Alfred Bader

Art Related Correspondence

John Whalley

1981-2004

Hotel Sunnehus

Hotel Bar Restaurant Sonneggstrasse 17 CH-8006 Zürich Tel. 01 / 251 65 80 Telex 816 274
Bank: Schweizerische Kreditanstalt Zürich 80-737

June 5/87, Basel

Dear Frida,

Here we are in Basel - our third week on the continent and the beginning of our second month in Europe. I'm sure you are well into summer weather by now, and able to enjoy the countryside, particularly after a rather unusual winter.

Alfred and I had a relatively easy Jan., Feb. and March, from the point of view of travel, but in April made the trip to Eau Claire, another down into Indiana and a third to Cincinnati, Columbus, Cleveland and back via Toledo. Lots of chemistry and some paintings - a good mixture.

You know how happy Alfred has been working with John over the years, and how much he admires his work. We have loved visiting you and getting to know you and the boys, and it has given Alfred such pleasure to be able to enjoy John's work and make it widely known in the chemical world and beyond amongst people who are really interested in art.

In the last year we have sold quite a number, to family and friends, but the interest of others is there as we saw at the Eau Claire exhibition where two were purchased and another prospective buyer was very eager, but felt she couldn't afford one yet.

When John felt he would like to have a chance to paint full time, Alfred was happy to try to give him that opportunity. He and Marvin Traugher carefully observe how best to give John a good basic financial support, with Alfred choosing from the paintings offered and quickly releasing the others for sale elsewhere. A lot of thought

and real concern went into what they believed was a very fair contract. A number of dealers who studied it, and another artist, all thought it a very good agreement.

We were so pleased when we visited you to find you so happily installed and John enjoying the chance to paint. As we drove up to San Claire we looked forward to the week-end with such anticipation – an exhibition of beautiful paintings, an opportunity to hear John give two talks about how he paints and how he looks at his work. With Alfred's three talks and the Viennese Ball to add some 'glamour', it was to be a fun week-end. Above all was the chance to have more time with John.

Then suddenly, 'wham!' There was John in a most disturbed state. Instead of being happy, as we all hoped he would be, free to give his time to painting, he said he couldn't live with the 'overhang' from one year to the next. He wanted us to choose enough paintings by the end of June to cover the total payments made during the first year. This would mean, of course, that we would have to take paintings whether we particularly liked them or not. This clearly had never been the intention. It did not form part of the contract, nor would any dealer be likely to pay for paintings whether he liked them or not, and hope to sell them later.

Then John said he had believed the contract was for three years. Though he had discussed it with his father and a lawyer, he said he had never realized there was an option to extend it for a further five years. This is quite clear in the agreement, of course, and the reason is given. It is very difficult to make a person widely known in three years. Alfred has already done more than three years work in exhibitions, catalogues and reproductions promoting John.

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But John said he felt so burdened by the contract that he found it hard to work, if not impossible. He couldn't live with it.

And finally, he couldn't live with $24,000 a year. He was already in debt, and he wanted to be able to send Matthew to a better school. He had to have more than $24,000 a year.

Well, Alfred felt as though he had been hit over the head. He has worked with John and his work with such delight.

We tried ~~to find~~ to find some reason for these seemingly unbalanced reactions. Of course one would like to be able to clear all one's debt at the end of each year, if not before. But we have not gone through even one year, there has not been one year's production to choose from, and since January the number is small. We cannot visit you until October, when we hoped to choose more paintings. We took all those exhibited at Sau Claire, not sold there, and chose 2 that John brought with him. All the other paintings can of course be sold elsewhere — if sold, they will greatly increase your income.

John feels they cannot be sold because of the contract — yet how many were sold before the contract? He feels other dealers are not interested because of the contract — yet how many have other dealers sold before? Clearly we hope that with the abandonment of the contract he will have better success.

John had in fact miscalculated the overhang: Alfred has bought more than he recalled, so there is less to take up than he thought, and when we come in October we will clearly

try to clear the books, although there was never any repayment of money due and clearly we had no intention ever of taking few paintings in order to extend the period during which we could choose paintings. We hope John feels sufficiently calm now to be able to paint happily so there will be a choice in October. He knows we'd love him to do some family pieces. If we'd realized he would do only stillifes, we'd never have sold the lovely chalk sketch of Matthew to Lee Howard - particularly had we known we would not be able to buy one you & we love so much. Clearly there is no question of our telling John what he has to do - we only know what we love and what we find easier to sell. Here's hoping he'll find a renewed desire to catch some of the family in his own special way.

I'm sure you have had a difficult time during the first few months of this year. We so wish someone had been able to share with us earlier that there were some problems, that John was increasingly dissatisfied with what we all hoped would be an opportunity to paint with the support of a basic income and the possibility to sell an increasing number of works.

We'll get Charles Mueck to repair the little damage to the Oil Drums which John did not feel he could do in Ben Claire. We'll be on our way back from a longish business trip and couldn't bring it with us to have him do it himself.

I do hope things are going more easily. We'll look forward to seeing what's new in the autumn. Keep well and have a good summer

Love.

Isabel.

ENTERED JUN 0 1 87

TELEX / FAX MEMO

TO: Marvin Klitsner, Esq.
FOLEY & LARDNER
COUNTRY: Milwaukee

FROM: M. Hassmann, Aldrich

DATE: June 4, 1987

I have the following letter from John Whalley. Should I contact Michael Hatcher, who is staying at the house, to see if he could bring the letter agreement here, or should someone call John Whalley to see what clarifications he has made. Please let me know. Thank you. Marilyn

15101

TELEX / FAX MEMO

TO: Marvin Klitsner, Esq.
FOLEY & LARDNER

COUNTRY:

Milwaukee, WI

FROM: M. Hassmann

DATE: June 9, 1987

Following are the letter agreement with John Whalley including the clarifications and an accounting and list of paintings. He also returned the May check; I'll give it to Len when he returns from Canada. Also transmitted is copy of John's letter of May 18, 1987.

15101

M. Hassman Austria 6-11

Aldrich Chemical Company, Inc.
P.O. Box 2060
Milwaukee, WI 53201

All other correspondence to:

P.O. Box 355
Milwaukee, W.I. 53201

Also, a reminder that we do not require a written confirmation of phone orders unless the order value exceeds $500 or the chemical is custom manufactured.

Shipping Policy - Our current policy is to pay the shipping charges on orders for catalog quantities with a total value of $300.00 or more provided they may be shipped via United Parcel Service, First Class Mail or Parcel Post to customers within the Continental United States.

The U.S. Department of Transportation and United Parcel Service have instituted new shipping regulations. Periodic changes in regulations may result in increased charges or new packaging requirements. We currently have the following special packaging charges covering hazardous chemicals.

Poison Pack - $7.50, this allows the chemical to be shipped by U.P.S.

Wooden Boxes - Required to ship various chemicals regardless of the mode of transportation. Prices range from $9.25 to $28.00.

Overpack charge - $6.00, new UPS regulations require hazardous liquids to be overpacked in a metal can.

ENTERED JUN 11 1987

TELEX / FAX / MEMO

TO: Dr. Alfred Bader
c/o Dr. Alfred Griesinger

FROM: M. Hassmann

COUNTRY: Aldrich Germany

DATE: June 11, 1987

Herewith the Whalley documents you requested by faxed to you in your telex from Loba on June 11. Six (6) pages should follow this cover sheet.

Marvin has the following comments on the "clarifications":

3. This paragraph is confusing; I suspect what he meant to say is: "Against the balance to AB FA in the amount of $8355 Alfred Bader has already committed to purchase No. 86-10 ($700) and No. 86-21 ($2100) so that when these 2 items are delivered the balance will be $5555.
4. The limitation "which are available in his studio" could be very limiting if Whalley has most of them out on consignment. It should read: "which remain unsold."
5. This would seem to be an unreasonable modification although it may be that with only $5555 worth still to be selected, may not pose a serious problem.

15101

JOHN WHALLEY
ARTIST

P.O. Box 438
Standish, ME 04084
Telephone: (207) 642-4314

May 18, 1987

Dr. Alfred Bader
Alfred Bader Fine Arts
2961 North Shepard Avenue
Milwaukee, WI 53211

Dear Alfred,

Thank you for your call last Wednesday, and for the letter providing for our contract's termination. Linda and I look forward to your visit with us in November.

I am grateful for your offer of May 13 to terminate our contract, which I accept. You will find enclosed two copies of your letter, signed by me, with a few clarifications of those things in both the letter and our phone conversation which I thought worth including. I will look forward to receiving my copy from you, signed by both of us. Enclosed as well is your May retainer payment to me of $ 2,000, which I am returning to you under the terms of this termination letter.

Though I didn't include it in Exhibit A, I do understand that you are to be due a 20% commission on the sale of 'Mother & Child' prints at Eau Claire, which I will credit to you as soon as the school lets me know of the sale. I will send you a record of this. It should be a relatively small sum.

Have a good and safe trip to Europe, and give our best to Isabel.

