

ALFRED BADER

CORRESPONDENCE

2003

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	<u>2134.4</u>
BOX	<u>1</u>
FILE	<u>10</u>

Subject: RE:

From: "Edward Clark" <ed@whitfieldfineart.com>

Date: Tue, 1 Apr 2003 10:20:26 +0100

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

Dear Alfred,

I imagined it had been offered all over the shop!

Thank you for your help re: the VAT refund - Anna has been working on the books and just wanted to check.

Edward

-----Original Message-----

From: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]

Sent: 31 March 2003 21:34

To: Edward Clark

Subject: Re:

Dear Edward,

We are just back from England. Thank you for your comments about the Cumberland Madonna said to be by Rubens. This has been offered to me several times and I really have no interest. At this point I am far more interested in selling paintings than buying more.

Your calculation for the Dughet paid ABFA all of the VAT paid for this painting. When it was sold in America we applied for a VAT refund. When it was refunded to us, we split it 50/50. So, L 157.50 can be listed as a VAT refund on your books.

With best regards,
Alfred

Edward Clark wrote:

Dear Alfred,

I hope you have returned safely.

A Japanese client of mine has offered me 'The Cumberland Madonna' by Rubens [Jaffe, 1998, p.220, no.383]. It was sold at Christie's NY in 1991 for \$250,000 [as attributed to] having been at the Sarah Campbell Blaffer. Apparently Jaffe came around to it after cleaning. He is asking an ambitious \$1,800,000. I don't know if it is of interest - I imagine that it could be acquired for less than a quarter of that amount!!

Just thought we'd keep you informed of such things..

yours

Edward

WHITFIELD FINE ART
OLD MASTER PAINTINGS

180 New Bond Street, London W1S 4RL
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Fax: +44 (0) 20 74 95 64 88
www.whitfieldfineart.com

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Art dealer confronting \$300,000 debt in court

Lord's gallery in jeopardy,
along with his extravagance

By **TOM KERTSCHER**
and **MARY LOUISE SCHUMACHER**
of the Journal Sentinel staff

Michael H. Lord, who rose from sweeping gallery floors to become Milwaukee's most prominent art dealer, is facing financial trouble that could shutter his business unless he comes up with nearly \$300,000 by today.

Lord, a player in major art projects for the Milwaukee Art Museum, the Cathedral of St. John the Evangelist and Miller Park, has been sued in re-

cent years for misappropriating funds and failing to pay bills.

Now, the family of one of Lord's longtime business associates is demanding that Lord repay \$292,982 in loans made to support his downtown gallery. If he can't resolve the debt at a court hearing this morning, Lord could be forced to turn over artworks, his east side condominium or his New York City apartment.

Lord, 47, said Sunday evening that his attorney had worked out a tentative agreement with the family of Charles W. Peckarsky, a retired businessman, to pay off the loan. Peckarsky, who spent about 18 years working in Lord's gallery, is now elderly and in

failing health.

Last week, Lord had acknowledged that if a deal didn't materialize, he might have to close his gallery and leave Milwaukee.

"Everything I am dealing with is an emotional decision," he said. "These are major decisions in my business and in my life."

From sweeping to selling art

The deepening of Lord's financial problems is in stark contrast with the rest of his career.

The son of a Milwaukee police officer, Lord got his start in the art busi-



Lord

Please see **LORD, 4A**

4A MONDAY MARCH 11, 2002

Prominent art dealer confronts \$300,000 debt

LORD, From 1A

ness at the age of 11, when he landed a job sweeping floors in a gallery on Saturday afternoons. He continued to work at the gallery through high school and the two years he attended college.

Lord opened his first gallery in 1978, when he was 23, and successfully created a market for high-end, contemporary painting, sculpture and photography in a city not known for active art collectors.

As an art dealer, Lord arranges the commission of artworks, helps clients find art to fit their collections and stages exhibitions to show and sell the work of local, national and international artists.

In 1987, Lord moved his gallery into elegant surroundings at the Pfister Hotel and became the dealer for the city's most prominent art collectors, from the late philanthropist Jane Pettit to Milwaukee Bucks star Ray Allen.

Lord's success, however, has always been a bit of a mystery, even to friends and fellow gallery owners.

"The heavens just sort of opened up and took care of him," said Dean Jensen, a gallery owner and former art critic for the Milwaukee Sentinel. Lord regularly stages exhibitions of pricey art that is expensive to ship and harder to sell, Jensen said.

"It seems to me that he is just taking greater risks. ... I think that's what's going on here," Jensen said.

Artist Fred Stonehouse, who was represented by Lord in the late 1980s, agreed.

"Michael, he is always running on the ragged edge," Stonehouse said.

Deal-maker

Such high aspirations have helped Lord become a key player on the local art scene.

In 1986, in his first major deal, he helped Pettit acquire a \$1.5 million Alexander Calder mobile for display at Mitchell Interna-

tional Airport. The Calder acquisition — the piece is now at the Milwaukee Art Museum — catapulted Lord's career and gave him a taste for bigger deals, Jensen said.

In 1990, Lord helped put together the purchase of a \$1.2 million Georgia O'Keeffe painting by the late Ruth West for the Rahr-West Art Museum in Manitowoc.

