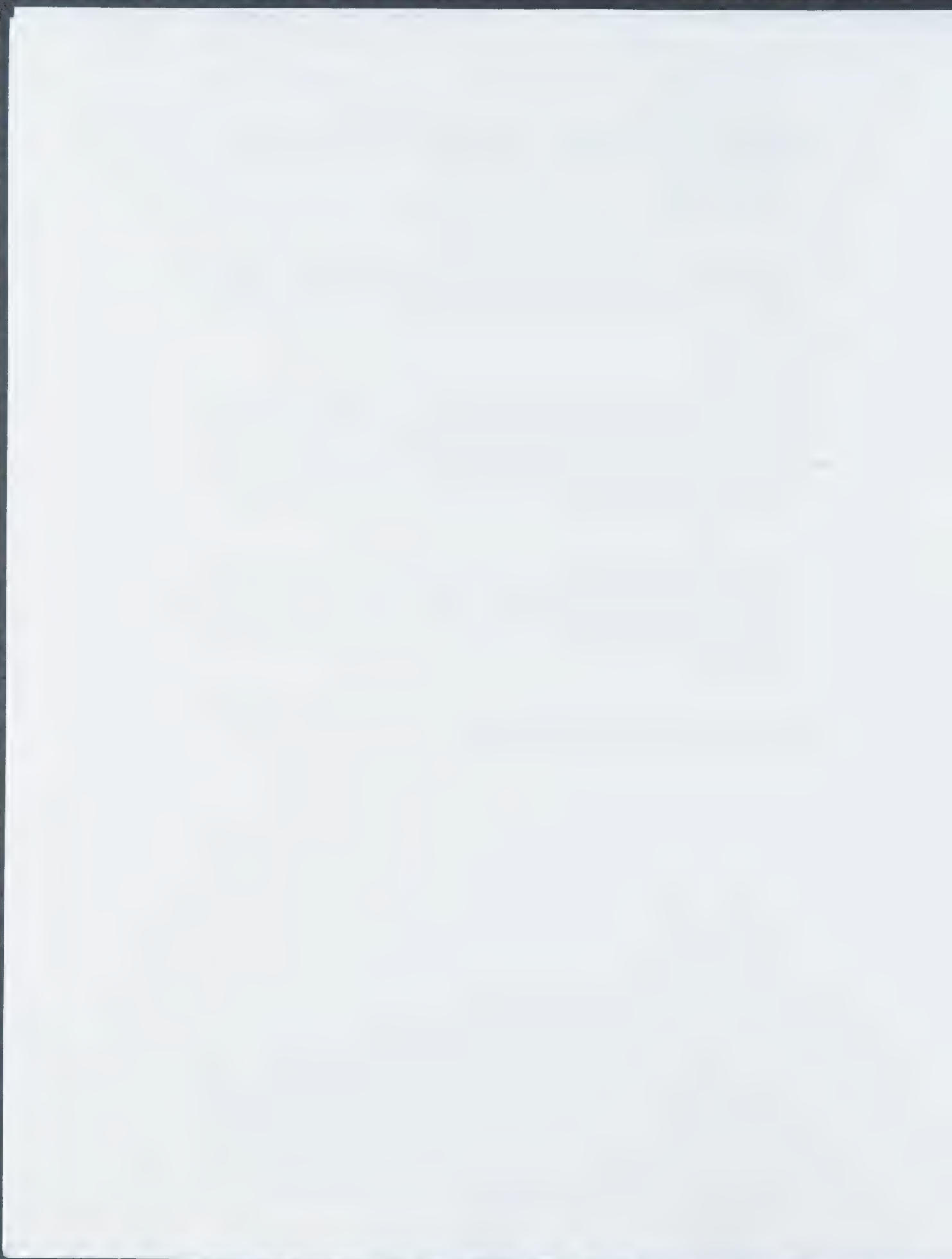


category of 'the Humanities'. A one page research proposal will be required as part of the application process.

4. Awarded on the basis of academic excellence.
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3. An annual fund report will be prepared by the Office of Advancement and will be provided to **Alfred Bader**.



Alfred Bader Fine Arts

From: Judith Brown [judith.brown@queensu.ca]
Sent: Wednesday, October 15, 2014 3:38 PM
To: Alfred Bader Fine Arts
Subject: RE: Thank you

Dear Alfred,

The feasibility study is underway now ~ It will include items like a heritage assessment, and an environmental scan for lead, asbestos, etc.

I'm told that the work should be completed by early November at the latest. Following that, a Report will be drafted and given to the university.

I will let you know when the work is nearing completion!

With thanks,

Judith PS This weekend is Homecoming Weekend. Many alumni will be visiting the Isabel ... I can't wait to hear their responses!

Judith Brown, Artsci 76, MA 79
Associate Vice-Principal (Advancement)
Executive Director (Alumni Relations)
Summerhill Building
Queen's University
Kingston, ON K7L 3N6
Tel: (613) 533-6000 ext.74137
or 1-800-267-7837 ext.74137 (toll-free in Canada and the U.S.)
Fax: (613) 533-6871 email: judith.brown@queensu.ca

For assistance please contact Michelle Knapp-Hermer.
Tel: (613) 533-6000 ext. 79483
Fax: (613) 533-6871
email: knappm@queensu.ca

The information contained in this electronic message and any attachments to this message are intended for the exclusive use of the addressee(s) and may contain confidential or privileged information. If you are not the intended recipient, please notify Queen's University, Office of Advancement, immediately at 1-800-267-7837 and destroy all copies of this message and any attachments. Thank you.

Jenna Florance - Occupational Therapy

and leave it to me and that he would do it when he got back to Brighton..... But , he became very ill and passed away.....and never changed the will.....

But , whats more important is that Gabrio introduced me to the world of art and its the best job in the world.....!!! because everyday i keep learning and i have never got bored of learning. !!!
please feel free to ask me anything,

best wishes to you and your family,

Nicholas Swerling,

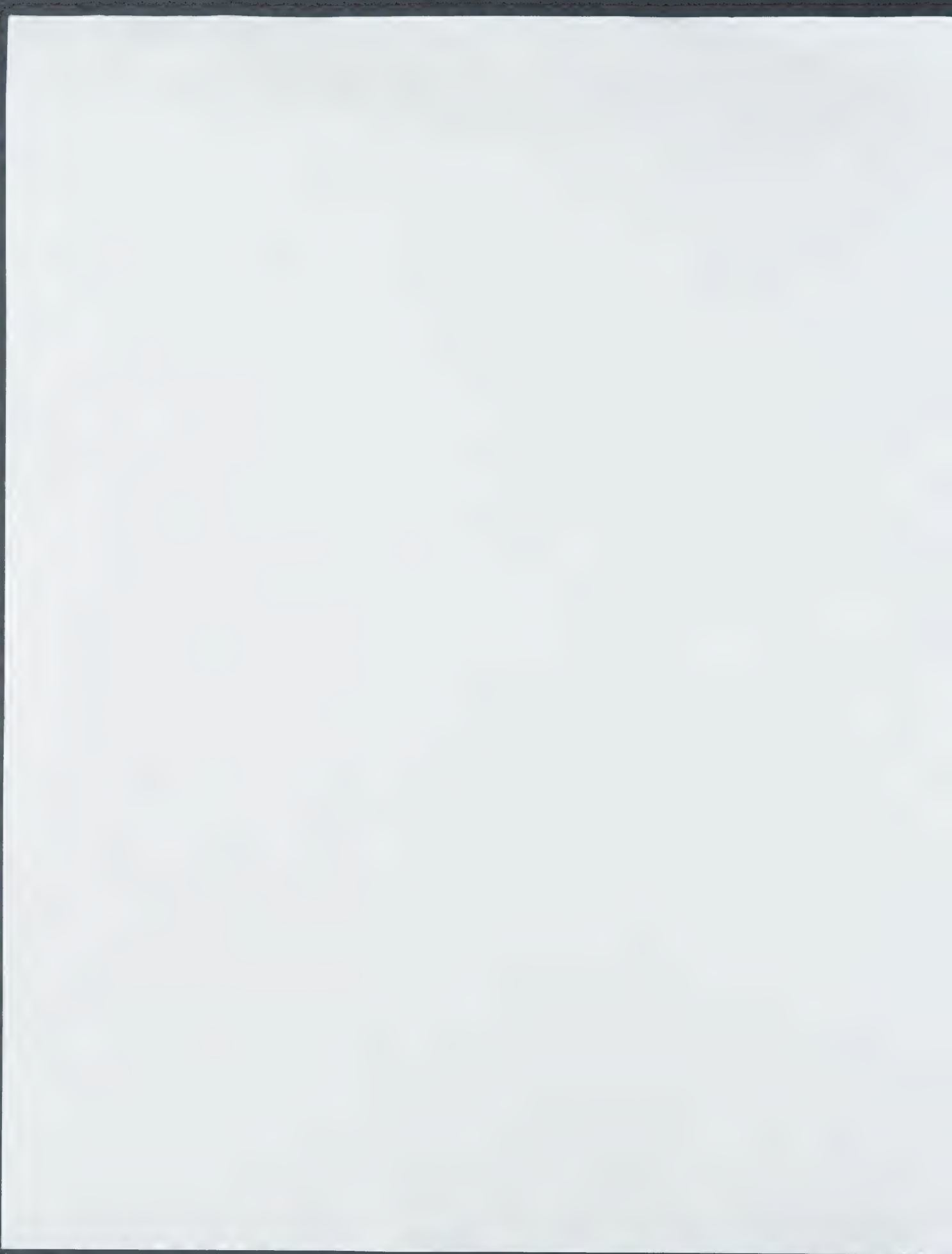
155 New Church Road,

HOVE,

East Sussex

Bn3 4DB.....

Dear Nicholas, Attached please find a description of the first painting I bought from Gabrio Bonaveri. Do you have any idea where it might have come from? Best wishes, Alfred



Fax



TO Alfred and Isabel Bader
FAX 414-962-8322
FROM Judith Brown
DATE Friday, January 31, 2014
PAGES 2 (including cover)

Dear Isabel,

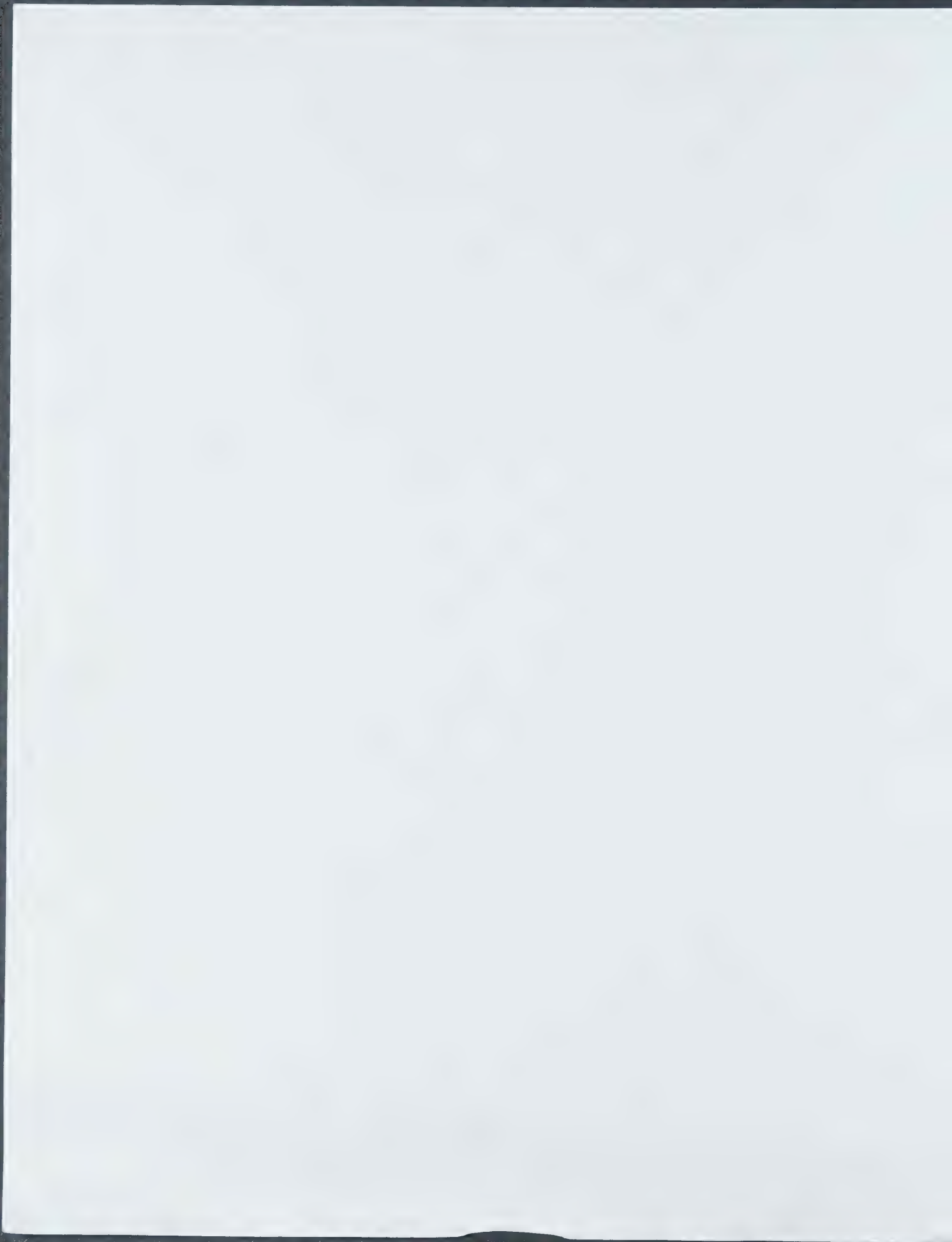
As discussed, attached to this memo is the letter from the Bank for Alfred's signature. Please ask him to sign by the asterisk, and fax it back to me at 613-533-6871.

With thanks,

Judith

This transmission is confidential to the recipient noted above.

W



Alfred Bader Fine Arts

From: Judith Brown [judith.brown@queensu.ca]
Sent: Monday, January 27, 2014 7:42 PM
To: Alfred Bader Fine Arts
Subject: RE: Phone call

Dear Alfred,

Many thanks for your wonderful generosity! I have been in touch with the Principal and he has already begun to consider the areas where your support can make a difference. Queen's students are so very fortunate that you care so deeply for their welfare.

I look forward very much to your visit in April!

With warm thanks and good wishes on a very cold Kingston night,

Judith

From: Alfred Bader Fine Arts [<mailto:baderfa@execpc.com>]
Sent: Monday, January 27, 2014 1:36 PM
To: Judith Brown
Subject: Phone call

Dear Judith,

I would just like to confirm what we talked about yesterday.

When Isabel and I come to Queen's early in April I would like to give you \$ 1 million for five scholarships; one should be in the history of the Hitler period (1933-1945); the other four I would like you and the principal to decide.

Let me know your choices sometime in the next two months.

Best wishes,
Alfred



Dear Alfred and Isabel,
A nice article!
Judith

Baders' gift enhances art collection, Jewish Studies and teaching

Tuesday December 2, 2014

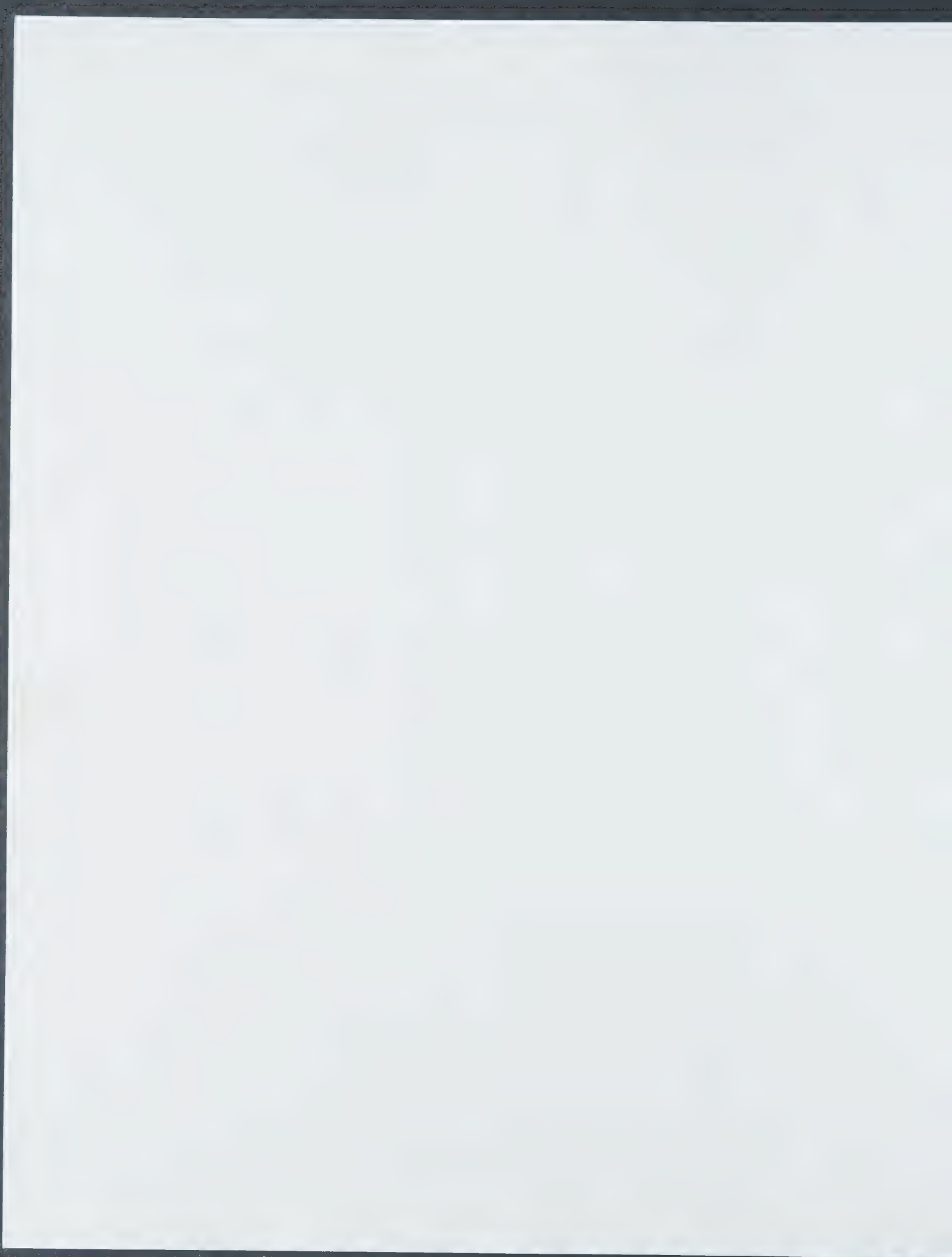
By Communications Staff

Long-time Queen's University benefactors Alfred and Isabel Bader have given \$5.5 million to support an important international collection and expanding research and student interests.

The gift includes \$3 million for the Agnes Etherington Art Centre, \$1.5 million for the Jewish Studies program and \$1 million for post-doctoral fellows in humanities departments.

"Students and faculty will see the immediate impact of these gifts through greater access to the knowledge afforded by the Jewish Studies program and the stunning Bader Collection in the art centre," said Principal and Vice-Chancellor Daniel Woolf.

The \$1.5 million gift to the Jewish Studies program will add teaching capacity to address growing interest among students. Courses in the program are full, with each large lecture, in all periods of Jewish history, attracting 130 students each term. Seminars are also in high demand.



The gift will fund a post-doctoral fellow in Jewish Studies who will teach a combination of lectures and seminars, offer public lectures and consult with students and faculty, and guest speak for other courses.

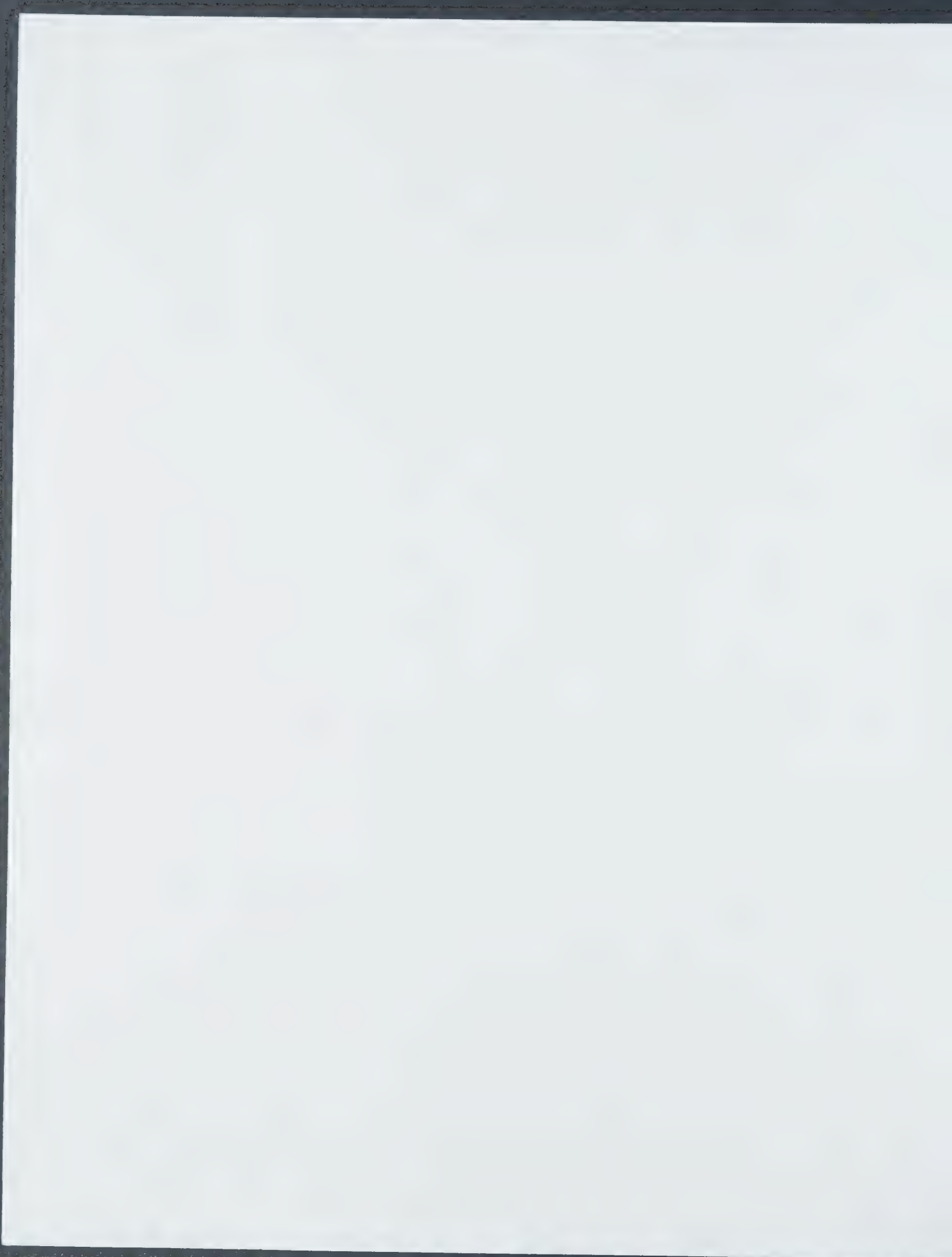
“Alfred Bader’s gift to Jewish Studies addresses the growing demand from our students of all backgrounds and ideologies to study together and learn from the diverse subjects in the program,” said Susan Mumm, Dean, Faculty of Arts and Science.

