

Alfred Bader Fonds

Alfred Bader Fine Arts
- Correspondence

Balhuskalis, Dennis /
Art Restoration and Conservation
Services. 1992-96

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ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 20, 1996

Mr. Dennis Baltuskonis
Art Conservation Services
131 Storeywood
San Antonio, TX 78213

Dear Dennis:

I am sure that there must be some collectors who like portraits of schmaltzy young ladies with wide eyes, mainly because of the beautiful costume. I don't like the painting at all and couldn't sell it even though the price is most reasonable.

Thank you for thinking of me.

With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosure - return of photograph and slide

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



ART CONSERVATION SERVICES

Serving the Fine Art Collector since 1981

Dennis A. Baltuskonis; B.S.; M.S.

131 Storeywood (210) 349-1007
San Antonio, TX 78213 FAX (210) 736-7569

September 12, 1996

Dr Alfred Bader
Alfred Bader Fine Arts
Astor Hotel Suite 622
924 East Juneau Ave.
Milwaukee, WI 53202 FAX 414-277-0709

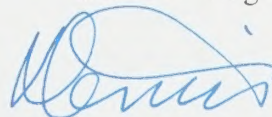
Dear Alfred;

I'm enclosing a couple of photographs of a painting for your approval. The painting belongs to a very reputable art dealer in San Antonio whom I met only recently. It was one of those things where the person remarks about wanting to sell a piece and me replying that I know of someone who "might" be interested, etc. Hence these photos.

The painting is 18th century. Northern Italian or Austrian. The full image appears in the accompanying slide. It is a portrait of a lady,(identity unknown). Artist also unknown. 34" x 28". The oil on canvas painting has been lined and there is a moderate amount of repairs which, because of the discoloration, appear to have been done many years ago. The painting would benefit immensely from a thorough cleaning and skillful inpainting at this time.

There is something very compelling in the portrait itself which I believe you might find appealing. Particulary, the exaggerated features and those big eyes. I thought you might recognize the style. Also I felt the owner's asking price of \$1,200.00 net was a good buy even considering the need for further treatment. So please consider this offer and if you've any interest or questions please contact me at your earliest convenience.

Kindest Regards,



ART CONSERVATION CENTER

1000 University Avenue
Berkeley, California 94720
(415) 841-2000

Conservation of Art

Dear Mr. [Name],
Thank you for your letter of [Date] regarding [Subject].

The [Subject] is a [Material] work of art, and its conservation requires [Specific Treatment]. We will be happy to discuss the details of the treatment and the associated costs with you.

We have a number of [Material] works of art in our collection, and we have extensive experience in the conservation of these materials. Our [Subject] is a [Material] work of art, and its conservation requires [Specific Treatment].

We would be pleased to provide you with a detailed report on the condition of the work and the recommended conservation treatment. Please contact us at [Phone Number] or [Email Address] if you have any questions.

Sincerely,




FAX FROM

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

February 20, 1996

To: Mr. Dennis Baltuskonis
Art Conservation Services
Fax: 210/349-1007

Dear Dennis:

Thank you so much for your fax of February 9th. Please don't mind the delay in my replying, but I've been traveling a good deal.

I imagine that the Art League would like a fortune for their William Merit Chase, to use the proceeds to build a permanent gallery. Probably their best bet will be to send it either to Christie's or Sotheby's in New York.

Regarding the landscape by Cropsey, could you send me a snapshot, and I will then be able to tell you more about its value. There is a good market for such Hudson River landscapes, and I suspect that it will need very careful cleaning and relining. It could probably be sold better "as is", and let whomever buys it use his favorite restorers.

As soon as I have the snapshot of the Cropsey, I will call you to discuss it.

With all good wishes from house to house, I remain,

Yours sincerely,

AB/cw



* * * * *

TRANSACTION REPORT

FOR: ALFRED BADER FINE ARTS 4142770709

SEND

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RECEIVER	PAGES	NOTE
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1. The first part of the document is a list of names and addresses.

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ART CONSERVATION SERVICES

Serving the Fine Art Collector since 1981

Dennis A. Baltuskonis; B.S.; M.S.

131 Storeywood

(210) 349-1066

San Antonio, TX 78213

FAX (210) 349-1066

February 9, 1996

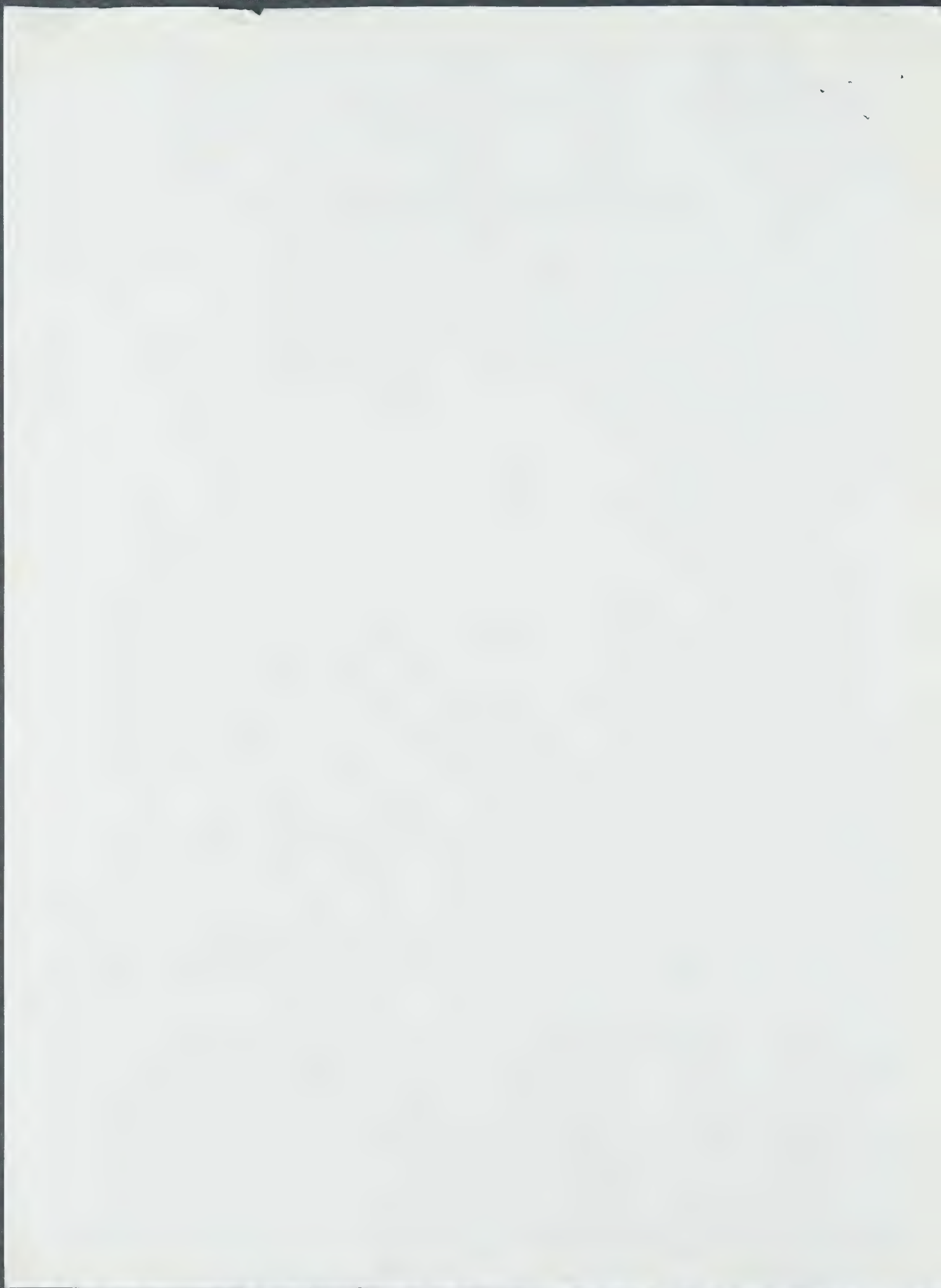
Dr Alfred Bader
 Alfred Bader Fine Arts
 Astor Hotel Suite 622
 24 East Juneau Ave.
 Milwaukee, WI 53202 FAX 414-277-0709

Dear Alfred:

Greetings after so long a time. I hope this letter finds you and Isabel well. My family is outgrowing our present home as should be expected but Pam and I are managing as best we can. I am still conserving paintings and my reputation and skills are growing as fast as I can obtain information from the various sources. The quality of the artwork I have been working with is steadily improving as well. Last year the San Antonio Art League contracted with me to conserve a number of their collection. This group goes back to the turn of the century and the artists which began the organization; the Onderdonks, the Dawson Waston's etc. have since gained some local collectability and have become much sought after. I especially enjoy Julian Onderdonk's work and the skill with which he executed them.

While I'm thinking about it, the Art League has a rather large canvas by William Merit Chase which they would like to sell and use the proceeds to build a permanent gallery for the rest of their collection. If you are interested let me know and I'll send you the particulars.

The main reason that I am writing at this time, other than to say hello and wish you the best, is that I could use your advice. A client of mine has a painting by Jasper F. Cropsey which, they have expressed an interest in selling. The painting has been in their family's possession all of their life and was originally acquired from an estate sale, I could get the name of the estate if needed, in New Jersey in the early 1900's.



The signature is clearly visible in the lower left hand of the painting: "Jaspe. F. Cropsey 1898", (or possibly '88, as the some of the date is hidden under the rabbit of the frame)". The signature is typical of published examples of Mr Cropsey's signature in art reference books. Under UV light the signature appears 'underneath' a layer of discolored varnish which also covers the entire surface

The painting is a typical "Hudson river" landscape scene; the river being visible through a heavily wooded forest on either side. The painting was badly torn at some time in the past and 'repaired'. The painting was glue lined and other than surface dirt, the lining fabric appears to be intact. The repairs were skillfully executed. A "crack" runs through the center of the material used to repair the tear and the 'touch-up' is bulky and extends several millimeters on either side of the tear. The overpaint has since discolored and is now an obvious addition. Aside from this the paint layer appears to be intact and unabraded. The surface is very dirty and the top layer of varnish is dry and cracked, but when I consider other examples of Cropsey's landscapes I get a sense of the luminist color and drama which the "restored" painting contains

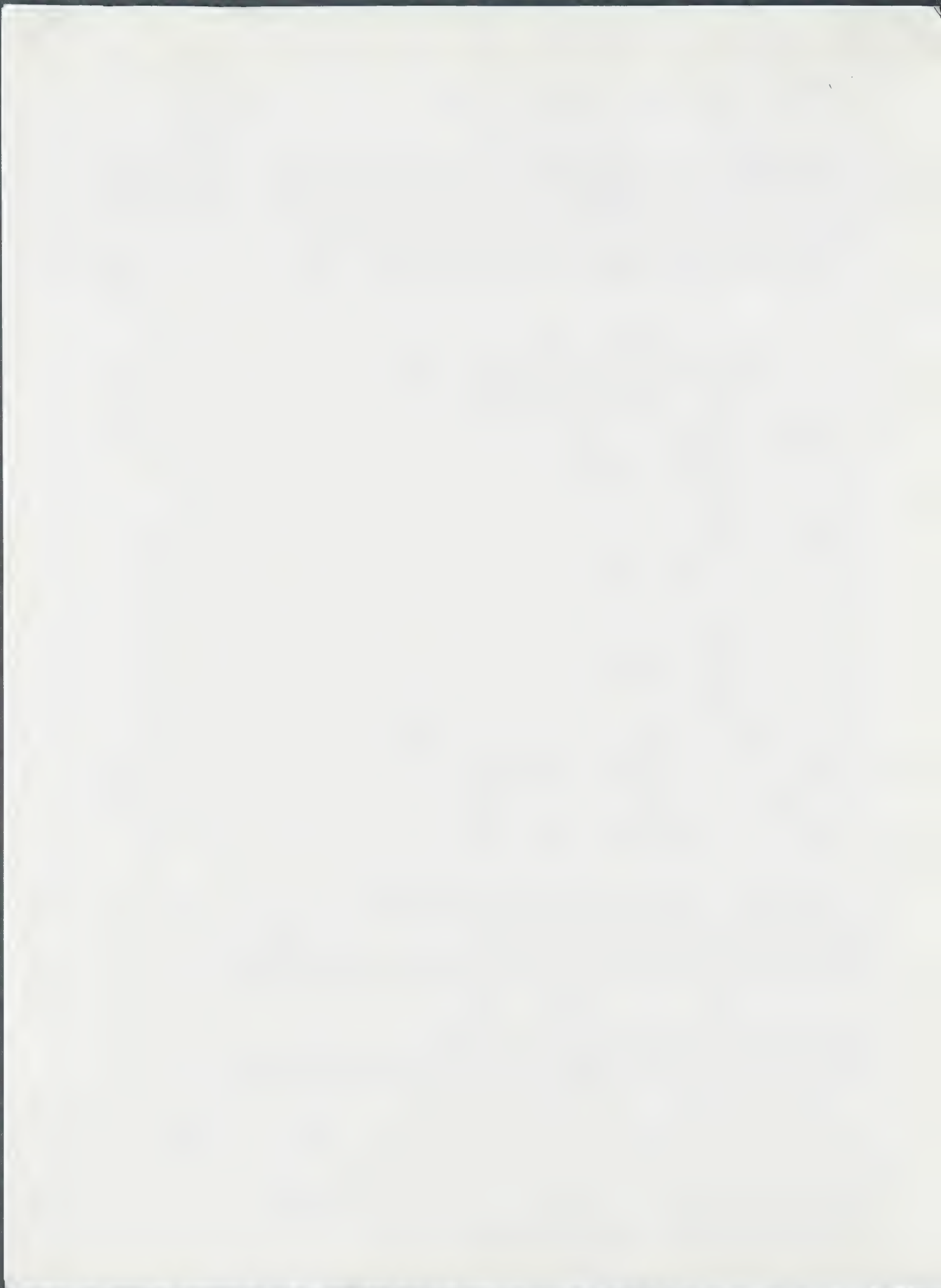
Would you offer some guidance concerning a piece like this. As you know the artist is well documented and, I understand, much sought after but the 'present' condition of the work will limit the return. I suggested that they contact an auction house, but then I am inexperienced and largely suspicious from a restorers point of view, the piece would be quite a challenge and expensive, but it is far from 'unsalvagable'. I feel confident that I could do the work myself but, I advised them to offer the work "as is", giving preference to the collector to chose his/her conservator. Also, others who have in depth experience with Mr Cropsey's works might be enlisted

Its a little bit outside of your collecting specialty, but if you are interested, I will be happy to send along photographs. They and including myself have no idea of a market value for such a piece, but any thoughts along those lines would be greatly appreciated. I only came upon this painting last week so they are still in the process of gathering paper

I would greatly appreciate your sharing any experience you may have had with cases such as this. Regardless It would be nice to hear from you again

kindest regards,

J. P. H. H.





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 27, 1996
Via Fax: 210/349-1007 and Mail

Mr. Dennis Baltuskonis
Art Conservation Services
131 Storeywood
San Antonio, TX 78213

Dear Dennis:

Thank you for your letter of February 23rd and the photographs, which I am returning by mail.

As far as I can tell, the painting is indeed by J.F. Cropsey, but it is one of his very late autumn scenes. Keep in mind that he was 75 when he painted that.

With the photographs, I am sending you Xerox copies of auction records of Cropsey's works. You will note that the paintings which are large and done during the height of his career bring many thousands of dollars, often well over \$100,000. On the other hand, the late autumn scenes bring only a few thousand dollars.

If I were the owner, I would have the painting very carefully restored. Keep in mind that it has to be relined, and that a good vacuum hot table will be essential. The cost of that restoration will probably be around \$1,000.

Then I would send the painting to auction, probably best to Sotheby's or Christie's in New York, insisting that there be a reasonable reserve and no buy-back commission.

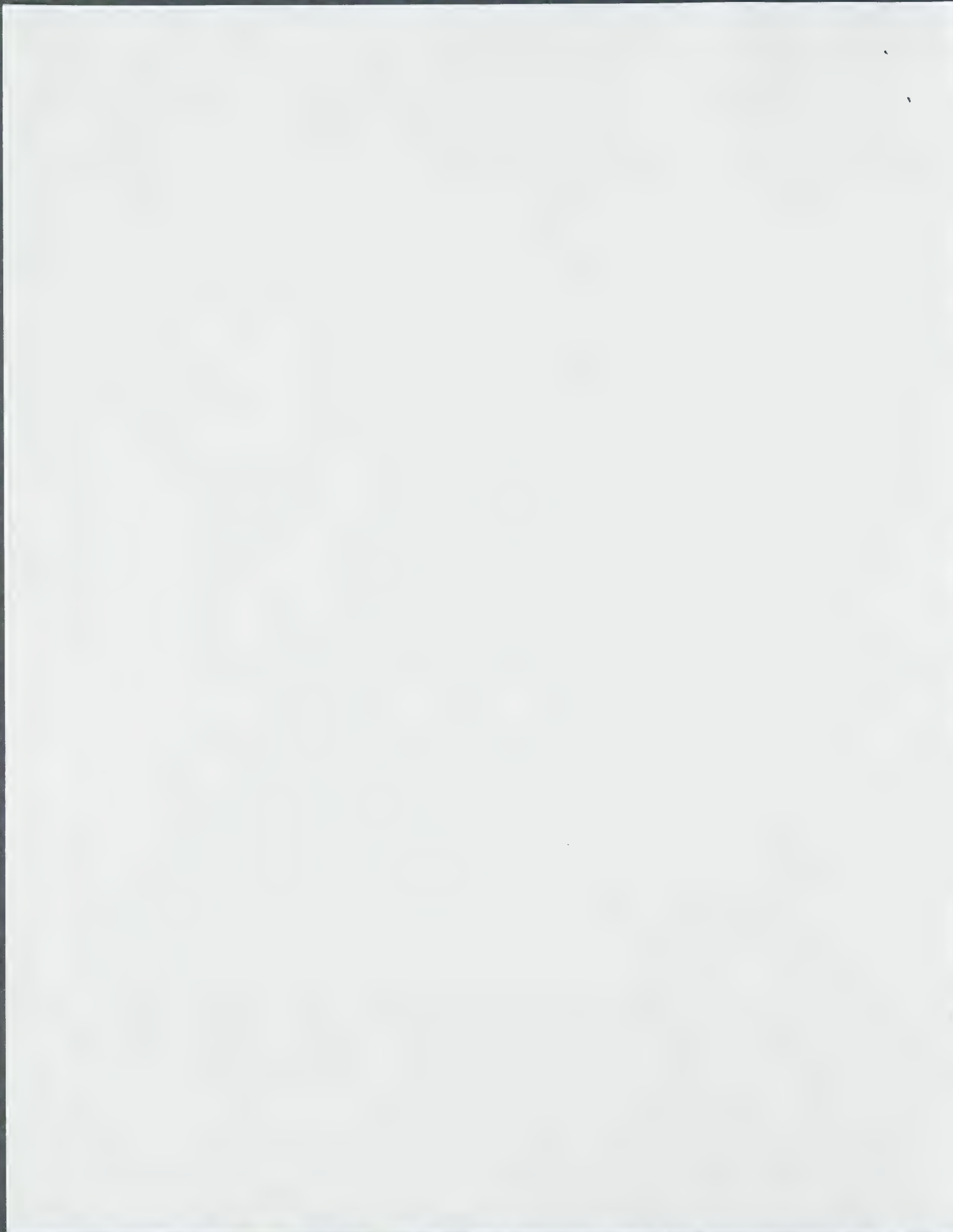
On the other hand, Cropsey is a very big name, and if you know of a potential buyer in San Antonio who would be willing to pay the seller somewhere between \$10,000 and \$15,000, including of course a commission to you, then I would urge the owner to take that offer and be satisfied.

