

Alfred Baber Fonds

Alfred Baber Fine Arts
- Correspondence

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FILE	13



ALFRED BADER FINE ARTS

DR. ALFRED BADER

www.alfredbader.com

ESTABLISHED 1961

December 23, 2008

Dr. Klaus Albrecht Schröder, Director
Albertina Museum
Albertinaplatz 1
A-1010 Vienna
AUSTRIA

Dear Dr. Schröder,

Isabel and I very much enjoyed meeting you on November 10th and want to thank you sincerely for inviting us to that delicious supper.

Like you, we are greatly puzzled by the actions of Laurie Winters.

I simply cannot understand how she could speak ill of the former Director of the Milwaukee Art Museum, David Gordon. He is truly a financial genius who led the museum out of a \$30 million debt during his tenure here. Also, he is a very likable person, who speaks his mind freely and directly, and does not suffer fools gladly. Altogether we were very lucky to have him head our museum at just the right time.

For Laurie to complain to you so bitterly about your associates in the Albertina is equally incomprehensible to me.

I enclose correspondence between her and the Editor of the *Queen's Quarterly* and my reply sent to David Gordon.

The background to this correspondence is the following: in anticipation of my publishing my second autobiography I had sent a draft of Chapter 11 to the Editor

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202





Dr. Klaus Albrecht Schröder
December 23, 2008
Page Two

of the *Queen's Quarterly*, who wanted to publish a preview. I gave a copy of that to David Gordon who passed it on to Laurie Winters, who then wrote to the Editor without clearing her six page letter either with David Gordon or the Chief Curator.

The first five pages of that letter will show you what a poor art historian Laurie really is. The artist 'Iwry' never existed and the *Battle of Gibraltar*, while in very poor condition, was indeed Wright of Derby's most important work for which he was paid more than for any other.

Page 6 of her letter has nothing to do with deaccessioning but accuses me personally of many mistakes which I really did not make.

Of course we both know that Laurie Winters has much going for her. She is ambitious, hard working, and is highly respected, indeed loved, by many members of the Fine Arts Society of the museum. She is, however, very much disliked by some of her peers in the museum for reasons that you will understand.

Isabel and I very much hope that you will visit Milwaukee again before long and that you will then have a chance to visit me both at our home and in my gallery.

With all good wishes for a happy and healthy 2009 I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.



Faint text in the top right corner, possibly a date or reference number.

First paragraph of faint text, appearing to be the start of a letter or document.

Second paragraph of faint text, continuing the narrative or information.

Third paragraph of faint text, possibly containing a signature or name.

Fourth paragraph of faint text, providing further details or context.

Fifth paragraph of faint text, likely the concluding part of the document.

Final line of faint text at the bottom of the page.



FAX FROM:

Alfred Bader Fine Arts
924 East Juneau Avenue
Astor Hotel - Suite 622
Milwaukee, WI 53202
Ph: (414) 277-0730
Fax: (414) 277-0709
www.alfredbader.com
e-mail: baderfa@execpc.com

August 14, 2006

TO: Mr. Mark Ellin
Abbey Auction

Page 1 of 2

FAX #: 011-44-1424-772-302

Dear Mark,

Surprisingly, I bought some good paintings at your last sale even though I was discouraged when first looking at the paintings on Tuesday.

I particularly like those two large paintings of horses by Miller-Miller and, as I asked you, could you please confirm that lot 220 did indeed come from the artist's estate sale. The paintings are not signed and that confirmation will help me.

I already look forward to the next sale I can attend, in November.

With best wishes to you, your father and your family I remain

Yours sincerely,

Alfred Bader, CBC
AB/az
Att.





FAX FROM:

Alfred Bader Fine Arts
924 East Juneau Avenue
Astor Hotel - Suite 622
Milwaukee, WI 53202
Ph: (414) 277-0730
Fax: (414) 277-0709
www.alfredbader.com
e-mail: baderfa@execpc.com

May 16, 2007

TO: Mr. Mark Ellin
Abbey Auction

Page 1 of _1_

FAX #: 011-44-1424-772-302

Dear Mark,

We still have not received the photographs of the painting. Please check that it was sent to the e-mail address which appears above.

With many thanks and best regards I remain

Yours sincerely,

Alfred Bader, CBE
AB/az



Washington, D.C.

UNITED STATES DEPARTMENT OF STATE
BUREAU OF CONSULAR AFFAIRS
OFFICE OF THE ASSISTANT SECRETARY
FOR CONSULAR AFFAIRS
WASHINGTON, D.C. 20520

January 15, 1982

Dear Sir:

RE: [Illegible Name]
[Illegible Address]

[Illegible text]

Sincerely,
[Illegible Signature]

[Illegible text]

[Illegible text]

[Illegible text]

[Illegible text]

Hercules Seghers

Subject: Hercules Seghers
From: "Marina Aarts" <info@marina-aarts.com>
Date: Fri, 16 Feb 2007 14:27:22 +0100
To: <baderfa@execpc.com>

Dear Alfred,

I have now heard back from Marc Dreesmann, after I spoke to him on the telephone last Monday, concerning the ' Seghers' picture, which you would like to add to your collection at Kingston.

He says in an email of this morning that he is prepared to sell the picture, of course depending on the offer. He says that he has gained some advise on this in the past few days. From whom I do not know.

What kind of offer are you thinking about ?

In my confirmation email to Marc last Monday, I confirmed him my role as agent, meaning that in case of a deal, I would aim at 10% commission to be split up between buyer and seller. He agreed with this principle ? Do you have any objections to this ?

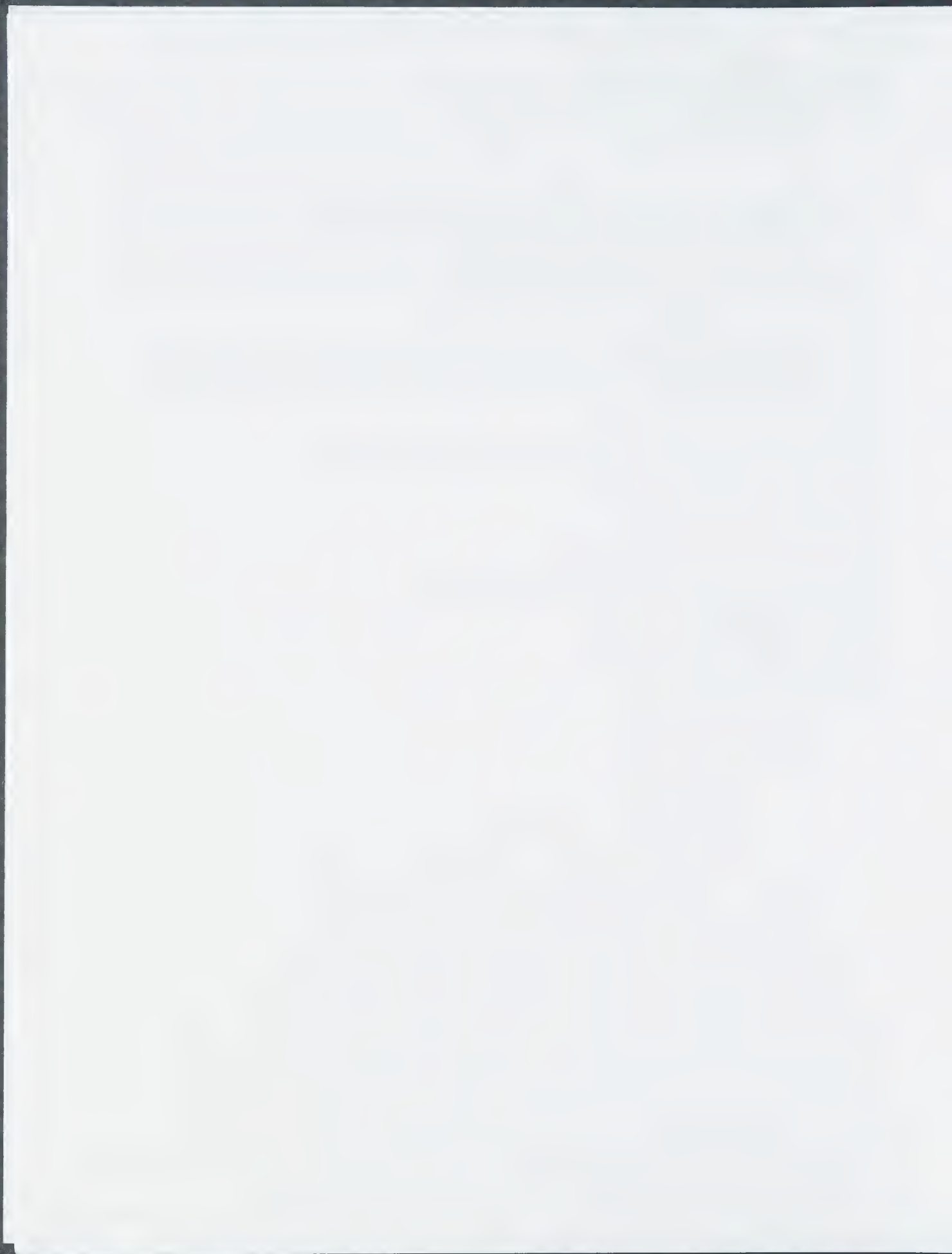
I look forward to hear from you.

Please note that I am not at home until late this evening, in case you want to ring me.

Kind regards

Marina

Marina C.E. Aarts, art historian, registered valuer of paintings
Churchillaan 308
1078 GC AMSTERDAM
tel..00 31 20 664 68 58
fax..00 31 20 470 45 69
mob..00 31 6 51 46 43 93
www.marina-aarts.com





FAX FROM:

Alfred Bader Fine Arts
924 East Juneau Avenue
Astor Hotel - Suite 622
Milwaukee, WI 53202
Ph: (414) 277-0730
Fax: (414) 277-0709
www.alfredbader.com
e-mail: baderfa@execpc.com

February 14, 2007

TO: Mr. Mark Ellin
Abbey Auction

Page 1 of _1_


FAX #: 011-44-1424-772-302

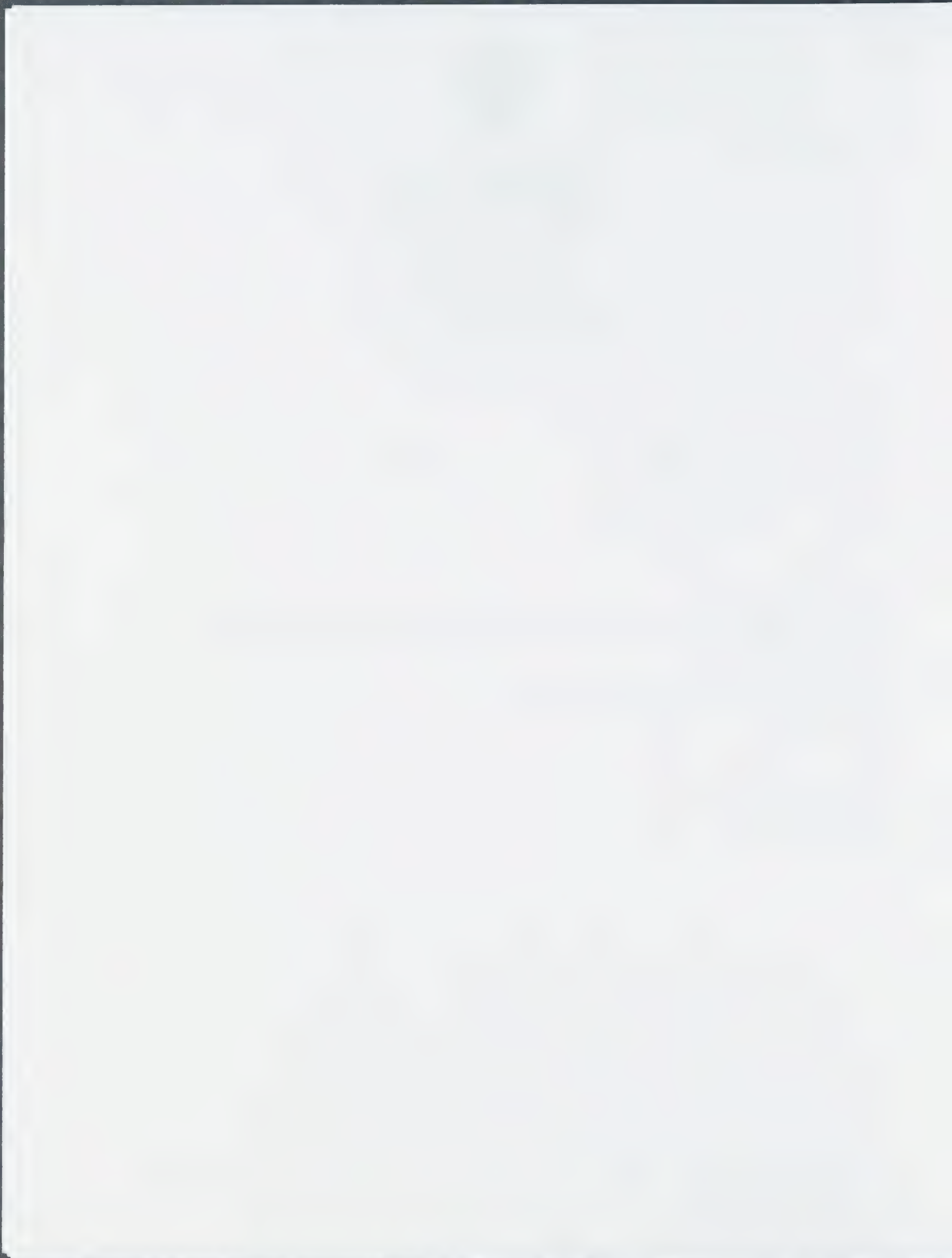
Dear Mark,

Have you received our check and when will you send the three paintings we asked you to send by FEDEX?

With many thanks and best regards I remain

Yours sincerely,


Alfred Bader, CBE
AB/az





FAX FROM

DR. ALFRED R. BADER
White Gables
2A Holmesdale Road
Bexhill-on-Sea
East Sussex TN39 3QE
Telephone/Fax: 0424-22-22-23

Date: Dec 10 00

Page 1 of 1

To:
Fax:

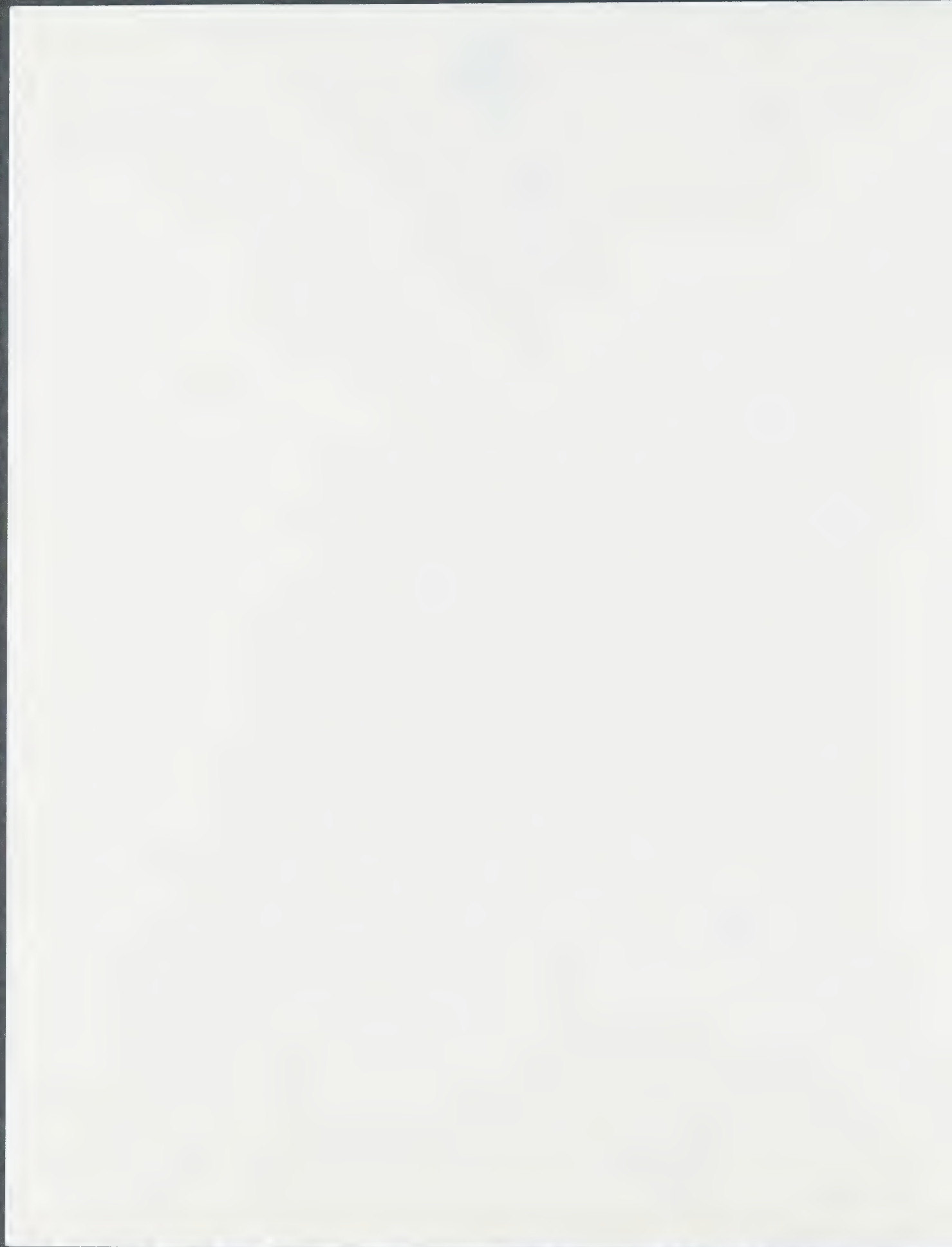
J. Ann

Had an interesting discussion with a
Mr. ROGER FALLOCH, 706 Water St.
Chester town, Md. 21620, phone and fax
410 778 2849. His mother, Dr. Erika
Falloch died at age 82 with instructions
that I could be entrusted to sell some of
her artworks!

Please mail him my autobiography
by express mail (ca. \$3.20, not \$10) and fax
him my CV with a note from you that I'll
return on Dec 22 and that I will confirm
that I will do my best to sell the works
and take a 10% commission.

Martin is much better.

As Always
Alfred





Alfred Bader Fine Arts
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Astor Hotel -Suite 622
Milwaukee, WI 53202
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Fax: 414-277-0709
www.alfredbader.com
e-mail: baderfa@execpc.com

August 1, 2000

TO: Mr. Franz D. Amandi

Page 1 of _1_

FAX #: 011 49 611 843 23

Dear Mr. Amandi,

I am sorry that I was in England when you sent your fax of July 13th, and I have only just returned.

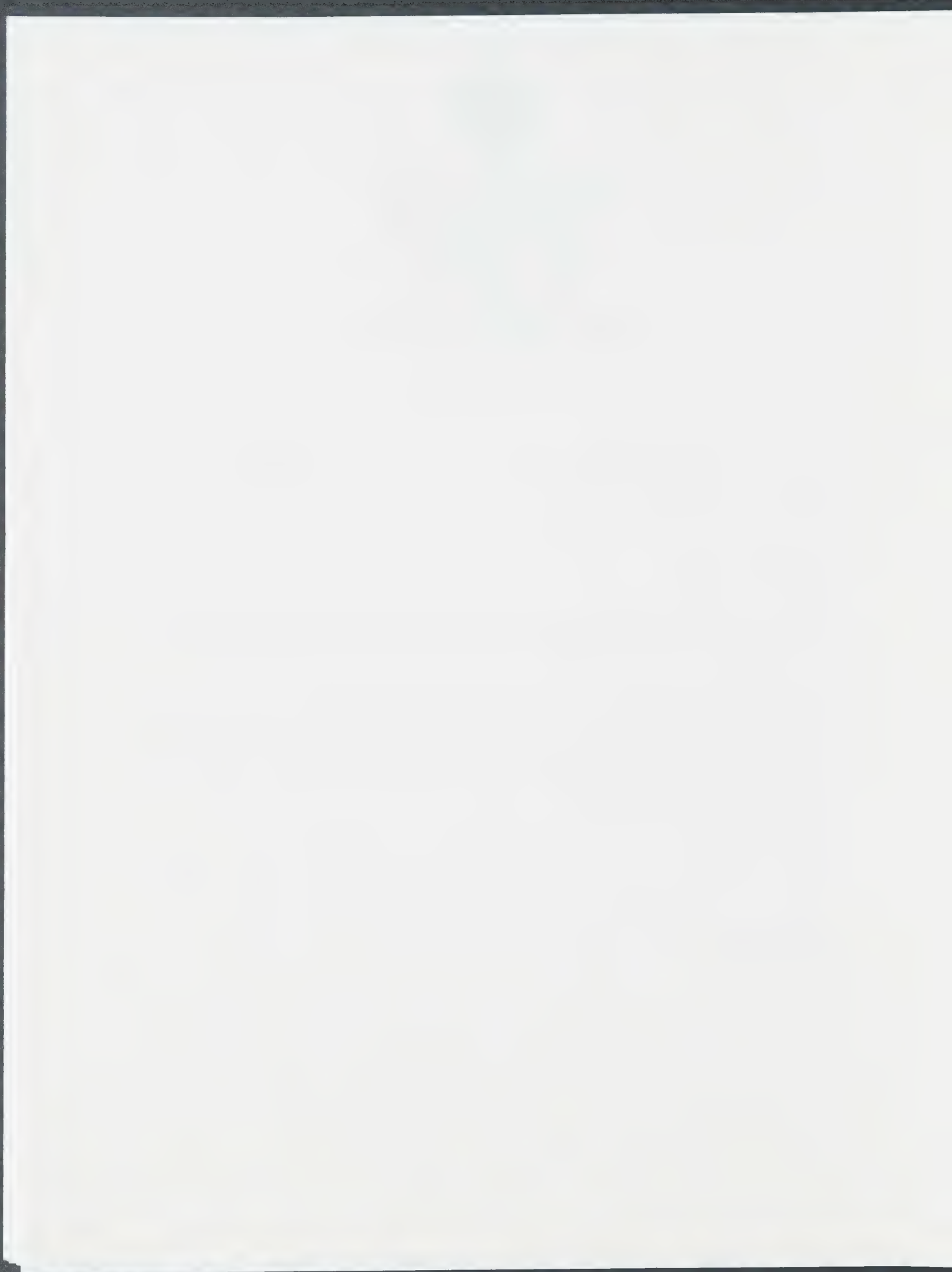
The three paintings offered are not of interest to me.

I am particularly interested in Dutch paintings, especially if they are by Rembrandt or by Rembrandt students.

With best regards I remain

Yours sincerely,

Alfred Bader
AB/az



FRANZ D. AMANDI

Biebricher Allee 33
65187 Wiesbaden
Tel/Fax 49-611-843 243

Dr. Alfred Bader Fine Arts
924 East Juneau Avenue
Astor Hotel-Suite 622

Milwaukee, WI 53202

TO: Fax 001-414-277-0709

July 13, 2000

Dear Dr. Bader,

having vainly tried numerous times to reach you by phone, I am trying this way.

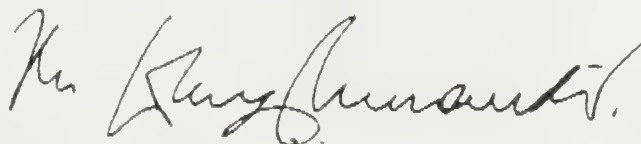
I have been offered three paintings, which I would like to inform you about:

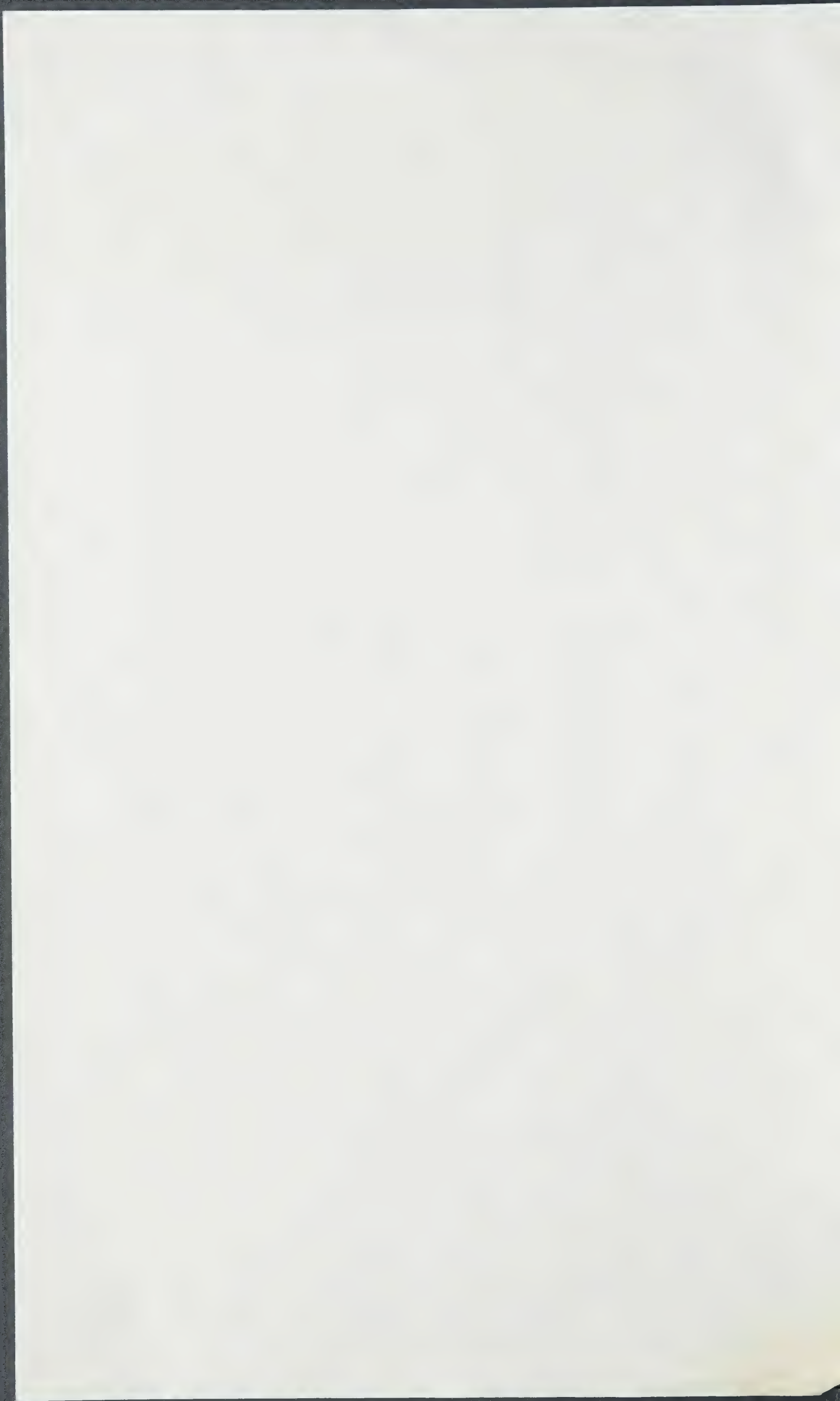
- 1.) EDOUARD MANET Still life, basket with fruits 33.3 x 46.2 cm
Expertise by Jaques Mathey (and others)
- 2.) FRANCISCO GOYA La Vendage 34.4 x 24.3 cm Prov. Coll.
Goudstikker Exp. A.o. Dr. Kurt Rieder, Zürich. This painting having served as -Vorlage- for a tapistry at the Prado (?)
- 3.) JEAN-HONORE FRAGONARD listed No. 62 L'Opera Completa di
Honore Fragonard 130 X 97 Puttos playing in a park

All paintings lie in a bank at Frankfurt and could be seen there.
I was asked if generally you would be interested; only then I would be supplied with the usual information, papers etc.

Should I get no answer from you until, say 16:00 hours our time until tomorrow, friday 14th July, I hope you would not mind that/if I would send a similar fax to Otto Naumann in New York.

Looking forward hearing from you I remain with all good wishes
yours sincerely,





21. XI

of Ann

Otto's calculation for the de Gelder is exactly correct. Don't worry about settlement on a Saturday

As you noted, his Fran Hals calculation is off by one month interest, i.e. of 7708.33. Please just send him a friendly note pointing that out

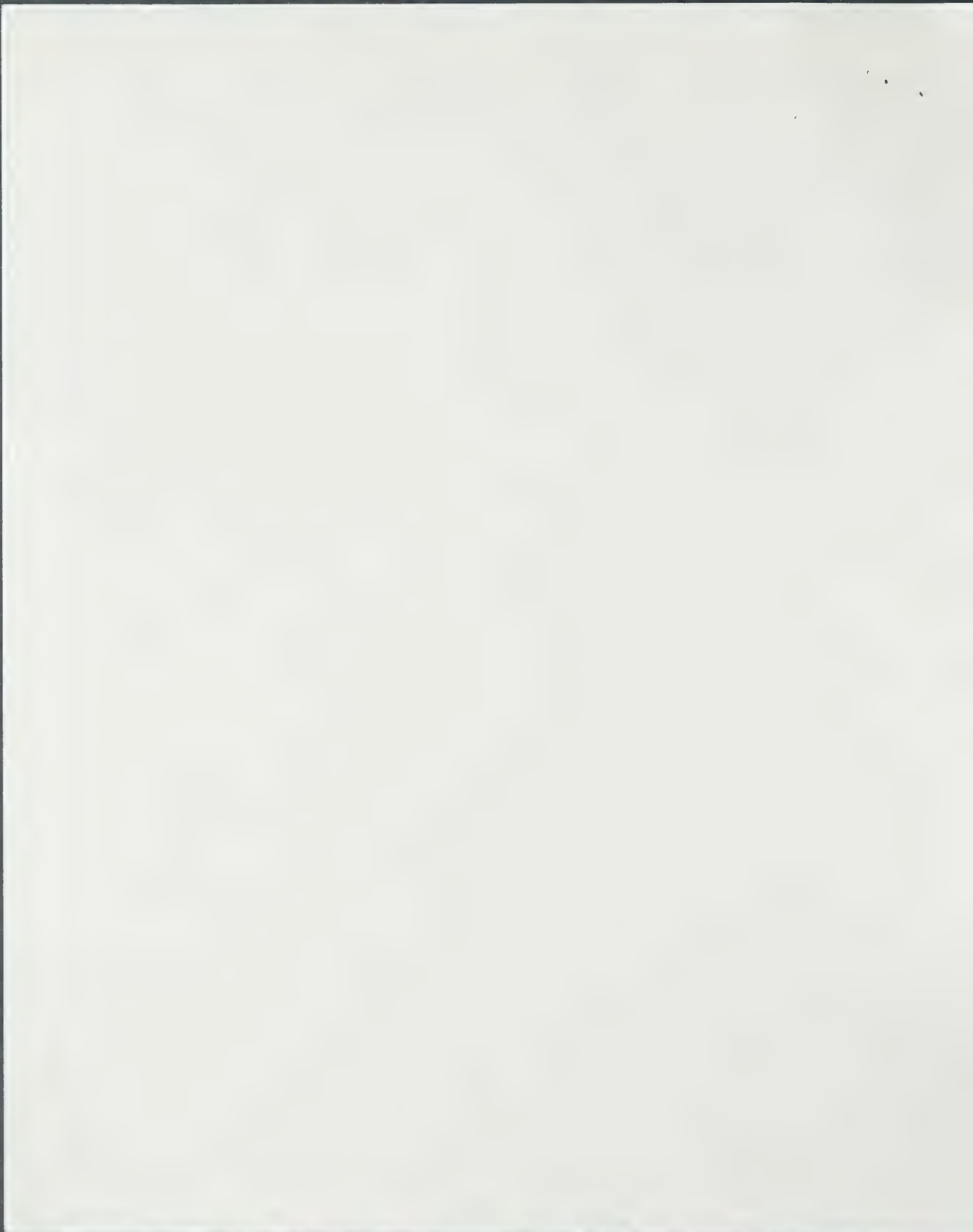
I am so glad the painting from the Porokhem arrived safely.

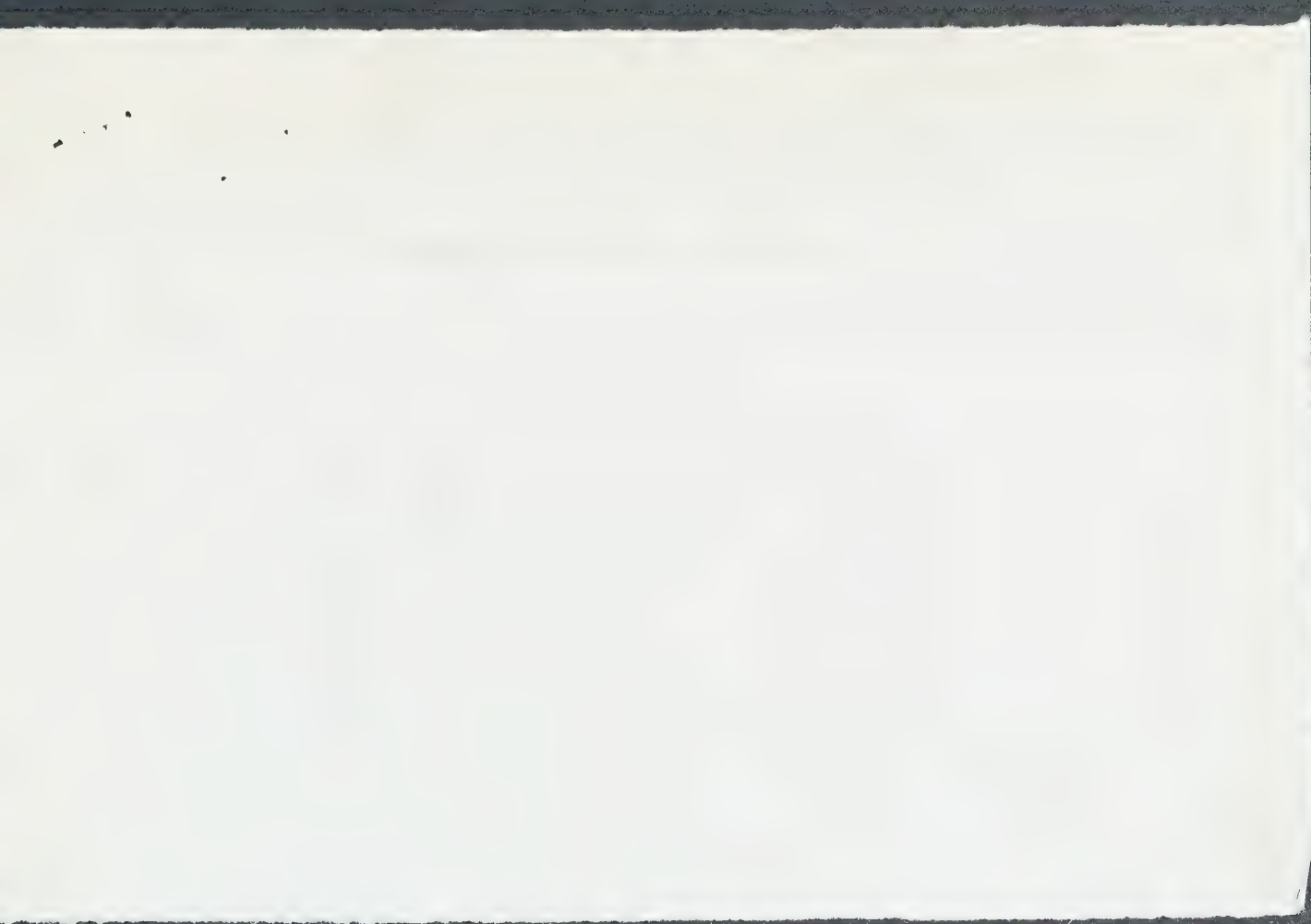
I really liked it 30 years ago.

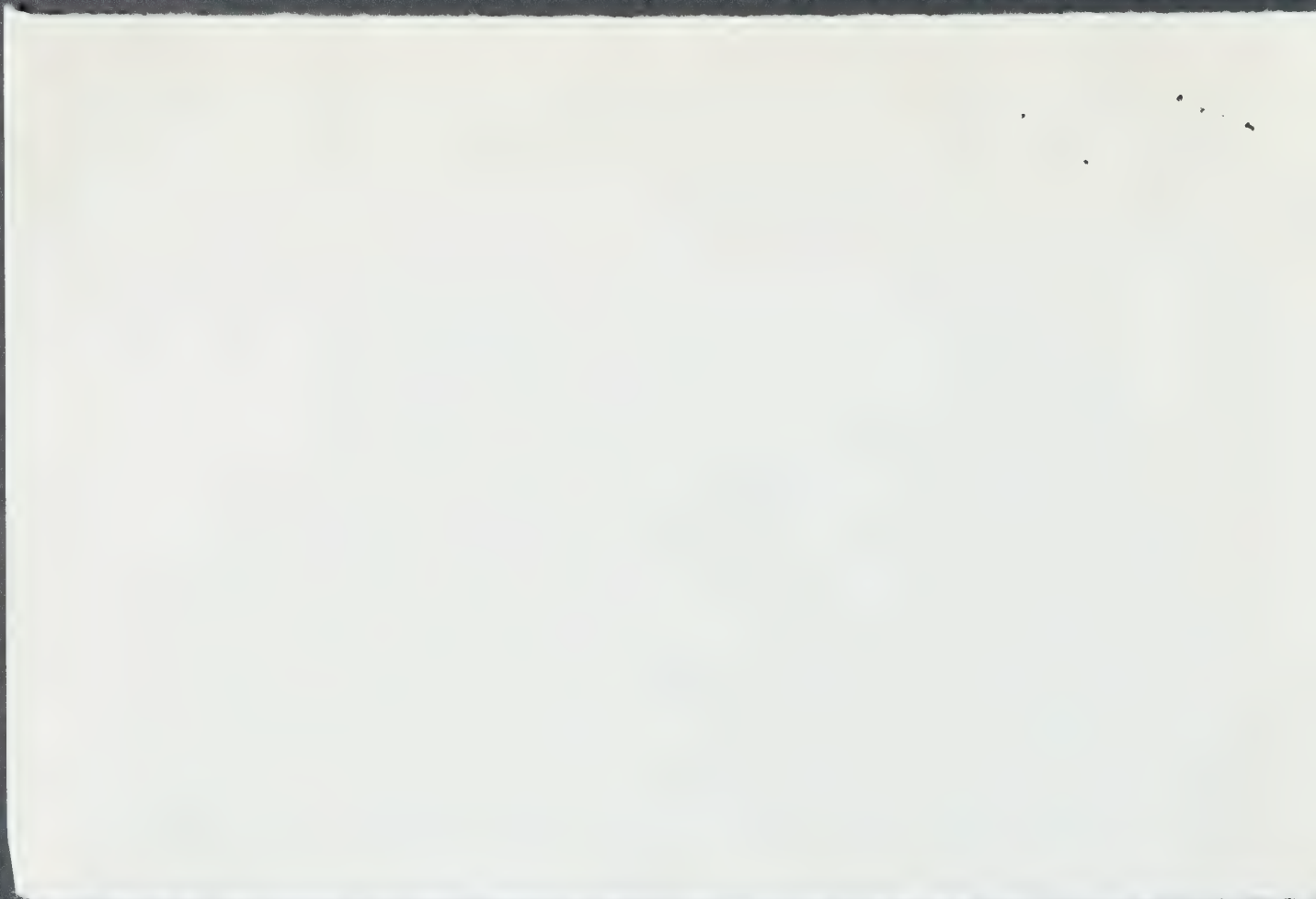
Please airmail me a copy of my latest CV.

Talk to you to-morrow -
have a good Thanksgiving

Qua



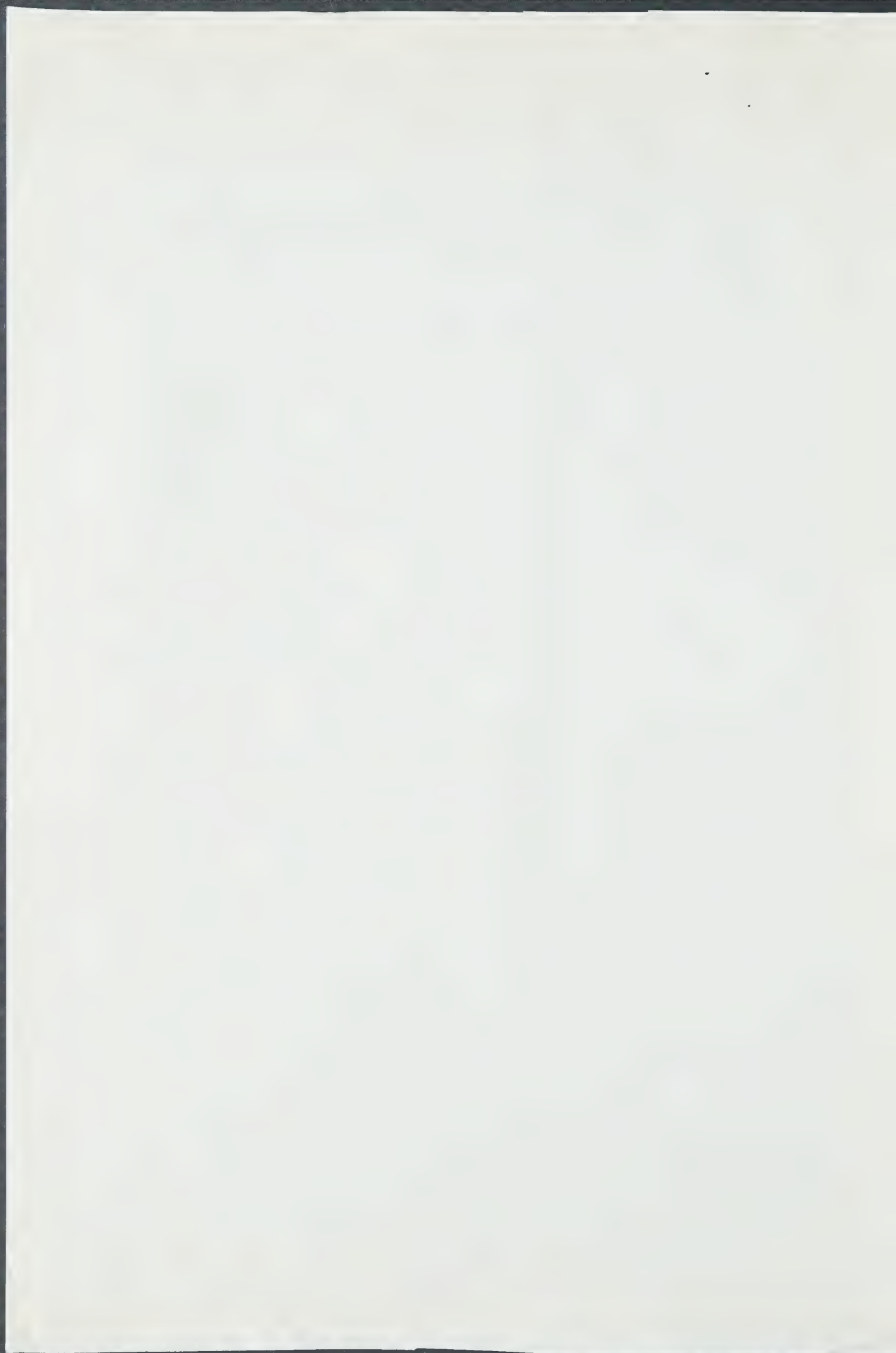




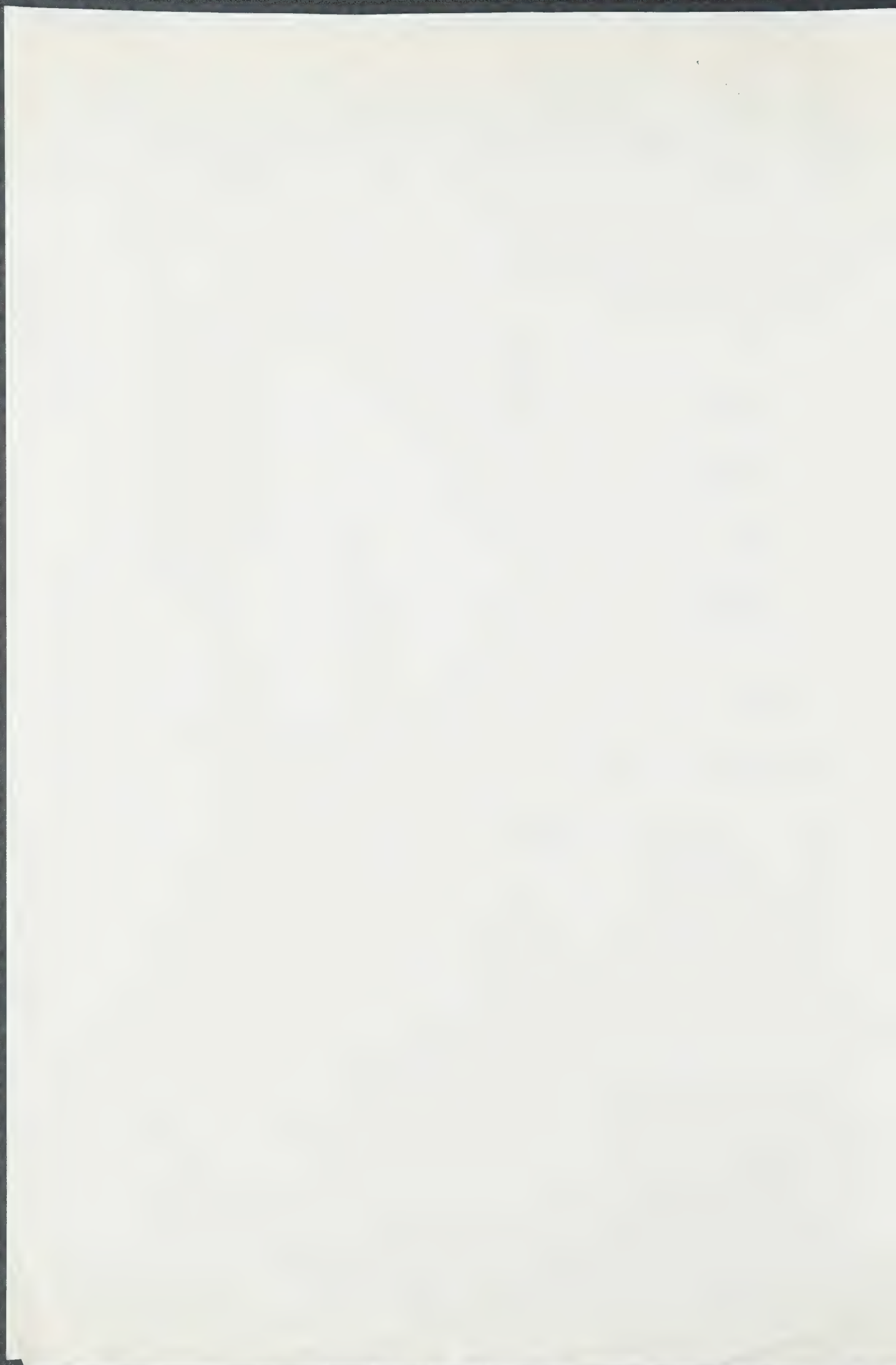
69375-

7708.33

1,731,041.00



Correct
PB





ET

FAX FROM:

Alfred Bader Fine Arts
924 East Juneau Avenue
Astor Hotel -Suite 622
Milwaukee, WI 53202
Ph: (414) 277-0730
Fax: (414) 277-0709
e-mail: baderfa@execpc.com

January 21, 2000

TO: Mr. Jan A. Ahlers

Page 1 of 3

FAX #: 011 49 5221 725 38

Dear Mr. Ahlers,

Thank you so much for your letter of January 17th and the beautiful catalogue of your expressionist paintings.

Thank you also for sending me the story from the Frankfurter Allgemeine.

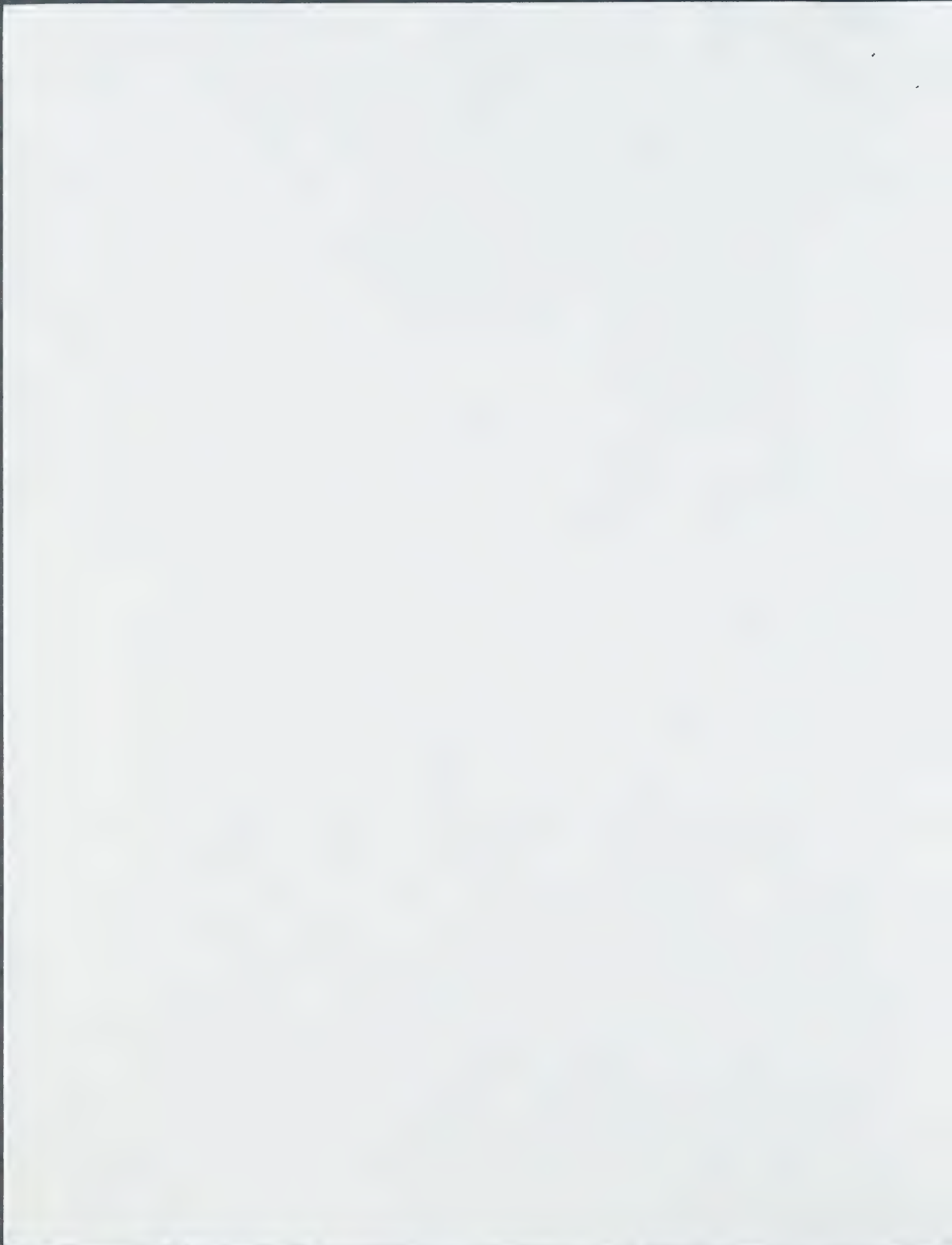
I particularly enjoyed reading the very first sentence in your catalogue, "Das ist nicht Ich, wovon die Kleider scheinen". As you have read the story about Isabel and me you will understand why I smiled when I read that.