The \$3 million gift supports a new Bader Legacy Fund endowment for the Bader Curator of European Art and the gallery’s care and interpretation of The Bader Collection.

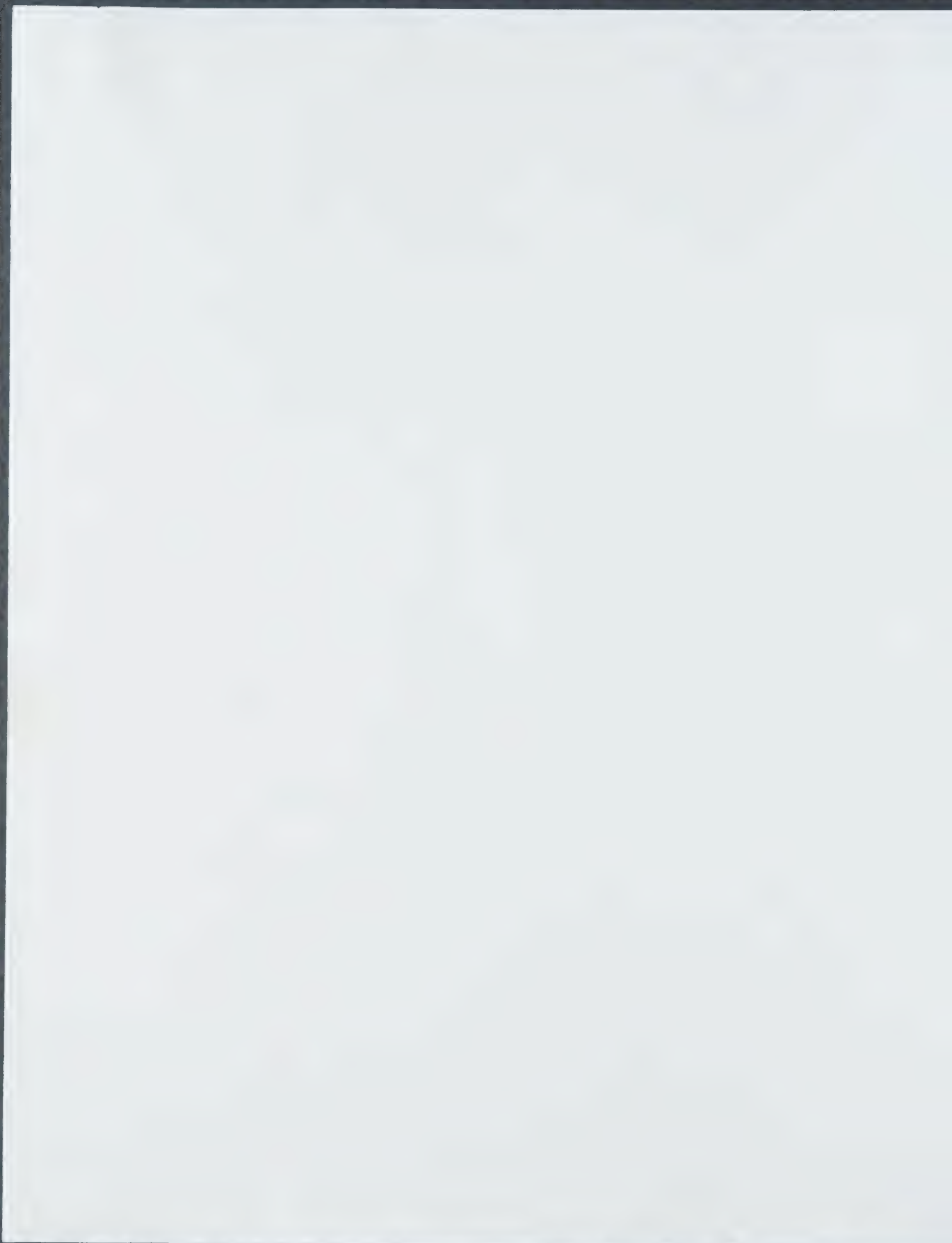
The Bader Collection comprises of over 200 paintings spanning the 16th, 17th and 18th centuries, with a focus on Dutch and Flemish paintings of the Baroque era, including two paintings by Rembrandt, which together reflect this master’s sphere of artistic influence.

“This endowment will have a transformative impact on the use and presence of The Bader Collection,” said Jan Allen, Director of the Agnes Etherington Art Centre. “With these resources, we will be able to create new access to the Collection for all students and undertake ambitious programs.”

Alfred Bader, Sc’45, Arts’46, MSc’47, LLD’86, and Isabel Bader, LLD’07, are Queen’s most generous benefactors. They have given back to Queen’s in countless ways: transforming the campus, enriching the student experience, supporting scholarship, and helping to enhance the University’s reputation as a top-tier educational institution.



In an extraordinary philanthropic gesture, the couple funded Queen's purchase of a 15th century English castle – Herstmonceux – that has been meticulously restored and is now home to the Bader International Study Centre. This fall, thanks to a transformational gift from the Baders, the Isabel Bader Centre for the Performing Arts was opened. Earlier this year, they received Queen's highest honour given by the Queen's University Alumni Association, the Alumni Achievement Award.



Daniel Woolf

to Alfred Bader Fine Arts; Isabel@baderfamily.com

Sun, Oct 19 12:05 PM

Homecoming

Dear Alfred and Isabel,

This is Homecoming Weekend, and I wanted to let you know of a very moving moment from last evening's Tricolour Guard Dinner. As you know, this is the dinner that honours alumni celebrating reunions of 50 years or more. There were some 430 guests.

At one point, the master of ceremonies, George Jackson, who is also the head of the Queen's Alumni Association, was inviting guests to participate in the "175 Moments in Queen's History" initiative. We are gathering submissions, from which the favourite 175 will be commemorated for all time as part of the university's 175th anniversary, in 2016. You are most welcome to participate!

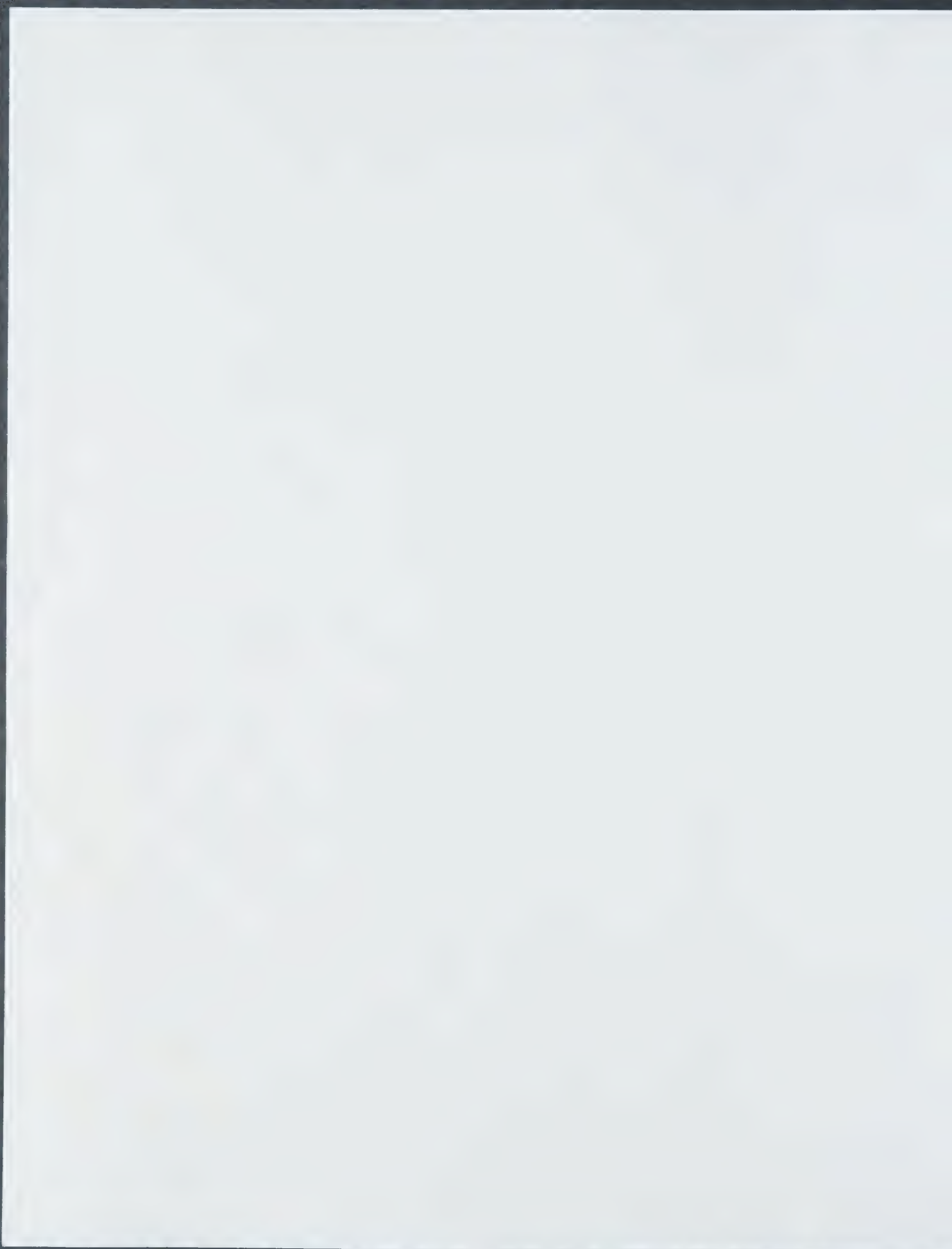
At any rate, the emcee cited, by way of example of a pivotal moment in Queen's history, "the decision of Jean Royce to admit Alfred Bader to Queen's University". The instant he finished, the room erupted in enthusiastic and sustained applause.

I wish you had been there to hear it; however, know that you were -- and are -- in our hearts and minds.

With best wishes from Julie and me on this Sunday afternoon, as we relax and savour the many memories created during this Homecoming Weekend,

Sincerely

Daniel



Alfred Bader Fine Arts

From: Daniel Woolf [principal@queensu.ca]
Sent: Wednesday, January 29, 2014 8:47 AM
To: isabel@baderfamily.com; baderfa@execpc.com
Subject: Thank you
Attachments: Principal Woolf_Conference on Philanthropy_Feb 24 2014.docx

Dear Alfred and Isabel,

I was delighted to learn, Sunday afternoon, of your latest offer to help students – an unexpected and most welcome piece of good news! My very sincere thanks to you both, not only for your generous gift of five scholarships, but also for the pleasant task of deciding where they might best serve.

I would like to concentrate in the humanities and social sciences (by definition less well “scholarshipped” than the physical and life sciences). I anticipate that they would be graduate-level awards, since these lend themselves well to focused areas of study, including the Hitler period, which might well go to the History Department.

Another option is to create some traveling scholarships for graduate students doing research abroad.

I am consulting with colleagues for their views, particularly with the new Dean of Arts and Science, Susan Mumm. Scholarships are her top priority.

I look forward to sharing my thinking with you as it evolves, and to talking more with you about these awards.

On another note, I had the pleasure of speaking this past Friday at a conference on Philanthropy, hosted by Queen’s students and well-attended by students from other universities. I chose to talk about the Bader story. It was a superb one to tell the conference delegates as they opened up their proceedings. I have taken the liberty of including my notes as an attachment to this email.

In spite of the bitter cold here, which I understand you also share in Milwaukee, I am reminded that April is here in two short months. I look forward to your visit and to celebrating your Achievement Award at the Gala. Much as Julie and I enjoyed presenting it to you in person at your home, it will be wonderful to see you acknowledged by fellow alumni and other friends.

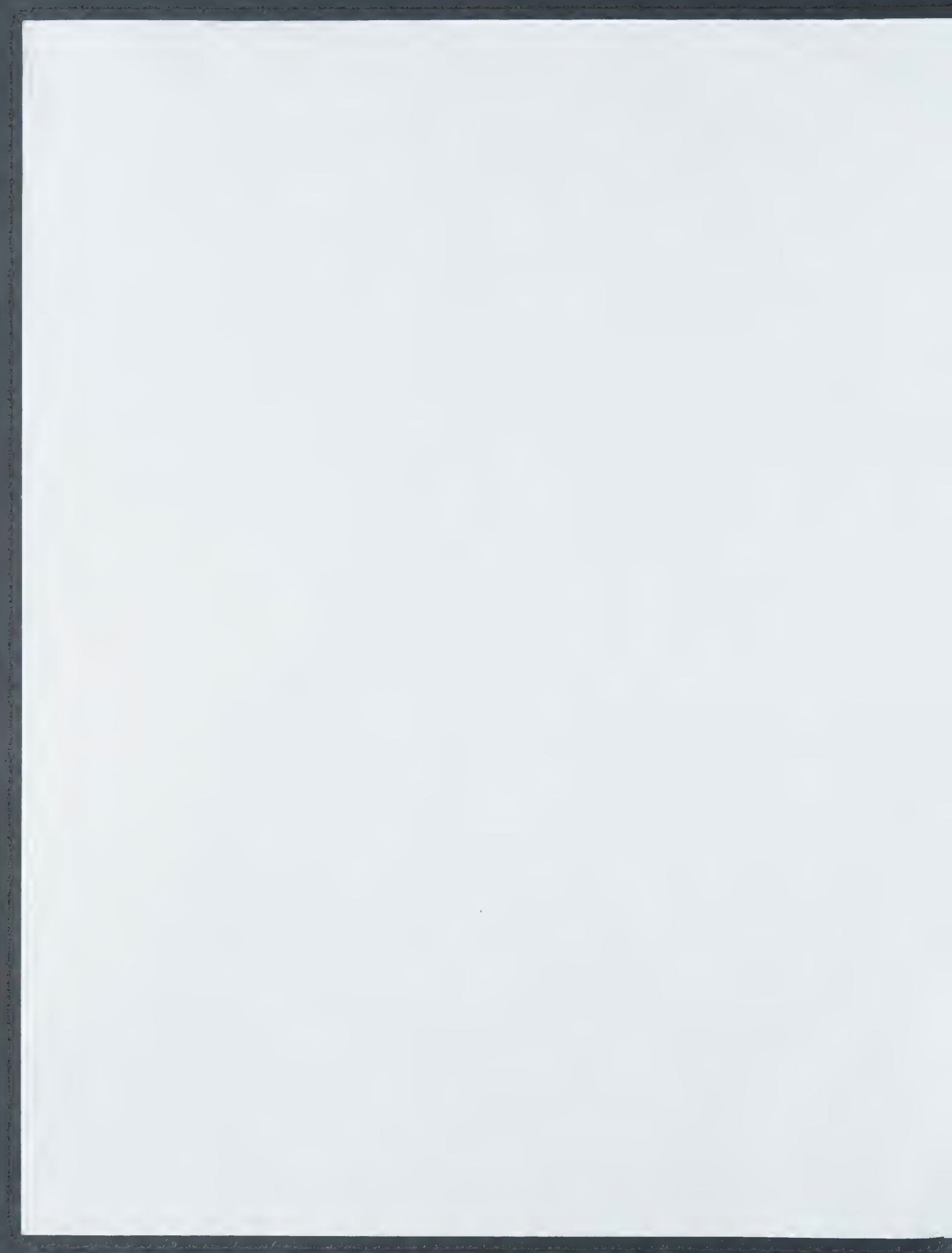
With all good wishes until then,

Daniel

“It is said that all isles and continents...are so seated, that there is none, but that, from some shore of it, another may be discovered...Certainly the severed parts of good arts and learning, have that kind of site....Every one hath so much relation to some other, that it hath not only use often of the aide of what is next to it, but, through that, also of what is out of ken to it”. John Selden (1584-1654), English jurist and historian.

Dr. Daniel Woolf, FRSC
Professor of History, Principal and Vice-Chancellor
Queen’s University | Richardson Hall 351, Kingston ON K7L 3N6
www.queensu.ca/principal

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Daniel Woolf

9/7/2013 7:09 PM

to Isabel Bader, Alfred Bader Fine Arts
cc Bader Daniel, Daniel Bader

thanks and L'Shana Tova

Dear Alfred and Isabel,

Sincere thanks from Julie and me for your, and Daniel's, kind hospitality during our recent visit, and for the unforgettable opportunity to see first-hand the collection that we had previously seen only through photographs in the Bader catalogue. We also enjoyed the quick tour Daniel took us on through Milwaukee--it seems a very pleasant city and I can understand entirely why you are all so comfortable there.

It was a pleasure to present the Alumni Achievement Award to you – we are already looking forward to the Gala Dinner in April with great anticipation and excitement. I think you will be very pleased when you see the fully constructed Isabel Bader Centre.

Today marks the second win at home for the Gaels football team, which I hear is destined for a fine season. Julie and I drove to the stadium – it was a little rainy - and took advantage of the opportunity to pass by Isabel's Centre. Even on a gray day it is simply breathtaking, and will be even more so by the time you come in April. In any event, I will make sure you receive periodic photos of progress.

I learned yesterday that Gauvin Bailey, the Bader Chair in Southern Baroque Art, has been elected to the Royal Society of Canada. Fellowship in the Society is one of the highest recognitions for Canadian academics in the arts, humanities, and the social and natural sciences. Gauvin is one of seven new Queen's Fellows, an unheard of number in a single year for a mid-sized institution. I am deeply grateful to you for having made it possible for Queen's to recruit a scholar of such achievement.

Thank you again for such a warm welcome. I will be in touch soon. Meanwhile, let me wish you all an easy fast this coming Saturday.

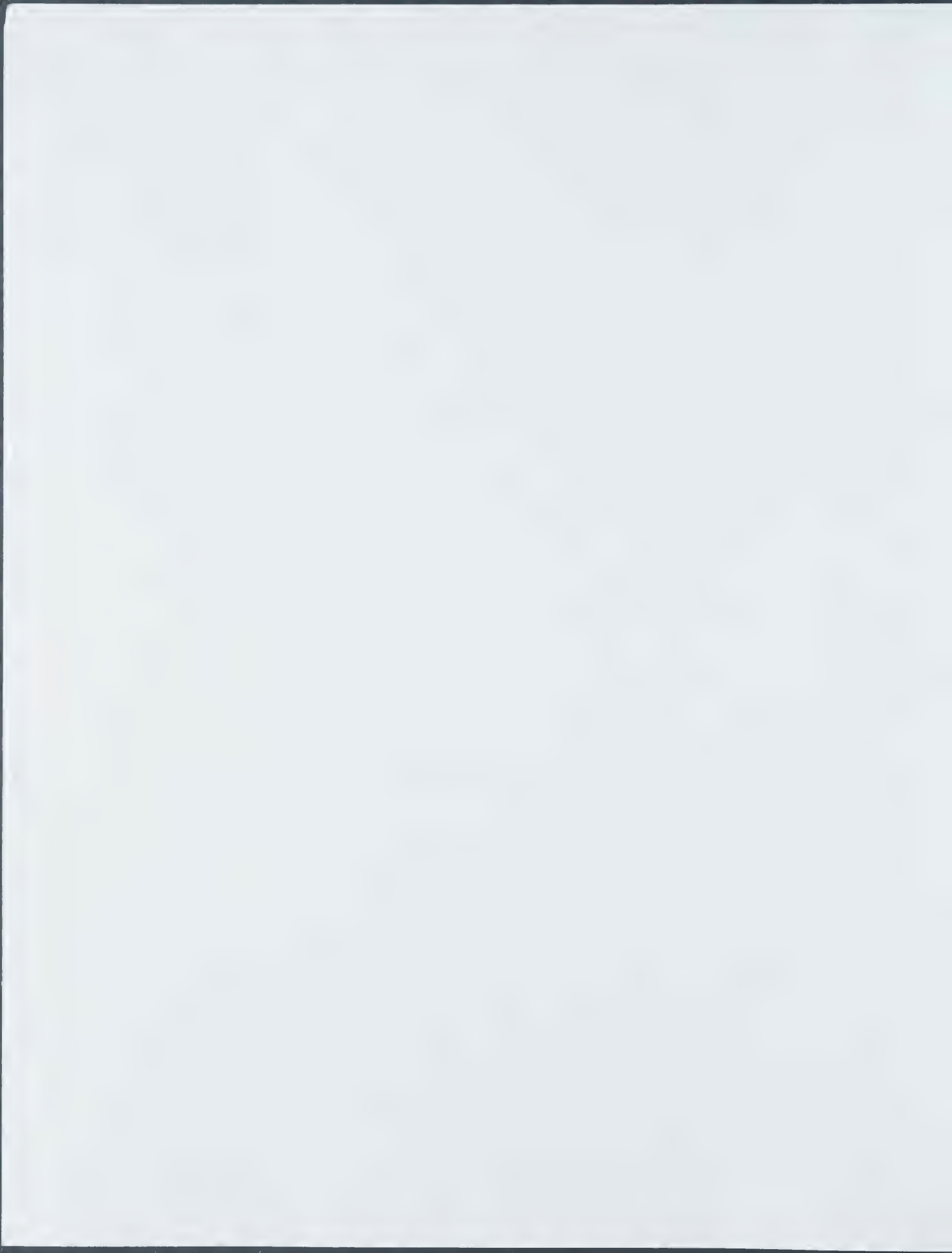
Sincerely,

Daniel Woolf
Principal and Vice-Chancellor

Dr Daniel Woolf, FRSC
Principal and Vice-Chancellor
Queen's University
Kingston, Ontario

Canada K7L 3N6

My assistant is Cheryl Lewis : principal.assist@queensu.ca ; tel 613 533 2201



Alfred Bader Fine Arts

From: howard adelman [adelman.howard@gmail.com]
Sent: Sunday, November 02, 2014 10:37 AM
To: baderfa@exccpc.com
Subject: Fwd: Bader Centre
Categories: SocSecurity

Dear Alfred and Isabel, It was a busy week for you at Queen's.

Attached is an aerial photograph taken this week of the Isabel that we received in an e-mail.