With all good wishes, I remain,

Yours sincerely,

AB/cw

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



ART CONSERVATION SERVICES

Serving the Fine Art Collector since 1981

Dennis A. Baltuskonis; B.S.; M.S.

131 Storeywood
San Antonio, TX 78213

(210) 349-1007
FAX (210) 349-1007

February 23, 1996

Dr Alfred Bader
Alfred Bader Fine Arts
Astor Hotel Suite 622
924 East Juneau Ave.
Milwaukee, WI 53202 FAX 414-277-0709

Dear Alfred;

I received your FAX a couple of days ago and rather than send an acknowledgement, I proceeded to ask the owners of the Cropsey to photograph the painting, which they did.

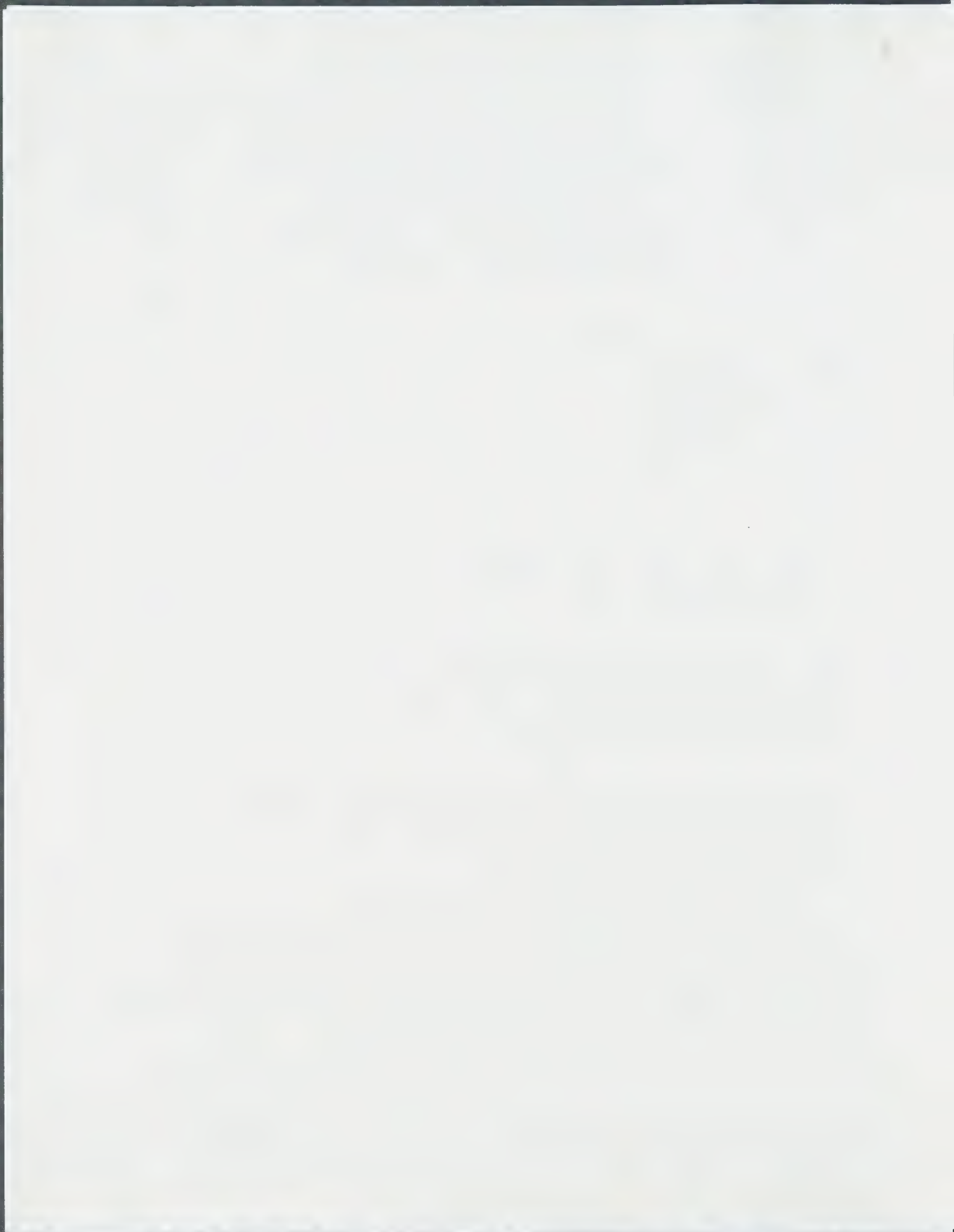
Accordingly, I have enclosed those 35 mm photos taken in daylight by the owners. I believe the photos support the description of the condition of the work which I described previously. They also give a better sense of what an careful restoration could reveal. Photos of the rear of the painting are included as well, along with several details.

The painting, (13.5" x 23.5 "), came out of the great grandfather's estate in Trenton, New Jersey and has been in the family ever since. The great grandfather migrated from Germany in the late 1800's so it quite possible that the painting was purchased first hand.

I believe that your experience and recommendations will largely determine what the owners will do with the piece, but as I told them I felt it was important in these matters to seek advice from someone who could be trusted. Naturally I thought first of you. Please contact me regarding your impressions as soon as you can. Thank you for your interest.

Kindest regards,







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 2, 1996

Mr. Dennis Baltuskonis
Art Conservation Services
131 Storeywood
San Antonio, TX 78213

Dear Dennis:

Thank you so much for your most interesting letter of March 27th.

The story of the painting by Chase is really a most curious one. I don't see how there can be any doubt that this is really by Chase, but human greed is such a powerful factor with many people that it will drive some to absurdities.

This is not the kind of painting that I would like to purchase, because it will certainly cost quite a few hundreds of thousands of dollars and then might be in my gallery for years.

I much prefer buying paintings closer to my interest, such as a beautiful Rembrandt portrait, RRP-A60, which a friend of mine and I bought last October and just sold at quite a reasonable profit.

Actually, what I like to do best is to buy good quality, totally unattributed paintings and then try to find the correct attribution.

I return the Chase information to you.

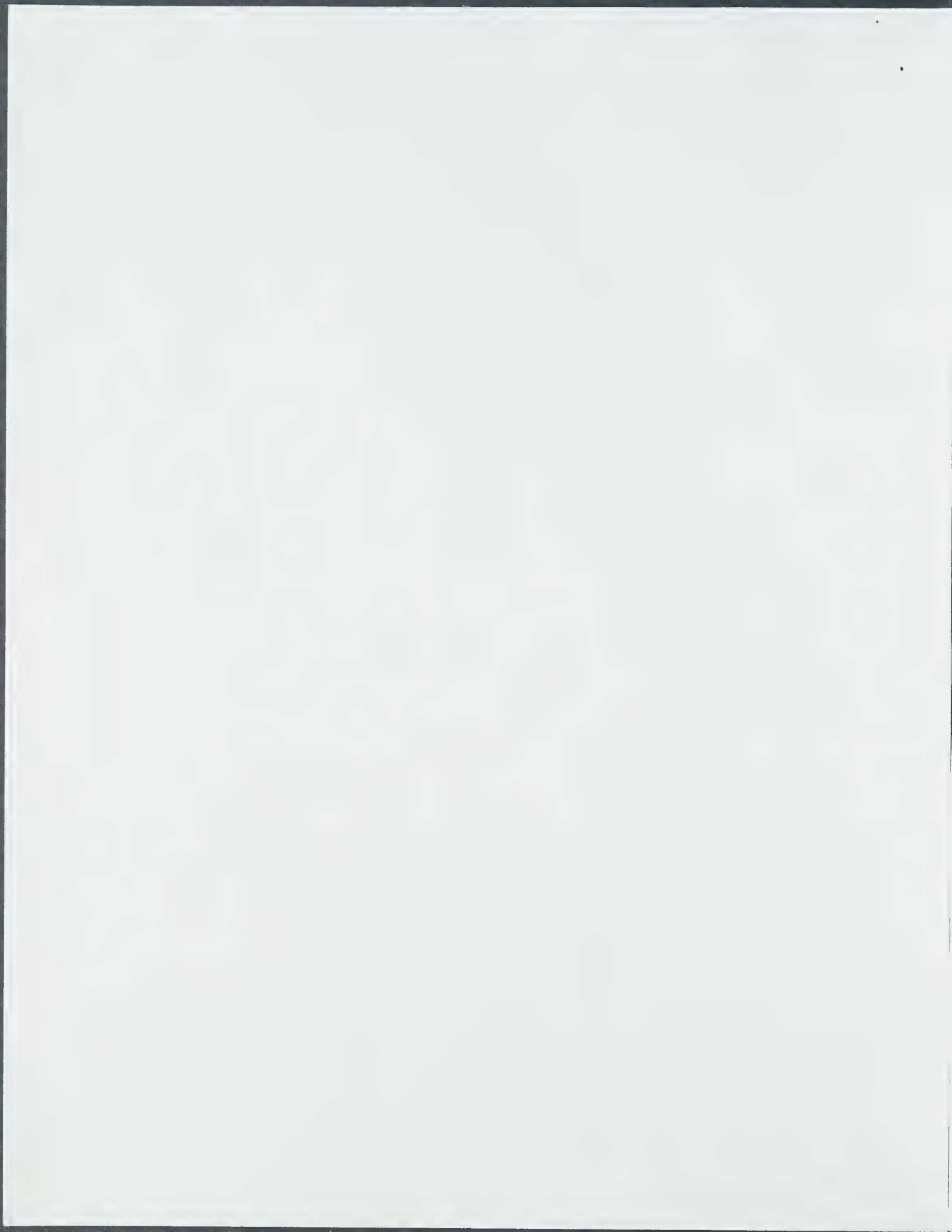
With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosure

By Appointment Only
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ART CONSERVATION SERVICES

Serving the Fine Art Collector since 1981

Dennis A. Baltuskonis; B.S.; M.S.

131 Storeywood (210) 349-1007
San Antonio, TX 78213 FAX (210) 736-7569

March 27, 1996

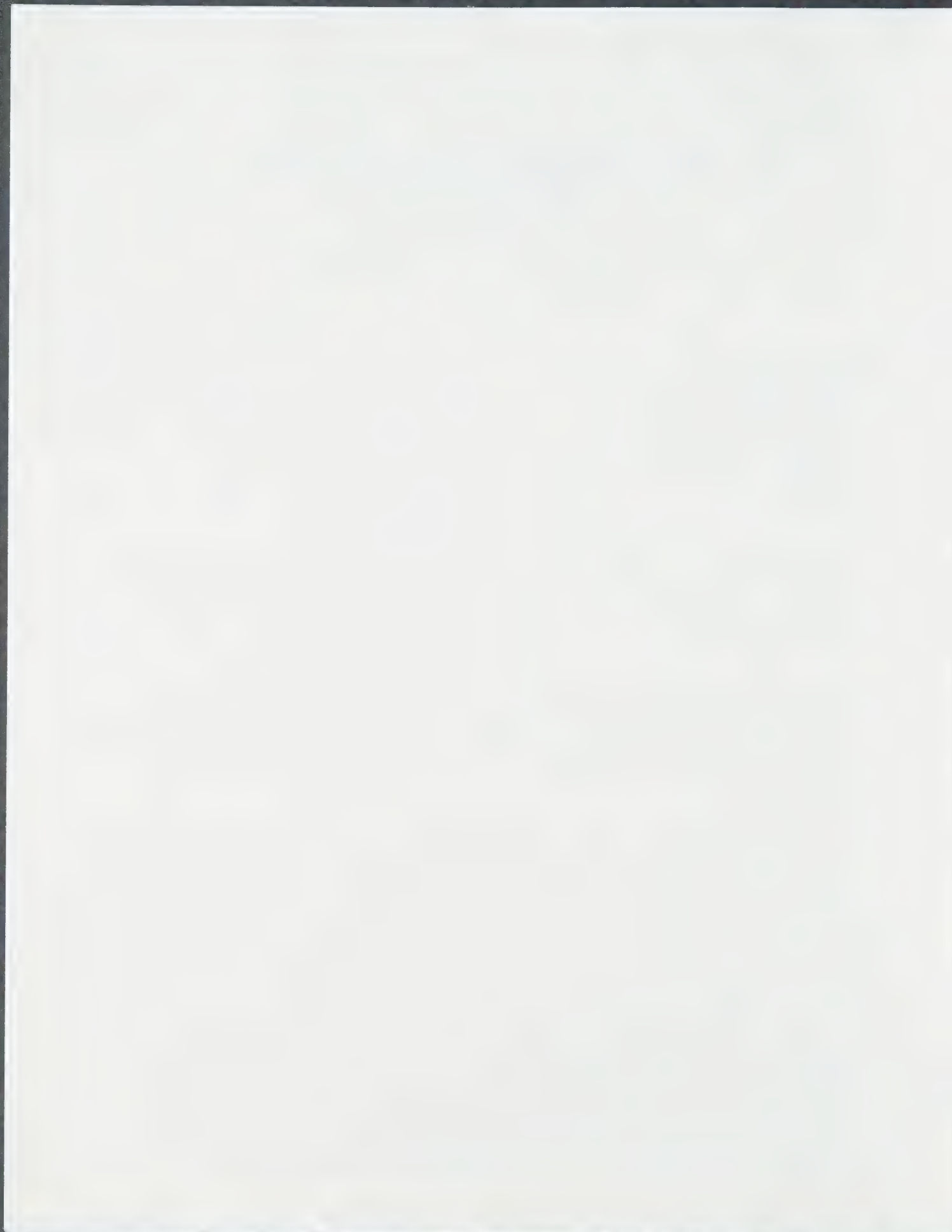
Dr Alfred Bader
Alfred Bader Fine Arts
Astor Hotel Suite 622
924 East Juneau Ave.
Milwaukee, WI 53202 FAX 414-277-0709

Dear Alfred;

Thank you so much for the information and advice concerning the Cropsey painting. The owners are now leaning towards keeping the painting, since it has been in the family for so many years, and having it restored at some time in the future.

For your own information as an art collector, I wanted to bring you up to date on the curious status of the William Merit Chase painting, now in the possession of the San Antonio Art League. Accordingly, I have enclosed a copy of a description of the painting as it appears in the August 1986 issue of Sotheby's auction.

The painting appears on the cover of that issue as it was the feature piece for that particular auction. As I understand it the painting never came up for bid. Sotheby's withdrew the painting from auction based upon a private communication sent by a Mr Jack McGruder (sp?), who was at the time director of the Witte Museum in San Antonio. (The painting had been on display for a time at the Witte and apparently he disagreed with the Art League's intention to sell it, believing, for some reason, that it belonged in part to the Witte). In that letter he questioned the authenticity of the painting. What the specifics of his doubts were I do not know, but they were enough to cause Sotheby's, and rightfully so, to postpone sale of the piece until the resident authority on William Merit Chase gave his "stamp of approval". Curiously enough, this authority, (I do not know his name), and Mr McGruder are, supposedly, personal friends and 'scuttlebutt' has it that some sort of a pact with Mr McGruder has been made "not to authenticate the painting as long as he is



alive”.

And so the painting remained in storage at Sotheby's for the past eight years while letters were fired back and forth between pertinent parties trying to establish authenticity so that it could be sold at auction.

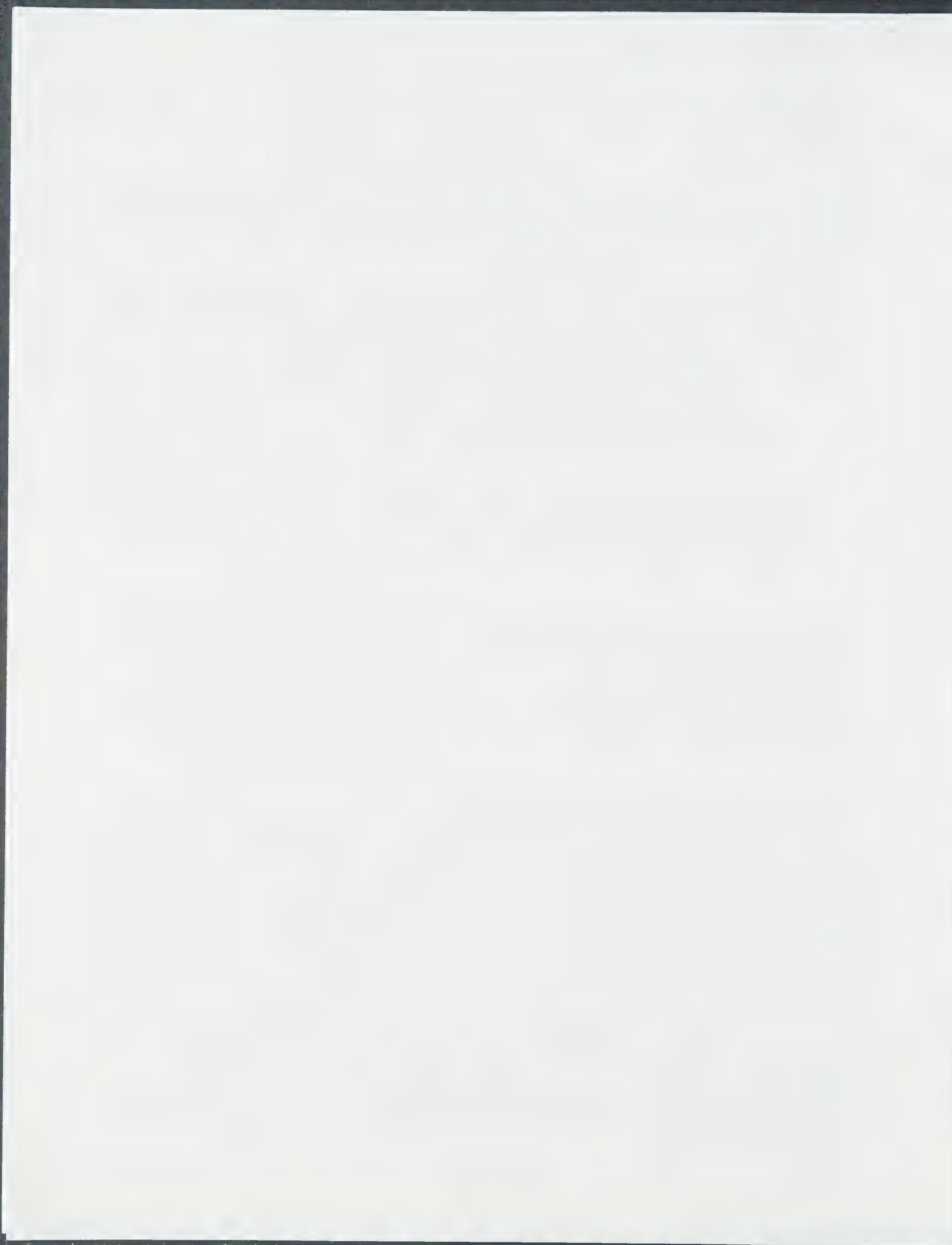
There is very little doubt that the painting is genuine. The painting is signed, lower right hand corner, and I have seen a personal letter from someone in the Chase family attesting to the fact that Mr Chase indeed painted the piece. It apparently was one of his personal favorites and is considered by many to be one of his finest paintings. The painting was returned to the Art League last year and Sotheby's graciously waived their eight year storage fee, I assume for some future possibility that the work will eventually make it to auction.