And in the past year, Lord secured the acquisitions of heroic bronze sculptures of Hank Aaron and Robin Yount for Miller Park and a sculpture by Arnaldo Pomodoro for the Cathedral of St. John. The pair of Miller Park sculptures are valued at a total of \$250,000, the crown-of-thorns sculpture at \$475,000.

With Lord's successes came a developing persona of wealth, some who know him say.

Boyishly handsome and astute, Lord is never lacking for the accoutrements of his status, whether it be a Hermes tie, a Cartier watch or a pilot's license.

He "is always back and forth to Japan or New York" on art-hunting trips, Stonehouse said.

Lord also has been active in the community, taking on leadership roles with civic organizations, particularly the East Town Association and its annual Bastille Days festival.

Unpaid bills, troubling checks

While candid about his anxiety over his predicament, Lord declined to discuss the specifics of the legal proceedings involving him and his business.

"Have you ever worked for yourself?" he asked. "I have overhead and people counting on me."

Lord's financial problems began to surface six years ago.

Between 1996 and 1999, the state filed 14 warrants against Lord for failing to pay taxes. He paid more than \$181,000 to cover all of the back taxes and penalties.

After the 1996 death of Lord's great-aunt, Edna A. Geske of Wauwatosa, Lord was made the personal representative of her estate. It was later discovered that he had written nearly \$200,000 in

"Michael, he is always running on the ragged edge."

Artist **Fred Stonehouse**, on art dealer Michael Lord

"I'm not going to say that Michael is a bad guy, but he gets going, and he doesn't realize it's all going to cost a lot of money."

Ed Weber, commercial painter who did renovation work on Lord's new gallery

"He goes above and beyond in the community, particularly the East Town area. All of those things, his public persona, his church life, led me to believe that he is a fundamentally good person."

William Budelman, who worked in Lord's gallery

"Have you ever worked for yourself? I have overhead, and people counting on me."

Michael Lord, art dealer

checks from the estate to himself and his business. He then had to sell assets to pay back the estate, court records show.

"He, in effect, stole from his relatives," said Milwaukee attorney Robert Peregrine, who discovered the misappropriation of funds after taking over management of the estate.

In 2000 and 2001, Lord was sued twice for unpaid bills. He reached settlements in both cases, agreeing to pay \$15,000 to the Cook & Franke law firm and \$48,288 to Ed Weber Inc., a Milwaukee commercial painter.

Weber had done renovation work on Lord's new gallery at 722 N. Milwaukee St., which he opened last year after leaving the Pfister. Lord bought the 7,800-square-foot, loft-like building in March 2000 for \$380,000, city records show.

Weber said that Lord seemed to get carried away with renovations after his firm sandblasted one of the gallery's walls to create a backdrop for a photograph of Allen, the Milwaukee Bucks player, that appeared in Sports Illustrated last year.

"I'm not going to say that Michael is a bad guy, but he gets going, and he doesn't realize it's all going to cost a lot of money," Weber said.

In another case, Lord is fighting a lawsuit filed in November by a rug dealer who alleges that Lord misled him about subleasing Lord's former space at the Pfister. The Pfister had the final say over subleasing and did not approve the rug dealer's tenancy.

Problematic pair of paintings

In a case resolved in January, Lord was accused of selling two paintings for \$200,000 while telling the owner he was still trying to broker a sale.

The two mammoth canvases were created by artist Helen Frankenthaler in 1973 for the lobby of the new First Wisconsin Center, built by the bank company that became Firststar Corp.

In the late 1990s, Firststar hired Lord to sell the works — appraised in 1996 at \$375,000 each — in return for a 10% commission. The paintings were removed and unsuccessfully offered for sale at a New York gallery, according to court documents.

In 1999, Lord sold the pair of paintings for \$200,000 to Irving Galleries of Palm Beach, Fla., and was paid for the works in two installments, the documents show.

However, according to a lawsuit filed by U.S. Bancorp, which acquired Firststar in 2001, while Lord

was selling the paintings, he was telling the bank he was still trying to find a buyer. In January 2000, he told the bank he had a buyer willing to pay \$100,000.

Not long after, Firststar learned that one of the Frankenthalers was on display in Florida. In September 2000, the bank confronted Lord and demanded the full \$200,000. By October, Lord had paid the bank \$100,000 and later paid \$92,920 to settle the rest of the debt.

Irving Luntz, who had bought the paintings, once owned a Milwaukee gallery. In fact, he facilitated the commission of the Frankenthalers in 1973 — and was the gallery owner who gave the 11-year-old Lord his first gallery job sweeping floors.

"A lawyer came to see me, and they wanted their pictures back," Luntz said of the U.S. Bancorp attorneys. "I produced the documents. I had copies of the checks."

"It was very painful for me to see that Michael was in difficulty."

'Not intentionally unethical'

People who know Lord have theories about how he got into a financial tangle.

"I certainly don't think that he was out to swindle anyone," said William Budelman, who worked in Lord's gallery from about 1995 to 2000. "I had no idea that anything had gone this far. He must have found himself in a situation that he couldn't get out of."

"He goes above and beyond in the community, particularly the East Town area," Budelman said, adding that, after five years of working with Lord, he didn't know him well. "All of those things, his public persona, his church life, led me to believe that he is a fundamentally good person."

Stonehouse, the artist, said: "I feel for him. He is a very nice guy ... not an intentionally unethical guy. He just bit off more than he can chew and wants to be the No. 1 high roller in town."