The conference arranged by Stephanie on Rembrandt, Bible, Religion, and Jews was a huge success - literally. Grant Hall was almost totally full, with many in the balcony as well. The three lectures were excellent, and the speakers spent much of the next day meeting with faculty and students. I enjoyed getting to know each of them. Stephanie did an amazing job organizing everything.

Ronald Hoffman gave a great talk. He did a marvelous job integrating chemistry, art, and poetry. He has a warm and charming manner. His talk filled the Chernoff Auditorium. He met with Craig Walker of Drama to discuss the possibilities of a reading at Queen's.

It was a good week at Queen's. Thank you for being the catalyst to bring all this together.

Best,

Howie

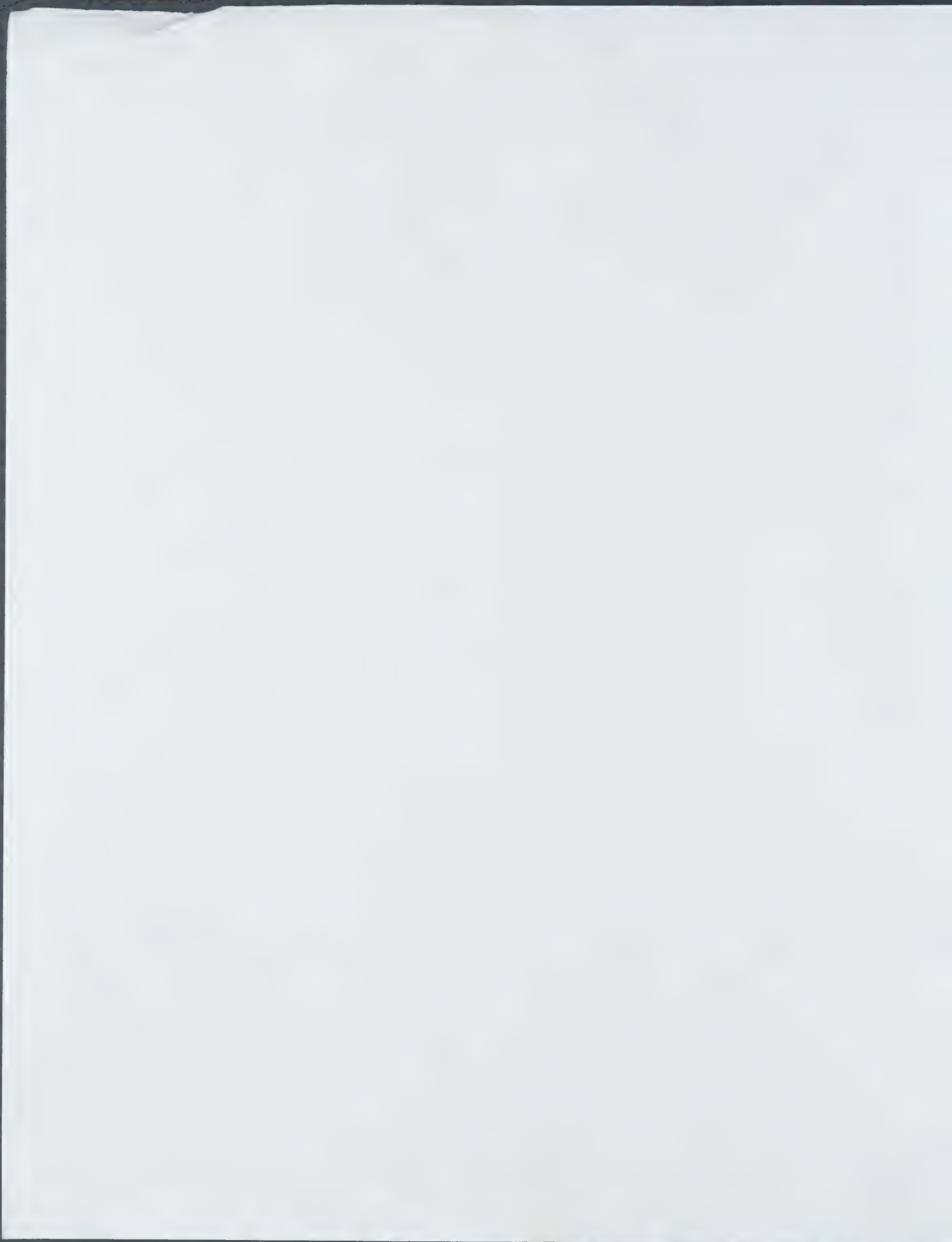
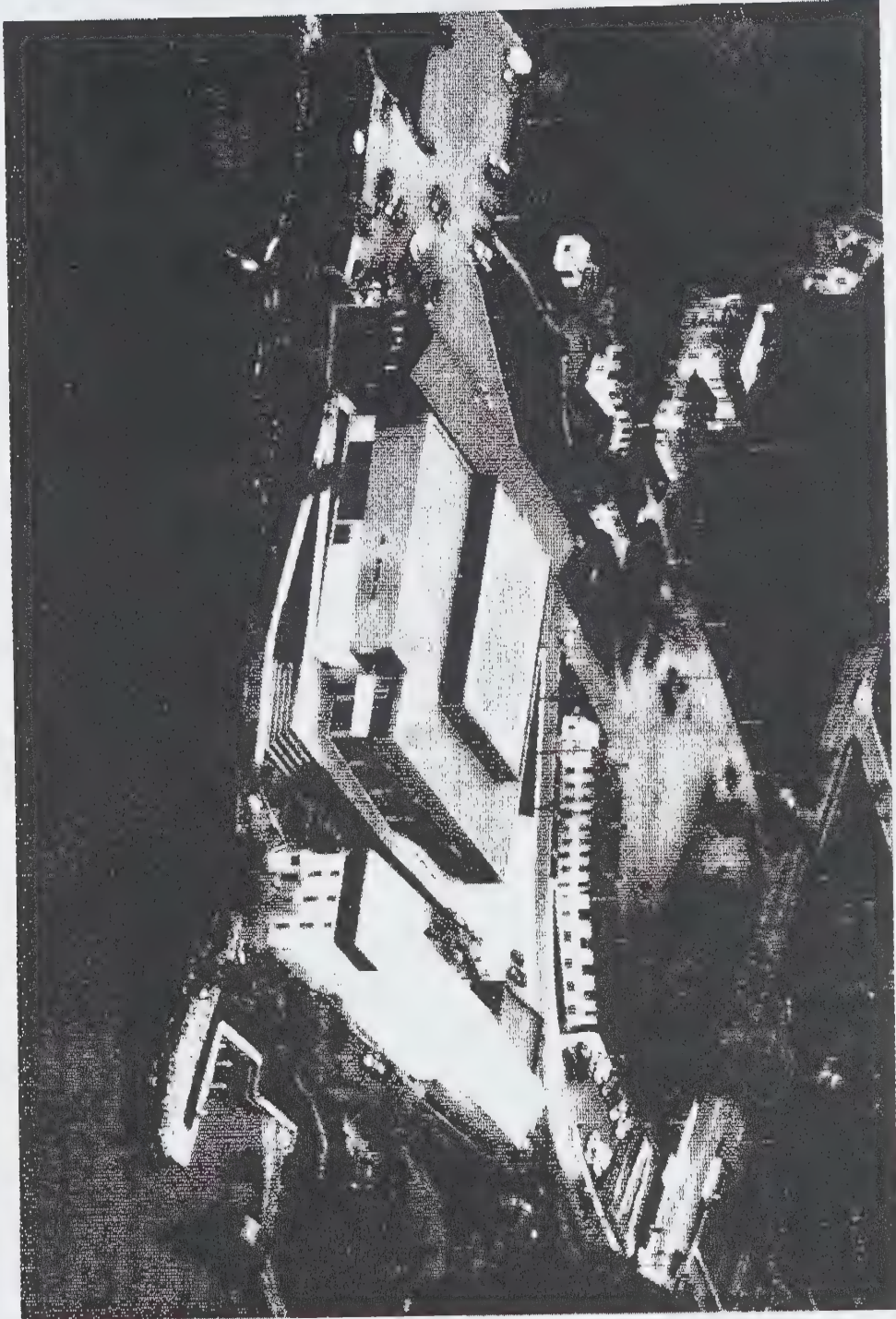
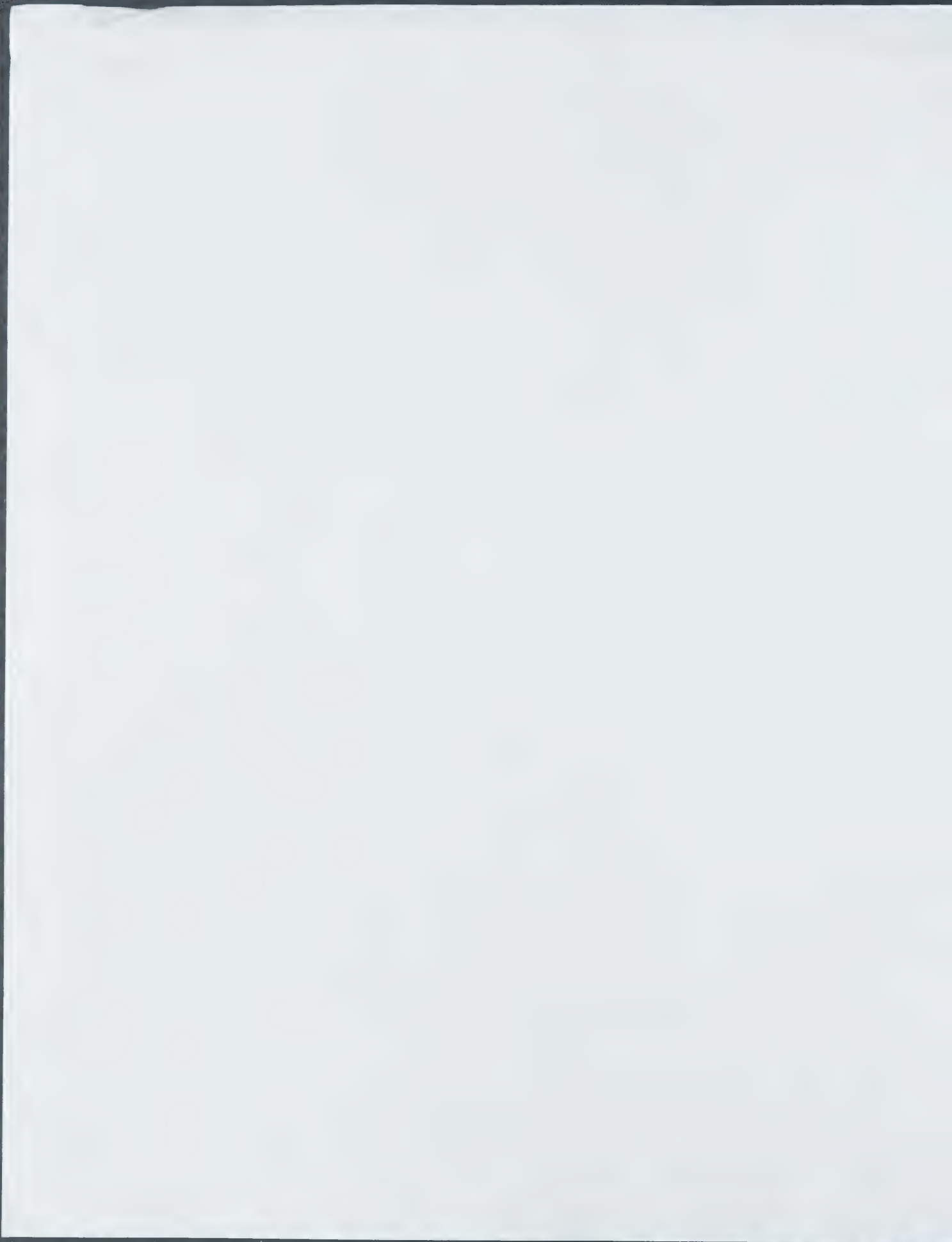


EXHIBIT 1308





Alfred Bader Fine Arts

From: Adina Shapiro [shapiroa@hfn.co.il]
Sent: Sunday, November 02, 2014 12:41 PM
To: 'Alfred Bader Fine Arts'
Cc: 'dan@hbf.org'
Subject: Milwaukee Trip



Dear Alfred,

Nice speaking to you earlier. As I mentioned when we spoke, I will be in NYC during the week of November 23rd, and was thinking to come through Milwaukee on Tuesday November 25th. It would be great to see you and Isabel. Can you let me know if that is a convenient day, and if so, when might be a convenient time? I can be a bit flexible with the days if needed.

Dan, I am also copying you to this note. Hope you are well, and if you are in town, would be happy to catch up as well. Do you think the 25th is workable (or possibly a different day that week)?

Warm regards,
Adina



HERZOG FOX & NEEMAN
LAW OFFICE

Adina Shapiro, Advocate

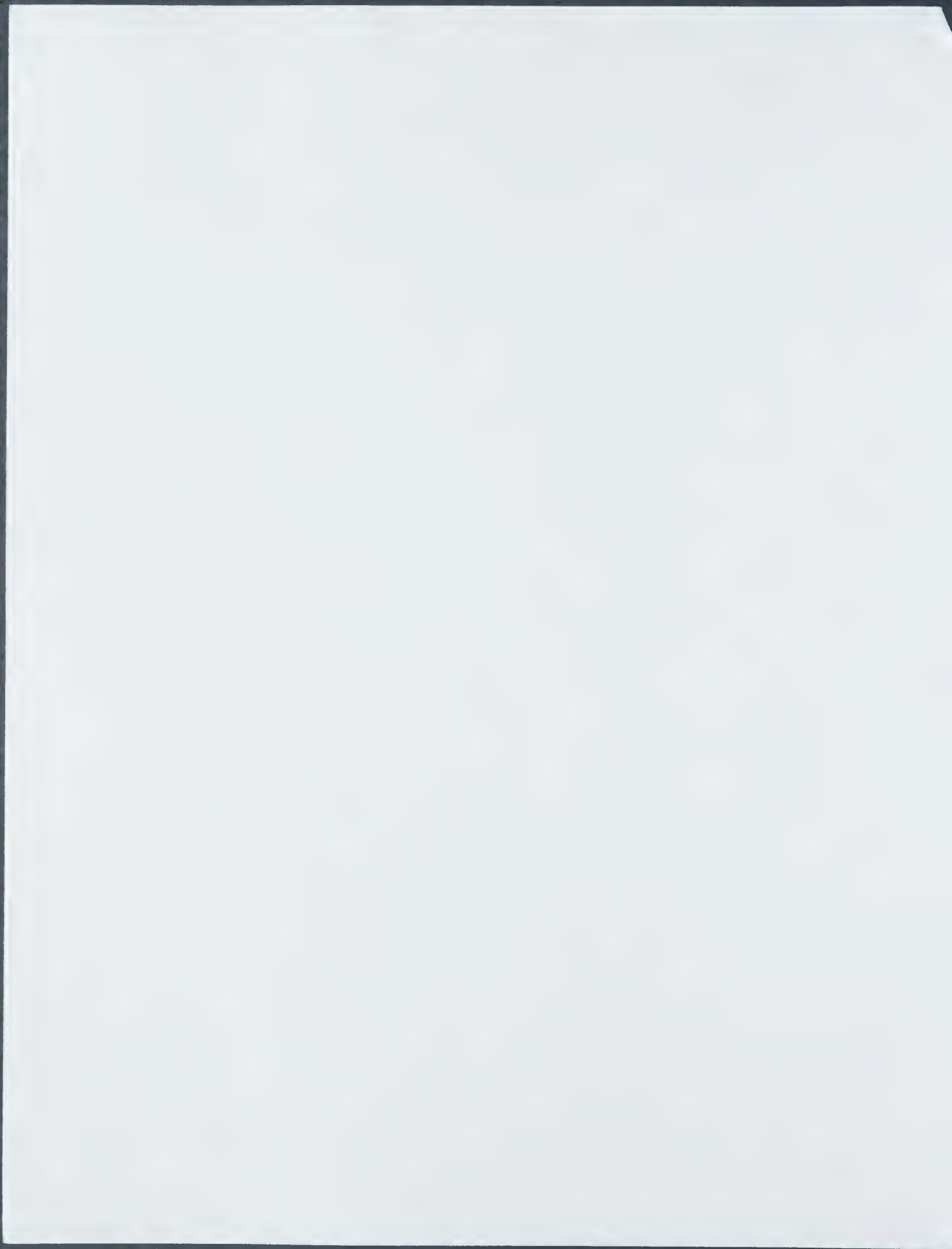
Asia House, 4 Weizmann St., Tel Aviv 6423904, Israel
Phone: +972 3 692 2076 Fax: +972 3 696 6464
E: shapiroa@hfn.co.il W: www.hfn.co.il P: unfolding.co.il



   Israel Law Firm of the Year | Financial Times and Mergermarket | Who's Who Legal

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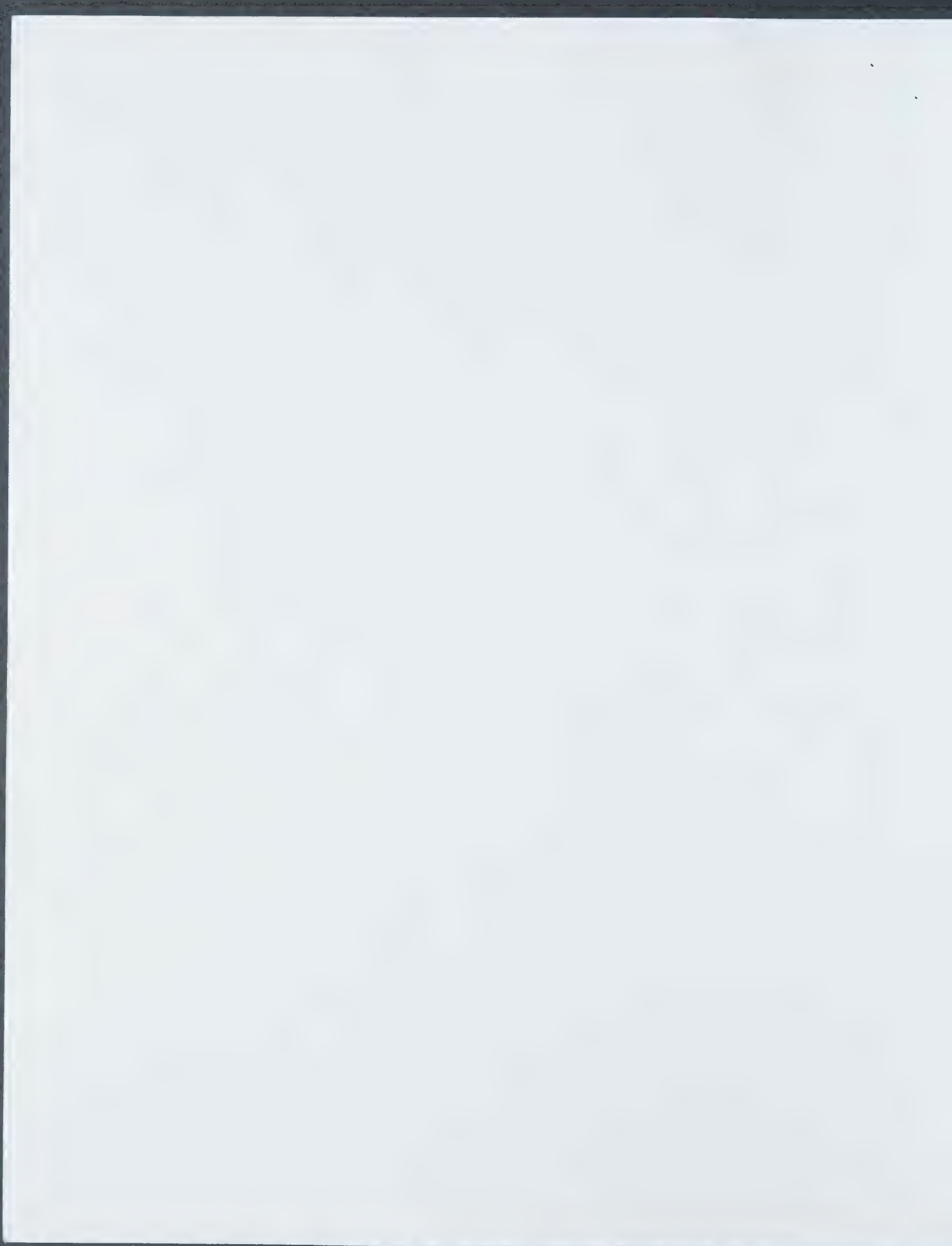
From: Alfred Bader Fine Arts
[mailto:baderfa@execpc.com]
Sent: Thursday, February 06, 2014 1:11 PM
To: Ken J Cuthbertson
Subject: Questions

Dear Ken,

You know the Queen's motto "Sapientia et doctrina
stabilitas". Could someone please tell me how this motto
came to Queen's? You can see it in many places, on
chairs, on blankets, etc.

But who and when and where and why did this become the
Queen's motto? Maybe someone can tell me.

Many thanks and best regards,
Alfred



Alfred Bader Fine Arts
to Isabel Bader

2/19/2014 3:36 PM

FW: Just checking

13-0002 AR Issue 2 5
.pdf 234 KB
Download

AR issue 3 page 5
.pdf 162 KB
Download

From: Ken J Cuthbertson [mailto:ken.cuthbertson@queensu.ca]
Sent: Wednesday, February 19, 2014 2:40 PM
To: Alfred Bader Fine Arts (baderfa@execpc.com)
Subject: Just checking

Dear Alfred,
Just checking to see that you received the email I
sent you on Feb. 7. (*Copy below.*)

I know that emails sometimes disappear into the
ether . . . or cyberspace.