Sincerely,

John

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

May 13, 1987

Mr. John Whalley
P.O. Box 438
Standish, Maine 04084

Dear John:

In response to your letter received today and in confirmation of our telephone conversation, let me state our agreement as I understand it:

1. We agreed to terminate the agreement that we have had, as of April 30, 1987, and you will return the $2,000 May payment. There will be no further monthly payments due to you.

2. You erred in your calculation in your letter, because in the credits due, there stated to be $8,545, you overlooked the payment of $3,570 for Nos. 86-38 and 87-1. Thus, the balance due to Alfred Bader Fine Arts is not $11,925 but $8,355.

3. We agreed that we would try to visit you late this year, probably on Sunday, November 8, and we would then do our very best to take enough of your works to wipe out this balance of $8,355, entirely. I explained to you that I would much prefer to pick paintings while looking at them, than picking paintings from slides. If by any chance we should not be able to take paintings worth at least $8,355 next November, then we will be obligated to take works for any balance due by the end of 1988. However, let me reiterate: I believe that we will be able to eliminate your entire indebtedness by our next visit.

4. Immediately on termination of our agreement, evidenced by your returning the copy of this letter and the $2,000, you will be entirely free to offer all of your works to dealers and customers, at whatever prices you choose. You need not reserve any paintings whatsoever for us.

Of course, I would appreciate seeing slides of your new work, but you have no obligation whatever to send them once our agreement is terminated. As I told you, I am sincere in wanting to work with you in the future without, however, putting any pressure whatever on you.

With all good wishes to you and your family, I remain

Yours sincerely,

Alfred Bader
AB:mmh

Pursuant to your offer as outlined above, I hereby accept termination of our existing contract as of April 30, 1987 on the terms above provided, together with the terms set forth below:

_____
John Whalley

Date_____

1) That the Agreement between John Whalley and Alfred Bader Fine Arts Div. of B. & K. Ent. Inc. by Alfred A. Bader, Pres. commencing July 1, 1986 is hereby declared void;

2) That Exhibits A and B attached hereto are incorporated herein;

3) That the balance due to Alfred Bader Fine Arts is not $8,355.00, but $5,555.00 per Exhibits A and B, and Alfred Bader's commitment to purchase #86-10 ($700.00) and #86-21 ($2,100.00);

4) That Alfred Bader has until December 31, 1988 to select "Artworks" of John Whalley from Exhibit B and/or from "Artworks" of John Whalley completed subsequent to #87-2 which are available in his studio;

5) That "Artworks" selected from Exhibit B shall be offered at the prices set forth on said Exhibit. That "Artworks" completed subsequent to #87-2 and available at the studio shall be offered at a price determined by John Whalley consistent with market values at the time of selection.

DATED: May 18, 1987 BY: John Whalley
John Whalley

DATED: _____ BY: _____
Alfred Bader Fine Arts
Division of B. & K. Ent. Inc.
by Alfred A. Bader, Pres.

JOHN WHALLEY
ARTIST

May 14, 1987

Credits to my Account with Alfred Bader Fine Arts

Nov. 14, 1986	#86-9	Pears & Grapes, Oil	840.00
	#86-17	Still life with Crock, Pencil	752.50
	#86-15	Granite Steps, Oil	980.00
	#86-22	Still Life with Crock, Oil	1,330.00
	#86-35	Basket of Apples, Oil	1,330.00
		Less dealers discount	432.50
		Total	$ 4,800.00
April 17, 1987	#86-38	Basket & Spade, Egg Temp.	2,100.00
	#87-1	Cans & Creamer, Oil	1,470.00
		Total	$ 3,570.00
May 5, 1987	#86-8	Pears & Grapes, Pencil	850.00
	#86-18	The Woodpile, Pencil	750.00
	#86-20	Bowl of Eggs, Watercolor	1,350.00
	#86-36	Late Sun, Oil	2,400.00
			5,350.00
		Less dealers discount (30%)	1,605.00
		Totlal	$ 3,745.00

Nov. 14, 1986	$ 4,800.00
April 17, 1987	$ 3,570.00
May 5, 1987	$ 3,745.00
Total	$12,115.00

Payments to Whalley from Bader 7/86 - 4/87	$ 20,000.00
Less Credits to Whalley	$ 12,115.00
Total Due Bader	$ 7,885.00
20% Credit from Eau Claire Sales	$ 470.00
TOTAL DUE BADER	$ 8,355.00

EXHIBIT A

ARTWORKS	Dealer's Price: (Retail minus 30%)
#79-4 "Morning Field", Pencil, 16½" X 24½",	$ 700.00
#80-1 "Pumpkins", Pencil, 13½" X 22"	$ 425.00
#80-3 "Springwater", Egg Tempera, 24" X 18"	$ 1,200.00
#81-7 "Last Rose", Egg Tempera, 20" X 30",	$ 2,000.00
#81-14 "Island Bell", 15½" X 22½", Pencil	$ 625.00
#81-16 "Monadnock Summit", Pencil, 23" X 47"	$ 750.00
#81-18 "Island Museum", Pencil, 13½" X 20½"	$ 625.00
#81-20 "Basket of Pears", Pencil, 14½" X 23"	$ 650.00
#82-3 "The Dory", Egg Tempera, 22" X 18½"	$ 1,200.00
#82-5 "The Guest Room", Egg Tempera, 30" X 20"	$ 2,000.00
#82-6 "Abandoned", Egg Tempera, 18" X 24"	$ 1,400.00
#84-5 "Deer Portrait", Pencil, 22" X 17"	$ 725.00
#85-3 "Ruthann", Pencil, 18" X 22"	$ 650.00
#86-2 "Upstairs", Egg Tempera, 24" X 36"	$ 2,100.00
#86-3 "Doorway", Pencil, 14" X 20½"	$ 650.00
#86-4 "Still-life with Cans", Watercolor, 18" X 24"	$ 1,200.00
#86-7 "Hayfork", Pencil, 15¼" X 22½"	$ 725.00
#86-10 "Isabel Bader", Pencil, 12" X 15¾"	$ 700.00
#86-11 "The Oil Lamp", Pencil, 13¾" X 20¼"	$ 752.50
#86-12 "Brandy", Pencil, 17" X 17½"	$ 805.00
#86-13 "Cape Elizabeth", Watercolor, 16" X 21½"	$ 875.00
#86-14 "Basket Study", Pencil, 11¾" X 17¾"	$ 525.00
#86-16 "Portland Head Light", Oil/Panel, 20" X 24"	$ 1,050.00
#86-19 "First Run", Pencil, 16¼" X 17¾"	$ 735.00
#86-21 "Isabel Bader", Egg Tempera, 20" X 26"	$ 2,100.00
#86-25 "Apple", Watercolor, 9½" X 11½"	$ 350.00
#86-26 "Four Pears on Cloth", Pencil, 13" X 18¾"	$ 647.50
#86-27 "Shell on Cloth", Pencil, 18¼" X 18¾"	$ 717.50
#86-28 "Shell with Mums", Watercolor, 21¼" X 15¾"	$ 805.00
#86-29 "Vase with Mums", Pencil, 15½" X 9"	$ 332.50
#86-30 "Shell with Mums", Oil/Panel, 30" X 20"	$ 1,295.00
#86-31 "Clover in Vase", Pencil, 17¼" X 8¼"	$ 350.00
#86-33 "Mantlepiece", Oil/Panel, 13½" X 18"	$ 892.50
#86-37 "Basket and Spade", Watercolor, 16½" X 24"	$ 1,260.00
#86-39 "Cans and Creamer", Pencil, 17¼" X 25¾"	$ 840.00
#87-2 "Eight Peaches", Pencil, 17½" X 22½"	$ 840.00
	$ 33,497.50

EXHIBIT B

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

May 13, 1987

Mr. John Whalley
P.O. Box 438
Standish, Maine 04084

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With all good wishes to you and your family, I remain

Yours sincerely,

Alfred Bader
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John Whalley

DATED:_____ BY:_____
Alfred Bader Fine Arts
Division of B. & K. Ent. Inc.
by Alfred A. Bader, Pres.

JOHN WHALLEY
ARTIST

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	$ 33,497.50

EXHIBIT B

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

Germany
June 17 87.

Dear John:

Your letter of May 18 has only just reached me to-day in Germany because – as I told you at the beginning of May – we left Milwaukee on May 13.

I am completely puzzled why you have postponed looking for employment or outlets for artwork. Consider the termination 'official' there are only a few details to be ironed out. Clearly there is good will on my side, and if we follow the suggestions made in your special delivery letter mailed on May 11, there should be no problem.

With regard to your 5 afterthoughts which are the reasons, I presume, you yourself do not feel the agreement is terminated, here are my views:

1) is fine

2) : I don't have my 'whalley file' with me, but I presume your records are correct.

3) : I don't wish to commit paying $7800 for a drawing I don't really like and a tempera I haven't seen finished, but as I explained on the phone in early May, this is a matter I hope we can discuss.

4) This will present a problem if only a few works of 1987-8 are available in the studio. Perhaps other works, painted after 87-2 may be on consignment elsewhere. Remember 'The Tools'

5) This is at variance with your promise in your special delivery letter of May 11.