James Auer of the Journal Sentinel staff contributed to this report.

Subject: introducing
From: ABenisti@aol.com
Date: Fri, 28 Feb 2003 15:11:48 EST
To: baderfa@execpc.com

hello

dear Mr. bader, i would like to invite you to go to my website where you will find some interesting pieces of arts for sale.
your opinion will be gladly taken into consideration to finish up my brand new website .
www.rendezvousofthearts.com

i hope this e-mail wiil; find you well

alexander benisti

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ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 17, 2003

Mr. Gui Rochat
51 MacDougal Street, Suite 185
New York, NY 10012

Dear Mr. Rochat,

Thank you for your interesting letter of February 9th.

I work closely with three dealers, Dr. Otto Naumann in New York, Clovis Whitfield and Philip Mould in London. Generally we acquire paintings jointly, with my paying for the paintings and these dealers selling them and our splitting the profit.

But I did not enter into this arrangement with Otto, Clovis and Philip until I knew them quite well and had worked together differently before.

Clearly you have a broad background and I admire your catalogue but I do not know you personally and would of course like to meet you.

Perhaps it might be possible initially by your selling some of my French paintings.

Please look at my website, www.alfredbader.com, looking specifically at ABFA #1889, and ABFA #1445. The former is a charming painting on copper by Jean Baptiste-Pierre and I enclose a photography and copy of the letter which I sent to Dr. Olivier Aaron almost two years ago. He has, however, not replied. I am asking \$5,000 which surely is reasonable, and could allow you a commission.

Perhaps you will say that you do not handle such minor and inexpensive works, in which case please consider ABFA #1445.

Please do plan to visit my gallery but give me adequate notice because I travel a good deal looking for paintings. Unfortunately, I do not come to New York City very often, usually only for the January old master sales.

I look forward to hearing from you and remain with best regards

Yours sincerely,

Alfred Bader
AB/az
Enc.

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709
E-mail: baderfa@execpc.com



Gui Rochat

Old Master Paintings and Drawings

New York, February 9, 2003

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

Dear Dr. Bader,

You were very kind in answering on my catalogue and subsequent letter with prices on the French paintings.

On my website I have listed other paintings discovered by me in America and sold mainly to European museums. In fact my track record is with finding un-attributed and lost old masters. After being a director for the South-West of the US for Sotheby's in Houston, I was trained at Sotheby's London by among others Derek Johns and Philip Pouncey, after which I ran for a year the New York old master painting department at Sotheby's. Subsequently I was a president at Phillips when they occupied the Rhinelander mansion on Madison avenue and a vice-president and director of fine arts at Butterfields, where I expanded their sales of better merchandise to Europe. I have concentrated on old masters as a private dealer since 1992/1994 after leaving them.

The reason why I take the liberty of writing to you is two-fold: first of all French and German old masters are still fairly incompletely understood in the US and so one can often find good quality works to be available at workable prices and secondly with a strengthening Euro the markets for this kind of material will open up. Art has never been a strong investment for profit as I well know from the Sotheby Index which was started when I worked there. But it is a marginal hedge against inflation and the art chase in itself is exciting.

I know your taste for Dutch and Flemish old masters and your interest in British portraits. I am originally Dutch, having been brought up there with a Swiss father and German mother (I am fluent in six languages). During the last ten years I have concentrated on French, German and some Italian paintings and drawings while I am working with my own very small capital. I lose therefore sometimes a chance to acquire significant works that remain above my financial power.

What I would like to propose to you, should you be open to a calculated risk, is to invest first at a modest sum in French and German works trusting my expertise and access to European museums. It would expand

1889

To Otto
What do you think?
My gut reaction is no
Gina

your interests to areas you have so far probably not considered and it would give me access to better works. You would be able to participate in a new area for you of collecting which is factually very sophisticated and scholarly and would interest you therefore very much and I would subsequently be able to provide you with a good revenue on the works bought and sold. In other words access to capital would elevate very much the quality of works available to me and it would be a compliment to your discernment in subject matter and fields of interest.

I hope that you will be agreeable to my suggestion and that I may discuss this with you further either by letter or in person.

With kindest regards.

Very sincerely yours,



Membre Societe de l'Histoire de l'Art francais

51 MacDougal Street, suite 185
New York, NY 10012, USA
website: www.frencholdmasters.org

by appointment

tel 212.673.3484
fax 425.955.3422
email: rochatoldmasters@aol.com



Cozzini

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 11, 2002

Mr. & Mrs. Harry Judson Moore
Judson's Old Master Galleries Inc.
27 South Wynstone Drive
North Barrington, IL 60010

Dear Ann and Harry,

In response to your long e-mail of yesterday, I can understand why you and Ann are disturbed and upset. So am I and, as you can imagine, so is Isabel. A couple of weeks ago Mr. Cozzini phoned the gallery and told me he had been recommended by Martha Wolff to contact me about some paintings on which he had asked her advice. When he came in, an hour late, with his wife, he brought the Jacob de Wet *Finding of Moses*.

At the time I had no real idea as to why they had come, but in retrospect I suspect that they came to try to find some reason to get out of the purchase contract with you about which, of course, I knew nothing.

Let me give you the facts of our discussion, painting by painting.