You are correct in your opinion that they probably “want a small fortune” for the painting. Sotheby's anticipated that in 1986 the painting would bring somewhere between 1.0 to 1.5 million dollars, and I believe that is what the League expects to get.

However, to my knowledge, they have yet to receive any offer from anyone and there has been a ‘prestigious gallery’ in Boston who has been trying to find a buyer for the last two years. In addition, the Art League has a very real problem with adequate space and storage conditions which, I feel strongly threatens not only the Chase but their entire collection. That is why I feel that reason dictates that they must sell.

I have often wondered what the League would do if someone such as yourself made an genuine offer of say the minimum, minus the percentage which they would have paid the auction house? The ‘black cloud’ which hangs over the “authenticity” has always sounded to me as some kind of personal vendetta which I believe would soon be lifted in the hands of a new owner. (I have even imagined that you might know this authority personally). Sometime later the painting might then be brought to auction by the new owner who, under the circumstances might realize a substantial profit?

Anyway, these are the thoughts that I have had and wished to share with you. I have learned a lot about the art world from our past correspondence and I hope to learn a great deal more in the future. Admittedly, this background information is largely hearsay, but I have a gut feeling that you have come across such ‘circumstances’ in the past. Somehow people can't seem to help being ‘people’.

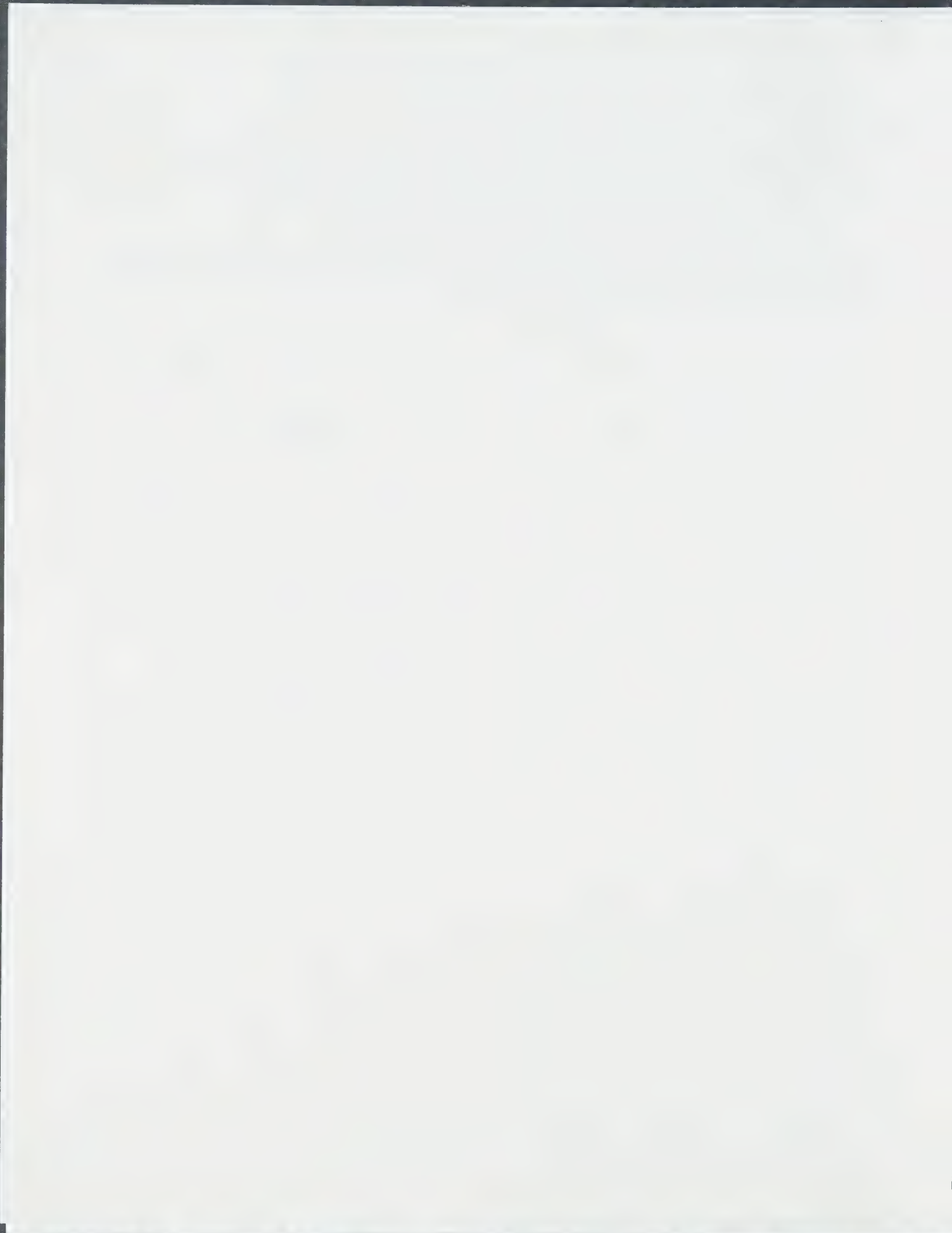


Regardless, I'd love to hear your thoughts on the matter. If you did wish to pursue such a purchase I would await your explicit instructions on handling the matter. Thus far I have not mentioned anything to anyone.

I hope your summer is prosperous and that your health continues to prevail. Thank you again for your willingness to help. Please let me know if I may do anything for you in San Antonio.

Kindest regards,

A handwritten signature in cursive script, appearing to read "Kerrin".





ALFRED BADER FINE ARTS

DR. ALFRED BADER

March 30, 1995

ESTABLISHED 1961

Mr. Dennis A. Baltuskonis
Art Restoration & Conservation Services
131 Storeywood
San Antonio, TX 78213

Dear Dennis:

Your long letter of December the 13th arrived here while Isabel and I were in England, and ever since I have been travelling a great deal and, in fact, am again off to California and western Canada the day after tomorrow.

Dennis, I just don't know how to answer the many important questions in one letter even if I could take many pages.

What you should do is get to know some really able restorers at institutions like the Fogg Museum or the Institute of Fine Arts in New York or at Oberlin College or to get to know some really responsible restorers in private practice. For instance, I work closely with two restorers, Jane Furchgott and Charles Munch, who work not far from Madison, and with Jim Horns in Minneapolis.

If you ever come to the Midwest, I would be happy to introduce you to them, and they could do far better explaining matters than I can.

A good deal of what you see written about restorations is indeed more eye-catching than correct. On the other hand, we have learned a good deal about restoring paintings more responsibly in the last years. When I started collecting, restorers almost automatically considered relining canvas paintings, whether that was essential or not. Today, restorers try very hard not to reline.

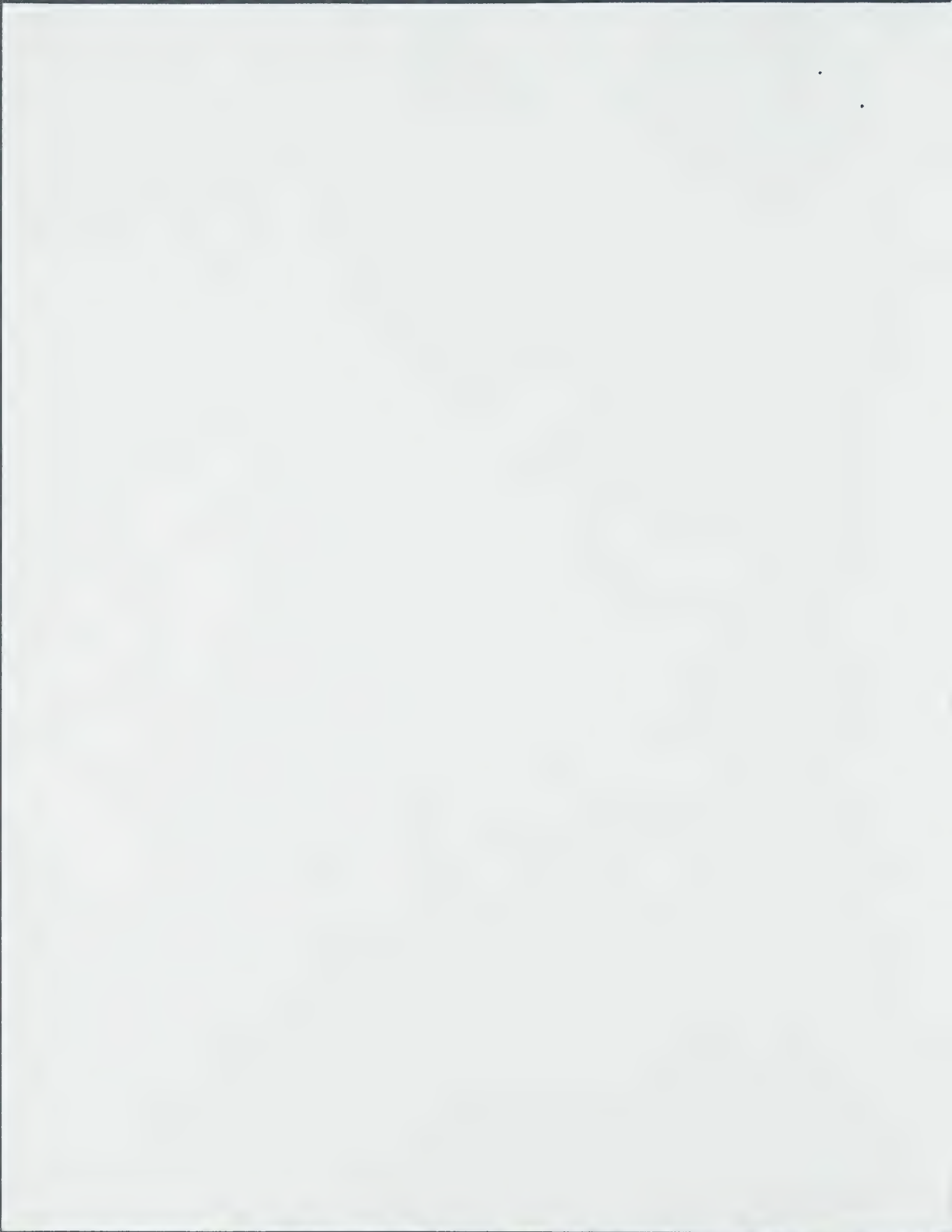
Certainly, the Mona Lisa has the deeply yellowed varnish, but I sort of doubt that the Louvre would have it cleaned in our lifetime.

With all good wishes, I remain,

Yours sincerely,

AB/cw

By Appointment Only
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ART RESTORATION & CONSERVATION SERVICES

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Dennis A. Baltuskonis; B.S.; M.S.

131 Storeywood
San Antonio, TX 78213

(210) 349-1007
FAX (210) 736-7569

December 13, 1994

Dr. Alfred Bader
Alfred Bader Fine Arts
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202 FAX (414)-277-0709

Dear Alfred;

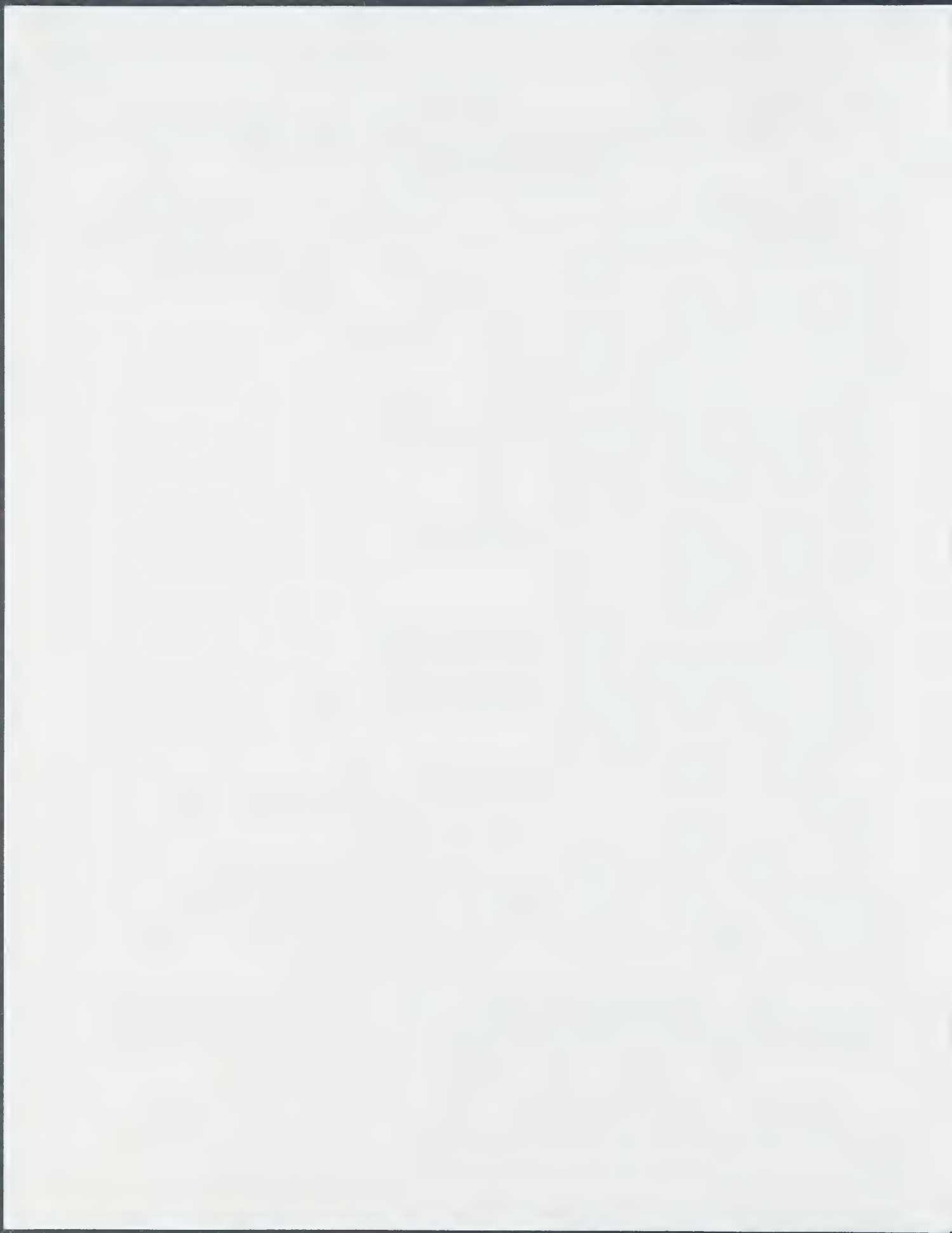
I hope this letter finds you and Isabel in good health for the coming holiday season. Pam and I are enjoying the children, especially Emma, who turned one year old this Thanksgiving.

I am writing to ask your expert opinion concerning some controversial books I have been reading about the science of art restoration. I recently finished a book; "Art Restoration; the culture, the business, the scandal", jointly authored by James Beck, professor at Columbia University, and Mr Michael Daley, an editor of the arts for the Times newspaper in London.

The book contends that what is often called 'restoration' is little more than an excuse to invade into the private domain of the artist's canvas and more often for economic motives than for genuine concern for the longevity of the work itself.

An earlier book; "The Ravished Image", by Sarah Walden, 1985, makes the same point, as do many scholarly articles that have appeared over the years during the so-called 'cleaning controversies' at the National Gallery in 1946, 1960 and the early 1980's.

The present book alluded to evidence that organic cleaning solvents actually "leached soluble components" from a 'dry' layer of paint, implying that the paint layer was severely weakened in the process.



I located a couple of the articles upon which this claim was made. By no means were the studies 'definitive', nor were the tested samples truly representative. I believe the claim is substantial but overstated. The question is how much? I seek your opinion based on years of collective experience as a paint chemist, and collector of 'old master' paintings. I'm not interested in names except as they might apply to published research. I am more interested in your own experience.

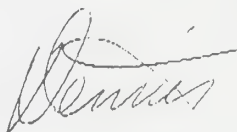
Some of the most difficult works of art to clean are those whose owners have periodically 'rubbed down' the surface with linseed oil intending to prevent the drying process.

Would you agree that 'cleaning' paint surfaces with solvents accelerates the embrittlement of the paint layer itself? Under what circumstances then do you feel that conservation 'treatments' are justified? What do you think of the recent proposal to 'clean' the Mona Lisa?

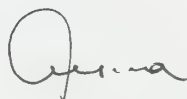
I do not wish to take a lot of your time, but I would greatly appreciate any such thoughts that you might wish to share with me and I promise to consider any such communication as being strictly confidential.

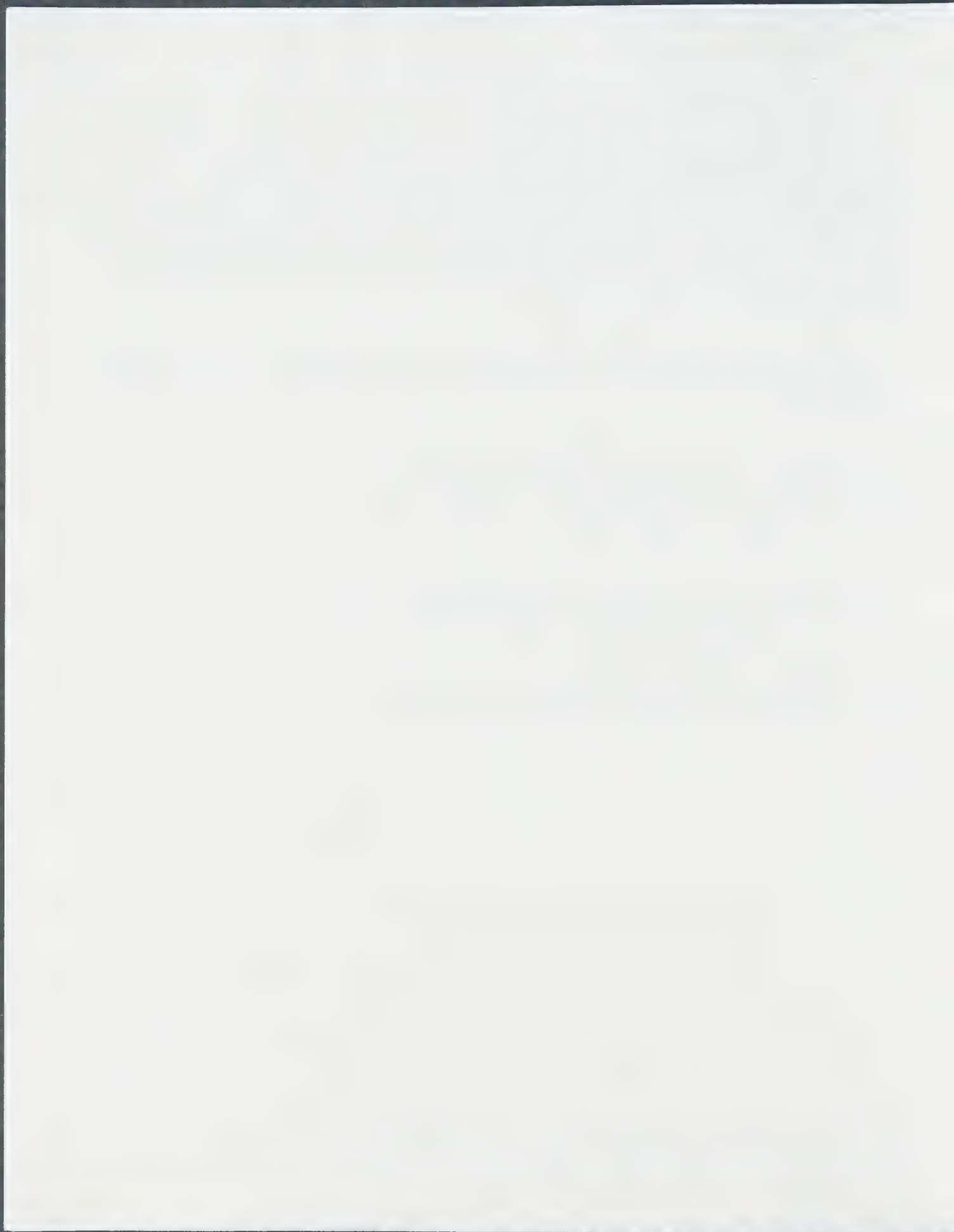
My best wishes for you during this holiday season. Hope to hear from you soon. Until then I'll keep looking for more paintings.