These are all details which we should straighten out during our November visit. It seems to me ridiculous to have these prevent you from other employment and selling your paintings to others. See paragraph 4 of my letter of May 13.

In the meantime I hope that you paint some beautiful works, and that we can purchase some additional paintings – beyond the $8355 due – in November.

Believe me when I say that I will be very glad to have the whole matter settled in a mutually satisfactory manner as soon as possible.

Isabel and I will return to Milwaukee on July 24; if you have any questions, please call them.

Have a good summer, and best regards to you both and the boys,

Alf. A

We're settled for a few days in Steinheim – a little village almost in the middle of nowhere. Today and tomorrow are holidays in Germany, but we have our farm here, so of course have lots to talk about.

We make the trip on Friday afternoon to Stuttgart to visit Prof Samowski – that's always a fun interlude.

Hope you are having a super summer.

Mrs Isabel

Aldrich Chemie

FAX

Date : 3rd JULY 87

Page 1 of 4 pages

7/6

#86-37	"Basket & Spade"	Watercolor	16½" X 24"	$ 1,800	$1,260
#86-38	"Basket & Spade"	Egg Tempera	20" X 28"	$ 3,000	$2,100
#86-39	"Cans & Creamer"	Graphite	17½" X 25½"	$ 1,200	$ 840
#87-1	"Cans & Creamer"	Oil/Panel	18" X 23½"	$ 2,100	$1,470
#87-2	"Light Peaches"	Graphite	17½" X 22½"	$ 1,200	$ 840

JOHN WHALLEY
ARTIST

P.O. Box 438
Standish, Maine 04084
Telephone:(207) 642-4314

June 27, 1987

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

Dear Alfred,

Happy to hear that your time in Europe is going well. We will be looking forward to seeing you and Isabel in the fall here in Maine.

I thought it well to confirm your agreement to declare void the Agreement between myself and Alfred Bader Fine Arts Division of B & K Ent., Inc.(which had commenced July 1, 1986), the termination being effective April 30, 1987. I would hope that you would see fit to agree with the minor clarifications that I enclosed in our termination agreement of May 13, 1987 that I had included to reflect the substance of our phone conversation of May 13th.

I hope that you both have a refreshing remaining month in Europe, and maybe discover a few hidden old-master paintings as well. Take care.

Sincerely,

John

John Whalley

JOHN WHALLEY
ARTIST
P.O. BOX 438
STANDISH, MAINE 04084

PORTLAND, ME 041
1 PM
10 JUL
1997

ALWAYS USE
ZIP CODE

LOVE
22

Dr. Alfred Bader
Alfred Bader Fine Arts
2961 N. Shepard Ave.
Milwaukee, WI 53211

PORTLAND, ME
PM
10 JUL
1987

ALWAYS
USE ZIP COD

JOHN WHALLEY
ARTIST
P.O. BOX 438
STANDISH, MAINE 04084

AIR MAIL

PORTLAND, ME 04
PM
10 JUL
1987

Dr. Alfred Bader
52 Wickham Avenue
Bexhill-on-Sea, East Sussex
TN39 3ER, ENGLAND

AIR MAIL

PORTLAND, ME 04
PM
10 JUL
1987

ALWAYS
USE ZIP COD

Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

July 6, 1987

Mr. John Whalley
P.O. Box 438
Standish, Maine 04084

Dear John,

Alfred has asked me to give you his address in England, should you want to write to him, as follows

Dr. Alfred Bader
52 Wickham Avenue
Bexhill-on-Sea, East Sussex
TN39 3ER, England

Hope you are having a better summer than we are--it's been pretty steamy here, temps in the 90's and humidity to match. I would like to be sitting atop a mountain in Alberta!

Cordially,

Marilyn Hassmann
Secretary to Dr. Bader

P.S. You should probably allow a full week for letters to get there; Alfred returns to the U.S. on July 24th.

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

PS Form 3811, Jan. 1979

RETURN RECEIPT, REGISTERED, INSURED AND CERTIFIED MAIL

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Add your address in the "RETURN TO" space on reverse.

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Mr. John Whalley
P.O. Box 438
Standish, ME 04084

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	P 013 556 099	

(Always obtain signature of addressee or agent)

I have received the article described above.

SIGNATURE ☐Addressee ☐Authorized agent

John F. Whalley

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8-10-87

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RETURN TO

Dr. Alfred Bader

(Name of Sender)

2961 N. Shepard Avenue

(Street or P.O. Box)

Milwaukee, WI 53211

(City, State, and ZIP Code)

P 013 556 099

RECEIPT FOR CERTIFIED MAIL

NO INSURANCE COVERAGE PROVIDED
NOT FOR INTERNATIONAL MAIL

(See Reverse)

Sent to Mr. John Whalley	
Street and No. P.O. Box 438	
P.O., State and ZIP Code Standish, ME 04084	
Postage	$ 39
Certified Fee	75
Special Delivery Fee	
Restricted Delivery Fee	
Return Receipt Showing to whom and Date Delivered	90
Return receipt showing to whom, Date, and Address of Delivery	
TOTAL Postage and Fees	$2.04
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PS Form 3800, Feb. 1982

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RETURN RECEIPT REQUESTED

RESTRICTED DELIVERY

ALFRED BADER CORPORATION
FINE ARTS
2961 NORTH SHEPARD AVENUE • MILWAUKEE, WISCONSIN 53211

August 5, 1987

Mr. John Whalley
P.O. Box 438
Standish, Maine 04084

Dear John:

In response to your letter of June 27, mailed from Portland on July 10, I am not certain whether you received my letter of June 17, and so I enclose copy. Did Linda receive Isabel's letter?

The "minor clarifications" that you refer to do not "reflect the substance of our phone conversation of May 13th" and I pointed that out in my letter of June 17.

Our phone conversation of May 13th was based on your letter of May 10th, and in case you haven't kept a copy, I enclose one.

I hope that we will be able to clear all this up, when we visit you early in November. (Probably Sunday or Monday, Nov. 8-9)

Best regards from house to house,

Alfred Bader

AB:mmh

Enclosures

Certified mail.

Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

August 27, 1987

Mr. John Whalley
P.O. Box 438
Standish, Maine 04084

Dear John:

Plans for our November trip are pretty firm, and we would like to visit you on Sunday afternoon, November 8th.

Will that be convenient to you?

Best regards to you and your family.

Sincerely,

Alfred Bader
AB:mmh

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

JOHN WHALLEY
ARTIST

P.O. Box 438
Standish, Maine 04084
Telephone:(207)642-4314

August 29, 1987

Dr. Alfred Bader
Alfred Bader Fine Arts
2961 N. Shepard Ave.
Milwaukee, WI 53211

Dear Alfred,

November the 8th sounds fine, and we will be looking forward to your arrival in the afternoon. I'll make a little map to help you find us here in Standish.

If I remember correctly, you were planning to sail from Nova Scotia to Bar Harbor, Maine. It should be a beautiful ride down here along the coast then; much prettier than the little bit of Maine you saw last year.

Give our best to Isabel.

Sincerely,

John

DIRECTIONS TO WHALLEY'S

Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

October 6, 1987

Mr. John Whalley
P.O. Box 438
Standish, Maine 04084

Dear John,

We have a great deal of work in Boston on Monday morning, and hence would like to spend the Sunday night much closer to Boston.

Thank you for your thoughtfulness, but please cancel the reservation at the South Portland Motor Inn.

Best regards.

Sincerely,

Alfred Bader
AB:mmh

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

JOHN WHALLEY
ARTIST

P.O. Box 438
Standish, Maine 04084
Tel.:(207)642-4314

November 8, 1987

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

This is to acknowledge your purchase of the following works of art, the total price of which to be credited toward the outstanding balance of funds forwarded to me during 1986/87, and a $10.00 credit from a print sale at the Eau Claire exhibit. This remaining balance stands at $8,365.00.