They asked me what I could tell them about the de Wet of *Moses*. I replied that it came from the Chesrow collection, where it had been called Rembrandt, and that most of the attributions in the collection were wrong. I gave them a copy of my invoice to you, of course without the sales price, but showing that I had sold it to you as a de Wet and that the attribution had been confirmed by Professor Sumowski. I said that it was a fine Rembrandt school painting. They asked me what I thought it was worth and I replied 'somewhere on the order of \$20,000'.

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
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TEL 414 277-0750 FAX 414 277-0709



Mr. & Mrs. Harry Judson Moore
February 11, 2003
Page Two

Next they asked me about the Narcissus and I said that it is a fine painting by Moses Uyttenbroeck which had come from the Efim Shapiro collection. I had bought it, I said, from Shapiro's estate I believe some ten or twelve years ago but that you had not bought it from me. In any case, it is a fine painting by this very rare artist and we did not discuss the value.

Next we talked about Chesrow's painting of St. Jerome attributed to Ribera. I told them that you had had a great deal of conservation done and that the painting may well be by Ribera. I said that I had not seen it since it had been conserved. I told them that if they would let me have a good photograph of the painting I would send it to Clovis Whitfield in London who knows a great deal more about Ribera than I do and who might well confirm that it is by this artist. In any case, I assured them that it is a very daring and fine composition.

The fourth painting they asked me about was a painting of God the Father which I had never seen and about which I knew nothing.

In none of these did I denigrate the paintings.

Did my eyes roll up to heaven when they told me that they were paying something like \$130,000 for these paintings? I certainly do not remember. I said it seemed a lot to me, but that of course I had not seen the fourth painting, nor the St. Jerome after restoration.

Then they showed me a photograph of the Bathsheba, monogrammed LG. And there Harry and Ann, I may well have made a mistake. Perhaps I should not have said that I knew a bit about the painting and that Jim Horns had told me that it was a wreck. But they pointed out that it has since been very skillfully conserved and looks very beautiful, and the photograph did indeed look very good.

They looked around, asked for quotes on four paintings and only bought my book for \$25.

In all our long years of friendship, Ann and Harry, I have never sought out your clients and have only sold one Kosar for \$800 to a couple who came asking if I could help them find out about a Claes Molenaer which they thought had been stolen. I told you about that, and you know that Isabel and I looked at the RKD and sent them auction records and photos of similar Molenaers. We have not heard of them since.

I am really upset that this couple has caused this unhappiness between us. I said nothing to the Cozzinis that I have not said to you. I told you what Jim Horns said to me about the *Bathsheba*. You know I have often been surprised at the prices you are able to get for



Mr. & Mrs. Harry Judson Moore
February 11, 2003
Page Three

some of your paintings. When they bought my book I turned to the page where I wrote about you and said they would see what a good rapport we have had over the years.

I have no idea whether they will come back or want to buy anything from me, but I really think I would not want to sell anything to them. You and I have been friends for 40 years. This couple has caused us both real hurt which I hope we can overcome.

Sincere best wishes,

Alfred Bader
AB.az

From: Alfred Bader
To: Susan Bader
Cc: me
Date: Monday, February 10, 2003 2:35 PM
Subject: paintings

...and it is a horrendously distressing and very sad, tragic event that unfolded in our
lives and involving our two eggs. And I have been answering my response to all of this in order
to help you understand...

...I am sure you had some idea a few days ago... I am sure you had some idea a few days ago...
...I am sure you had some idea a few days ago... I am sure you had some idea a few days ago...
...I am sure you had some idea a few days ago... I am sure you had some idea a few days ago...

...I am sure you had some idea a few days ago... I am sure you had some idea a few days ago...
...I am sure you had some idea a few days ago... I am sure you had some idea a few days ago...
...I am sure you had some idea a few days ago... I am sure you had some idea a few days ago...

Subject: Fwd: Fw: friendship
From: "abfa" <ordersfa@alfredbader.com>
Date: Mon, 10 Feb 2003 15:27:08 -0500
To: <Baderfa@execpc.com>, "David Bader"
<David.theLabPO.theLab@thelab.net>, "Gretchen Dossa"
<Gretchen.theLabPO.theLab@thelab.net>, "Harry Horner"
<Harry.theLabPO.theLab@thelab.net>

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Subject: Fw: friendship
From: "Harry Moore" <Judson_Galleries@msn.com>
Date: Mon, 10 Feb 2003 14:49:28 -0600
To: <Ordersfa@alfredbader.com>
CC: "me" <Judson_Galleries@msn.com>

----- Original Message -----

From: Harry Moore
To: [Orders fa @ alfredbader.com](mailto:Ordersfa@alfredbader.com)
Cc: me
Sent: Monday, February 10, 2003 2:38 PM
Subject: friendship

Alfred,

Ann and I had a tremendously disturbing and very upsetting recent event that unfolded at our house approximately one week ago, and I have been delaying my response to all of this in order to address the problem.

Oscar Cozzini arrived at our home a few days ago, purportedly to make a payment on his most recent art purchase; but rather than this he began to reiterate the details of a recent meeting with Alfred Bader. Not too long into the conversation he stated that he was canceling his most recent purchase of four paintings from Judson Galleries Inc., which were contracted for November 24th 2002.

Naturally I asked him why he wanted to do this? Had I not given him enough time to pay the paintings off with a two year time frame?