We very much look forward to meeting Mrs. Ahlers at the end of February or early in March. My calendar is free then, though I plan to give a lecture entitled *The Bible Through Dutch Eyes* at a local church on Monday, February 28th. It is a talk with many slides, largely about Rembrandt school paintings. I am certain that Mrs. Ahlers would be welcome at the church.

The Milwaukee Art Museum has many fine expressionist paintings and there are two major collections here. I presume that you will be familiar with both. One is the collection of Mr. & Mrs. Marvin Fishman and the other that of Dr. & Mrs. Abe Melamed. Sadly, Dr. Abe Melamed, a good friend, passed away some years ago and Mrs. Hope Melamed remarried a well-known Milwaukee industrialist, Mr. Elmer Winter. It might be possible for Mrs. Ahlers to visit and look at both collections.

I do not have any German expressionists in my gallery. The closest is a fine, signed drawing by Kaethe Kollwitz, depicting the sculptor, *Opanos*.

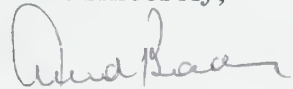
Naturally, Isabel and I much look forward to meeting Mrs. Ahlers in Milwaukee and perhaps you on our next visit to Germany in June.



I attach a description of my collection written some 25 years ago by the most knowledgeable and helpful art historian I ever met, Wolfgang Stechow.

With many thanks and all good wishes I remain

Yours sincerely,

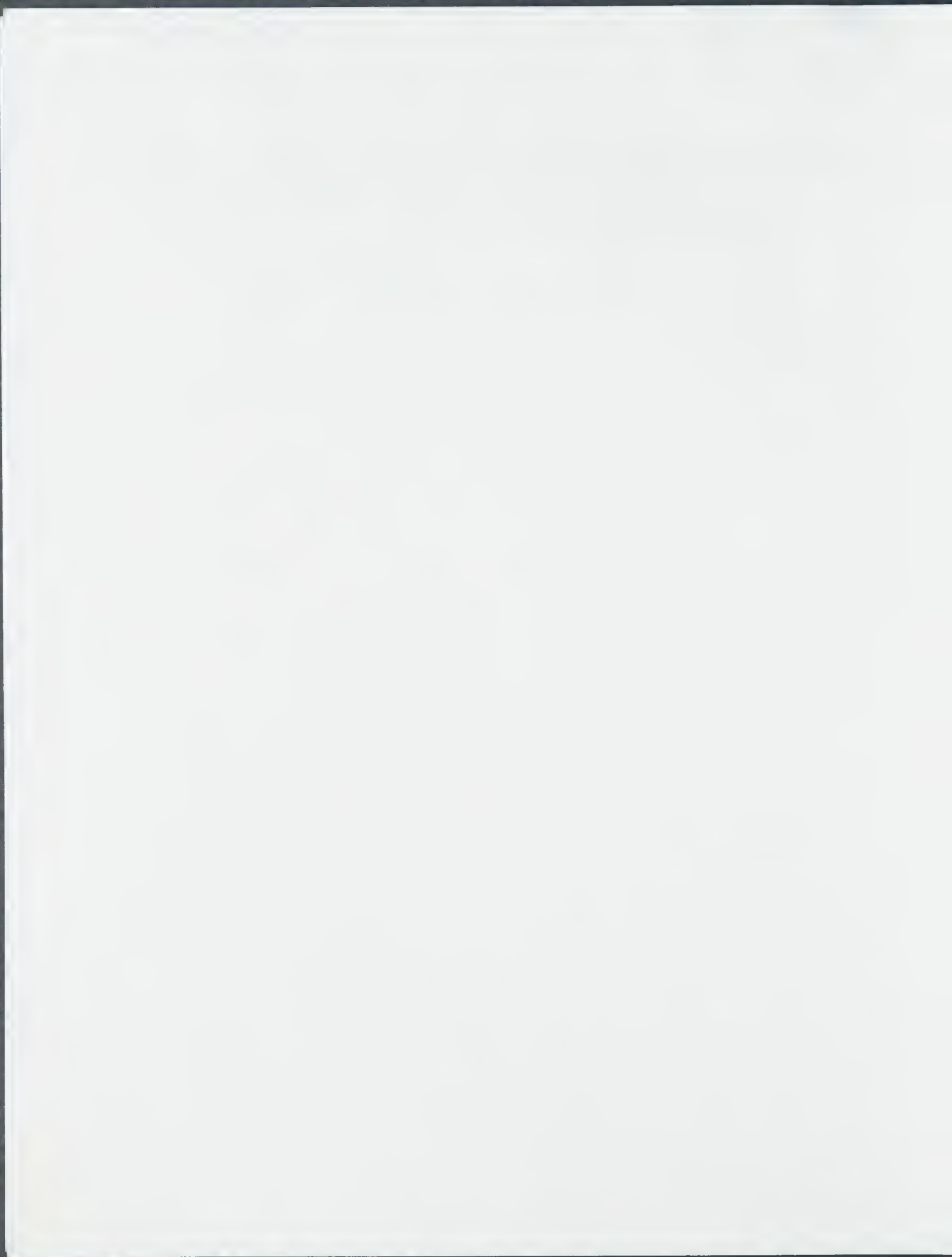


Mit freundlichen Grüßen

Alfred Bader

AB/az

Att.



INTRODUCTION

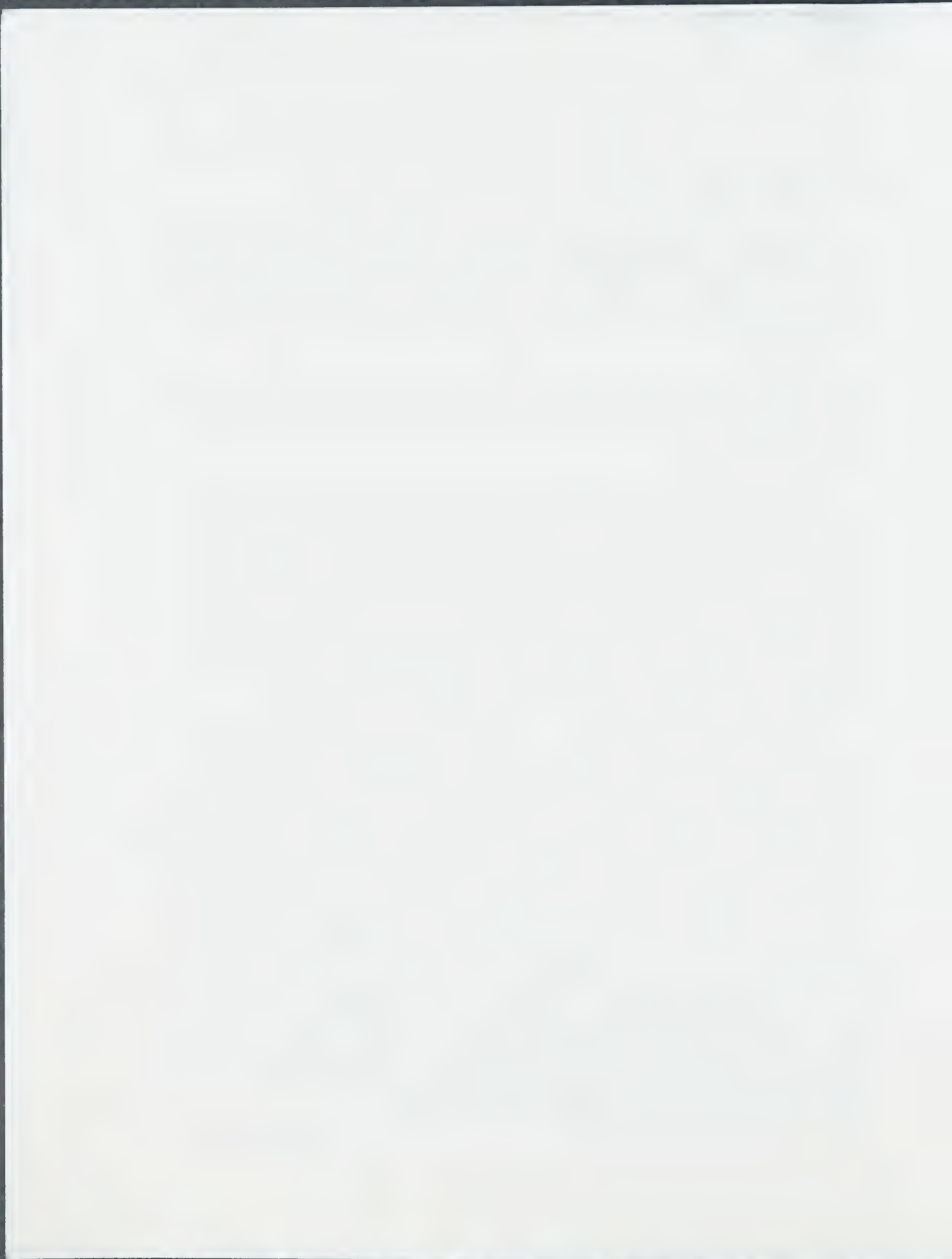
Most of the great collections of master drawings of the past can be reconstructed after centuries because, more often than not, one finds the collector's mark on the objects themselves. Paintings usually do not bear such marks, but catalogues have increasingly made up for that lack; they preserve the vivid memory of the collection and its owner for posterity - all too often, to be sure, when that collection is near the point of being dissolved.

Happily, this catalogue is not concerned with the past but with a very lively present, and it contains only a judicious choice from a larger collection. Changes may eventually occur in the latter but are not very likely in the former, which reflects the owner's predilections most clearly.

Introducing a private collection of paintings is to introduce the person of its owner - if, and it is an important if, that collection bears his personal mark. There exist many private collections in our time to which this does not apply; they are more likely a gauge of the owner's wealth, of his speculative instincts or of his acceptance of sundry advice than of his personal artistic taste, and more of his impatience than of his patience. Alfred Bader is a research man in two fields. This is not the place to speak of his main profession, which is a book with seven seals to most people who have the dubious privilege of living exclusively in the world of art and its history; but as he enters theirs he yields to none when it comes to patience and the uncompromising pursuit of the right solution of problems which intrigue them in the areas of attribution, subject matter, preservation and originality.

It stands to reason that quality is the main goal. The history of this collection is a history of refinement, although some of the owner's earliest acquisitions have stood the test of time very well indeed. He is a passionate "hunter", and some of his trophies are of the kind that would justly make any museum director proud. His predilection goes to Netherlandish masters of the seventeenth century, more often Dutch than Flemish, and specifically to representations from the Old Testament, but with due regard, and often with true love for an occasional rarity from other areas of Bible and history, for desirable portraits, genre scenes, landscapes and still lifes. After securing a work which appeals to him for any one of these reasons, regardless of "name", he does not rest until he has also secured full knowledge of its subject and its correct attribution, and that is as it should be. For if the subject of the picture was of interest to an excellent painter, it ought to be of interest to the person who is fortunate enough to own his work; if the painter has given a significant and enduringly appealing interpretation and form to that subject, he is worthy of being known by name; if this enterprise is full of puzzling aspects in either or preferably both ways, what could be more challenging? Lots of art historians could learn a great many things from Alfred Bader; and *all* art lovers are indebted to his zeal, his perspicacity and his often proven generosity in sharing his treasures with them.

Wolfgang Stechow



Adolf Ahlers Aktiengesellschaft

D-32044 Herford
Postfach 1155

17. Januar 2000

Testament

air mail and DHL
Mr. Alfred Bader
c/o Astor Hotel App. 622
924 East Juneau

Milwaukee, WI 53202
U.S.A.

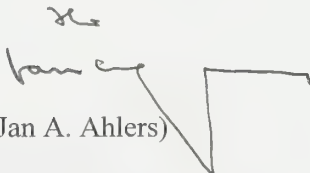
Sehr geehrter Herr Bader!

Unter Bezugnahme auf unser heutiges Telefongespräch übersende ich beigelegt den Artikel über Sie in der *Frankfurter Allgemeine Zeitung* vom vergangenen Samstag. Mit separater Post schicke ich Ihnen den Katalog unserer Expressionisten-Sammlung.

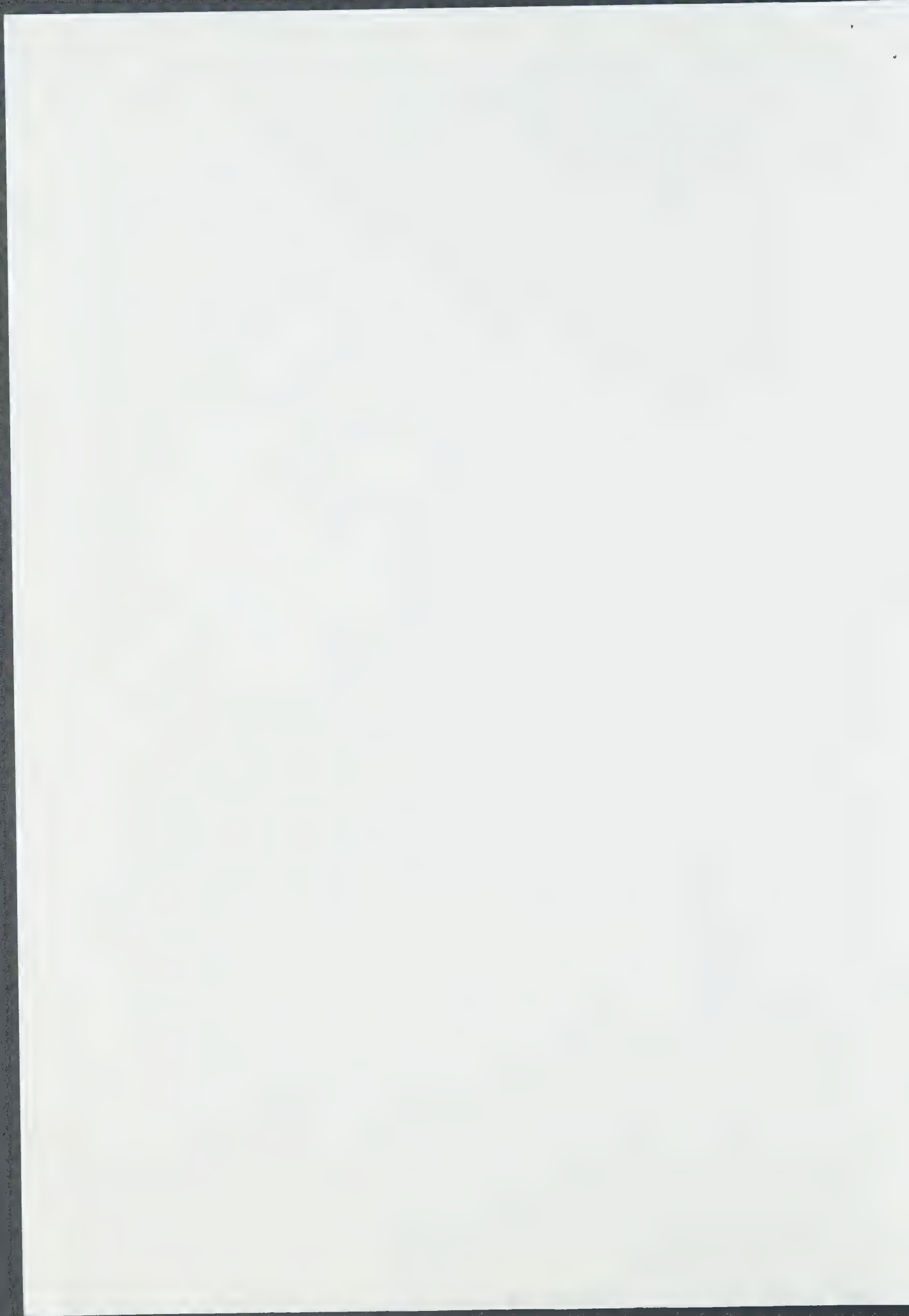
Meine Frau würde Sie gern Ende Februar/Anfang März in Milwaukee besuchen, sie interessiert sich für Alte Meister der Rembrandt-Zeit.

Wenn Sie einmal hier in der Gegend zu tun hätten, würde ich Sie gern zu einem Besuch einladen – schon jetzt freue ich mich auf unser Kennenlernen.

Mit freundlichen Grüßen


(Jan A. Ahlers)

Fax 052 21 92 41 7 25 20



Adolf Ahlers Aktiengesellschaft

D-32044 Herford
Postfach 1155

17. Januar 2000

Vorstand

air mail and DHL
Mr. Alfred Bader
c/o Astor Hotel App. 622
924 East Juneau

Milwaukee, WI 53202
U.S.A.

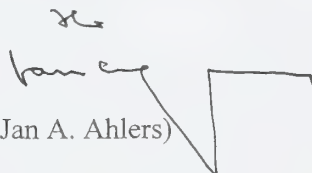
Sehr geehrter Herr Bader!

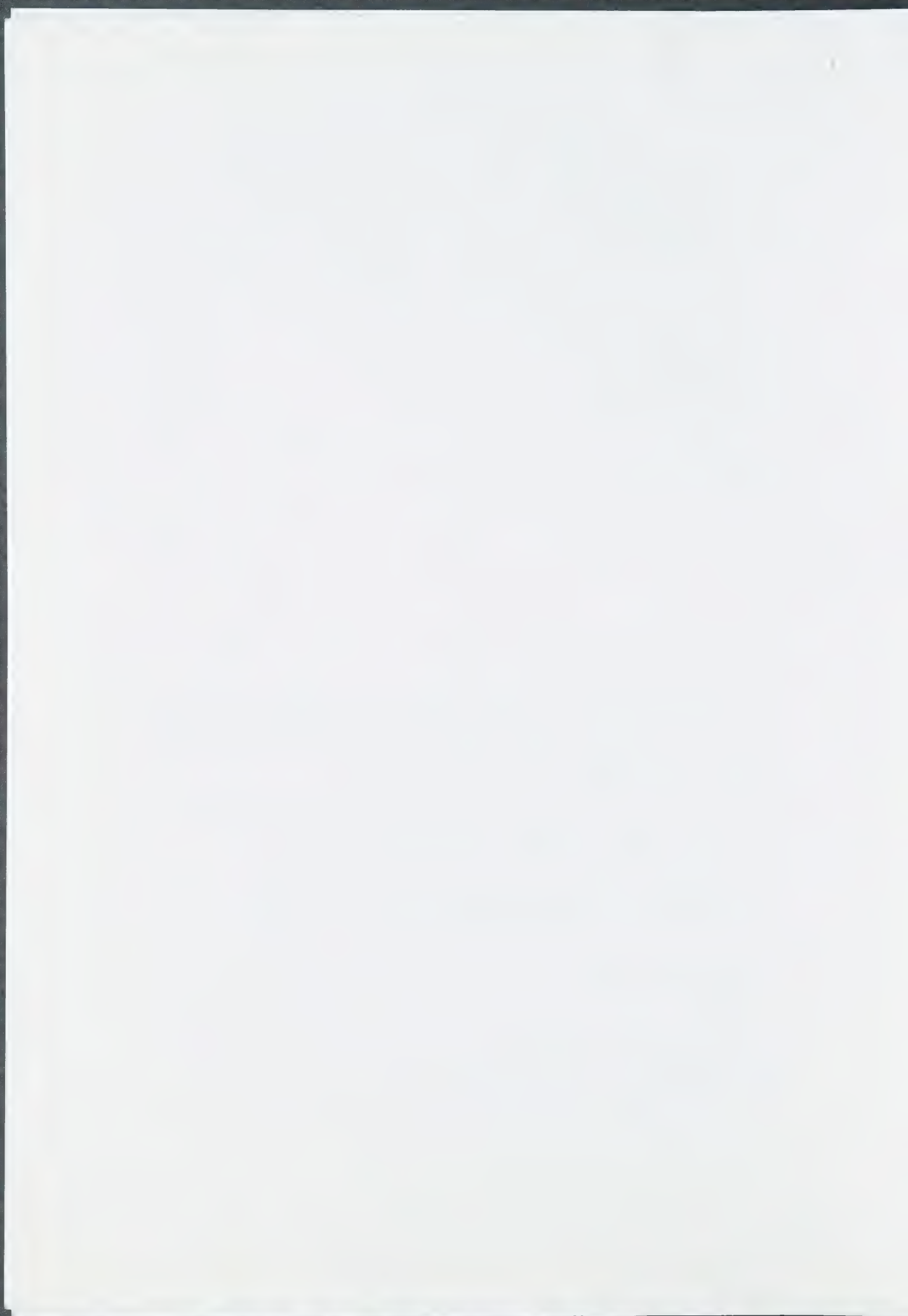
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Mit freundlichen Grüßen


(Jan A. Ahlers)



THE ART INSTITUTE OF CHICAGO

111 SOUTH MICHIGAN AVENUE, CHICAGO, ILLINOIS 60603-6110 · TELEPHONE: 312-443-3600 · FAX: 312-443-0849

August 23, 2001

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

Dear Alfred:

I hope that you are well and that you and Isabel had a pleasant stay in England. We had a lovely time in Wiltshire and became so relaxed that I did not want to move from the spot. I did get up to London to see the Sotheby's preview, but that was pretty much it.

I am writing now to tell you that I have passed the materials on your bust of Louis XV on to Ghenete Zelleke, our curator of European decorative arts. I'm sure that she will be glad to know that it is sitting in your gallery in Milwaukee.

As you know, David de Witt was here last week looking at our pictures in storage and on the walls. It was a real pleasure to meet him! Undoubtedly he will be doing excellent things at Queens. You must be enjoying working with him.

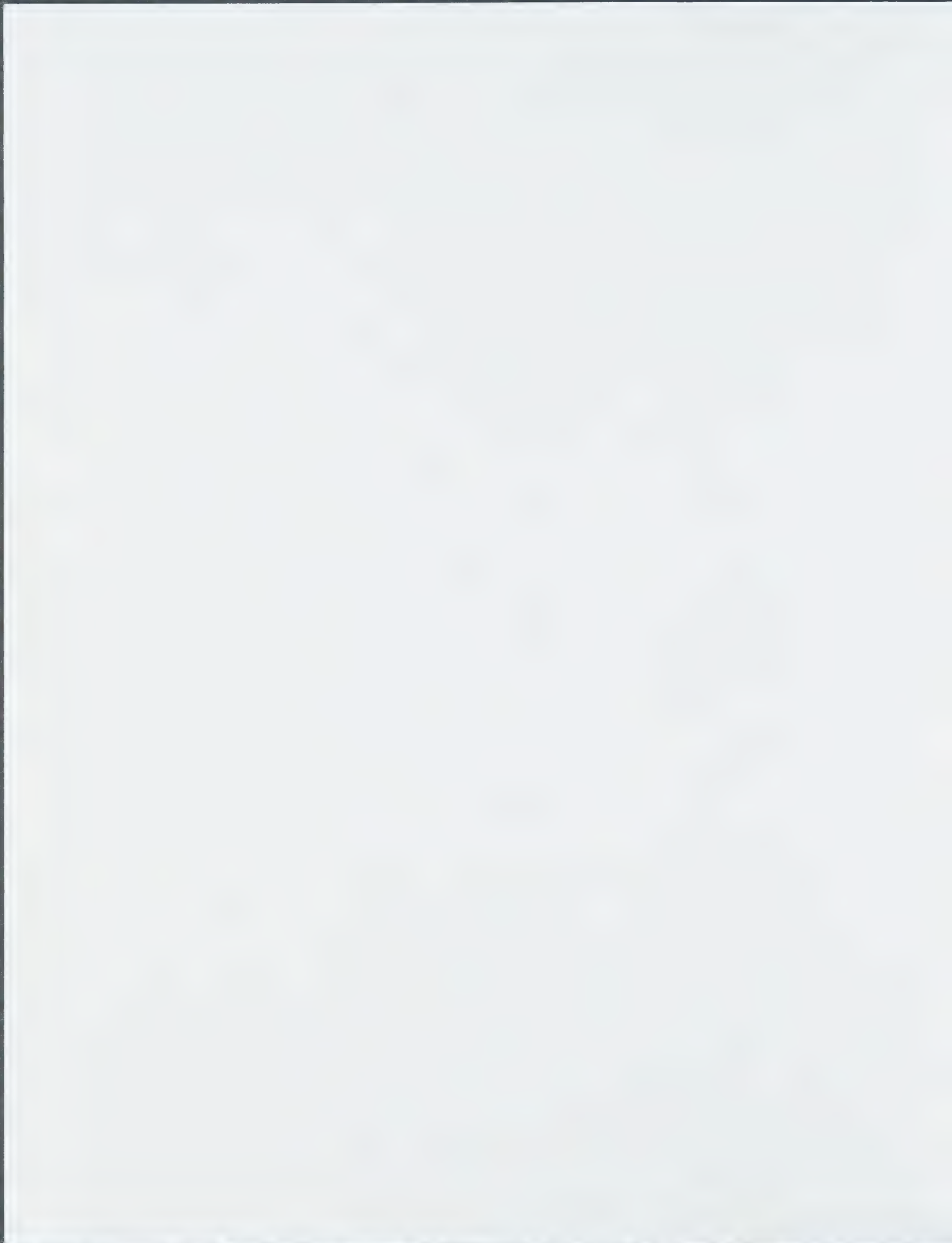
I remain very busy with our collection catalogue, which is a great deal of work. Ann Roberts comes to our library sometimes. I think she is making progress with your Master of the Lucy Legend picture....!

With warm regards to you and Isabel,

Yours sincerely,



Martha Wolff
Curator of European Painting before 1750





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 14, 2000

Dr. Sharon F. Patton, Director
Oberlin College
Allen Memorial Art Museum
87 North Main Street
Oberlin, OH 44074-1161

Dear Sharon,

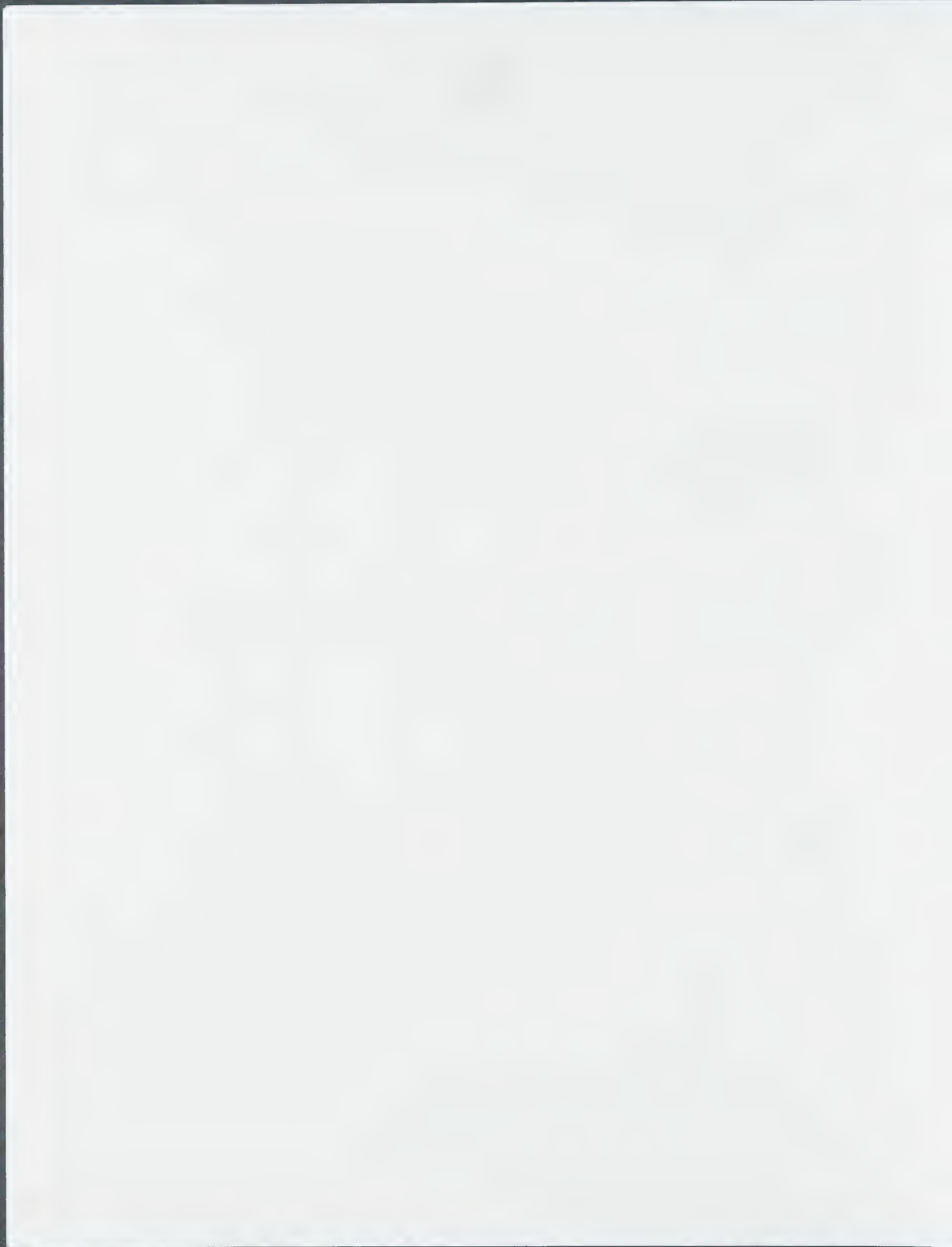
Isabel and I much look forward to visiting Mrs. Stechow, probably on Saturday, May 13th. If you might have a little time then we will be happy to talk to you about the Wolfgang Stechow exhibition.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az

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



Annie Hooper Fine Art

1281 Manchester Road
Maitland, Florida 32751
(407) 339-5829
anniehooper@hotmail.com

March 4, 2000

Dr. Alfred Bader
924 East Junea Avenue
Astor Hotel Suite 622
Milwaukee, Wisconsin 53202

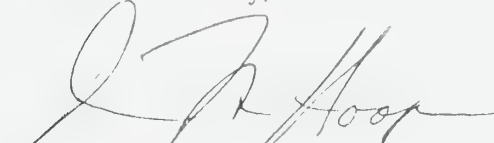
Dear Dr. Bader,

Ken Hess asked me to contact you regarding a painting we recently acquired. It is a Dutch Still Life, approximately 28" x 32", that appears to be signed and/or initialed (lower left). It is dated 157. The stretcher is of good quality and is probably early 1800's, which is in keeping with the reline canvas that was on it. As I explained on the phone, this painting was underneath a primitive cow painting. After much consternation, Ken decided to find out what was underneath. Ken meticulously scraped the surface painting off to reveal this lovely painting. Under ultraviolet light there is a layer of varnish that is probably from the relining of the painting nearly two hundred years ago. Ken says that about fifty percent of the painting has a layer of varnish on it that is even older. He has lightly cleaned the painting and put a minimum of in paint on it. He asked me to relate to you that under UV light there is no more than eight percent in paint on the painting (his and some older).

Ken suggested I contact you as an expert on Old Master and Dutch paintings, as well as a collector of the same. We are most anxious to get your opinion of this piece. I have enclosed photographs for your review, including one of the painting in process of scraping. Please forgive the photography.

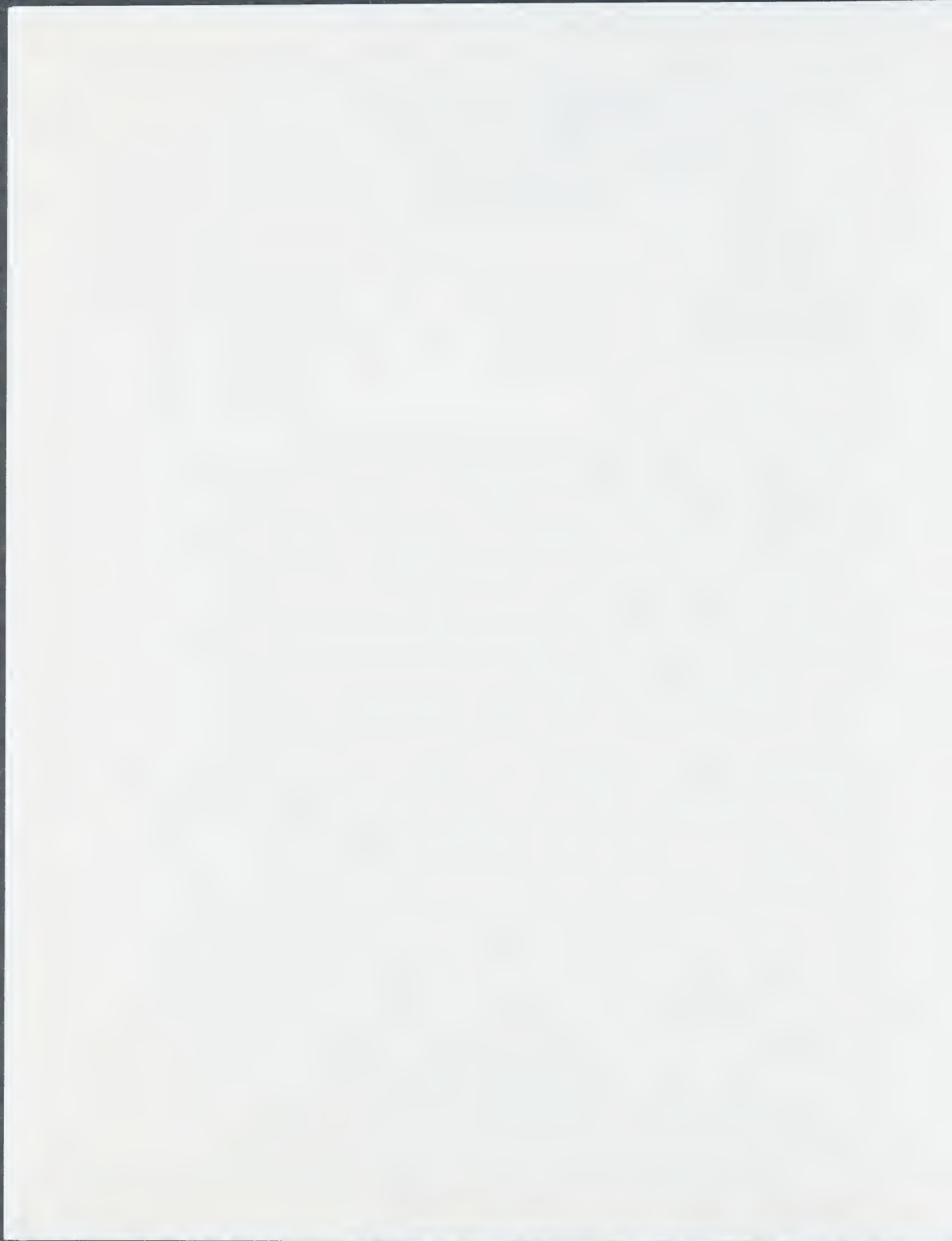
Thank you, for your attention to this matter. I look forward to hearing from you.

Most Cordially,



Ann M. Hooper

To Otto:
One of the question
that it is 157 - - but
could it be 167...?
Worth buying?
Best wishes
Ann



75 Woodchester Drive
Weston, MA 02493 USA

April 17, 2001

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

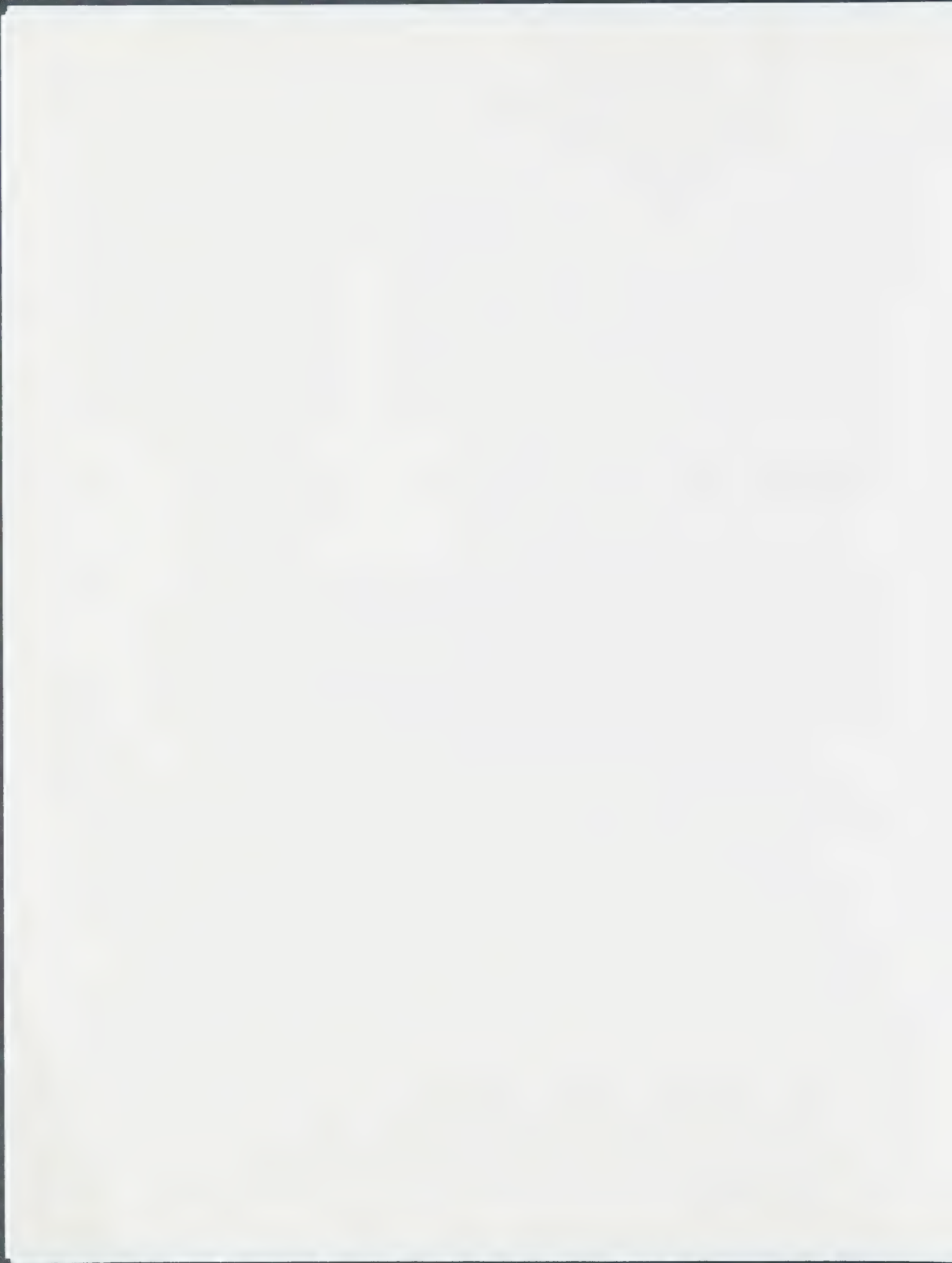
Dear Alfred,

At long last I can report the successful publication of my
Everdingen book. I am enclosing the most recent DAVACO brochure,
where it is listed as hot off the presses.

I remember with such pleasure my stay in your home in 1993 on my
visit to see your lovely Everdingen painting.

With my best regards to both you and Isabel,

Alicia



Marina Aarts Churchilllaan 308 II, 1078 GC Amsterdam, t +31(0)20.664.6858
f +31(0)20.470.45.69, info@marina-aarts.com, bank 63 25 44 821

Amsterdam, August 2003

I am very pleased to be writing to let you know that I am now working independently as an art consultant, specialising in old master pictures, here in Amsterdam.

I set up on my own in January 2003 after leaving Christie's Amsterdam last summer.

During the past year I have visited as many people as possible to explain the reasons for my departure from Christie's. I felt this was necessary, as my 21 years at Christie's had brought many long-standing relations of trust and friendship.

As an independent art consultant I hope I will be able to continue my contact with clients as before, providing a similar range of services. As always, you can rely on my honesty and discretion.

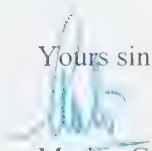
I now provide valuations in partnership with Colijn & Partners in Rotterdam, which is a branch of the Nedeb Group. This cooperation guarantees the highest quality of service and presentation.

I have also agreed to provide my expertise and advice to the following three firms: Galerie Koller in Zürich, Glerum Auctioneers in Amsterdam and F. van Lanschot Insurance in 's Hertogenbosch. But there were also private collectors who have asked me for assistance in the first months of my new business.

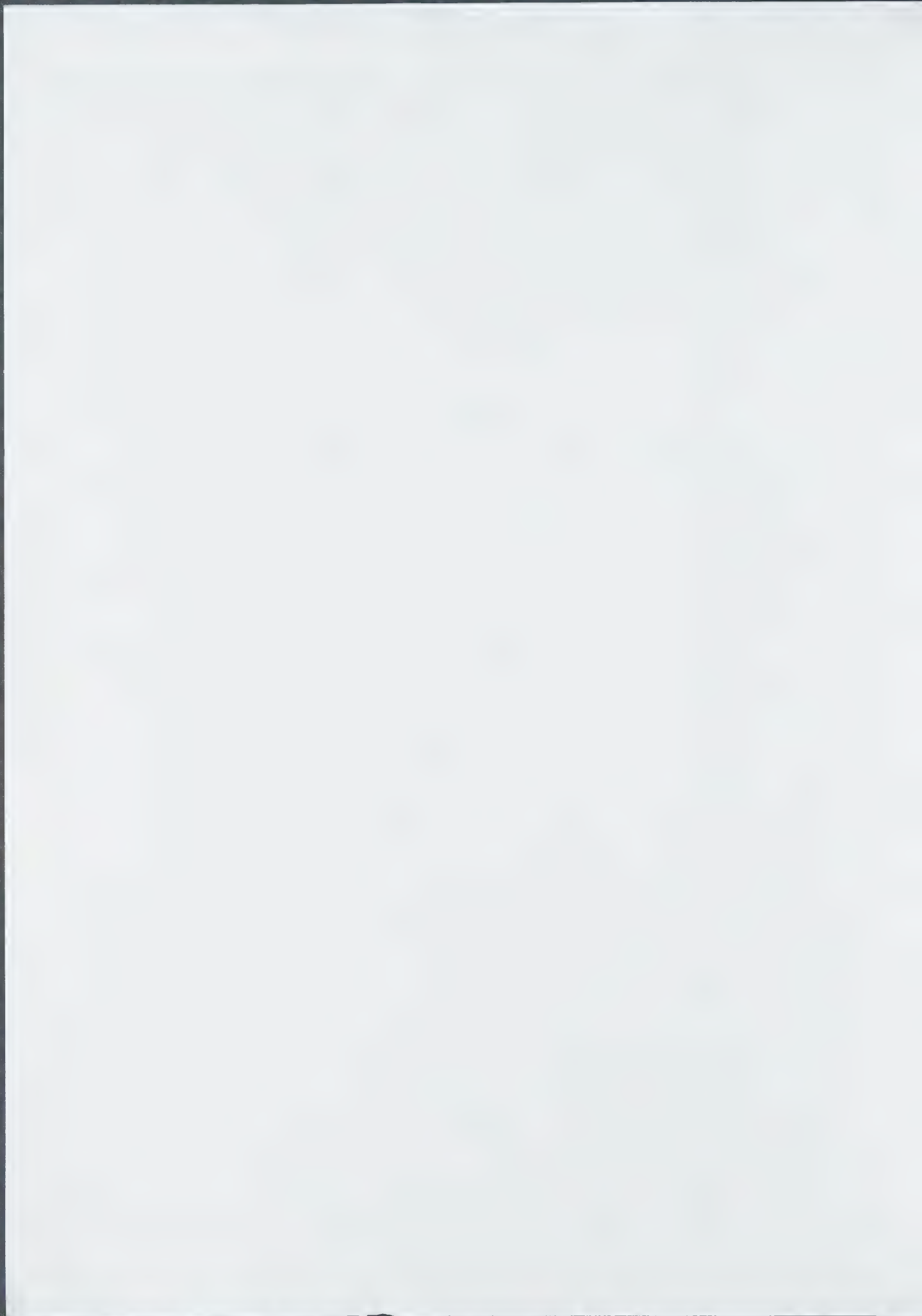
Enclosed is a brochure which offers an introduction to my art consultancy business.

I hope to be of service again to you soon and look forward to hearing from you.

Yours sincerely,



Marina C. Aarts



RE: Jan van Noordt

Subject: RE: Jan van Noordt
From: "Marina Aarts" <info@marina-aarts.com>
Date: Sat, 15 Oct 2005 10:47:52 +0200
To: "'Alfred Bader Fine Arts'" <baderfa@execpc.com>

Dear Dr Bader,

How kind of you to get back to me on this picture.

I understand your observations and will certainly follow your advice and send David an image as well.

I hope you are well otherwise. I promise you to come to Milwaukee soon.

With kind regards, also to your wife

Marina

Marina C.E. Aarts, art historian, registered valuer of paintings
Expertise of paintings, especially old masters, art historical research, curatorial services, valuations and market advice
Churchillaan 308 II
1078 GC AMSTERDAM
tel ..31-(0)-20-664 68 58
fax ..31-(0)20-470 45 69
m..31-(0)-6-51 46 43 93

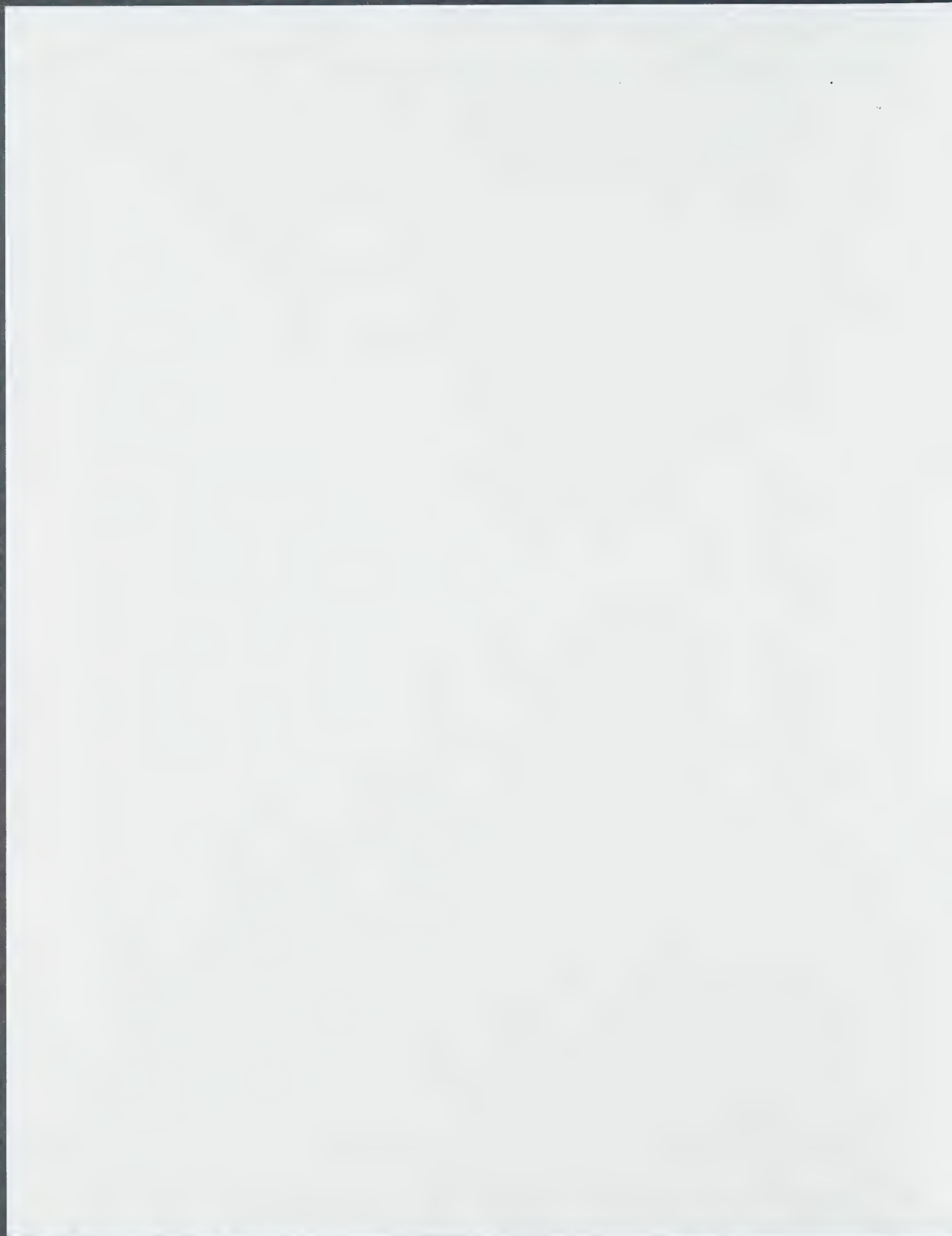
-----Oorspronkelijk bericht-----

Van: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
Verzonden: vrijdag 14 oktober 2005 22:13
Aan: Marina Aarts
Onderwerp: Re: Jan van Noordt

Dear Drs. Aarts,

Thank you for sending me the photograph of that painting in Belgium. I do not believe that this is by Jan van Noordt and do not really like it. Dr. David de Witt at Queen's University has written a book on van Noordt which will soon be printed. I think that if you would send him a photograph of the painting he will tell you whether this is or is not by van Noordt and might even be able to suggest the painter. Dr. De Witt's e-mail address is 3dad5@post.queensu.ca

Thank you for thinking of me.



Best wishes,
Alfred Bader

Marina Aarts wrote:

Dear Dr Bader,

Please find herewith a photo and a description of a picture by Jan van Noordt.

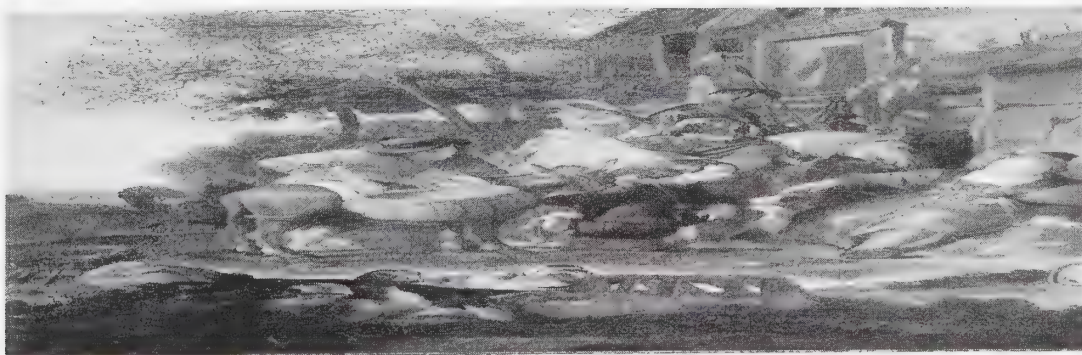
I wonder if you would perhaps be interested to buy this picture ? It is in Belgium but easy to bring over to Amsterdam, if you are next over.