#84-5 "Deer Portrait", Pencil, 22"x17"
#86-4 "Still Life with Cans", Watercolor, 18"x24"
#86-10 "Isabel Bader", Pencil, 12"x15¼"
#86-13 "Cape Elizabeth", Watercolor, 16"x21½"
#86-21 "Isabel Bader" Egg Tempera, 20"x26"
#86-28 "Shell with Mums", Watercolor, 21¼x15¾
#86-30 "Shell with Mums" Oil/Panel 30"x20"
#86-37 "Basket + Spade" Watercolor, 16½x24"
#86-39 "Cans + Creamer", Pencil, 17¼x25¾
#87-4 "Matthew + Linda" Pencil

Total Group Price: $8,365.00
Outstanding Balance — 0.00

Thank you –
Sincerely John Whalley

Received
Alfred Bader
Nov. 8 87

* Illustrate

W. Halley

1	Watercolor	"Green coat in field"	1983	
2	"Cows and Creamer."	Pencil	1986	86-39
3	Watercolor	"Cows and Barn"	1983	
4	Watercolor	"~~[illegible]~~ "Beaver Pond"	1983	
5	Pencil	"Deer Portrait"	1984	
6	Watercolor	"Shell with Mums"	1986	86-28
7	Oil	"Shell with Mums"	1986	86-30
8	Watercolor	"Cape [illegible]"	1986	86-14
9	"Basket & Spade"	Watercolor	1987	86-37
10	Watercolor	"Still life with Corn"	1986	
11	Pencil	"Linda and Mathew"	1987	
* 12	Oil	"Still life with Crock"	1986	86-21
13	Pencil	"Self portrait"	1985	85-9
14	Pencil	"Isabel Bader"	1986	86-10
15	Oil	"Child in Room"	Early	
16	Oil	"Basket with Apples"	1986	86-35
17	Tempera	"Shell" (Mrs. G. Bishop)	1985	
18	Oil	"Pears and Grapes"	1986	86-9
* 19	Tempera	"The farm Scale"	1982	
20	Tempera	"Loading Dock"	1981	81-4
21	Pencil	"Nuts" (Mrs Wm. True)	1985	
22	Oil	"Basket of Sweet ~~[illegible]~~ Corn"	1986	
* 23	Pencil	"The Newborn" (Linda & Mathew)	1983	
24	Tempera	"Tools"	1983	
25	Tempera	"The Carpenter"	1981	81-3
26	Pencil	"Montauk Shell"	1981	

For The Sheldon Swope Art Gallery
Lee Howard 11/20/87

27	Pastel	"The Woodpile"	86-14	1986
28	Oil	"Still life with Paintbrush"		1986
29	Pastel	"Pears and Grapes"	86-8	1986
30	Pencil	"Still life with Paint-brush"		1985
31	Oil	"Pears and Cream"	87-1	1987
32	Watercolor	"Bowl of Peaches"	~~87-1~~	1986
33	Oil	"Late Sun"		1986
34	Pencil	"The Bell" ("Above the Mono")		1981
35	Watercolor	"Morning Chores"		1980
36	Tempera	"Chemical Still life"		1983
37	Pencil	"Farm Scale"		1980

Picked up by Lee Howard
for Kresge Art Gallery Nov 20 87

All in good shape

To the Sheldon Swope Art Gallery
Lee Howard 11/20/87

JOHN WHALLEY
ARTIST

#75-8	"Horse Chestnut", Pencil, 13" X 15½"	$525.00
#79-1	"The Poet", Pencil, 21" X 14"	$625.00
#	"Linda & Matthew", Pencil, 18" X 21",	$675.00
#	"Can and Shell", Pencil, 14" X 31¼"	$350.00

Deer Portrait 725.00
"Still life w/ Cans" 1200.00
875.00
295.00
"Shell w/ Plums" 260.00
"Crochet + Spoon" (Watercolor) 840.00
"Creamer" (Pencil) 675.00
"Matthew" (Pencil) 870
1405

Slide Sent to Reezy, Marbury

86-20 Bowl of Eggs, Water color
$1500

86-15 Granite Steps oil/canvas
$2000

86-38 Basket & Spade egg tempera
$3000

86-36 Late Sun oil/panel
$2000

Stillife with Plant & Grapefruit by Charles Munch

Selections from the collection of Dr. & Mrs. Alfred Bader

August 20-October 14

Krannert Drawing Room

Charles Munch & John Whalley

Selections from the collection of Dr. & Mrs. Alfred Bader
August 20-October 14

CHARLES MUNCH

1. FORMS
   Oil on canvas
2. SANDPILES NEAR STURGEON BAY
   Oil on canvas
3. SELF PORTRAIT
   Oil on canvas
4. STILLIFE WITH PLANT & GRAPEFRUIT
   Oil on canvas
5. END OF SABBOTH
   Oil on canvas
6. STILLIFE WITH JANE
   Oil on canvas
7. RECLINING STILLIFE
   Oil on canvas
   Lent by the artist
8. STILLIFE WITH FLOWERPOT & GLASS
   Oil on canvas
   Lent by David Bader
9. STAIRCASE
   Oil on canvas
10. CHURCH NEAR STURGEON BAY
    Oil on canvas
11. STILLIFE WITH JUG AND LEMON
    Oil on canvas

JOHN WHALLEY

1. FARM SCALE
   Tempera
2. FARM SCALE
   Pencil study
3. BARN DOOR
   Tempera
4. BARN DOOR
   Watercolor Study
5. THE CARPENTER
   Tempera
6. CHEMICAL STILLIFE
   Tempera
7. TOOLS
   Tempera
8. ATTIC CORNER
   Tempera
9. THE WOODSHED
   Tempera
10. LABORS END
    Tempera
11. LINDA AND MATHEW
    Pencil
12. THE WOODSHED
    Watercolor study
13. LOADING DOCK
    Tempera
14. BASKETS
    Tempera
15. MONTAUK SHELL
    Pencil
16. THE BELL
    Lithograph

About the Collection . . .

These works by contemporary realist artists, Charles Munch and John Whalley, represent just a small portion of the extensive art collection owned by Dr. and Mrs. Alfred Bader. Dr. Bader, chairman of Milwaukee-based Sigma-Aldrich Chemical Company, one of the world's leading suppliers of research chemicals, is well known for collecting and restoring paintings by 16th and 17th century Dutch and Italian masters. Many of these paintings grace the offices at Sigma-Aldrich, and the company is noted for reproducing these works on the covers of its catalogues and brochures.

Charles Munch and John Whalley display the same meticulous brushwork and careful attention to detail that the Baders admire in the Dutch and Italian masters. The Baders predict that someday the works by Whalley may be the most valuable ones in their collection.

About the Series . . .

In today's technological world, corporations and business foundations increasingly look to art collections to impart fine design, power and influence as well as creativity to the working environment. This movement to reach beyond the gallery or museum walls and bring fine art to the business environment has been recognized by the Krannert School in developing an art exhibition program for the Krannert Drawing Room.

One of the school's major goals is encouraging broader communication and interaction with its friends in the corporate community. The exclusive exhibition of corporate art collections, including artists who have been widely supported or commissioned by the corporate sector, is one dimension of that goal.

The Krannert School is proud to present another in its series of Drawing Room exhibitions—"Selections from the collection of Dr. and Mrs. Alfred Bader"—from August 20 to October 14, 1984.

Baskets by John Whalley

Krannert Graduate School of Management
Purdue University

JOHN WHALLEY
ARTIST

Jan 13, 1988

Dear Alfred —

It was good to hear from you, and I'm glad you'll be able to stop in and see us next week. I've enclosed directions for you to our house. The weather's been great, so you're in for a treat during your days in the Sunshine State!

Concerning Isabel's portrait, Alfred... as I recall, I spent an additional three weeks or so re-painting it from its first completion, which you weren't pleased with. I feel I have really exhausted the potential improvements I could make on it, even if I kept it for a year and found the hours to re-work it again. Needless to say, I'm disappointed you're not fully pleased with the portrait, but I feel it's the best I could do — then, or now.

Trust you have a good, safe trip south, + I'm looking forward to seeing you very much.

Your —

John

Whalley's exhibit is flawless

1/29/88

By Judi Hazlett
Special to The Tribune-Star

One of the big criticisms of realisim in art is that it renders its subjects cold or bogs them down in infinite mechanical details. Even worse, it shows their every flaw.

Realism, like a musical composition, is but a theme with variations. The variations get extremely complex at times, which makes the field far more interesting. Witness, for instance, that the different styles of variations in the 1980s seem to be holding their own, with Kent Bellows, Philip Pearlstein, Neil Welliver, William Bailey or Jane Freilicher getting lots of attention.

Art review

Then there is realist John Whalley. Whalley was born in Brooklyn in 1954 but now lives in Standish, Maine. Many of his subjects are from that rural Maine setting. His major influences are artists such as Jan Vermeer, Rembrandt, Winslow Homer, Thomas Eakins and Andrew Wyeth.

Forty of Whalley's drawings, oils, tempras and watercolors (one lithograph) open for exhibit Saturday at the Sheldon Swope Art Gallery. The exhibit will continue through Feb. 28.

It's one exhibit that shouldn't be missed.

Whalley's work is more than just mechanically perfect, deadly photorealism. It has tremendous warmth, dignity and charm. His subjects — cans, creamers, baskets, fruit, vegetables, landscapes and family portraits — are common, ordinary things which he sees as beautiful, and in their reality, he makes them so.

He does it with a generous use of texture and warm light, whether in the detail of a fuzzy sweater or peach, the infinite shadows in piles of lumber, the light shining from inside a shell or the sunlight and shade on a watering can.

Whalley's portraits are elegant combinations of detail, value and line drawing, capturing the most important aspects of the subjects, but leaving some things to the imagination.

Though proficient in such a variety of media, Whalley's black-and-white drawings manage to make a strong statement among the many color works. They illustrate how such a simple medium as pencil creates such a variety of values, textures and moods.