Oscar was very candid and quickly pointed out that Alfred Bader was the reason and that Bader suggested that he was paying entirely too much money for these paintings, almost all of which had come from Bader Fine Art, and that the quality was not commensurate with the prices, and that there was no chance in the world that the Chesrow attributions were correct. Also there was some kind of inference about why buy from Harry Moore when you can buy at much better prices from Bader... This immediately recalled a story that our good friend Bill Treul told me a while back. In conversation with Bill you had told him not to buy from Harry Moore but to buy from Bader who has much lower prices.

After Oscars conversation with you he had totally turned against me, and so being the way I am I cancelled the deal on the 4 paintings and returned his \$32,000 down payment .

This brings us to the Bathsheba painting, signed L.G. and dated to late 15 hundreds, early 16 hundreds. This is the painting that Peter Sutton who was at Christies at the time, and a rather well known and certainly a knowledgeable expert in the field had strongly recommended that I purchase this painting and that is how I became the owner of that good work.

Early in the year 2002 Oscar Cozzini had seen the painting at the Chicago restoration center while it was in the final stages of cleaning . He studied this work a few times and arrived at the conclusion that it was both attractive and beautiful and decided to buy this work before it was restored and that he would see that it was properly restored and was quite willing to buy it in its cleaned but un-restored condition . I was put in touch with Oscar by the owner of the restoration center , who knew that the painting was for sale ,sfor the first time we were put together and the deal on the painting was consummated , and the painting paid for over a period of many months . Now after canceling out the deal of four Oscar wants to have me take back the Bathsheba ,because of what you told him.

Then came Alfred Bader's introductory meeting with Oscar Cozzini where he told my client that the Bathsheba was in very bad condition, and that he knew the painting well as he was thinking of buying it but Jim Horns the restorer had done some work on it and said not to buy it. Horns had charged a substantial amount for the work he had done, but Ann & Harry did not like the results and this is what led to the re-cleaning in Chicago after which the painting again became quite beautiful and this of course instigated the Cozzini purchase , and I might point out that Horns was paid in full for the work he had done.

According to Oscar I said that I had purchased the Chesrow paintings out of the collection ; of course not pointing out that for a brief period another dealer had them . Again , you ,made certain and , pointed out that you were the key to these paintings and made that very clear to my client which of course caused more damage to Judson Galleries Inc ,and of course Harry Judson Moore as well.

Oscar described "The rolling of Alfred Bader's eyes up to heaven" when Oscar told the price he was paying for the group of four.... I wanted you to know that you have been successful in destroying a very important sale for Ann and Harry...Not to mention the fact that this would have put us in a much stronger buying position . I don't believe that there will be enough time left with your new client to make up for all the sales we have done back and forth over the last 35 years , and then what about friendship ???

It has been extremely difficult for me to write this E-mail to you pointing out the ugly facts as they have been revealed to us.

No thanks to you,
Harry J. Moore and
Ann B. Moore

Letters to

Warning to lenders to Italian exhibitions

In addition to the well known risks of lending to Italian museum-organised exhibitions and the inherent risks that might be foreseen in importing pictures into Italy (risk of notification, etc.), there may now be added the unreliability of Italian insurers.

Lenders from overseas should be warned that, although the policies issued by Italian government museums purport to be on a nail-to-nail declared value basis, in the event of misfortune and a claim, you have little security that you will receive prompt, indeed any, satisfaction. I am writing from bitter experience.

In the one case, a valuable period frame was damaged and restored at our insistence in the UK. The claim was filed with the superintendent who had organised the exhibition and this was referred to his insurers (Assitalia, Pesaro office). The office declined to reply or to send a claim form or to nominate an adjuster. Repeated correspondence, either with the insurer or with the office or, indeed, by our legal representatives in Italy has failed to evince even a nominal reply. It seems that Assitalia's tactic is to stonewall any claim with silence in the hope that it will go away.

In the second case, an important baroque painting loaned to a different national institution was damaged due to negligence during the hanging of the exhibition. Two years later the insurer (this time, RAS) has the gall to try to dispute the basis of valuation on which the painting was insured in the first instance for its agreed value. In this instance the painting had been on loan to a US public institution for the same figure for some time prior to the Italian exhibition.

Under the circumstances we would draw private lenders' attention to these deficiencies and would strongly recommend that they do not accept the cover of the nominated Italian insurer, but insist on instituting a separate specific policy for the exhibition issued by their own insurers at the borrower's expense. The loans should not be insured under the terms of the lender's block policy since, in the event of a claim in Italy, this would impact on the lender's claim record. However, if a separate policy is instituted for the specific exhibition, the lender's claim record will not be prejudiced.

Of course, this will have the effect of driving up the cost of borrowing for Italian institutions, but this is a small price to pay when the lender knows that in the event of damage occurring he will actually receive satisfaction.

Patrick Matthiesen

London

Truthful reporting

Dear Clovis
Thanks for your help with Cairo(?)
Hope our paintings in Italy are
safely insured. Kind
NB

Mr. & Mrs. Harry Judson Moore
February 11, 2003
Page Two

Next they asked me about the Narcissus and I said that it is a fine painting by Moses Uyttenbroeck which had come from the Efim Shapiro collection. I had bought it, I said, from Shapiro's estate I believe some ten or twelve years ago but that you had not bought it from me. In any case, it is a fine painting by this very rare artist and we did not discuss the value.