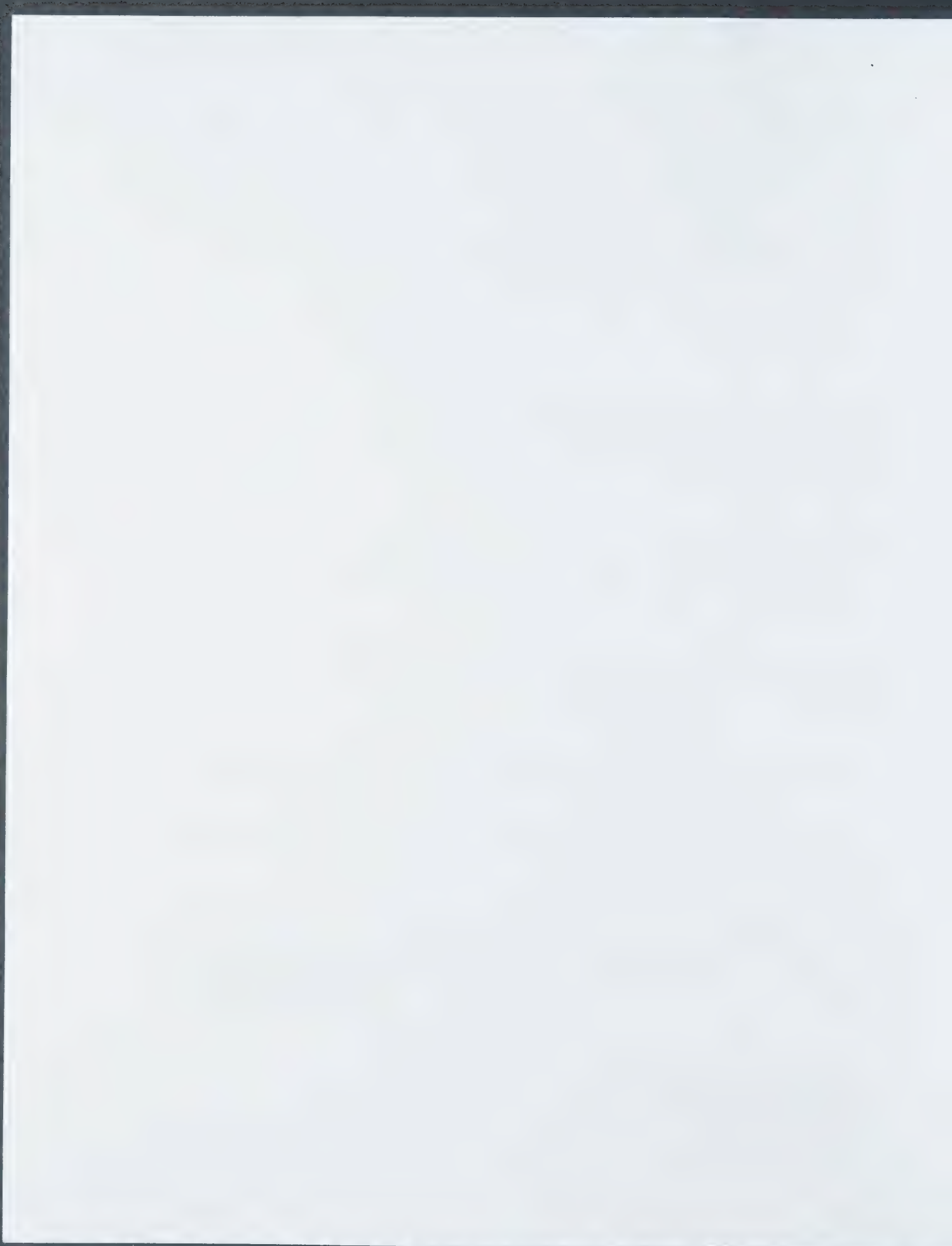
■ Best wishes, Ken Cuthbertson, Editor, QAR

*"The freelance writer is a person who is paid per piece or per word
or perhaps."* —Robert Benchley



INITIATIVE CAMPAIGN
Unleashing the potential of our thinkers and doers
queensu.ca/initiative

From: Ken J Cuthbertson
Sent: Friday, February 07, 2014 3:42 PM
To: 'Alfred Bader Fine Arts'
Subject: RE: Questions



Dear Alfred,

Wonderful to hear from you. I hope that you and Isabel are well and that you're coping with the dreadful winter weather we've been having. (I'm "hanging in there," though I do dislike the snow and the cold!)

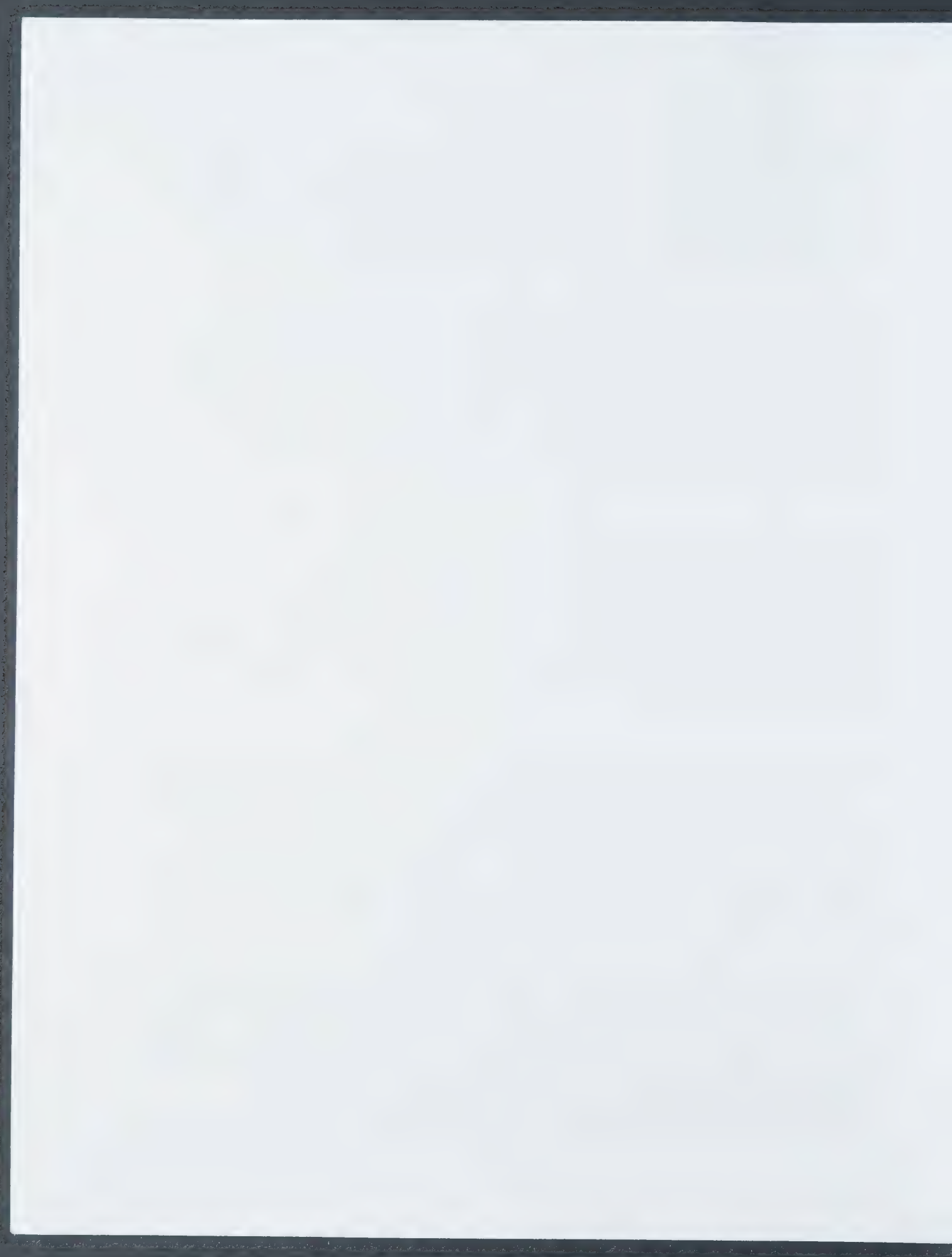
Interesting question you've asked re the University's motto. Over the years, the Review has published several letters on the meaning of the motto – the two most recent are attached as PDFs "Inspiring Words . . ." and "Isiah had more to say"), which you can open on your computer screen or download and print to read in hard copy.

The meaning of the motto is also explained in the Queen's Encyclopedia as follows:

"Queen's motto is *Sapientia et Doctrina Stabilitas*, generally translated from the Latin as 'Wisdom and knowledge shall be the stability of thy times.' The phrase is adapted from Isaiah XXXIII.6 and has been in use since the 1850s."

However, you have asked about *how/when* the motto was adopted, and by *whom*. I've checked the various volumes of the University's history, but there is no information to be found on those questions . . . nothing much beyond an explanation of the motto's literal meaning and the vague information that it was adopted "in the 1850s."

The three Principals in the 1850s were Scottish-born, and all were Presbyterian ministers: John Machar (1846-53) who was also the minister at St. Andrew's Church; James George (1853-57); and John Cook (1857-59). I'm not sure which one made the decision to adopt that Biblical quotation as the College's motto. According to the Queen's



Encyclopedia, the University's coat of arms – which includes the motto -- appeared "as early as 1850." That suggests that it was during John Machar's tenure that the motto was adopted.

Your question piqued my interest, and so I went to the Queen's Archives this morning in search of more information. Once there, I had a long chat with University Historian Duncan McDowall (who's busy writing Volume III of the University's official history). We concluded that the answers to your questions might be found in the minutes of the Board of Trustees meetings for the year 1850. We figured the Trustees would have discussed and presumably approved the motto and the crest.

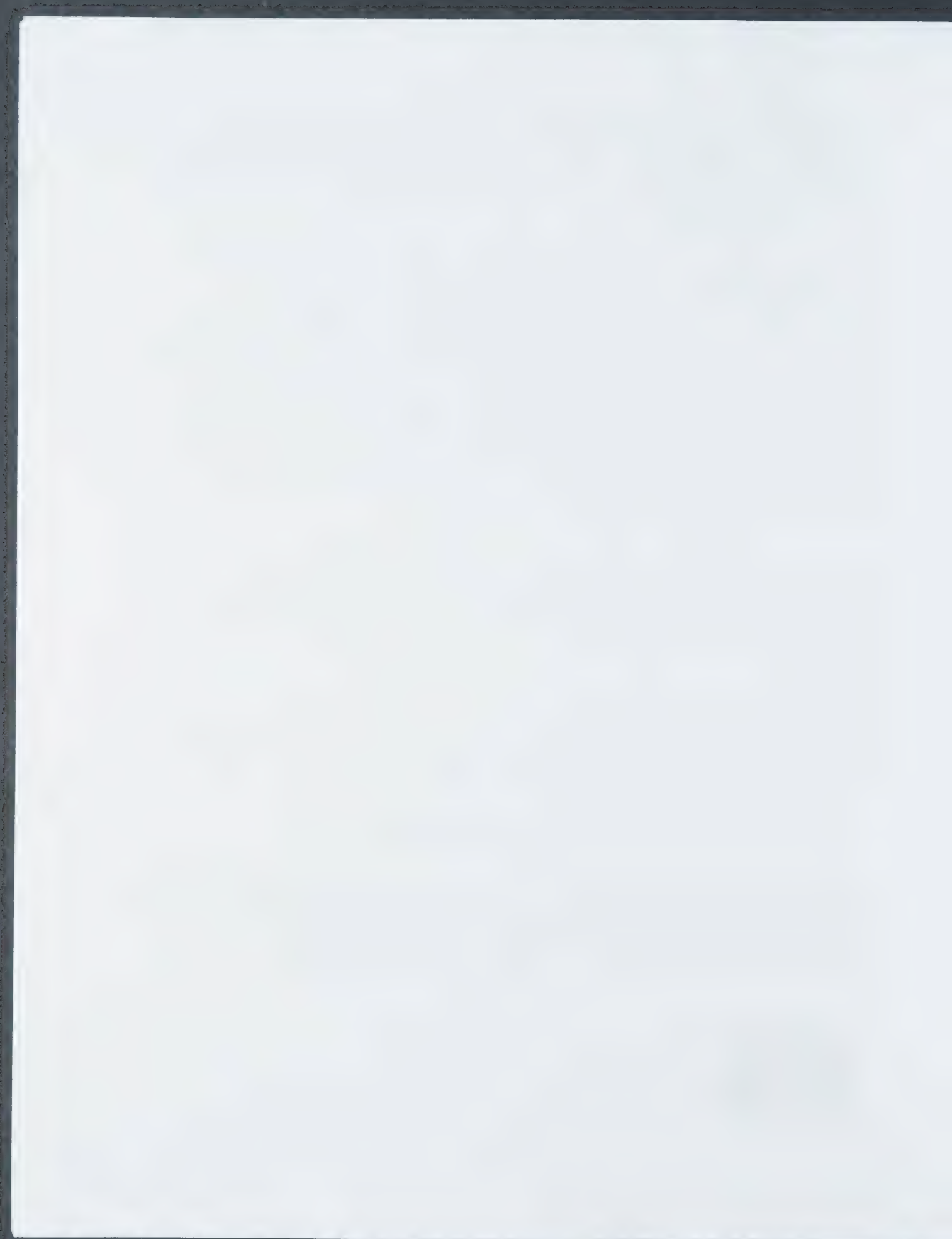
Duncan kindly volunteered to do some research and let us know what he learned. His detailed report is below. As you will see, he was unable to find the information we were seeking.

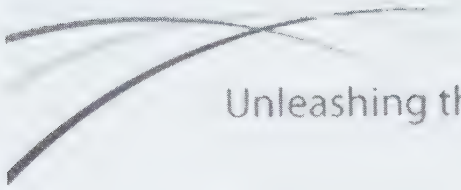
Alas, this is a long, convoluted non-answer to your simple question. I will do some more research to see if I can find out anything more. I shall keep you posted.

■ Best wishes, Ken Cuthbertson, Editor, QAR

"All the words I use in my stories can be found in the dictionary - it's just a matter of arranging them into the right sentences." -- Somerset Maugham







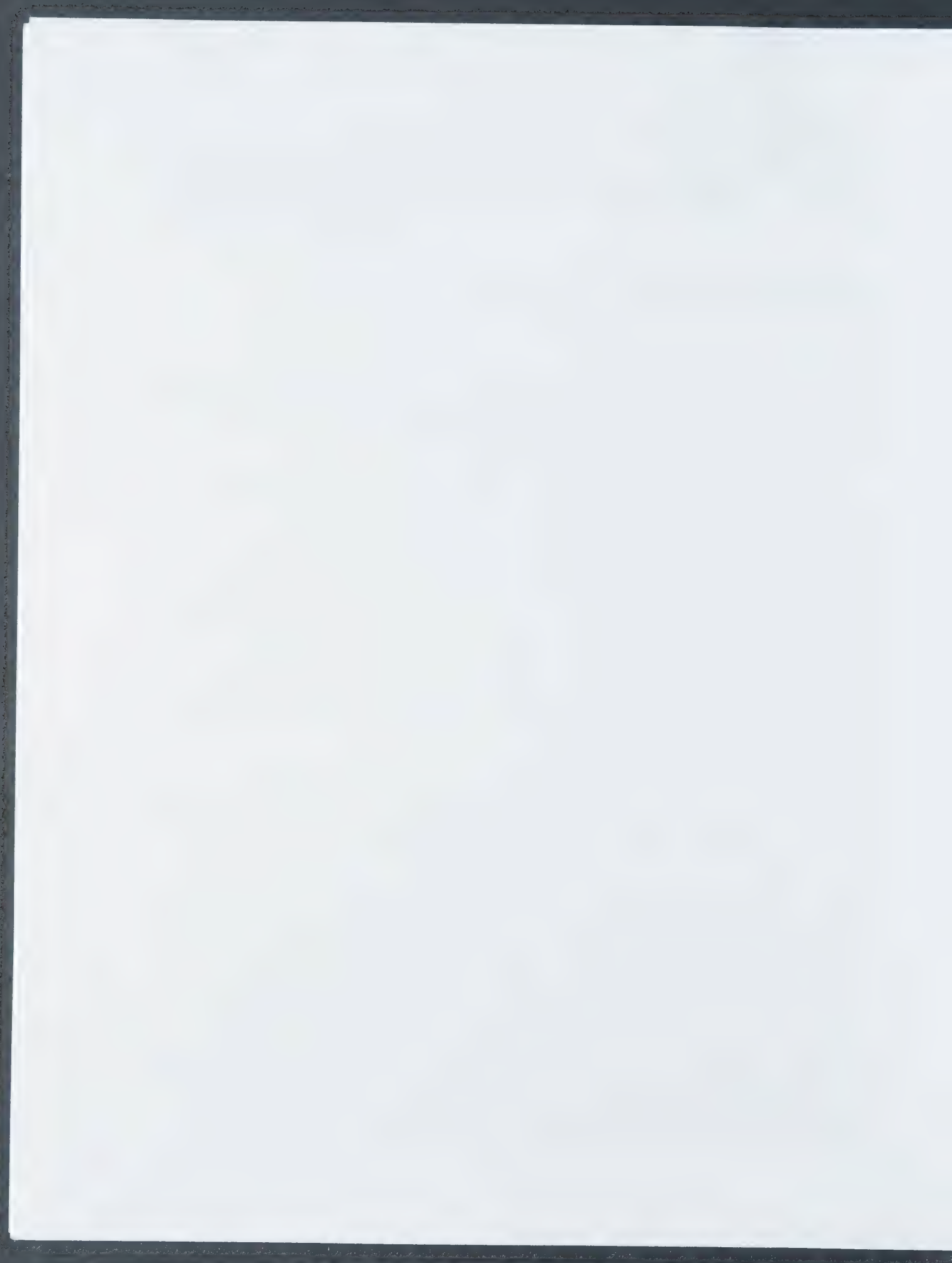
INITIATIVE CAMPAIGN
Unleashing the potential of our thinkers and doers
queensu.ca/initiative

DUNCAN McDOWALL's REPORT . . .

Queen's motto and crest

I spent the morning poking through the University Archives in search of some sense of the lineage of the University's motto and crest. Here's what I found:

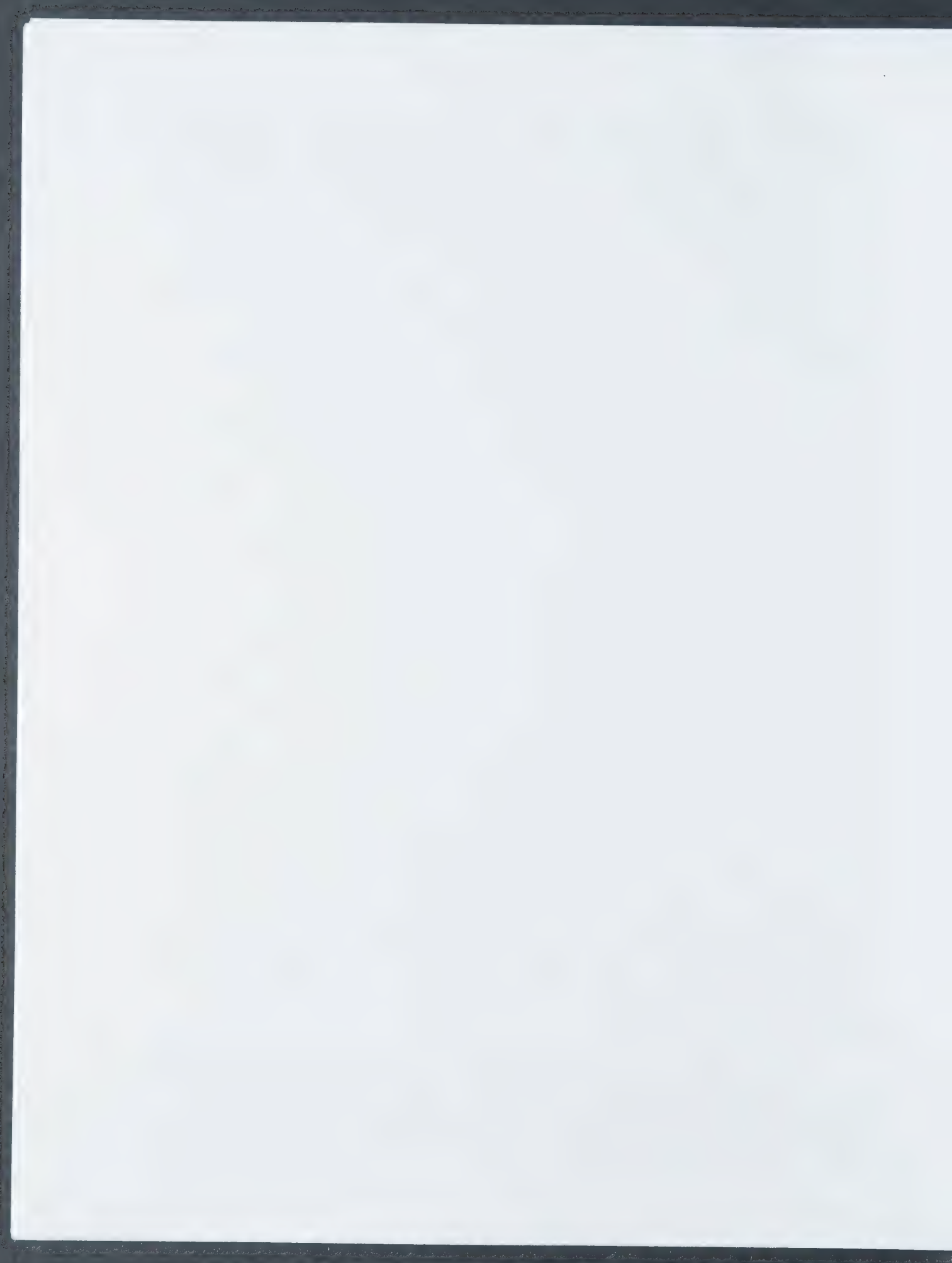
- The early minutes of the Board of Trustees contain no indication of the origin of the motto and the crest. Since the Trustees oversaw the legal foundations of the University (e.g. securing the charter and all the details flowing from it), one would expect to find any deliberation of a motto or crest/coat of arms in their minutes. In fact, all I could find were two mentions in 1841 and 1842 approving a university seal with wording in English and no motto for use in officially endorsing documents pertaining to the university's business.
- There is no official record of the adoption of the University's coat of arms. At first glance, it seems to be yet another example of early Queen's drawing down on the relationship it so heavily depended upon with the University of Edinburgh – Edinburgh's coat of arms, with its use of the St. Andrew's cross, is strikingly similar to Queen's coat of arms (see: Queen's Journal 5 November 1957). Edinburgh is frequently referred to as Queen's "godmother" in contemporary accounts of Queen's early evolution (see: The Queen's Review Nov.-Dec. 1961).
- The Queen's coat of arms was not officially registered with the College of Heraldry until 1953, when Principal Mackintosh went to a conference of Commonwealth



universities and was told that Queen's was not represented among the crests of the attendees because its crest was not registered and therefore not proper (see: Queen's Journal 12 Feb., 1963). When subsequently registered at the College of Heraldry, small changes were made to the crest in the form it had existed in since the early 1930s – the castles around the border were deemed to be too close in design to those used in the recent coronation of Elizabeth II and so were altered to Plantagenet castles.

- Up to 1953, there were various versions of the Queen's coat of arms. It would seem that the AMS under its early constitution controlled access to use of the crest. Hence, the crest was seen as an aspect of student culture, especially in its application as a signifier for varsity sports teams. Its use was thus confined to undergraduates and particularly to campus athletes. In 1929, the alumni association petitioned the AMS to let graduates have access to the crest. The AMS agreed and established a redesign committee to produce a standardized version of the crest. A separate Queen's symbol was then devised for sports. That process seemed to be complete by 1931, when the Journal reported on 9 January that the crest had been unveiled: "The crest consists of the University Arms in the shape of a shield." This crest now differed from the Edinburgh-derived crest in that a pine tree, a rose and a shamrock had been added between the cross bars of the St. Andrews cross. And, interestingly, the Journal noted: "Beneath the arms is a gold ribbon scroll with Sapiencia et Doctrina Stabilitas embroidered within." This would seem to imply that this was the first time the motto appeared with the crest."