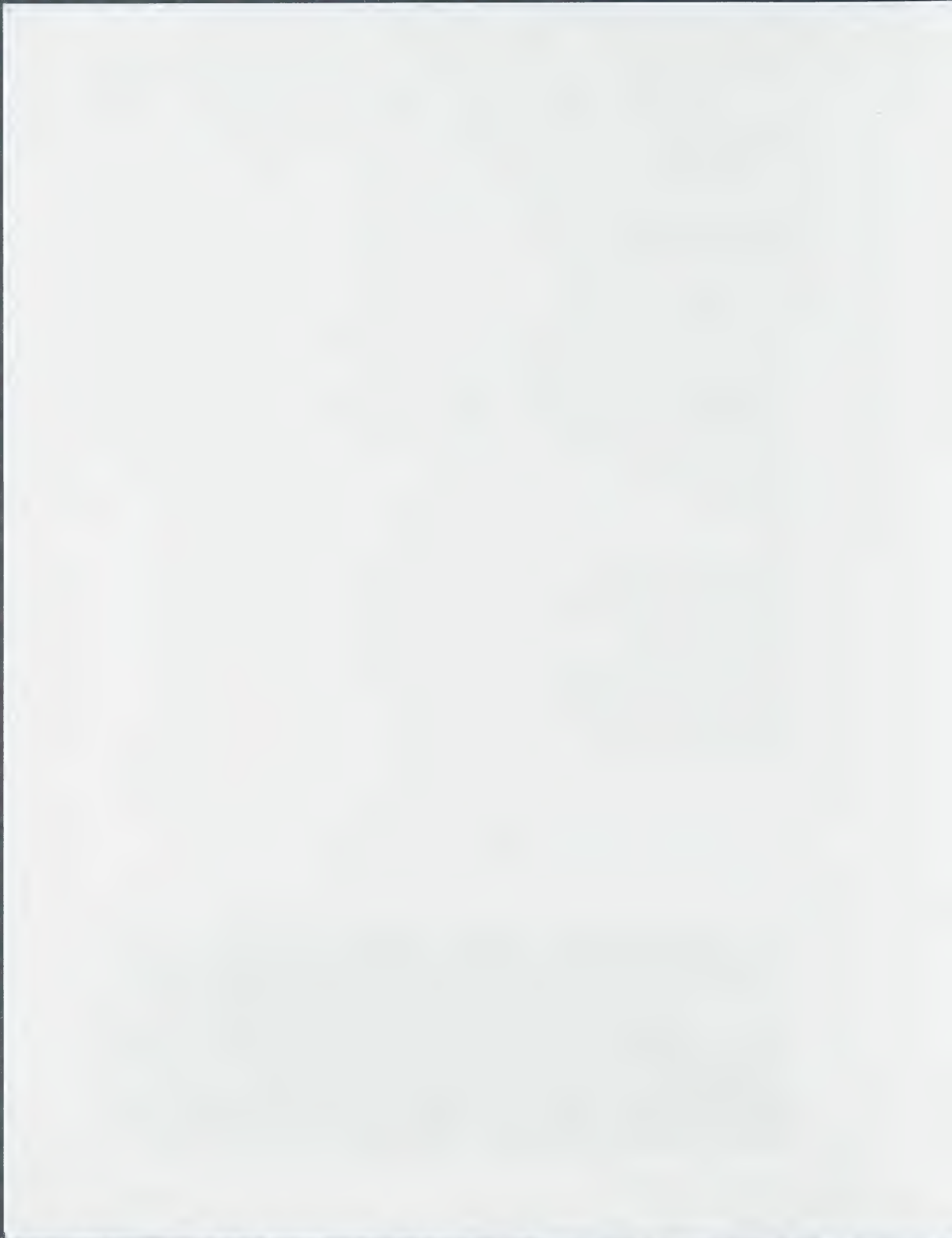
With kind regards

Marina

Marina C.E. Aarts, art historian, registered valuer of paintings
Expertise of paintings, especially old masters, art historical research,
curatorial services, valuations and market advice
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m..31-(0)-6-51 46 43 93

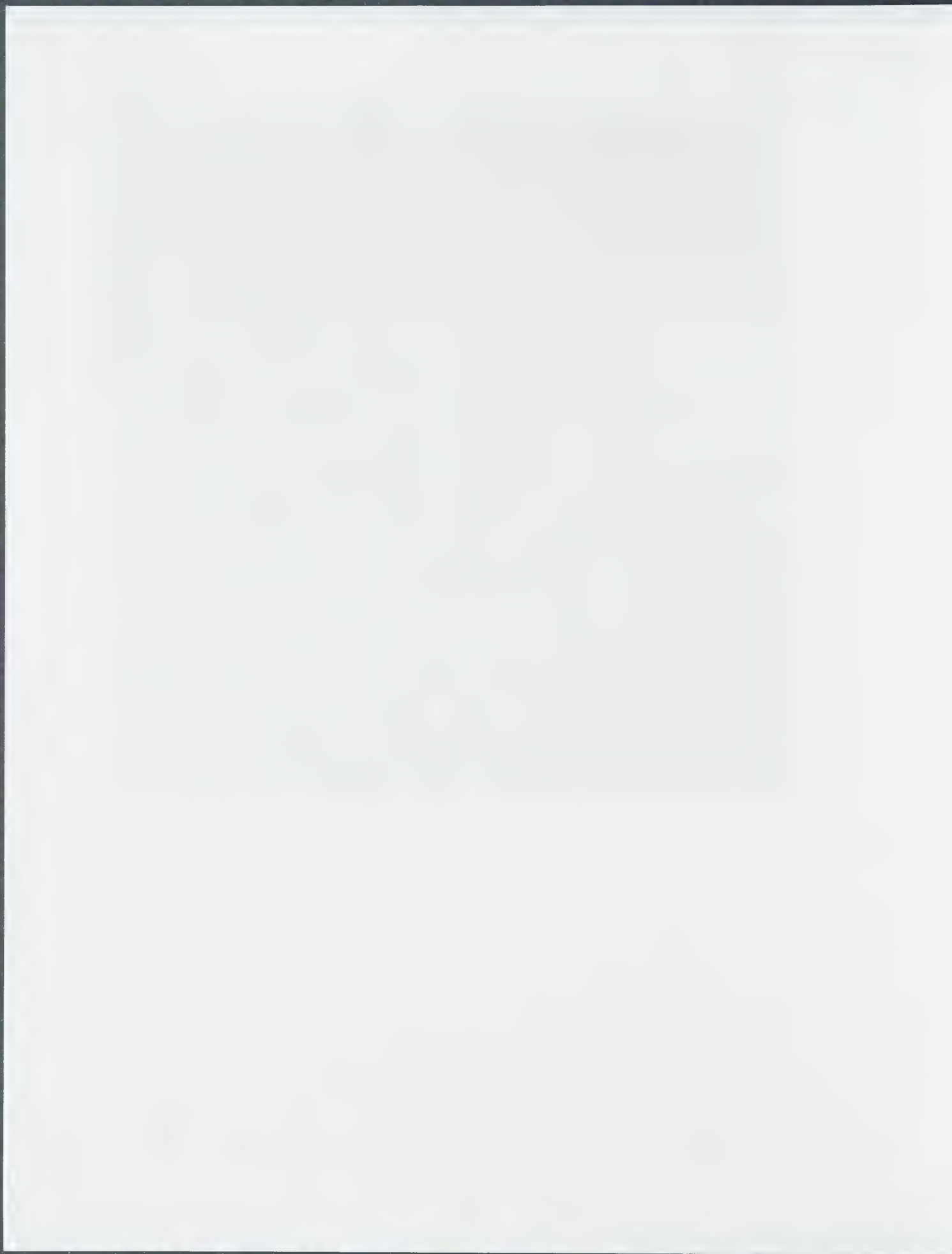
This message scanned for viruses by [CoreComm](#)







This message scanned for viruses by CoreComm





ALFRED BADER FINE ARTS

Item This number cannot be changed. If you need to, delete this painting and add a new one.

Title

Description

Featured Check to feature this painting on the Gallery Entrance Page

Artist [Click HERE to add a new artist](#)

Image:



Price, Cost Price: *12,000* (optional) Cost: (optional)

Size Height: Width:

Location (optional)

Categories [Add a new Category](#): | *Portrait* | |

Media [Add a new Medium](#):

Show this painting on web site If checked, painting will be shown

- [Edit Paintings](#) | [Edit Artists](#) | [Edit Ranges](#) | [Edit Categories](#) | [Edit Media](#) | [Home](#)
- [New Painting](#) | [New Artist](#) | [New Range](#) | [New Category](#) | [New Medium](#) | [Log Off](#)





ALFRED BADER FINE ARTS

Item This number cannot be changed. If you need to, delete this painting and add a new one.

Title

Description

Featured Check to feature this painting on the Gallery Entrance Page

Artist [Click HERE to add a new artist](#)

- Bellotti, Pietro
- Berthelsen, Johann
- Blanckerhoff, Jan Theunisz
- Blondheim, Adolph W.
- Bobak,
- Bolognese ca. 1680,
- Bone, Stephen
- Both, A.

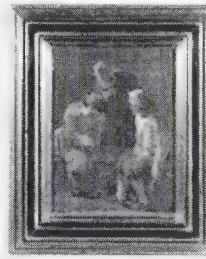


Image:

Price, Cost Price: *6,000* (optional) Cost: (optional)

Size Height: Width:

Location (optional)

Categories

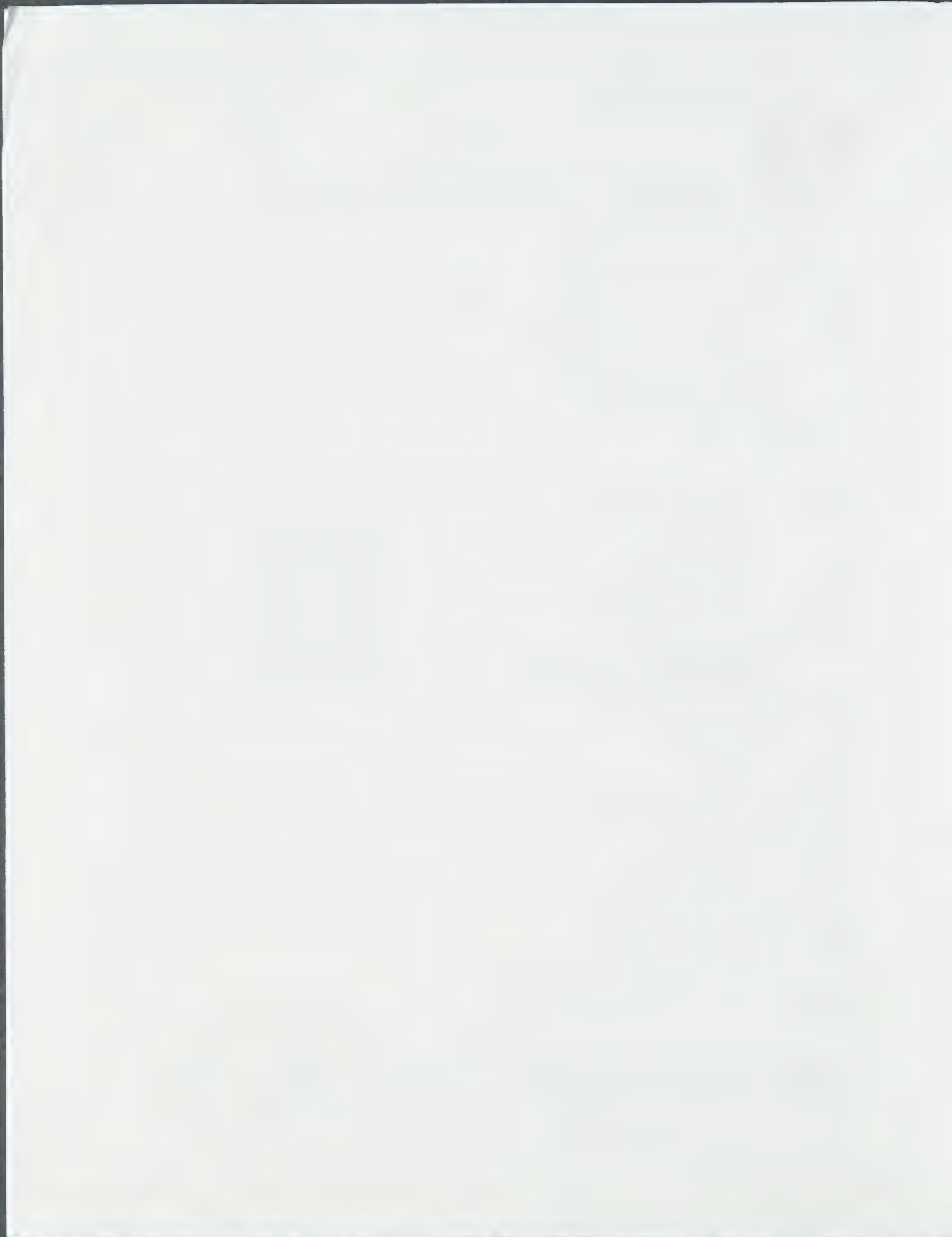
[Add a new Category](#) : *genre*

Media

[Add a new Medium](#)

Show this painting on web site If checked, painting will be shown

- [Edit Paintings](#)
- [Edit Artists](#)
- [Edit Ranges](#)
- [Edit Categories](#)
- [Edit Media](#)
- [Home](#)
- [New Painting](#)
- [New Artist](#)
- [New Range](#)
- [New Category](#)
- [New Medium](#)
- [Log Off](#)



FAX FROM:

THE BADERS
2A Holmesdale Road
Bexhill-on-Sea
East Sussex TN39 3QE
Tel./Fax: 01424-222223

To:
Fax #:

Amr

Date:

June 9 04

Hi

Please to mail to Yechiel in Paris

The 5 page to mail I received from
Kurt Rothschild on June 6.

I'll talk to you at 3 pm
to-day.

See the best

See you

The inventory:

1460 dipans Sold

2007 one of 2 was sold

2210 David Baden Hadid

2309 taken by Pusanin

2389, 90, 91 Michael Falcher has, may have customer

2437 Pusanin sold

2443 " "

2524 W.R. Ned

2565 taken by Pusanin

2567 " " "

2644 ABTA

2671 Luis Rochet

2706 taken by Pusanin

2707 " " "

2682 At home. If Martin
Pekolaw has sold and we
have received payment, let
him pack & we will ship Fedex



June 21, 2004

Welcome back, Isabel and Alfred!

In the package I sent on Friday is the meager listing of nice things at Battle - mostly flowers.

David will be in NYC on Tuesday. May be unable to collect Puvis since Francis was closed on Monday, but Liz will try. Also, Liz will make some type of arrangements for Soldi. Sothebys expecting David. *

Marvin Sokolow has had no response from California. Wants to know if you would object to selling egg to Marilyn Karos. David de Witt will give you a call on Tuesday. **

Painting from Sweden to arrive Tuesday. Met Charles on Saturday and gave him Thalia and collected the English landscape (looks very nice). Ned will come in this week to get the frame for repairs. ***

Lot 26 sold for £1,036,000 so I did not send Agreement to Arnoldi-Livie. Joe Bernstein's people are very nice, took 22 Matulays and the book. They will offer in the gift shop. Planning Matulay one man exhibition in July/August 2005. Let's see how they do. Good

Sent Sotheby's listing of suggested reserves to Michael for review. He'll let one of us know if all are acceptable.

Stock market's been pretty flat. SIAL hovering around 57.50. Will update you when I call on Tuesday at 3 PM Milwaukee time.

Best regards as always

A.
Ann

* Maybe Qui R
can sell "Puvis"

** Yes, if M Karos
pays - don't give her
on consignment

6 page

*** Do you like it ?

100

100

100

100

100


100

100

100

100

100

Landschaftsgalerie

 AMANDI
 Im schönen Blumengarten

VON-FROM-DE
 FAX+49-6723-88098
 TEL +49-6723-88090

By Alfred Biele (personal)

Dear Mr. Biele:

Thank you for your letter.

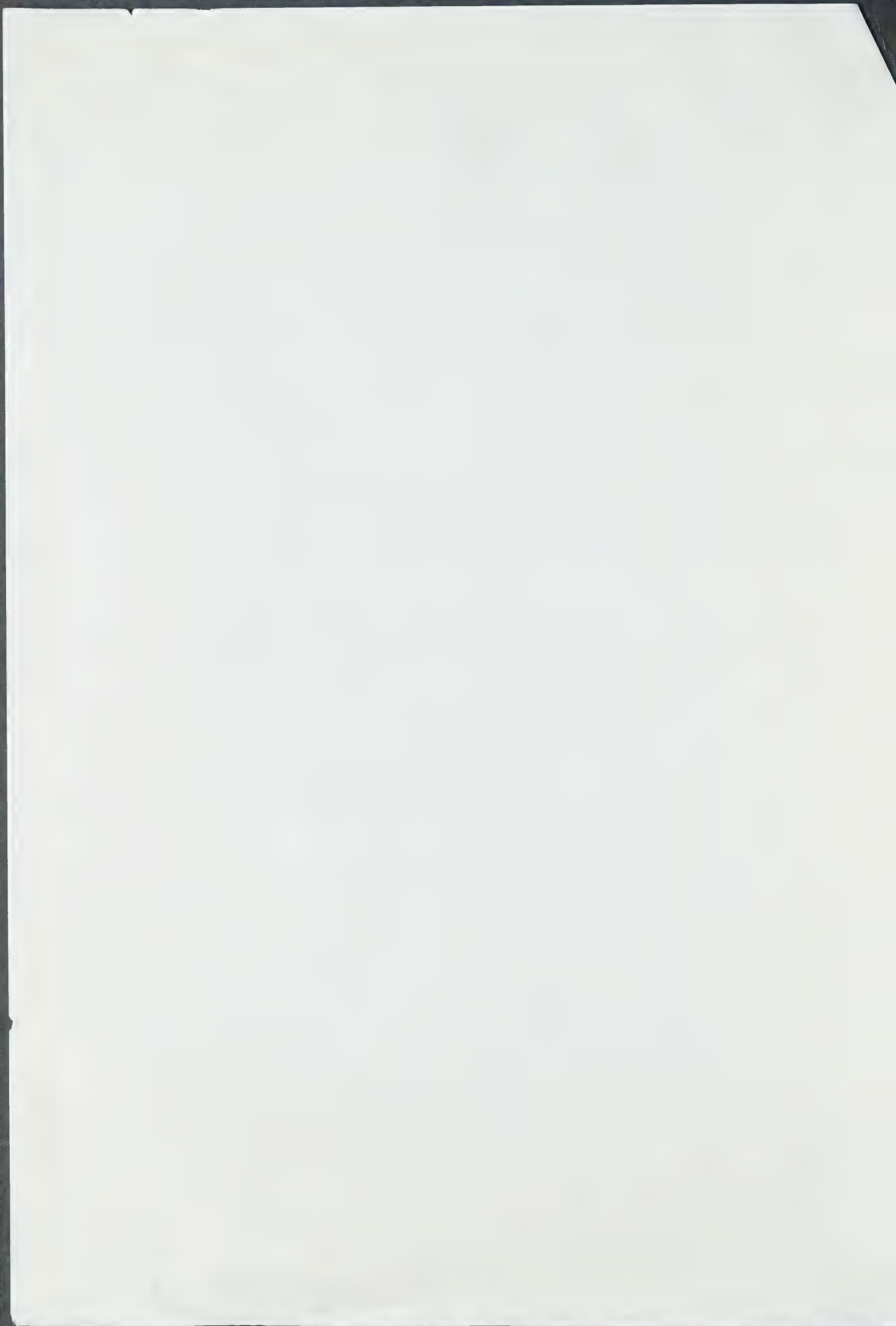
Just a short note to let you know
 and sorry photo will be sent soon.
 The weather here has been very
 good black and white.

Due to its awkward size, it is not
 as good as possible and I am
 and I am and the...

I hope to be able...

LANDHAUSGALERIE AMANDI
 Ambergstraße 123 07-663-0 Gersheim-Winkel (Mitte/0900)

Handgezeichnete Tischplatten, Tische, Landhausmöbel aus massiven Eichen, Hochwertige Möbel aller Epochen
 aus den traditionsreichen Ebenisterie d. Art-Werkstätten Frankreichs. Polstermöbel, Polster- und Deko-Stoffe der
 europäischen Spitzenhersteller. Tisch- und Stuhl- und Leuchtmöbel aus Holz, Eisen, Kunststoffe.





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

November 3, 1997

Mr. and Mrs. Christopher Adeney
15 Brookbanks Drive
Unit 402
North York, ON M3A 2S9
CANADA

Dear Mr. and Mrs. Adeney:

Please accept my sincere thanks for taking time last week to take me to your club, to show me some of your paintings and to give me your folder depicting your Arctic Collection.

First, one question: The painting on the cover of your folder is so close to the watercolour in Dr. Runte's home. Is this painting in your collection another version?

Dr. Runte entertained Isabel and me at a delightful birthday party for Isabel that very evening and of course I used the opportunity to discuss possible ways of marketing your beautiful collection.

Dr. Runte suggested that there might be possible customers in Japan for a number of reasons, two of which are the interest of Japanese collectors in quality modern art and also in the interest in Arctic exploration.

Dr. Runte explained that she had very good connections with people in Japan and also in the Embassy there, and I would suggest that you would discuss this personally with Dr. Runte. Her office telephone number is 585-4510.

Of course I will try to think of other possibilities.

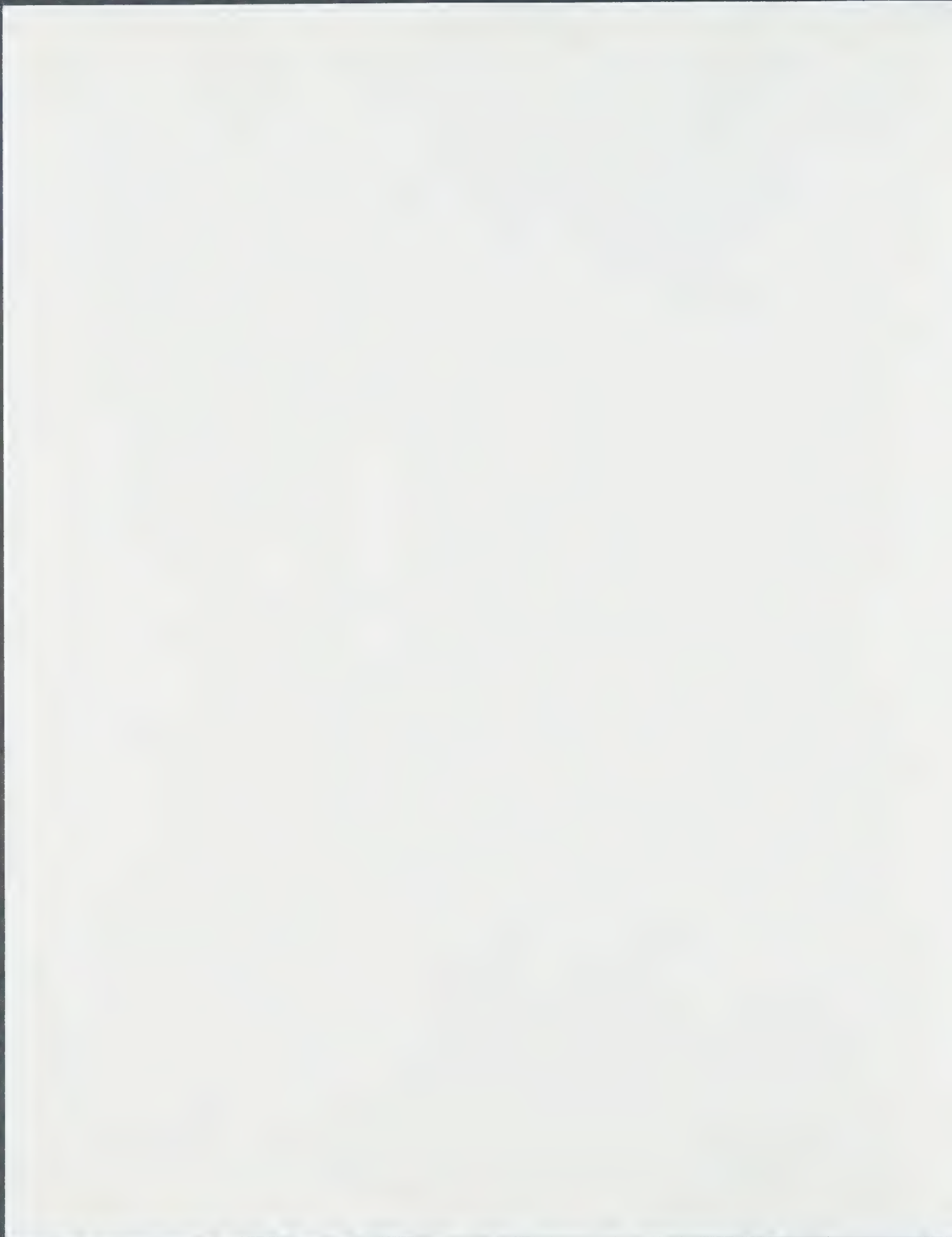
With all good wishes, I remain,

Yours sincerely,

AB/nik

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

cc: Roseann Runte





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 5, 1998

Mr. Christopher Adeney
15 Brookbanks Drive
Apt. 402
North York, ON M3A 2S9
CANADA

Dear Mr. Adeney:

I am sorry that a long trip to England and Spain has delayed my thanking you for your fax of November 23rd.

How kind of you to go to so much trouble trying to locate possible customers for old master paintings in Toronto. Actually, I am far more interested in purchasing old master paintings and I also am surprised that there is not a single gallery in Toronto offering old masters.

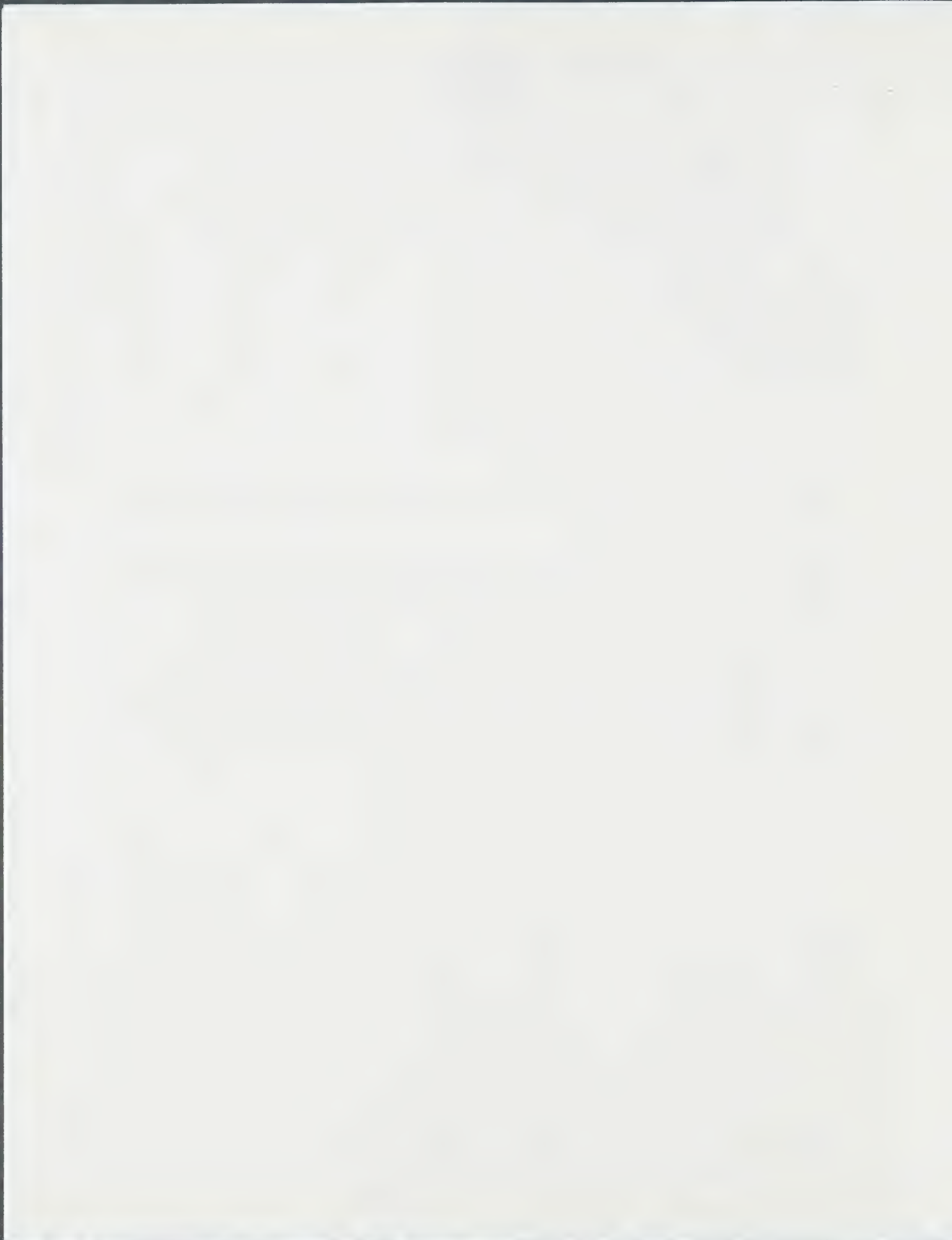
The more I think about your beautiful Arctic Collection, the more I think that it should either go to a Canadian bank or to Japanese industrialists. Unfortunately the latter are not as liquid at the moment as they were a few years ago, but then your collection is so interesting and certainly not expensive. My problem is that I have no contacts either with Canadian banks or Japanese industrialists.

With all good wishes for 1998, I remain,

Yours sincerely,

AB/nik

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



1. Introduction

2. Methodology

3. Results and Discussion

4. Conclusion

The purpose of this study is to investigate the effects of the independent variable on the dependent variable. The study is designed to test the following hypotheses:

H1: There is a positive relationship between the independent variable and the dependent variable. H2: There is a negative relationship between the independent variable and the dependent variable. H3: There is no relationship between the independent variable and the dependent variable.

The study is conducted using a quantitative research design. The data is collected through a survey of participants. The results of the study are presented in the following sections.

4.1. Descriptive Statistics

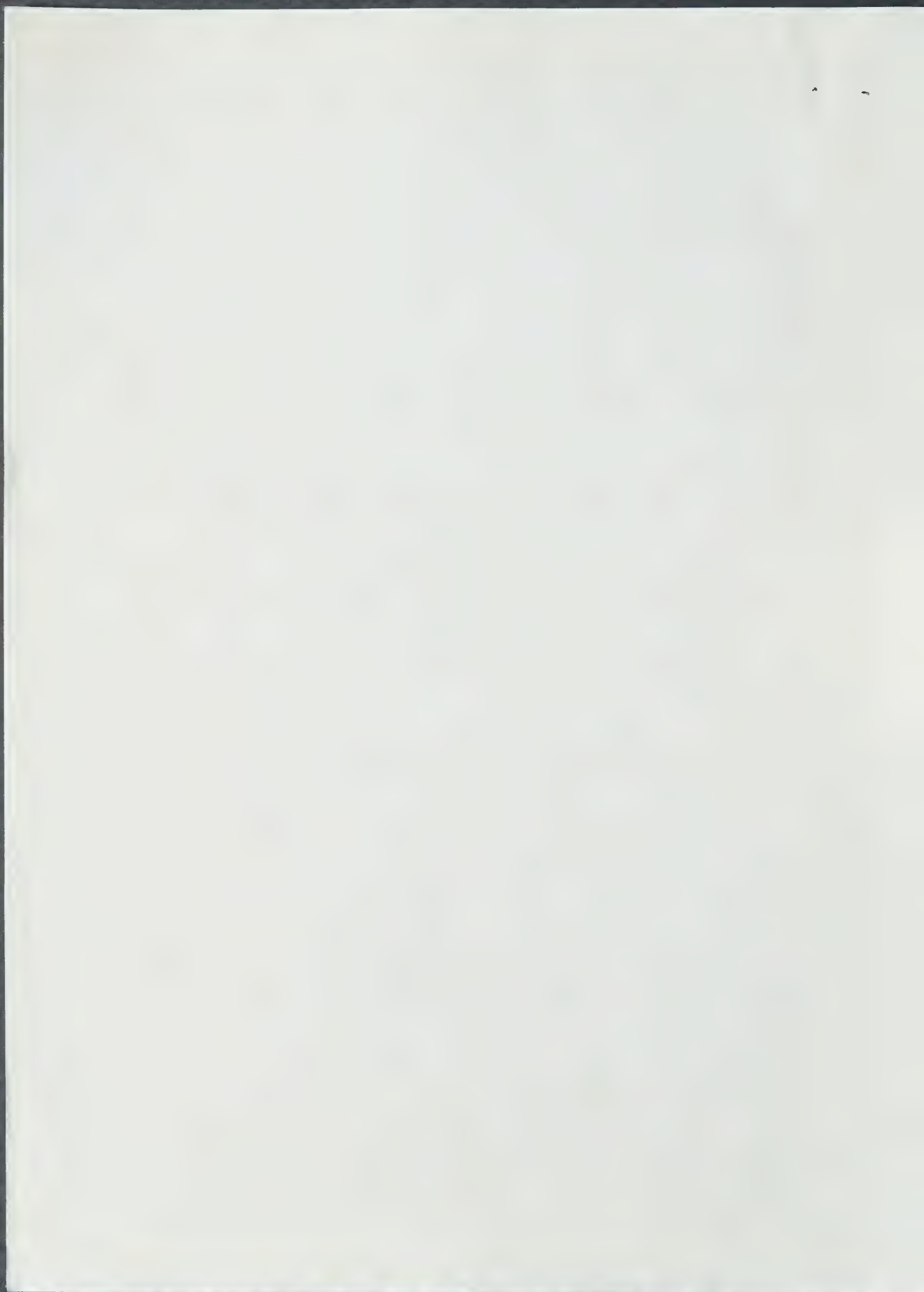
4.2. Inferential Statistics

4.3. Discussion

The results of the study indicate that there is a significant relationship between the independent variable and the dependent variable. The findings support the first hypothesis.

5. Conclusion

6. References





ALFRED BADER FINE ARTS

Dr. Alfred Bader

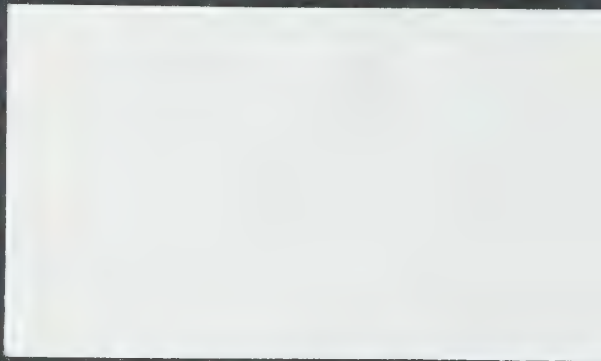
Established 1901

By Appointment only

ASTOR HOTEL SUITE 622 24 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53102

TEL 414 277 0700

FAX 414 277 2000



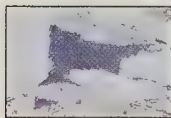
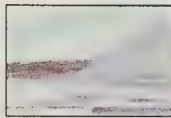


THE ARCTIC COLLECTION

by Christopher Adeney

Alison

03-000



Arctic Moods:

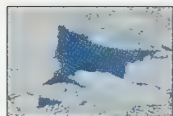
Timeless designs of our
Northern Environment

PAINTINGS BY CHRISTOPHER ADENEY



Arctic Moods

A unique vision such as Arctic Moods presents a challenge both for the artist and the viewer. The artist must deal with natural patterns and the designs of an environment that become virtually abstract in tonality and form. For the viewer, coming to these paintings for the first time, the landscapes seem foreign; reality itself is abstract.



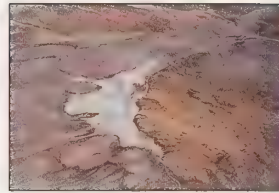
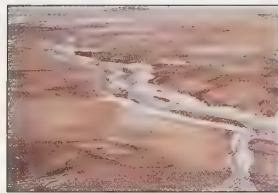
What we see is not the romanticised north of dazzling white vistas and calm, featureless landscapes of ice and snow. Instead, we follow the terrain of the Arctic desert. The ice we see is moving and menacing; the exposed rock and tundra are silent reminders of the earth's beginnings.

Christopher Adeney observes this scene from a distance, not wanting to disturb, only record. Yet, the impact of these paintings is not one of detachment. His attention to detail and realism become, ironically, the

ideal approach for conveying the abstract tonalities of the terrain. This is not the Arctic of popular fantasies. Arctic Moods is an abstract and unique vision of the underlying patterns of nature.

For nearly 20 years BMW has supported the individual expressions of artists and designers in both its European and North American galleries. In this exhibition, Arctic Moods takes us a step closer to recognizing the power of earthly design drawn by the inexorable weight of glaciers and the relentless wear of water and ice.

These paintings remind us that the earth itself is a canvas of sorts, to be worked over by nature and more recently, by man. They bring this environment to our urban doorstep. And unlike photographs or other visual documentaries that dwell on the surface landscapes, these works invite us to feel the unique spirit of the place.



"The land becomes spectacular with brown eroded hills, frozen rivers, ice-choked bays and snowy mountains. We come to a vast brown plain with thousands of years of erosion."

"Laid bare, and seemingly without vegetation, its stratified beginnings and erosion visible, the land is spread out like a huge rumpled blanket."

"I reach a series of ancient, terraced beaches and outcroppings near the ice pack. Some of the ice chunks are transparent, with unlikely colour combinations of turquoise, sienna and violet."

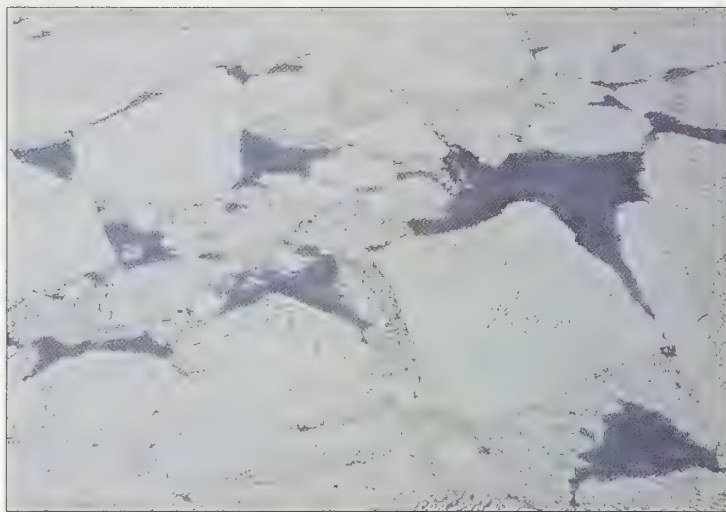


If the High Arctic is one of our most challenging physical environments, it is also our most physically challenged and far more susceptible to the impact of mankind than we first imagined. Here we see a place of fragile beauty. Through the artist's eye, it is a place of timeless design – one that is both breathtaking and vulnerable – where a footprint on the softened summer tundra will remain undisturbed for decades.

Arctic Moods confronts us with the real challenge of this century and the next: to discover how our natural and man-made environments can co-exist in harmony. It is now clear that we do not possess the option of abandoning or embracing one to the exclusion of the other. Our environments, both remote and urban, are intertwined. BMW, as a manufacturer of high performance engines and automobiles endorses the notion that through public awareness and innovative research and development, such a harmonious co-existence can be made to happen.

Artistic trends and industrial processes (in themselves and through product design) have often converged to influence and shape the way we think about our world.

Now, we must add our concerns about the environment to that mix of influences. Environmental awareness is becoming a significant new factor in our appreciation of industrial design and how we relate to our modern culture. It is having a visible impact on industrial design and engineering innovation. This is particularly true in the automotive industry where



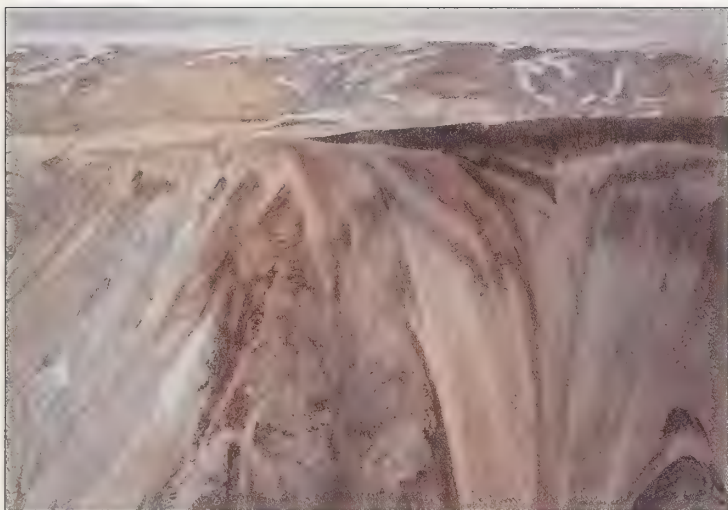
"Some of the sea is open with a jigsaw of huge ice sections and snow-on-ice patterns. The abstract of dark seawater is complemented by delicate and sublime colours in the ice pans. Visible signs of multi-year breakup and rearrangement increase the design complexity."

reducing the environmental impact of our products has become as important to our engineering as our design advances made for safety reasons.

It is often through art that we first become aware of the environments beyond our immediate experience. Christopher Adeney's personal exploration of the High Arctic takes us to a place where few have ever travelled and fewer still have stopped to ponder and reflect on the patterns etched across the landscape.

Arctic Moods reminds us that we are in a multi-environmental world. And that the remoteness is in one sense illusory – while the Arctic remains a distant geographic place, we are dependent on its continuing health for our own survival.

The Arctic can be viewed as a forbidding desert environment and yet it possesses here, delicate beauty and fragility. Its harshness is a disguise for something far more subtle. It is, in Canada, our last frontier. It is a sanctuary and, it is a responsibility. It is seemingly barren and yet full of life; an environment of contrasts and contradictions.



"Scree gently snakes
down a huge cliff
face, making its way
past crumbling out-
croppings as ice,
moisture and gravity
permit."

Our urban environment is also contradictory. It can be surprisingly resilient to our changes and modifications, but as we are learning, it too is an increasingly fragile environment that has limits that must be obeyed. The challenge facing us is how to preserve and safeguard all our environments.

The vision of the High Arctic that these works bring to our attention, helps add to our understanding of the complex relationship between that remote world and our own. This personal exploration and celebration of the timeless design found in such a challenging and isolated region of Canada is an accomplishment that BMW is pleased to acknowledge and support with this exhibition.

5

About the Artist

"Time spent in the Arctic four years ago allowed me to gather sketches, colour notes and photographic material. The incredible imagery of the experience started me on a personal creative journey which continues to grow in richness and complexity."

– Christopher Adeney



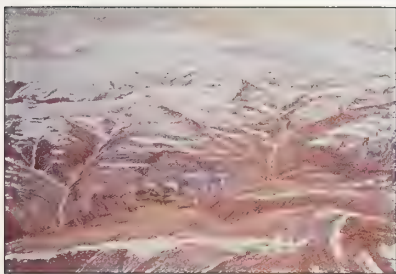
“Patches of sun
illuminate various
areas in turn,
highlighting the
unusually coloured
low hills across
the water, and the
reflected and
refracted light in
the iceberg.”

Christopher Adeney graduated with honours from the Ontario College of Art and completed his post graduate studies at the Slade School in London, England where he perfected his considerable ability to draw and work in detailed watercolouring techniques.

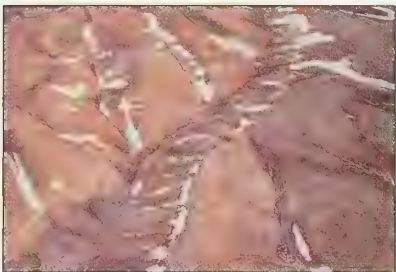
Besides his active painting career, he works extensively as an independent Canadian art director and designer for television, film and theatre.

The artist has exhibited in numerous solo and group shows in both Ontario and Quebec. His paintings hang in corporate and institutional art collections in Canada, United States and France.

He received the Governor-General's Canadian Society of Painter-Etchers & Engravers award. And, in the past five years, he has been the recipient of awards from both the Ontario Arts Council and the Canada Council. The genesis of Arctic Moods dates back to 1986 when the artist was offered the opportunity by the Polar Continental Shelf Project to paint and study in the High Arctic. Ultimately these works, along with new pieces resulting from more recent trips to Baffin Island, will contribute to an



"This is a vast and beautiful landscape of brown gravel plains, scarred foothills, canyons, cliffs and a backdrop of snow covered mountains and glaciers."



international touring exhibition planned by the artist.

This present exhibition represents the first phase of that undertaking. Other phases planned will include large mural designs of 20 or more images – giant mosaics of the High Arctic done in acrylics. The objective, says the artist, is to "design a large installation so people can stand back and get some feeling for the diversity and vastness of this environment."

*The artist gratefully acknowledges the assistance of
The Canada Council and The Polar Continental Shelf Project*

BMW's Engineering for the Environment

BMW has a long standing commitment to the arts and to the advancement of contemporary design in Europe and North America. It is pleased to support an exhibition such as Arctic Moods not just for its artistic statement but also because it helps juxtapose the delicate balance we all face: protecting the natural environment while still achieving the goals and objectives of a modern industrial society that clearly has the automobile as one of its most obvious components.

BMW recognizes that environmental concerns are now shaping how we react to the products we use, particularly the automobile. Since the 1960s when BMW started actively re-cycling and re-using its engine components, it has been an industry leader in promoting environmental and ecologically sound manufacturing and production practices.

Now, for instance, our automobiles are specifically designed to be disassembled for the efficient recycling of up to 83 percent of all components. For over two decades, BMW has been a leader in the use of



The BMW 325i
is 83% recyclable.



The E1 is BMW's
first purpose-built
electric car.

innovative engineering and design to maximize the efficiency of its automobiles, thereby making them more fuel efficient, environmentally practical to operate and ultimately, safer to drive.

Our air-conditioning units are built so no chlorofluorocarbons (CFCs) are released upon disassembly, and BMW is now in advance of the Canadian federal "green plan" reduction objectives by three years.

BMW has pioneered research to develop new fuel alternatives for the future. Since the early 1980s BMW has actively experimented with hydrogen fuels and electric cars with high energy batteries. Both are attempts to develop an automobile that eventually is non-polluting and uses a renewable resource as a source of power.

Being able to derive pleasure and satisfaction from the environment has always formed part of the automotive ethos of our culture. Unfortunately, its overwhelming success has led to a regrettable impact on the environment.

The automobile is not merely our most personal form of transportation, it is an environment of its own for many people and one that reflects constant engineering and

design innovations that have evolved in steady progressing steps.

BMW's commitment is two-fold: to develop the quality and safety of its automobiles while striving to reduce or eliminate the environmental impact arising from their use. This goal is neither impossible nor something for the distant future. But to be successful, it is not a mission one undertakes in isolation. Individuals and corporations must begin acting together to protect this urban environment we live and work in. In so doing we will ensure the survival of the much larger, natural environment that surrounds us.





The BMW Gallery

The BMW Gallery is a unique cultural oasis amid the glass and steel of Toronto's financial district. Here the distinctive automobile creations of BMW can be experienced along with the works of Canadian and International artists. The BMW Gallery is a physical manifestation of the commitment made by BMW Canada Inc. to support art, artists and cultural activities in Canada.

An exceptional aspect of the BMW Gallery is that exhibits have been commissioned by or

specifically assembled for BMW. As a car showroom, automobiles and technology naturally form the central theme of most BMW Gallery exhibits. However, the Gallery's mandate is to host a broad range of shows investigating and interpreting all subject matters.

Involvement with innovative technology and art, as well as the promotion of artistic

development the world over are important to BMW. For almost two decades, BMW has been actively involved in the cultural scene wherever the company is based, and in international cultural promotion in general. Since its founding five years ago, BMW Canada Inc. has continued this tradition by actively supporting Canadian artists and activities.

In addition to Toronto, there are BMW Galleries in New York, The Hague, Berlin and Munich.

The Gallery
21 Adelaide Street West
Toronto, Ontario
Canada M5H 1N1
Tel: 416-365-1088





View South from Eureka 30" x 42"

"Mr. Adeney's eloquent paintings of the High Arctic attest to his mastery of watercolour painting... (he) has made this country proud through his artistic abilities."

David M. Collenette,
P.C., M.P.

THE ARCTIC COLLECTION

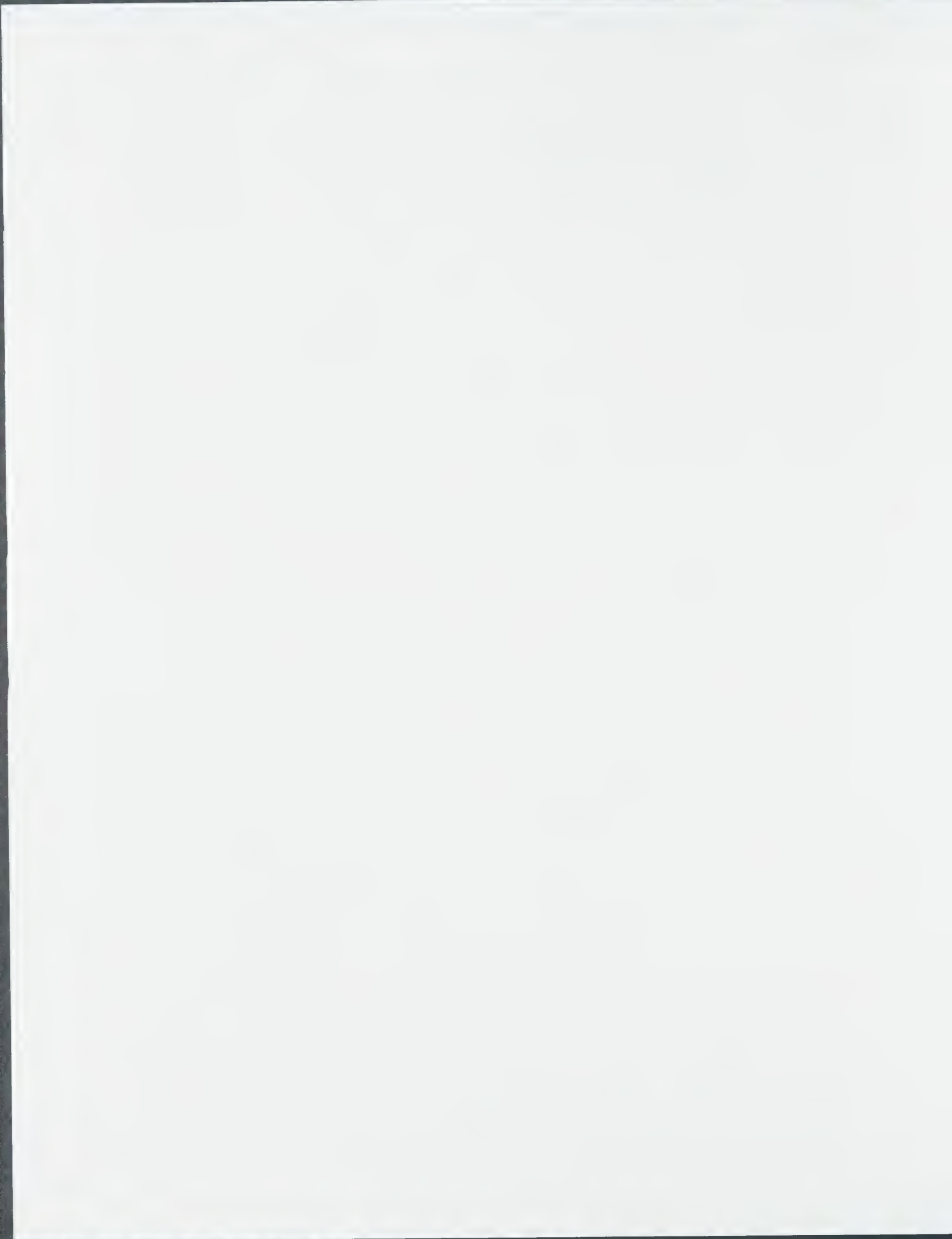
Seventeen framed watercolours (including one triptych)

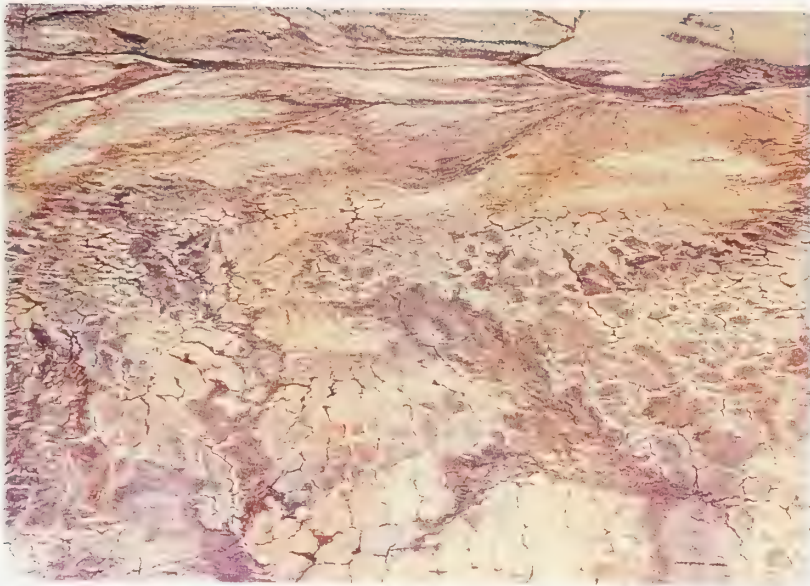
An illustrated artist's diary (64 pages) of Resolute and Baffin trips

Mural mosaic project (designer visual proposals)

Pen and Ink Sketches: Resolute

Scientific comments by Dr. W. Peter Adams, geographer/glaciologist





Thaw Patterns 30" x 42"

"Your sensitivity toward ecological concerns and your evident commitment to the preservation of the Northern environment provide a strong focal point for your art...The excerpts from your notebooks... cement the emotional and intellectual dimensions of your creations".