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In none of these did I denigrate the paintings.

Did my eyes roll up to heaven when they told me that they were paying something like \$130,000 for these paintings? I certainly do not remember. I said it seemed a lot to me, but that of course I had not seen the fourth painting, nor the St. Jerome after restoration.

Then they showed me a photograph of the Bathsheba, monogrammed LG. And there Harry and Ann, I may well have made a mistake. Perhaps I should not have said that I knew a bit about the painting and that Jim Horns had told me that it was a wreck. But they pointed out that it has since been very skillfully conserved and looks very beautiful, and the photograph did indeed look very good.

They looked around, asked for quotes on four paintings and only bought my book for \$25.

In all our long years of friendship, Ann and Harry, I have never sought out your clients and have only sold one Kosar for \$800 to a couple who came asking if I could help them find out about a Claes Molenaer which they thought had been stolen. I told you about that, and you know that Isabel and I looked at the RKD and sent them auction records and photos of similar Molenaers. We have not heard of them since.

I am really upset that this couple has caused this unhappiness between us. I said nothing to the Cozzinis that I have not said to you. I told you what Jim Horns said to me about the *Bathsheba*. You know I have often been surprised at the prices you are able to get for

Mr. & Mrs. Harry Judson Moore
February 11, 2003
Page Three

some of your paintings. When they bought my book I turned to the page where I wrote about you and said they would see what a good rapport we have had over the years.

I have no idea whether they will come back or want to buy anything from me, but I really think I would not want to sell anything to them. You and I have been friends for 40 years. This couple has caused us both real hurt which I hope we can overcome.

Sincere best wishes,

Alfred Bader
AB.az

Dear Mr. Rochat,

Thank you for your fine catalogue and your follow-up letter of January 3.

While I admire the works you are offering, I know little about French paintings and concentrate largely on Dutch 17th century paintings, particularly of Rembrandt and his students.

Please let me know if such ever come your way.

With all good wishes I remain

Yours sincerely,
Alfred Bader

New York January 1, 1943



Gui Rochat

Old Master Paintings and Drawings

New York, January 3, 2003

Dear Sir or Madam,

I sent you in November 2002 a copy of my catalogue *Gui Rochat, Tableaux et Dessins Anciens, 2003*

I have received several enquiries on the paintings and drawings in this catalogue and would like to follow up with a price list.

Please let me know if you or your museum or gallery have an interest in any particular painting or drawing and might want to negotiate a purchase.

Yours sincerely,

Membre Societe de l'Histoire de l'Art francais

51 MacDougal Street, suite 185
New York, NY 10012, USA
website: www.frencholdmasters.org

by appointment

tel 212.673.3484
fax 425.955.3422
email: rochatoldmasters@aol.com



Gui Rochat

Old Master Paintings and Drawings

Catalogue Tableaux anciens français: les prix



1. Lépicier \$ 25,000



2. Colombel \$ 28,000



3. École française 18e Siècle* \$ 8,500



4. Trémolières On reserve



5. Suvée \$ 17,500



6. Navarre \$ 7,500



7. Doyen \$ 9,000



8. Callet \$ 12,000



9. Navez On Reserve

*Attribué à Jean Barbault (Beauvais 1718-1766 Rome)

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ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 8, 2003

Michael H. Lord
Michael H. Lord Gallery
772 North Milwaukee Street
Milwaukee, WI 53202-4449

Dear Michael,

I would just like to confirm the offer which I made to you regarding your bringing customers to Alfred Bader Fine Arts.

If you will bring area collectors to my gallery – collectors who have not been my customers before – then I will pay you a 10% commission on their purchases. Payment to you will be immediately after I have received payment.

Also, I will pay a 10% commission on all purchases made by these collectors for one calendar year after their first visit to the gallery.

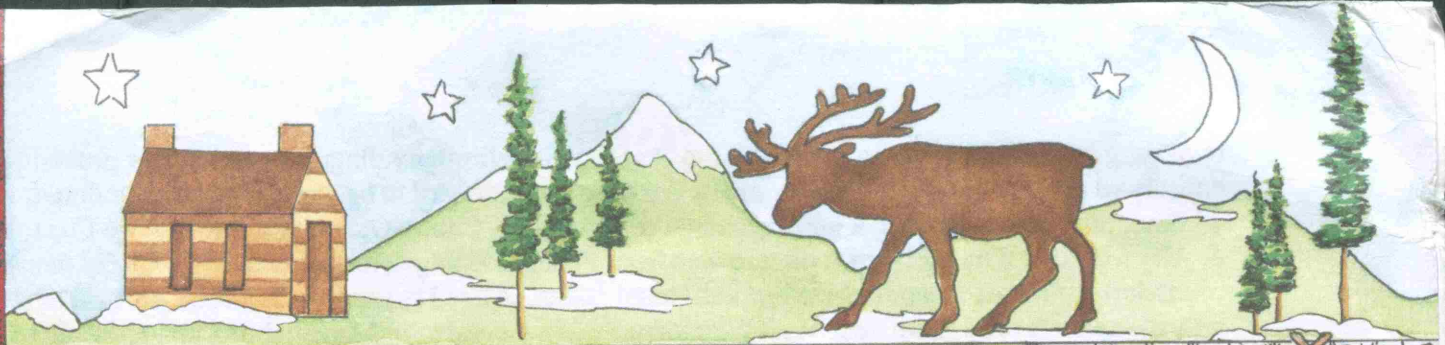
With best regards I remain

Yours sincerely,

Alfred Bader
AB/az
Delivered by hand

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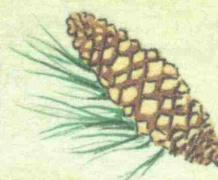
HAPPY HOLIDAYS from the OCHRYMOWYCZ FAMILY
Christmas 2002