Kindest Regards,



To Charles Munch:
What a complicated letter.
Did you ever reply?







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 9, 1994

Mr. Dennis Baltuskonis
131 Storeywood
San Antonio, Texas 78213

Dear Dennis,

Thank you so much for your letter of March 3rd, received while I was in London.

Why the formality of addressing me as Dr. Bader? I certainly think of you as our friend Dennis in San Antonio.

How thoughtful of you to think of me regarding that Flemish 17th century portrait. It is certainly not by Rubens, and I fear, judging by the large black and white photograph, that the painting is very badly skinned. Just look, for instance, at the man's right ear, as well as his hand. Under the circumstances, I don't think that I would be interested in purchasing it--at any price.

The best thing for the owner to do is just to send it to Christie's or Sotheby's in New York and let it bring what it will; probably a very few thousand dollars.

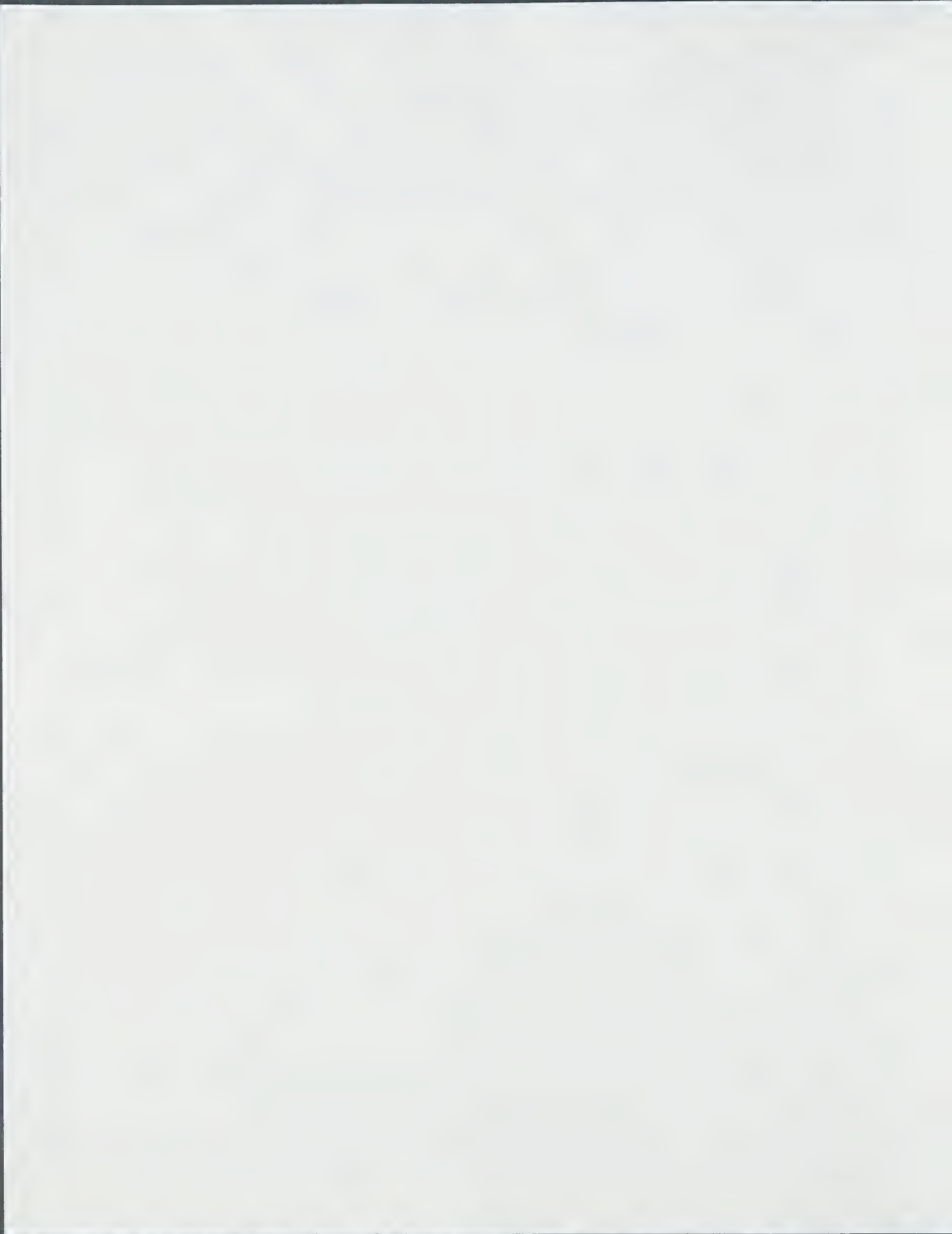
Generally when an intermediary offers me a painting for sale, either the seller or I will pay a commission. To give you an example, just recently a small dealer in Massachusetts brought my attention to a fine Aert de Gelder, which I purchased for \$80,000. The understanding was that the seller would not pay any commission, but I paid a 5% commission, i.e., \$4,000. That of course is negotiable.

How nice to know that your family is increasing. I do hope that you will find a chance to visit us in Milwaukee.

Best wishes from house to house,

Enclosures

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TEL 414 277-0730 FAX 414 277-0709



ART RESTORATION & CONSERVATION SERVICES

Serving the Fine Art Collector since 1981

Dennis A. Baltuskonis; B.S.; M.S. 131 Storeywood, San Antonio, TX 78213 (210) 349-1007

March 3, 1994
131 Storeywood
San Antonio, TX 78213

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

Dear Dr. Bader;

Greetings from San Antonio. Looks as if this year has been one of the colder winters on record for you folks in Milwaukee.

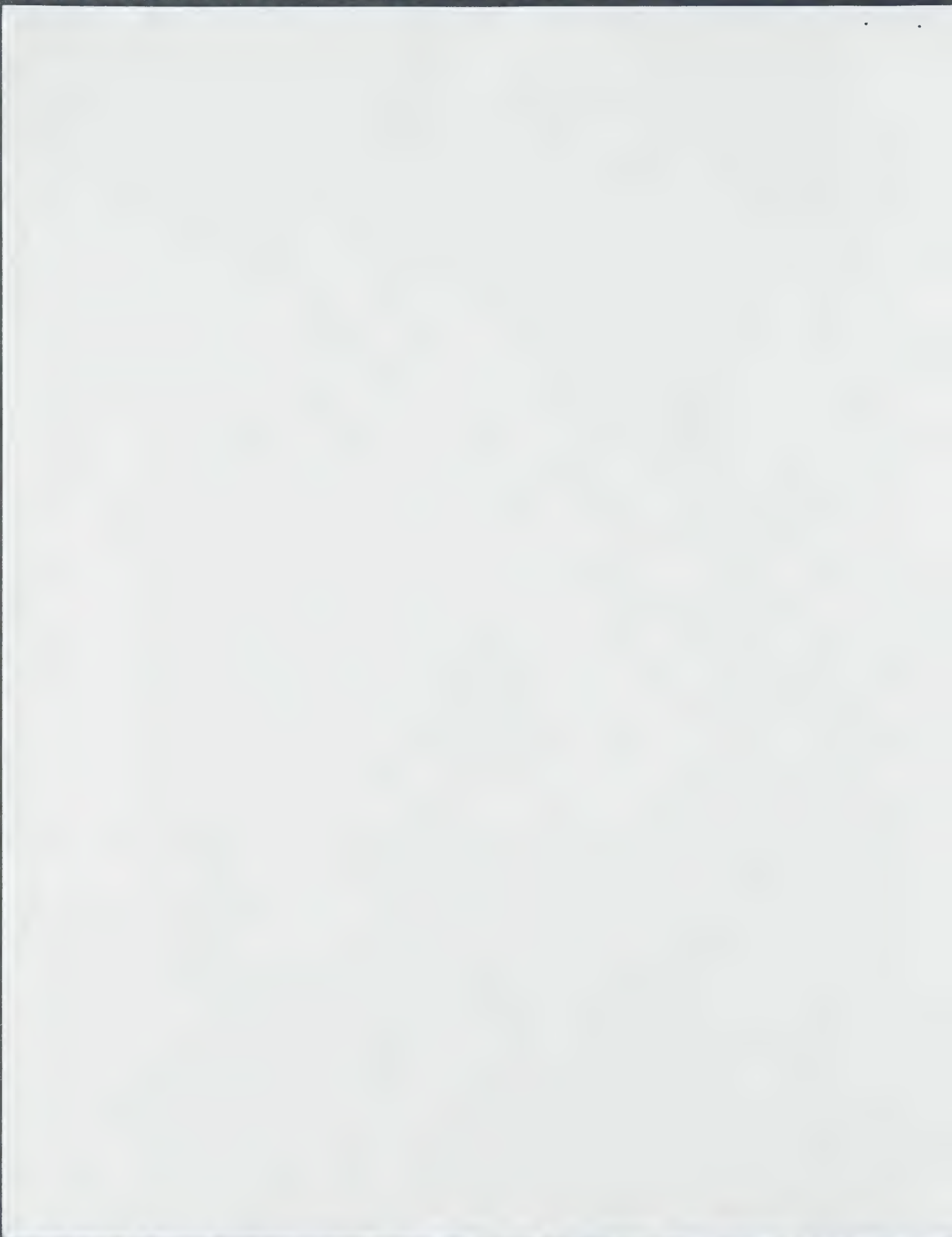
Pam gave birth to our fourth child last November 22. Emma Keelin; 7.5 lbs 18.5 inches, healthy with a lot of hair. We've been snowed under ever since.

I am mainly writing to inform you of a painting in which you may have some interest.

The same photographs which you are now viewing were sent to the Boston Museum and viewed there by a Mr Peter C. Sutton and Ms Russell Baker; the curator of European collections. These "authorities", without ever seeing the painting firsthand, agree that the piece is "very old" but discount that the painting was executed by Rubens.

However, I am not so sure. I recall some of your past "finds" and since I deem you to be a collector and authority on Rubens as much as anyone else, I thought I'd let you decide.

The painting is part of an estate left by Madeline Dalkowitz; (her father invented the Shick razor). and it is a "perpetual estate". At one time the family



owned the entire island of Galveston Texas, so they have apparently always had the necessary funds with which to purchase an authentic piece. Apparently the painting has been in the family "forever"; no documentation has yet surfaced as to where, when and how they obtained the painting.

Additionally, all of the legal 'papers' left by the estate refer to this portrait as "the Rubens painting". X-rays were previously taken by the owner, so they must have felt the painting of some genuine value. (The x-rays were not included with the photographs that the estate has given to me to mail to you.)

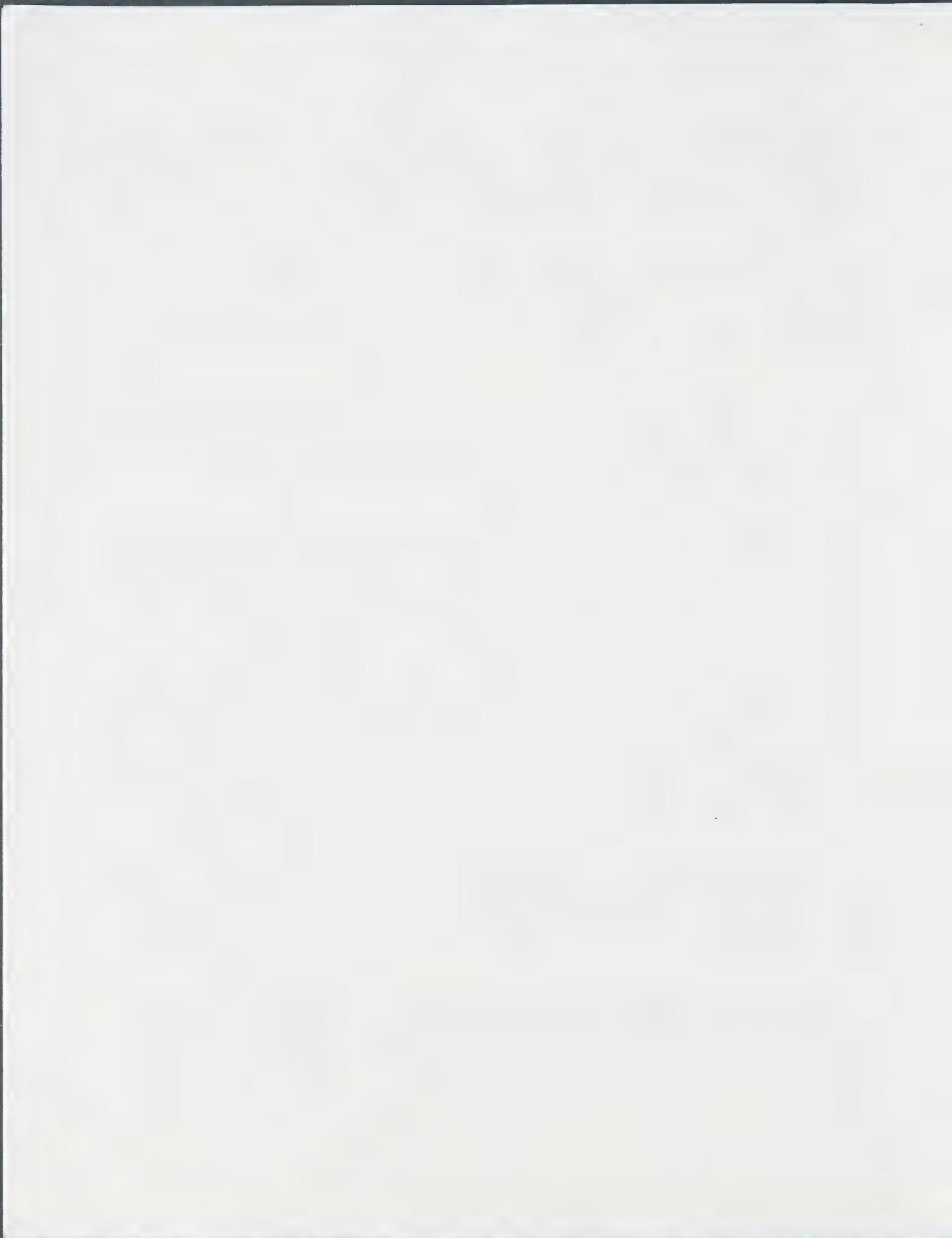
The bulk of the estate has been left to the McNay Art museum. I am told that there are some sketches and one other smaller painting entitled "1000 faces"; which also is very old and stored in the bank vault along with the portrait. (You may have an interest in that as well.)

"There must be at least two bids for the painting before the estate can sell the painting"- is what I have been told. But to the best of my knowledge, there has been no other bid. Outside of the 'experts' in Boston, you are the only other party to view the photographs of the painting. Even so, I expect the painting to sell for well under any fair market value; Rubens or not.

At this point in time the estate is convinced that the painting is NOT a Rubens. I was told this morning that the bank which is handling the estate is anxious to make closure. The gentleman who is handling the liquidation of the estate is a restoration client of mine, and has indicated that he favors disposing the artwork to you should any conflicts arise. So I encourage you, if you find any interest at all in this painting, to consider some very modest offer.

I have not examined the painting. I am told that it is in "good condition considering its age". Conversations suggest to me that both paintings may have been in the bank vault storage since the late 1930's. Regardless, with your written permission, I will act on your behalf and perform any visual inspection you may wish.

Should you acquire this painting, I need to tell you that I have no arrangement regarding a finder's fee with the estate. You have always been fair with me in the past, so I will accept any usual compensation you wish.



Along with the photos of the portrait, I have enclosed a SASE for your convenient return of the materials.

Please contact me at your earliest convenience. You may phone me at home collect if you wish. Naturally, I am excited that you might recognize the master's touch straight off and that we might make a deal. Regardless, I will continue to be on the lookout on your behalf for any fine artwork which may appear in this area.

I hope that you and Isabel are doing well and that you are continuing to discover more fine paintings wherever you travel.

Hope to hear favorably from you soon.

Kindest regards,

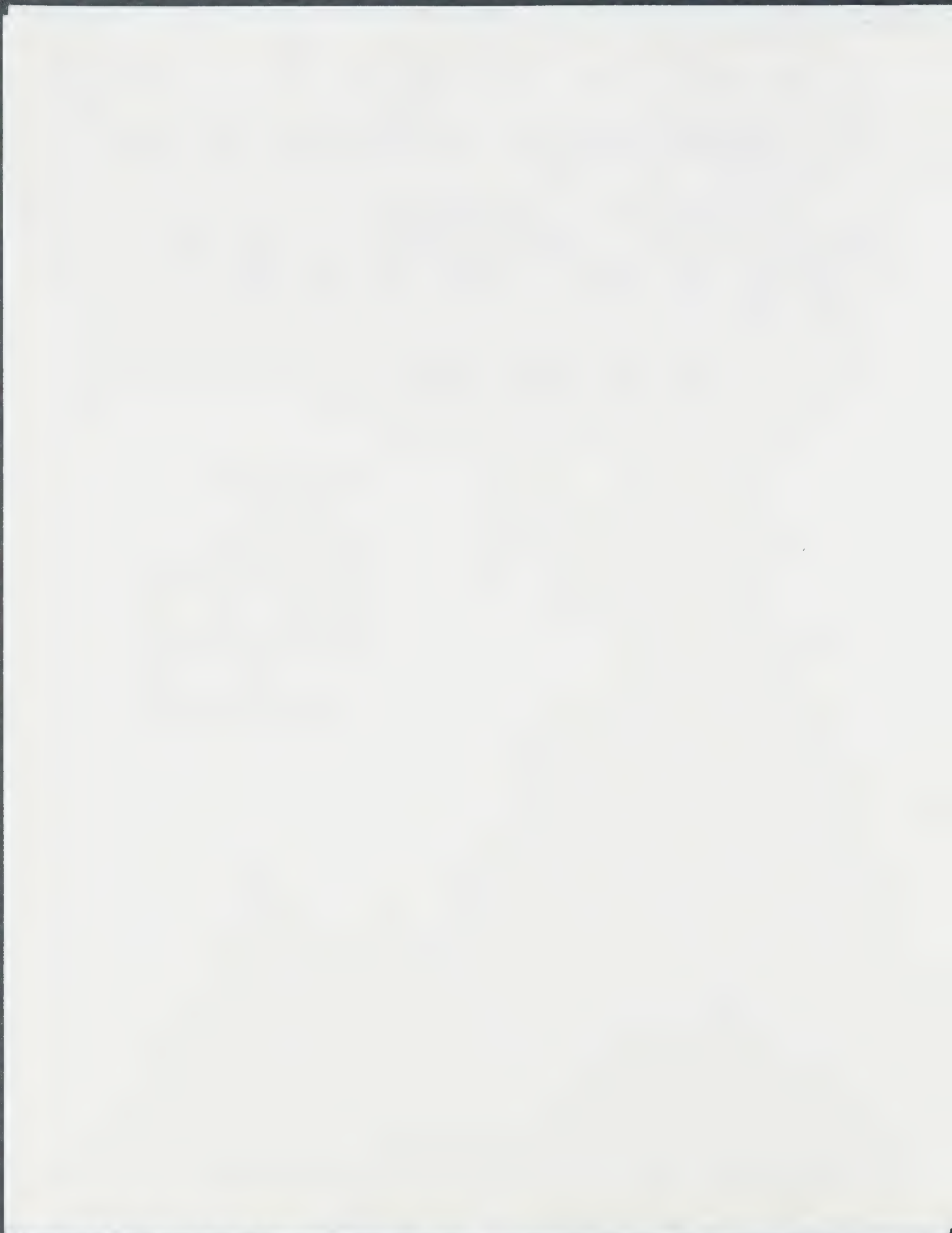


Dennis A. Baltuskonis

(210) 349-1007 Home

(210) 736-8364 Work

FAX # (210) 736-7569





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 14, 1993

Mr. and Mrs. D. Baltuskonis
131 Storeywood
San Antonio, Texas 78213

Dear Dennis:

I am just on my way to Europe and your fax reached me just in time.