Roseann Runte,
President,
Victoria University/
University of Toronto.

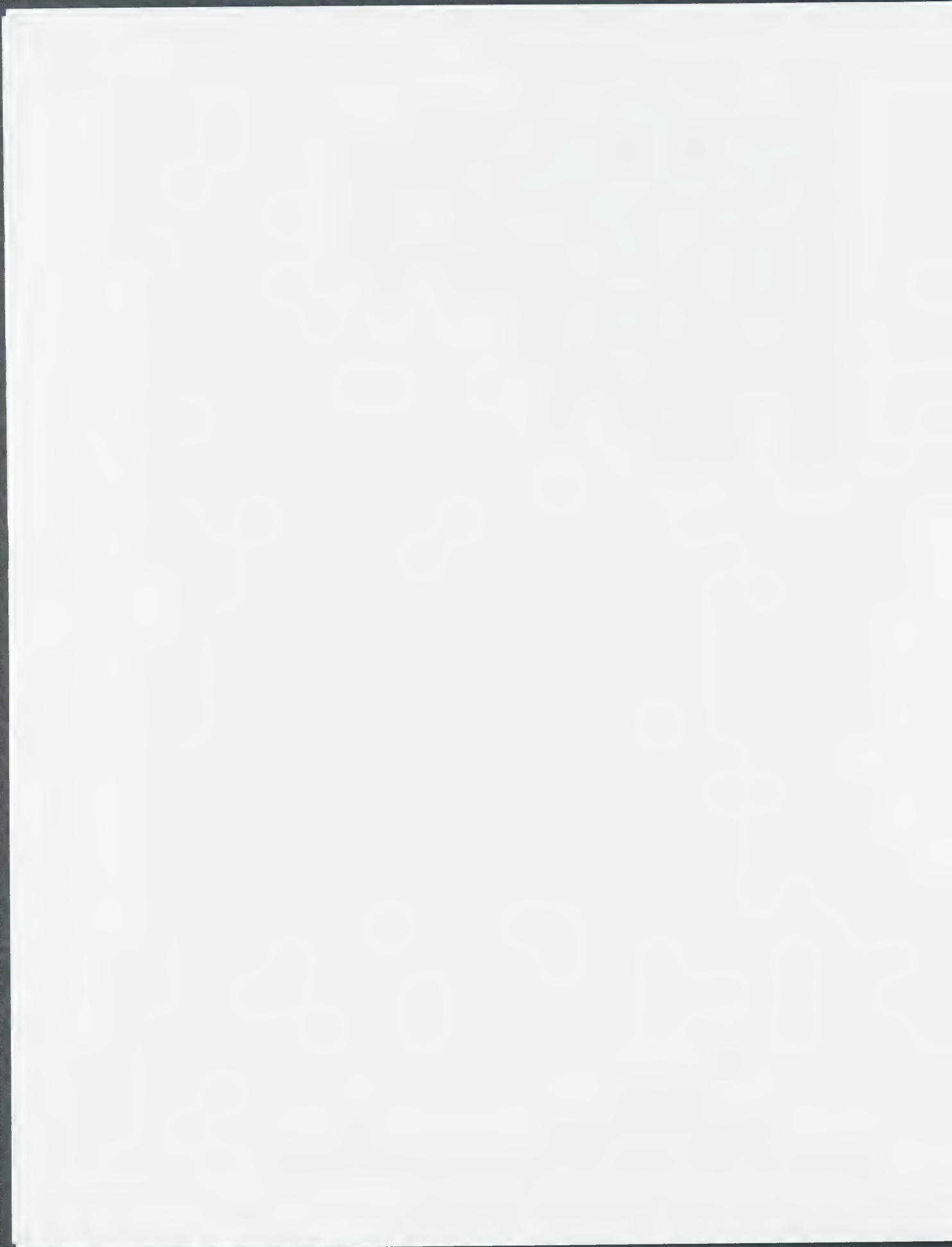
THE ARCTIC

For centuries, the Arctic was a mystical place: a land of legend and fable to which rulers sent expeditions in quest of mysterious treasures.

To Marco Polo, it was the "Region of Darkness". To others, it was the place of the midnight sun.

Today, the mention of "High Arctic" still conjures up images that capture the mind and imagination. Comparatively few Canadians, however, ever see this remote and fragile land.

For the artist, the High Arctic is a place to observe and gather material on a frontier that is one of the last wilderness on earth. This ecologically sensitive land, together with its plants, weather systems and moods, forms an ecosystem that can withstand some of nature's harshest conditions, but may not adjust to the changes being brought to the Planet by man.





Midnight Sun 30" x 42"

"...highly intelligent and subtle works ravishing for their quiet beauty. The images are timeless, sophisticated and simple.

Jean RILEY,
Artistic Director,
La Maison de la Culture,
York University.

...et de couleur servis par une technique

M. GIRAUD,
visiting professor of Art, Université de Paris.

About the paintings

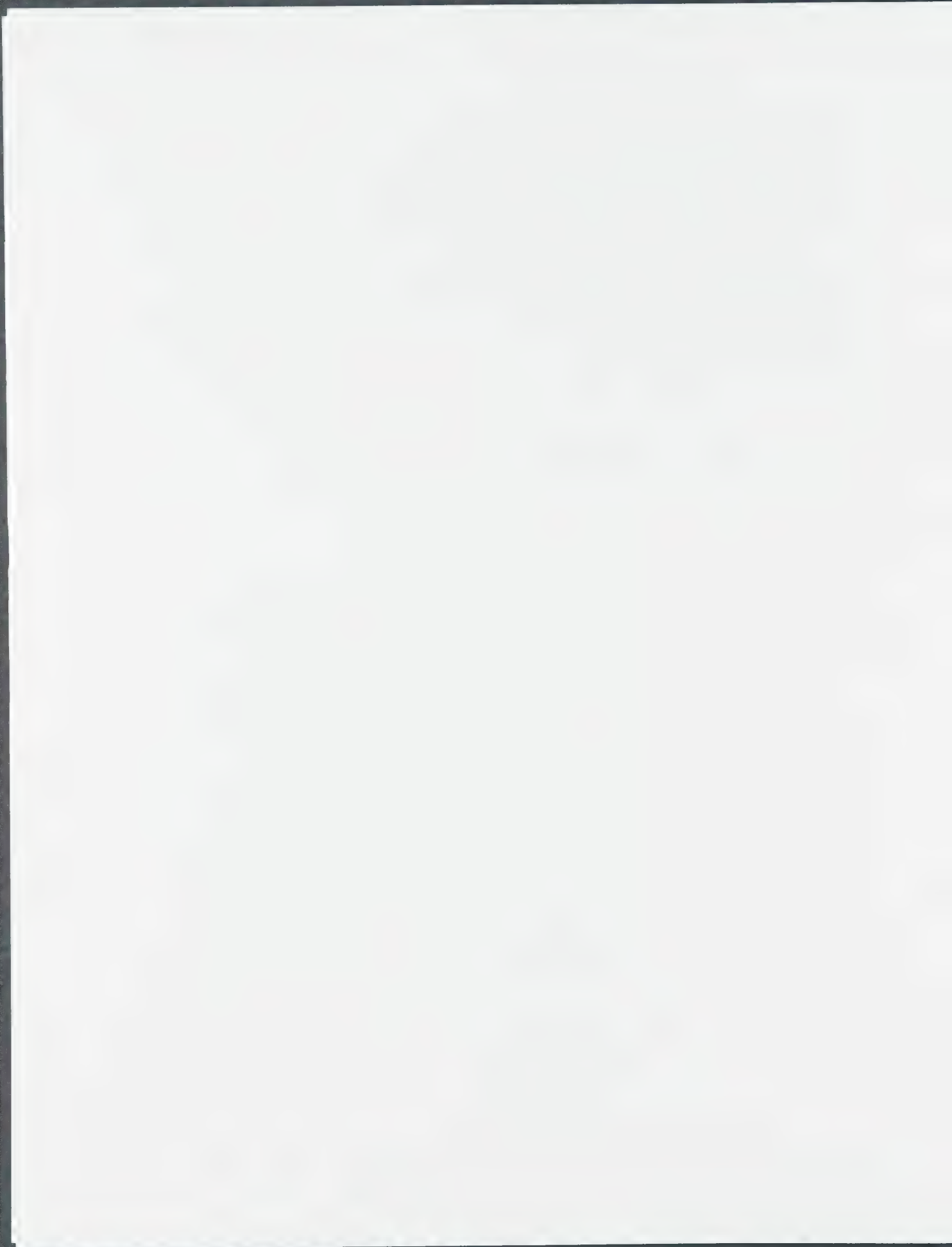
A childhood fascination with the Arctic was never quite forgotten and the Polar Continental Shelf Project made a dream come true. I travelled much of Canada's most northerly islands, sketching and gathering reference material.

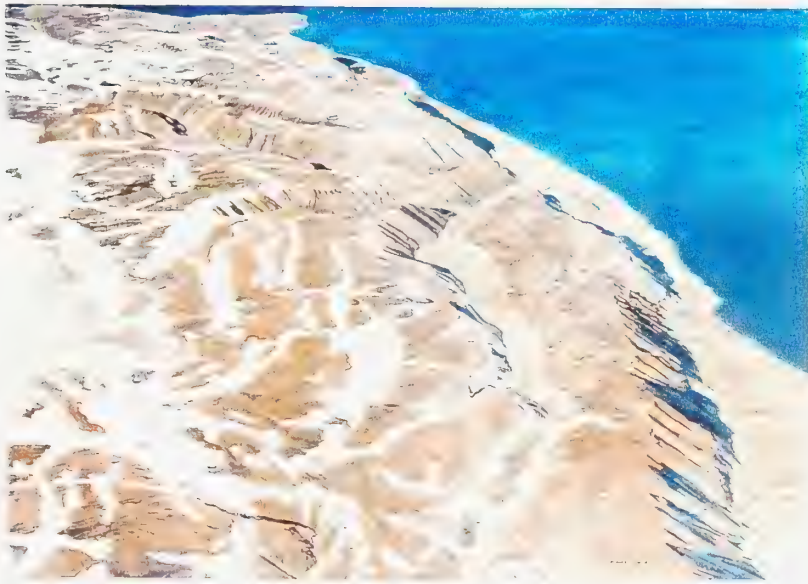
The High Arctic was unlike anything I had ever seen. It had an "other world" beauty: the desert region unusually colourful, the mountains and glaciers, unlike anything in the south, the treeless landscape and ice choked seas totally without scale. I was profoundly moved and inspired. I could not wait to get to work.

On return I reflected on this experience. Previous travels and painting trips had taken me to far corners of Canada and elsewhere. All of this had reinforced my personal involvement with landscapes, especially nature in its unspoilt form. Nothing, however, had ever touched me the way that this vast, delicate and awe inspiring landscape had.

Over the next two years I painted seventeen highly detailed watercolours. These form the Arctic Collection.

Christopher Adeney
1997





Landsend 30" x 42"

"Christopher Adeney has produced paintings that resonate to the vast scaleless, haunting Arctic landscape. He has shown admirable energy, inspiration and ingenuity"

John REEVES,
author/photographer.

Lise CORMIER, Director,
the Montreal Botanical Garden.

THE ART COLLECTION

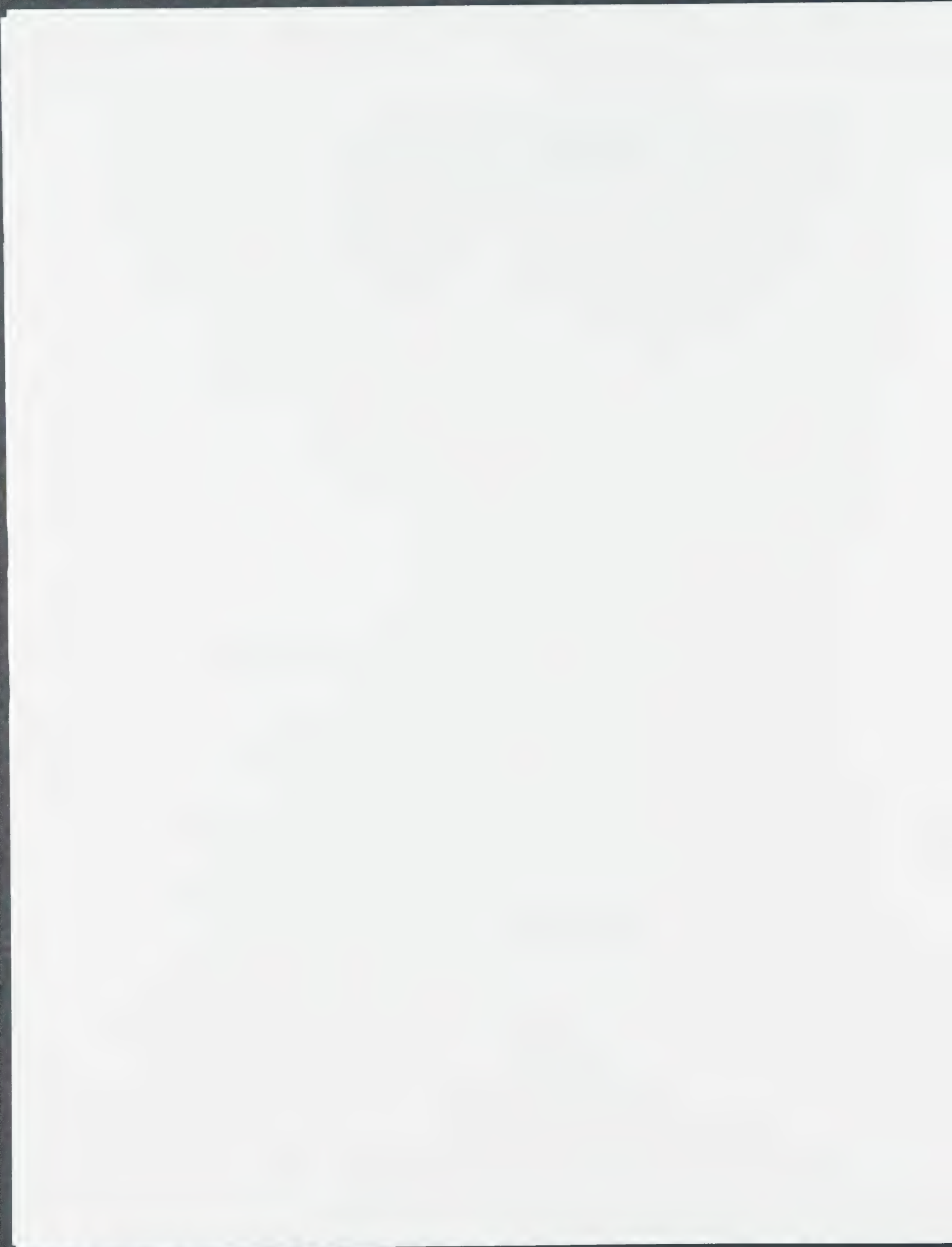
Possible usage

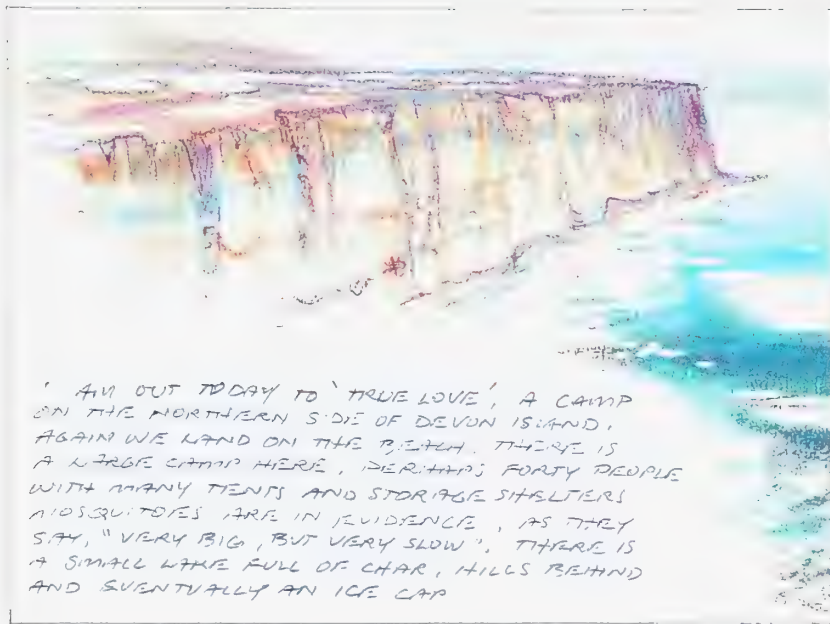
Display: These large, highly detailed works of unusual subject matter offer a striking accent in any prestige reception area, boardroom, or special art exhibition space.

They make a dramatic statement, they enhance any area in which they are displayed and provide a striking conversation piece for visitors - and an unforgettable impression.

Travel: Considerable prestige would be attached to travelling this exhibition. Venues could include international science museums, conferences, universities, cultural centres and art galleries.

A handsome catalogue could be produced including reproductions of the exhibition and excerpts from the artist's diary.





THE ARTIST'S DIARY

These sample pages are excerpted from the Diary.

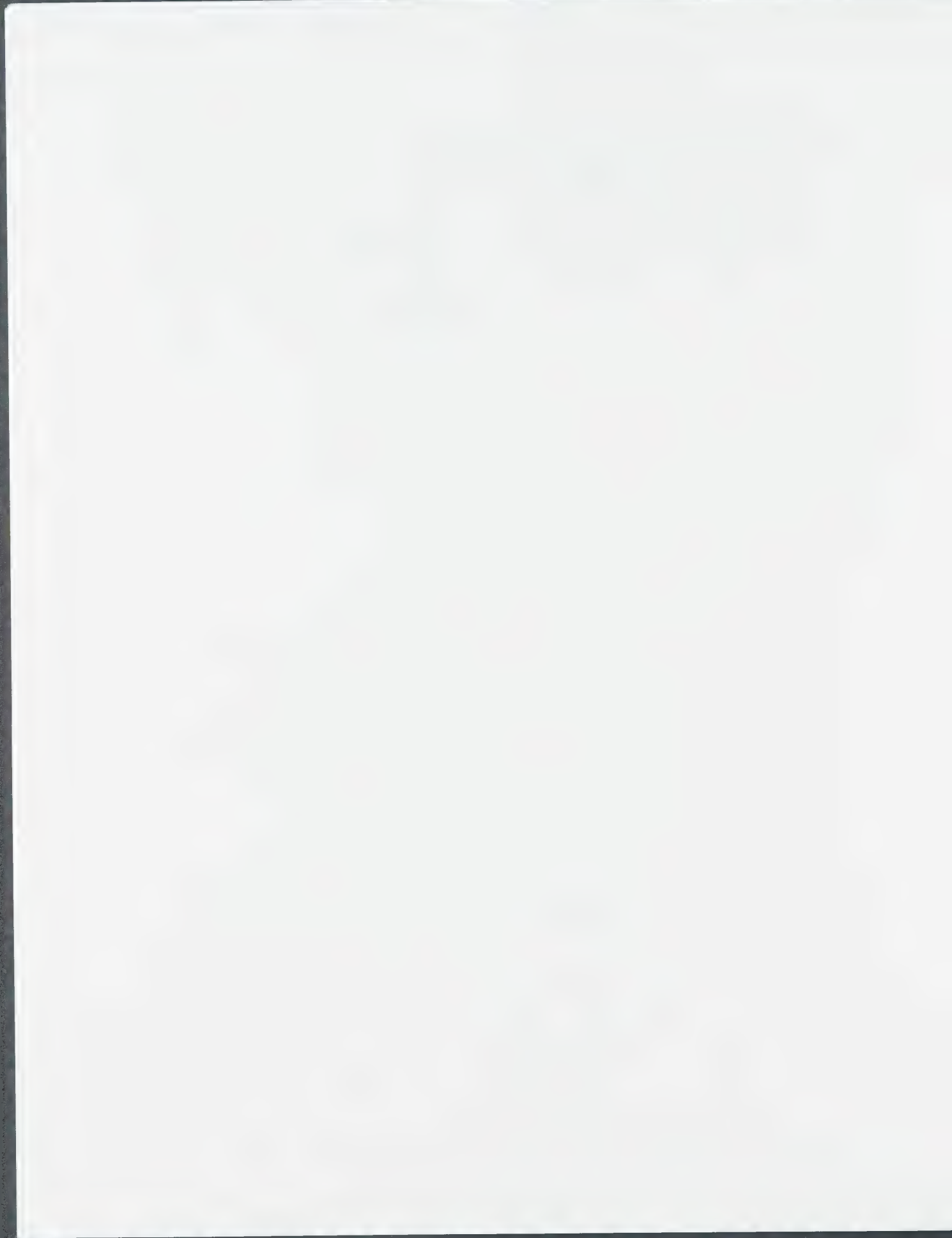
The original Artist's diary consists of sixty-four hand written pages, illustrated with colour sketches and maps. It contains the artist's impressions and includes historical and background information and anecdotes.

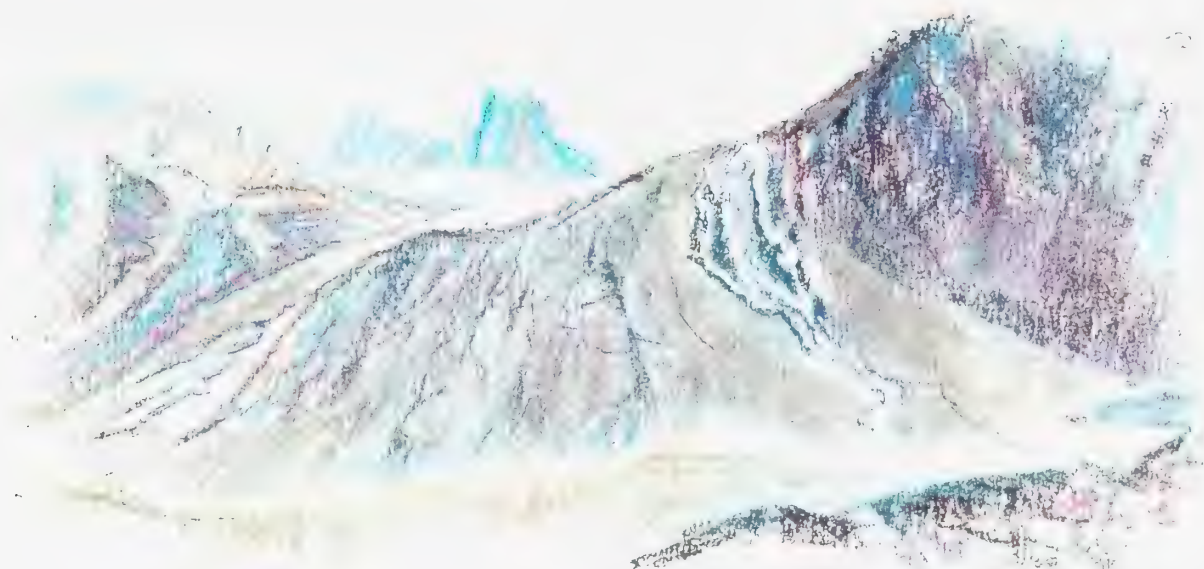
It chronicles two trips to the Canadian Arctic: the first one based at Resolute Bay with accompanying flights over the most northerly islands of Canada; the second one describes a trek through Auyuittuq National Park on Baffin Island straddling the Arctic Circle.

Possible uses:

A book/catalogue accompanying the exhibition

Excerpts could be used to accompany and describe painting sites at an exhibition.





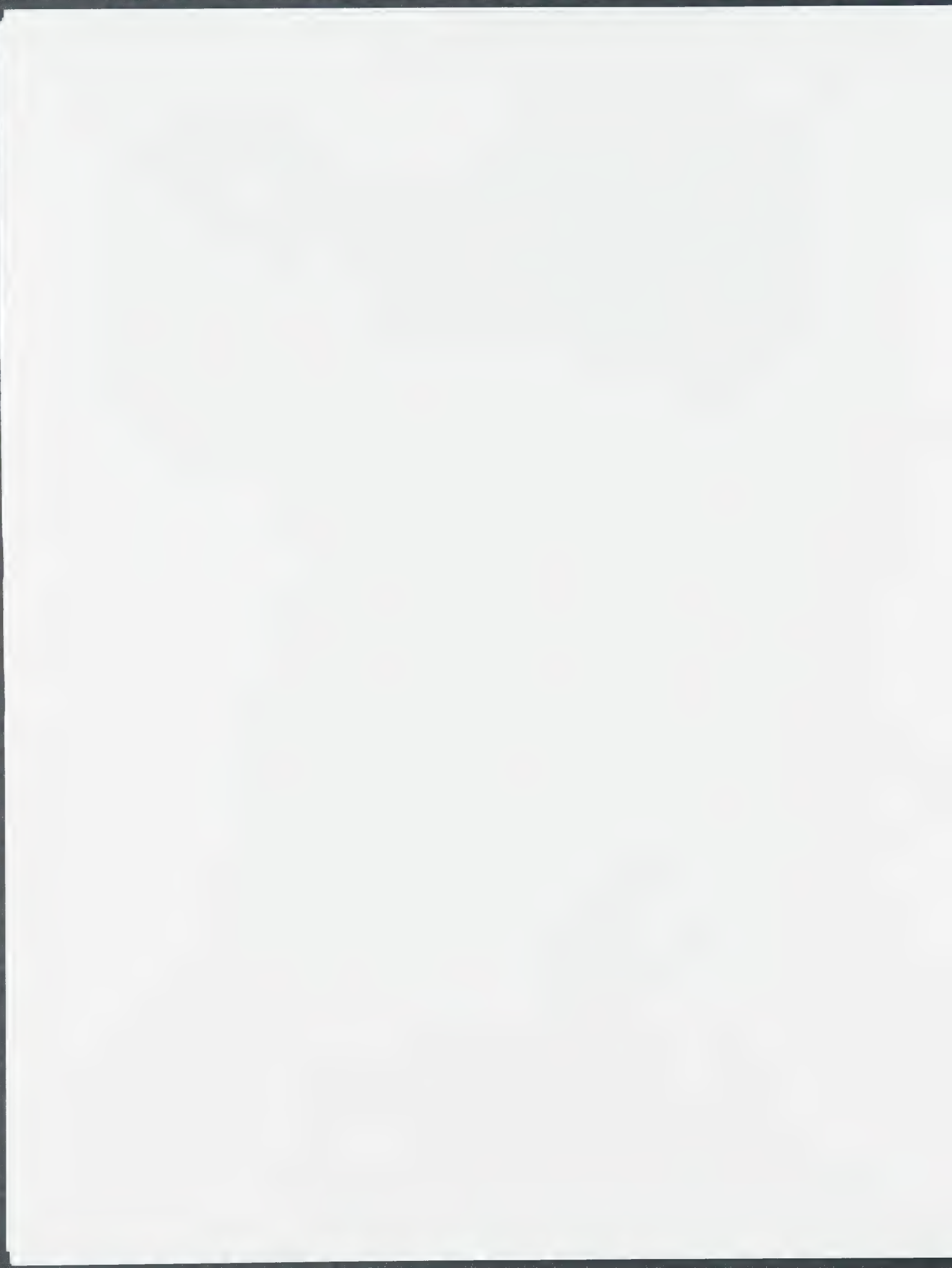
THE NEXT DAY, WE GRADUALLY MOVED PAST TIBET ON THE OTHER SIDE OF THE RIVER. IN THE MORNING LIGHT, CAREFUL OBSERVATION COULD FAINTLY DISCIERN THE ZIG-ZAG MARKS OF CLIMBERS PINIONS ALL THE WAY TO THE TOP. APPARENTLY THIS IS A WORLD RENOWNED CLIMB - HAVING SOMETHING TO DO WITH THE CONVENIENT TWENTY-FOUR HOUR SUNLIGHT. THE YEAR BEFORE A JAPANESE CLIMBER WAS KILLED ON THE FACE.

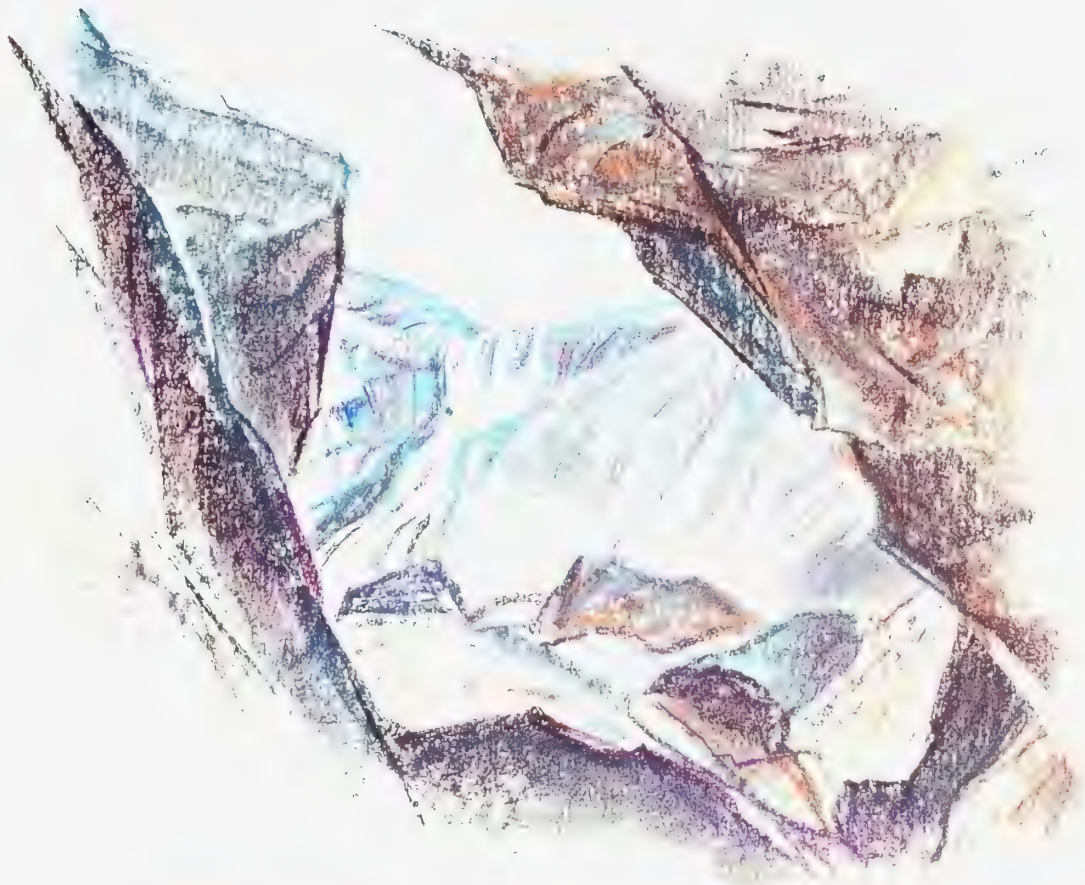
THE WEATHER CLOSED IN WITH COLD RAIN AND LOW CLOUD. WE WERE HAPPY TO REACH (AND FIND EMPTY) THE SUMMIT LAKE SHELTER. THESE MINI-SIZED CABINS ARE PLACED ROUGHLY A DAY'S TREK APART ON THE WEASEL RIVER. INSIDE THE LOW DOOR, IS A SHELF WITH TWO WAY RADIO CONNECTED WITH PING. A SLEEPING BENCH IS ON EACH SIDE, AND A TABLE / SHELF IS IN THE CENTRE AT THE BACK. ON THE OTHER SIDE OF THE ENTRY IS A LARGE VISITORS BOOK.

WE ALL CROWDED IN AND THE LITTLE NAPTHA STOVE HEATED THE PLACE BEAUTIFULLY AS DAVID ORGANIZED SUPPER. WE FINALLY DRIED OUT AND WARMED UP - SPIRITS ROSE!

WE WERE CAUTIONED THAT THE SHELTER IS REALLY FOR EMERGENCIES, AND NOT TO BE NORMALLY USED BY CAMPERS.

The sign over the door says 'Summit Lake' in English, French and the Linnit syllabic printing.



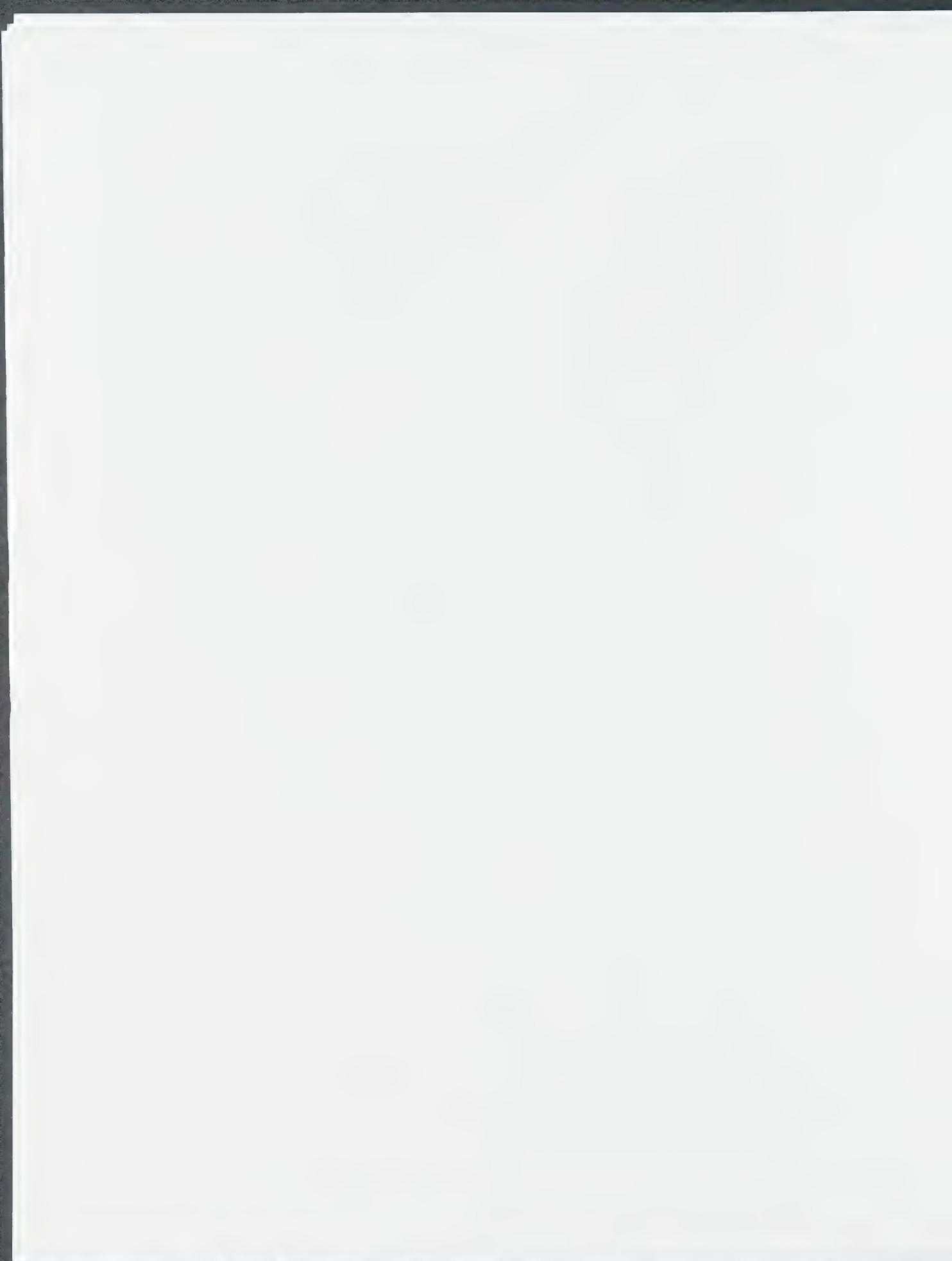


After putting up the tent, and before supper preparation, I felt really thrill, and sat for a moment looking at the spectacular view. My tenting companion for this part of the trek was Claude Renard, the economics professor from France. He disappeared for a moment - and then from behind the tent wafted the aroma of Scotch. Yes, it was unmistakable!

Now, I had decided not to bring any stimulating beverages - both because it is strictly forbidden to have it in any Panguitang, but also I would have to carry it. Besides, why not go a couple of weeks without?

So, what follows, I am not particularly proud of. I waited for a few moments, and then commented on the beauty of the evening, our genuine fatigue, and now I missed the usual stimulant before supper.

There was a pause, then Claude generously offered me a small libation from his private supply. I affected surprise, and with genuine delight accepted an ounce or so with great pleasure. Guilt about this incident is something I have had to live with. A note from him after the trip suggested that if I was ever in Paris, we have a scotch together. Should this event come about, I will treat, of course - and I will also confess the story.



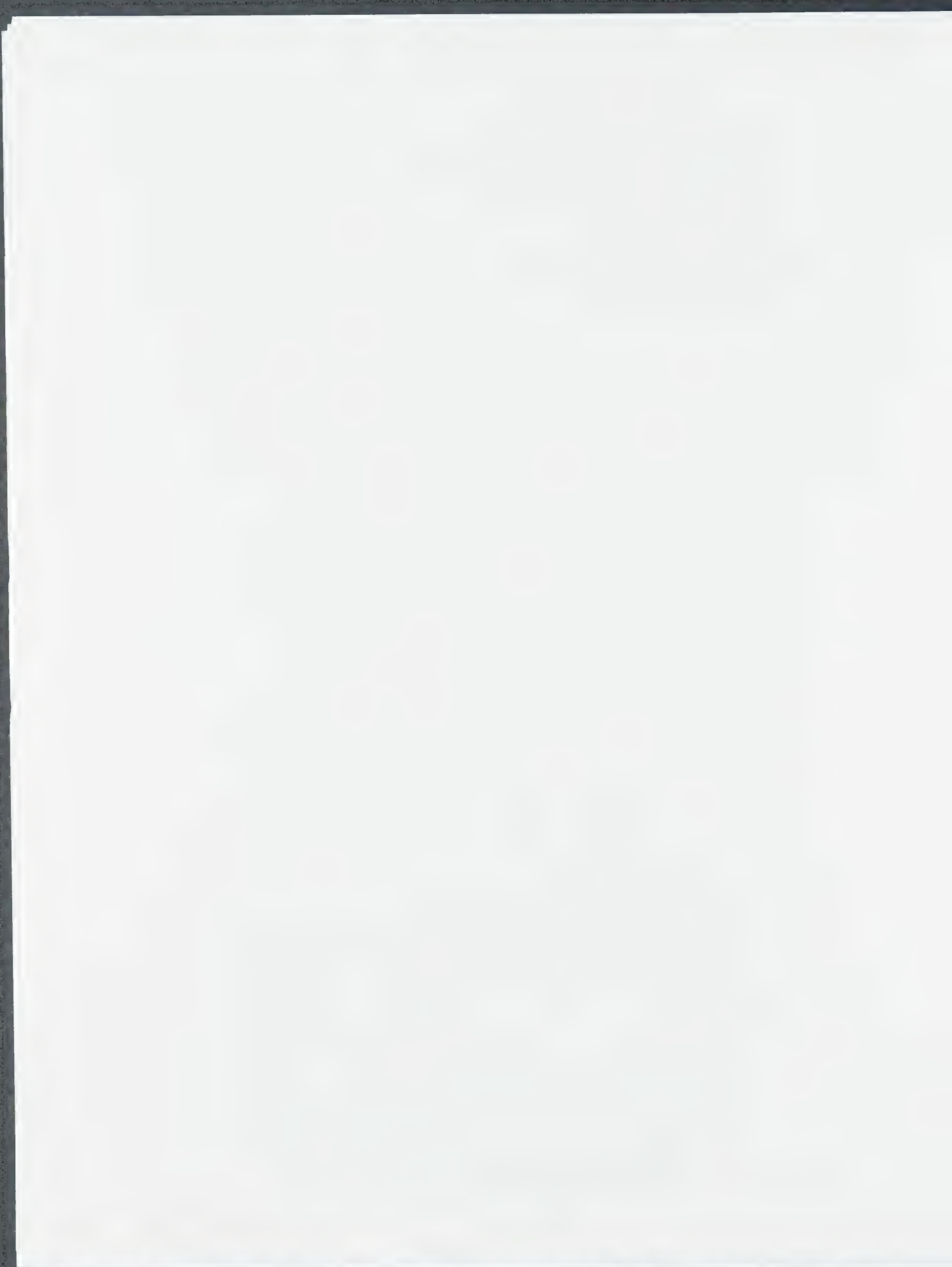
THE NEXT DAY THERE WAS A LONG TREK ALONG THE FLUID PLAIN OF THE WEASEL. I WAS SURPRISED TO SEE AN ABANDONED HANDMADE INUIT SLED SITTING OUT ON A GRAVEL BAR - THEY STILL USE THEM. I PICKED UP A WILLOW STEM, PERHAPS A HALF AN INCH ACROSS - THE LARGEST GROWTH ON BAFFIN.

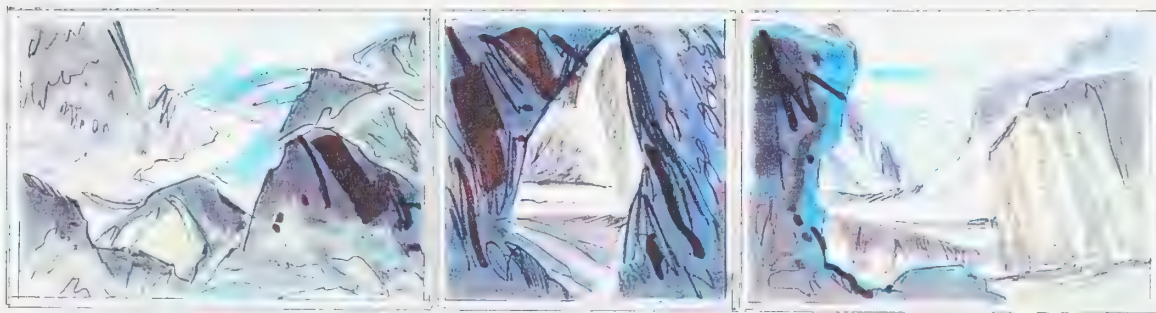
BACK AT THE SUSPENSION BRIDGE, WE MET A NATIVE PARK RANGER AND ASSISTANT HEADED NORTH. WE STOPPED AND CHATTED. IT WAS NOW ABOUT 4. PM. WHY WERE THEY TRAVELLING SO LATE - EXPECTING TO GET TO SUMMIT WAKE SHELTER BY 2 OR 3 AM? THE ANSWER - THEY WERE WAITING FOR THE DAY TO COOL OFF A BIT. (WE HAD EXPERIENCED SNOW FLURRIES IN THE AFTERNOON!)

ONCE OVER THE BRIDGE, WE SAW THE TENT OF OUR AMERICAN FRIENDS, INSTEAD OF CAMPING NEARBY, DAVID TOOK US UP THE LOW HILLS, OFF THE MAIN TRAIL, UNTIL WE REACHED A SMALL PLATEAU COMPLETE WITH STREAM, RIGHT UNDER TIROKWA PEAK. THE SITE WAS DIRECTLY UNDER AN IMPRESSIVE 1000 FOOT VERTICAL FACE, AND LOOKED OUT IN THREE DIRECTIONS - AND TOWARDS TWO WATERFALLS

WE COULD UNDERSTAND WHY HE HAD BROUGHT US UP TO THIS BEAUTIFUL HIDDEN SPOT, ENCOURAGING US ON THE FINAL EXHAUSTING SLOPES. HOWEVER, FROM TIME TO TIME, WITH A NOISY CLATTER AND CRASH, ROCKS WOULD FALL FROM A GREAT HEIGHT AND LAND SOMEWHERE NEARBY. DAVID POINTED OUT GROWTH PATTERNS ON THE LICHEN INDICATED THAT THE BIG BOULDERS THAT HAD FALLEN AROUND US, HAD BEEN THERE FOR A COUPLE OF THOUSAND YEARS. ODDS WERE, WE WOULD PROBABLY SURVIVE AN OVERNIGHT.







THE MURAL MOSAIC PROJECT

On my return from Auyuittuq National Park on Baffin Island, my impressions of the wildly dramatic landscape seemed unsuitable for translation into painting on canvas. They seemed to call for a larger format.

I embarked on a series of mural designs (perhaps prompted by my early training and experience in this field), and produced eighteen proposals in all. These were mostly composed of multiple viewpoints (hence the "mosaic" effect) and range from one to a combination of fifteen separate images in each design.

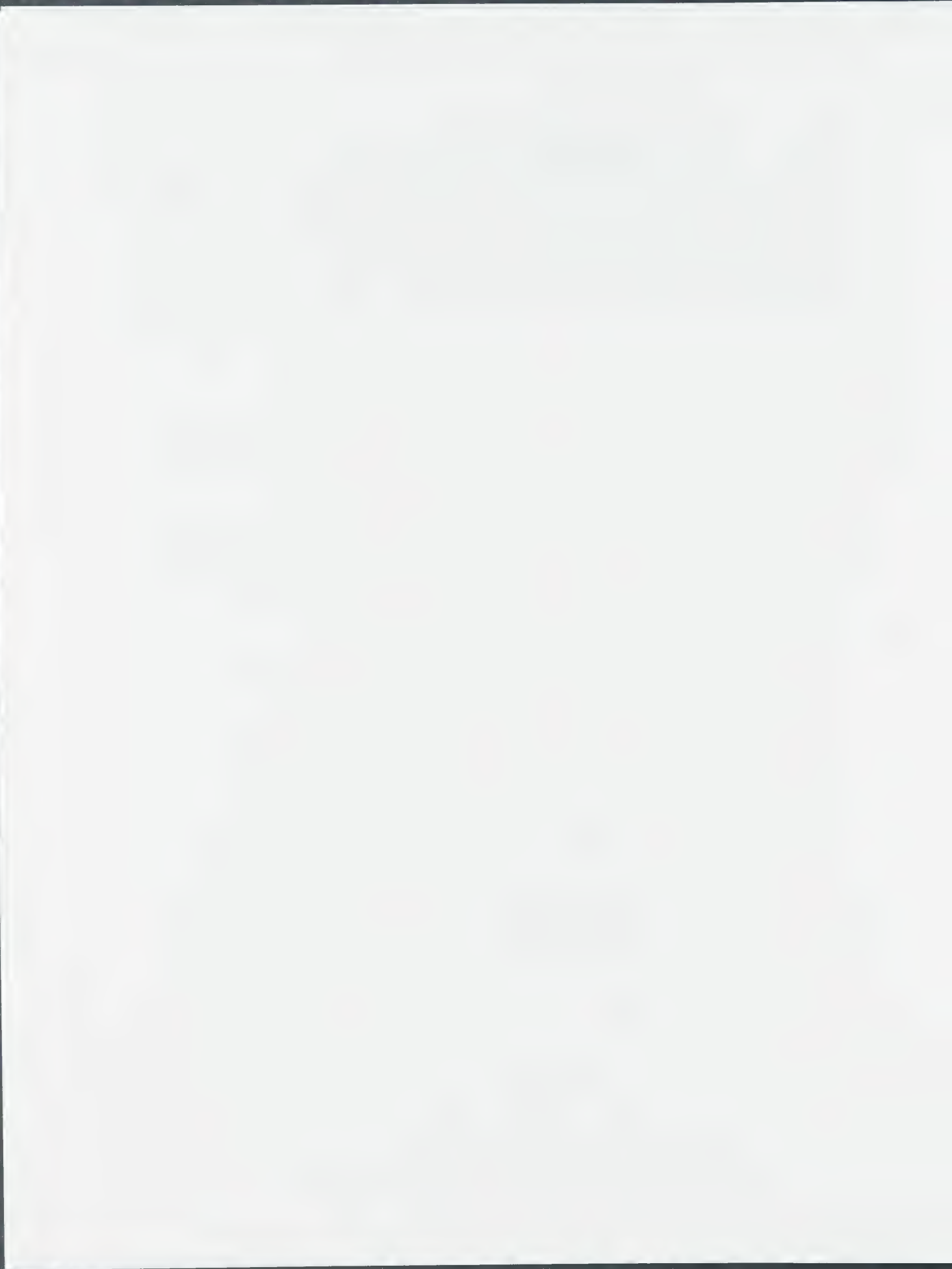
Continuity and integration are achieved by a continuous horizon, movement of colour, or vertical compositional elements ranging from sky and mountains at the top, to floral details at the bottom.

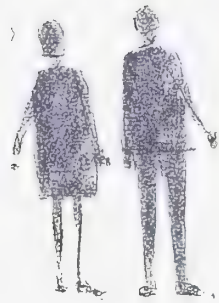
The multiple images, large triptychs and groupings emphasize linear, pattern, colour and perspective qualities shared through the combinations.

Planned for installation in an architectural setting, the murals present details as well as the overview, which would allow the public to stand back and sense the vastness of this land in a larger context.