THE REALISM OF JOHN WHALLEY

JANUARY 30 - FEBRUARY 28, 1988

THE SHELDON SWOPE ART MUSEUM

THE REALISM OF JOHN WHALLEY

Exhibition catalogue by
Edward R. Quick

January 30 - February 28, 1988

The Sheldon Swope Art Museum
25 South Seventh Street
Terre Haute, Indiana

Cover: *"Still-life with Crock,"* oil, 1986, 18"x 24"

"The Farm Sale", egg tempera on panel, 1982, 25"x 22½"

THE REALISM OF JOHN WHALLEY

American art has a strong background in realism. Even when early academic circles in America and Europe relegated technical perfection to the level of a mechanical feat, realist paintings were consistently admired for their accuracy and detail. We still have that admiration for the consummate skill of new realists such as John Whalley, and understand better than ever before the demands which the realist image exert on the artist's imagination.

The still-life paintings, the portraits, the scenes which Whalley details are not mere imitations of unimproved nature. The artist infuses a new strength, quiet dignity, and beauty into a familiar setting. His focus on his subject elevates its importance, significance and depth. Colors, forms, textures and meanings all have strength as they are bonded into a single image where their graceful blend establishes appreciation from even the most casual of observers.

Born 1954 in Brooklyn, but soon thereafter moving to rural New York, John Whalley has a special combination of refined skills and love of the marvellous details especially to be found in a rural setting. He and his family now live in Standish, Maine. He sees the Maine setting, however, with the acknowledged artistic influence of Jan Vermeer, Rembrandt van Rijn, Jean-Baptiste Chardin, Albrecht Durer, Winslow Homer, Thomas Eakins, and Andrew Wyeth.

Whalley's paintings and drawings stimulate the viewer on many levels. He focuses figures and shows them in persuasively three-dimensional space with dramatic morning or evening light which is clear and yet soft. He records scenes which are often a combination of interior and exterior environments, of human and natural forms, organic and inorganic. Handling a portrait or a still-life, Whalley concentrates on the subject in the same way that the human brain concentrates -- not seeing every single item in concise detail, but capturing specific elements on the subject and reducing definition on surrounding background compositions.

There is a superb drama in the detachment of John Whalley's portraits. Every sitter is an individual who is alive and vibrant in her or his own world, silently involved in activity which is ennobled by the artist's concentration and accuracy of observation. This accuracy in moving portrayals is dazzling in its seemingly effortless artistic virtuosity and is pleasing psychologically. We **know** these people, somehow, and we feel involved with their lives.

John Whalley expresses himself, with profound beauty, by concentrating on two or three essential elements. He records all of the details of his subjects -- the surfact textures, volumes and silhouette, interplay of light and pressure -- and keeps our attention focused on the element of his greatest interest, confronting us head-on with the beauty in the common scene, the specialness of the everyday action. The realism of John Whalley is the particular, special quality of creating intimate, timeless beauty from common subjects in our world.

The Sheldon Swope Art Gallery takes great pride in presenting John Whalley's first one-man exhibition in Indiana and is grateful to the private collectors whose cooperation and support have made it possible. Chief among these are Dr. and Mrs. Alfred Bader, whose fine taste in art and superb collecting are enhanced by their willingness to share their finds with an art-loving public. We are all enrichened by their generosity.

Edward R. Quick
Director

CATALOGUE OF THE EXHIBITION

[All of the pictures listed below are from the Collection of Dr. and Mrs. Alfred Bader, except as noted]

Basket and Spade
Watercolor, 1987
Basket of Sweet Corn
Oil, 1986
Basket with Apples
Oil, 1986
Beaver Pond
Watercolor, 1983
The Bell (Above the Harbor)
Pencil, 1981
Bowl of Peaches
Watercolor, 1986
Cans and Creamer
Pencil, 1986
Cans and Creamer
Oil, 1987
Cape Elizabeth
Watercolor, 1986
Carts and Barn
Watercolor, 1983
The Carpenter
Tempera, 1981
Chemical Still-Life
Tempera, 1980
Child in Room
Oil, undated
Deer Portrait
Pencil, 1984

Ducks
Pencil, 1985
Collection of Mr. and Mrs. William Treul
The Farm Scale
Tempera, 1982
Farm Scale
Pencil, 1982
Green Cart in Field
Watercolor, 1983
Isabel Bader
Pencil, 1986
Late Sun
Oil, 1986
Linda and Matthew
Pencil, 1987
Loading Dock
Tempera, 1981
Mantouk Shell
Pencil, 1981
Matthew
Pastel, 1985
Collection of Mrs. Leland Howard
Morning Chores
Watercolor, 1984
The Newborn (Linda and Matthew)
Pencil, 1983
Pears and Grapes
Oil, 1986

Pears and Grapes
Pencil, 1986
Self-Portrait
Pencil, 1985
Shell
Tempera, 1985
Collection of Mr. and Mrs. G. Bishop
Shell with Mums
Watercolor, 1986
Shell with Mums
Oil, 1986
Still-Life with Cans
Watercolor, 1986
Still-Life with Crock
Oil, 1986
Still-Life with Paintbrush
Pencil, 1985
Still-Life with Paintbrush
Oil, 1986
Tools
Tempera, 1983
Untitled (Old Woman)
Lithograph 10 of 12, undated
Collection of Mrs. Leland Howard
Untitled (Peaches and Axe)
Tempera, 1984
Collection of Mrs. Leland Howard
The Woodpile
Pencil, 1986

Accredited by the
American Association
of Museums

With the support of the
Indiana Arts Commission and
National Endowment for the Arts.

Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

August 3, 1988

Mr. John Whalley
P.O. Box 438
Standish, Maine 04084

Dear John,

Could you please send me your new address and telephone number in Florida, as well as letting me know when you are moving.

Best regards to you and the family.

Sincerely,

Alfred Bader

AB:mmh

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

Dr. Alfred Bader
Chairman

October 31, 1988

Mr. John Whalley
333 S.E. 3rd Avenue
Dania, Florida 33004

Dear John,

I am so happy to have your letter of October 23rd.

I am just leaving on two rather long trips from which we won't return until December 30th, but after that I will call you to discuss a number of things, among them the Daybreak Ministry.

When last I wrote to you and sent you a copy of the little booklet from Terre Haute, I had received only two from them. Since then, I have received some more, and so I enclose a few more. It must have been a lovely show, which unfortunately, I could not see.

We plan to use the oil painting on the cover of that brochure on our next New Products brochure. I am certainly glad that you tried your hand with oil paintings; this is really a very fine work.

Naturally, one of the first questions I will ask you is whether you are painting again.

If at all possible, Isabel and I will try to come down to Florida to visit with you, before long.

Best regards from house to house,

Alfred Bader

AB:mmh

Enclosures

SIGMA-ALDRICH

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

JOHN WHALLEY
ARTIST

333 S.E. 3rd Ave.
Dania, Florida 33004
Telephone: (305)921-5043

February 5, 1989

Dr. Alfred Bader
Alfred Bader - Fine Arts
2961 N. Shepard Ave.
Milwaukee, WI 53211

Dear Alfred,

First of all, I want to tell you how good it was to see both you and Isabel last week here in Florida, and to meet Marian as well. Thanks for a nice lunch. I only wish that I could have reciprocated with a nice ride home instead of a long walk for you all! Hopefully, the walk did us all good. I appreciated your encouragement to return to color work and to oils. I find pencil a "safe" medium, one that I love very much, but obviously a limiting one as well. I do hope to return to oil and watercolor later this year.

Concerning the prints I have of "Above the Harbor", the first 75 I had of the edition were unnumbered, while the remaining 225 are numbered 76 - 300. The cost for each signed, numbered, individually sleeved print is$12.00. I would be glad to let you have as many as you would like of this edition.

I will definitely let you know of any new color work I may do.

Thanks again for coming by. God bless you. Please give our regards to Isabel.

Sincerely
— John

Dr. Alfred Bader
Chairman

February 13, 1989

Mr. John Whalley
333 S.E. Third Avenue
Dania, Florida 33004

Dear John,

Thank your letter of February 5th.

As discussed, please send me 60 of the prints of Above the Harbor, signed and numbered between 76 and 150, and bill me at $12.00 each.

Fond regards to you and the familiy.

Sincerely,

Alfred Bader

AB:mmh

SIGMA-ALDRICH

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

Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

March 15, 1989

Mr. John Whalley
333 S.E. Third Avenue
Dania, Florida 33004

Dear John,

Isabel and I have just returned from a rather long trip to California and found your very carefully packed shipment of 60 prints.

I must tell you that I am rather shaken by the quality. Some years ago, you gave me some prints of the same subject. For comparison, I return one of those prints and one from this shipment. You will note how very weak the latter is. Of course, I also expected the prints to be matted, as had been the large lot of Mother and Child which you sold to me. That, however, is less important, because I can have prints matted myself, but I would really be very reluctant to give this very weak print to any of my friends who would surely be disappointed.

I feel badly that you have gone to all the trouble of signing these prints and packing and shipping them so carefully. I would like to telephone you in a few days to discuss.

Best regards from house to house,

Alfred Bader

AB:mmh

Enclosures

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

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

April 13, 1989

Mr. John Whalley
333 S.E. Third Avenue
Dania, Fl;orida 33004

Dear John,

I am sorry that a rather prolonged trip to Ohio has delayed my thanking you for your letter of April 2nd.