- As an aside, the proper use of the tricolour was ironed out in the 1920s when a heraldry expert in Ottawa pointed out that the three colours could not be displayed in any order; heraldic rules dictated that medieval "colours" (i.e.



red and blue) must always be separated by a "metal" (i.e. yellow for gold or white for silver). That expert, a Colonel H.F. Hamilton (a Queen's grad, I think), pointed out up to that point the Queen's coat of arms seemed to have a murky origin: "They seem never to have been matriculated i.e. granted by one of the Colleges of Arms and I have never learned who derived them. They are fairly good heraldry, though it seems to me unnecessarily full of emblems." (Queen's Journal, 23 Feb. 1923)

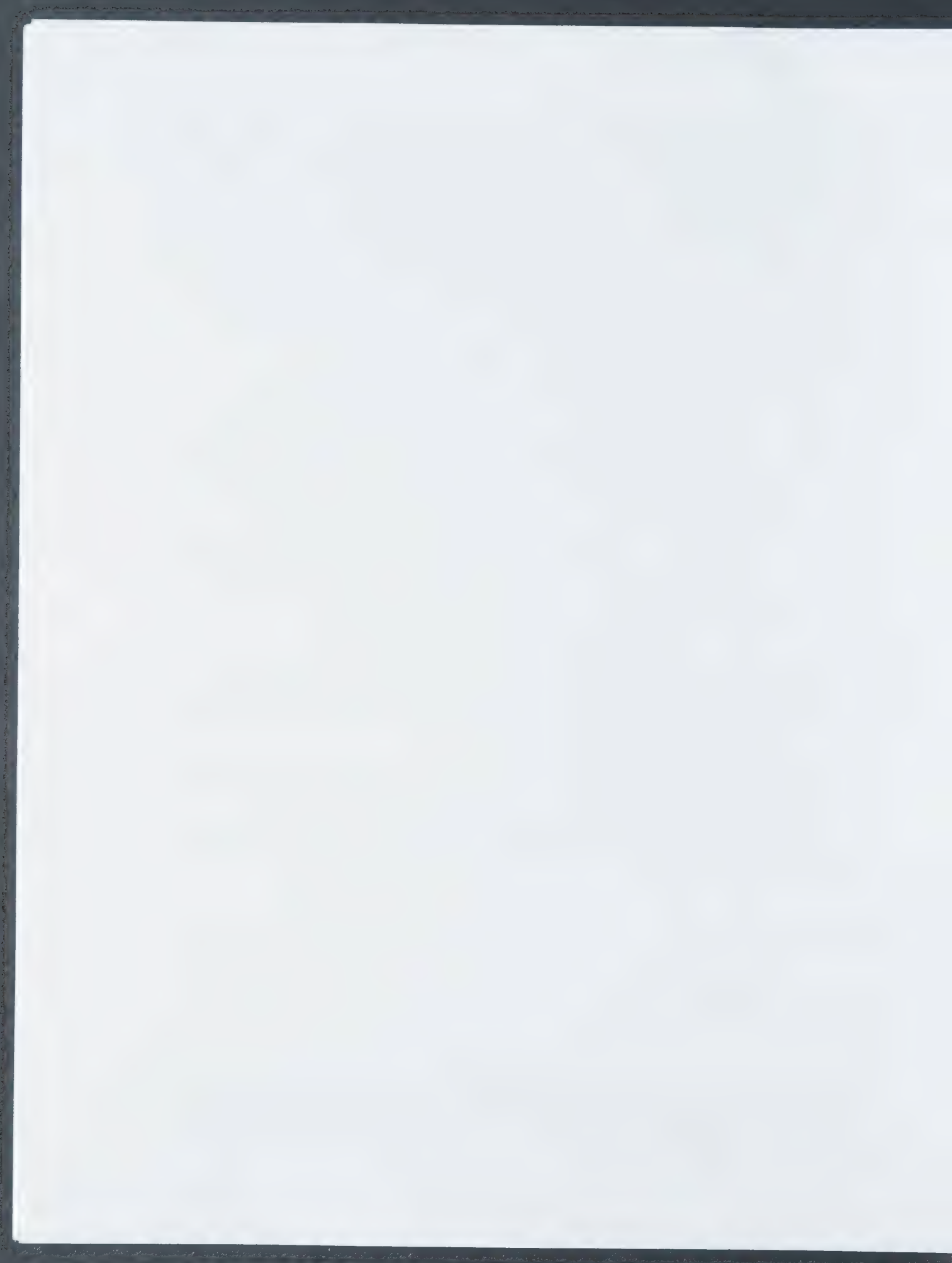
- The precise adoption of the Queen's motto thus remains a mystery without a lot more poking around in the Archives. The fact that it does not seem to have warranted formal approval by the Trustees is telling. There can be no doubt that the Presbyterian clerics who agitated for the charter would have automatically turned to the Bible, and Isaiah in this case, for a motto, if indeed they devised it. (The University of Edinburgh to this day does not appear to have a motto.) Remember that the Fathers of Confederation two decades later turned to the Bible for the labelling of their new nation as a "Dominion," which was straight out of the Bible (allowing them to avoid sounding too republican or too colonial).
- One last reflection: it is amazing that in the culture of institutions how easily we lose sight of the precise information about where traditions regarded as precious actually came from.

Hope this helps,

Duncan McDowall

Feb. 2014

*there is file in Box 16 of the Queen's Miscellaneous Collection (locator #2999) in the Queen's Archives on the university crest.



Dear Isabel and Alfred
This is from the principal ~
Judith



ALUMNI RELATIONS
OFFICE OF ADVANCEMENT
Summerhill
Queen's University
Kingston, Ontario, Canada K7L 3N6
Tel 613 533-6000
800 267-7837 toll free
Fax 613 533-6777
queensu.ca/alumni

BY FAX: 1 414 962 8322

Monday, December 1 2014

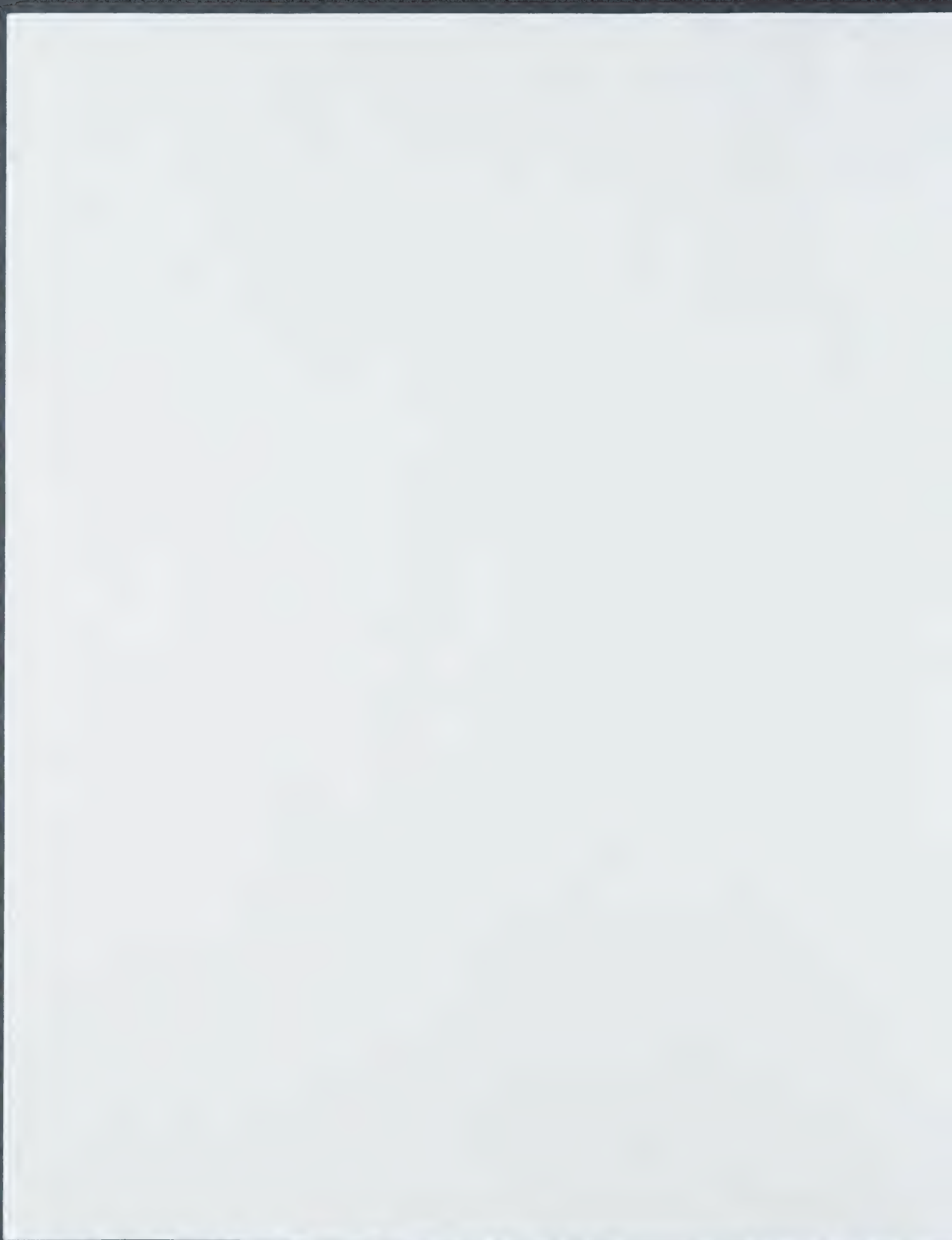
Dear Alfred and Isabel,

It has been a quiet weekend here, with many of us reflecting on the life and work of David McTavish. I am gratified to know of two memorials for him that are already underway – a scholarship and also a room dedicated in his memory at the Art Centre. I understand that it is your generosity that is making the second possible; many thanks for your kindness. David was a fine man and a fine scholar, and we will miss him.

He and Anndale were near neighbours for the past several years to Julie and me, and they had dinner at our house only a week or so before David was diagnosed. I first met him when I was a first year student here at Queen's in 1976, as he had a connection through his Italian teacher in London to my paternal grandmother.

On a much happier note, I'd like to provide you with an update on how we propose to use your superb gift for the Humanities (Art History; Classics; English; French; History; Languages, Literatures and Cultures; Philosophy; School of Religion).

I have now met with the heads of department, and am delighted to advise that there is unanimity among them: they wish to follow the example of Jewish Studies, and create the **Bader Postdoctoral Fellowships in the Humanities (Queen's University)**.



The Heads have agreed to an arrangement whereby each would receive 3 years of post-doctoral fellowship funding. The funds would be used for fellowships within the departments and/or for fellowships generated in partnership with another department.

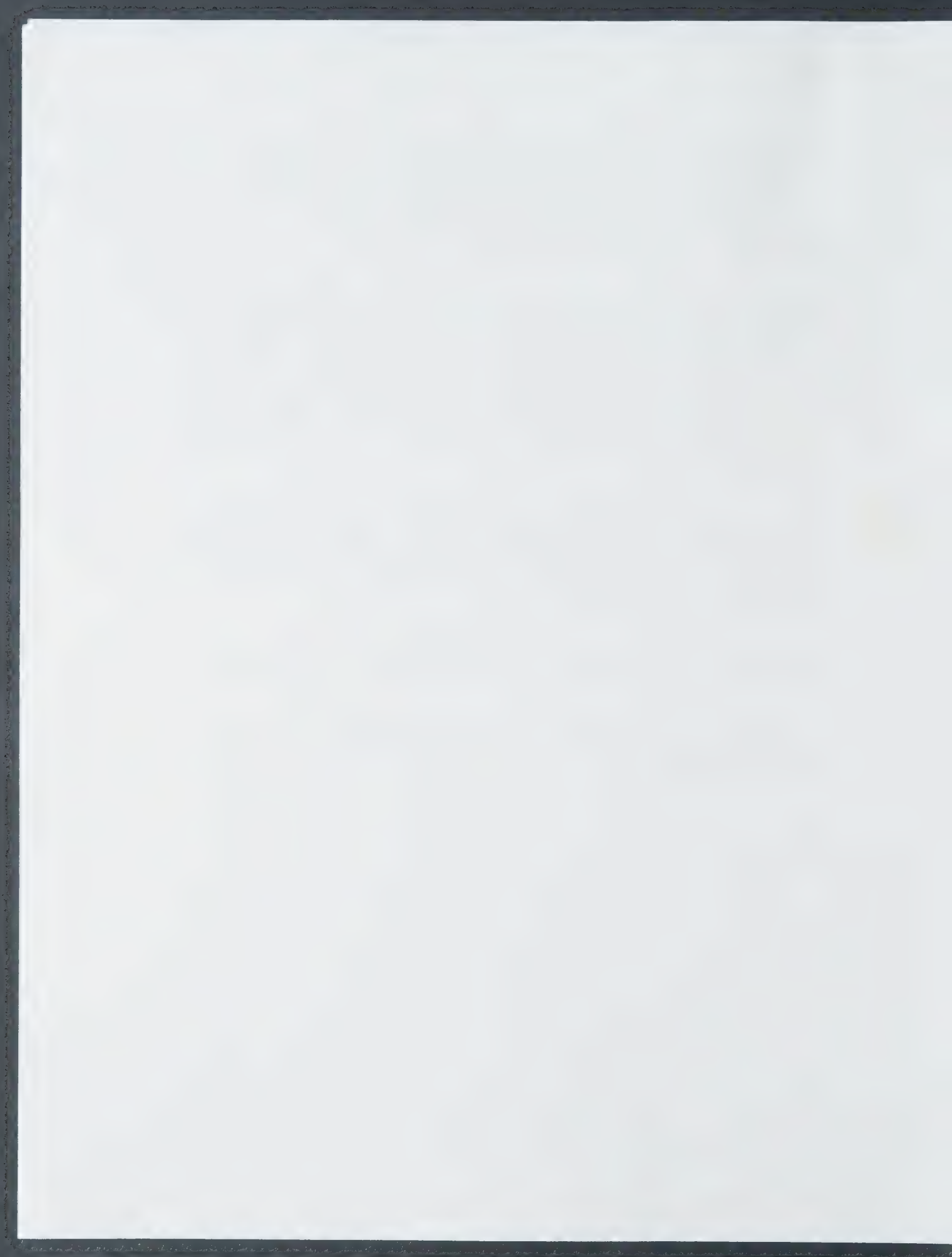
It is noteworthy that your gift has prompted such collaboration, with departments eager to attract thinkers who thrive in multidisciplinary settings. The Isabel has set us squarely on this path with the Creative Arts, and other departments are now beginning to follow. Promoting such collaboration has indeed been one of my highest hopes for my time as Principal, and you have now helped move this agenda forward in a substantive way.

As a next step, the Heads are taking discussion to their departments and will start the process of drafting ads, with a view to bringing in the first Bader Postdoctoral Fellows in the Humanities on July 1st, 2015, others on January 1st, 2016.

We plan to meet again at the end of January, and I will update you then.

With sincere thanks for a gift which will help to change the way we teach and learn,

Daniel





Alfred Bader, Sc '45, BA '46, MSc '47, LL.D '86, arrived at Queen's in the autumn of 1941.

What he experienced had a profound and lasting effect on his life and work.

As a measure of his gratitude, Dr. Bader, together with his beloved wife, Isabel, LL.D '07, has given back to Queen's in countless ways, transforming student life and learning, enriching culture and the arts, and nurturing the spirit of initiative that is at the heart of the Queen's experience, and so fully embodied by the Baders.

The Spirit of Initiative



Queen's
UNIVERSITY

INITIATIVE CAMPAIGN
queensu.ca/initiative

Bieber is expected to turn himself in to the Toronto Police Service's 52 Division later that day over the alleged assault. As news spreads, a crush of journalists and screaming fans converge at the downtown police station, hoping to catch a glimpse or photo of the young singer.

At about 7:30 p.m., three black SUVs arrive at the station, and Mr. Bieber emerges from one of them wearing a black baseball cap and flanked by handlers and his lawyer Seth Weinstein. After he's ushered into the station by several police officers, he's formally charged with assault. Around the same time, a curious video is uploaded to the singer's Instagram account showing Mr. Bieber promoting the new video for his single *Confident*: "OK. Is the camera on? Oh yeah, it is. All right, what's up guys? Justin here."

After about two hours, the singer is released.

of said era, and a tweet sent out that morning by his father suggests the same. "Safe and sound #homesweethome," he writes, attached to a photo of the singer sleeping in bed with his younger brother.

Friday, Jan. 31

In the early hours of the morning, Mr. Bieber is seen partying with at least a dozen friends in a VIP booth at Switch nightclub in downtown Toronto — where a bottle of Grey Goose vodka sells for \$240. Dressed in a white tank top and a pair of dark sunglasses, the singer bobs his head to hip-hop music at the party called "Just Blaze." His booth — tucked

sign with the word "Drugs" emblazoned on it. At one point, a man who tries to take a photo of the singer has his iPhone swatted out of his hand and onto the ground by a guard.

"People turn into animals around celebrities," one young man says, as a crowd of curious onlookers push closer to the singer's booth.

Mr. Bieber leaves the club shortly before 3 a.m., through a back exit.

Later in the day, Mr. Bieber flies on a private plane to New York for the Super Bowl. TMZ.com reports that, upon his arrival, Mr. Bieber is held and questioned by U.S. Customs officials after a search of the plane.

Ann Hui, Jill Mahoney

in one week —
sting arrest.
re export
uggests



mph.

"Drag racing" at 27 mph in a yellow Lamborghini? What kind of rock 'n' roll mayhem is this?

The resisting arrest charge may be harder to defend, though there is a hazy line between resisting arrest without force and making a legitimate request to know why one has been stopped, as Mr. Bieber apparently did with a big dollop of attitude. Still, it's hard to see how being mouthy with a police officer amounts to dire career-killing misbehaviour.

Mr. Bieber continued to take care of business, which included preparing a new music video, *Confident*, for release on the very day of his visit to Toronto's 52 Division. Within 24 hours, it had been seen more than three million times, and doubled that count a day later. He posted a selfie video about it, possibly from his lawyer's office, which suggests he wasn't sitting with head in hands, bemoaning his fate. Yet some people found it amazing that he would go out to a Toronto club a couple of days later, instead of — what? Spending the night in church, praying for for-

purloined bike down the hall while security scampered after him sounded endearingly like a scene from a Marx Brothers movie.

Stories of Mr. Bieber's poor neighbourliness have steadily seeped from the tony Calabasas area north of Los Angeles where he lives, and where the likes of former NFL star Keyshawn Johnson confronted him in May about his style of driving through the gated compound. (Mr. Johnson later said "it wasn't that big of a deal.") NFL Hall of Famer Eric Dickerson tweeted: "I live in Calabasas too and @justinbieber needs to slow his ass down."

The local friction culminated in a celebrated egg-throwing raid last month on the house of a neighbour whose profane voice-over on his own video of the event does not portray a man of Ned Flanders-style equanimity. Police raided Mr. Bieber's house over the incident, with helicopters floating overhead, but he hasn't been charged, and recently said he's ready to quit Calabasas. Perhaps he'll follow advice offered on Thursday by Mile

Fax



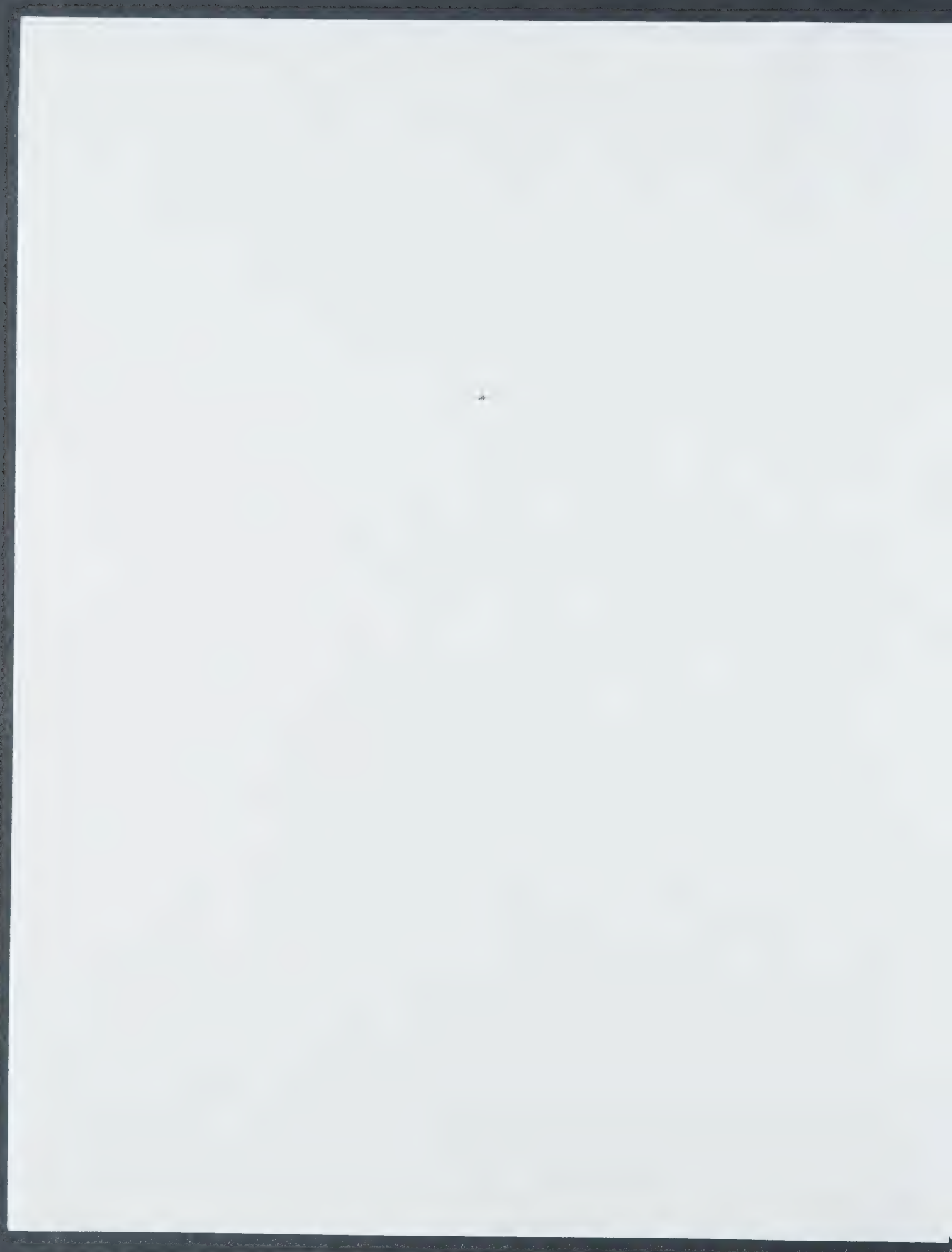
TO Alfred and Isabel Bader
FAX 414-962-8322
FROM Judith Brown
DATE Wednesday, August 6, 2014
PAGES (including cover)

Dear Alfred and Isabel,

Attached are two requests for your consideration. I will also mail you these in the regular mail, but wanted you to have them now so we can talk about them ~

One request is from Stephanie Dickey, who hopes to stage another Rembrandt Conference at the BISC in July 2015. I understand that you and she discussed this during your April visit. Conference organizers at the castle are tentatively holding July 16 to July 19 2015 for the Conference. Stephanie's request is for \$100,000, including publication costs as well as transportation and conference costs.