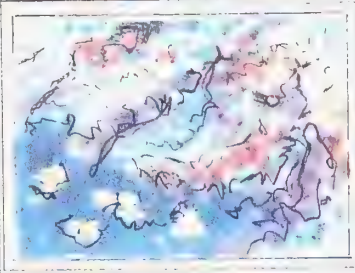
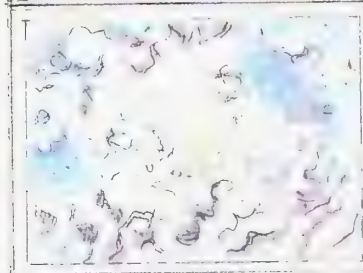
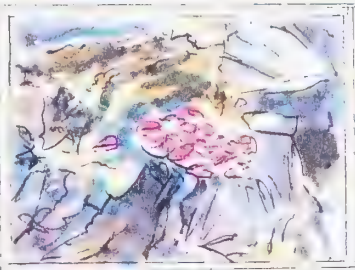
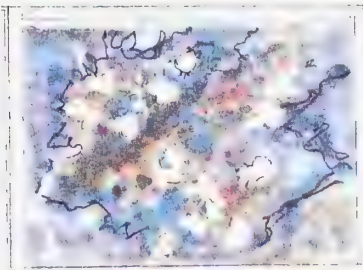
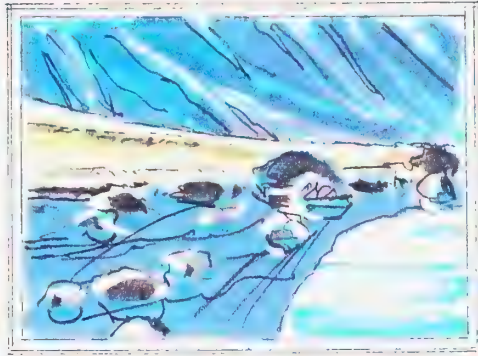
None of the designs, however, were realized into full scale murals. They remain an interesting possibility given an appropriate setting and an enthusiastic client.

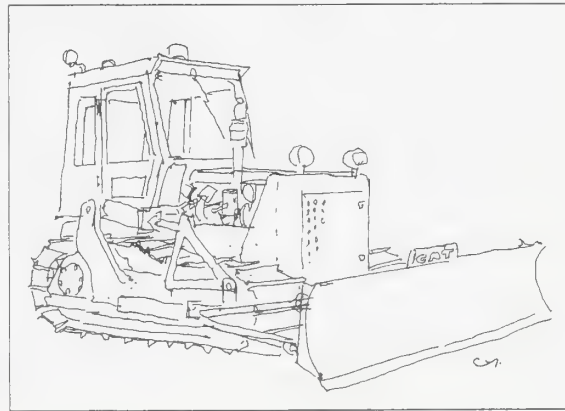
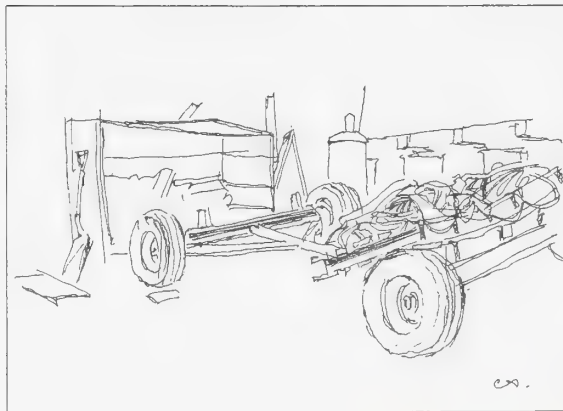
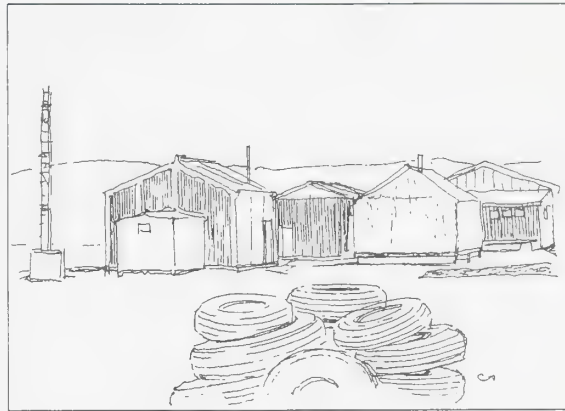
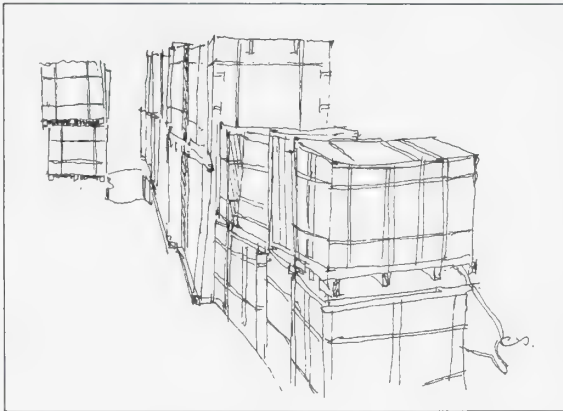
C.A.











(19) PEN AND INK SKETCHES: Resolute

Equipment, materials and prefab items have only two ways of getting to Resolute, (the high Arctic central staging point), by air or the annual sea lift and transport costs are very high.

Some of these cast-off items are more than fifty years old, dating from the early days of the cold war and well preserved by the Arctic climate. Resolute is now surrounded by this junk. In addition fuel drums etc. are flown in from remote areas as part of a concerted Arctic clean up--to Resolute. In a way, it is a micro example of the world-wide problems of waste disposal.

Some days, due to weather or other reasons, I would not be able to "hitch-hike" on any flights. This provided me with an opportunity to walk around the settlement and sketch.

C.A.





About the Artist: CHRISTOPHER ADENEY

Specialist art studies in Toronto and London, England, in mural design and drawing. Several mural commissions. Serigraph editions. Extensive career as Art Director in television, film and theatre.

Honours and Commissions

- Governor General's Award
- Designer, Canadian installation, Arts Biennale, Sao Paulo, Brazil
- Canada Council, Ontario Arts Council Awards
- Sponsored by Polar Continental Shelf Project
- BMW sponsored High Arctic exhibition
- Member, Royal Canadian Academy

Numerous solo, group and society exhibitions over a period of twenty-five years, in Canada, the U.S. and Europe.

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Ministry of Culture, France

North York Hydro, Toronto

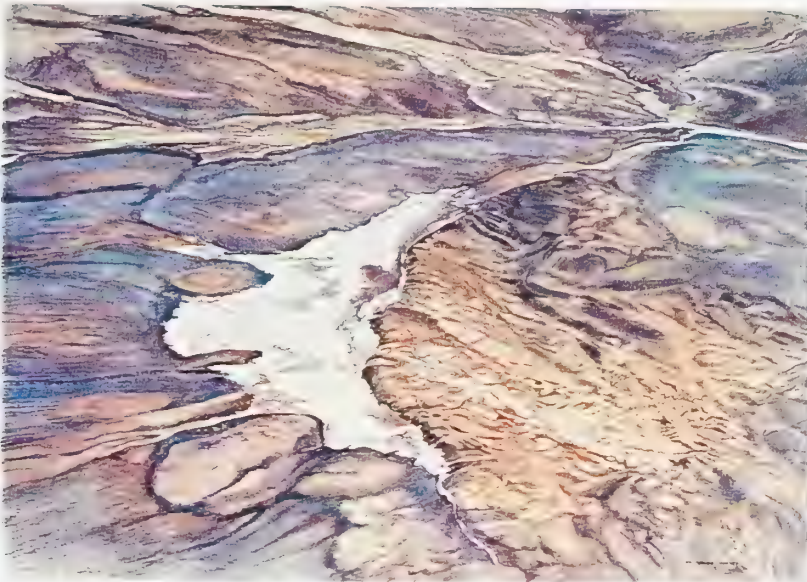
Revlon, Canada

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Société Générale de France

Université Laval, Québec

Victoria University/University of Toronto



Summer Melt 30" x 42"

A few excerpted comments by Dr. W. Peter Adams, geographer/glaciologist

The Canadian Arctic Islands, unlike most of Northern Canada, are largely formed of sedimentary rocks. This makes them very distinct from the Precambrian Shield lands of the North. In fact, the High Arctic, with its low rain and snow fall, is a desert.

The polygonal patterns in this scene could be centimetres or hundreds of metres across. Their centres are formed of relatively fine material, their outer margins by coarser material. The variation in colour could well be "staining", or could arise from varying concentrations of moisture and vegetation across the patterned ground.

"I was asked to "interpret" Chris Adeney's paintings of scenes in the Canadian Arctic Islands not as an artist but as someone with experience in that part of the North. I did this gladly as I found the paintings to be very exciting and attractive. Generally, I had little idea of the exact site involved or of the scale of features in the paintings. I have no way of verifying my observations but this is not important as my cold-blooded comments are intended to counterbalance the artist's verbal and visual reactions to the scenes."

Peter Adams

Dr. W. Peter Adams, Ph.D. Geography/Glaciology.

Fellow, Arctic Institute of North America and Royal Canadian Geographical Society; Former Executive Director, the Association of Canadian Universities for Northern Studies; Life Member, Royal Canadian Institute; etc. Internationally known lecturer, author, has published articles in more than 150 scientific publications.





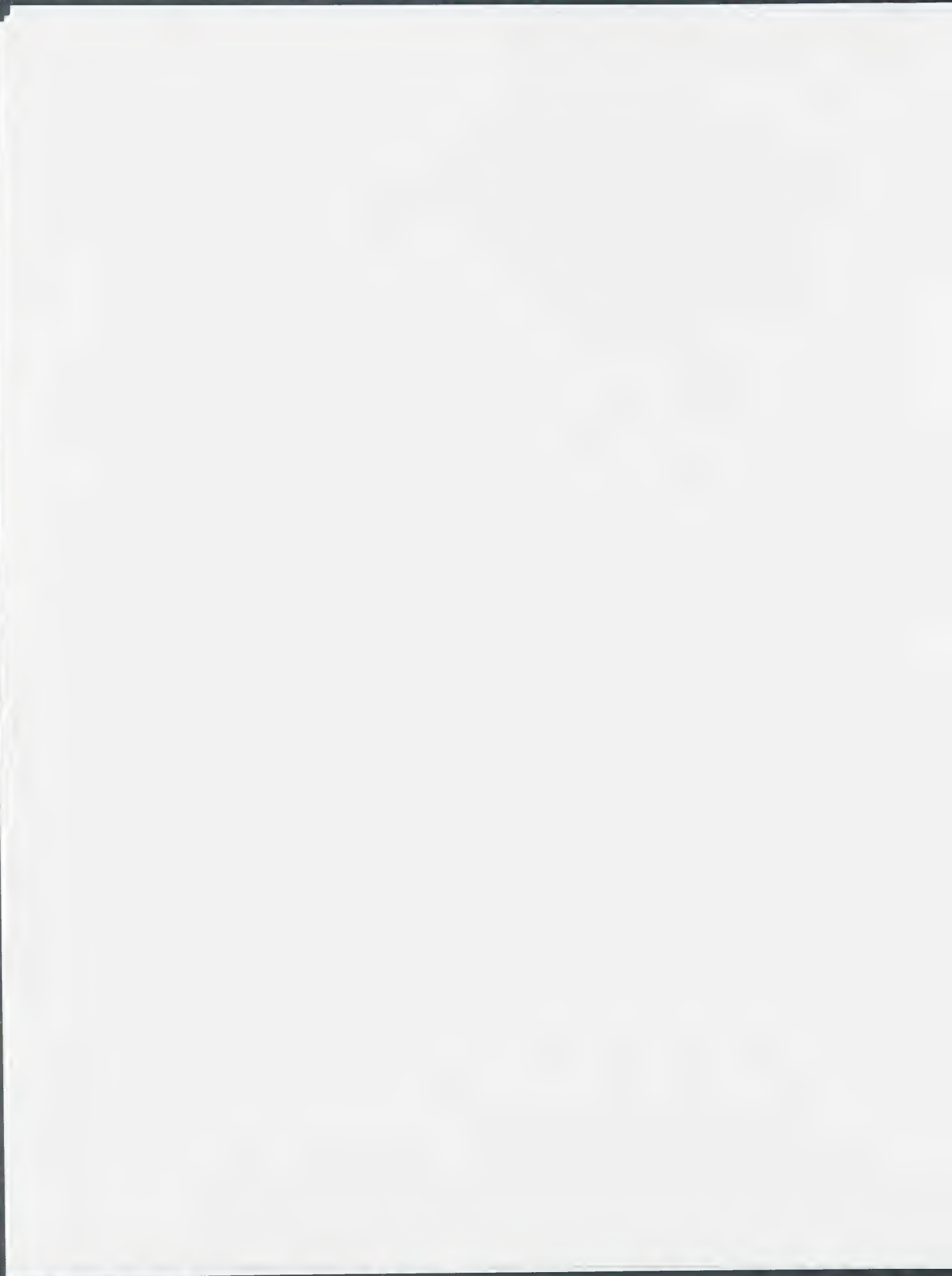
Journey to the Horizon 30" x 42"

Inquiries or further information:

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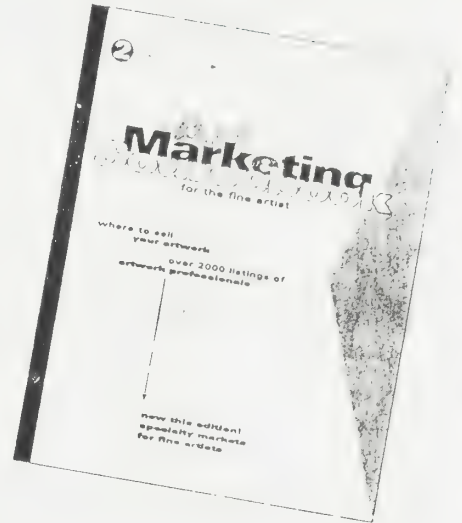
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Signature Alfred Bader Date August 5 97



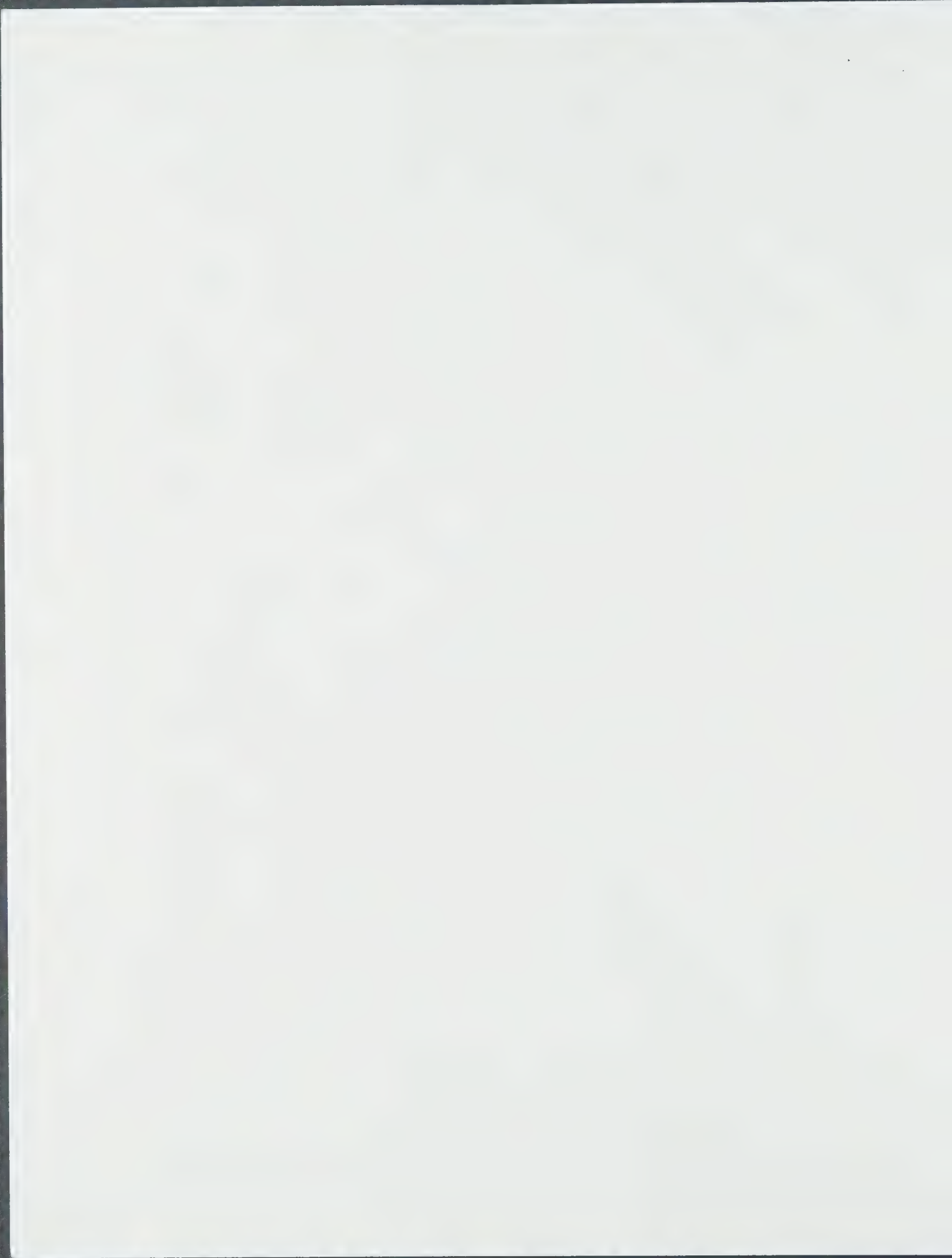
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10

Art Marketing Sourcebook, 2nd Edition

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"Recommended for all art reference, marketing and job placement collections."

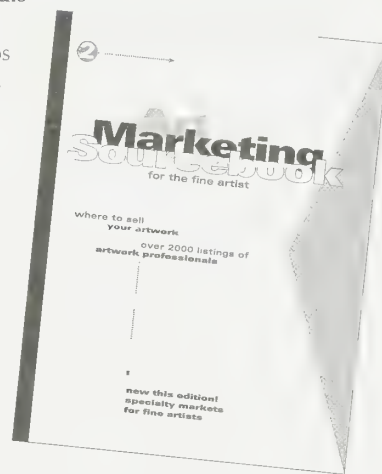
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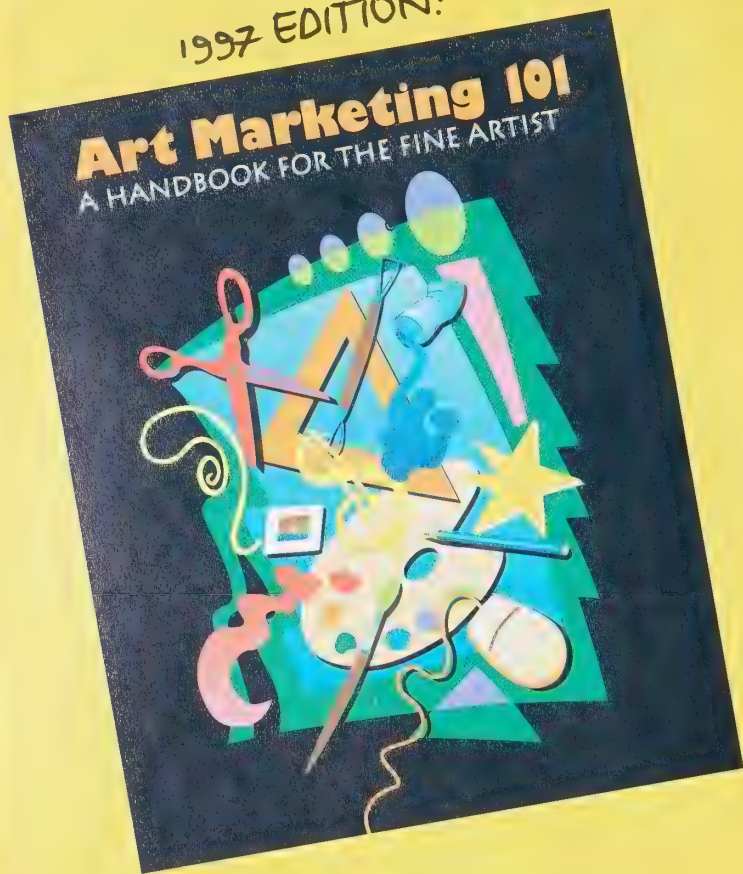
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"This handbook is invaluable—easy-to-read, easy-to-use—a must for success in art. The best marketing handbook I've ever read. Every school should have a copy in their library."

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"The table of contents and index make it quick and easy for the reader to access an array of helpful topics."

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Sue Vidars, Art Marketing Consultant, Colorado

"I highly recommend this book for beginning, emerging and established artists as a reference source for many different topics, as well as for an emotional support."

Synthia Saint James, Artist, Southern California

ABOUT THE AUTHOR

Constance Smith has devoted the last ten years to publishing marketing information, researching, and networking with art world professionals nationwide. Previous to that she represented artists in the San Francisco area.

336 pages 8x10" Index

ISBN: 0-940899-32-9 \$24.95 Paperback

ISBN: 0-940899-34-5 \$29.95 Hardback

September 9, 1997

Professor Howard Alper and Dr. Anne Alper
513 Wilbrod Avenue
Ottawa, Ontario
Canada K1N 5R4

Dear Anne and Howard:

At last I have had quite a few of Kosar's temperas matted and enclosed 11 photographs. Each of these unmatted is about 16" by 12", and each matted but unframed would cost you U.S.\$420. If you like any of these well enough to purchase, please just fax me the numbers, and then return the other photographs but keep the snapshots of the ones you would like to acquire. We would then bring the paintings to Ottawa at the end of October.

To turn now to the pictures illustrated in the Purdue catalog, I have kept aside the two temperas of the Alt-Neu Synagogue, Numbers 4 and 7 in the catalog. Number 4 is illustrated in color; I do not have a photograph of number 7, but it is much like number 4 except on a sunny day.

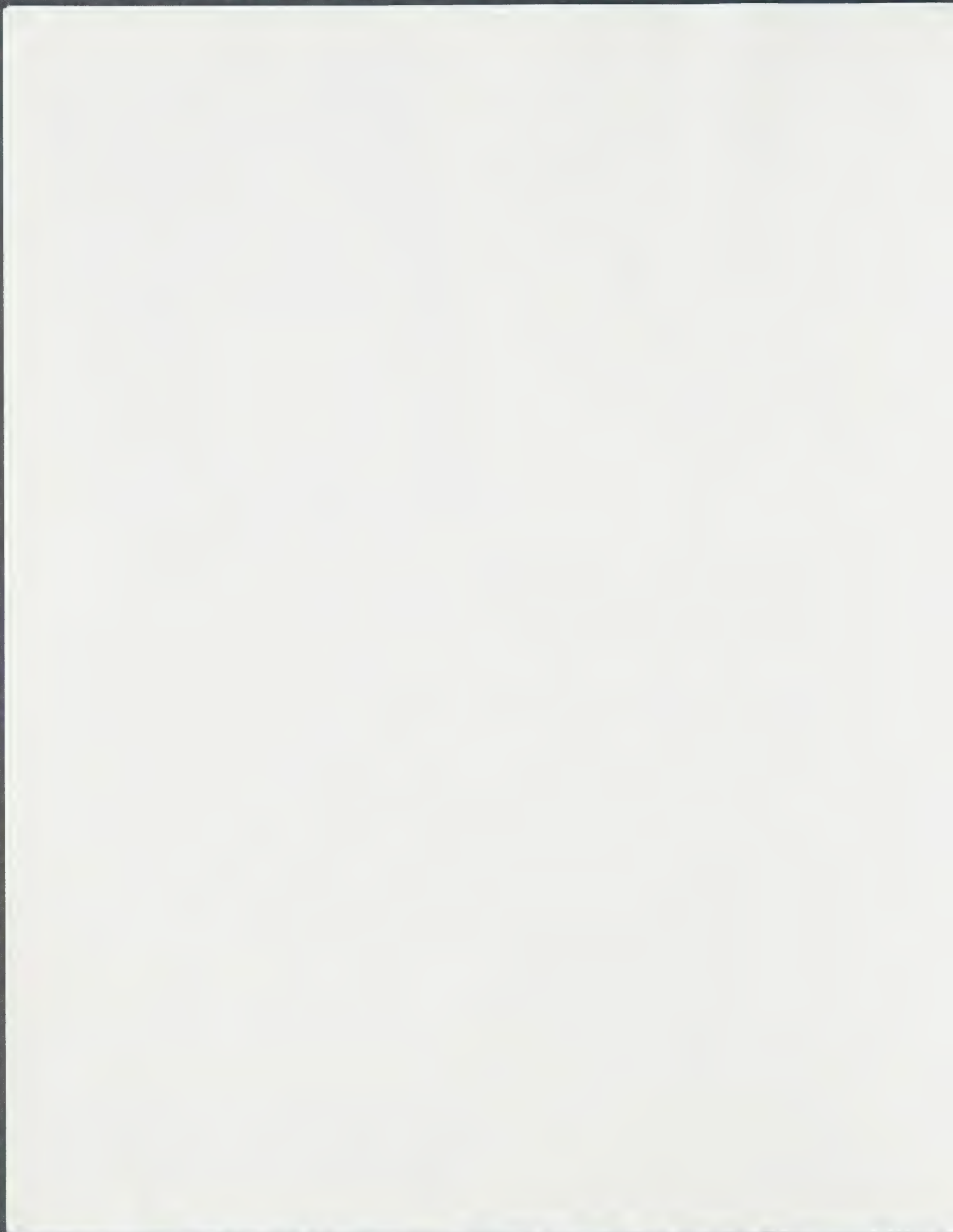
Both of these are in elaborate frames, but I could take them out of the frames to bring one of these to you. However, Kosar finds painting this synagogue exceedingly difficult, not because he is anti-Semitic, but because there are so many people milling around him when he is painting there. Hence, to discourage me from ordering more, he is charging twice as much. For either picture, matted but unframed, the price is \$800. But please don't order both because a very good friend of mine would like one, though I have told him that he will await your decision, as you asked me first.

Artistically, the temperas of the 11 snapshots I am sending you are just as good as the synagogue, but of course the synagogue appeals to many of my friends.

With fond regards from house to house, as always,

AB/cw

Enclosures



LANDHAUS



GALERIE

AMANDI
IM RHEINGAU

Dr. Alfred Bader

2961 N Shepard Ave.
Milwaukee, WI 53211

3-28-98
FDA/v.St.

Dear Dr. Bader,

my good friend Martin Zacher of Wiesbaden, formerly with Flory & Cramer seeing the enclosed painting at my gallery, suggested that I may contact you.

The painting, measuring 140 x 47 cm has recently been turned over to me for sale by a lady, who has moved into a home for the aged nearby, as there was not enough room for it now.

Although no papers are available and no signature can be found, I am convinced the painting to be by Adriaen van Ostade (1610-1685) or his "Werkstatt", undoubtedly XVII century.

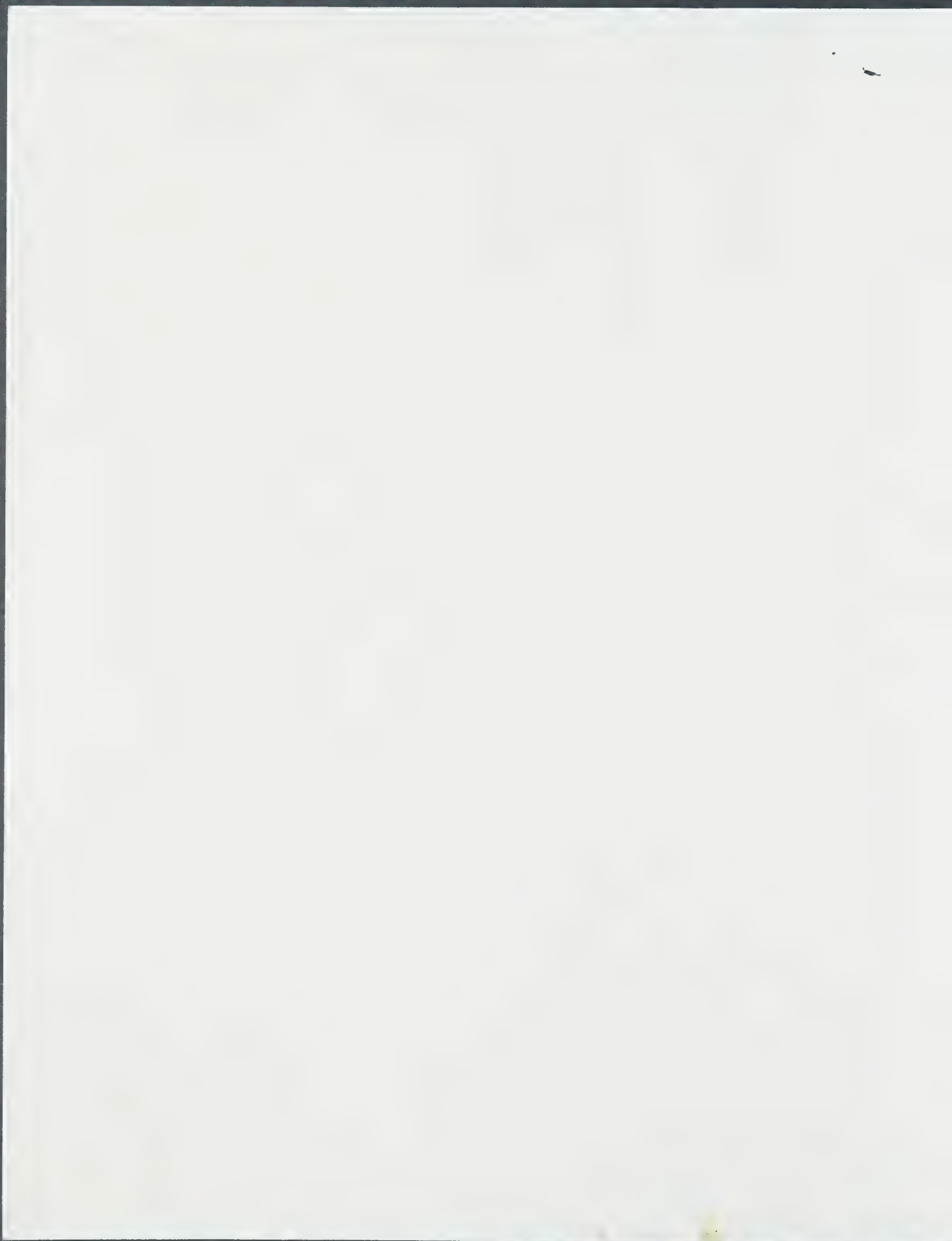
Having a much larger amount in mind, I could convince the lady, considering the above mentioned facts, that a price of DM 25.000,-- = US\$13.800,00 (ca.) would be realistic, for a true connoisseur still a find, having to do, of course, with the current market here vs. the U.S.

Unfortunately the photo(s) are not the very best, the overexposed one shows, however a bit more of the contours, so I included it anyway.

Should you be interested and also have additional questions, I would be happy to answer them anytime, of course, also by phone or fax between the hours of 10:00 and 17:00 our time.

Kind regards,

Franz D. Amandi



LANDHAUS



GALERIE

AMANDI
IM RHEINGAU

Definitely not.

Dr. Alfred Bader
Fine Arts

April 9, 1998

Astor Hotel Suite 622
924 East Juneau Avenue

Milwaukee Wisconsin 53202
U.S.A.

4/17

Dear Otto:

*This is a real curiosity!
Pastiche after several paintings?
Probably not saleable.
Please return photo.
Thanks Anna*

Sehr geehrter Herr Dr. Bader,

anbei das versprochene Foto.-

Aufgrund des etwas ausgefallenen Formates bitte ich zu entschuldigen, daß ich das Foto gefaltet habe; es hätte ein eigenartiges Format gehabt.

Wenn Sie allerdings auf ein völlig glattes Foto wertlegen sollten, dann werde ich eine "Kuvert-Spezial-Konstruktion" herstellen und dasselbe noch einmal schicken.

Wie Sie sehen können, hat man die Leinwand fast in der Mitte zusammengenäht (Original) weil man anscheinend damals eine solche "Panorama-Vision" nur malen konnte, wenn man ein riesiges Stück Leinwand hätte zerschneiden müssen.

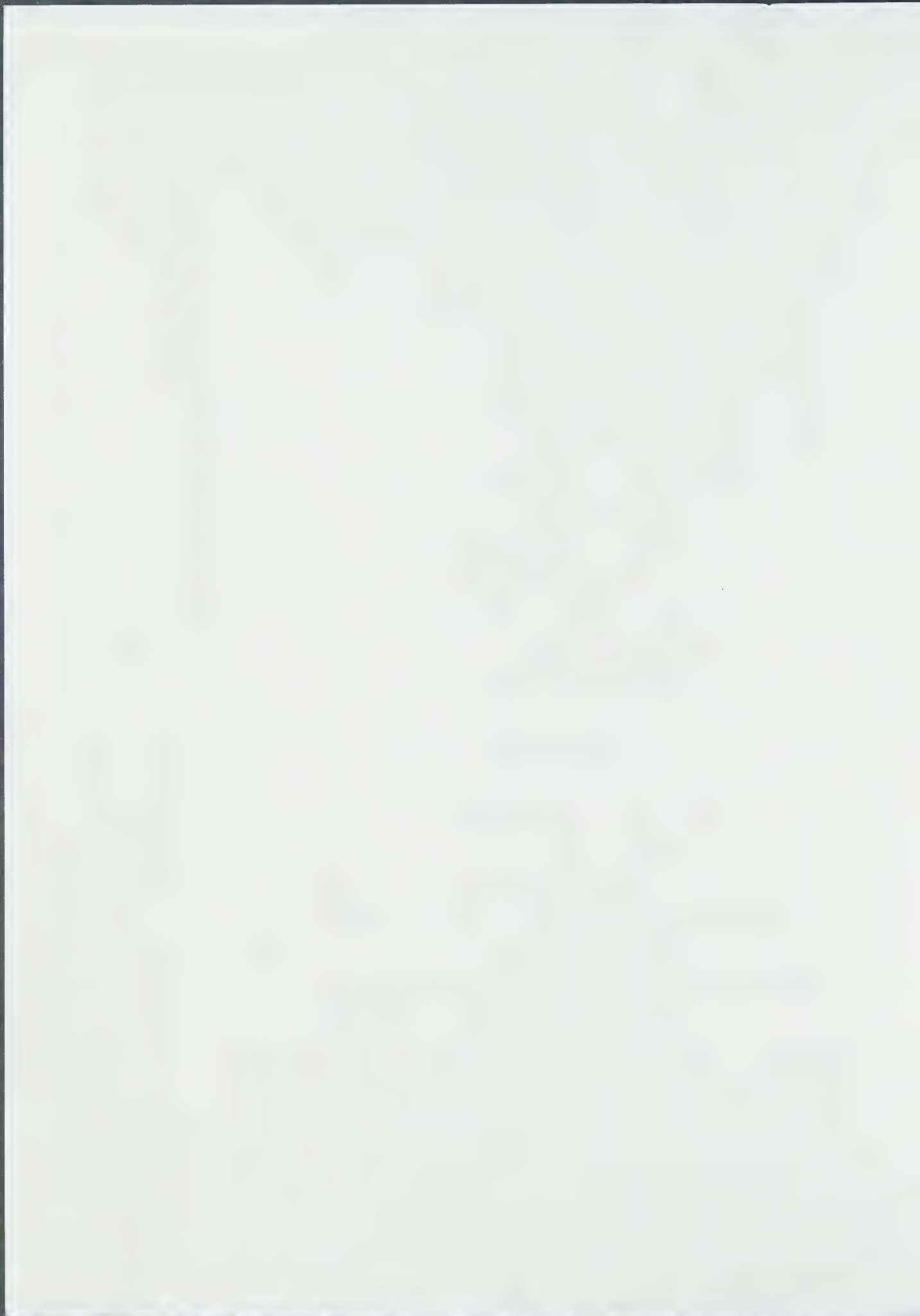
Das hat, so finde ich, seinen eigenen Charm. Ein guter Restaurator könnte das natürlich noch einmal "aufmachen" und mit einer Presse unsichtbar zusammenfügen. Ich möchte aber nichts am Original verändern.

Ich wünsche Ihnen einen guten Empfang, würde mich freuen, von Ihnen zu hören und verbleibe

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ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 17, 1998

Mr. Don Andrews
L.D. Andrews Fine Art Gallery
319 South Phillips Avenue
Sioux Falls, SD 57102

Dear Don:

Thank you for telling me about your *Portrait of a Cleric*, perhaps correctly called 'a copy after Rigaud, which Larry Steingrad bought from you.

It may well be a copy of a well-known cleric though, to me, the painting looks late 18th century Viennese by one of those many artists who went to Rome.

Do let me know when other good paintings come your way.

With best wishes, I remain,

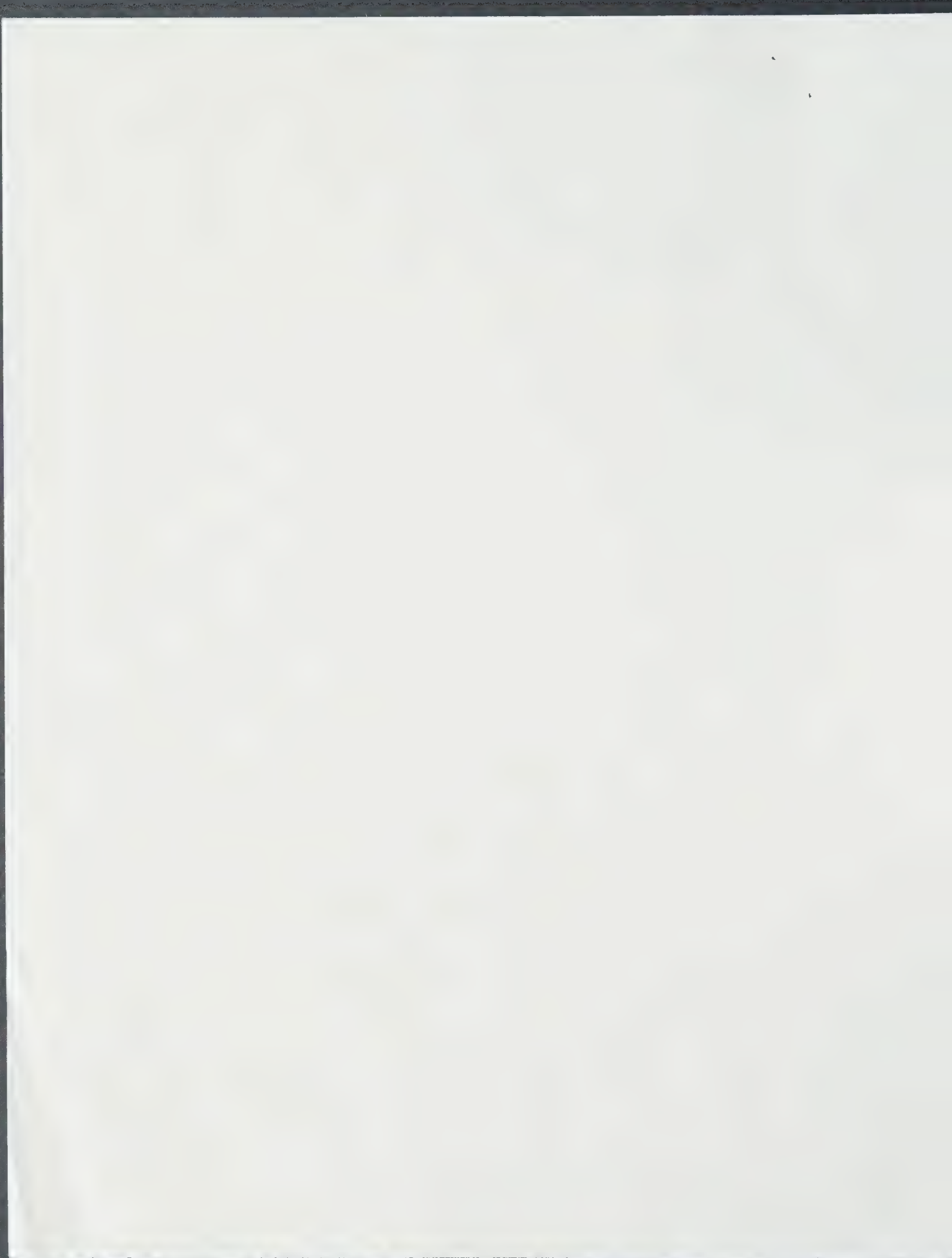
Sincerely yours,

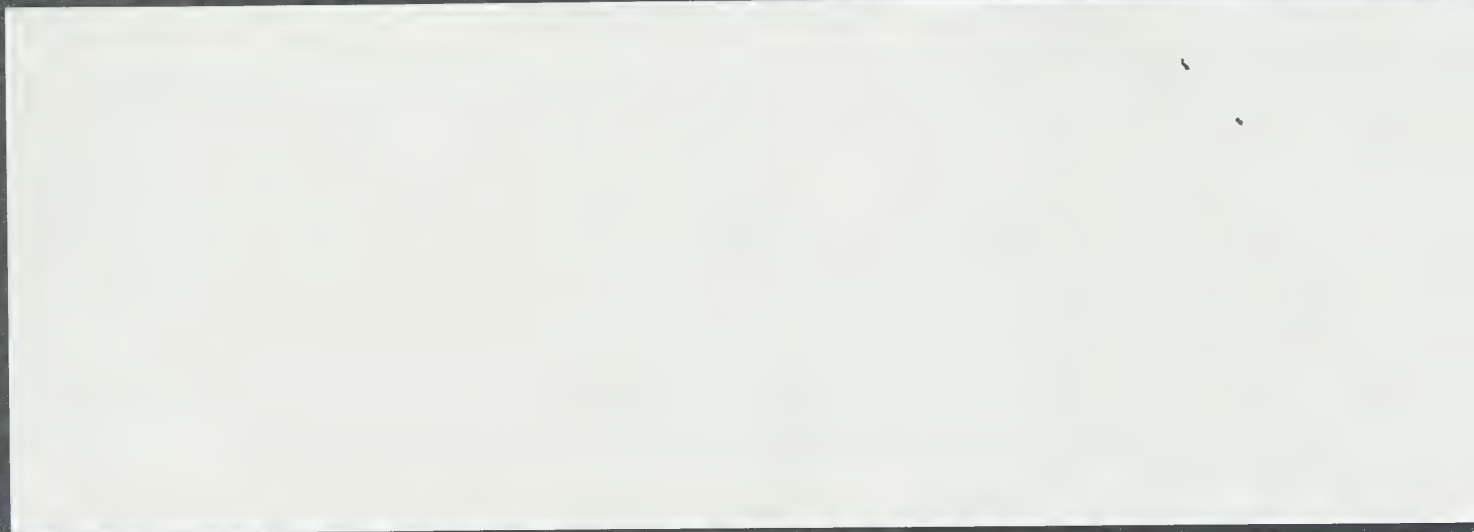
AB/cw

Dear Clovis:
We were too late.
Steingrad called it
a copy after Rigaud!
Better luck
next time.

Yrs Always

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924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
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ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 17, 1997

Professor Howard and Dr. Anne Alper
513 Wilbrod Avenue
Ottawa, Ontario
Canada K1N 5R4

BILL OF SALE

A tempera on paper, 16- $\frac{1}{4}$ " X 12- $\frac{1}{4}$ ", by the Bohemian artist Jaromír Kosar, depicting the Meiselova in Prague on a rainy day. On that street, the Alt-Neu Synagogue is on the left.

This painting was exhibited at the Purdue University Galleries exhibition in honor of Professor Herbert Brown's 85th birthday in April 1997.

This painting was illustrated in color in the catalog.

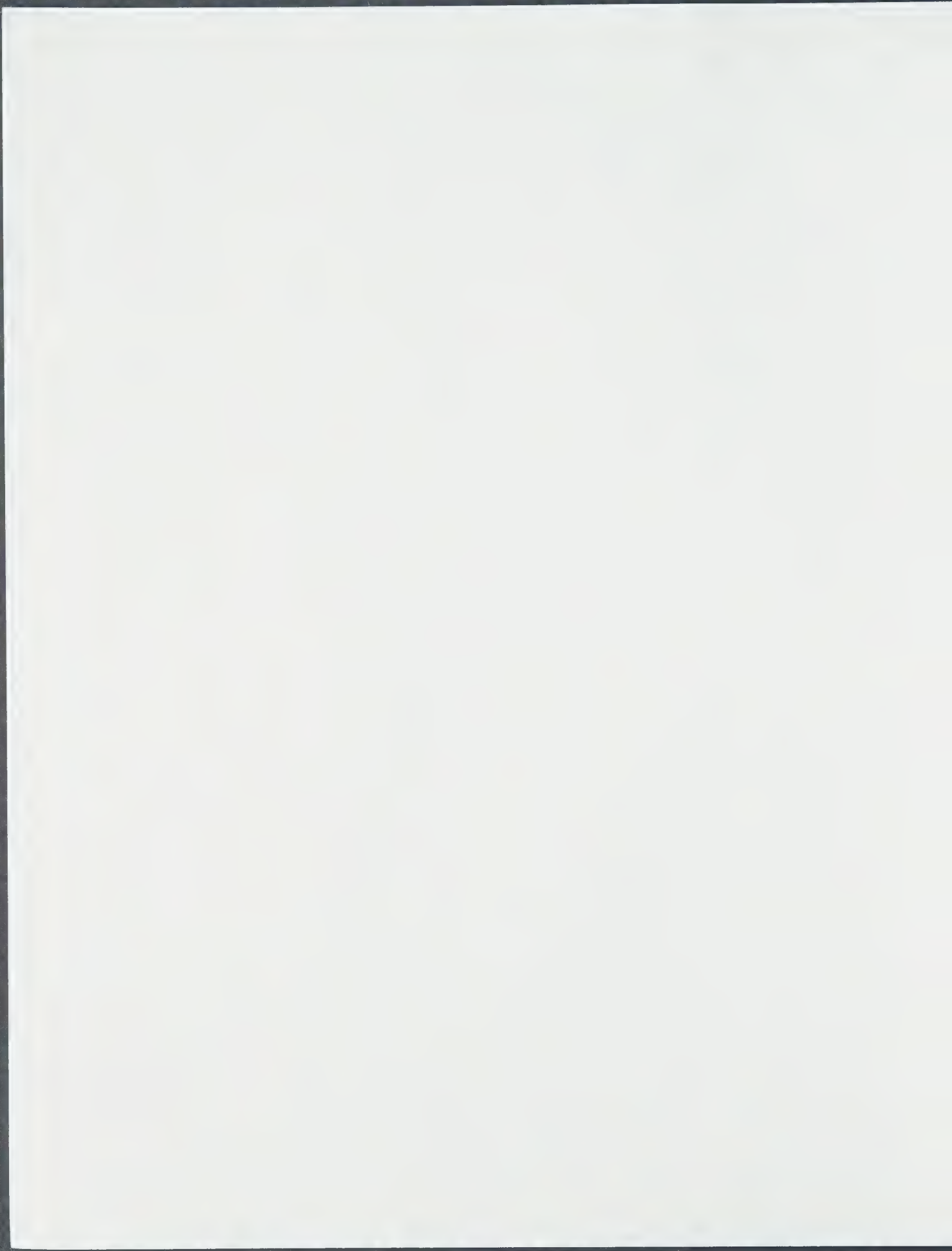
ABFA #1943

Delivered matted but unframed

U.S. \$ 800.00

Thank you!

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ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 1, 1995

Mrs. Anna Brigitta Albyetzkaya
Arbutus Lodge Hotel, Ltd.
Montenotte
Cork, Ireland

Dear Mrs. Albyetzkaya:

In response to your letter of February 17 I deal mainly in 17th century works and so could not be interested in the works of which you sent me photographs, which I return.

Incidentally are you certain that the portrait of a young man with a beret is indeed 18th century and not 17th? I certainly cannot tell from that poor photograph but certainly the composition goes back to works by Rembrandt students around 1630. Please have someone knowledgeable about Old Masters paintings check that this is indeed a later copy and not a work around 1630. If it should turn out to be 17th century, then please send me a good photograph.