I have seen all of the works of which you sent me slides, and of course, all of them are really competent. The one I like the best is that charming water color, The Apple. I presume that the price of $350.00 includes framing and shipping, and I would like you to ask you to send this to me and I will send you my check by return.

I now also return all of the slides, except that of The Apple.

When you have completed other works, particularly oil paintings, please do send me slides. I would love to buy some more oil paintings.

Fond regards to you and the family, also from Isabel.

As always,

Alfred Bader

AB:mmh

Enclosures

JOHN WHALLEY
ARTIST
333 S.E. 3rd AVE.
DANIA, FLORIDA 33004
TELEPHONE: 305•921•5043

April 2, 1989

Dear Alfred,

After a week or so delay I'm finally getting your prints back to you, along with the slides and price list for works which I currently have for sale. (I'd appreciate getting these slides back from you when you are finished with them as a number of them are my last copies. Thanks.)

I'm sorry that the second group of prints from my edition proved so inferior to the earlier ones. Please feel free to return them. I appreciated your willingness to purchase a drawing or two in place of these prints, and hope that some of the works I have sent slides of will appeal to you. I look forward to hearing from you.

All is well here with us. I hope to begin some oils within the next few weeks, as well as some drawings of the boys. I am working on a piece, a drawing, of one of the street kids we've been working with as well.

Take care.

Yours —
John

P.S. As I'm leaving to mail this — the parcel of returned prints arrived — safe + sound. Thanks —

PRICE LIST

"Last Rose"	Egg Tempera	$ 1,800.00
"The Dory"	Egg Tempera	$ 1,200.00
"Mantlepiece"	Oil on Panel	$ 850.00
"Apple"	Watercolor	$ 350.00
"Linda and Benjamin"	Pencil	$ 525.00
"Basket Study"	Pencil	$ 325.00
"Shell on Cloth"	Pencil	$ 650.00
"Brandy"	Pencil	$ 700.00
"Eight Peaches"	Pencil	$ 700.00
"Vase with Mums"	Pencil	$ 250.00
"Monadnock Summit"	Pencil	$ 800.00
"Horse Chestnut"	Pencil	$ 425.00
"Basket of Pears"	Pencil	$ 750.00
"Clover"	Pencil	$ 250.00
"Oak Bark Study"	Pencil	$ 425.00
"The Poet"	Pencil	$ 700.00

Dr. Alfred Bader
Chairman

April 21, 1989

Mr. John Whalley
333 S.E. Third Avenue
Dania, Florida 33004

Dear John,

Thank you for your thoughtful letter and the very carefully packed watercolor. The bad news is that, despite the careful packing, the glass arrived broken. The good news is that the broken glass didn't damage the watercolor. My son David, who is just visiting us from Philadelphia, liked it so well that he wanted to purchase it, and I enclose his check.

Several chemists who have seen the cover of our latest brochure asked for your current address and telephone number. I hope that you will not mind my giving them that information.

I have never found it difficult to work both with chemistry and art, and I so hope that you will find it possible to work with people and art. You have such great talent that I am truly sorry that right now the world is being denied your artistic production.

Fond regards from house to house.

As always,

Alfred Bader

AB:mmh

Enclosure

SIGMA-ALDRICH

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

JOHN WHALLEY
ARTIST
333 S.E. 3rd AVE.
DANIA, FLORIDA 33004
TELEPHONE: 305•921•5043

Dear Alfred,

I was glad to hear from you and of your interest in purchasing " The Apple ". I am sending it right off to you, framed and matted. I will definitely keep you updated on my most recent work, especially oils, and hope that you are interested in some of them as well. We are beginning to save for our year's work in Sao Paulo, Brazil, and this purchase, as well as possible others, comes as a great help. We recently viewed videos from Brazil made by a team from Daybreak who just returned, and got so much more of a real glimpse of both the need and the work to be done there. Quite a challenge. I'm excited as well about the beautiful subject matter and scenes I saw there. Many nice still-life settings and objects! Our time there should provide some great opportunities for some nice work, which I hope to continue full-time...along with the work with the kids. As we prepare for the time there, learning Portugese, preparing craft and art projects, etc., Isaiah 58:6-12 grows more and more meaningful to us.

Trust all is well with you, and that your many miles on the road have been good ones.

JOHN WHALLEY
ARTIST

February 20, 1991

Dear Alfred & Isabel,

Just a quick note to thank you for your payment and to get our temorary addresses off to you. We are looking forward to our time as a family working with the 12 young boys in Embu Guacu, Brazil; and also to our return in July and getting settled once again here. I'm glad we got to touch bases in person last month, and I'll definitely be in touch with you once we've returned and are settled. I hope to begin a series of new paintings on the land where the Brazil program is located, landscape, portraits, still-lifes. I'll get slides to you of the work as it is completed.

Our temporary addresses:

<u>Our Brazilian Address:</u>

John & Linda Whalley
a/c Cristina Carvalho
Rua Paulistanea 154
CEP 05440 Sao Paulo, Brasil

Telephone & Fax #: 55-11-212-3429
(We will not be at this #, but word can be gotten to us.)

<u>U.S. Address:</u>

John & Linda Whalley
c/o Daybreak Ministries
2737 E. Oakland Park Blvd.
Suite 203
Ft. Lauderdale, FL 33306

Have a great spring + summer! We'll be in touch —

- John

JOHN WHALLEY
ARTIST

July 24, 1990

Dear Alfred and Isabel,

Greetings! This is just a quick note from us to let you know of our new address and phone number. As we've continued here in our work with the kids and our training for the work to come, our expected departure for Brasil has been moved up to the early part of next year. In the mean time we have made the decision to move closer to both the Daybreak offices where we do much of our work (it had been a 25 minute drive when the lights were with you!) and to the boys new school. We are now located in a nice quiet neighborhood in northwest Ft. Lauderdale, not far from the interstate and just two miles from the ocean. Linda will be teaching elementary art this fall at Westminster Academy in Ft. Lauderdale and we are really glad it has worked out that the boys can attend there as well. It is an excellent school. It made sense for us to make the move "north" about 25 minutes, both in time and car-life saved.

Here's our new address & phone:

John & Linda Whalley
141 N.W. 47th Ct.
Ft. Lauderdale, FL 33309

Telephone: (305) 493-8232

Studio
305 565 7419

So, how are you both? Still travelling alot? I saw your photo and write-up in Arts & Antiques magazine this past year, Alfred...a nice surprise.. It's been very busy these last few months here. The boys are doing great and are busier than ever with their ever growing and shifting interests in everything from nature to sports to reading and yes, even artwork. (and I cannot forget "ninja turtles"!)

My artwork (drawings) continue to go well, and I have made a few contacts with publishing houses in follow-up to my hope to have limited edition prints made of some of my better work. I had an added difficulty this past couple of months as cancer was discovered om my left index finger and the surgery left things sore and slow to heal. My guitar playing at Daybreak took a two month vacation! It was sqamous cell carcinoma, and I'm trusting I've seen the last of it now. Another new development has been my involvement in the court hearings of a young man in Miami, who with two other boys was in the wrong place at the wrong time, and now stands charged with a murder he had nothing to do with. He is a victim of the legal system that has him incarcerated indefinitely without any evidence against him. He is poor, latin, and a great kid. We're trusting he gets the chance he deserves, in due time.

Well, I've got to go. I hope you are having a good summer. I hope we get to see you sometime in the not-to-destant future. God bless you both...

Love — John

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

DAYBREAK Ministries

"Serving those in need — equipping those who are able."

October 27, 1990

Dear Alfred + Isabel —

In just three weeks (Saturday, Nov. 17th), Linda and I and the boys will be participating in the 4th Annual Thanksgiving "Walk For The Children" - to benefit the work of Daybreak Ministries. This past two years we have become involved in and committed to Daybreak's work with hurting and homeless youth, and we're taking part in this Walk because we really believe in the direction that this ministry is moving in. You'll find a brochure about Daybreak included which describes the areas of outreach, centered in meeting both the practical and spiritual needs of many of this areas "throwaway kids", as well as children who live on the streets of Brazil, Colombia, and the Philippines.

Its our hope that this year's walk is a success for the one reason that we really desire to see as many kids helped this coming year as possible. Linda and I wanted to give an opportunity to friends and family to share in this necessary work by, 1.) asking first and foremost for your continued prayers on behalf of the kids and the work here, and, 2.) if your ableness matches the willingness we are sure you have, becoming our sponsors in the Walk For The Children.

The enclosed brochure describes the 15 km. Walk route, and we are seeking as many friends to sponsor us as possible by pledging per/km., or with a flat donation. We can't tell you, especially in the formality of a letter such as this, how very much we appreciate your prayers, and your support.

We also wanted to ask those of you who believe in the work of DBM, to seek additional sponsors for us among family, friends, co-workers, or church groups, and include thier name and pledges on the "Sponsor List" on the brochure. While this requires some additional effort on your part, we know that you know the kids and their needs are worth it. Thanks.