This transmission is confidential to the recipient noted above.



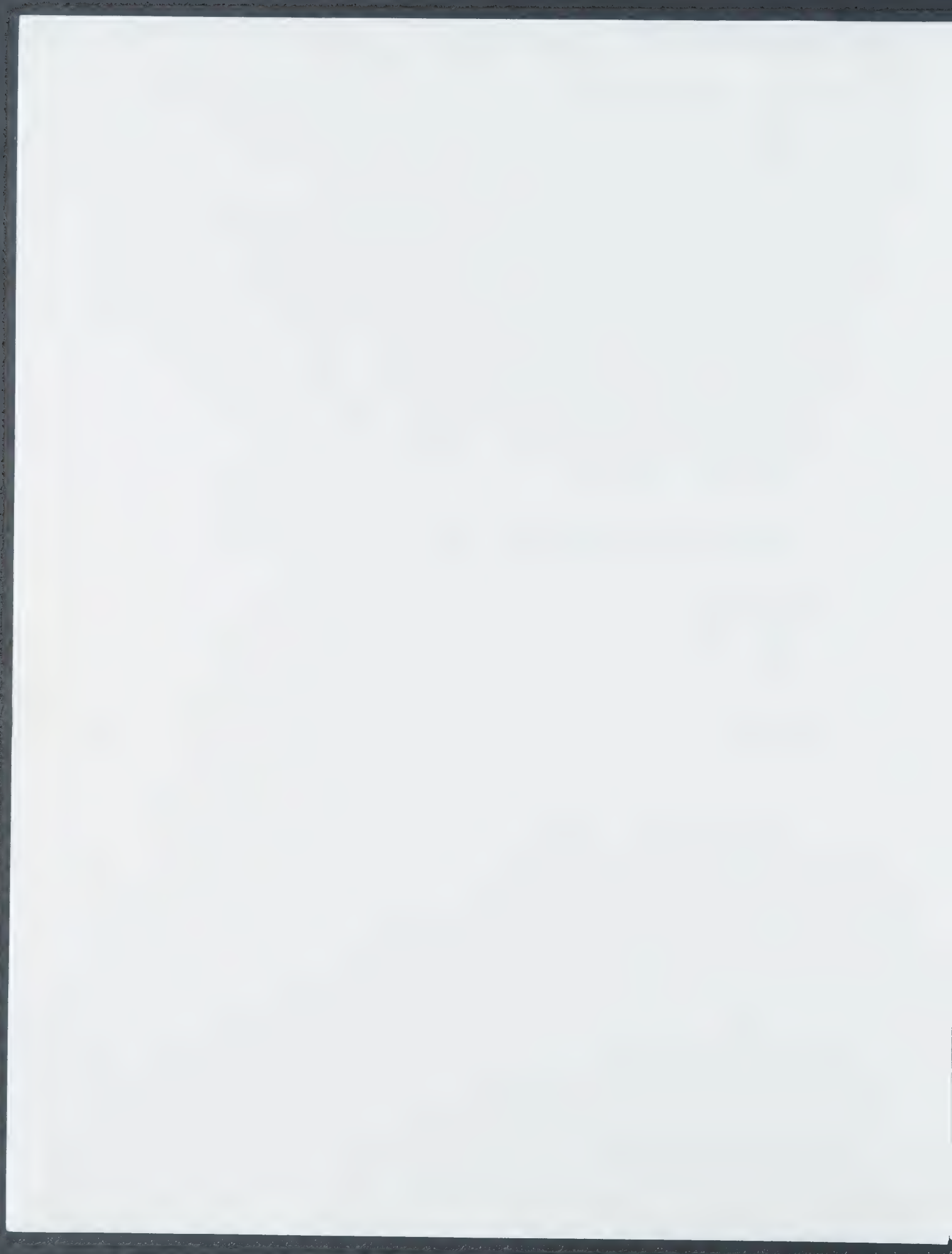
The second request comes from Jan Allen, Director of the Art Centre, who seeks to earn your support for an endowment to support the next Bader Curator. The Bader Curator position is now posted, and we hope to attract a scholar to build on David's fine work. The request is to establish a Bader Legacy Fund – a transformative endowment of \$3 million, that will ensure the enduring and significant impact of the Collection.

I sincerely hope you may look kindly on these two requests.

With thanks,



Judith





DEPARTMENT OF ART

Queen's University
Kingston, Ontario, Canada K7L 3N6
Tel 613 533-6166
Fax 613 533-6891

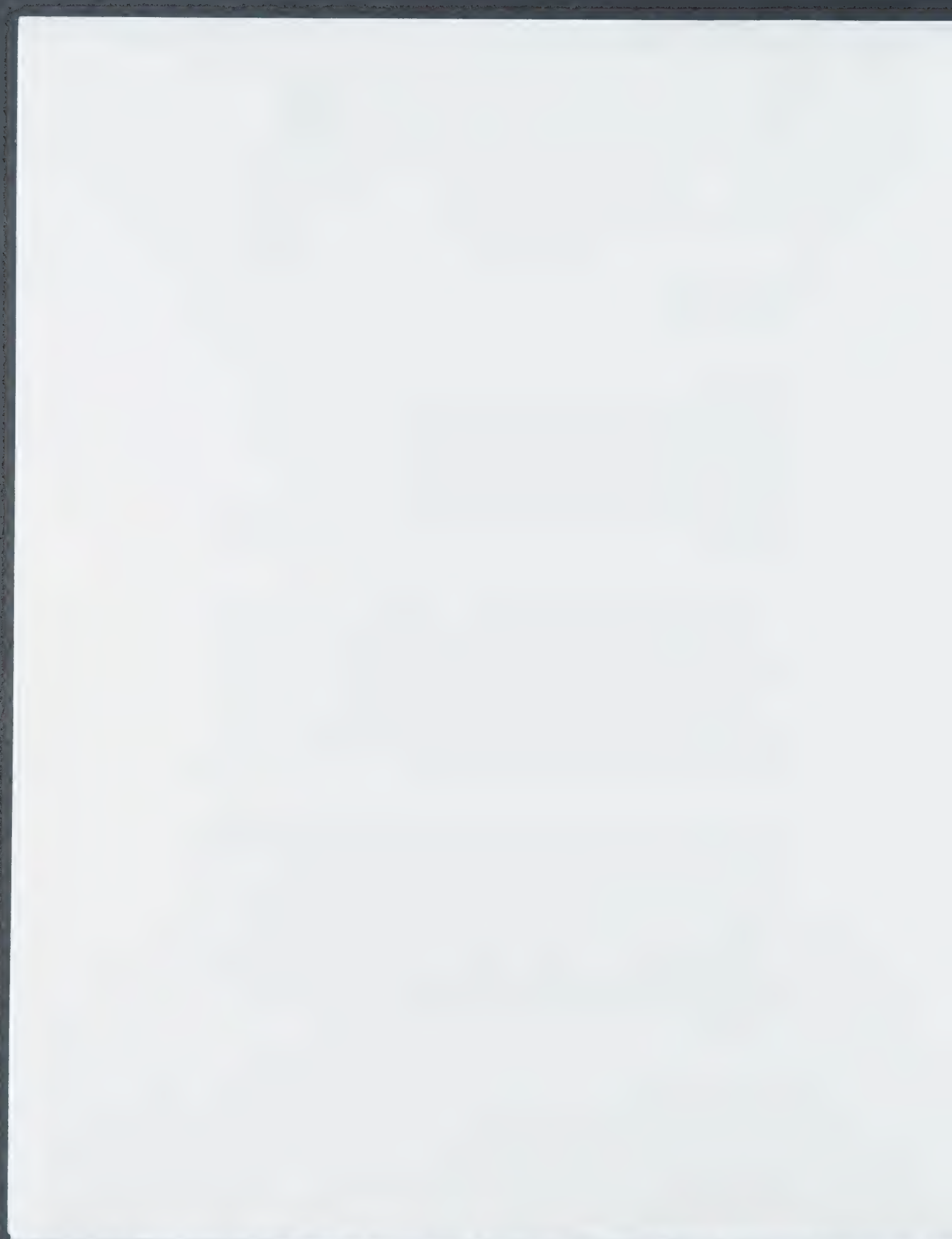
August 1, 2014

Dear Alfred,

It was a great pleasure to see you and Isabel here at Queen's for your birthday celebrations. Since then, I have been working on a number of projects, including the volume of essays from our Herstmonceux conferences. It is shaping up very well, with about fifteen authors participating. Also, I have just returned from a research trip to the Netherlands, where I had a very interesting meeting that I would like to tell you about.

When we saw each other here in April, you asked me if we were going to hold another conference at Herstmonceux. I would certainly like to do that, and I have been thinking about what might be a useful theme. While in the Netherlands, I met with colleagues from the Amsterdam Museum and the Rembrandthuis who are planning an exhibition on Rembrandt's colleagues Govert Flinck and Ferdinand Bol. As you know, both worked with Rembrandt in the 1630s and went on to build highly successful careers in Amsterdam. And, thanks to the recent acquisition of a painting by Bol, both are now well-represented in The Bader Collection!

There has never before been an exhibition focusing on the achievements of these two artists, and it will be a fascinating opportunity to explore not only what they learned from Rembrandt, but also how they developed into successful independent masters. Many interesting questions arise in comparing the two: What were their activities in Rembrandt's studio? What made them so successful in attracting major public commissions (such as civic guard portraits and the decorations for the Amsterdam Town Hall)? How do their respective approaches to painting and drawing compare in developing out of, but also beyond, the art of Rembrandt?



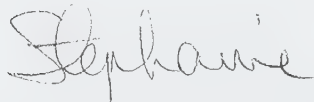
We could make an exciting and important contribution to the field, and to the exhibition itself, if we hold our next conference at Herstmonceux with a focus on the art of Flinck and Bol. I would work with colleagues in Amsterdam (including David DeWitt and others at the Rembrandthuis) to develop the program and the guest list. As in our previous conferences, we would bring together academic scholars, museum professionals, and conservation scientists for an interdisciplinary exchange of views. There are a number of established scholars interested in this topic, but there are also several younger researchers who have recently written relevant dissertations and would greatly benefit from the opportunity to present their work in this forum. We would plan to publish the results both as part of the exhibition catalogue and in a separate volume of scholarly essays that I would edit.

I am writing to ask if you would kindly consider supporting this project. I think we could do it for about the same budget we had for our previous conferences, \$80,000 to cover transportation and conference costs at the Castle plus \$20,000 in support of the publication, for a total of \$100,000. The donation could be received in 2015, but it would be very helpful to reach an agreement sooner, so that we can begin our conference planning. I have spoken with the conference organizers at the Castle, and they are holding open for us the date of July 16-19, 2015.

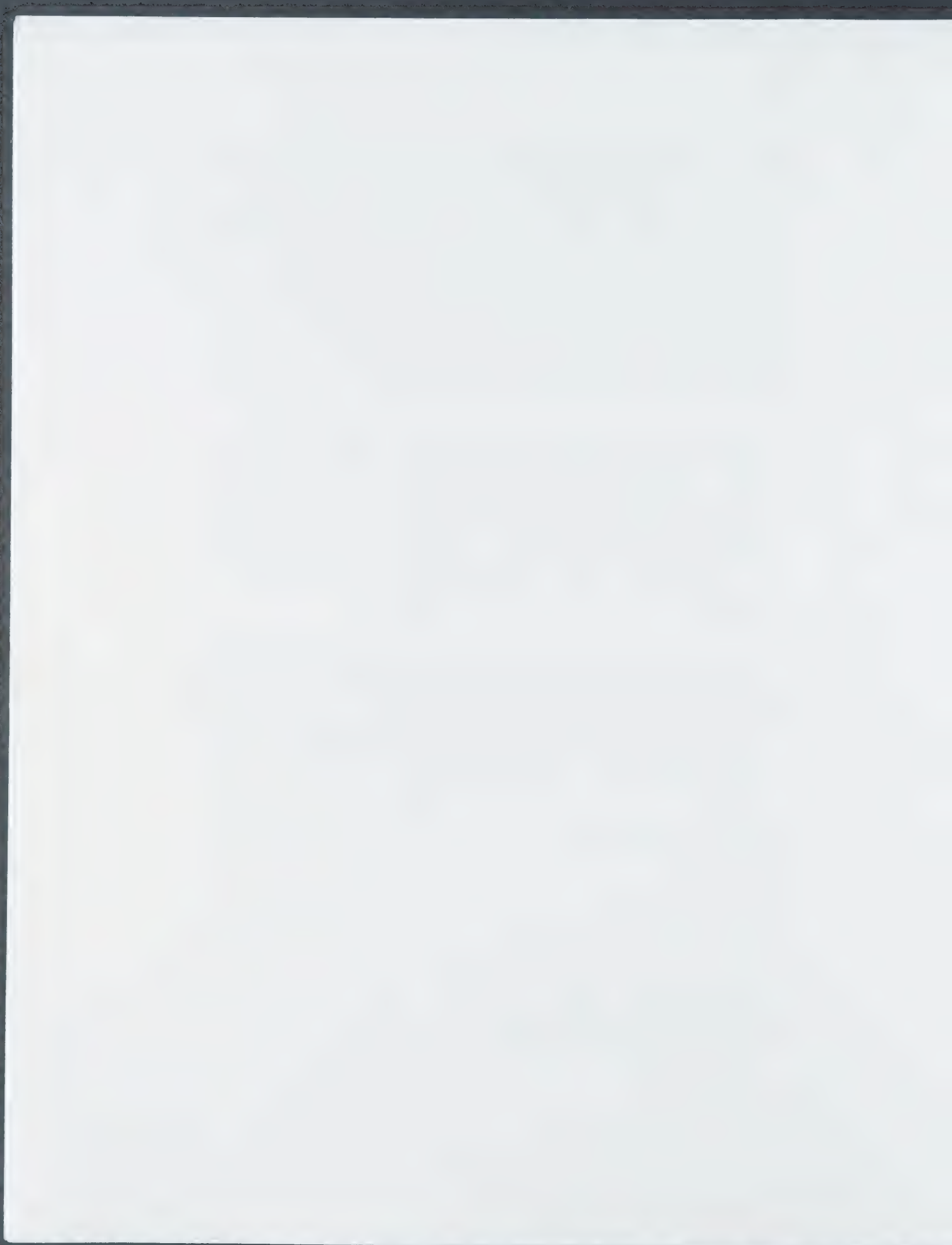
Attached is a draft idea for the conference program and a preliminary list of participants. Some details may change as plans progress, but this gives you a basic idea of what I have in mind. I would be delighted to speak with you by phone if it would be helpful to answer any questions you may have. I will be visiting family in the US over the next two weeks, but perhaps Ann could send me an email if there is a date and time that would be good for a call.

With warmest thanks and greetings to you and to Isabel, I look forward to hearing from you soon!

Yours sincerely,



Stephanie S. Dickey, PhD
Bader Chair in Northern Baroque Art
Department of Art (Art History & Art Conservation)



New Research on the Art of Govert Flinck and Ferdinand Bol
Rembrandt's Legacy and Painting in Amsterdam
Bader International Study Centre, Herstmonceux Castle
July 16-19, 2015

Conference Schedule (Preliminary Draft 8/1/14)

Thursday 7/16/15

Arrivals (Accommodation at Bader Hall)

4:30 PM Keynote address by Eric Jan Sluijter:
"The Market for Art in Amsterdam 1630-1650"
Brief presentation on plans for the exhibition
(OR: Schedule this at 7 PM, after dinner)

6 PM Buffet Supper in the Dining Hall

Friday 7/17

7:30 AM Breakfast

8:30-10:00 I: Technical Approaches to Flinck

10:00-10:30 Break (coffee)

10:30-12:00 II: Technical Approaches to Bol

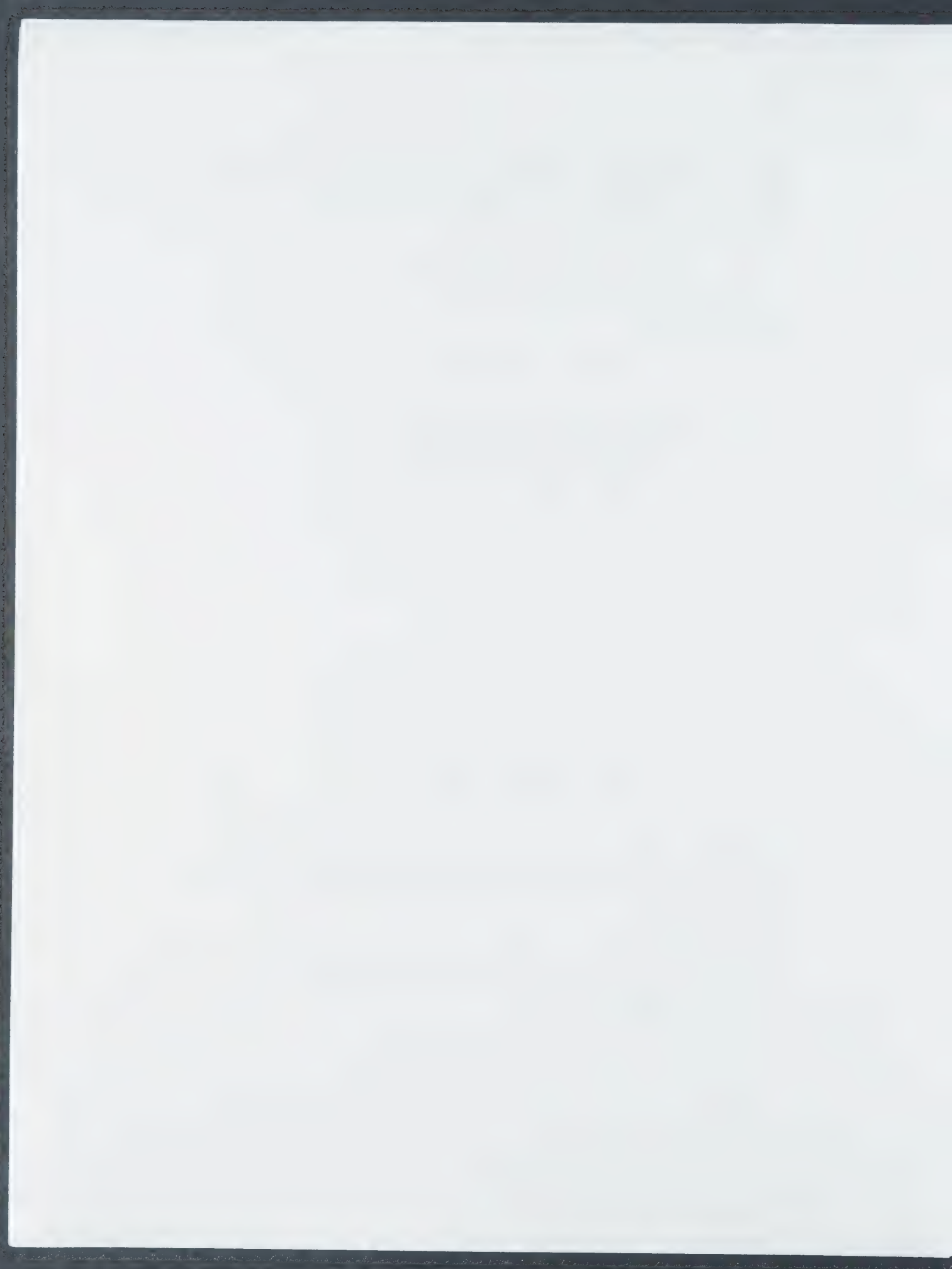
12:00-1:00 Lunch

1:00-2:30 III. Academy or Workshop? Jacobsz, Uylenburgh, Rembrandt

2:30-2:45 Pause

2:45-4:00 IV. Drawings by Flinck and Bol: Telling Differences

4:00-4:30 Break (tea)



4:30-6:00 V. Flinck, Bol, and Amsterdam History Painting

6 PM Dinner (Courtyard Barbecue, weather permitting)

Saturday 7/18

7:30 AM Breakfast

8:30-10:00 VI. Public Commissions and Private Portraits
Patronage Networks / Group and Individual Portraits

10:00-10:30 Break (coffee)

10:30-12:00 VII. Flinck and Bol at the Amsterdam Town Hall

12:00-1:00 Lunch

1:00-2:30 VIII. Flinck and Bol as Cognoscenti:
Collecting, Connoisseurship, Friendship Networks

2:30-2:45 Pause

2:45-4:00 IX. Flinck and Bol as Teachers
OR IX. A / B. Parallel sessions, one on Flinck, one on Bol