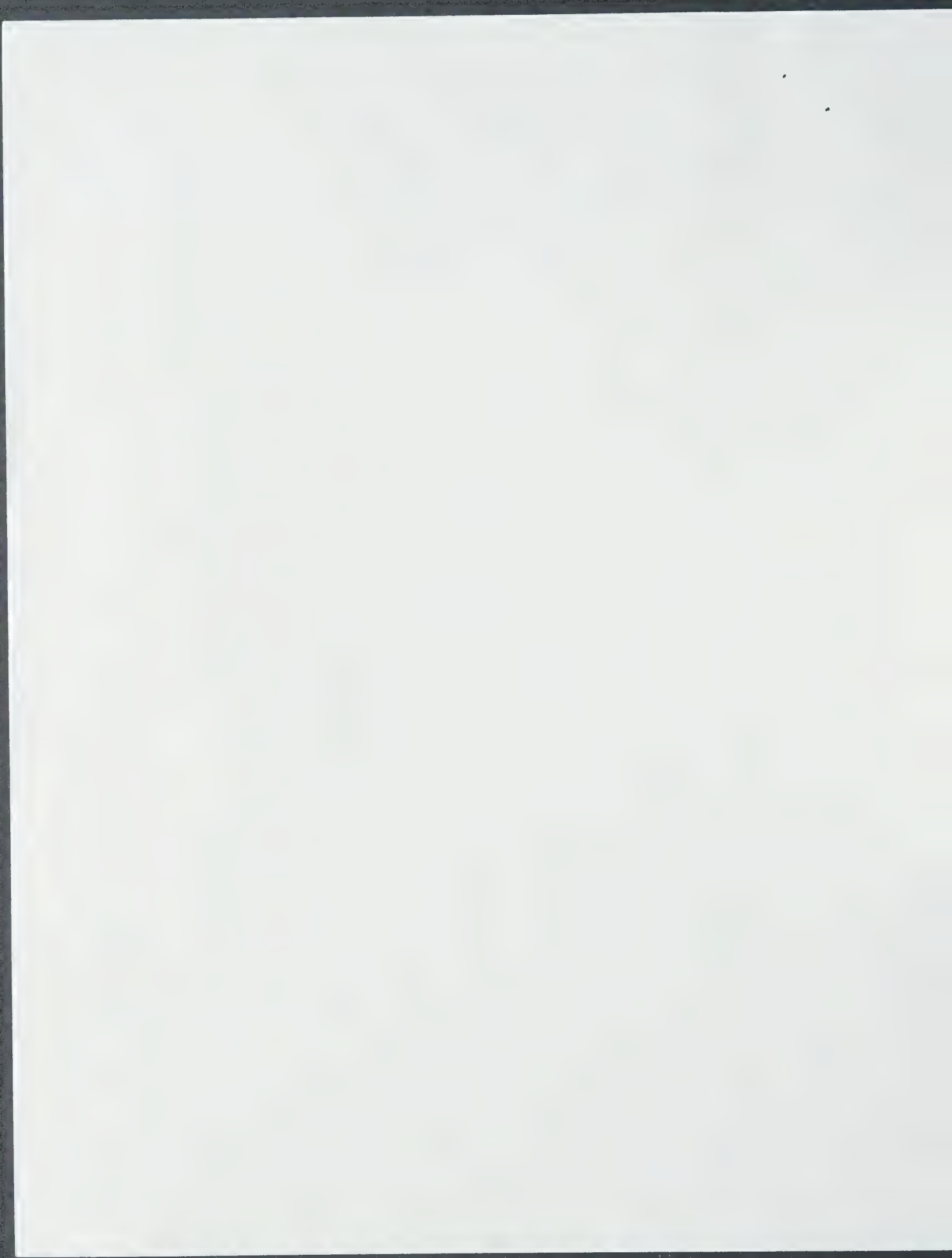
With all good wishes I remain yours,

Sincerely,

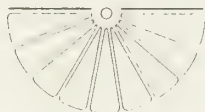
Alfred Bader

AB/df
Enclosure

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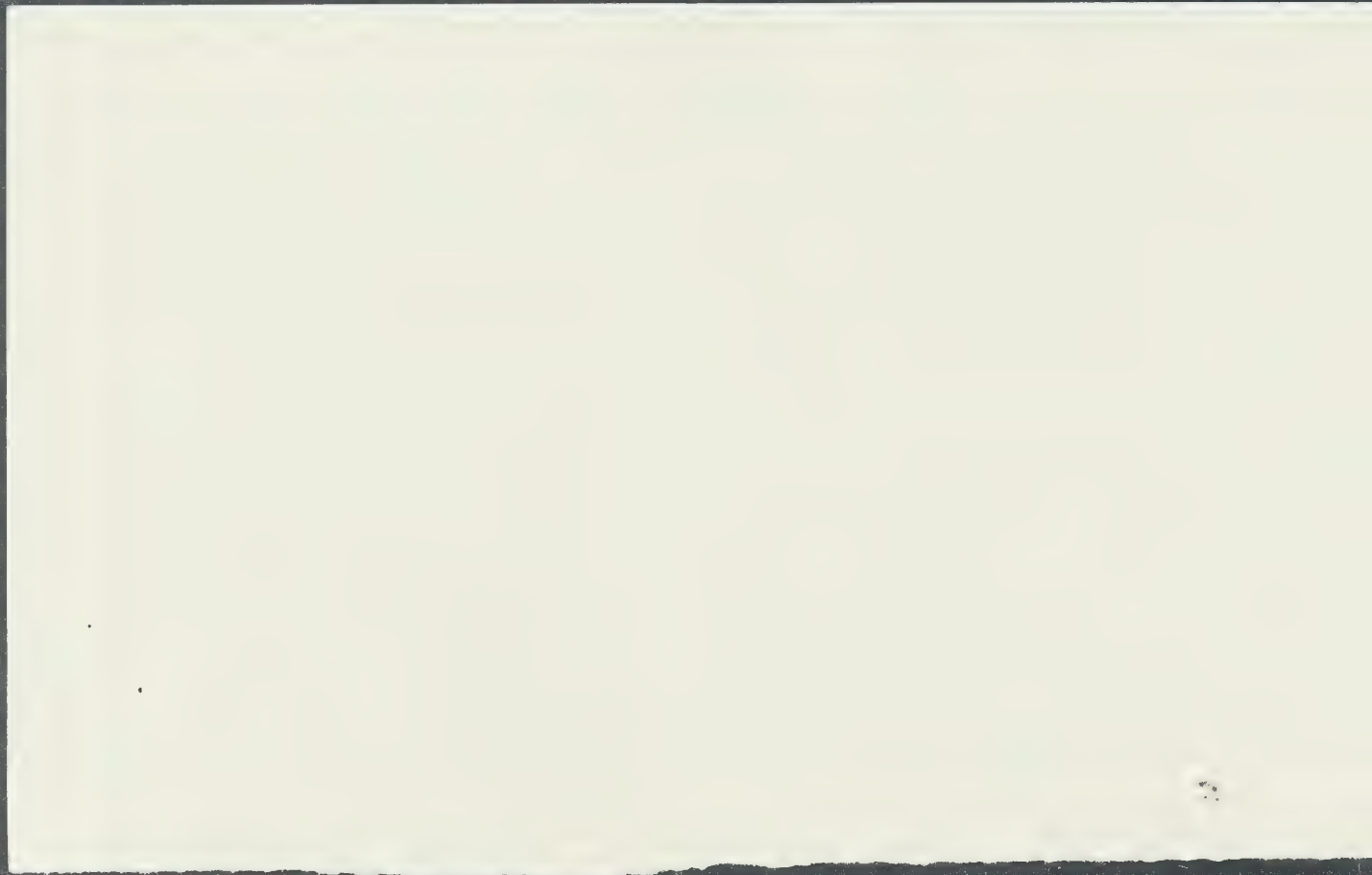
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ANNA BRIGITTA ALBYETZKAYA
PRESENTS
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WHEN HAGGLING WITH A COLLECTOR ROTHKO ONCE SAID: "LOOK, IT'S MY
MISERY THAT I HAVE TO PAINT THIS KIND OF PAINTING, IT'S YOUR
MISERY THAT YOU HAVE TO LOVE IT AND THE PRICE FOR THE MISERY IS
£5,000.00"



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ANNA BRIGITTA ALBYETZKAYA

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17 Feb. '95

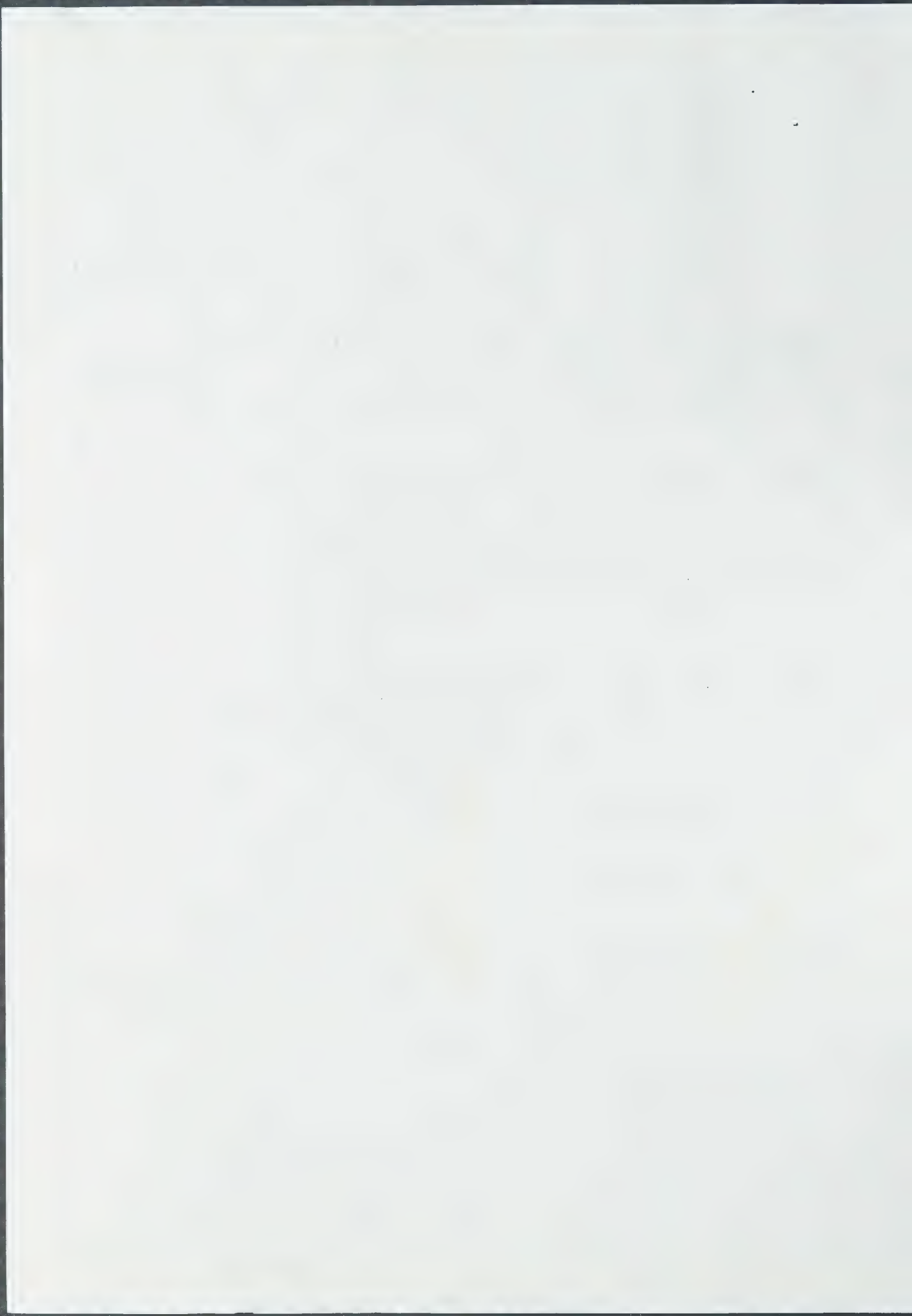
- Drawing by Walter Osborne - double sided -
35 x 25 cm (without frame) - \$ 3,500
(his paintings make ca. \$200,000)
in the auction rooms.
- Dutch Portrait of a Young Man - oil on canvas -
18th Cent - 75 x 62.5 cm - unframed -
artist unknown - stretcher by Strachan of Dublin
(well-known cabinet maker) \$ 5,000
- Dutch Still Life of Flowers - oil on canvas -
ca. 1800 - 102 x 77 cm (without frame)
110 x 85 with frame - gilded \$ 6,500

ALL IN PERFECT CONDITION.

Dear Mr. Bader,
voilà finally a response
on my part to your kind letter of Dec. '94!
Looking forward to hearing from you
I remain meanwhile,

Yours sincerely,

Anna Brigitta Albyetzkaya



BY AIRMAIL



ÉIRE 32



ÉIRE 32



ÉIRE 32

MR. ALFRED BADER
c/o ASTOR HOTEL - SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE

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A. B. ALBYETZKAYA
- FINE ART -



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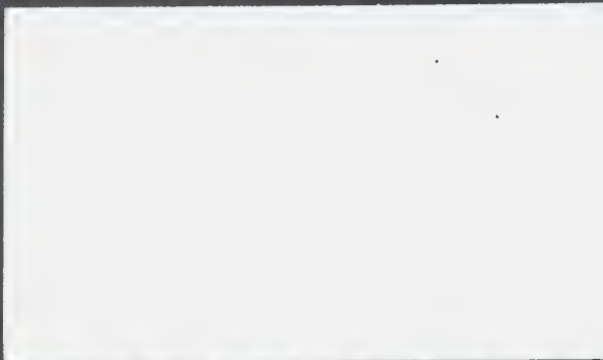


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Annette R. Alexander
Fine Arts

6221 North Lake Drive
Milwaukee, Wisconsin 53217

414/332-3303



Annette R. Alexander
Fine Arts

6221 North Lake Drive • Milwaukee, Wisconsin 53217 • 414/332-3303

April 20, 1992

Dear Dr. Bader —

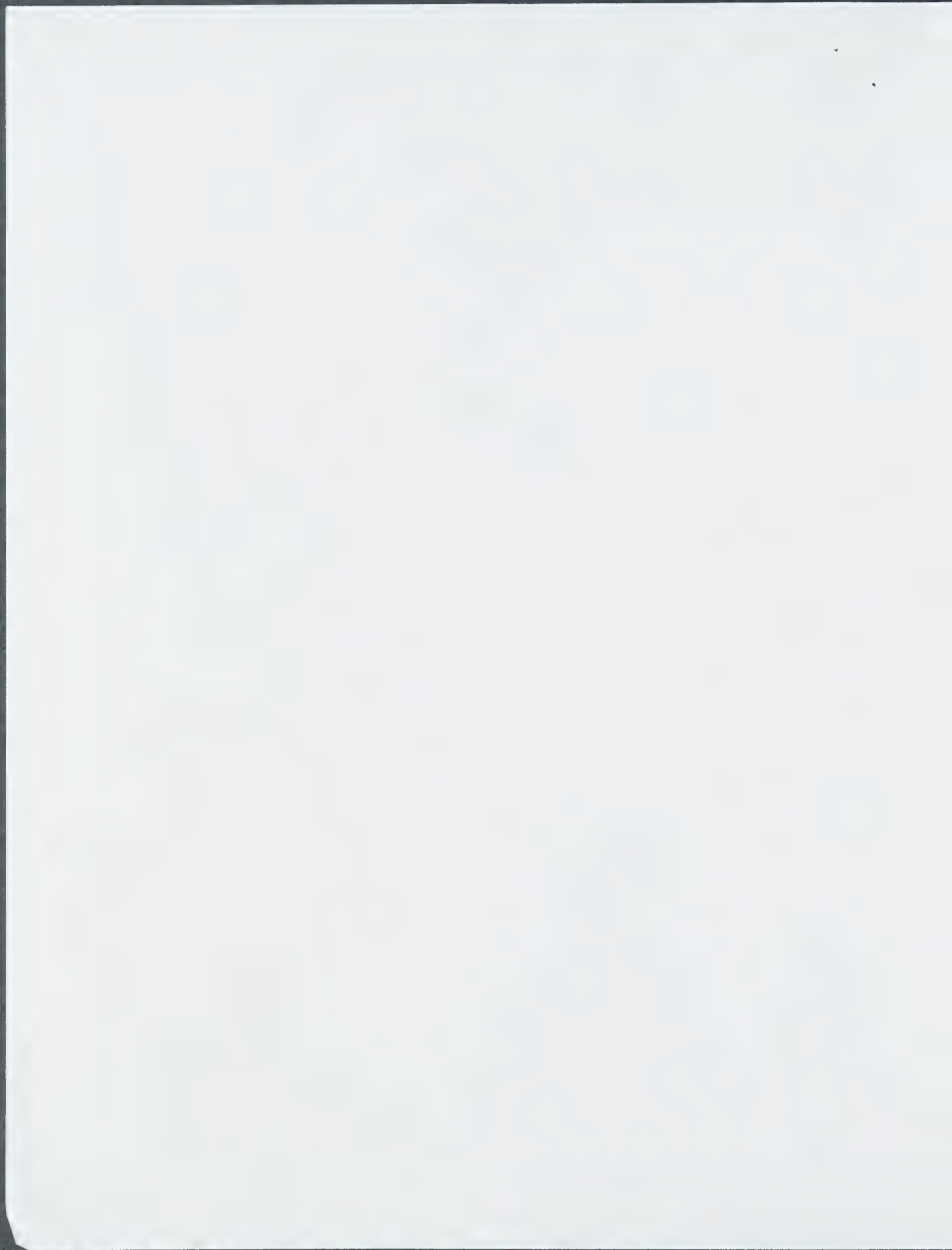
My dealer number is 392-46-4202.
Waiting for a check for \$300.00 from my
friend in Iowa to include with a check for
the Norwich scene to be \$410.00. I expect
her check this week.

I telephoned St. Luke's Hospital last Tuesday,
however there was no record of your being on the
roster. Did you go in after Tuesday?

We are anxious to know how you are feeling
and to know if all went well with the surgery —
(Balloon implant?!) You have been in our prayers
every day — my husband's, mine and my father's
too!

Fondly,

Annette Alexander





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1966

February 12, 1993

CERTIFIED MAIL
Return Receipt Requested
and
Via Fax 1 212 246 3891

Art & Auction
250 West 57th Street
New York, New York 10107

Ladies and Gentlemen:

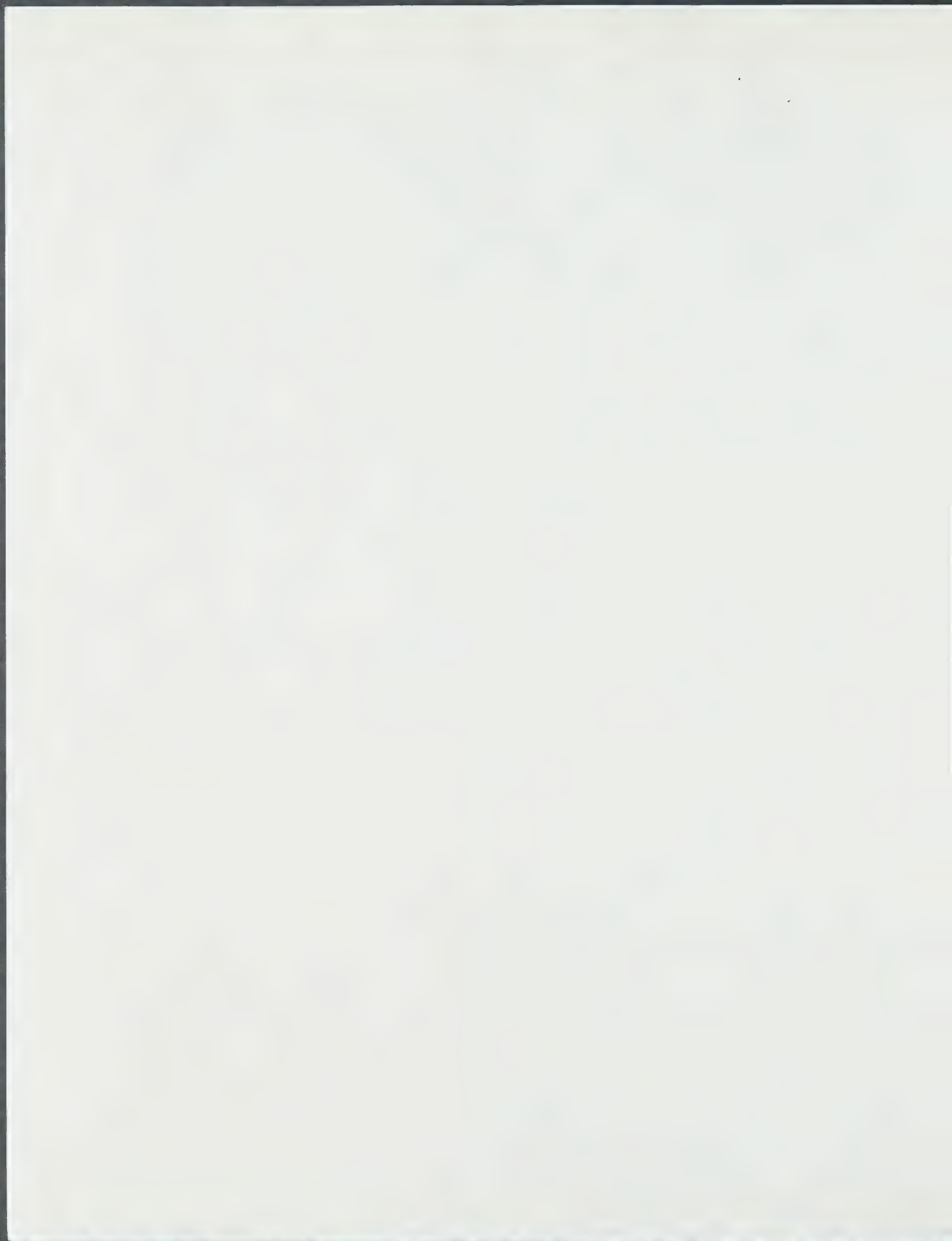
Your article "Rates of Exchange" on page 10 of your February issue astounds me. It is full of errors and so close to libelous that I cannot tell the difference.

First and most important, you accuse Dr. Naumann and me of misleading the Rijksmuseum. For most of my adult life I have taught Religious School, stressing that the key to business ethics lies in Leviticus XIX, "You shall not put a stumbling block before the blind." We did not, nor could we have misled the Rijksmuseum. We couldn't mislead them because when we agreed on the \$10 million price just days after the sale, we didn't yet know what the painting would cost us in dollars, and we never told the Rijksmuseum that our profit was ten or any other percentage. We didn't pay for the portrait on July 8, but purchased pounds in increments of one million in the weeks following the sale, when the pound was rising. Had we been prescient and had asked Sotheby's to give us 90 days to pay, we could have made more, as the pound fell so precipitously in September. But alas we didn't know.

If you had had the courtesy to call Dr. Naumann or me, you could have published the correct facts. When Dr. Naumann and I purchased the painting, probably the last great Rembrandt to come to market in my lifetime, we wanted to have it cleaned by my restorers and friends, here in Wisconsin. One of the restorers, Charles Munch, had flown to London to examine the portrait before the sale and had assured me that it could be greatly improved. Also before the sale, Dr. Naumann and I had agreed to bid very much higher than we actually had to. If the Rijksmuseum had been bidding against us, the eventual buyer would have had to pay far more than \$10 million. This is a key fact overlooked in all the criticism.

Right after the sale, Dr. Naumann learned that the Rijksmuseum very much wanted to buy this painting which is so important to Amsterdam. We were undecided: on the one hand we were

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Art & Auction
February 12, 1993
Page Two

certain that the painting cleaned would command much more; on the other hand we could understand the Rijksmuseum's desire, and it would be a feather in our cap to have sold such a painting to the greatest Dutch museum. Finally, after long discussions, we agreed to give the Rijksmuseum an option to buy the painting on December 1, with three years to pay if the museum so wished. When we visited Amsterdam on November 24, the Director and Director of Collections of the museum were not yet certain whether it would in fact buy the portrait, which it had had on approval since early September. Nor did Dr. Naumann and I know what to hope.

Your argument that the rising dollar hurt the Rijksmuseum by another 2 million guilders overlooks the fact that the Rijksmuseum need not have taken up the option on December 1, and may have hedged by buying dollars earlier.

Last and least important, the price paid Sotheby's was not L4.18 million, but L4,246,500; British auction houses charge VAT on the commission.

I wrote to Dr. J. P. Filedt Kok, Director of Collections of the Rijksmuseum, in December, "...had I known that such ugly publicity would result for the Rijksmuseum and for me, the painting would not now be in your museum." And now you allege that we misled the Rijksmuseum!

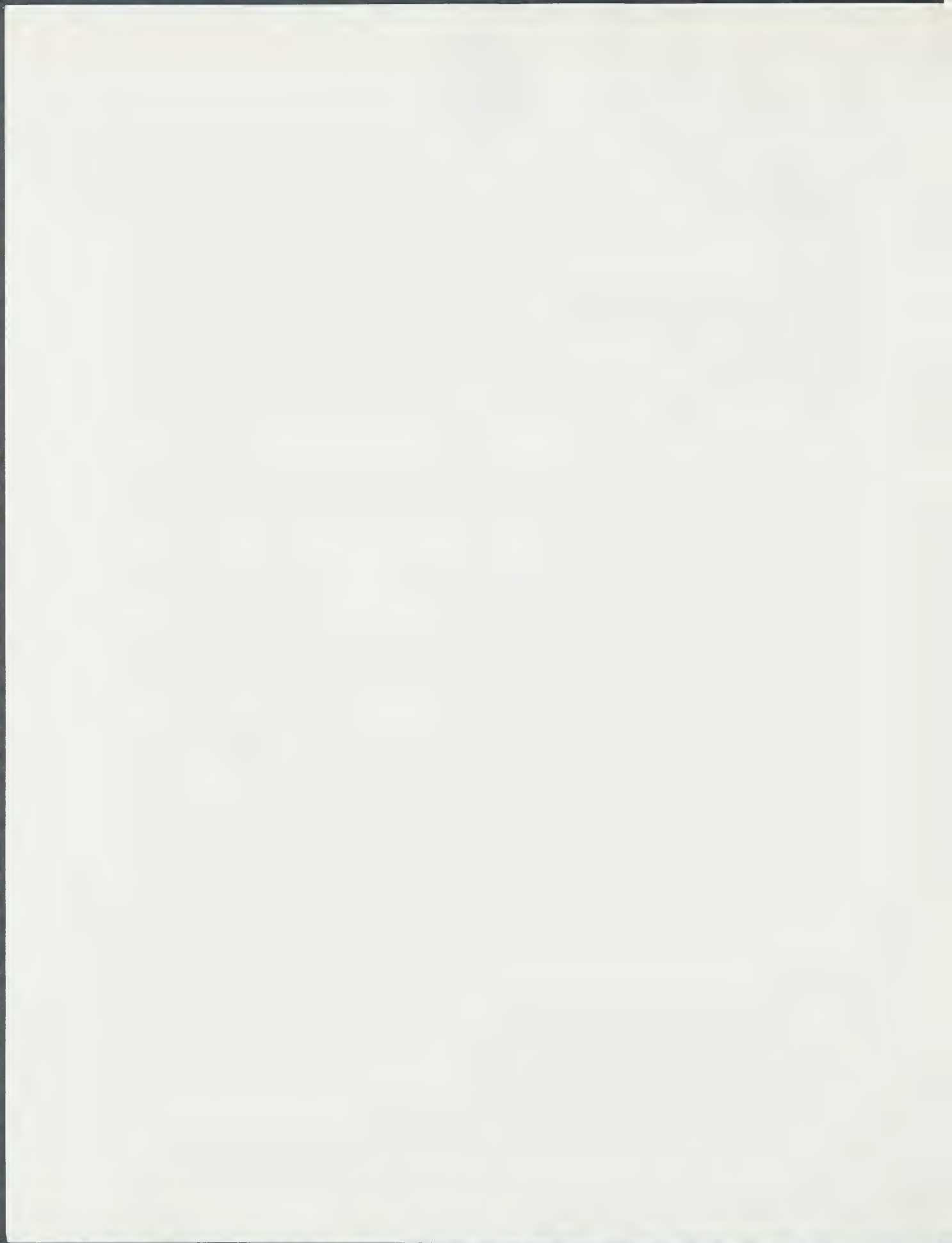
The silver linings to this are that we have come to know and appreciate the fairness of the men running the Rijksmuseum and that this great painting is where it really belongs.

I expect you to publish this letter in full.

Sincerely,

Enclosure

c: Dr. J. P. Filedt Kok, The Rijksmuseum
Marvin Klitsner, Esq., Foley & Lardner
Dr. Otto Naumann



DHb :

What do you think -

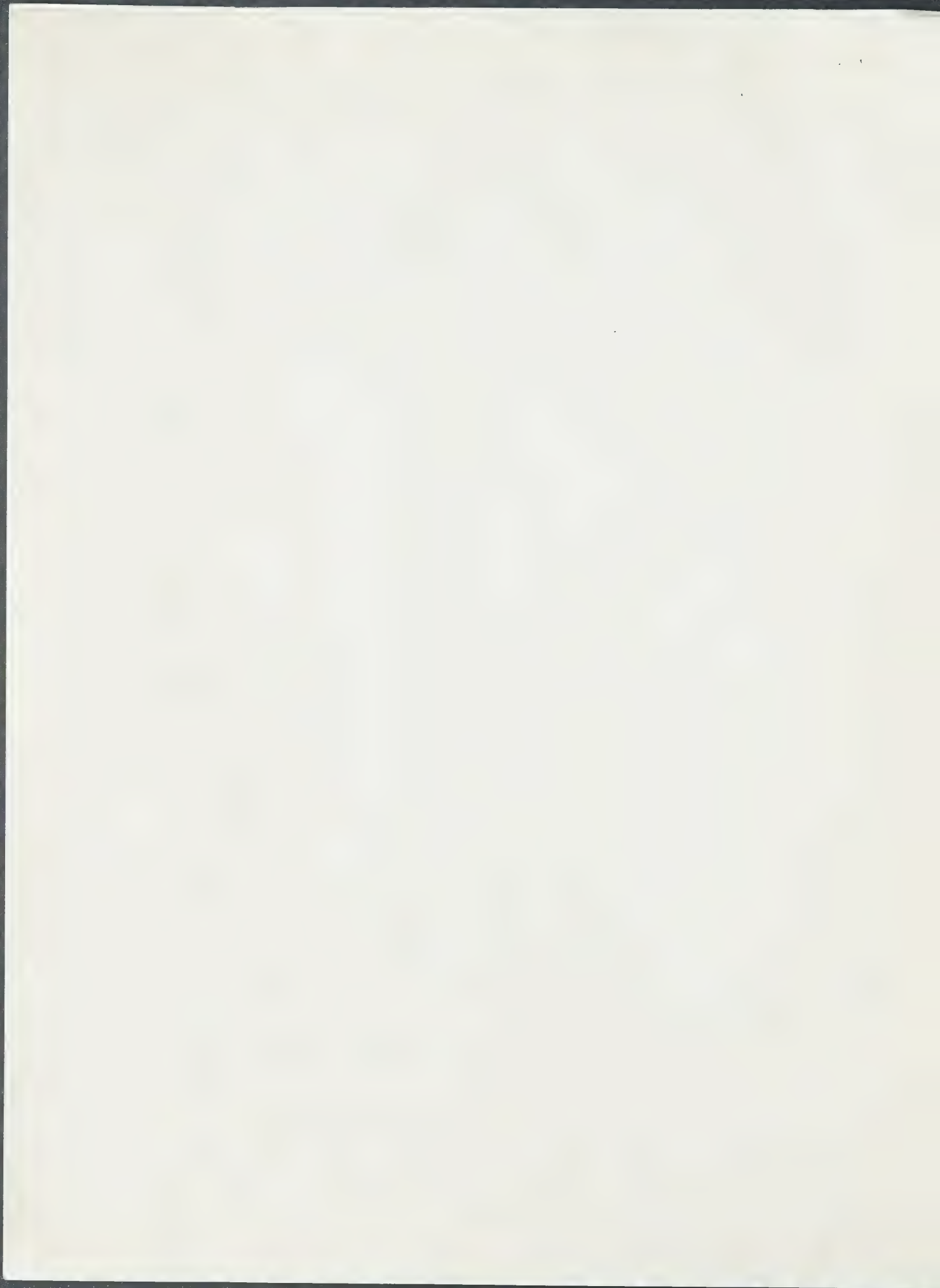
Qina



12

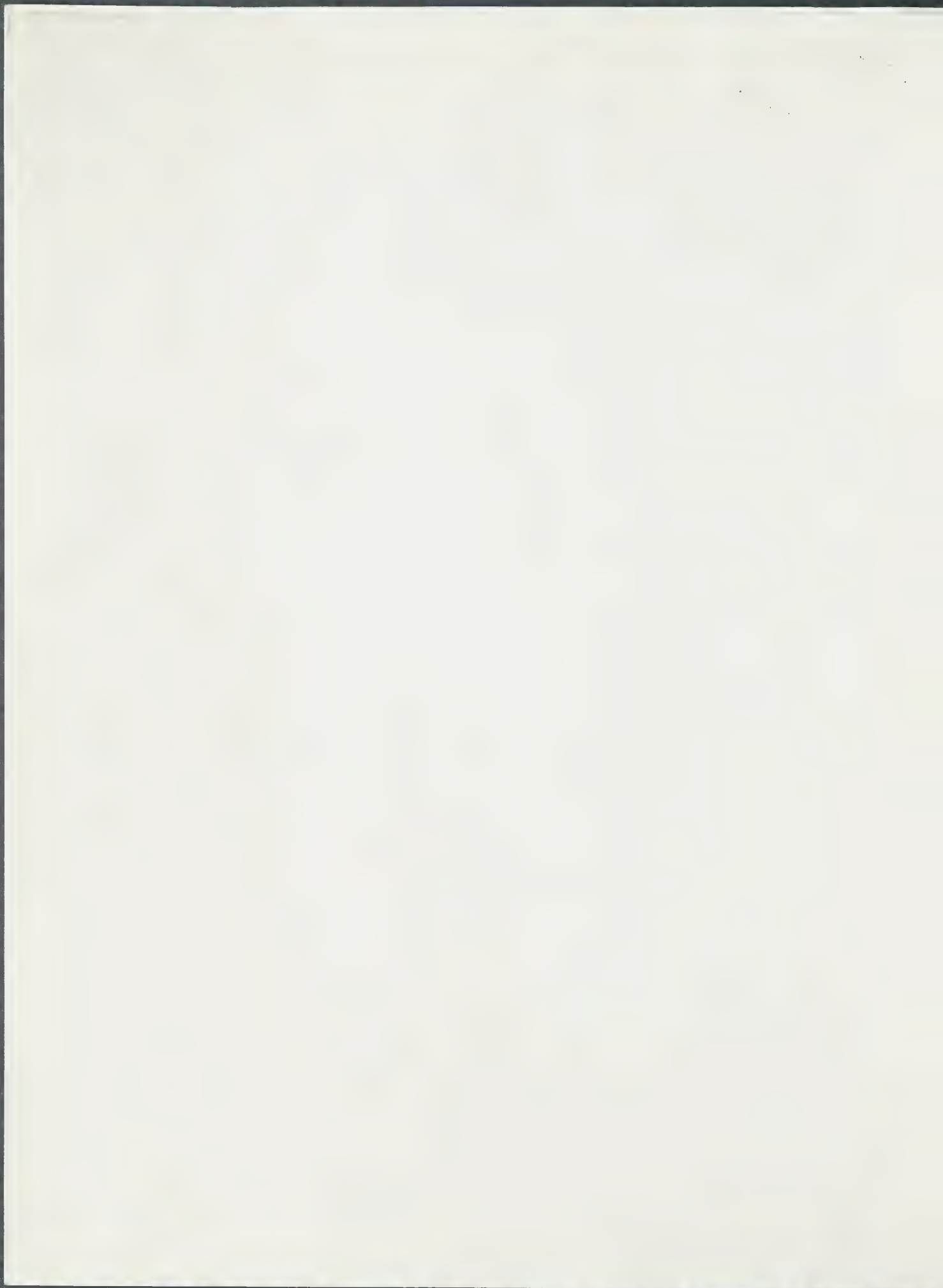
[Faint, mostly illegible typed text, possibly a letter or report, consisting of several paragraphs.]

Handwritten note: 1/12/33





[The body of the document contains several paragraphs of text that are extremely faint and illegible. The text is arranged in approximately five distinct blocks, separated by blank lines. The overall appearance is that of a scanned document where the contrast is too low to read the content.]





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Dr. Alfred Bader
Chairman

May 6, 1991

Mr. and Mrs. Otto Schreiber
17704 Riverside Drive
Lakewood, Ohio 44107

Dear June and Otto,

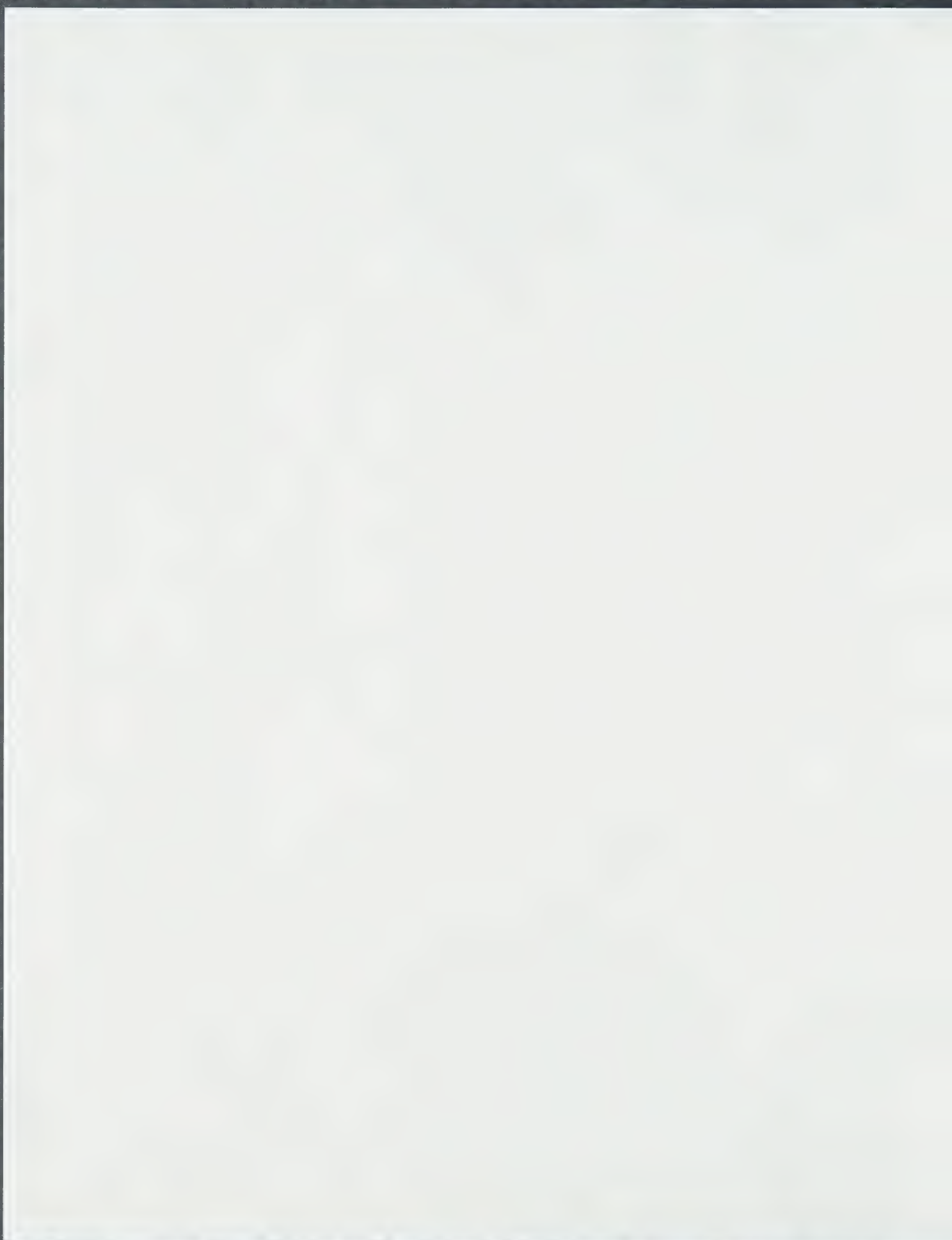
We so enjoyed our two days with you and of course also being able to buy quite a few works of art.

Enclosed are a few photographs which you sent me of paintings I did not buy. Please don't forget that I have purchased that large portrait by Hacker and will pay you \$700 when you have a chance to deliver it to Milwaukee. I hope this will be soon after our return from Europe on July 19.

Fond regards.

As always,

Alfred Bader
AB:mmh
Enclosures



Dr. Alfred Bader
Chairman Emeritus



December 26 1991

Miss Donna Carlson
Art Dealers Association of America
575 Madison Avenue
New York, New York 10022

Dear Miss Carlson:


Thank you for your gracious letter of December 12 and for your great care with the appraisal of my 15 paintings for Queen's University.

My check for \$5,241.50 for the appraisal is enclosed.

Best Wishes of the Season to you and Mr. Edelson.

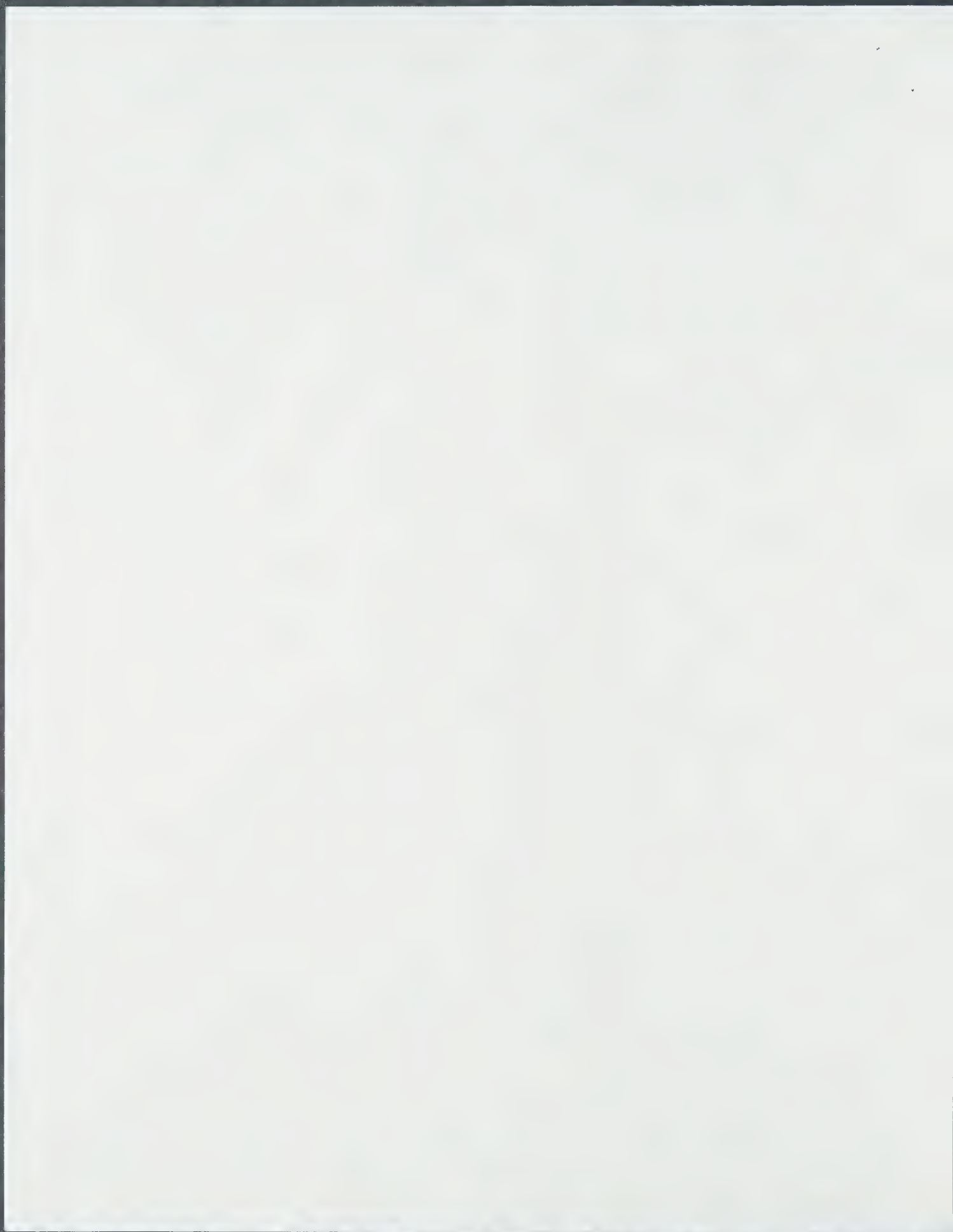
Sincerely,

Alfred Bader
Enclosure

DR. ALFRED BADER 2961 N. SHEPARD AVE. MILWAUKEE, WI 53211		3673
PAY TO THE ORDER OF <u>Art Dealers Association of America</u>		<u>Dec 26</u> 19 <u>91</u>
<u>Five thousand two hundred forty one</u> DOLLARS		12-17 750
and <u>50</u> / <u>100</u>		
 Marine Bank, N.A. Milwaukee, Wisconsin 53201	<u>Alfred R Bader</u>	
MEMO <u>appraisal, 15 works</u>		
⑆075000019⑆ ⑆0578⑆0535⑆ 3673		

SIGMA-ALDRICH

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





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OF AMERICA

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December 12, 1991

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THE ART SHOW

O. Kelley Anderson, Jr.
Director

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

Dear Dr. and Mrs. Bader:

I have gone through the file and do find that we had a telephone conversation in November and I agreed to a \$5,000 fee.

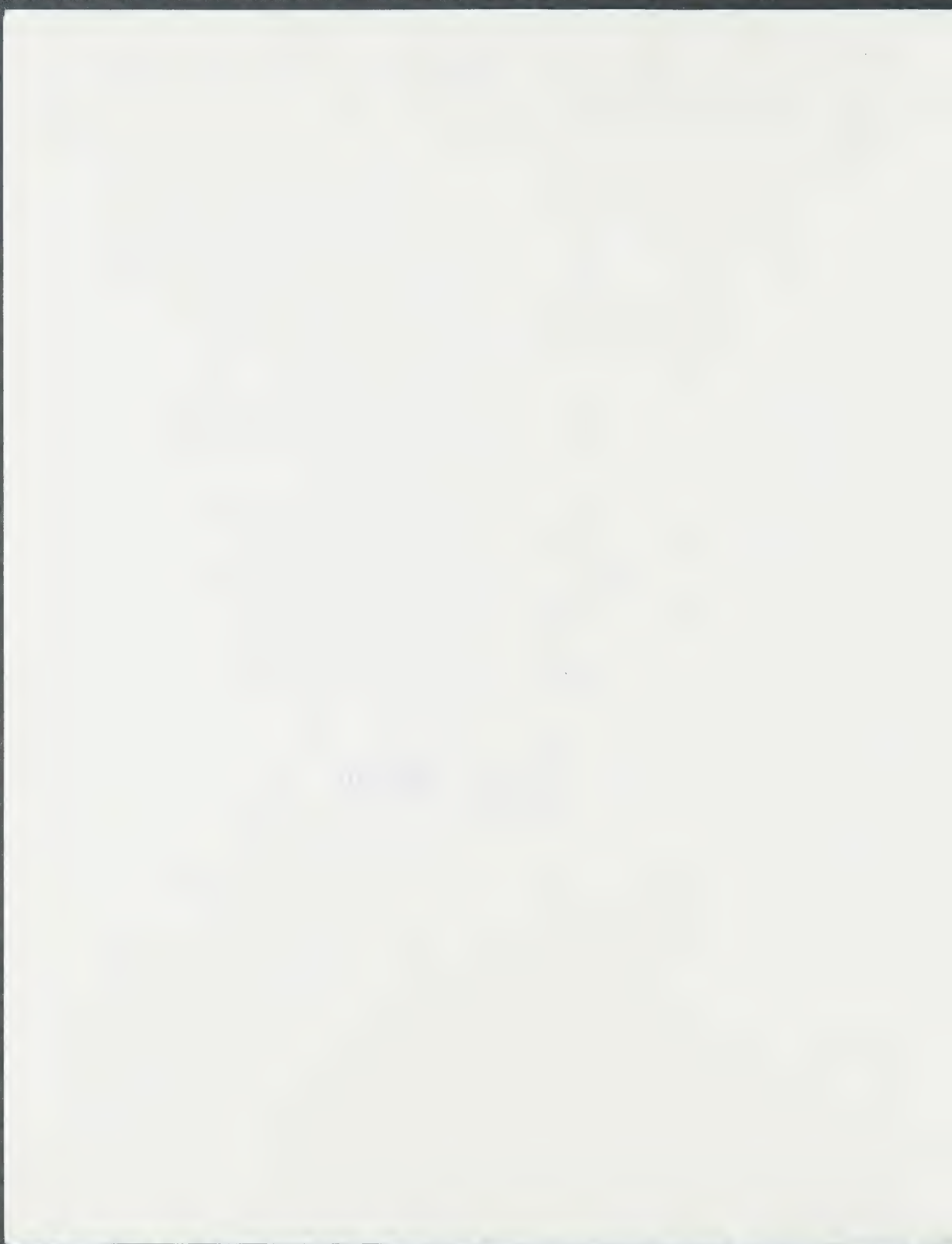
A corrected invoice is enclosed together with copies of invoices for copies of the photographs needed to produce the final appraisal. You did not submit an adequate number of photographs. As you know, I request three good copies in order to do an appraisal and there was only one transparency or color photograph for most of the files.

I had promised to make some adjustment on the bill and I forget that we had spoken definitely about this on the telephone.

Sincerely yours,

Donna Carlson

Enclosure





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-to-

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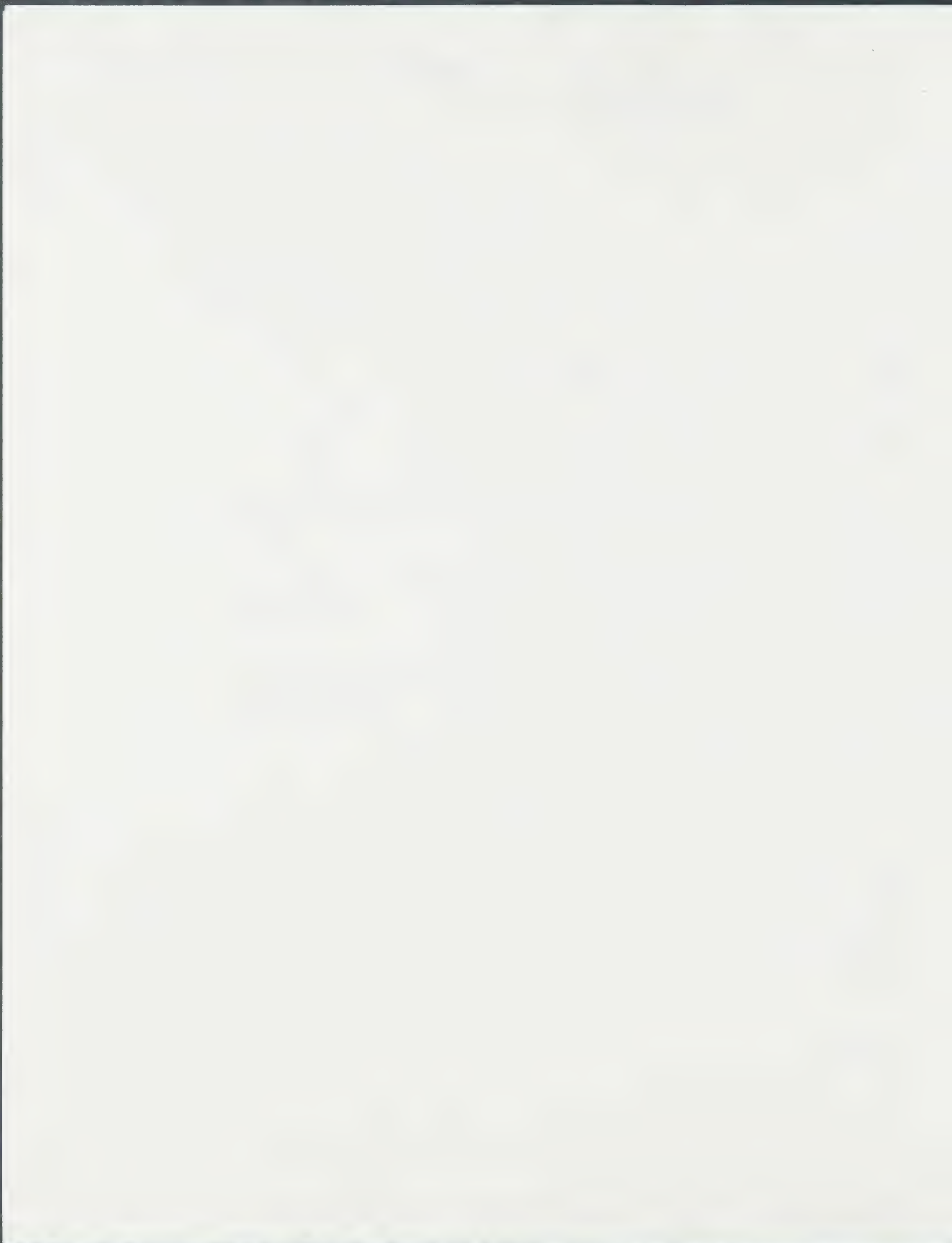
For appraisal services for fifteen works:		\$5,000.00
Copying invoices :	\$124.05	
	<u>117.45</u>	<u>241.50</u>
	Total	<u>\$5,241.50</u>

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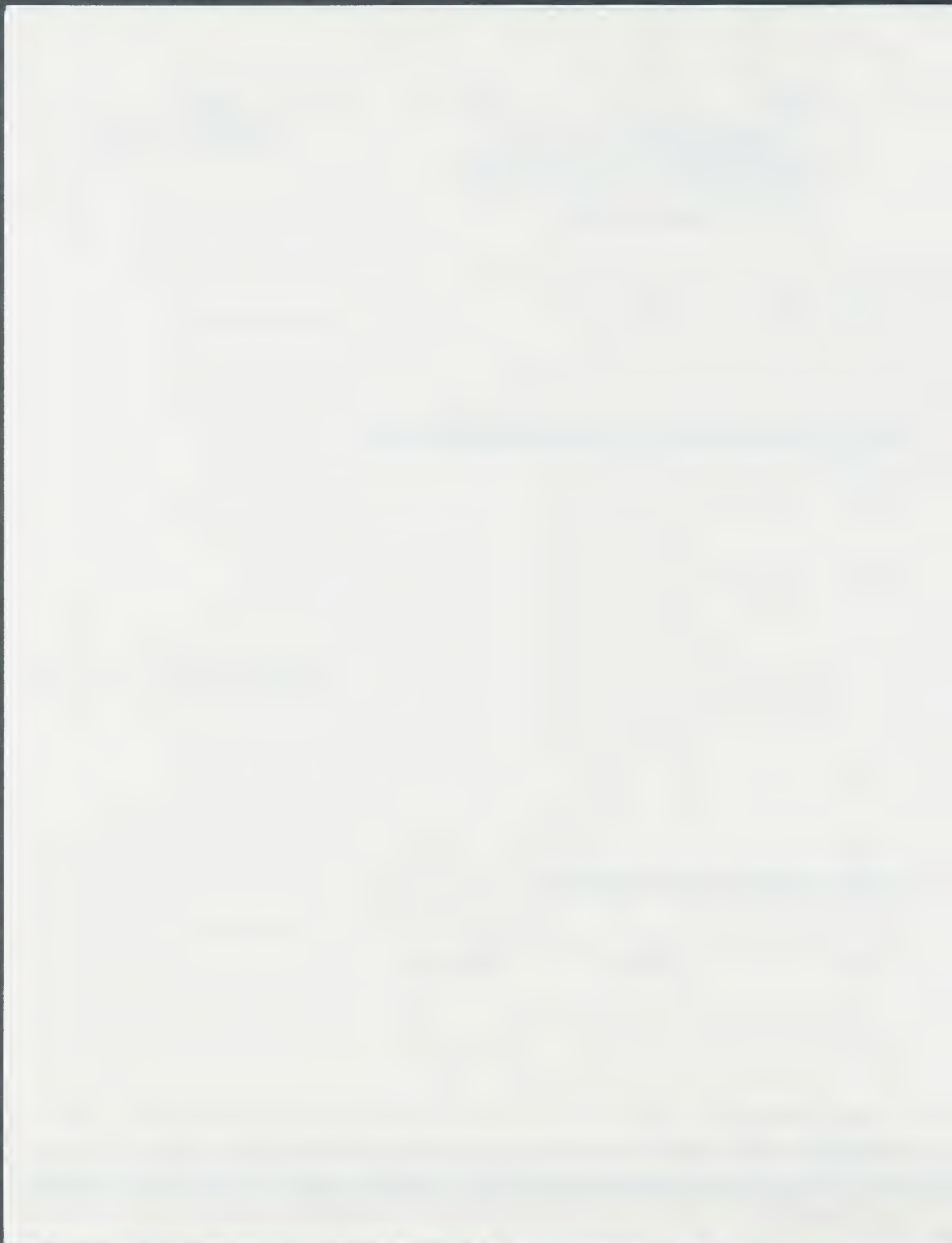
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Thank You







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

December 31, 1997

Dr. Martha Wolff
Curator of European Painting before 1750
Art Institute of Chicago
111 South Michigan Avenue
Chicago, IL 60603-6110

Dear Martha:

I have not heard from you for the longest time and hope that you are well.