Jim is such a nice guy, but he is very expensive.

Regarding the alternatives listed in paragraph 4 on the second page of your letter, I believe that (b) applies, that is, the painting was dis-attributed after Mayer's book appeared.

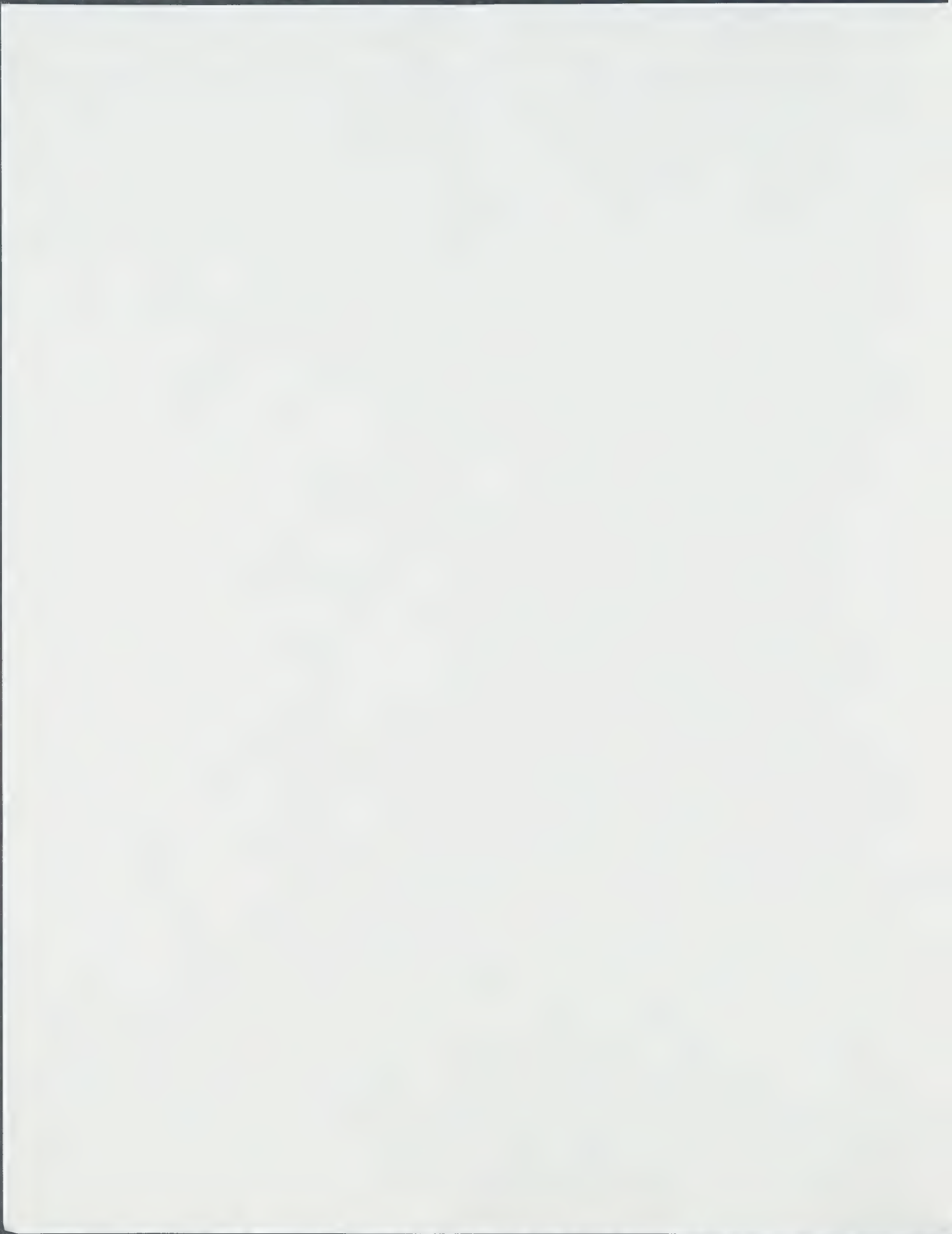
Congratulations on the new addition to the family.

It would be fun to meet again before long.

Best wishes.

Sincerely,

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



ART RESTORATION & CONSERVATION SERVICES*Serving the Fine Art Collector since 1981*

Dennis A. Baltuskonis; B.S.; M.S. 131 Storeywood, San Antonio, TX 78213 (512) 349-1007

May 13, 1993
131 Storeywood
San Antonio, TX 78213Alfred Bader Fine Arts
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202 FAX 414-277-0709

Dear Dr. & Mrs. Bader;

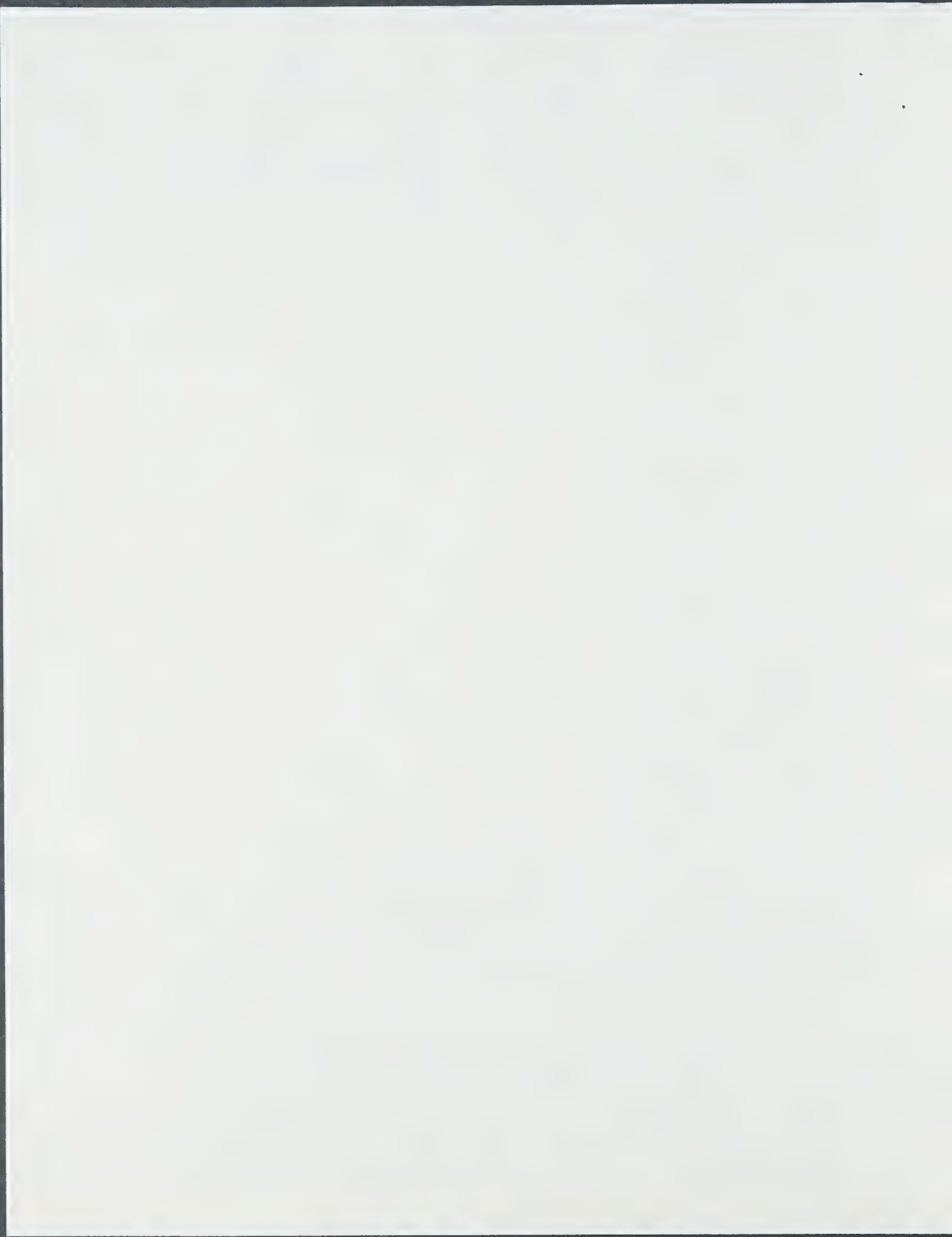
I trust you are enjoying your vacation this summer and are acquiring many fine paintings, as usual. I feel you would be interested in the following, though you may have already decided against purchasing any of Mr Jim Newton's paintings.

Regarding "The man in the red cape", supposedly by Goya. I have just last week acquired a book which actually catalogs the painting in the text. The book, entitled "Francisco de Goya" by August L. Mayer, published by Verlag F. Bruckmann A.G. München and copyrighted 1923, is written in German. The only copy of this particular book in the entire state of Texas was in Rice University. I managed to get hold of it through our interlibrary loan services at Trinity and I have it until the 21st of May.

The reproduction of the painting in this book is a very poor quality photogravure, which appears to me to have been "enhanced" for printing. It is also very small and in black and white, which makes comparison difficult. Frankly, when I compare it to the black and white, infra red photos of Mr Newton's painting I "think" I can detect subtle differences but that is about all.

The book catalogs the painting in the following manner:

**Um 1788. Stehende Halbfigur. Leinw.
H. 0,78, Br. 0,63.
Luzern: Galerie Hansen.**



But when I checked the library international index of museums and galleries, I found no mention of a Gallery Hansen in Luzern. I did send a dozen letters to curators of the major museums in Switzerland along with a xerox of the painting on the off chance that they may have it in their permanent collection.

The other possibility, which is why I am bothering you on vacation, is that you by chance might be traveling through Luzern this summer and I thought you might want to have a look or make some inquiries on your own.

Interestingly, I have not seen this particular painting cataloged in any other major treatise on Goya, including the four volume set by Jose Gudiol(1971) and the "complete" works of Goya, edited by Pierre Gassier(also1971).

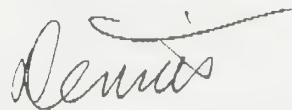
I note that both of these later authorities are post WWII; (Jose Gudiol's earliest book on Goya around 1941). So I deduce that (a) Jim has a nice copy and the original "Man in the red cape" is somewhere in Europe, the whereabouts of, Gudiol et. al. never knew; (b). Jim's painting was dis-attributed to Goya sometime after Mayer's book(between 1923-1941); or (c). Jim's painting was "liberated" during the war and surreptitiously found its way to the USA as did a lot of other valuable artwork. Regardless, I wait with interest any news from Switzerland; copy or not.

The hunt has been exciting and I will inform you of any significant news.

I don't know if I told you but Pam is pregnant expecting on Thanksgiving day. Therefore, I have been trying to borrow the funds to build an addition to our two bedroom home to accommodate the newest blessing. I have also joined the AIC. as you suggested.

Otherwise, we still plan to visit in August, should you and Isabel be up to it. Have a wonderful time and let me know if I may be of any further assistance.

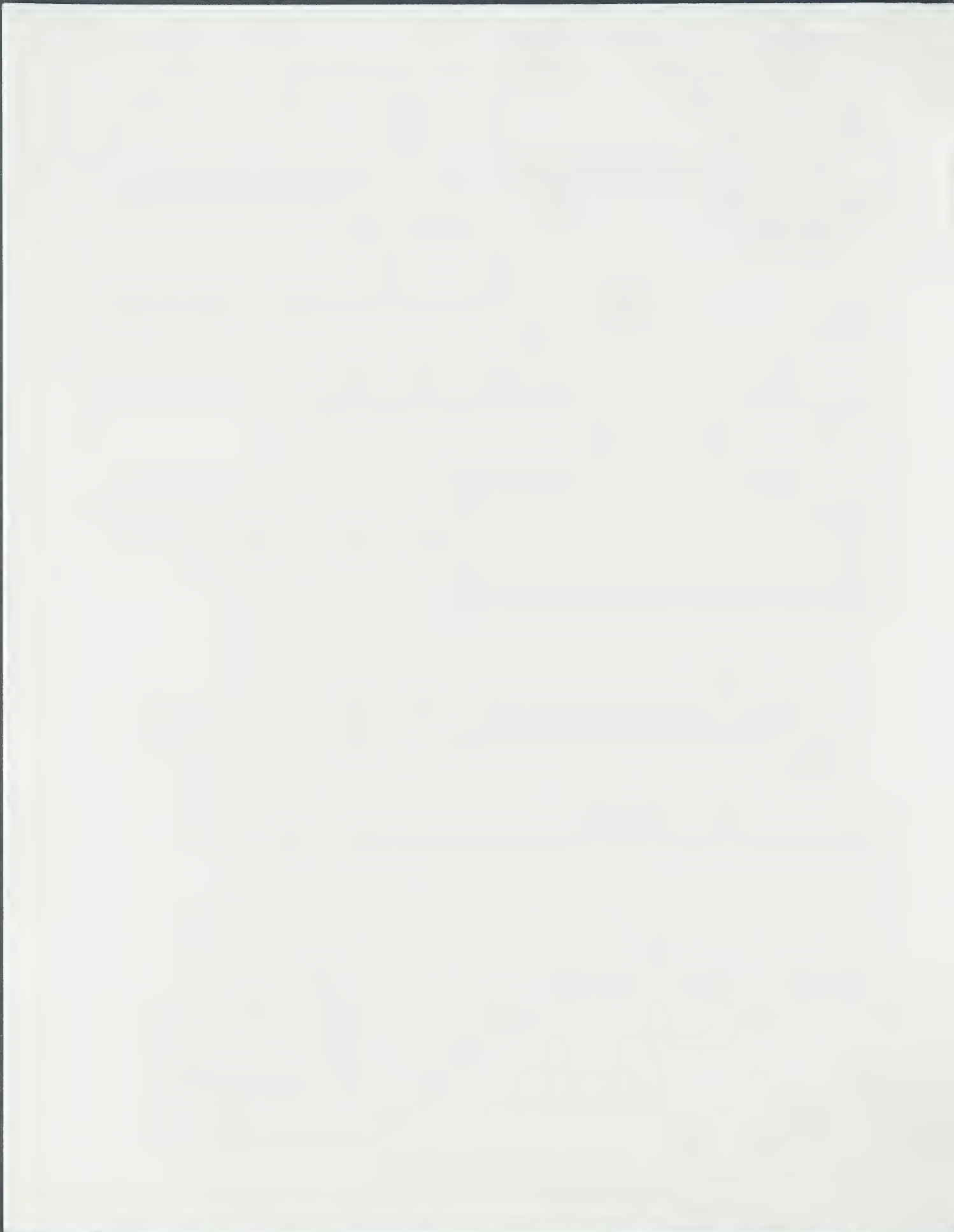
Regards,



Dennis A. Baltuskonis

(512) 349-1007 Home
(512) 736-8364 Work

FAX # (512) 736- 7569



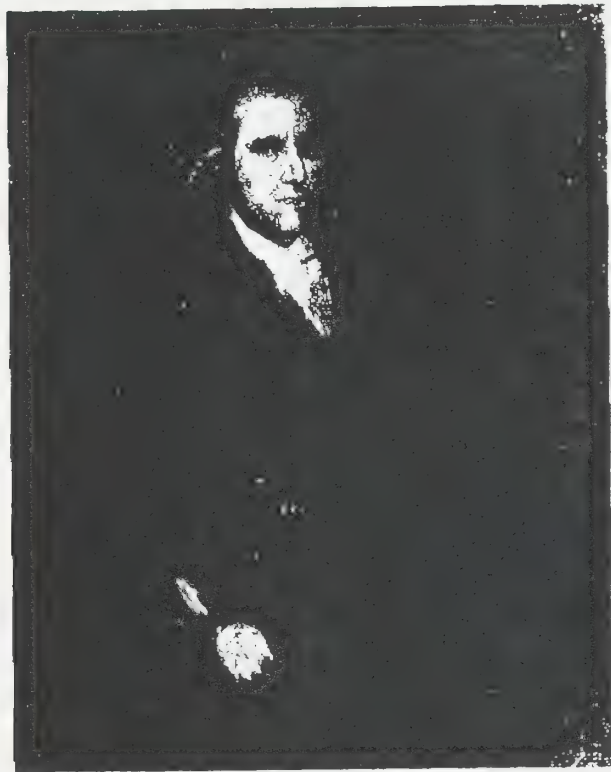
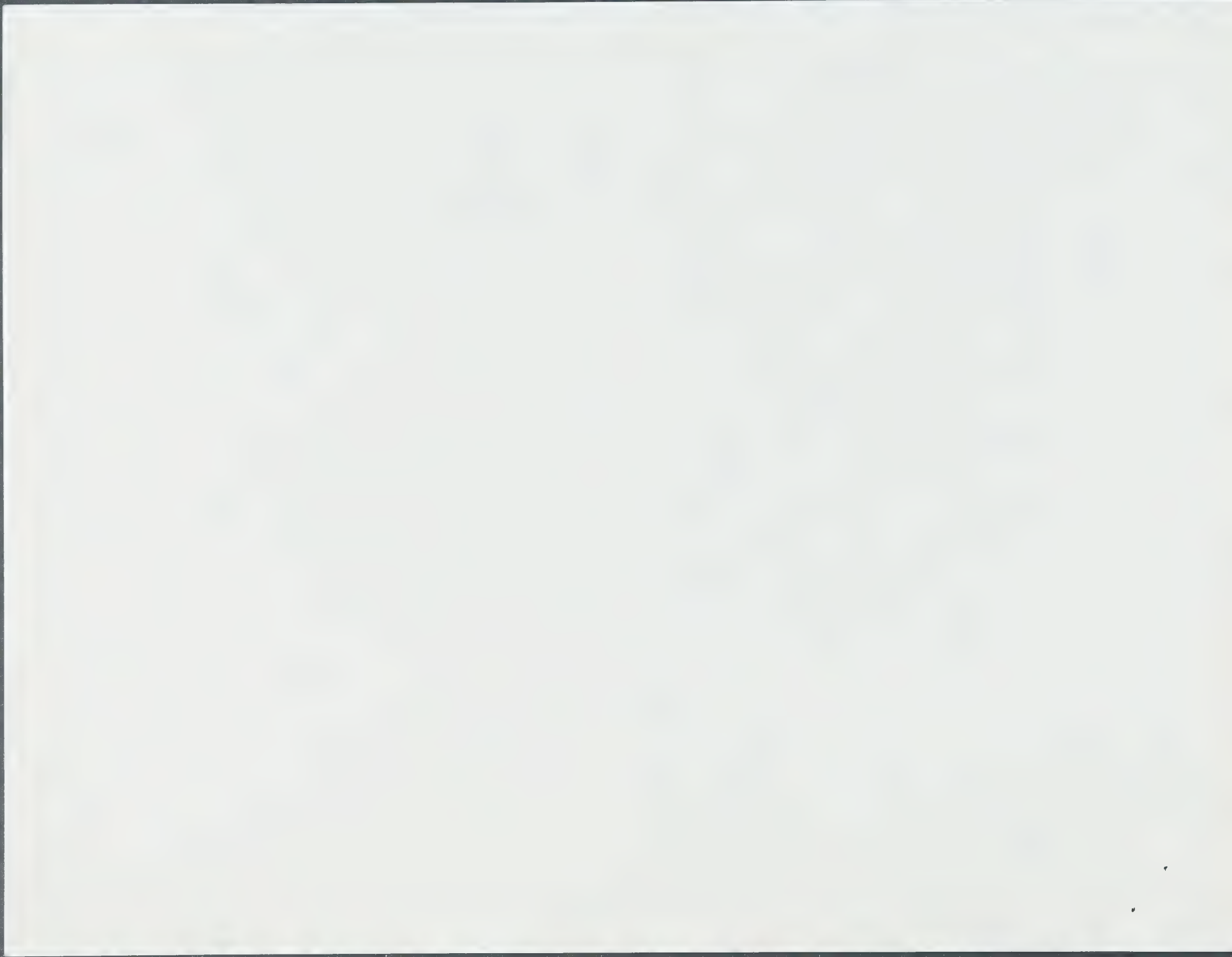