With the tragic images of 9/11 and the economic fall-out for the country still lingering in our minds, it has been a difficult year to dwell on the positive. What has pulled us through it all is in the words of J. Howard Payne - "Be it ever so humble ••• There's no place like home." Now some joyful news will anchor us to our home even more. Jeff and Tara are in the process of changing our status to grandparents in March, 2003. Thus any difficulties of the past melt with our great anticipation of our future grandson. In reality, we feel fortunate to report that 2002 has been mostly a year of positives with the clear exception of our investments; but then we are in good company!

When last we wrote, we were still in the process of securing our immediate homestead from the appetites of our local deer herd with a 1000 foot long "deer-proof" fence. We are pleased to report that this summer we had blossoms on our perennial flowers which we had long forgotten had been planted. And our annual plantings and shrubs cheered us until frost without a single incident of deer predation. The investment was certainly more than worth it. The fence however has caused a complication for our roving wild turkey flock. They get inside the perimeter by ducking under gates and then spend the day marching back and forth along the fence line trying to figure out how to get back out. While entertaining to observe, we don't want the turkeys to establish squatter's rights, so we periodically go outdoors and shoo them until they fly over the fence. Squirrels and raccoons are a nearly insolvable problem, but Leo has become quite proficient at live trapping and long distance hauling and has defacto found a new sport!

The bulk of our activities this year have related to the priorities of family. The top priority has been Grandma Vi. Grandma Vi turned 85 on March 10th and rejected any notion of an 85th birthday party because of inclement weather prospects in early spring. So we planned and executed a "princess party" for her on June 23rd at the Alta Community Center in Grandma's hometown. While the count cannot be verified exactly, Grandma was delighted that about 250 family and friends attended to celebrate the occasion. Grandma Vi was totally pleased with the party and is still enjoying residual compliments and birthday wishes to this very moment. It was great to get immediate close family together for this joyful occasion. It also became apparent to Grandma Vi that her independence of living on the farm in her home of 61 years was taking its toll. She is now the "representative ambassador" of assisted living at the Alta Wel-Life Center. This beautiful new assisted living facility for 44 adults is situated near enough to the farm so that Grandma Vi can see the barn on the home place from her apartment windows. We made the move on October 14 during an intermittent snow storm which only proved to be an additional reminder to Grandma Vi that it was time to find a more accommodating living arrangement. Since no assisted living facility can replace one's home of 61 years, we are delighted to find that she has melded completely into her new lifestyle. She finds herself nearly "too busy" of maintaining her lifelong hobby of sending greeting cards for virtually every occasion to a mailing list of hundreds. We are indeed fortunate to have a mother with her positive attitude and adaptability.

We are likewise blessed that Leo's mother - Sophia - is still able to live very independently in her own home. She will be celebrating her 90th birthday in Spring 2003. While we had a brief scare this fall



regarding her health, it was a great relief to find that a preliminary diagnoses for cancer proved to be entirely wrong. Grandma Sophie is now likewise looking forward to becoming a great grandma for the 7th time, after just becoming a great grandma for #4 (5/28), Emma Ochry, and for #5 & #6 (7/1), Will & Ally Murphy. Our Christmas picture was from the christening celebration of the Murphy twins.

Briefly allow us to summarize our individual status. After 1½ years on Enbrel, Leo's rheumatoid arthritis appears to be stabilized. With the exception of a several months availability lapse, during which he regressed considerably, his drug now appears to be reliably available. He has not however learned to manage his good fortune extremely well. Sometimes he feels so good that he gets involved in an undertaking beyond his limits and then has to crash for several days to recover. A case in point was a "trip of a lifetime". In mid-August he joined 2 of his former students and one of their dads on an ocean fishing trip for salmon and halibut to Sitka, Alaska. While he avoided sea sickness entirely, the labor of maintaining his "sea legs" for 4 days of fishing on heavy seas required several weeks of recovery after his return. However, catching 30 lb. salmon and halibut made it all "worthwhile" - in his words. Indeed he plans to do it again at the 1st opportunity. He continues to productively fish locally on every occasion possible, and garden to excess (lots of bug and weather problems this year). He put very little effort into deer hunting this year due to the demands of fall chores, but the season is still not over.

After an enjoyable 1½ years at Country Treasures (gift/collectibles shop) and 6 months at Younkers (department store) at the local mall, Judy decided in early October that it was time to fully retire. Judy is now trying to clean closets and organize the house so that it doesn't look like we live in our own gift shop! She is also busy making "baby" things and looking forward to being an involved Grandma.