I recently acquired quite a few paintings from a Chicago collection, that of Col. Chesrow.

The best of these is a very dark St. Paul and I enclose photograph.

I also enclose photographs of two paintings, each of which was called Cavaliere Massimo Stanzione. This does not seem right to me. The Young Girl With Lamb looks quite charming, the one on slate is pretty ghastly and bears an inscription or rather a label, Chicago Art Institute Exhibition, I presume one called Art Treasures from Local Collections with the number 161.61. Could you tell me from that what it was called in that exhibition? The number N76 relates to a collection in Naples that was sold in Paris in 1874 and I enclose a copy of the relevant entry.

On a happier note, I purchased a beautiful Paris Bordon with Clovis Whitfield, a painting that you surely know. Literature references are enclosed. Is this something that might interest the Art Institute of Chicago?

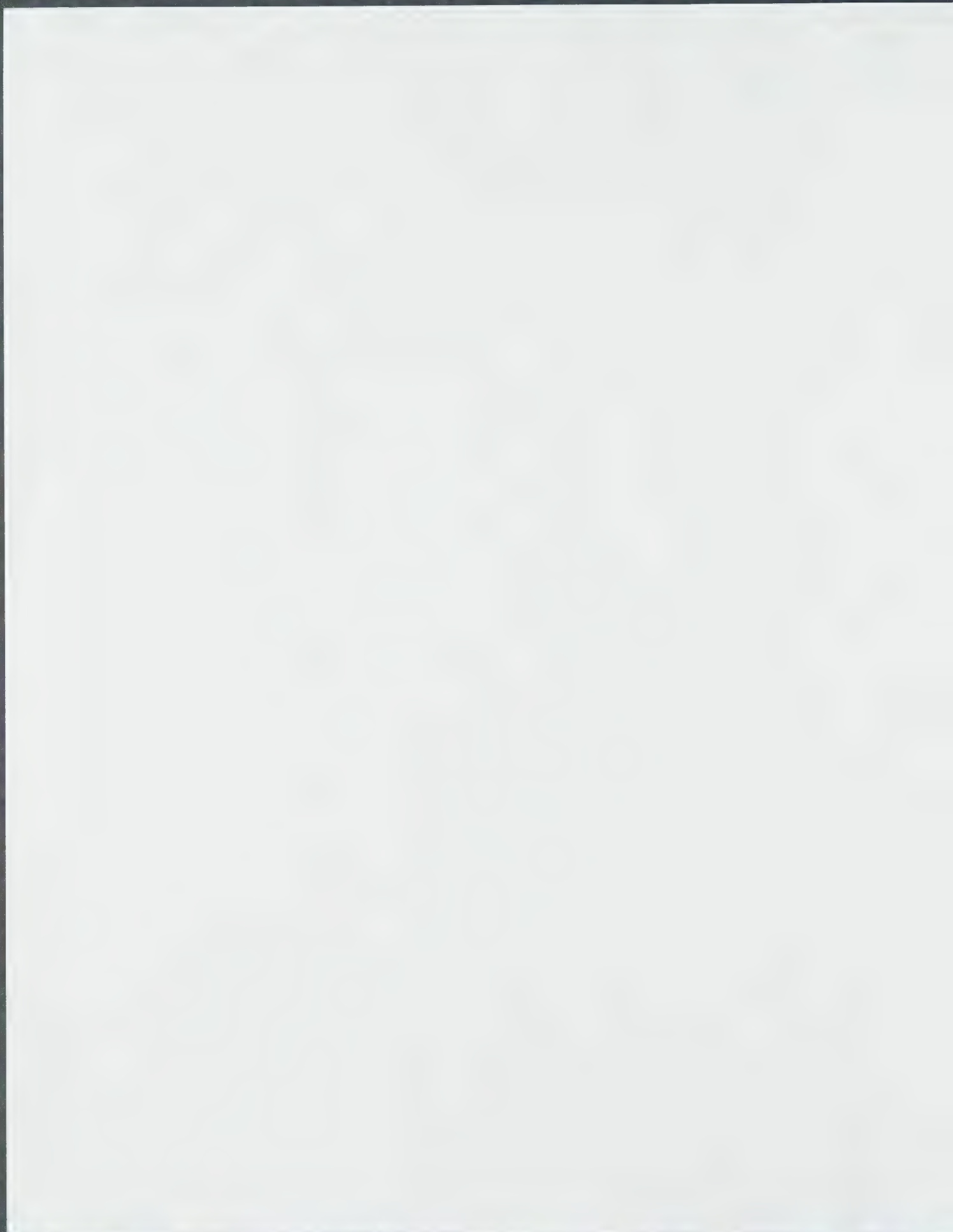
With fond regards and all good wishes for 1998, I remain,

Yours sincerely,

AB/nik

Enclosures

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





FAX FROM

ALFRED BADER FINE ARTS

Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone: 414/277-0730
Fax: 414/277-0709

May 19, 1997

Page 1 of 3

To: Dr. Martha Wolff
Curator of European Painting before 1750
Art Institute of Chicago
Fax: 312/443-0753

Dear Martha:

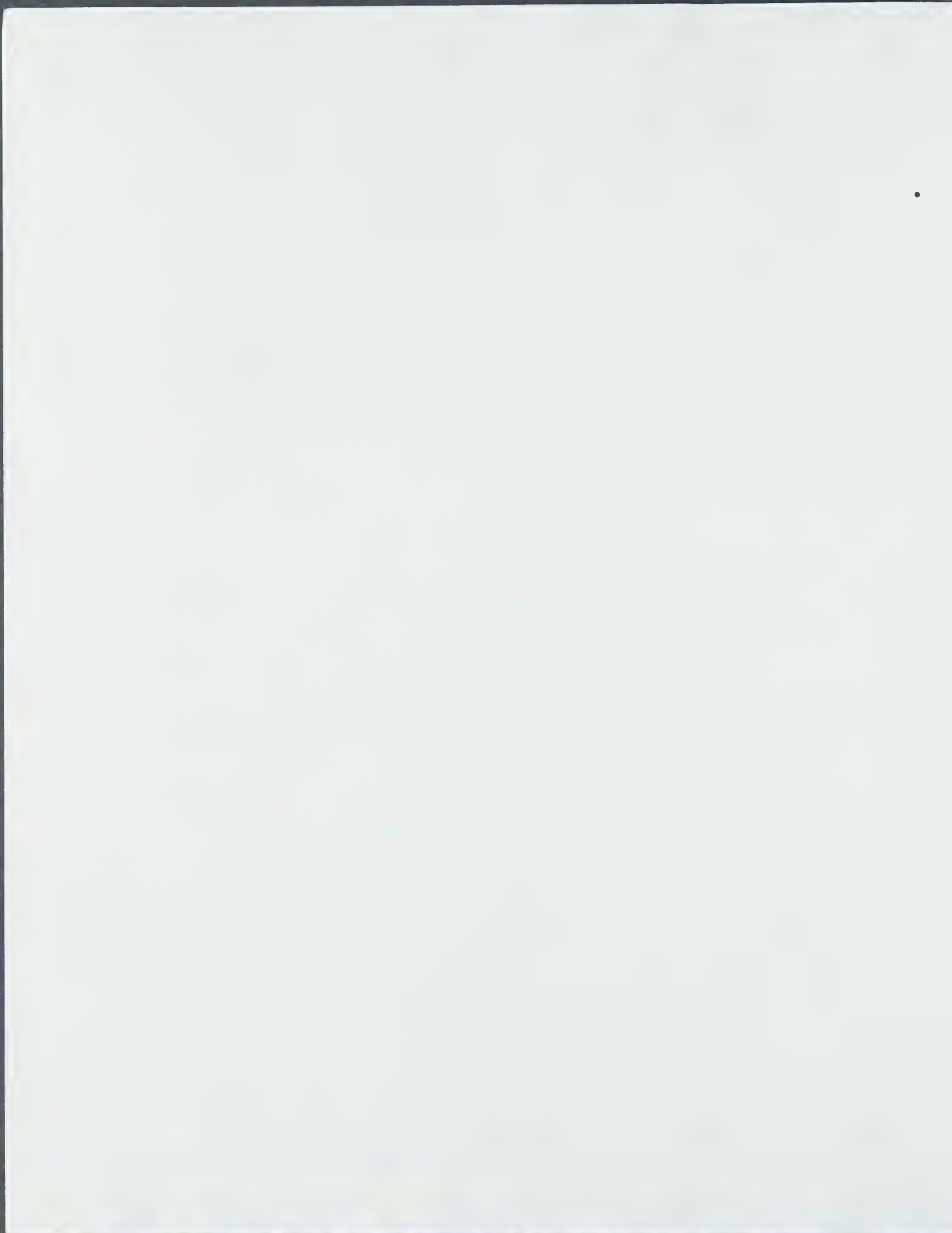
Surely the enclosed fairly describes our agreement on Friday. The two months' delay in your payment creates obvious difficulties, because Otto had calculated his price so tightly and on the assumption that he would receive full payment before now.

You really surprised me when you told me that you would prefer my Elsheimer of *The Mocking of Ceres* to the *Master of the Half Lengths* or the *Master of the Lucy Legend*. I would be happy to give you one of these, as I gave you the Floris some years ago. Please let me have your decision in the next few months.

Documentation on the Elsheimer follows by mail. I am writing to Dr. Klessmann asking for a copy of his paper.

I asked Otto about his beautiful large *Tobias* by de Gelder. You will recall that Agnew's had first asked a million pounds and then a million dollars. We were able to buy it from an anxious Danish owner for less, and Otto has been asking \$850,000. But in view of our happy association, he would accept \$600,000 from the Art Institute of Chicago. If only I had a wall in our house to hang it!

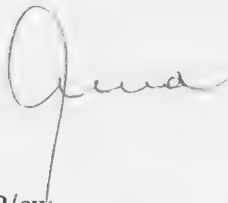
Of course your committee will ask why you need a second de Gelder, when you have one of the world's best (though, perhaps in its present frame, they don't appreciate its great beauty). Well, the two are as different as chalk and cheese: Yours is an intimate portrait of about 1685, while Otto's is one of de Gelder's largest and most ambitious works, dating to after 1700. If only we knew who commissioned such large works!



Dr. Martha Wolff
May 19, 1997
Page 2

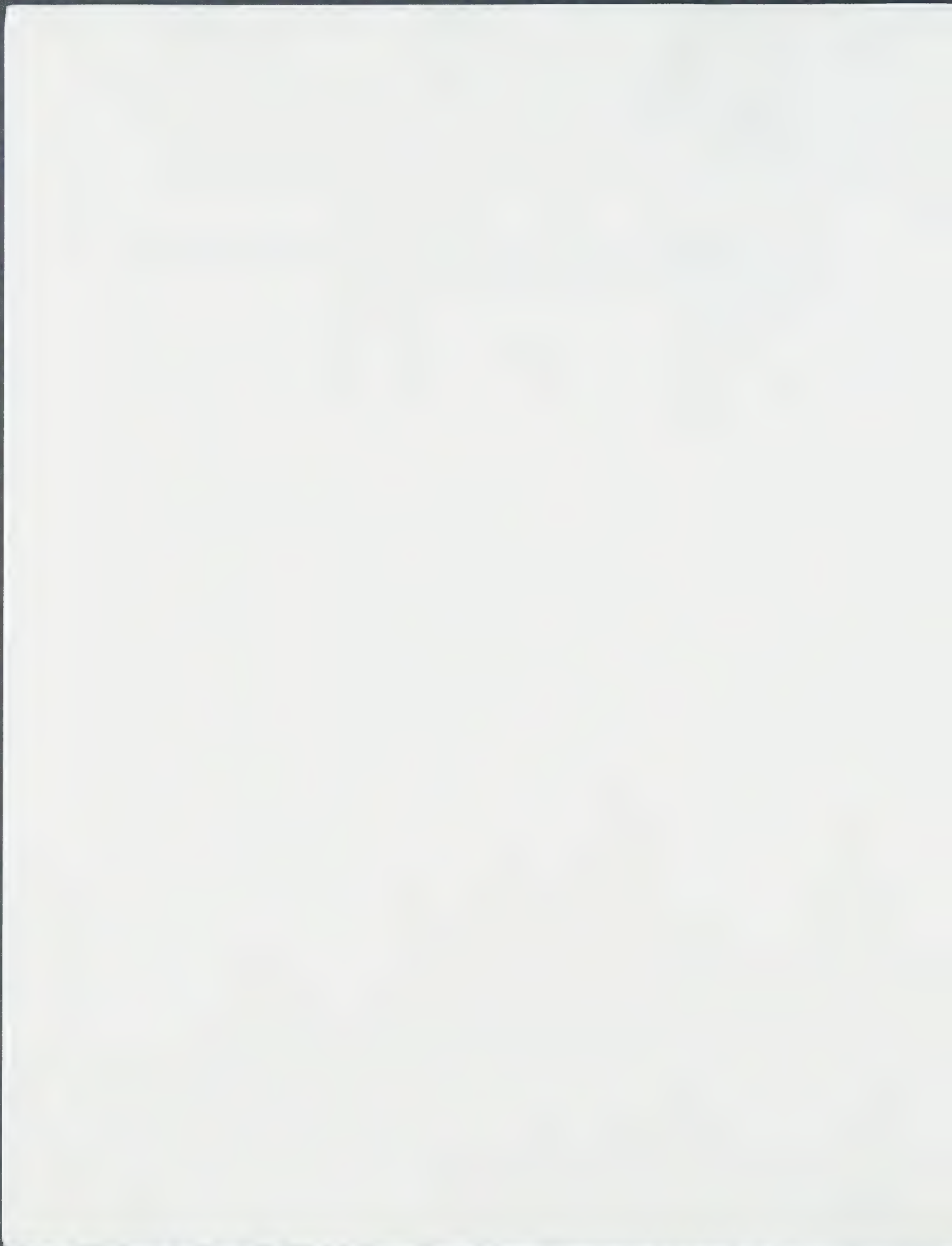
Last, not least, please remember my invitation to you and David to visit us several times a year.
I promise to have at least some new paintings on each visit.

Best wishes, as always,

A handwritten signature in cursive script, appearing to read 'Anna', with a long vertical line extending downwards from the end of the signature.

AB/cw

Enclosures





FAX FROM

ALFRED BADER FINE ARTS

Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone: 414/277-0730
Fax: 414/277-0709

May 19, 1997

To: Dr. Martha Wolff
Curator of European Painting before 1750
Art Institute of Chicago
Fax: 312/443-0753

Dear Martha:

This is to confirm our agreement of May 16 regarding the terms of the Art Institute of Chicago's payment to Otto Naumann for the Potter.

Of course you understand that the price and terms must be set by Otto, who has approved of this agreement.

The Art Institute of Chicago will wire-transfer to Otto Naumann half of the purchase price, that is, \$1,175,000, this week, i.e. not later than Friday, May 23. It will then wire-transfer the second half, also of \$1,175,000, to Otto Naumann no later than July 16, 1997.

Naturally, we will appreciate your bringing that date forward if you possibly can.

Please return a copy of this, with your approval, by fax.

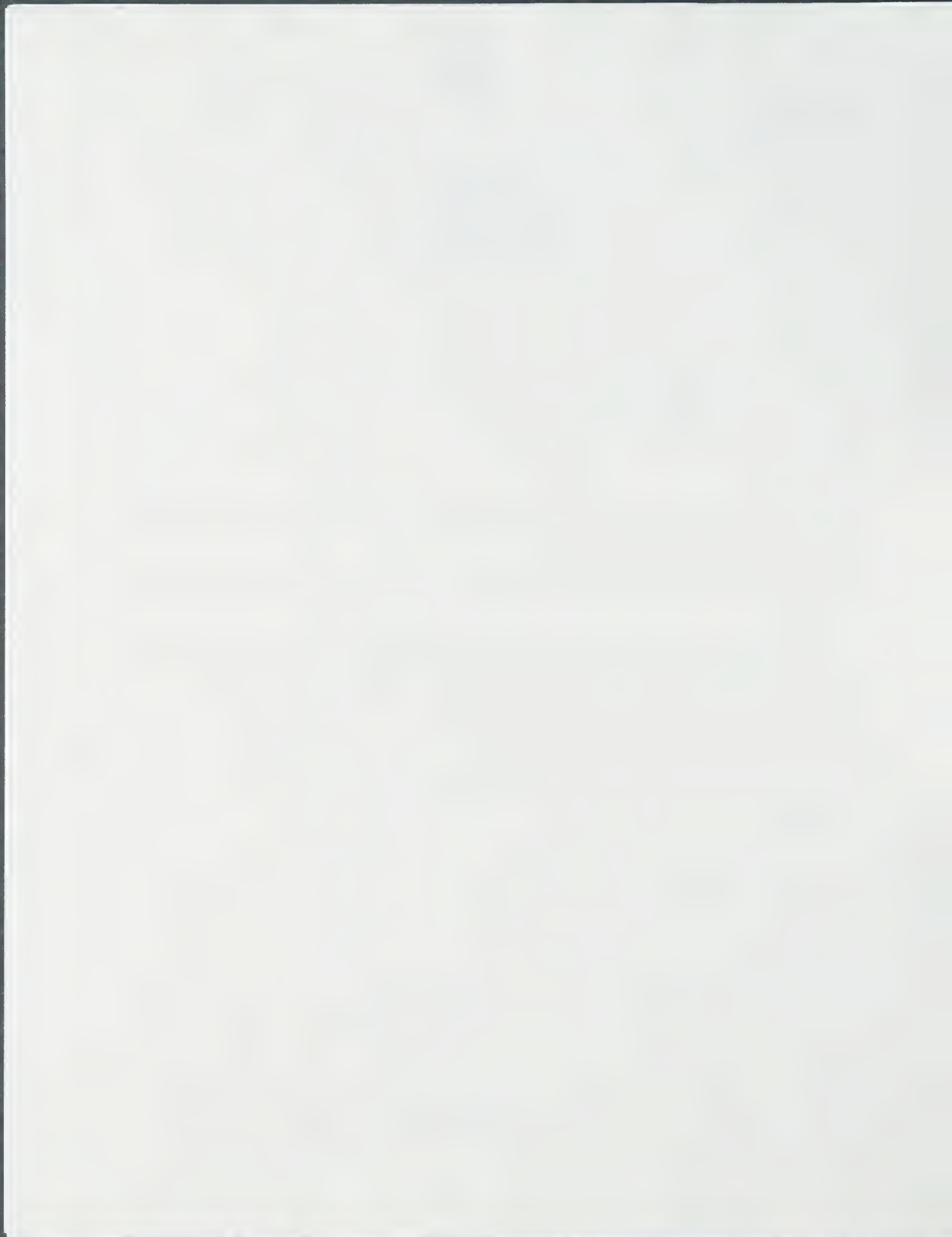
Best wishes,

AB/cw

c: Dr. Otto Naumann

APPROVED THIS _____ DAY OF MAY, 1997:

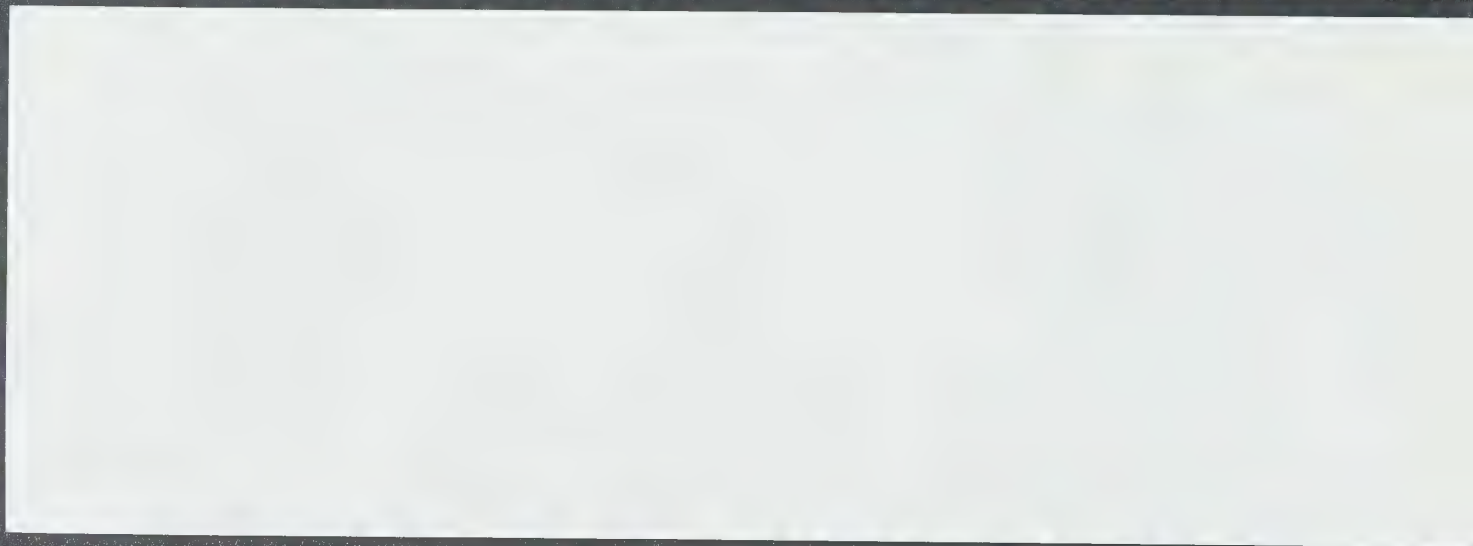
The Art Institute of Chicago by
(please print name and title):



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FAX 7333

FRED BADER FINE ARTS

To: Dr. Otto Naumann
Fax: 212/335-0637

Dear Otto:

My negotiation with Martha was not easy, though please

I will fax her the enclosed as soon as I have your approval

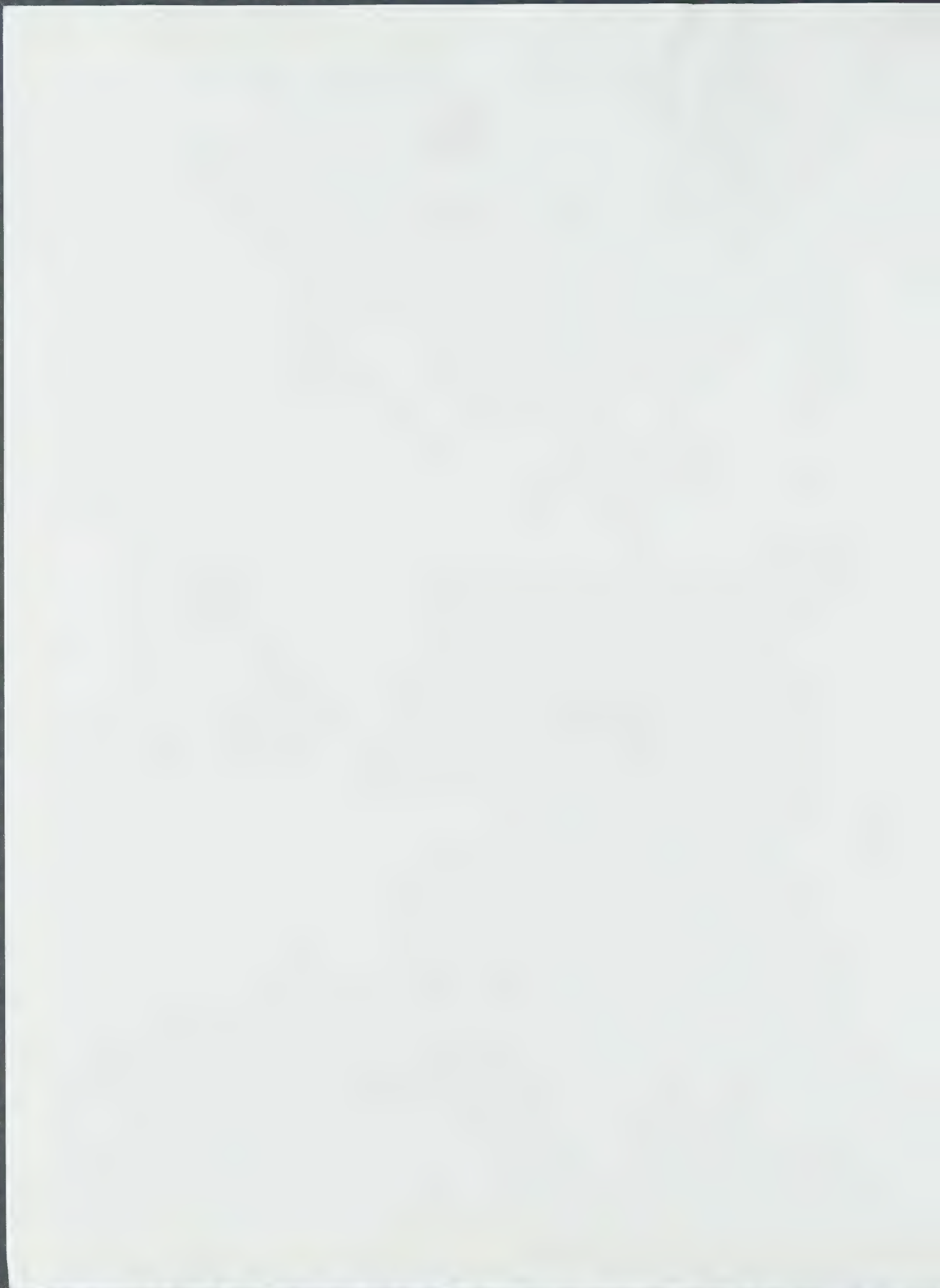
You and I have agreed that as soon as you have received the \$1 million transfer to ABFA (details enclosed) one million percent interest will stop on the day ABFA receives the amount exactly what is due to ABFA (this cannot be less than \$1 million ABFA of that million dollars) and you will wire-transfer \$1 million on 16, 1997, i.e. the date of your receipt of the

Best wishes

AB/CW

Approved by

Otto Naumann





FAX FROM

ALFRED BADER FINE ARTS

Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone: 414/277-0730
Fax: 414/277-0709

May 19, 1997

Page 1 of 1

To: Dr. Otto Naumann
Fax: 212/535-0617

Dear Otto:

My negotiation with Martha was not easy, though pleasant, because she is such a sincere person.

I will fax her the enclosed as soon as I have your approval.

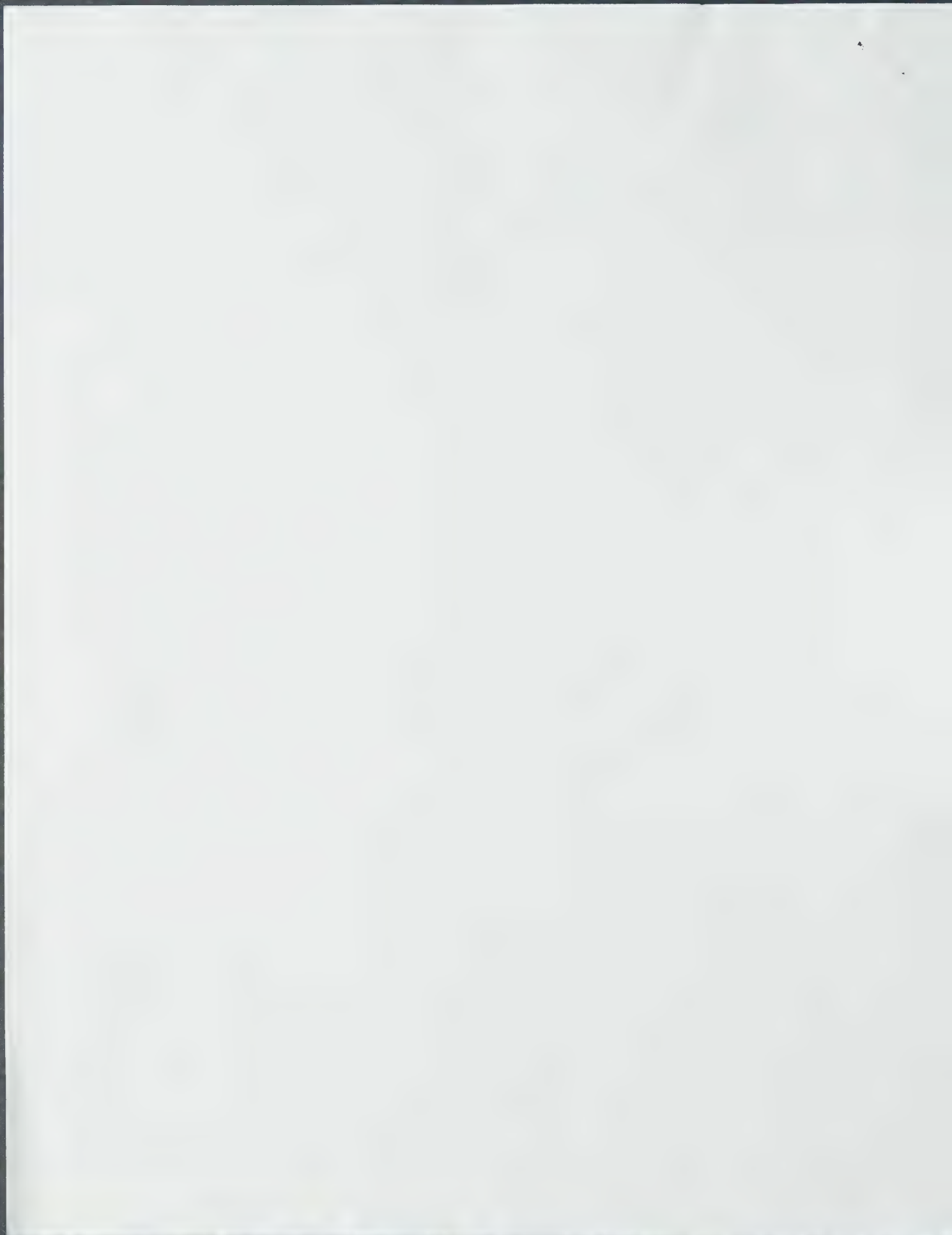
You and I have agreed that as soon as you have received the first \$1,175,000, you will wire-transfer to ABFA (details enclosed) one million dollars. In our calculation, the accrual of ten percent interest will stop on the day ABFA receives that million dollars. We will then calculate exactly what is due to ABFA (this cannot be done exactly until we know the date of receipt by ABFA of that million dollars) and you will wire-transfer that amount to ABFA on or before July 16, 1997, i.e. the date of your receipt of the second payment from the Art Institute of Chicago.

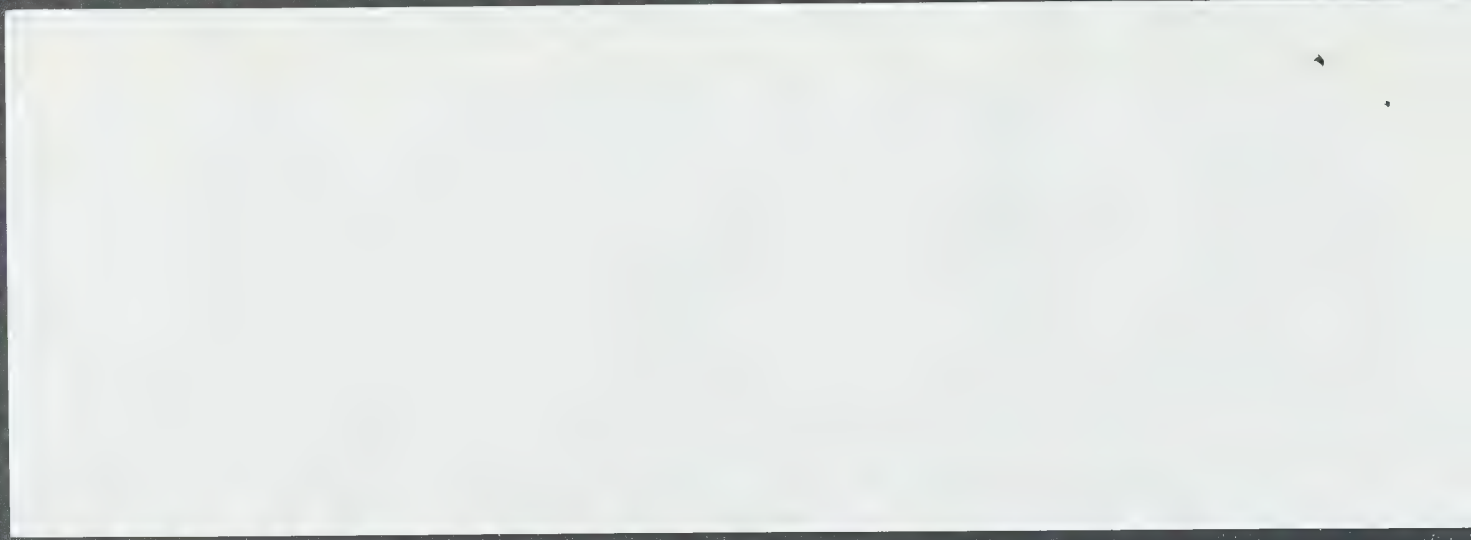
Best wishes,

AB/cw

Approved this _____ day of May, 1997:

Otto Naumann







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 1, 1997

Dr. Martha Wolff
Curator of European Painting before 1750
Art Institute of Chicago
111 South Michigan Avenue
Chicago, IL 60603-61103

Dear Martha:

Otto and I really appreciate your help with the payment for the Potter.

The enclosed letter from Dr. Klessmann about the Elsheimer will interest you. Of course I am sending him a black-and-white photo of the signature which he wants to use in his paper, scheduled for later this year. He told me that the signature is exactly like the signature on the back of the Munich painting and may well be Elsheimer's. In any case, he has no doubt that ours is the original painting.

I enclose photograph of the signature and also of my new acquisition. This is very pretty and in far better condition than the *Apollo and Coronis* in Liverpool. There are 40 versions of this Elsheimer composition and I'll probably never find out who did mine. This doesn't stop me from enjoying it.

Again, with many thanks and all good wishes,

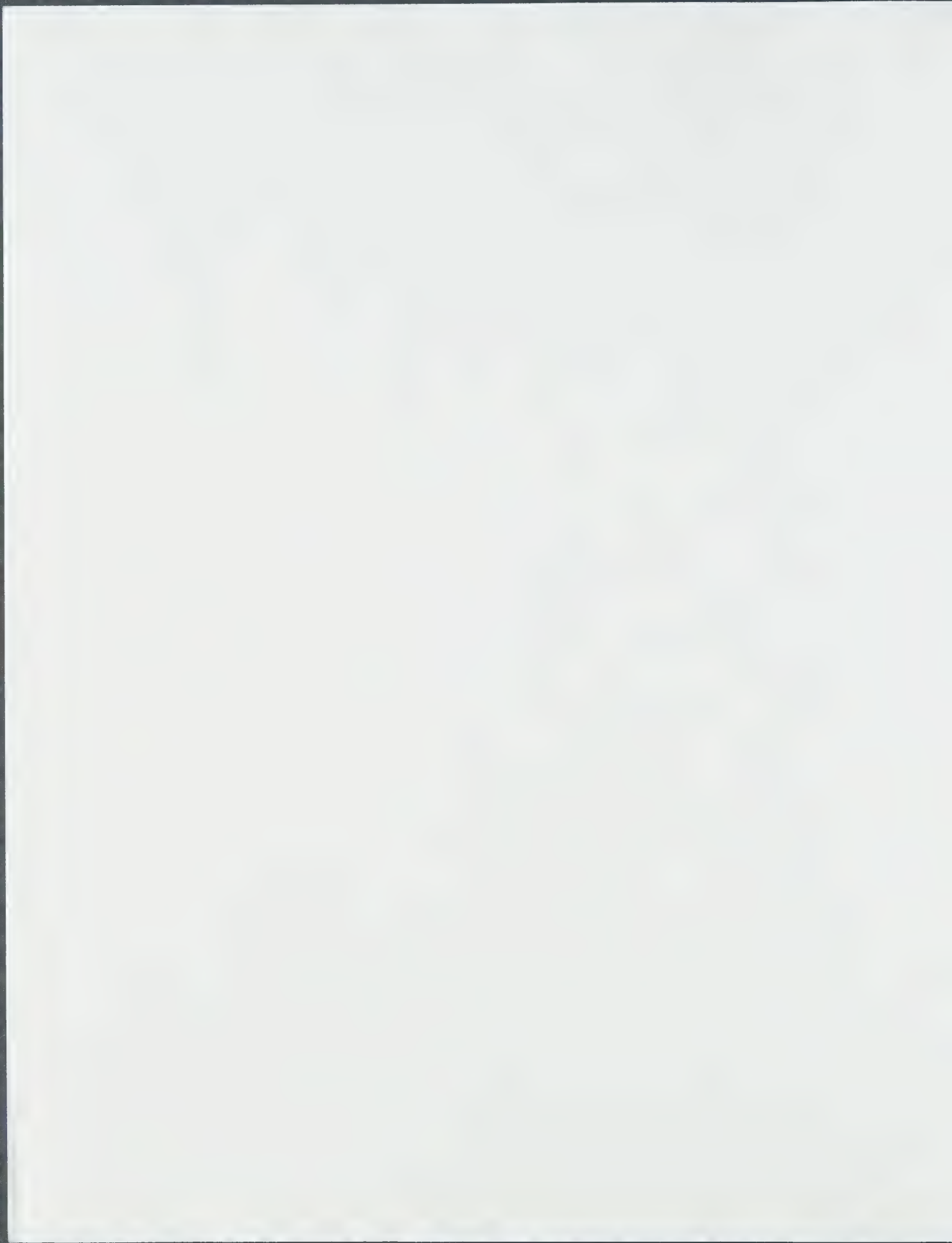
As always,

AB/nik

Enclosures

cc: Dr. Klessmann

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 21, 1997

Dr. Martha Wolff
Curator of European Painting
The Art Institute of Chicago
111 South Michigan Avenue
Chicago, IL 60603-6110

Dear Martha:

Isabel and I are so looking forward to attending your lecture at 6:00 p.m. on Tuesday afternoon April 8th.

The Art Museum in Indianapolis has asked me to speak there on the Rembrandt Research Project and the Collector on Monday, April 7th. We then plan to spend the night with a very serious collector of English and American paintings in Indiana and drive to Chicago on Tuesday, look at some commercial art galleries that afternoon and then come to the Art Institute for your lecture.

Enclosed please find my updated menu of talks. Actually you might be interested in the talk on the Rembrandt Research Project some time. I have never given talk #9 before but Alan Chong in Toronto has asked me to prepare a talk which I have not given elsewhere and I look forward to giving that in May.

When will we see you in Milwaukee?

Fond regards, as always,

AB/nik

Enclosure

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

Forrecht
Gaal

THE ART INSTITUTE OF CHICAGO

111 SOUTH MICHIGAN AVENUE, CHICAGO, ILLINOIS 60603-6110 · TELEPHONE: 312-443-3600 · FAX: 312-443-0849

EXC. 312-443-3631
J. Wolff

11 February 1997

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

Dear Alfred:

I'm delighted to hear that you and Isabel will be able to come to my lecture on April 8. I will try to make it worthy of you! The lecture is part of a series that we came up with to support a pet project of the European Paintings Department, the reframing and re-installation of our seventeenth-century Dutch gallery. I think this gallery could look much better with a little sprucing up, including bringing some pictures out of storage. We've already raised some money from the Old Masters Society for this purpose and hope to get the group energized about it.

Something else that we are thinking about to make that gallery look better is the Paulus Potter, about which you already know a good deal! It is now hanging next to our Hobbema and looks quite splendid. Douglas Druick and I will be meeting soon with our director, Jim Wood, to get his reaction to it--so far the response to it has been positive.

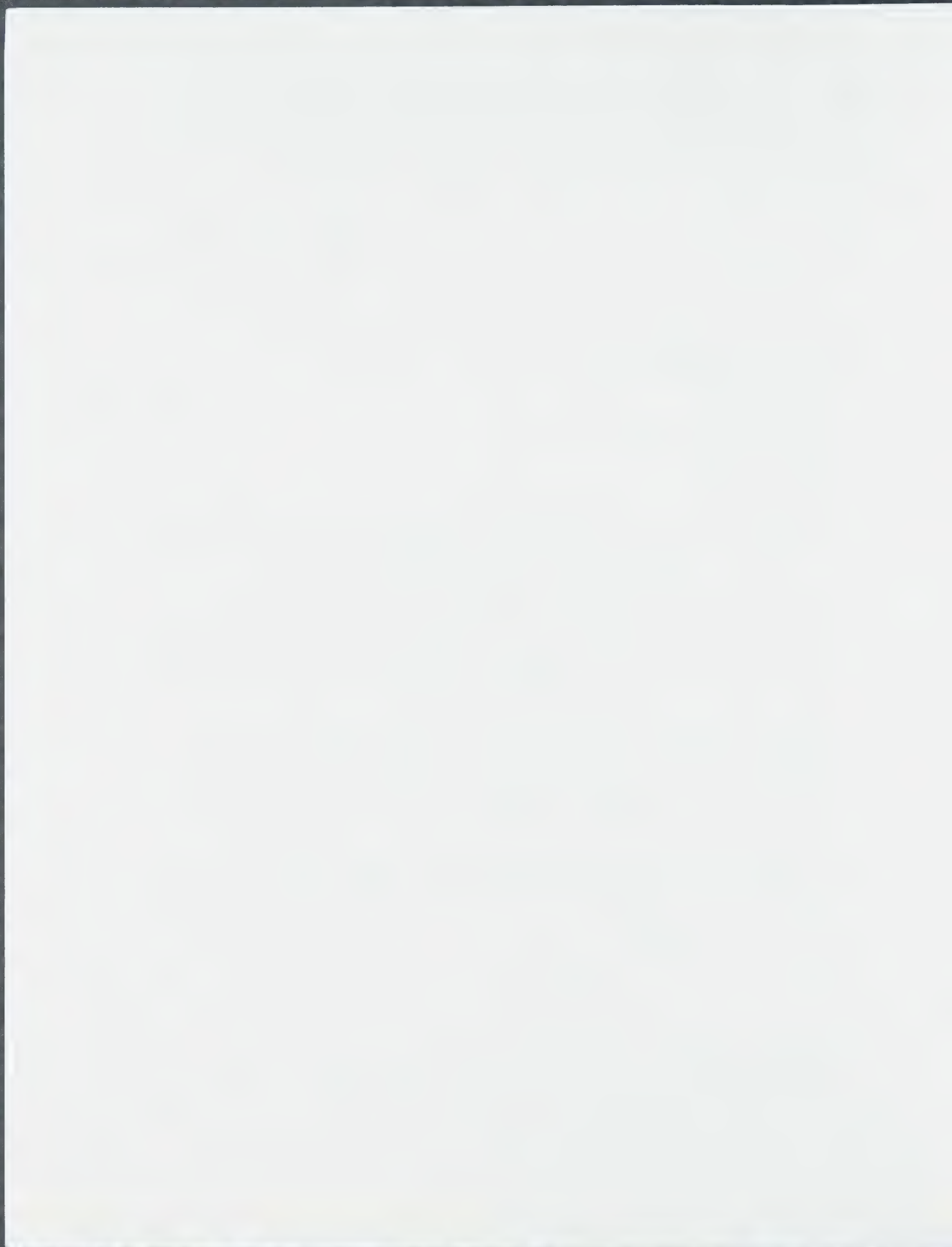
I hope that all is well with both of you. Perhaps when you are here you will have time to look at some things in the gallery and in storage and can stay in Chicago long enough for a bite of dinner.

With best regards,

Yours ever,



Martha Wolff
Curator of European Painting before 1750





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 27, 1997

Dr. Martha Wolff
Curator of European Painting
The Art Institute of Chicago
111 South Michigan Avenue
Chicago, IL 60603-6110

Dear Martha:

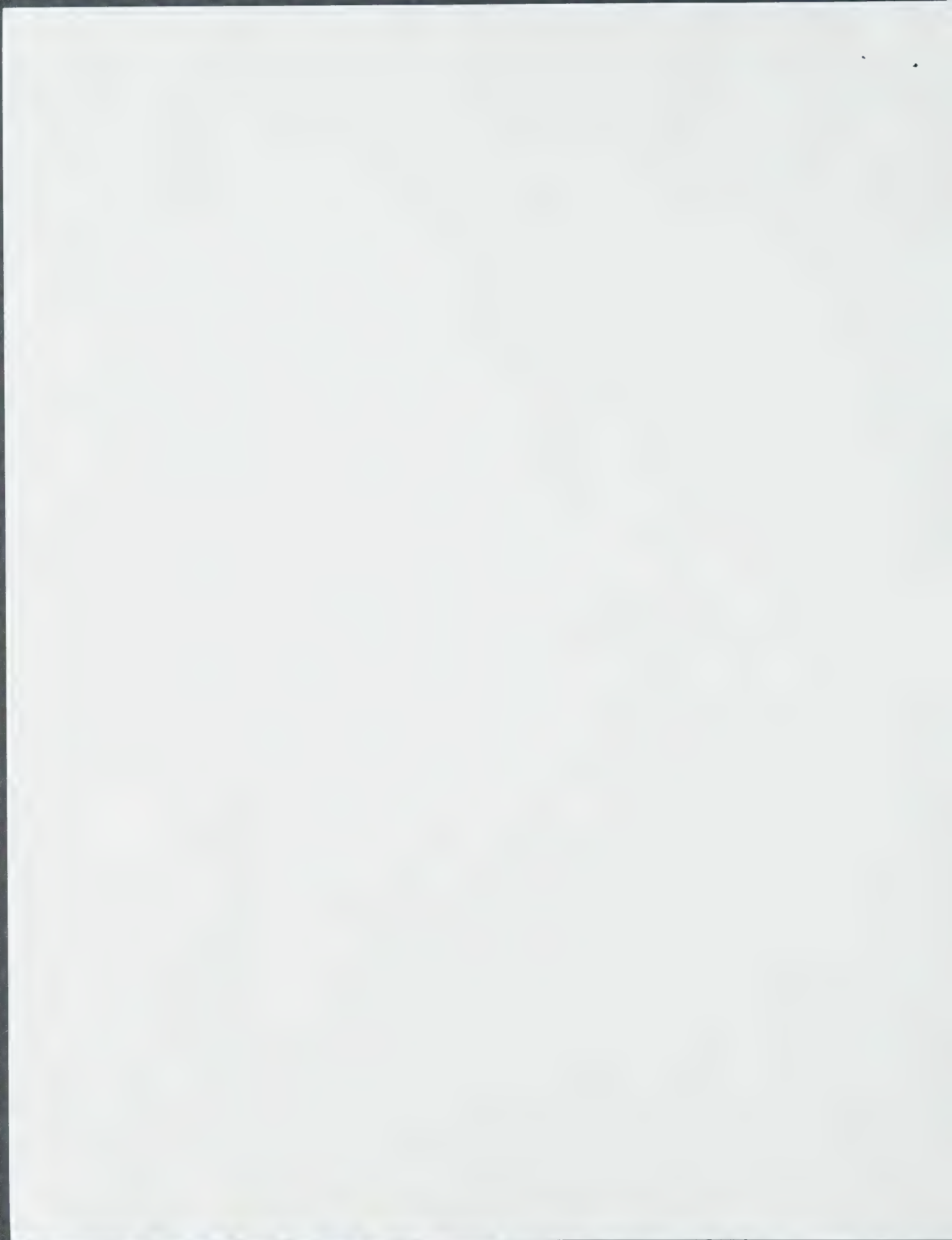
I was delighted to see that you're going to talk about your Dutch paintings on April the 8th.

I have been invited to lecture at the Indianapolis Museum on April the 7th and, of course, Chicago is on the way home and so Isabel and I will try to attend your lecture.

Best wishes, as always,

AB/nik

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



Old Masters Society
January 17, 1997

January 17, 1997

Dear Member:

I am pleased to announce that the Old Masters Society will offer a two-session series entitled *Presenting Paintings in a Museum Setting*. These lectures will focus on questions of installation, framing and other ways our viewing of works of art is conditioned by their presentation.

- **March 4: *General Introduction***
The Trustees' Room, 6:00 to 7:00 p.m.

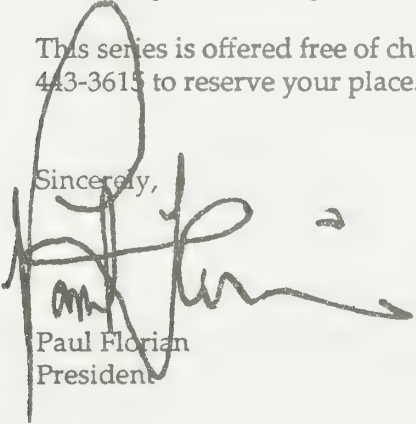
Larry Feinberg, Curator in the Department of European Painting, will focus on the installation of pictures and other works of art from Classical times up to the present, with emphasis on display in museums and domestic settings.