By the way, Matthew and Ben will be participating in the Walk by letting their Dad pull them most of the 15 km. (9 miles) route in a wagon, as he did last year. Three weeks from tonight, I should be soaking my feet!

God bless you for your heartfelt support!

Love - John

2737 E. Oakland Park Boulevard • Suite 203 • Fort Lauderdale, Florida 33306 • (305) 566-0343

BOGOTA – COLOMBIA
Panorámica de la ciudad
Panoramic view of the city

Dear Alfred + Isabel,

Greetings from Colombia! I was invited to be part of a ministry team on a trip to visit the programs in Bogota that care for the many homeless + abandoned "children of the streets". It has been an invaluable trip.

I trust you're both well. Good to speak with you a few weeks back, Alfred. Love to you both —

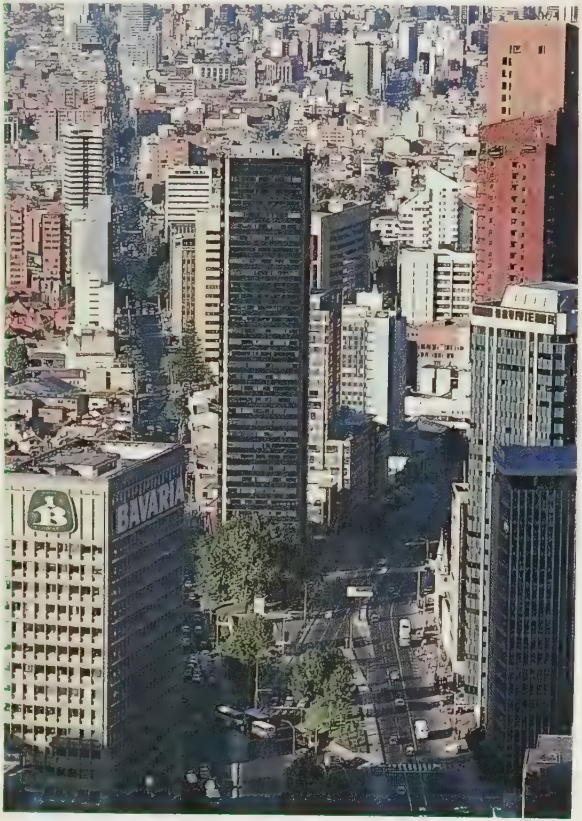
John (Whalley)

Dr. + Mrs. ALFRED BADER
2961 N. SHEPARD AVE
MILWAUKEE, WI
53211

U.S.A.

hola!
COLINA

REF 208 T 3755



BOGOTA

October 1, 1990

Dear Alfred + Isabel —

There are quite a number of friends who I have been wanting to get a note off to, just to say 'hi' and to let know what we have been up to here at the Whalley home. A week ago tonight I arrived home after spending one week on a ministry trip to Bogota, Colombia. I was invited to be part of a team whose purpose was to visit a number of the programs there that care for the 'gaminas', the homeless street children of Colombia. If ever my mind and my heart have been alive with vivid images, it has been this last week as I've 're-entered' life here in Florida, with the realities of life in the third world still so focused and clear to me. Since I've been wanting to write to you anyhow, I thought I would do it now, and share something of what I saw in hopes that it will touch your heart as it has mine.

Scene 1: A man sits behind a desk in a small office. He is handsome, bright-eyed, mustached; and a special light comes to his face when a boy enters, leans over the crowded desk, and hands this man a small, steaming loaf of fresh-baked bread. On his lap he cuddles and teases a small girl with Down's Syndrome. "The most beautiful one in the place", he tells us. He takes out a photo of another beautiful lady in his life - his wife, with his two children, and shows them to us proudly. Earlier, before he had given us a tour of the children's home we were now visiting, he took out the large, black portfolio and paged through the photos, newspaper clippings and magazine articles that described the labor of love that has consumed this man for the last decade and a half.

His name is Jaime Jaramillo, a geophysicist and a nominee for the Nobel Prize. This nomination was not for science, however. 17 years ago, he tells us, Jaime was walking the streets of Bogota, when he saw a little girl playing with a cardboard box, and seconds later she lay broken and dead before him, struck from behind by a truck. She was a 'gamina', a child of the streets. "The box was empty", he said. "She died for an empty box. I decided at that moment that I would help the children and make it my life's work". This new calling was to lead him, of all places, to the sewers of Bogota.

What Jaime discovered was that life for a gamina is terror-filled. In a country where these children of the street are frequently rounded up by police and executed in large groups, or singly as they sleep in doorways at night, these abandoned kids have taken to the underground. Jaime discovered hundreds of kids and teens living in the sewers under Bogota - sleeping, eating, giving birth, and dying there, some never coming out for months at a time. He began to go to the sewers each night and visit the kids, winning their trust, eventually offering them new lives. He began a children's home, and got many of the older boys jobs in the oil industry he works for himself. Many of the babies

born underground have birth defects due to the sewage, so Jaime has arranged for many of them to have plastic surgery and medical care. He is a man of simple compassion, loving these outcast children, visiting as he does to this day, the sewers they are resigned to call home. His reward for following this call of his heart has been the receiving of countless death threats for publically exposing the police treatment of the gaminas. "I do not listen to what they say. I look straight ahead", he tells us, "I do what I have to do".

As I shook his hand goodby, I saw a family man, a business executive, and a man who made room in his heart for the abandoned kids and for the call of God. He stood there to me as a testimony against a world, and too often a church, that has chosen to look away from the desperate needs and hurts of "the least of these" little ones.

Scene 2: "Welcome to Colombia." The words were faint, a bit hard to make out at first. "What did he say?" Steve, our team leader asked. Our translator, Pablo, replied, "He said 'Welcome to Colombia'". As quickly as this young man had appeared out of the shadows that second night in Bogota, so had he disappeared again. Another gamina among many we passed on the city streets those nights. But this one was strangely different. There had been a special sparkle in the boy's eyes as he walked past in his dark and filthy clothes, with the tattered blanket of patchwork colors slung over his shoulder. Pablo and I were sent out later that night to look for him, but could not find him.

As was our hope, the following night we met up with the young man again, exchanged a few words and smiles, and again, he went on his way. Then on the next evening, we met again, and agreed with this new friend (Marcos is his name) that we would like to bring him a meal and speak with him later that evening about the life of a gamina. He agreed. At 10:00 we returned to that same street corner and found Marcos waiting for us, eager for the meal, and even more eager to share with us about his life on the streets of Colombia.

As the night air grew increasingly cold, Marcos stood and spoke quietly about his life, his experiences, and those of his friends on the street. At midnight, he asked if he could take us on a tour of that area of Bogota; these, his streets and his "home". For the next hour or so, he led us slowly up one dark alley, down another - all the while commenting on the plight of the gaminas. "One night", he said, "I was late in returning to my sleeping place where I stayed at night with a dozen or more other kids. When I finally arrived, I found that the police had come and killed them all, my friends. God spared me..."

Marcos has lived on the streets since he was seven years old. He never knew his mother, who died when he was very little. "Seven years old.... the age of my own son, Matthew", I thought as we walked along. High above us was the full moon, and from one

of the mountains that edge the city shone the spotlit statue of the Virgin of Guadelupe. She stood there, arms outstretched, high above the end of the dark alley ahead of us. (Ironically, many had told us that this statue was one of the primary places the police took the gaminas to in order to execute them.) Abruptly, Marcos stopped and said, "I will take you no further. It is very dangerous ahead. They will rob you. I would feel terrible if they hurt you, my friends."

We walked the long and winding maze of streets back to the hotel. Along the way I saw many scenes of abandonment and pain... a young boy huddled within a dirty sweatshirt asleep in a dark doorway; three small 3 to 6-year-old girls playing in the dirt under the glow of a yellow light bulb, left alone and barely dressed in the cold drizzle at 1 am; an old woman sleeping on a stone sidewalk. "My friend" Marcos said as he looked at her, and then pointing to a storefront doorway, "...and I sleep there".

Later that night, I sat well into the early morning hours and looked from my hotel window down to the rain-slick streets, the shadowy landscape there. In some doorway streets away, I knew Marcos was, sleeping, as he had for eleven years now.

Scene 3: "Thank...you...very...much..." was the chorus. Then came the handshakes, comically formal, extended to us by these three bright-eyed, joyful children. Two were brothers. The third, named Jefferson, was their friend. They were all about 7-10 years of age, and we surprised them by buying them a pizza. It was midnight, and after eating, they sent us few more smiles as they walked quickly off into the shadows.

On our last evening in Bogota, we met up with the two brothers again, and we had the chance to sit and talk with them. They told us that at noon every day, their mother had them take the hour-long bus ride from their home in the slums south of the city, to this particular area in order to beg for the money their family needed to survive. They were told to return home no sooner than 1:00 A.M..

Standing there in the storefront lights, with their cheeks flushed red in the cold night air, they looked to us so innocent, so joyful. It was all too apparent that these little ones sought much more than money or food. Their hands clutching our tightly, their eyes' bright response to our attention, all spoke of their hunger for someone's love, for affection from someone they felt was 'safe'.