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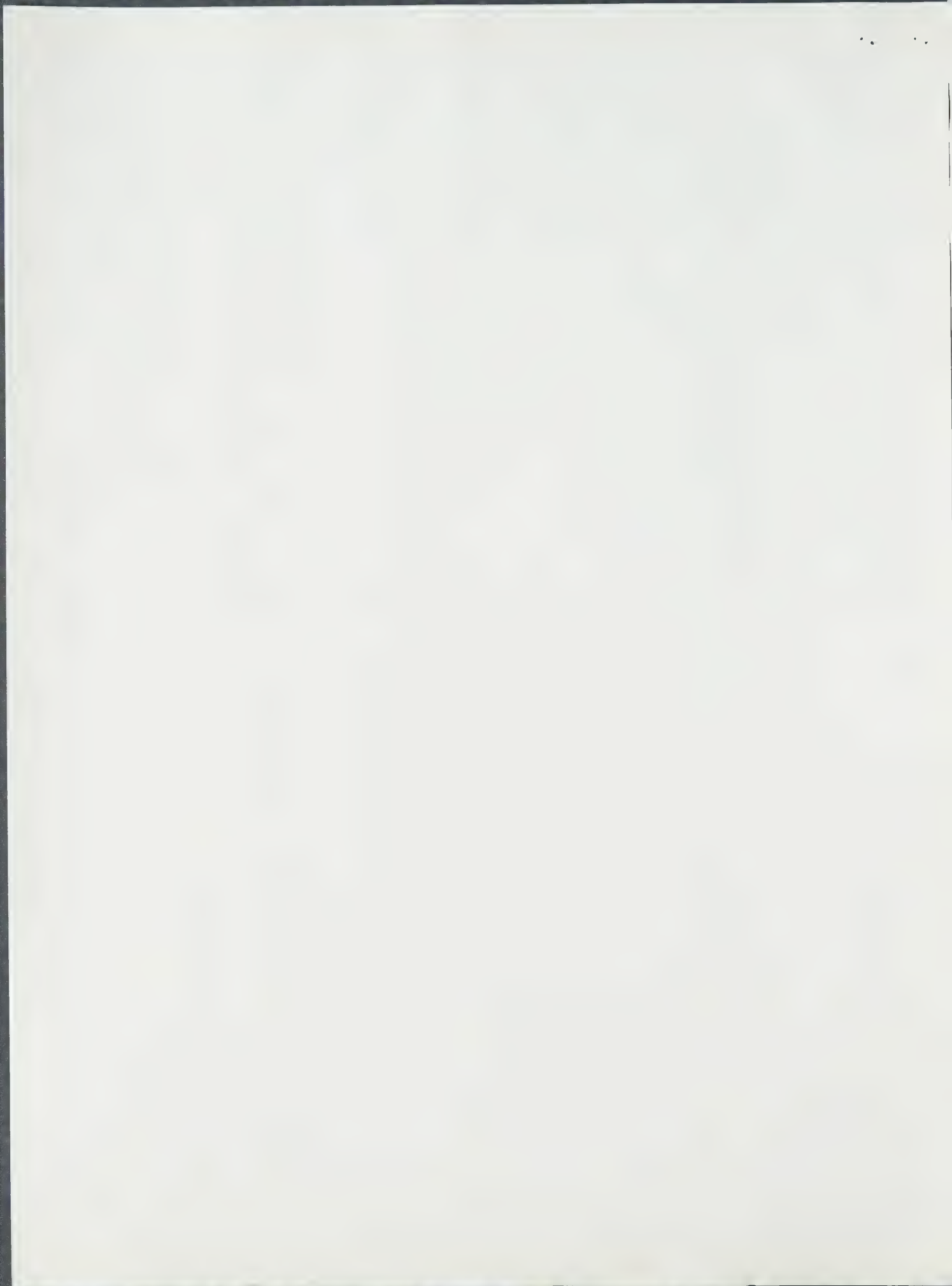


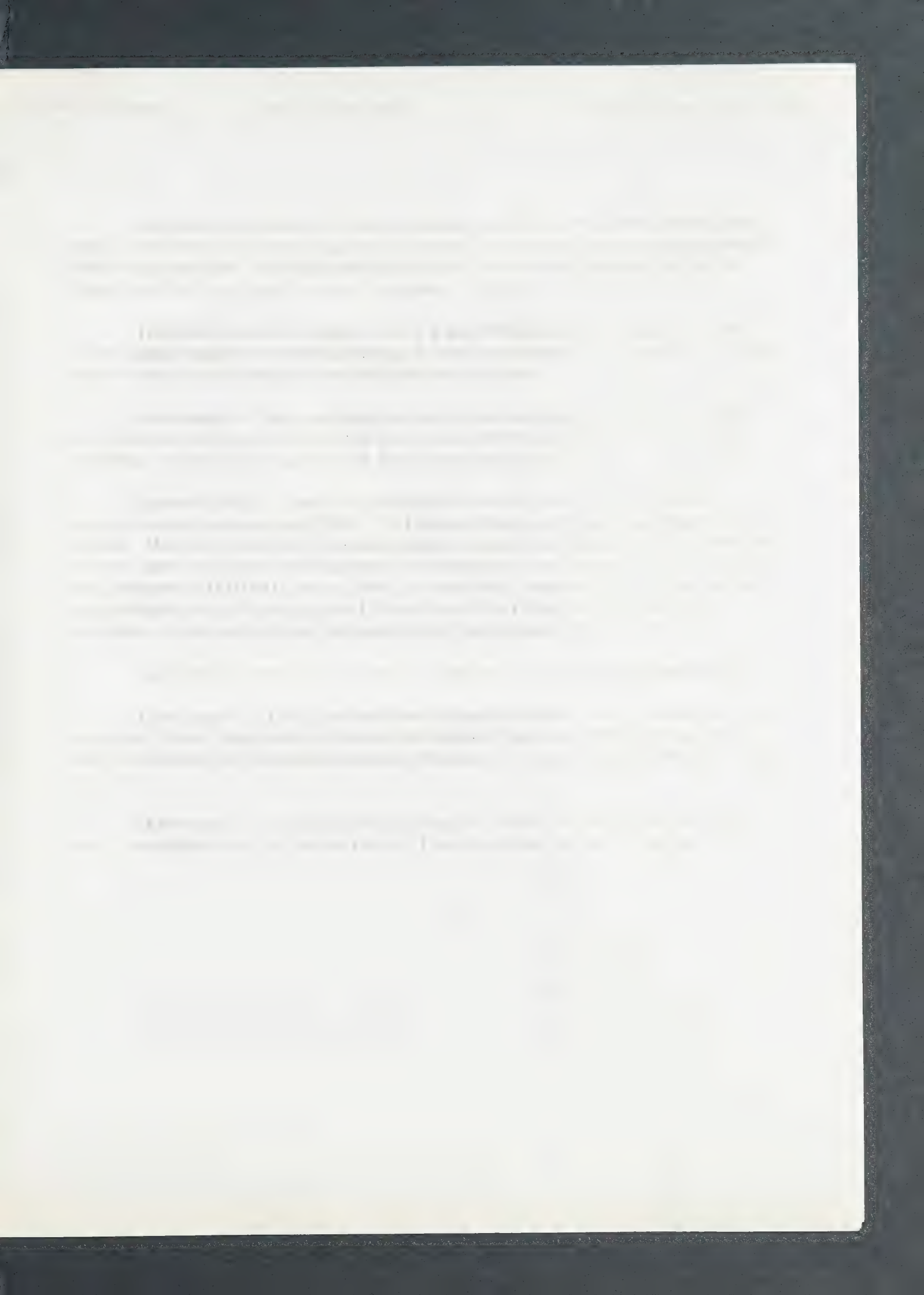
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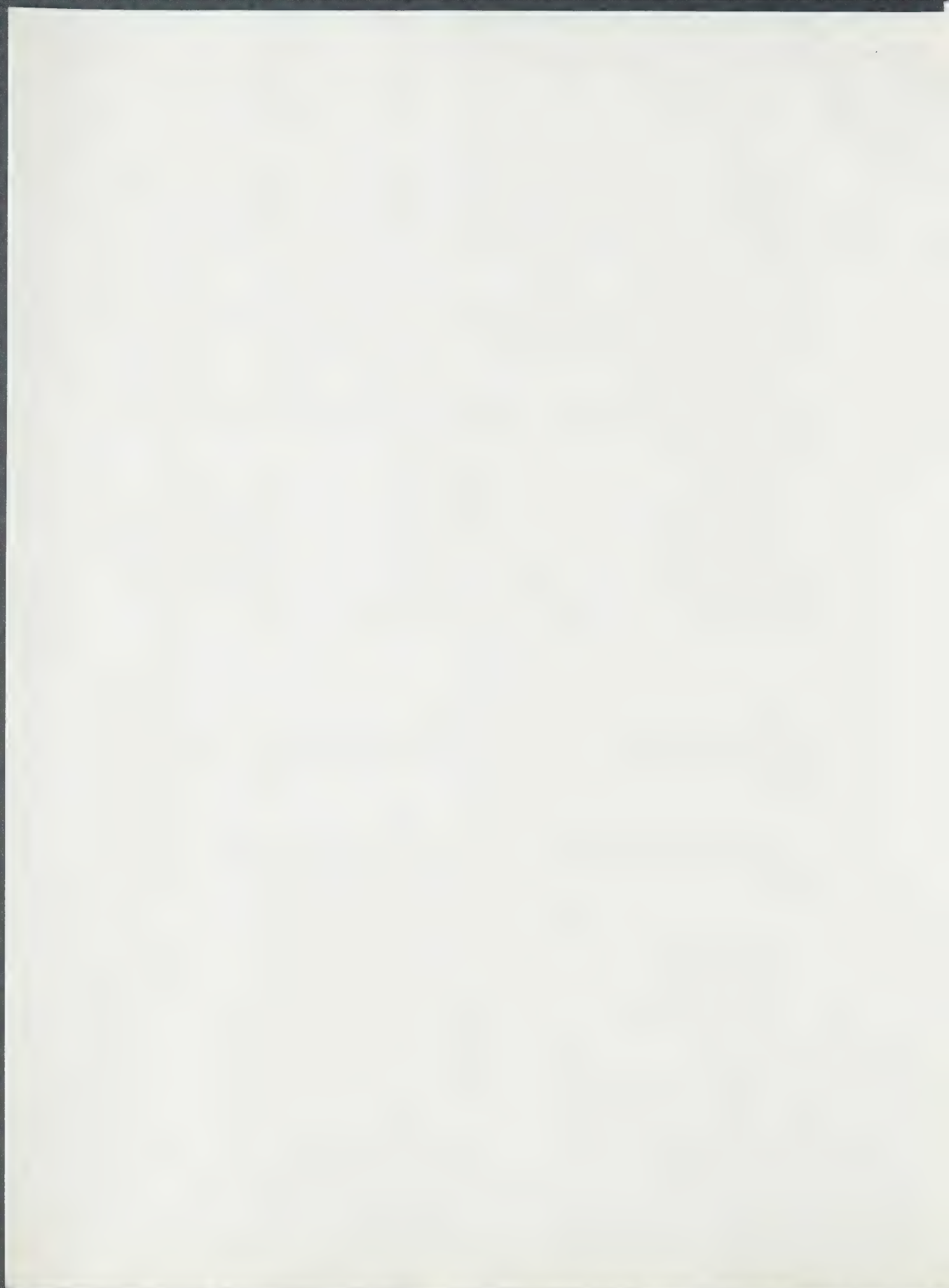










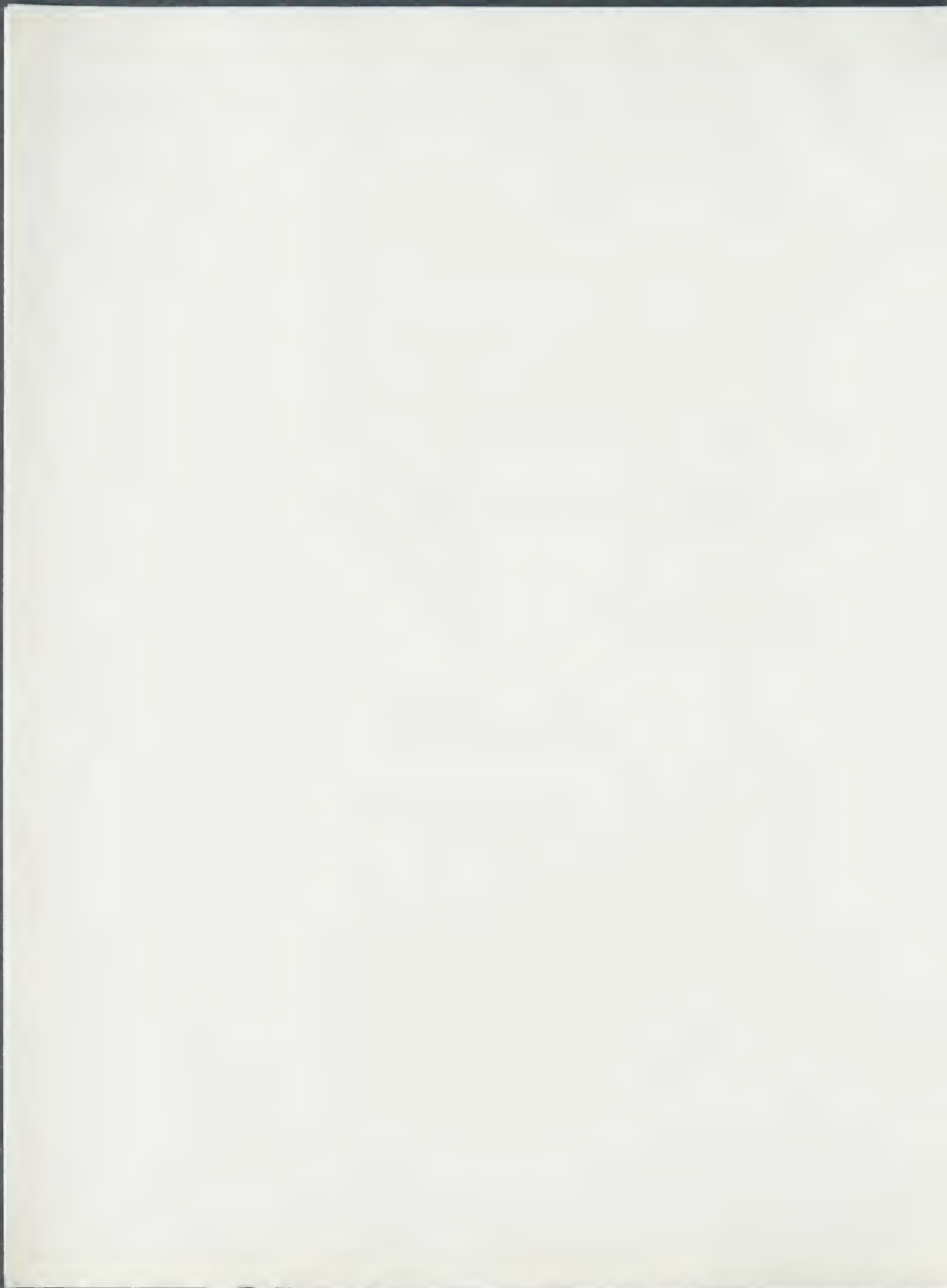






with your presence in this
organization. In the future, it

Respectfully,
[Signature]





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 30, 1993

Mr. Dennis A. Baltuskonis
Art Restoration & Conservation Services
131 Storeywood
San Antonio, Texas 78213

Dear Dennis:

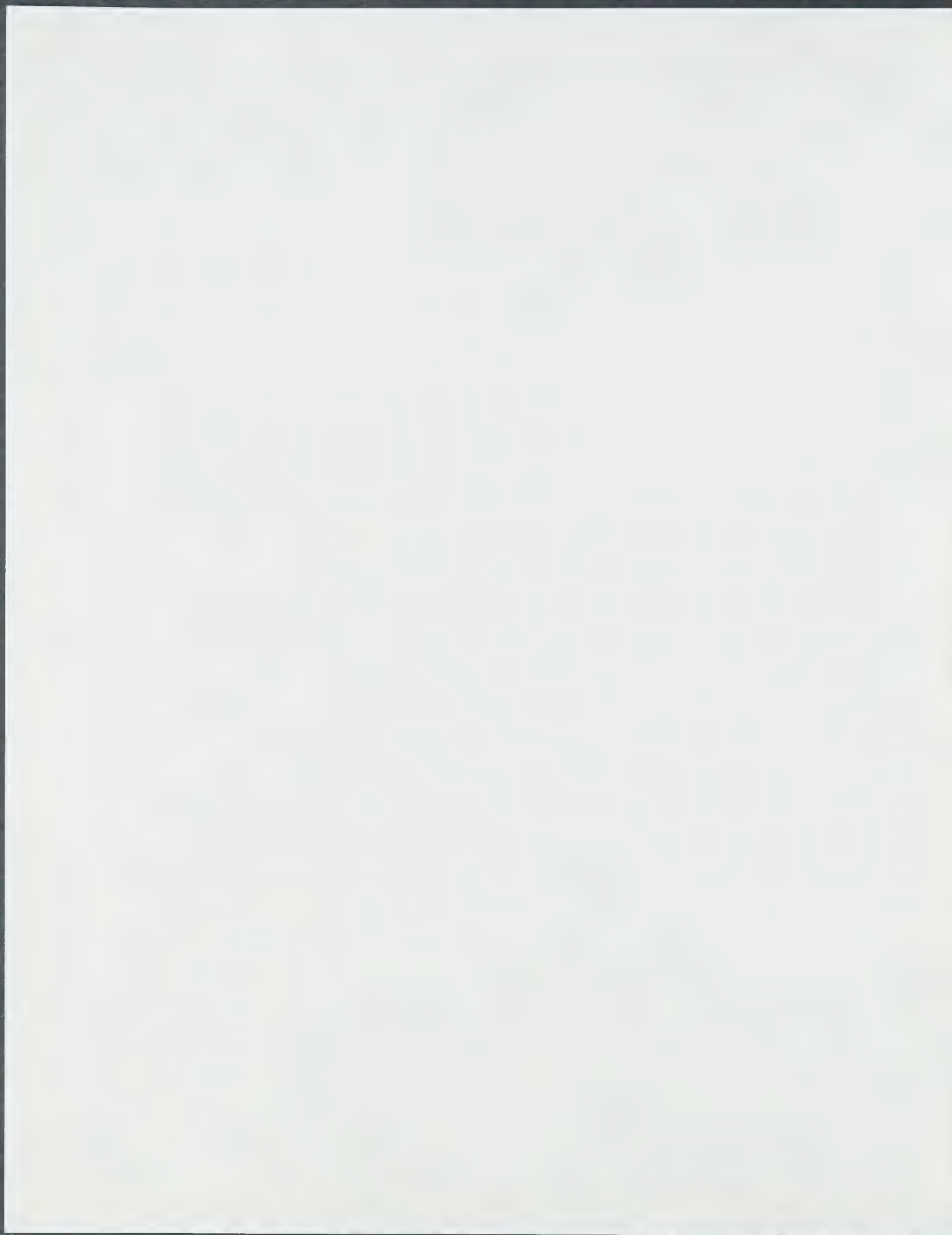
Thank you so much for your fax with that interesting information about restoration of copper panels.