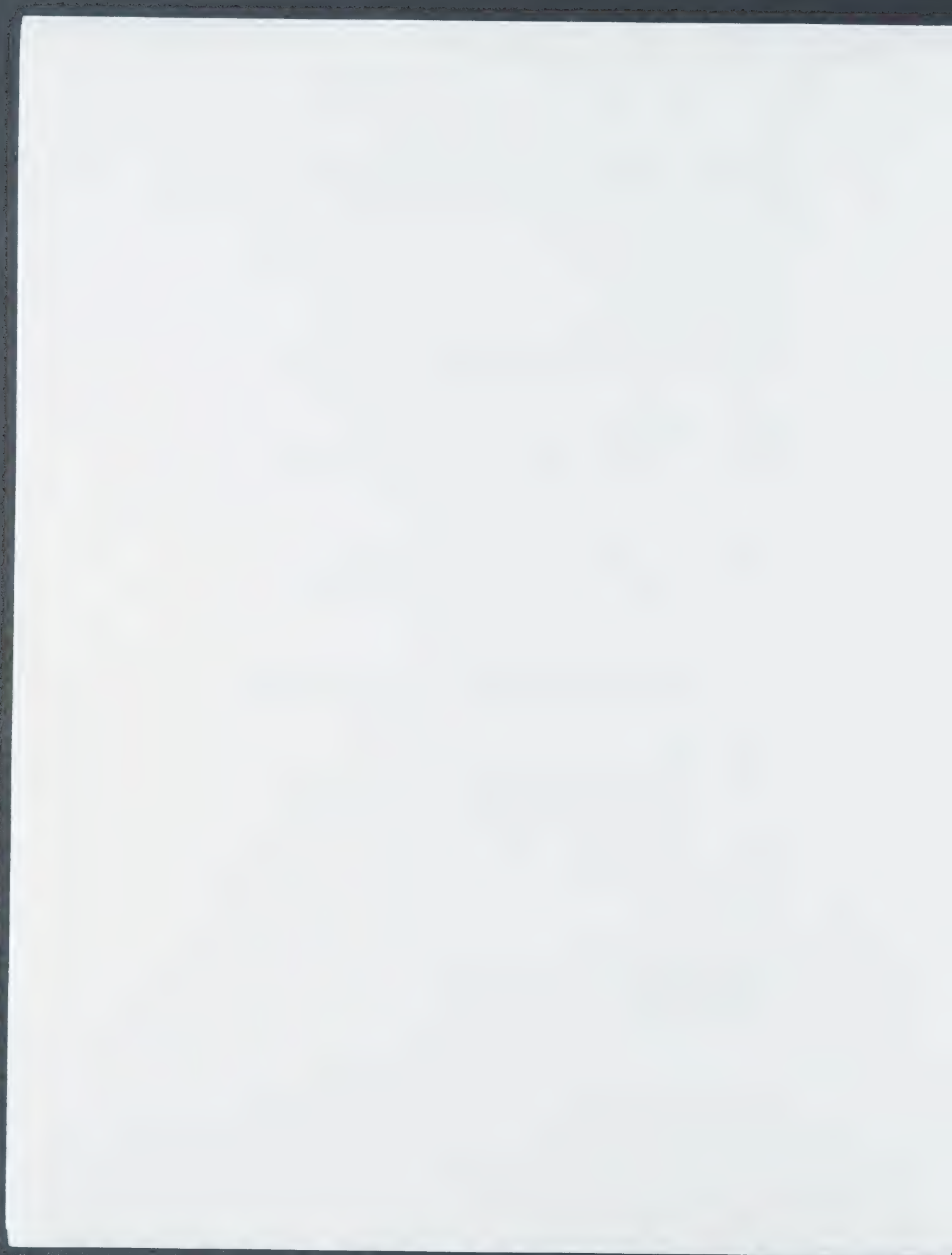
4:00-4:30 Break (tea)

4:30-6:00 X. Concluding Discussion
What have we learned? Summary and Future Plans

6:00 Dinner: Banquet in Ballroom

Sunday 7/19

7-9 AM Breakfast served
Departure any time by taxis to train station



New Research on the Art of Govert Flinck and Ferdinand Bol

Preliminary List of Participants to be Invited (as of 8/1/14)

CONFERENCE PLANNING COMMITTEE

Stephanie Dickey (Organizer and Chair)

David DeWitt

Norbert Middlekoop

Tom van der Meulen

Leonore van Slooten

Jaap van der Veen

OTHERS ON EXHIBITION PLANNING COMMITTEE

Royal Palace

Van Loon Museum

Rijksmuseum (curator, conservator)

CURATORS and CONSERVATORS

Ronni Baer (Boston Museum / Dou, perspective on Rembrandt workshop)

Blaise Ducos (Louvre)

Katya Kleinert / Claudia Laurenze-Landsberg (Berlin / technical research)

Walter Liedtke (MMA / perspective on Rembrandt's workshop)

Dominique Suhr (Leiden Coll. / technical studies)

An van Camp (British Museum / drawings)

Betsy Wieseman (National Gallery London) + someone from Conservation?

Arthur Wheelock (National Gallery, Washington)

Curator from Museum Kurhaus Cleve (name?)

Other?

SCHOLARLY CONTRIBUTORS

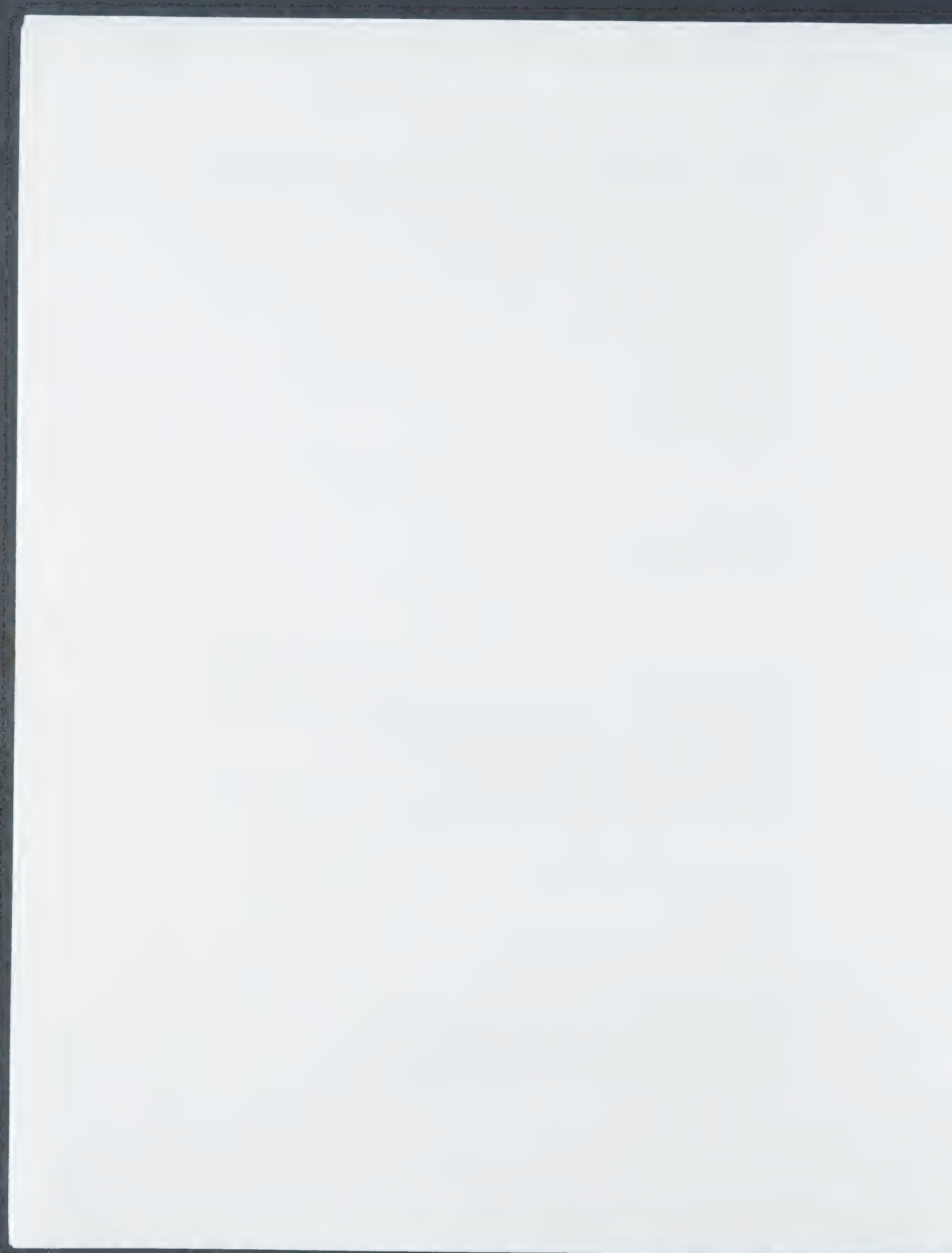
Ann Adams (Amsterdam portraiture)

Albert Blankert (Bol)

Christopher Brown (Fabritius / Rembrandt's workshop)

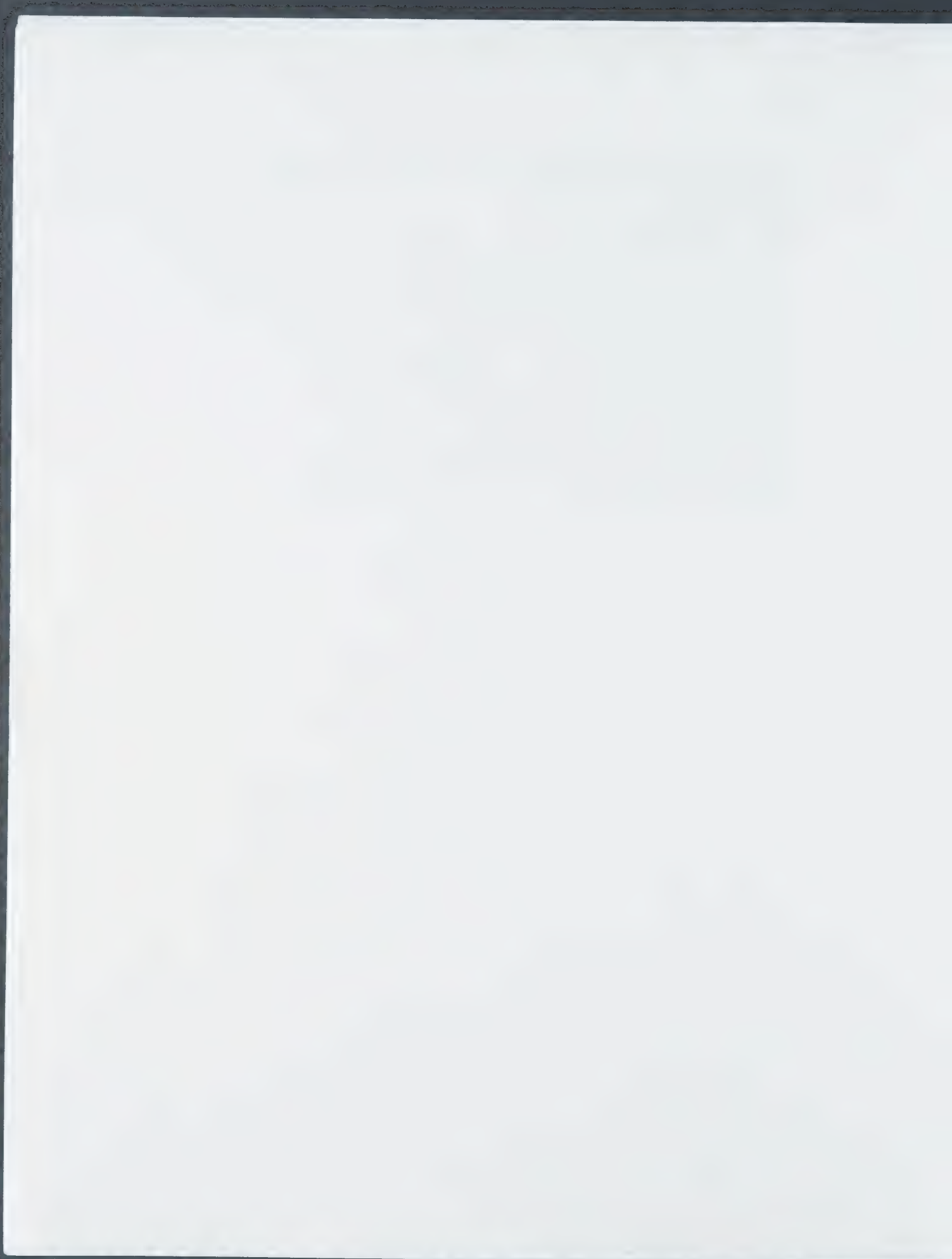
Lloyd DeWitt (Lievens / Amsterdam patronage)

Jacquelyn Coutr  (Lievens / Amsterdam patronage)



Saskia Beranek (PhD Pittsburgh; Amalia von Solms, Huis ten Bos)
Erna Kok (Flinck, Bol patronage)
Jan Leja (Bol drawings)
Jasper Hillegers (Jacobsz workshop)
Leon Krempel? (Maes -- contemporary of F&B)
Rudi van Leeuwen (Radboud U Nijmegen -- portrait historié)
Volker Manuth (Eeckhout / Rembrandt workshop)
Judith Noorman (Jacob van Loo / drawings)
Bill Robinson (Drawings / Rembrandt workshop)
Martin Royalton-Kisch (Drawings -- attribution and style)
Eric Jan Sluiter (Amsterdam history painting)
Peter Schatborn (Drawings -- attribution and style)
Vanessa Schmid (Bol admiralty patronage)
Ernst van de Wetering (Rembrandt workshop)
Marieke de Winkel (Rembrandt workshop / dress in portraiture)

Projected total: 35 to 50 participants



Agnes Etherington ART CENTRE



30 July 2014

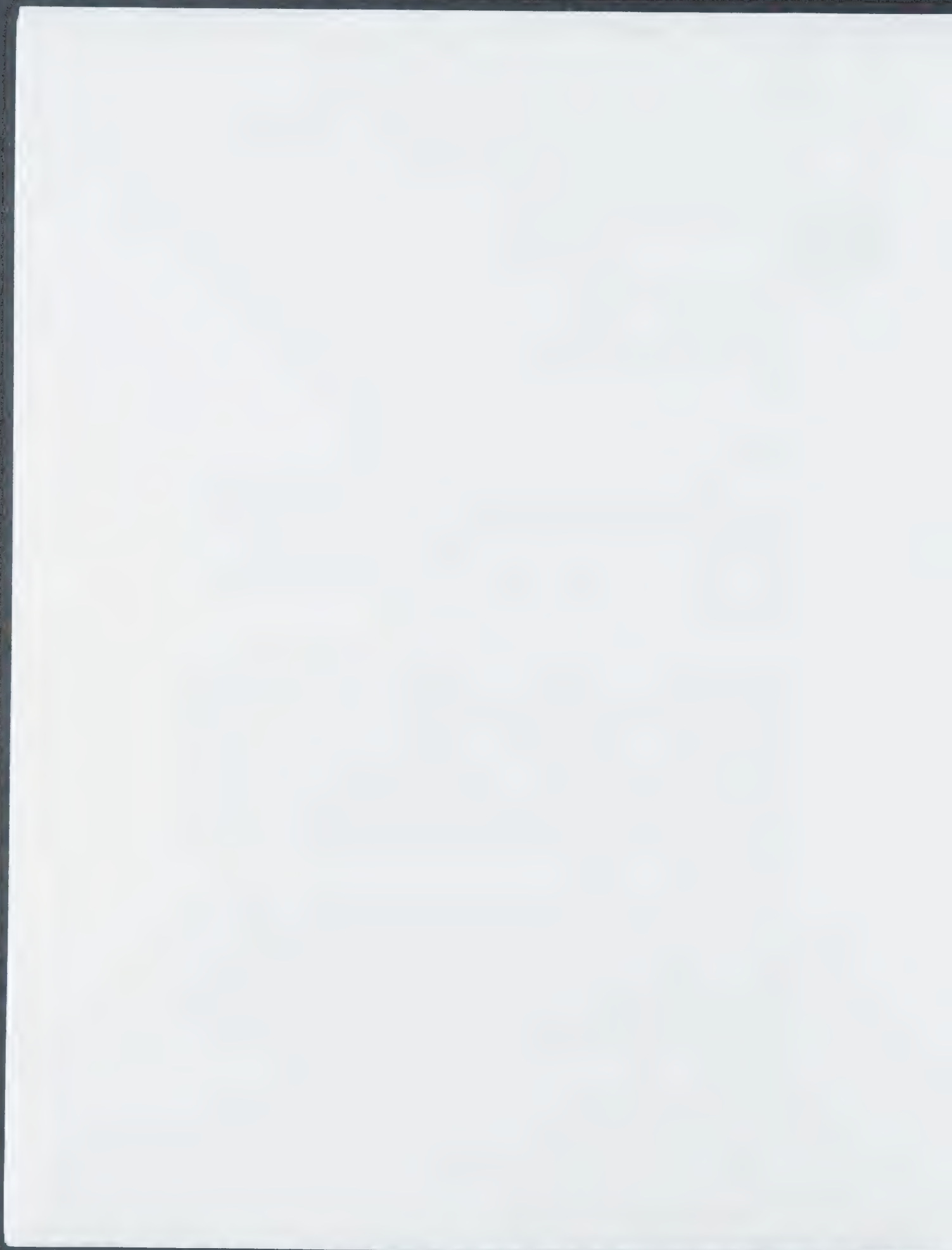
Drs Alfred and Isabel Bader
Eastcastle Place
2505 East Bradford Ave., Apt. 2201
Milwaukee WI 53211-4263
USA

Dear Drs Alfred and Isabel Bader,

I must begin by thanking you for your recent gift of funds in support of the purchase of a beautiful painting by Lambert Jacobsz, now in progress through Salomon Lilian Old Master Paintings in Amsterdam. This addition to The Bader Collection, championed by both Stephanie Dickey and David de Witt, further deepens the research value of our holdings: it will be a wonderful new addition.

I am tremendously grateful for your earlier generous offer to enhance the endowed support for the Bader Curator of European Art position and for the gallery's care and interpretation of The Bader Collection in hope of enabling David's continued presence at Queen's University. As I am sure you know, David took the decision to accept the position in Amsterdam very seriously, and with full respect and regard for your sustained support. In the end, we were very sorry to say farewell to David and his family last week. But, at the same time, his friends at Queen's are excited to know all that he will be sure to accomplish in the future. He has promised to stay in touch with us.

With David's departure, I begin the search for his successor, a new Bader Curator of European Art. As I do so, I am aware of the need for resources to make this position compellingly attractive for a gifted and knowledgeable curator and scholar who will build on your research and David's. My task is to bring to Queen's, and retain, the very best person, someone who will ensure the active study and enjoyment of The Bader Collection by students and faculty alike.



The Collection will be sure to garner interest in the position among strong candidates. But we must offer, in addition, a supportive context and sufficient financial resources to provide competitive remuneration, to enable active work with students, and to support rigorous and refined presentation of the collection.

I invite you to consider a gift of funds to make this possible. A new Bader Legacy Fund endowment of **\$3m**, flexibly defined to support our work with The Bader Collection, would have an enduring and significant impact. It would ensure the active use and presence of The Bader Collection.

I am making this request today because a gift made at this turning point will shape our work in the years to come by attracting a very fine scholar and curator. The Bader Collection deserves such expert stewardship. An endowment now would be timely and transformative. Might you consider helping us in this way?

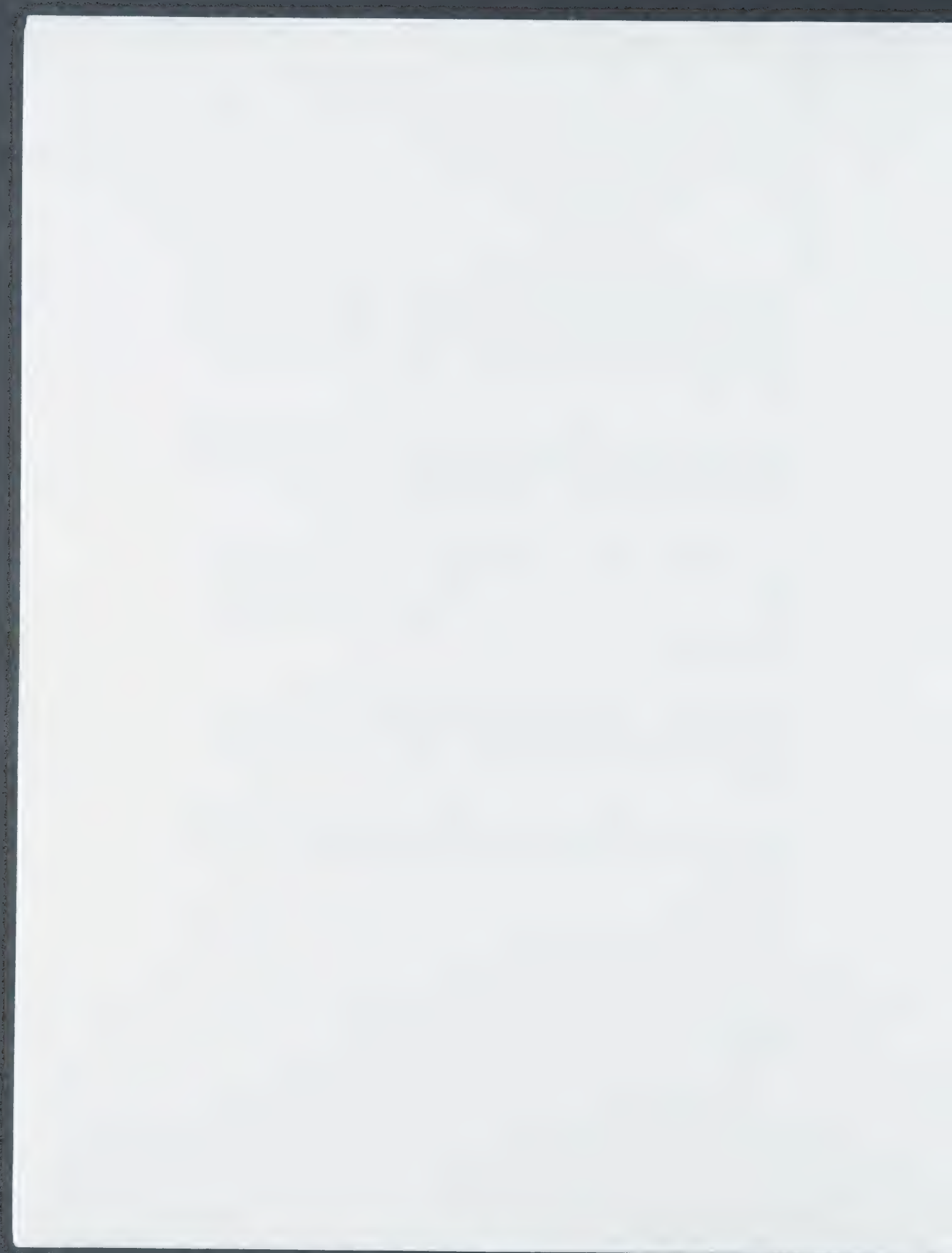
I would be pleased to speak with you about this matter whenever is convenient for you. I can be reached at my office at (613) 533.6000 x 77052, and my home number is (613) 531.0338. I also have a mobile phone, (613) 539.1145.

Thank you so much for giving this request your kind consideration. Please accept my best wishes to you both, and, again, my thanks for all your generosity.