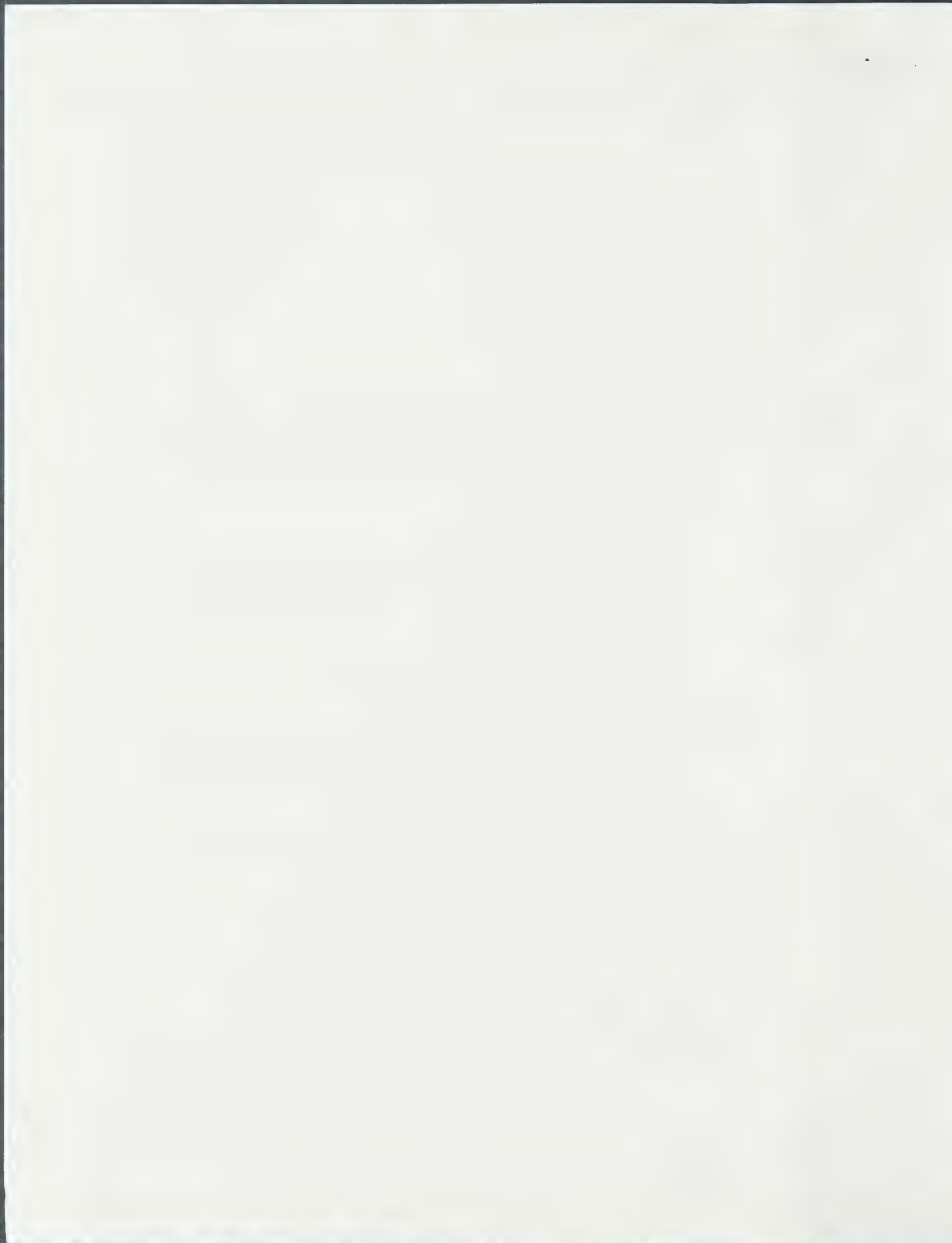
- **April 8: *The Art Institute's Dutch Paintings***
The Trustees' Room, 6:00 to 7:00 p.m.

Martha Wolff, Curator of European Painting before 1750, will focus on the presentation of seventeenth-century Dutch paintings, particularly those in the Art Institute, traditional ways of framing Dutch pictures, and ways in which we hope to improve the look of this collection through re-framing.

This series is offered free of charge. Please phone Megan Grow at (312) 443-3615 to reserve your place.

Sincerely,


Paul Florian
President





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 18, 1994

Dr. Martha Wolff
Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago, Illinois 60603

Dear Martha:

The panel by the Master of the Lucy Legend has now been returned from my restorer, and I enclose a photograph. Please do not let the image of the new outer frame detract you; the inner architectural frame is original.

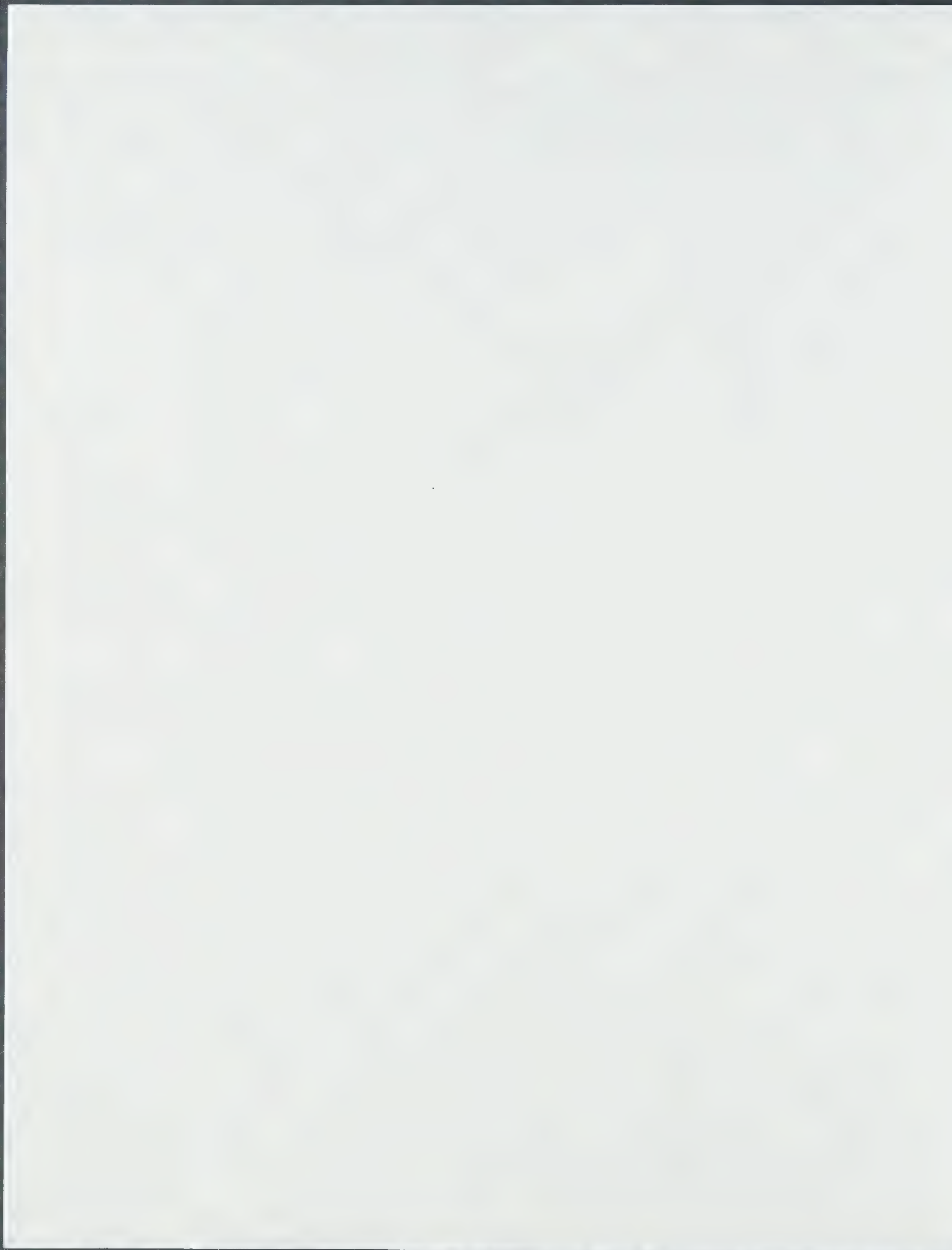
Originally there were two halos which made me think that we are dealing with two apostles. But the halos were later additions and now I am not certain. What to you think? In any case, please come and look at it.

It is surely too small a work to be of interest to the Art Institute of Chicago, yet I really like its quality.

Best wishes from house to house,

Enclosure

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



THE ART INSTITUTE OF CHICAGO

111 SOUTH MICHIGAN AVENUE, CHICAGO, ILLINOIS 60603-6110 · TELEPHONE: 312-443-3600 · FAX: 312-443-0849

March 9, 1994

Dr. Alfred Bader
Alfred Bader Fine Arts
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202

Dear Alfred:

Thank you for your letter of 24 February. I'm sorry that I missed seeing you and Isabel when I was up in Milwaukee giving my talk to the Fine Arts Society. They are a lovely and very hospitable group.

I am very interested to hear about the Lamentation. Susan Foister is the curator at the National Gallery, London, who handles German paintings and she is extremely able. I hope you succeed in getting the picture out of England, however!

I am enclosing, with my compliments, a slide of our Young Woman and the Open Half-Door, which we now call Rembrandt or follower, though that is too optimistic. I'm sure your talk will be fascinating. This winter has been extremely hectic, but I really do hope to have a chance to see you and Isabel and your new acquisitions soon.

With fond regards,

Yours sincerely,

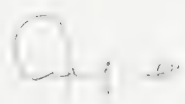


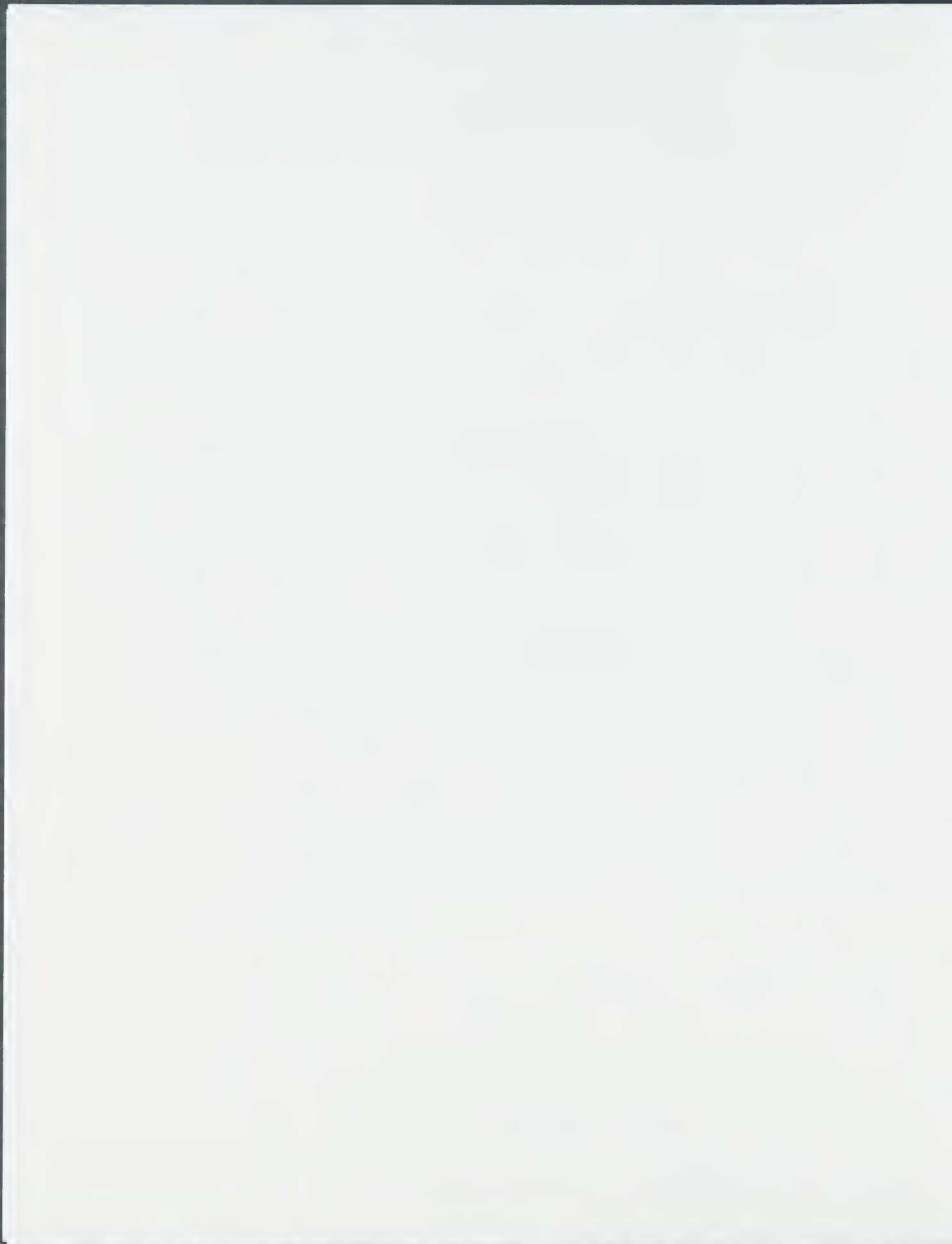
Martha Wolff
Curator of European
Painting before 1750

MW/dm

enclosure

To Offer:
A potential candidate for
our Lamentation







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 24, 1994

Dr. Martha Wolff
Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago, Illinois 60603

Dear Martha:

The Two Heads by the Master of the Lucy Legend really cleaned up beautifully, and you might like to look at it during your visit to Milwaukee. My gallery is just four blocks from the Milwaukee Art Museum, and I will ask Marilyn Hassmann, my secretary, to show it to you if you can come.

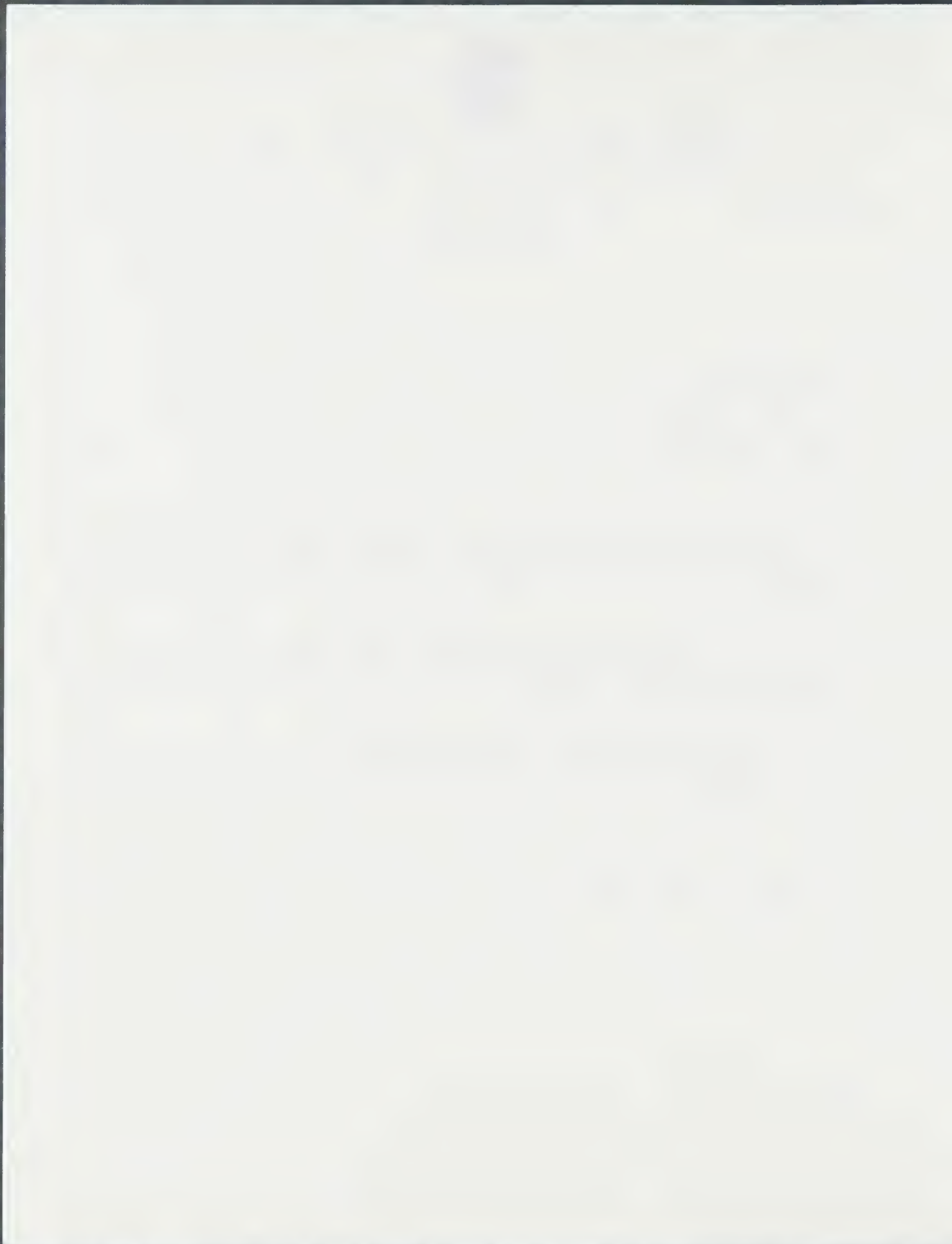
As you know, I am getting more and more interested in older paintings and have to fly to London next week because the National Gallery has objected to the export of that beautiful Lamentation, Lot 73 in Sotheby's December 1993 sale. I am glad that the National Gallery and I share the admiration for the masterpiece.

I am just preparing a talk entitled "The Rembrandt Research Project and the Collector" and am wondering whether you could send me a slide of Bredius 367, that girl at an open door, of course with you invoice.

Sometime when the talk is polished, you might like to hear it in Chicago.

Fond regards from house to house,

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 28, 1994

Dr. Martha Wolff
Curator, European Paintings
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago, Illinois 60603

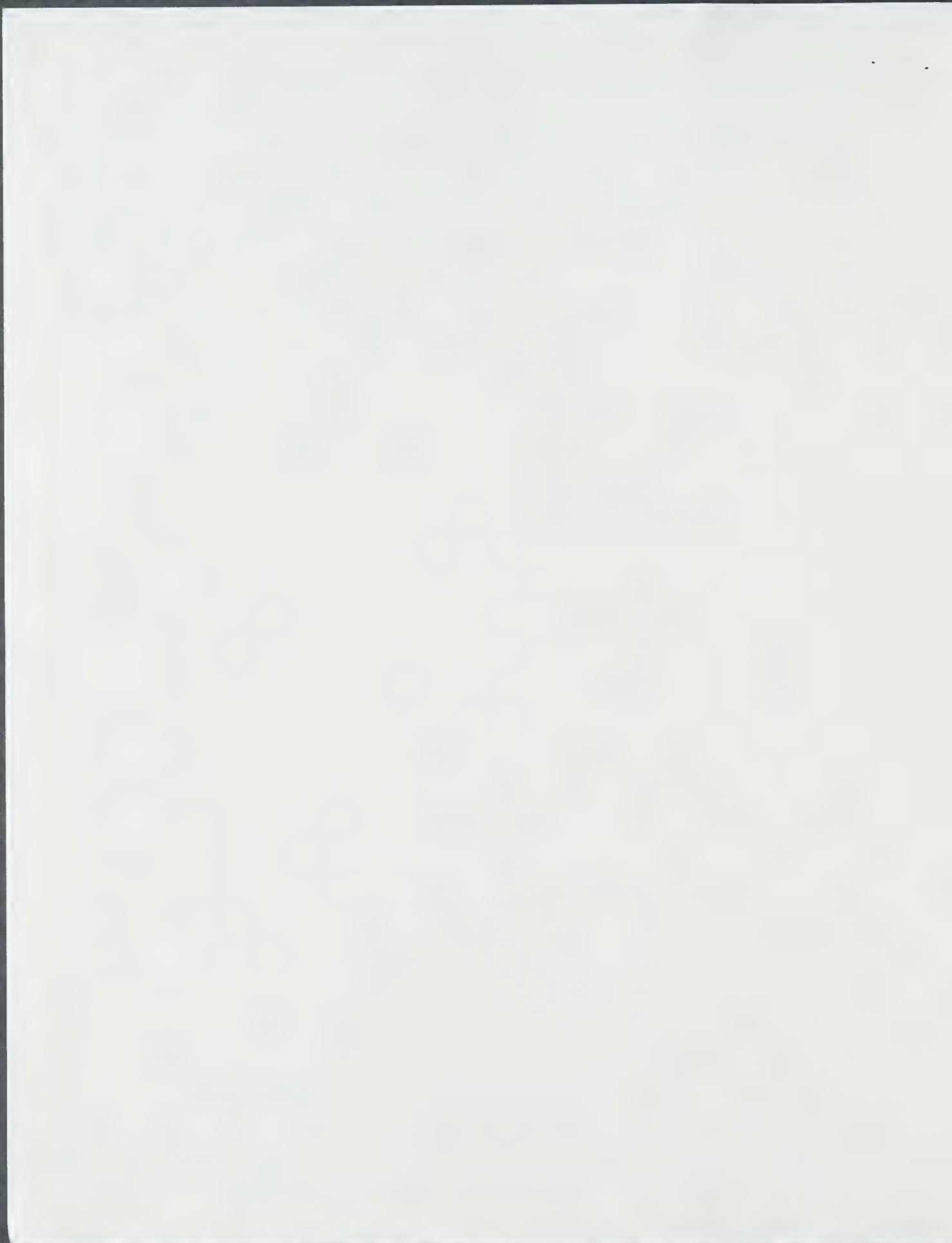
Dear Martha:

I was disappointed to note that you will be speaking in Milwaukee on the 10th of February just when Isabel and I will be looking for paintings in Florida. We will really miss hearing you.

Fond regards.

As always,

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



MILWAUKEE



THE MILWAUKEE ART MUSEUM

FINE ARTS SOCIETY

presents

Dr. Martha Wolff

Curator of European Painting before 1750
at the Art Institute of Chicago

speaking on

"The Art Institute Builds a Collection"

Thursday, February 10, 1994 - 6:15 P. M.

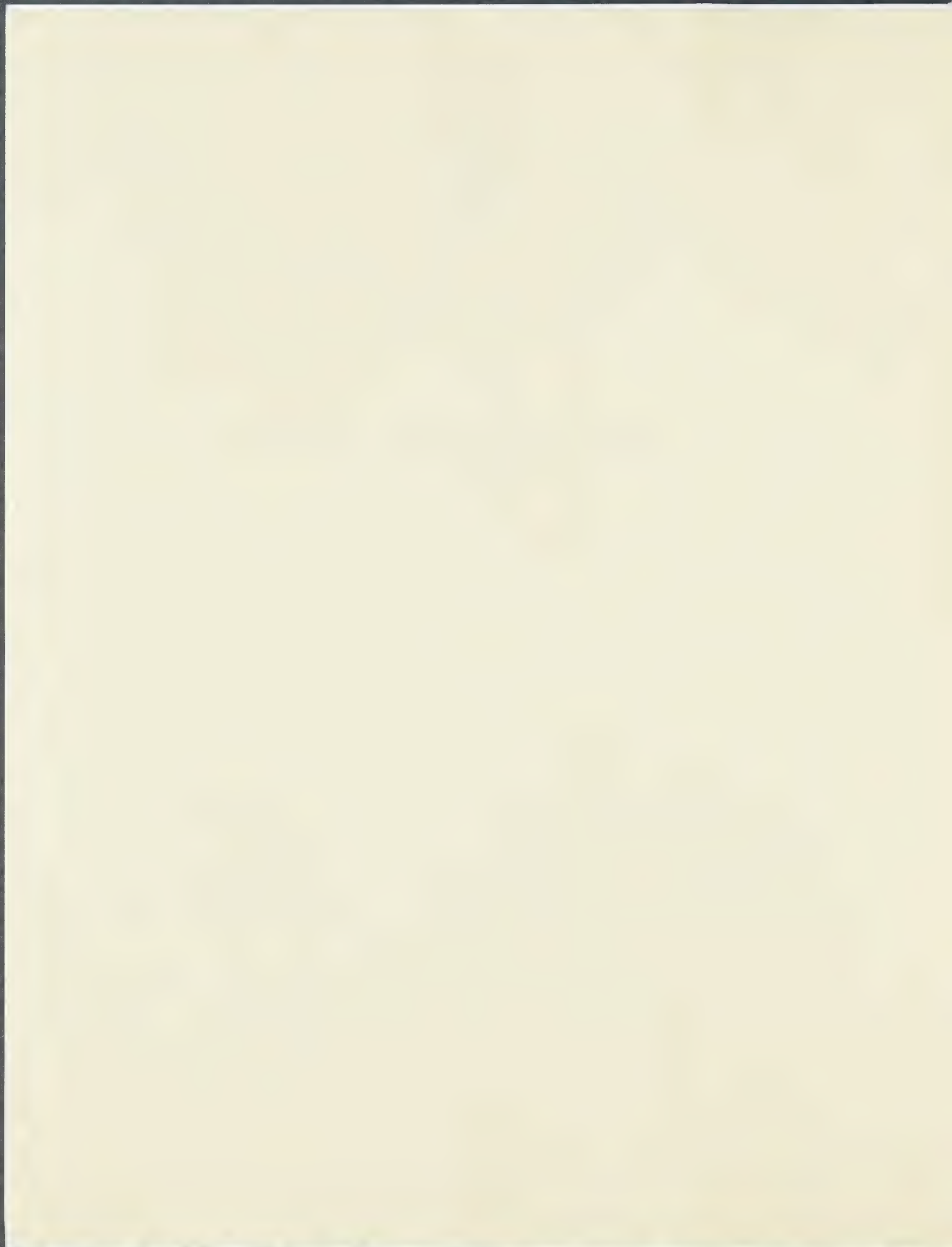
Milwaukee Art Museum, Vogel/Helfaer Galleries

#####

Dr. Martha Wolff has been Curator of European Painting before 1750 at the Art Institute of Chicago since 1986. She was also head of the Department of European Painting at the Art Institute for more than one year. Before joining the Art institute, Wolff was Curator of Northern Renaissance Painting at the National Gallery of Art in Washington. She earned a doctorate from Yale University in 1979, and frequently lectures throughout the country. Wolff was editor and contributor to Italian Paintings before 1600 in the Art Institute of Chicago by Christopher Lloyd, and has written entries in other prestigious publications and catalogues. Wolff also speaks German, French, Dutch and some Italian.

In her presentation Dr. Wolff will compare the Milwaukee Art Museum and Art Institute collections and discuss some of the outstanding private collections in the Chicago area. We sincerely hope you will not miss this opportunity to hear Dr. Wolff speak.

Fine Arts Society





ALFRED BADER FINE ARTS

OF ALFRED BADER

ESTABLISHED 1961

August 19, 1993

Dr. Martha Wolff
Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago, Illinois 60603

Dear Martha:

We so enjoyed your kind hospitality, and now much look forward to a visit with you and David in Milwaukee.

Enclosed is a photo of the 16th century fragment; I have, of course, sent photos to the three art historians you suggested.

Enclosed also are a couple of snapshots of you.

Fond regards from house to house.

As always,

Enclosures

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JENEAU AVENUE
MILWAUKEE, WISCONSIN USA 53212
TEL 414 277-0730 FAX 414 277-0709

THE ART INSTITUTE OF CHICAGO

111 SOUTH MICHIGAN AVENUE, CHICAGO, ILLINOIS 60603-6110 · TELEPHONE: 312-443-3600 · FAX: 312-443-0849

August 11, 1993

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

Dear Alfred and Isabel:

It was so nice to see you in Chicago. I hope that it won't be so long until the next time.

We are very grateful for the lecture too. You always have just the right tone for our audience -- something which surprisingly few speakers achieve.

The names of the two scholars who wrote dissertations on Heemskerck are:

Dr. Jefferson Harrison
Curator of European Art
Chrysler Museum
Olney Road and Mowbray Arch
Norfolk, VA 23510

Dr. Rainald Grosshans
Gemäldegalerie
Staatliche Museen Preussischer Kulturbesitz
Arnimallee 23/27
1000 Berlin-Dahlem 33
Germany

They are both very good scholars. Grosshans then turned his dissertation into a large monograph and catalogue raisonné. You might also think of getting in touch with Dr. Truus van Bueren, who teaches, I believe, at Utrecht but lives at 2E Helmerstraat 97^{II}, 1054 CE Amsterdam, in relation to the insignia that looks like a Jerusalem cross on the shield held by the lion. She has worked a great deal on Haarlem religious communities, and since Heemskerck worked in Haarlem it might ring a bell with her.

Once again it was lovely to see you. I hope that David and I will be able to come up and see you in the early fall. We'll let you know.

With fond regards,

Yours sincerely,



Martha Wolff
Curator of European
Painting before 1750

BT 21

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET, CHICAGO, ILLINOIS 60603 • TELEPHONE: 312-443-3600 • FAX: 312-443-0849

May 17, 1993

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

Dear Alfred,

Thanks for your note about the lecture in August. I checked with George Schneider in our Education Department, and the lecture is certainly still on. David and I will plan to be there. It would indeed be very nice if you could bring Alice Davies with you. She is an old friend of David's from graduate school at Harvard. Usually the Education Department would do a lunch for you if that is convenient. Dinner would also be possible if that is better for your schedule. I do hope that we will get a chance to see you. I'm sure Frank will want to show you around as well. Altogether there are many people eager to see you!

David and I keep hoping to get up to Milwaukee. We have both been very busy, but hope things will calm down as summer approaches. Will you and Isabel be in town in June?

With fond regards,

Yours ever,



Martha Wolff
Curator of European Painting
before 1750

*Dr. Alfred Bader, I am sending you a letter
and I am sure to see you.*

*Martha Wolff
5/20/93*

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET, CHICAGO, ILLINOIS 60603 · TELEPHONE: 312-443-3600 · FAX: 312-443-0849

October 14, 1992

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

Dear Alfred and Isabel:

David and I really enjoyed our visit with you the other evening. It was fun to see the new gallery and a particular pleasure to see both of you enjoying this new turn of events so much.

I do hope that we can entice you down to Chicago. I haven't forgotten Jan Lievens: Out of the Shadows. The Old Masters Society program is already full for the year, but I will speak to the Education Department about it. And I would love to show you what we have been doing with the galleries lately and what Frank has been doing in conservation.

I have to confess that I am still haunted by your magical Elsheimer Mocking of Ceres. Is there a chance that it could come here on loan for a short period for study? As you know we have more intimate corridor galleries for smaller paintings and works on paper and we do have an excellent impression of the Goudt, so it might after all find a context, which is rather rare in a museum setting.

Thank you again for a lovely evening.

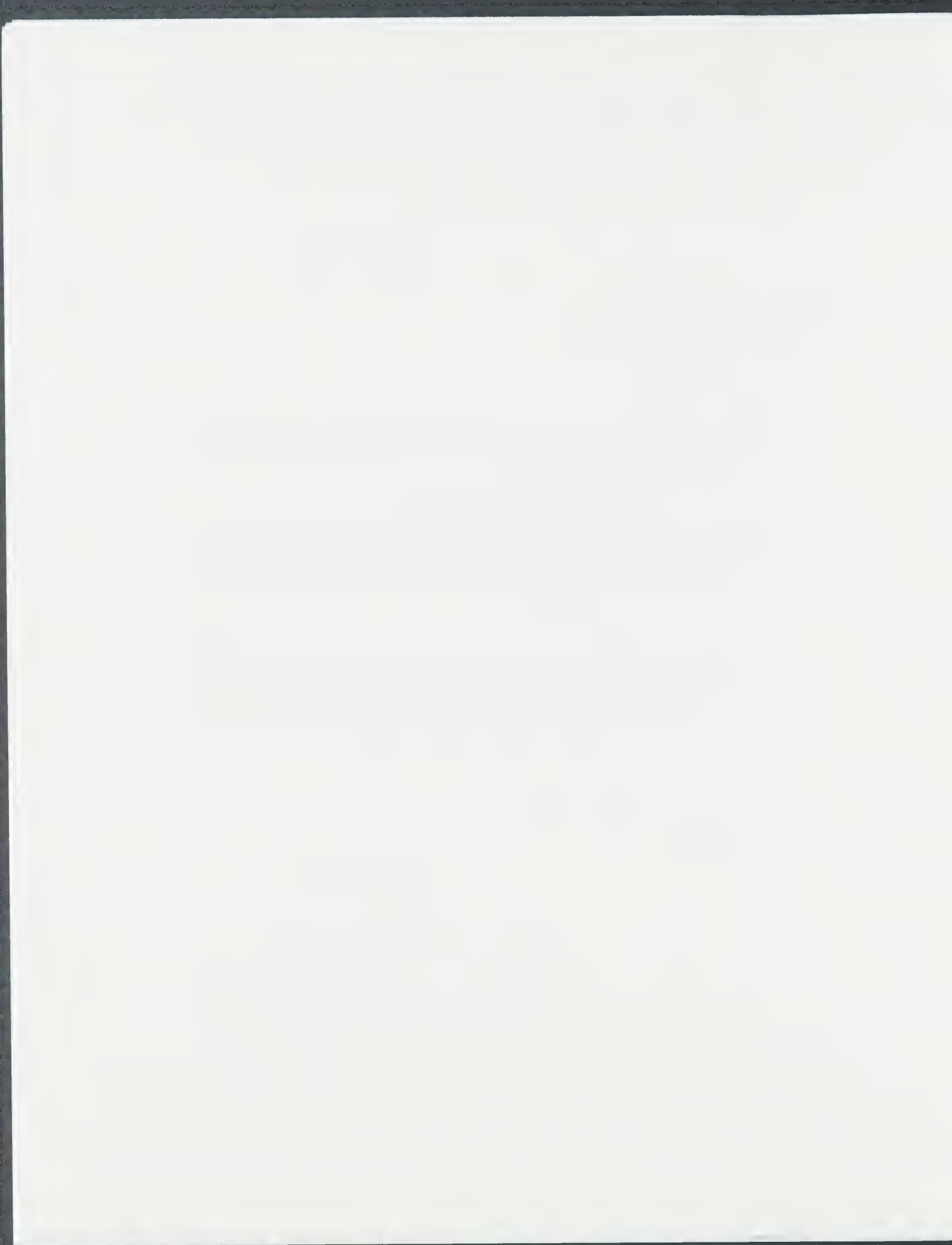
With warm regards,

Yours sincerely,



Martha Wolff
Curator of European Painting
before 1750

MW/dm



Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211
October 20, 1992

Dr. Martha Wolff
Curator of European Painting
before 1750
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago, Illinois 60603

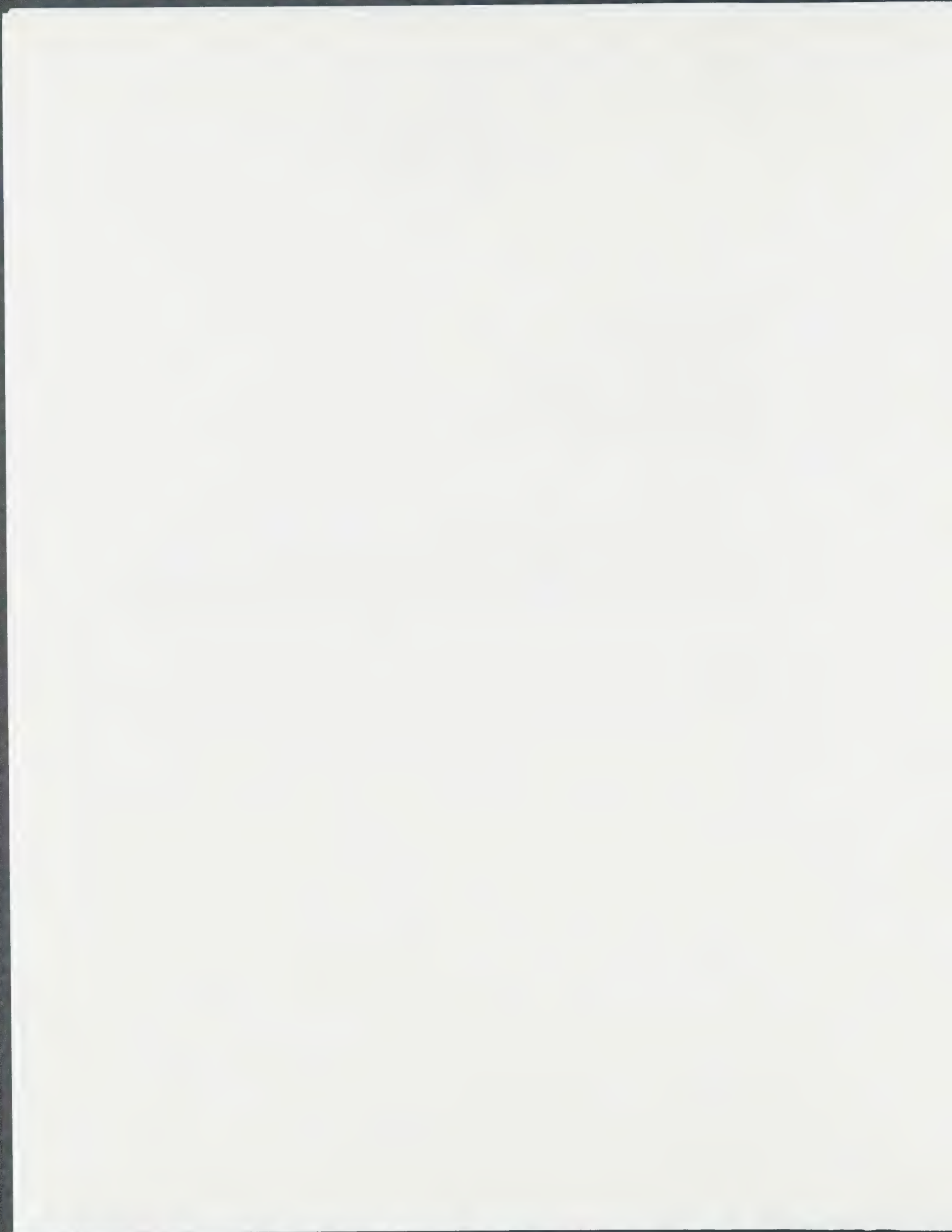
Dear Martha:

We also so enjoyed your and David's visit.

Of course I would be delighted to loan you my little Elsheimer. I buy almost no prints, but I did buy Goudt's of this very subject many years ago. You saw my print, and if that is better than yours I would be happy to loan you the print, also.

Best wishes.

As always,



THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET, CHICAGO, ILLINOIS 60603 · TELEPHONE: 312-443-3600 · FAX: 312-443-0849

August 28, 1992

Dear Committee Member:

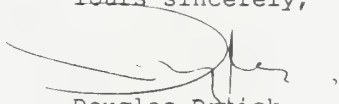
As you know we are having a meeting on Thursday, September 10, at 10:45 in the Salerno Study Room.

This will be a short meeting to discuss the possibility of a very important acquisition by the French Romantic painter Théodore Géricault. The picture is highly significant within Géricault's oeuvre and the opportunity to buy it directly from a private collection was afforded us on the condition that we come to a firm decision by the time of the September Board meeting.

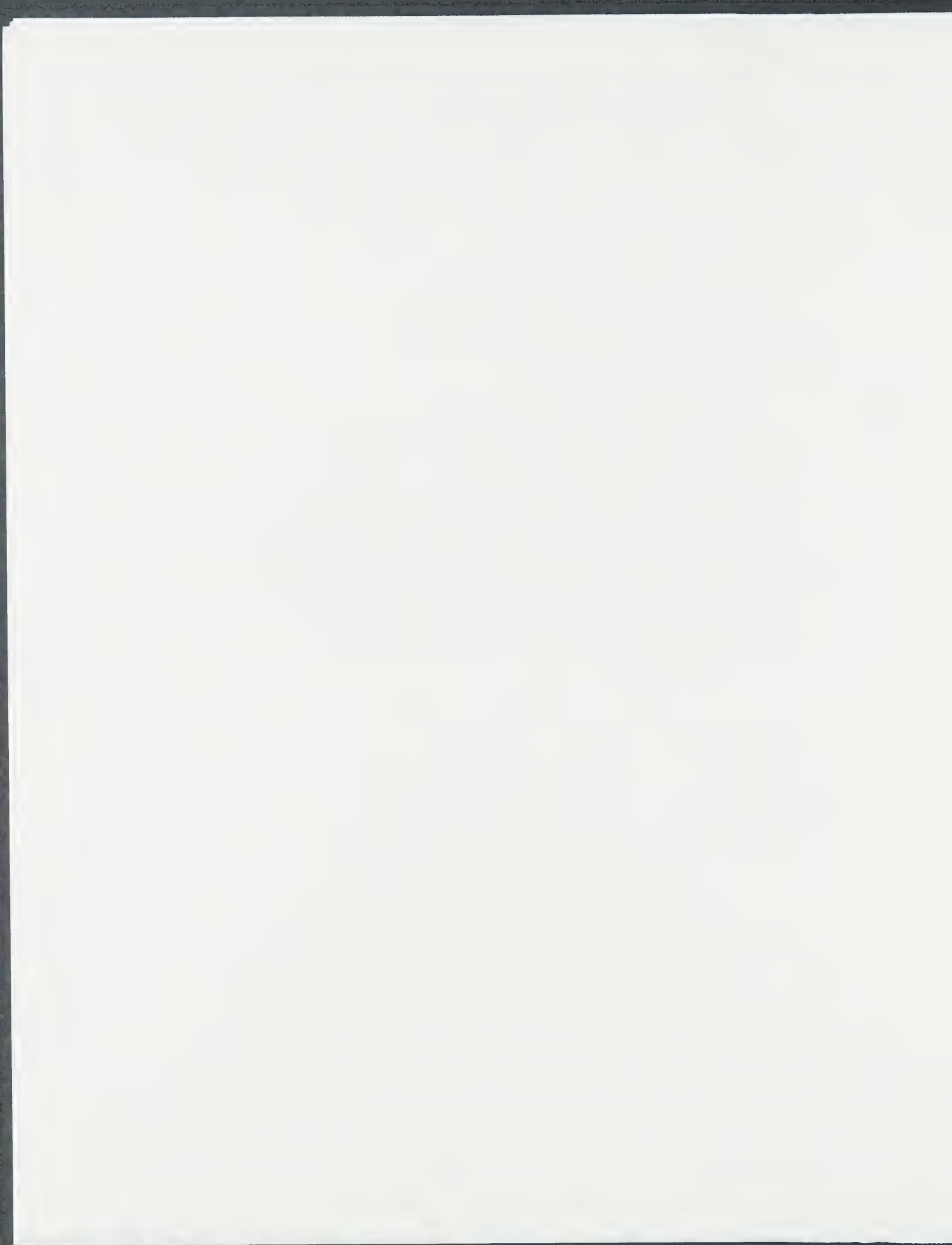
The painting will be installed in gallery 222 and I look forward to discussing it with you on the morning of the 10th.

With all best regards,

Yours sincerely,



Douglas Druick
Searle Curator of
European Painting



Alex Elliott Mass

412-364-3458

116 MARUTH DRIVE, PITTSBURGH, PA. 15237

Oil Paintings and Works of Art

PAINTING RESTORATIONS

May 6, 1984

Oil paintings, 19th and early 20th century offered:

Emile Van Damme-Silva (Cows in field)	Will H. Low (All Saints Day)
Wm. S. Parrott (Mt. Hood)	Henry Ward Ranger (Trees)
A. F. King (Still Life)	Gardner Symons (Hillside Landscape)
Dey deRibcowsky (Winter Mill)	Richard Pauli (Sunset)
Thomas W. Wood (Interior)	Narcisse Virgile Diaz de la Pena (The Sultana)
Lucien Marchet (Battle Scene)	Wm. R. Dommersen (Bldgs)
O.R. DeJonge (Bldgs. In Winter)	H. Herkemer (Boy)
Frederick J. Waugh (Winter)	Leon H.F. Duluard (Standard Bearer)
Bernard Pothast (Mother & Children)	Heinrick Von Rustige (Rat Catcher)
Wm. S. Robinson (Landscape)	A. P. Martino (House in Landscape)
Francis Luis Mora (Spanish Woman)	C. J. Maks (Canal and Houses)
Robert Wood (Fall Landscape)	F. Paulus (Coast of Spain)
Charles Gruppe (Fall Landscape)	Robert Brackman (Family)
Wm. Baptiste Baird (Sheep in Landscape)	Frank Stick (Horses, Children)
Emil Van Marke (Cows)	
W. C. Beauquesne (French Soldier)	
Eugene Lsabey (Soldiers storming fort)	Anthony D. Janszky-Water Color
Antonio P. Martino (House in Landscape)	Julian Causse -Bronze-Woman
P.J. Clays (Ships)	Aaron H. Gorson (Steel Mills)

Dr. Alfred Bader
Chairman



August 24, 1989

Ms. Mary Kuzniar
Old Master Paintings
Art Institute of Chicago
Michigan Avenue and Adams Street
Chicago, Illinois 60603

Dear Ms. Kuzniar:

Dr. Manuth's and Isabel's and my visit to your Institute was truly a delight because of your great personal kindness. Please accept our sincere thanks.

I enclose some color reproductions and a slide of a portrait of a young girl in my collection. I believe that it may be by J. B. Weenix and by the same hand as your charming girl, now simply called "Dutch." I would really appreciate a black and white photograph and, if easily available, also a slide of your beautiful painting.

Please don't forget our invitation to join Martha and David when next they come to visit us.

Many thanks for all your help.

Sincerely,

Alfred Bader

AB:mmh

Enclosures

SIGMA-ALDRICH

ALLEN MEMORIAL ART MUSEUM



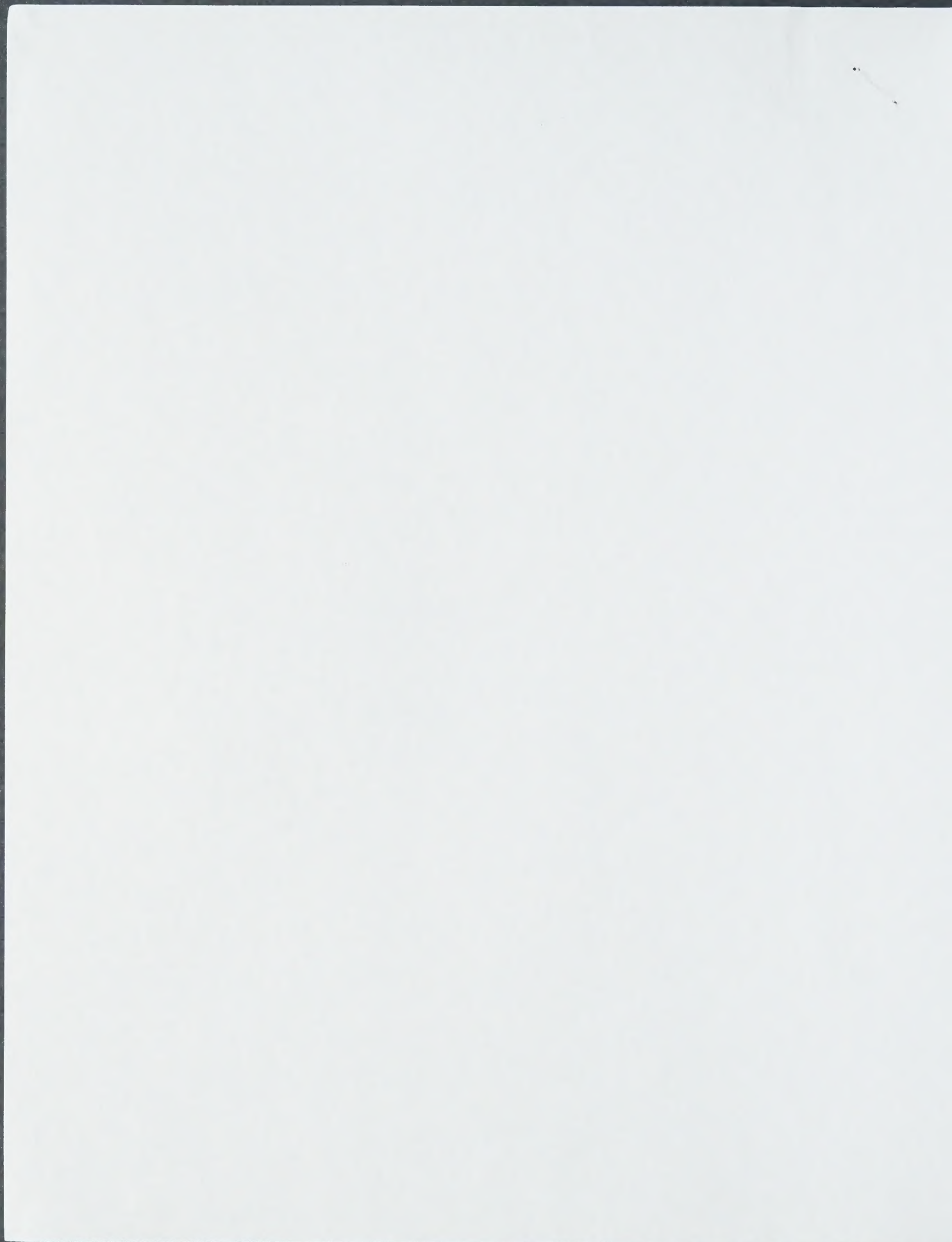
OBERLIN COLLEGE
OBERLIN, OHIO 44074

8/29/69.

Lieber Herr Dr. Barber,

Ihre Bilder sind prompt (!)
heute angekommen, wohl behalten,
und dies will ich Ihnen doch sofort
mitteilen.

Die Leihfrist gefällt uns
allen (oder jedenfalls den Haupt-
sachverständigen, Prof. Spences,
Herr Young, Prof. Spear und mir)
sehr gut, wir würden uns sehr freuen
die von Ihnen als Geschenk zu erhalten
- würden Sie das "offiziell" anfragen
oder bestimmen, oder wollen Sie uns
erst ein entsprechendes Formular
empfangen? Ein solches müsste jeden-



falls schließlich vereinbart werden.
Ich habe auch die Photographie des
Roos herumporzogen und auch dafür
starkes Interesse gefunden - wenn
ich das gleich hinzuzufügen darf an-
gesichts Ihrer generösen Anmerkungen
betr. zukünftiger Ereignisse!

Die Landschaft sieht entschieden
genuesisch aus, was in der Photo nicht
so klar herauskam.

Den Swarts haben wir schon kurz
neben unserem Jahrt und sehen sehr
starke Verwandtschaften, wobei eigentl.
die Thinge den bekannteren und charak-
teristischeren Werken des Künstlers näher-
steht als unseren. Doch kann auch die-
selbe Person. Und sehr schön. Ich möchte
die Zusammenstellung noch unserem Haupt-
Technik-Sachverständigen, Mr. Brock,
zeigen, der Montag wieder hier sein wird.
Sollen wir es dann sofort zurück schicken?

Es war ein schöner Abend mit Ihnen,
und meine Frau freut und dankt hoch-
mal mit mir. Stets Ihr
happy Stephan.

I have been thinking about you a great deal lately
 and wondering how you are getting on. I hope
 you are well and happy. I have been very busy
 lately with my work, but I always find time
 to think of my friends. I would love to see
 you and hear from you. Please write to me
 when you have a chance. I would love to
 hear all the news. I hope you are all
 well. I love you all very much.