We would certainly enjoy being able to welcome you in Milwaukee.

Best wishes.

Sincerely,

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277 0780 FAX 414 277 0709





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 22, 1993

Mr. and Mrs. D. Baltuskonis
131 Storeywood
San Antonio, Texas 78213

Dear Pam and Dennis:

Our days in San Antonio were so much richer because of your help, and Isabel and I want to thank you most sincerely for all the time which you took with us.

Of course, we hope that you, Dennis, will continue in your work in restoration, as obviously you have both the knowledge and the enthusiasm required.

We would love to welcome you in Milwaukee in August, but I will be in Indianapolis for the ChemEd Meeting on the second and will probably also plan to visit Indiana University in Bloomington, and Purdue, so we will probably be away from the first through the fourth of August. However, our calendar is free for the two weeks after that.

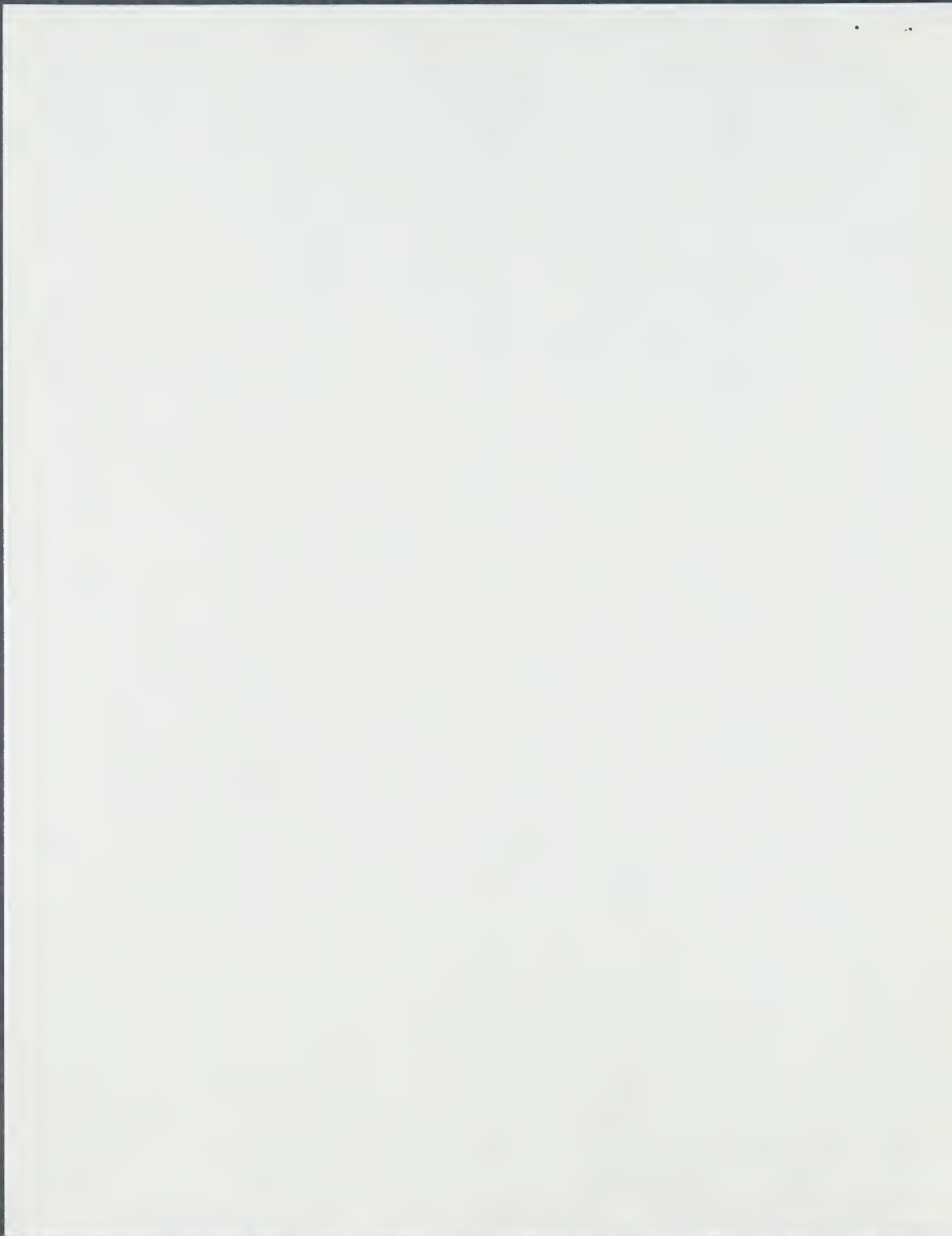
I very much enjoyed meeting Jim Newton and learned much more about him when he spent some more time with me on Sunday morning. He is a very complex person, but the most really able people are complex, and he is certainly able. I am sure that he will try to negotiate our purchasing that Rembrandt school portrait, and I will study his paintings after I receive the photograph of his Signorelli.

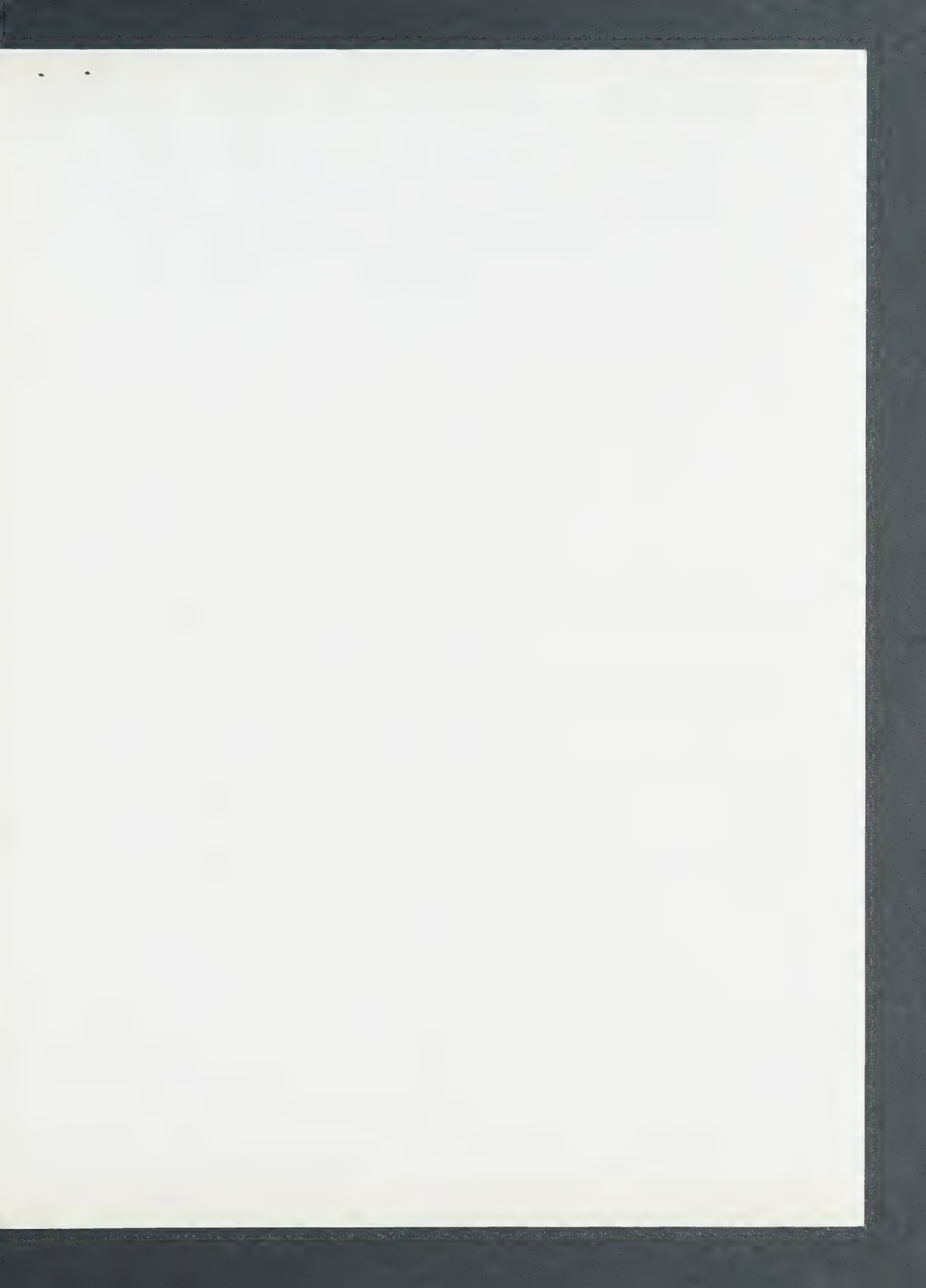
We also really enjoyed meet your children, who are as delightful as they are different. Please return the enclosed rope to them with our thanks. It helped bringing the van Eyck home safely.

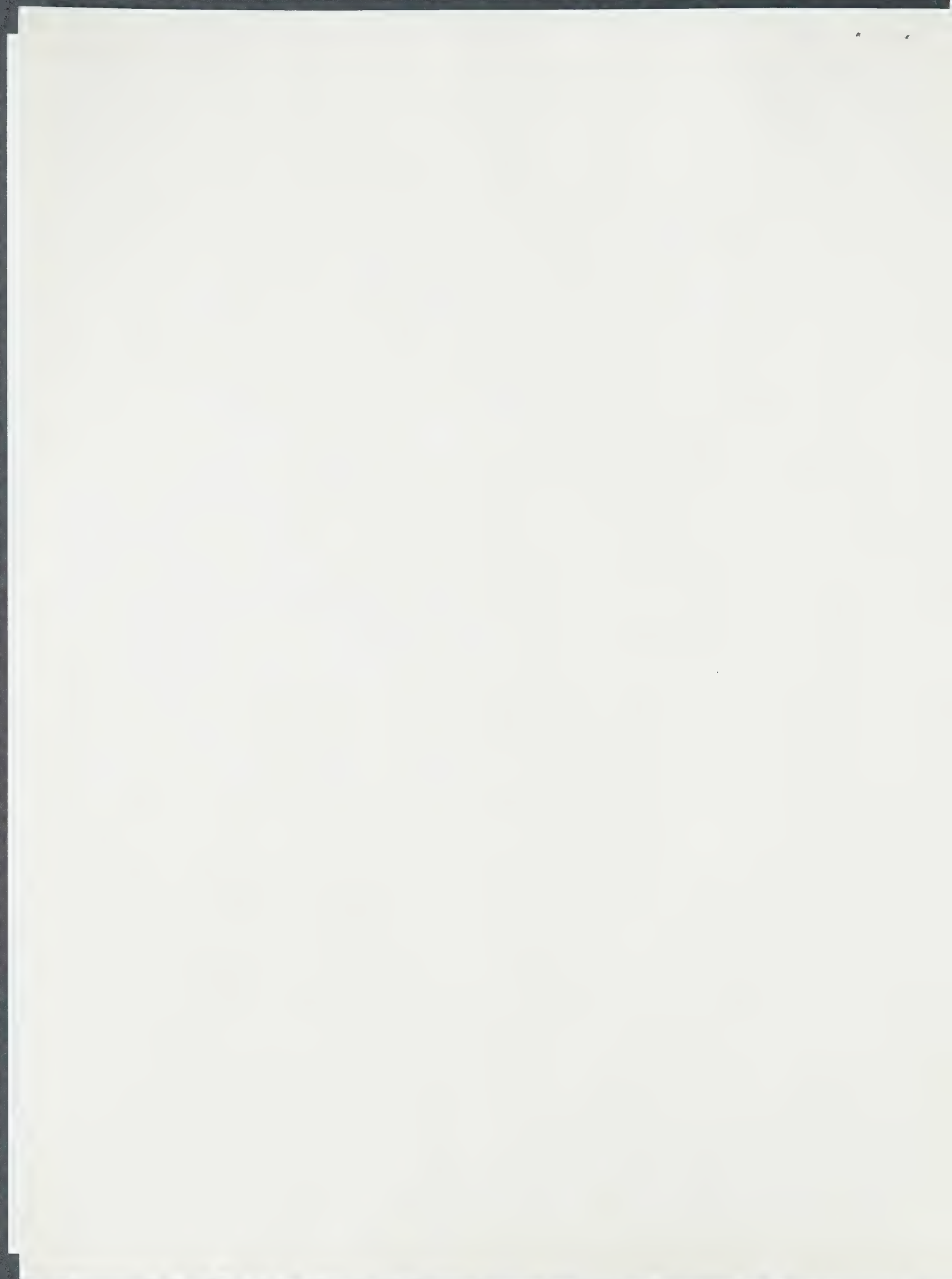
Best wishes from house to house,

Enclosure

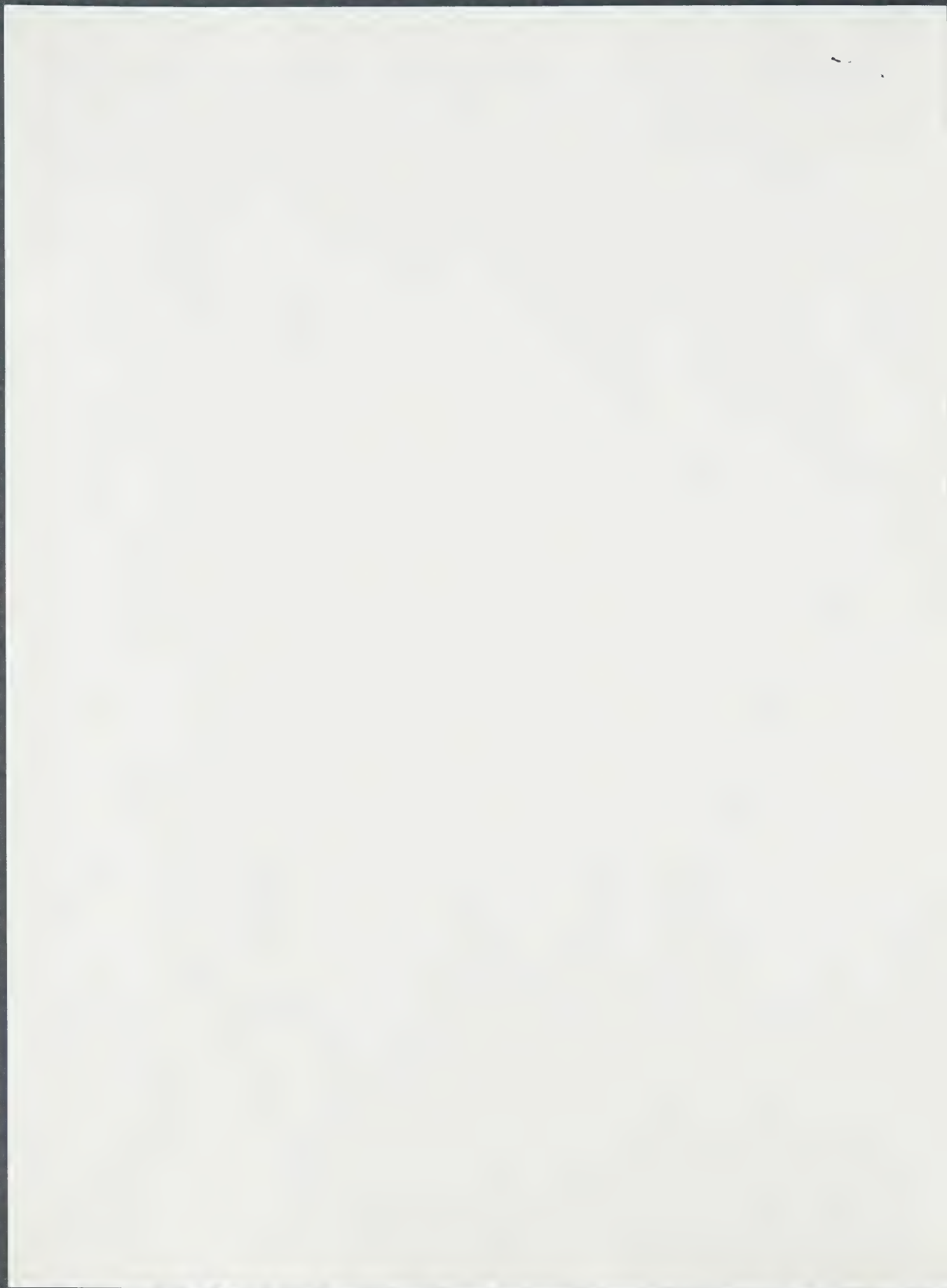
By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709