Yours sincerely,



Jan Allen
Director



David de Witt

BY APPOINTMENT ONLY | 613-241-2417

613-241-2417

A nice Lambert Jacobsz with Buddy

Lambert Jacobsz Sal.

and
Buddy

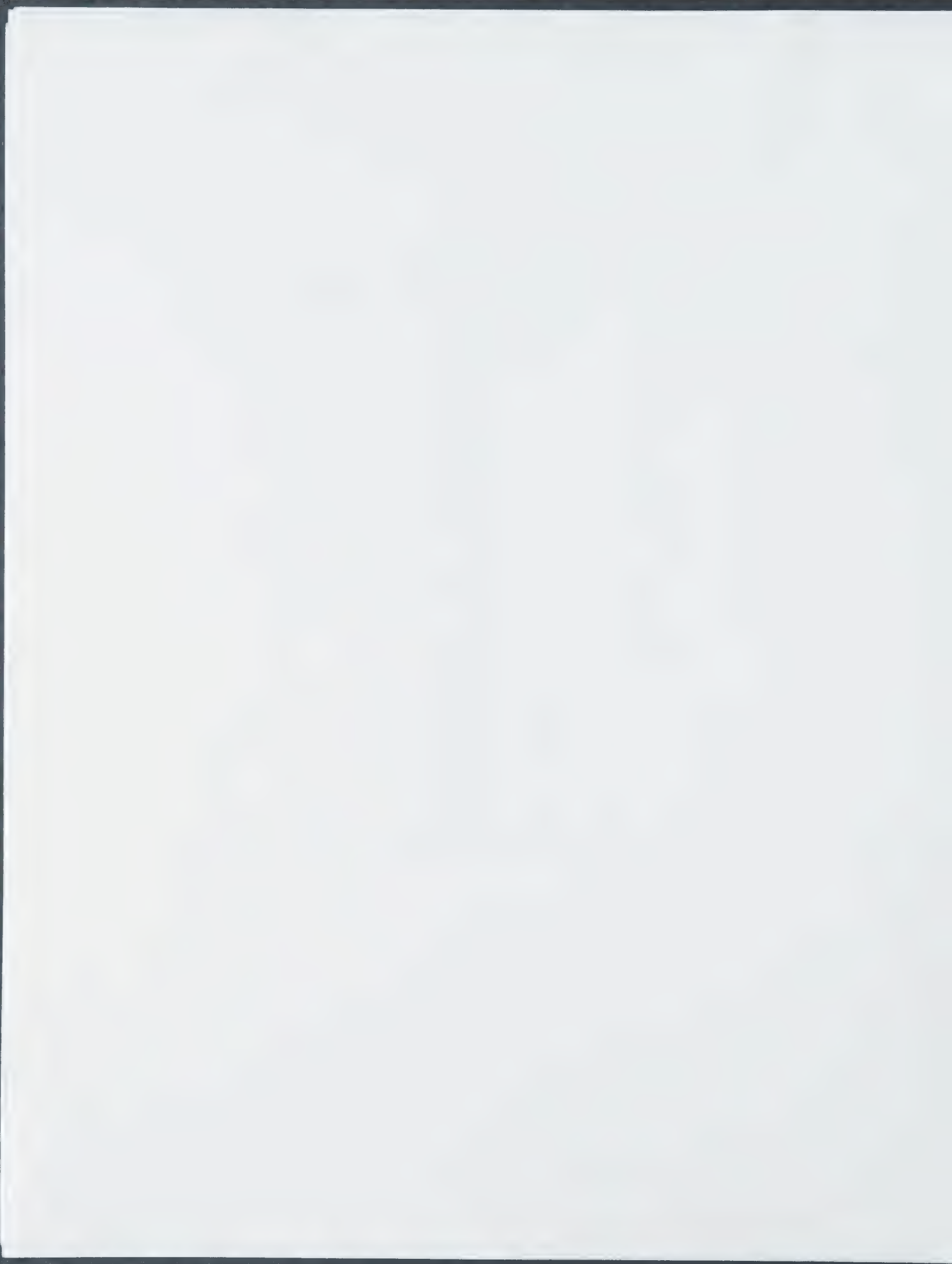
Dear Alfred,

Stephanie is also on the lookout for Bader paintings, and came across this previously unknown Lambert Jacobsz of Elisha and Gehazi, with Buddy in Amsterdam. He was asking \$225,000, but will go to \$200,000 for us. I am very impressed by this work as well, and the artist was a significant figure for Rembrandt and the Uyenburgh workshop, especially Flinck.

I am at home for a few days this week, working for the Rembrandthuis, but you can reach me at my cell number: 613-214-2417.

With all best wishes,
David

Dr. David de Witt | Bader Curator of European Art
Agnes Etherington Art Centre | Queen's University | Kingston ON | K7L 3N6



LAZZARI, Albert [Painter] 20th c.

Exhibited: S. Indp. A., 1937. Sources: Marlor, *Soc. Indp. Artists*.

LAZZARI, Pietro [Sculptor, painter, printmaker, muralist, teacher] b.1898, Rome, Italy / d.1979, Wash., DC.

Addresses: Washington, DC, 1942. Studied: Ornamental Sch. Rome (Master Artist, 1922). Member: NSMP; AG Wash.; Mural AG; United Scenic Ar. Am.; Wash. WCC; AEA; Soc. of Wash. Artists. Exhibited: Salons of Am., 1926, 1935-36; MoMA; PAFA; S. Indp. A., 1934-39; MMA, 1942; AIC, 1943; NAD, 1944, 1945; Contemporary A. Gal., 1938; Whyte Gal., 1943; Crosby Gal., 1945; MoMA-Paris, 1945; Montclair, NH AM.; Ornamental Sch., Rome (prize); Venetian Biennial, Venice, Italy, 1947; BMA, 1952 (Lord prize in sculpture); Soc. Indp. A.; Corcoran Gal. Biennials, 1949-57 (3 times); WMAA, 1934, 1956-57, 1965; Wash. WCC, 1964 (1st prize for sumi drawing); NMAA, 1970; Franz Bader Gal (solos); Hom Gal., Bethesda, MD, 1970s. Other awards: Fulbright scholar, 1950; Soc. of Wash. Artists (prize). Work: MMA; NMAH; CGA; Balt. MA; Ntl. Air and Space Mus.; LOC; Honolulu Acad. FA; PMG; Brevard, N.C.; AIC; Miami-MoMA; NMAA; SFMA; WMAA. Commissions: murals, Jasper, Fla.; WPA murals, USPO, Sanford, N.C.; bronze bust of Eleanor Roosevelt, pvt. comm. & in collection of FDR Libr., Hyde Park, NY, 1965; bronze bust of Pope Paul VI; bronze bust of Adlai Stevenson, at the U.S. Mission to the United Nations; frieze in high relief, Watergate West, Wash., DC, 1969; bronze monument to Ed. M. Gallaudet, Gallaudet Col. Alumni, Wash., DC, 1969; bronze monument to Walter Reuther, United Auto Workers, Wash., DC, 1970; polychrome concrete murals & bronze fountain, Embassy Row Hotel, Wash., DC, 1971. Comments: Came to U. S. in 1926. Specialty: developed "Fresco Mosaic." Preferred media: concrete, bronze, mixed media. Author & illus.: *Carbonizzati* (series of 42 plates), 1967 & *Adam & Eve* (series of 12 plates), 1970. Teaching: Am. Univ., 1948-50; hd. dept. art, Col. Holy Cross, 1948-50; Corcoran Sch. Art, 1965-69. Art Interests: archeology; sculpture in polychrome concrete; engravings. Sources: WW73; WW47; Seuphor, *A Dictionary of Abstract Painting* (Paris Bk. Ctr., 1958).

LAZZARINI, Aldo [Painter, illustrator, cartoonist] b.1898, Bergamo, Italy.

Addresses: Flushing, NY/Port Washington, NY. Studied: Acad. Carrara; Scuola Libera, Rome. Member: Arch. Lg.; Nat. S. Mur. P. Exhibited: NA; Arch. Lg.; Carrara, 1920 (gold). Work: murals, USPO, Orville, Ohio; Guggenheim Dental Clinic, NYC; Univ. Chicago. WPA muralist. Sources: WW40.

LAZZELL, Blanche See: **LAZZELL, Nettie Blanche**

LAZZELL, Nettie Blanche [Painter, graphic artist, teacher] b.1878, Maudsville, WVA / d.1956, Morgantown, WVA.

Addresses: Morgantown, WVA; Provincetown, MA. Studied: WV Univ. (degree in drawing, painting and art history); ASL with Wm. Merritt Chase; at Acad. Moderne, Paris, with Charles Guerin, David Rosen; with Leger, Lhote, A. Gleizes in Paris, 1924-26; Homer Boss; Schumacher; Oliver Chaffee (woodcut techniques) in Provincetown; Charles Hawthorne and later Hans Hoffman, also in Provincetown. Member: NY Soc. Women A.; Am. Color Pr. Soc.; Provincetown AA; N.E.S. Contemp. A.; Wolfe AC; NAWPS; Provincetown Printers; Societe Anonyme. Exhibited: S. Indp. A., 1917-23, 1925-27, 1936, 1938; Salons of Am., 1922, 1927; N.Y. Soc. Women A., 1925-1946; Provincetown AA, 1916-1946; WFNY 1939; Am. NYWWA, 1925-46; Provincetown AA, 1916-46; WFNY, 1939; Color Pr. Soc., 1946; San F. AA, 1946; Lib. Cong., 1946; Phila. Pr. Cl., 1946. M. Diamond FA, NYC, 1982 (solo), 1984, 1985 (solo). Work: Detroit Inst. A.; RISD; PMA; Pub. Lib., Charlestown, W.Va.; W.Va. Univ. Lib.; mural, Court House, Morgantown, W.Va.; Sidmore Col.; State Normal Sch., Potsdam, NY. Comments: Best known as an abstract printmaker in the "white line" method, she tied her life to the art colony at Provincetown. In 1926, after returning from study with the Parisian modernists, abstraction

became her strength for the rest of her life. During the 1930s the WPA commissioned her to produce a set of prints of scenes around her family home in Morgantown, WV. She was the ninth of ten children, and Vernon Smith, one of her artist-friends, said she was "stone deaf." Sources: WW53; WW47; Diamond, *Thirty-Five American Modernists* p.53.

LEA, Anna Massey See: **MERRITT, Anna Massey Lea** (Mrs. Henry)

LEA, Anna W. [Painter] 19th/20th c.; b. Virginia. Addresses: Paris, France, 1898-1907. Exhibited: SNBA, 1898-99. Comments: It is possible that this artist, who appears in Fink's list of Americans exhibiting at the Paris Salons (taken from the exh. catalogues), as being born in Virginia and exhibiting and living in Paris, 1898 and 1899, might be either Anna Lee Foster or Anna Lea Merritt. Sources: Fink, *American Art at the Nineteenth-Century Paris Salons*, 364; Petteys, *Dictionary of Women Artists*.

LEA, Bertha See: **LOW, Bertha Lea** (Mrs.)

LEA, Frances Trumbull [Painter] 19th/20th c. Addresses: South Freeport, ME; Paris, France, 1913. Exhibited: Boston AC, 1908. Comments: Sister of Anna. Painted pastel portraits. Sources: WW13; *The Boston AC*.



LEA, N. [Decorator, painter] late 19th c. Addresses: Phila., PA. Exhibited: PAFA Ann., 1880 (Japanese decoration on porcelain plaque). Sources: Falk, *Exh. Record Series*.

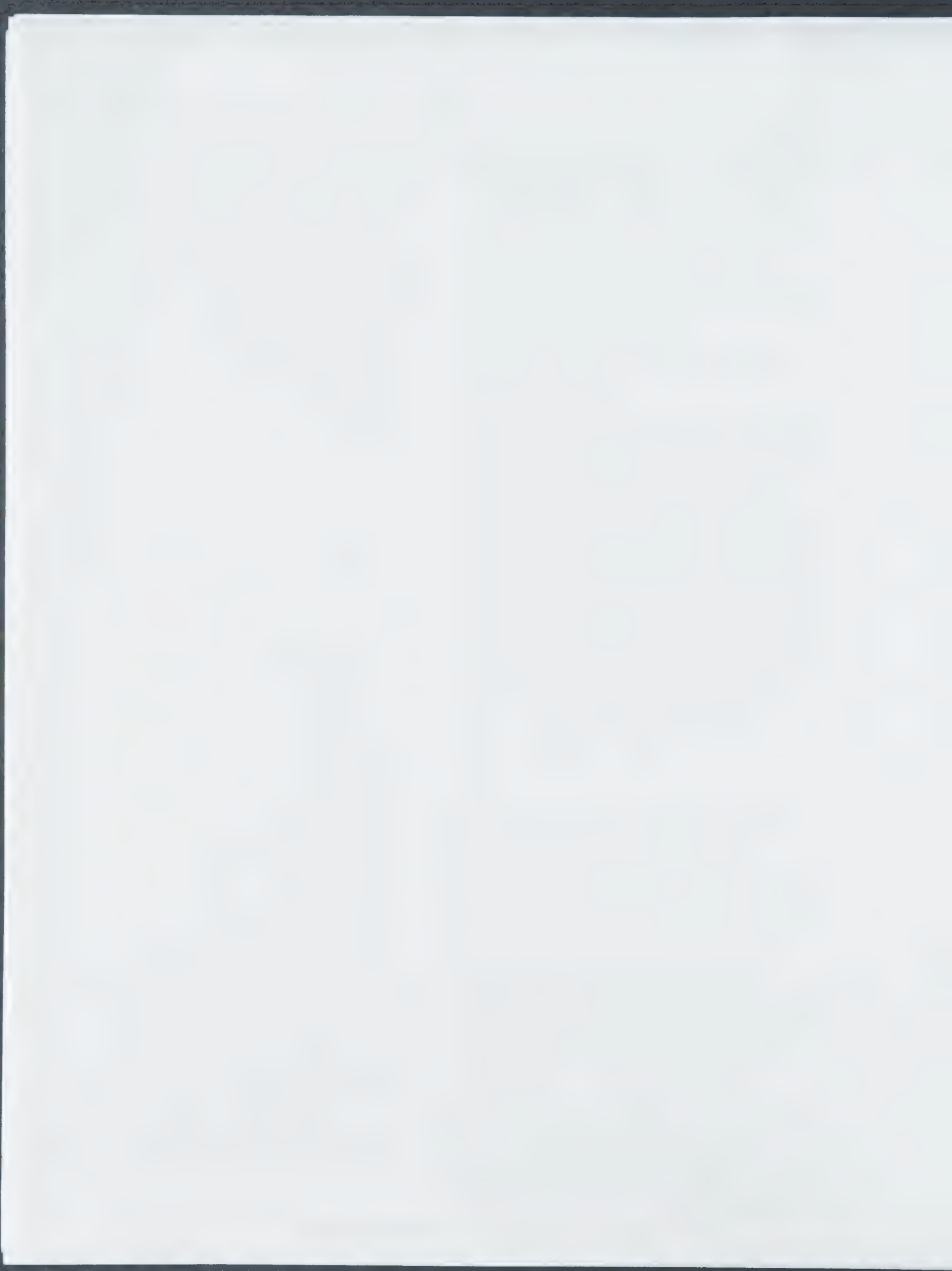
LEA, Nancy [Painter] early 20th c. Addresses: Chicago area. Exhibited: AIC, 1929. Sources: Falk, *AIC*.

LEA, Tom [Painter, illustrator] b.1907, El Paso, TX. Addresses: Chicago area; El Paso, TX in 1976. Studied: AIC, 1924-26; J. Norton in Chicago, 1926-33; study in Italy, 1930; New Mexico, 1933-35; Baylor Univ. (hon. Litt.D., 1967); Southern Methodist Univ. (hon. L.H.D., 1970). Exhibited: AIC, 1926; WMAA, 1939; PAFA Ann., 1939-40; All-Texas Ann., Mus. FA, Houston, 1940 (prize); 48 States Comp.; Fort Worth (TX) Art Center, 1961 (solo) & El Paso (TX) Mus. Art, 1963 (solo). Work: Branigan Mem. Lib., Las Cruces, NM; Lib., New Mexico College A&M; First Baptist Church, El Paso; Dallas Mus. FA; El Paso Mus. Art; Mus. New Mexico; Dallas Mus. FA; El Paso Mus. Art; State Capitol, Austin, TX; Pentagon War Art Coll. Commissions: murals, Italy, 1930, South Park Com. Bldg. (Chicago), Court House & Pub. Lib., El Paso, U.S. Post Office Bldg., Pleasant Hill (MO), Odessa (TX) & Wash. (DC). Comments: WPA artist. Positions: artist & war correspondent, *Life Magazine*, 1941-46. Auth./Illustr.: *A Grizzly from the Coral Sea*, 1944; *Peleliu Landing*, 1945; *The Wonderful Country*, 1952; *The King Ranch*, Vols. I & II, 1957; *The Primal Yoke*, 1960; *The Hands of Cantu*, 1964; *A Picture Gallery*, 1968, pub. Little; plus others. Illustra.: *Saturday Evening Post*, 1939, *Apache Gold and Yaqui Silver*, by J. Frank Dobie, pub. Little, Brown, 1939. Sources: WW73; WW47; Falk, *Exh. Record Series*.

LEA, Wesley [Painter] mid 20th c. Addresses: Flemington, NJ. Exhibited: AIC, 1946-47, 1949; Corcoran Gal. biennial, 1947; PAFA Ann., 1947-48, 1950. Sources: Falk, *Exhibition Records Series*.

LEACH, A. [Painter] mid 19th c. Addresses: Oshkosh (WI), active 1849-85. Work: Oshkosh Mus. (a portrait of an early logger of Oshkosh, dated 1849; a picture of a steamboat, dated 1885). Sources: G&W; Butts, *Art in Wisconsin*, 84 (repro.), 85.

LEACH, Alice Frye (Mrs. James Edward) [Painter] b.1857, Boston, MA / d.1943, Brookline, MA. Addresses: Brookline, MA. Studied: BMFA Sch. Art with Rimmer & Grundmann; Abbot Thayer; R. Vonnoh. Member: Copley Soc., Boston (founding mem.). Exhibited: Copley Soc. (solos); Edgartown, MA, c.1939. Sources: Petteys, *Dictionary of Women Artists*.



Alfred Bader Fine Arts

From: David de Witt [3dad5@queensu.ca]
Sent: Wednesday, May 21, 2014 11:35 AM
To: Alfred Bader, Alfred Bader Fine Arts; isabel@baderfamily.com
Subject: A nice Lambert Jacobsz with Buddy
Attachments: Lambert Jacobsz Salomon Lilian.pdf

Dear Alfred,

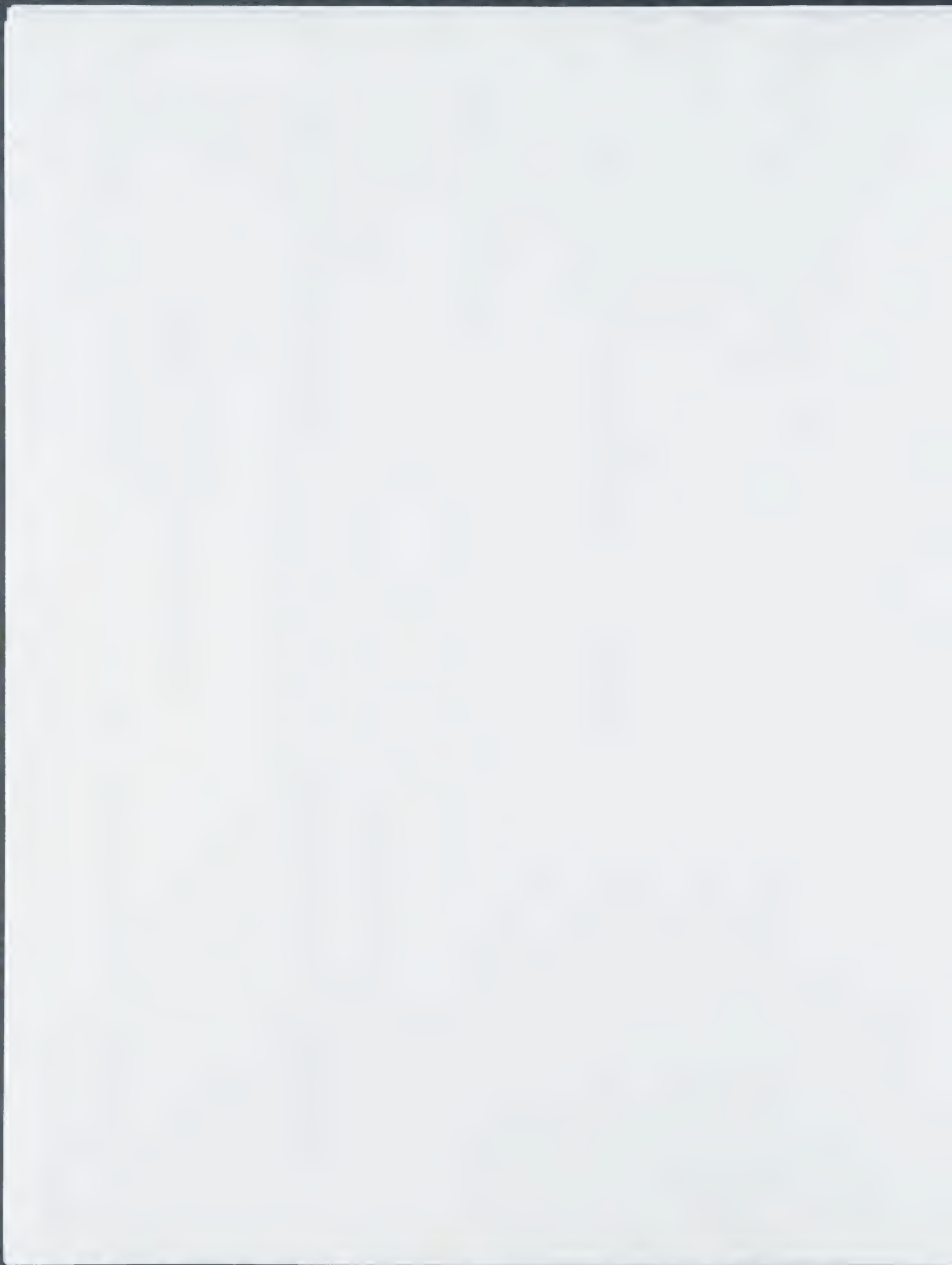
Stephanie is also on the lookout for Bader paintings, and came across this previously unknown Lambert Jacobsz of Elisha and Gehazi, with Buddy in Amsterdam. He was asking \$225,000, but will go to \$200,000 for us. I am very impressed by this work as well, and the artist was a significant figure for Rembrandt and the Uytendburgh workshop, especially Flinck.

I am at home for a few days this week, working for the Rembrandthuis, but you can reach me at my cell number: 613-214-2417.

With all best wishes,
David

Dr. David de Witt | Bader Curator of European Art
 Agnes Etherington Art Centre | Queen's University | Kingston ON | K7L 3N6
 T: 613.533.6000 x 75100 | F: 613.533.6765 | W:

Pictures would not print - beautiful!



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