Tara and Jeff continue to live in the Chicago area. Jeff was promoted to Director of Engineering at the downtown Chicago Hyatt Hotel. Tara continues as an Account Manager for Enterprise Fleet Services in Glen Ellyn. In August they moved into a new 3 bedroom home. So while Leo was fishing in Alaska, Judy traveled to Chicago and assisted with the move - and of course it was hot! Both Tara and Jeff, plus their dog and 2 cats, are very much enjoying their new more spacious home and area which is "out in the country" - extreme NW side of Chicago. Their new address is: Tara & Jeff Talley, 200 Breckenridge Drive, Gilberts, IL 60136; phone: 847-717-5462. The drives to & from work are long so we often receive cell phone calls from Tara while on her way home saying she is "bored". We enjoy the calls. In October (on our way to Alta & Winona) we delivered a new table to Tara & Jeff that was designed and built by Leo and a carpenter friend using oak and pine lumber harvested from our acreage. Now Tara & Jeff tell all visitors to BYOC - Bring Your Own Chair! Guess the chairs are next!

Leo and Judy enjoyed two special trips together. In late February-early March we flew to Dallas, TX, to visit Don & Karen Stabeno at both their home plus their special lake home. All 4 of us drove to Houston, TX, to visit George & Betty Holland where the 6 of us attended the last Houston rodeo held at the Astrodome. We were accused of bringing our cold Wisconsin weather with us, but despite the below normal temps, we had a great visit with 4 wonderful friends. From Dallas, we flew to Florida (& enjoyed much warmer weather!) to visit friends David and Louise Hauge and their families. It is wonderful & fun to visit friends, especially when they live in southern climates! In September we again drove to Grand Marais, MN, to visit Dave and Louise at their summer home on Lake Superior where Dave & Leo enjoyed fishing for salmon and Louise & Judy enjoyed "fishing" at the local gift shops.

It is our plan to again celebrate Christmas at our home with Tara & Jeff, Grandma Vi, Grandma Sophie, and Leo's brother Orest, and even possibly Judy's brother Dennis. As we count our blessings together, we extend to you fondest wishes from house to house for a blessed holiday season and a healthy and prosperous new year. As always our door is open to guests and our email is: ochem@charter.net.

Leo & Judy

Hope you both are well + still enjoying your travels, etc. Have a wonderful holiday season.



Dr. Alfred Bader
924 East Juneau, Suite 622
Milwaukee, Wisconsin 53202
Phone: 414/277-0730
Fax: 414/277-0709
E-mail: baderfa@execpc.com

A Chemist Helping Chemists

January 3, 2003

Professor & Mrs. Leo Ochrymowycz
4237 West Lowes Creek Road
Eau Claire, WI 54701

Dear Judy and Leo,

As you probably know, Isabel and I don't send out Christmas cards, but we so enjoyed your happy message that we do want to reply.

We are well, still traveling a good deal and busy with my four jobs, three of which I really enjoy. These are buying and selling many paintings, writing and giving lots of talks and helping start-up chemical companies. The fourth, giving money away intelligently, is much more difficult but it also has its rewards as you can see from Logan Ausman's letter.

He sounds like a very intelligent fellow and I hope that after getting his Ph.D. he might consider joining Sigma-Aldrich. You may recall that Tom Cori expelled me in 1992 but he in turn was asked to leave two years ago and the company is doing much better now.

It would be great if you could visit us sometime during the new year.

With all good wishes to you and your great family for a happy, healthy and we hope peaceful new year, I remain

Yours sincerely,

Alfred Bader
AB/az

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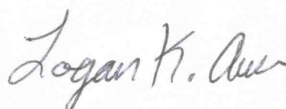
December 28, 2002

Dr. Alfred Bader
c/o UW-Eau Claire Foundation Office

Dear Dr. Bader,

I would like to thank you for providing me with tuition assistance during the 2002-2003 academic year through the Alfred Bader and Leo Ochrymowycz Chemistry Scholarship. I greatly appreciate your generosity. I am a third year chemistry student at Eau Claire, and I am beginning to enter the more advanced courses, including physical chemistry. In addition to my course work, I am researching the rate of electron transfer for tris-aryl ammonia derivatives with Dr. Jack Pladziewicz. Our work will be presented in a poster at the National ACS meeting in New Orleans this March. This will be my first presentation at such a meeting, and I hope it will be one of many presentations in my career. After graduation, I plan to attend a graduate institution to earn a doctorate in chemistry, and hope to some day make a significant contribution to science. Again, thank you for funding the scholarship that I have received.

Sincerely,



Logan K. Ausman

cc: Dr. Leo Ochrymowycz

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Dear Lewis,

The \$3,000 check is being sent today by FEDEX 2 day (you should have Tuesday). The tracking number is 831446616639.

Best wishes,
Alfred

Inierman wrote:

Dear Alfred

I just returned to make lunch for my hard working mate who comes home each day from work and a break from pacifying patients at a dermatology office. Your call was waiting and I thank you again for your positive, life saving generosity.

As for the best way to handle it, your checks have always been cleared immediately at my bank where I still have a fortunately good relationship. If one is mailed today, I will certainly have it by early week and can send out my own mortgage payment in time to get in within a grace period. I don't see a need to wire or anything else.

I am home for a few hours now if you are free to call, email or need to know more. I hate to interrupt your always busy days with such matters. You probably haven't even caught up on all the offerings made to you when you were in Europe. I hope at least some were worthwhile.

With sincere thanks,

Lewis