I can still see those two little brothers waving back to us as they returned to their night's work, begging their way down the sidewalks as they skipped and slipped their way among the other beggars and the addicts there in that midnight hour.

Well...that, and SO much more, was Colombia, and one of the best weeks of my life... May God truly bless His kids there. He made them such a blessing to us. The wonderful news about the young man, Marcos, is that after speaking with him at length, he was willing to enter a very loving, structured program for young men in trouble that we had opportunity to visit during the week. Our ministry is now sponsoring him there and after 11 years alone on the streets, he has "family", some people who care for him very much and are willing to see him through the process of learning how to live in society.

We are fine here in our new home in Ft. Lauderdale. (For those who didn't know, we moved 2 months ago from Dania, and now are at: 141 N.W. 47th Ct., Ft. Lauderdale, FL 33309 - (305) 493-8232.) Matthew and Ben are getting bigger every day, and love their new school. After swimming lessons this summer at the Swimming Hall of Fame, they are loving the water even more...especially Ben, who overcame his fear and learned to dive off a diving board into 14' of water all by himself! This last weekend, we went fishing off of a pier and had a great time catching lots of little fish, watching the schools of snook and mullet running below with the clumsy pelicans getting into the act as well. Along with fishing, the boys like biking, roller skating, drawing pictures (where'd that come from!) and reading. The other day I began to realize how quickly each season of their young lives comes and then goes so quickly, and how important it is not to be too busy to be a part of each one with them.

Linda's busy teaching elementary art at the boy's school, which has an excellent program. She's also busy at Daybreak organizing the annual Walk-For-The-Children. Its been a busy last month or two. We find time to give each other a hug as we hop in and out of the car! Its not that bad, and things should quiet down soon.

I am in new studio space in an office building in Ft. Lauderdale. Air conditioned! Yes! The artwork continues well, and I'm in the middle of a huge landscape right now...drawing one that is! We continue to prepare for Brazil, as the program there for the abandoned kids takes shape and many obstacles and red tape are overcome.

Its been great to hear from many of you, and we still want to you to know that our home is yours if you ever decide to take some time in the tropics this fall or winter.

God bless you and all who are dear to you, and have a great autumn.

Greetings from Florida! How are you? Busy, I'm sure. We are doing fine... + busy too! I'll enclose a brochure from a local show I have a piece in at present. I miss quite a number of my paintings that you have - but am glad to know they are in good hands!!! Our family is fine... + the boys grow bigger + more handsome/cute every day. (over)

they keep us busy!

No, Alfred, I haven't returned to painting quite yet, though I am giving painting lessons to a very talented boy who we have been working with here. It seems like yesterday I was a teenager, realizing how much I loved to make pictures in paint + pencil. Thank God for those who came along + encouraged us during those early, uncertain, impressionable years... and also those who came along, like yourselves, later in life + encouraged us in our areas of gifting.

I trust all is well with you. You'll be the first to know when I break out the old pallette!

Take care -

Love -

John

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Dr. Alfred Bader
Chairman

February 4, 1991

Mr. John Whalley
141 N.W. 47th Court
Fort Lauderdale
Florida 33309

Dear John,

You must have realized how very much we enjoyed seeing you last month.

Thank you for your letter of January 25th. I like the drawing of Benjamin and would like to ask you to send it to me with your invoice. I don't like the oil of Matthew quite as well, and return the slides.

How long do you think you will be staying in Brazil?

Fond regards to you and the family from Isabel and me.

As always,

Alfred Bader
AB:mmh
Enclosures

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

JOHN WHALLEY
ARTIST

January 25, 1991

Dear Alfred,

It was good the see you and Isabel again this past week, and I'm glad that you were able to make it our way during your Florida visit. It was good to see Lee Howard as well. You must have seen some big changes in the boys since last you were here. I am working on some more drawings of them, to capture them amid these growing years. I hope to be painting them as well this year.

I need to thank you SO much, Alfred, for mentioning us to the Gipsons some months back. Shirley contacted us last fall with interest in the work we do through Daybreak, and just recently let us know of her church's committment to make a generous donation on behalf of the children we work with. It meant alot to us - that these people were so willing to help, and that you had taken the initiative to let Shirley know of the program here that we are so involved with. We are very grateful to you for this, and wanted to send a big 'thank you' on behalf of the kids this will help us to help.

You will find enclosed slides of the oil and pencil portraits of the boys that I have completed. I'm very pleased with them. I'll enclose size/price information as well. I would be glad to let you have first choice of them, as I had promised.

We are beginning to get ourselves prepared for next month's trip to Sao Paulo, Brazil. There is so much to do. I'm trusting that our stay there will be a rich experience, and a source of many new paintings as well. I have just purchased a beautiful portable painting easel that I will be taking with me and getting alot of use from. As the Children's Home in Pennsylvania was the setting for so many of my better works, so I hope the farm in Brazil to be as well. I will let you know how all is going there.

Please give our love to Isabel.

Take care. Again, it was good to see you both!

Yours -

John

JOHN WHALLEY
ARTIST

January 25, 1991

ARTWORKS

"Matthew", Oil on Panel, 1991 Dimensions: 18" x 24"	$ 1,200.00
"Benjamin", Graphite on Paper, 1991 Dimensions: 18" X 15" (23 1/2" x 20"- Matted)	$ 450.00

Dear Alfred,

Should you be intersted in both pieces, I would be willing to sell them both for the price of $ 1,500.00.

Yours - John

JOHN WHALLEY
ARTIST

141 N.W. 47th Ct.
Ft Lauderdale, FL 33309
Telephone: (305)493-8232

January 25, 1991

Dr. Alfred Bader
Alfred Bader - Fine Arts
2961 N. Shepard Avenue
Milwaukee, WI 53211

Dear Alfred,

This is a receipt of payment for the following works of art:

"Matthew and Ben", Graphite of Paper 1991 Dimensions: 18" x 22"	$ 575.00
"Linda and Matthew", Graphite on Paper Begun - 1983, Completed - 1989 Dimensions: 14" x 17"	$ 525.00
Subtotal	$ 1,100.00
Less Dealer Discount	100.00
Total	$ 1,000.00

Thank you very much.

Sincerely,

John Whalley

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

FAX to 305 568 1838

Dear John:

Thank for your fax and map

Pat and Lee forward, Isabel and I look forward to seeing you late next week. We'll call before we come.

Best regards

Alfred

Jan. 11 97.

Human Meat Gallery
Bill Mech
3 Ave Bloom Ave So
Minneapolis MN 55407
612 721 2667

Capricorn Gallery
Rugby Ave
Blue Island

Jan 17, 1992

I will pay Alfred Bader £5,000.00 on or before January 17, 1993, for repayment of an interest-free loan.

John T S Wallace

January 27, 1992

Dear Alfred and Isabel,

I wanted to take time tonight to get a note off to you to let you know how good it was to see you both again and have the chance to visit, even if only for a brief while. It was good to hear your interest in the work with the children I'm involved with, and I hope you will soon have reason to once again be interested in my painting as well. (That's right...painting!)

I appreciated very much your willingness to offer me the loan, and on such generous terms. It is helping us very much at this particular time. Thanks.

Within a week I should be finding out if a nice studio space will be available for me to work in. This will be a nice change, since my present work space is smaller than I'd like. Yet I think of Vermeer doing most of his work right in his home, and it puts things back in perspective.

Speaking of Old Masters, is there one particular biography of Rembrandt you would recommend over the others? If you would have the time to drop me the title and author sometime, I'd appreciate it very much.

Thanks for the "Detective's Eye". I'm enjoying it, and Lee Howard's portrait artist very much.

Lastly, I hope I didn't give you too much of a startle when I ran after you as you were leaving last week. When I returned to the office, Steve returned my message on his answering machine about our going over to his house to have him meet you. I chased you down hoping so much it would have still been possible. I trust it will be possible another day.

I'm enclosing a picture of the two boys you didn't get to see this time. (Matthew was encouraged by your approval of his drawings!)

Take care. It was good to see you both again.

Yours
John

Matthew - Bea

JOHN WHALLEY
STUDIO
P.O. Box 341
Damariscotta, Maine 04543
Tel/Fax: (207) 563-2005 - e-mail: john@johnwhalley.com

www.johnwhalley.com

February 21, 2004

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

Dear Alfred,

Thank you for your letter.

I will be leaving on Tuesday for a week in New York where I have a body of drawings and paintings in an International Art Exhibition, and wanted to get this note off to you before leaving. I will be back on March 2nd.

It would be great to have you for a visit here at the studio in Damariscotta. Sackville, New Brunswick, is about a 9 - 10 hour drive from here. The Portland airport here in Maine is just an hour or so away, and I'd be happy to meet you there if you would be flying. I am located just 1/2 hour above Bowdoin College. Damariscotta and its sister town of Newcastle are home to many very nice bed-and-breakfasts, and it is a very beautiful area to visit and explore.

I am including a photo of the framed painting in its completed state. The bluish reflected light on the wild apples' haze is less pronounced, and the final glazes give the piece an overall darker, richer quality than was the case in the photo of the unfinished painting.

With warmest regards,

John