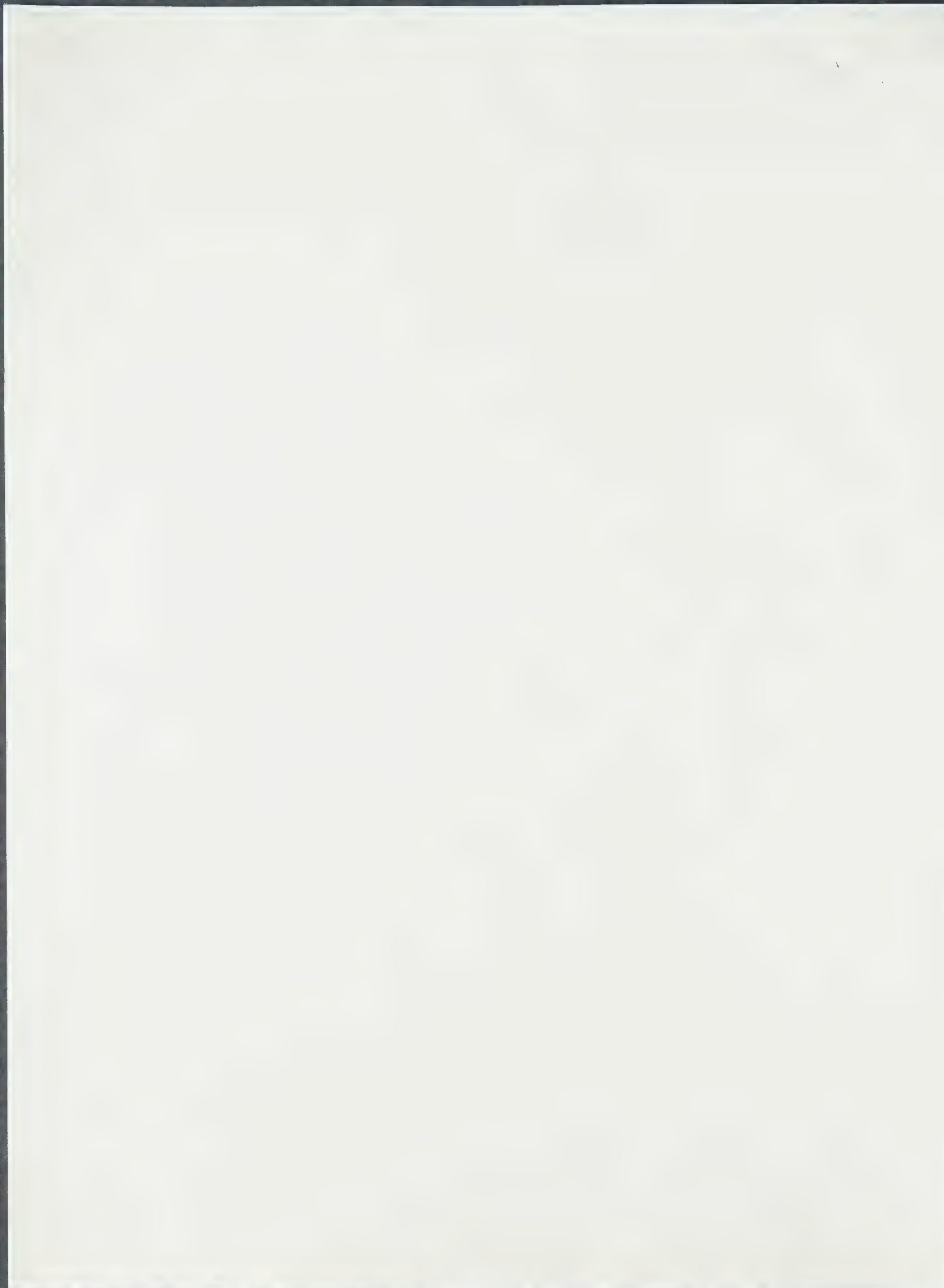






HL







ALFRED BADER FINE ARTS

DR. ALFRED BADER

January 19, 1993

ESTABLISHED 1961

Mr. Dennis A. Baltuskonis
Art Restoration & Conservation Services
131 Storeywood
San Antonio, Texas 78213

Dear Mr. Baltuskonis:

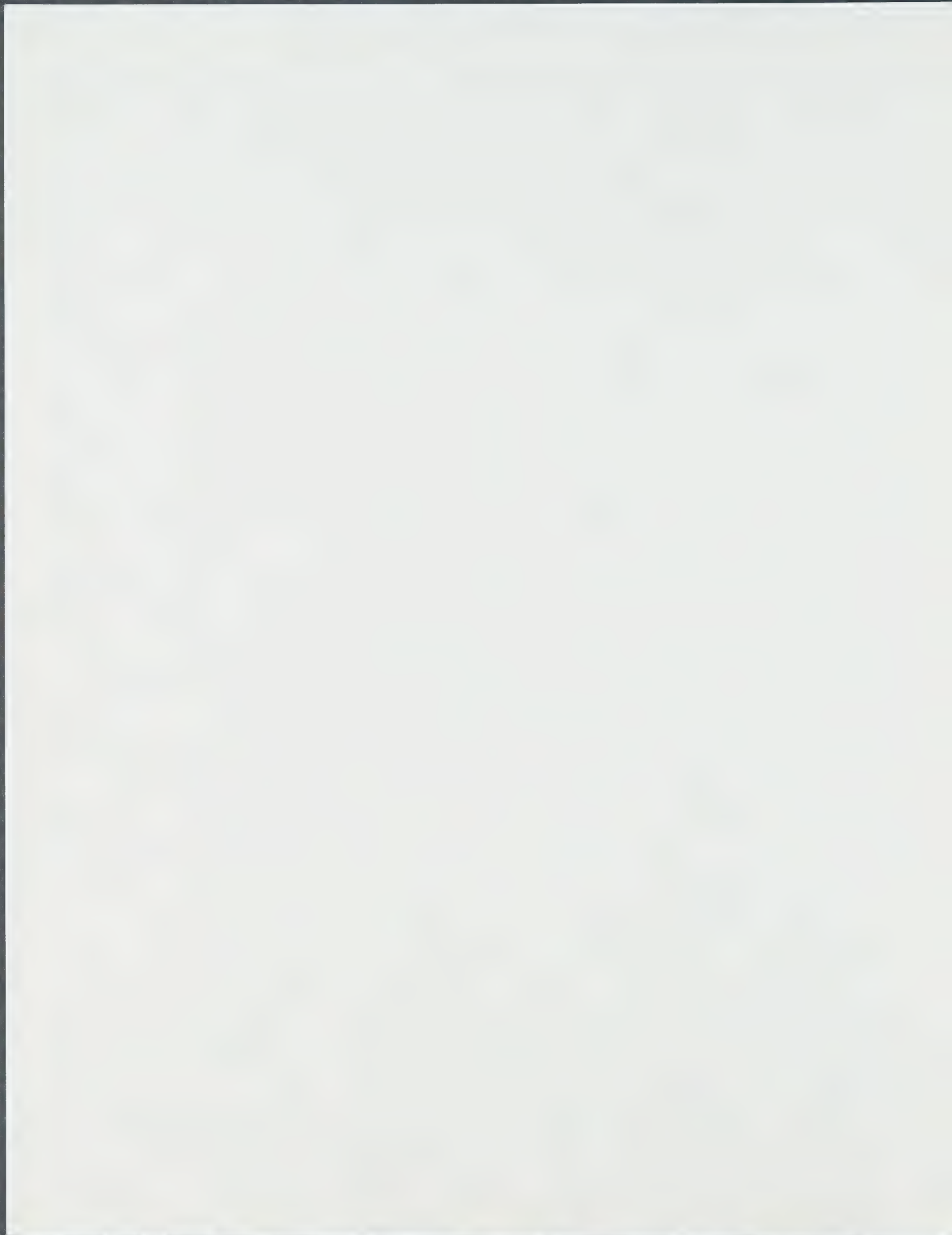
We plan to arrive in San Antonio at 4:44 p.m. on Wednesday, February 17th and leave at 11:40 a.m. on Sunday, February 21st.

During those days, I will be giving several lectures at Trinity University, but also hope to have a chance to chat with you and to look at paintings with you.

Best wishes.

Sincerely,

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



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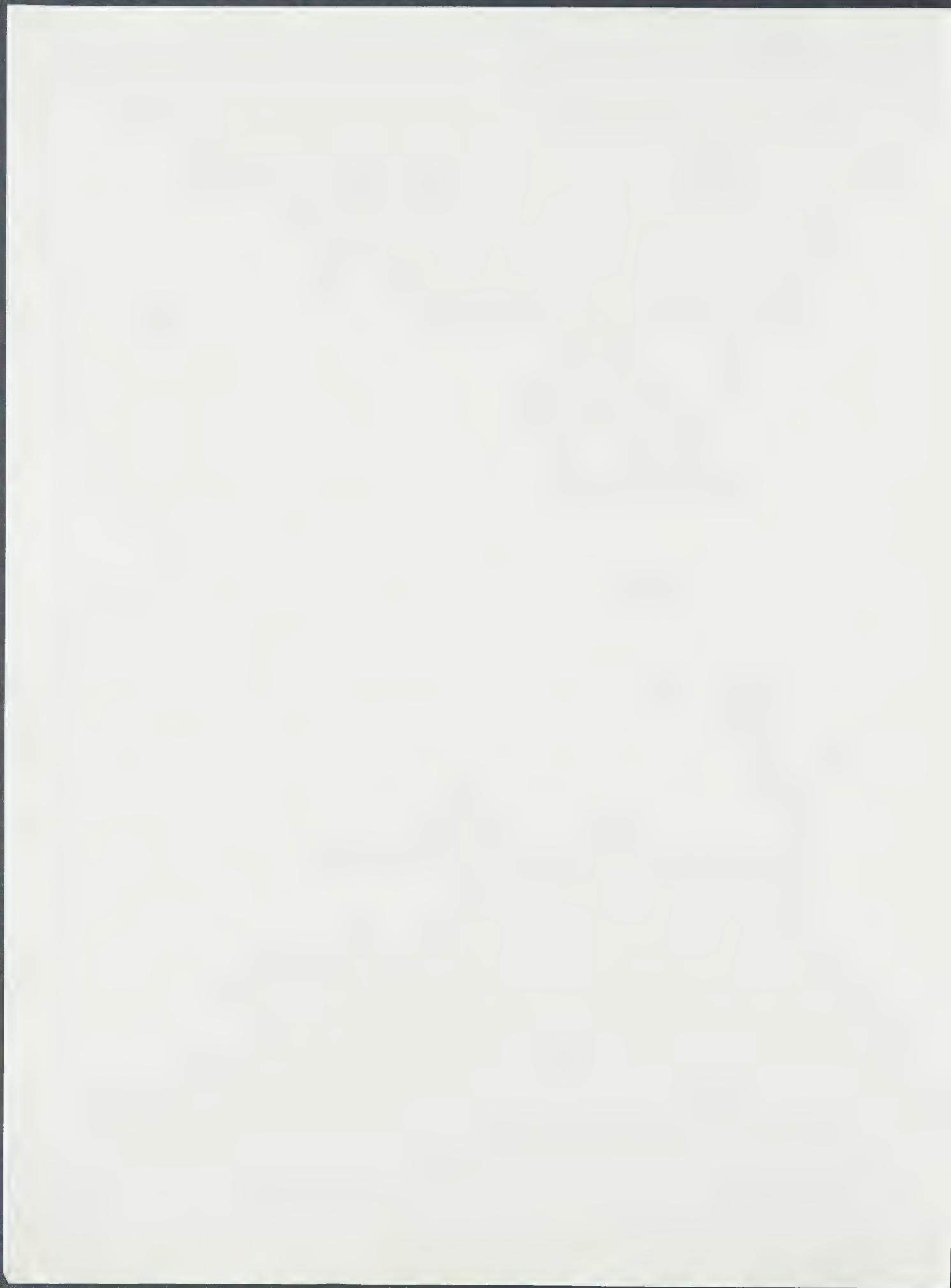
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Dr. Alfred R. Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211

September 2, 1992

Dennis A. Baltuskonis
Art Restoration & Conservation Services
131 Storeywood
San Antonio, Texas 78213

Dear Mr. Baltuskonis:

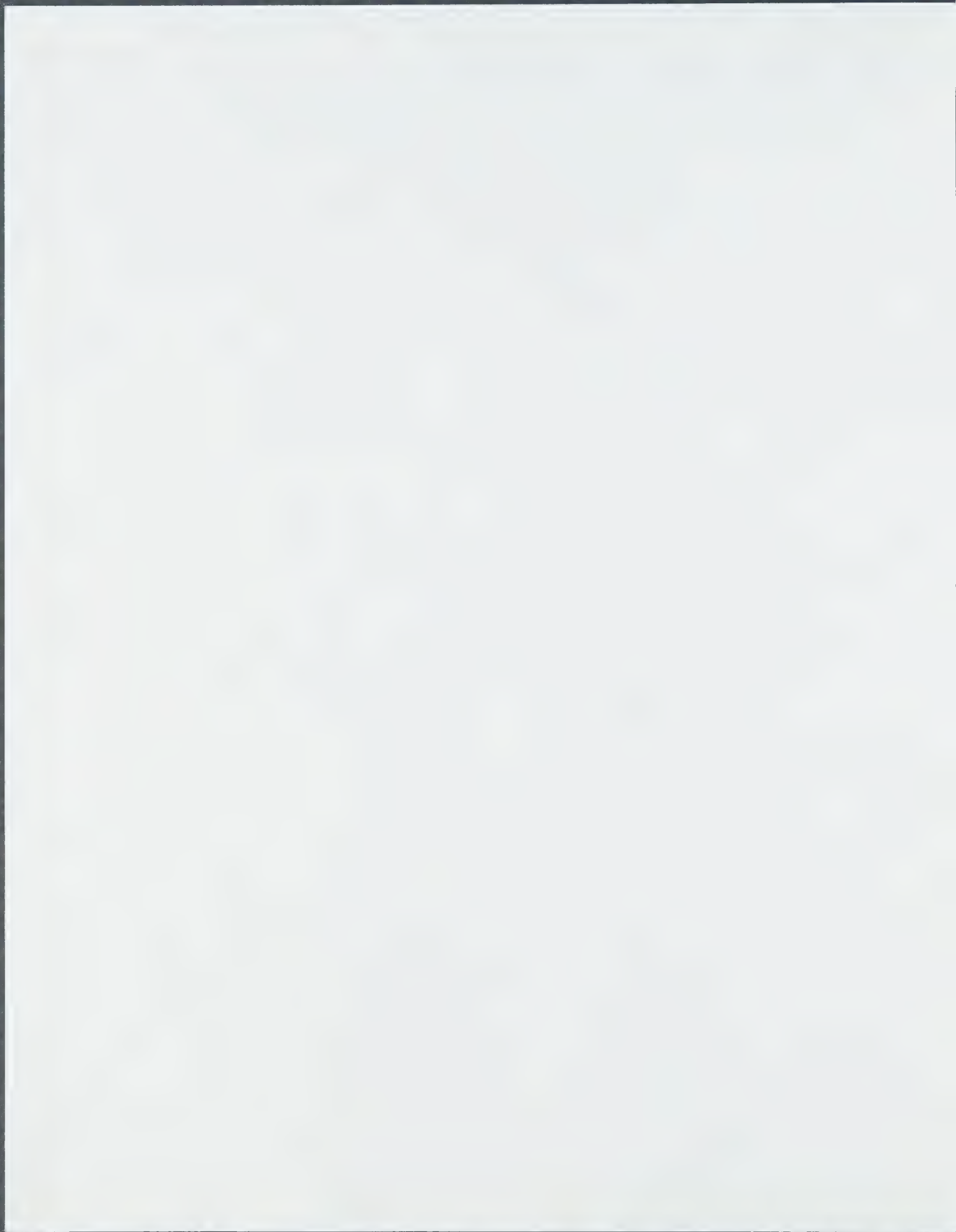
Please don't mind that I have delayed so long thanking you for your kind letter of May 19th, but I was in Europe and England until quite recently.

I would love to look at the paintings which are for sale, when I visit San Antonio, probably in February.

The Denial of St. Peter, color transparency returned herewith, looks fine. If the other paintings are of similar quality, I will certainly be interested if the prices are right.

Best regards,

Enclosure



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

September 2, 1992

Dennis A. Baltuskonis
Art Restoration & Conservation Services
131 Storeywood
San Antonio, Texas 78213

Dear Mr. Baltuskonis:

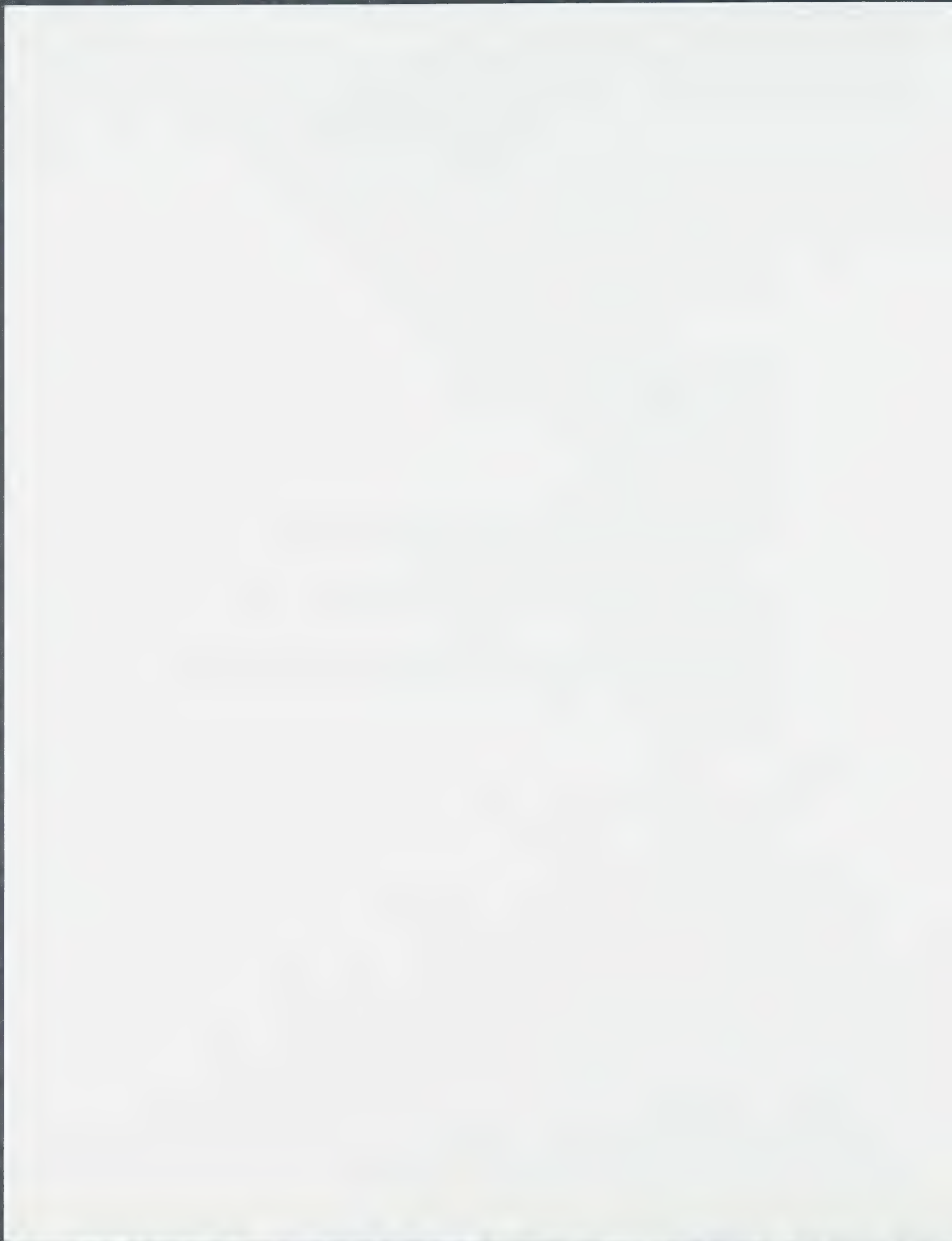
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The Denial of St. Peter, color transparency returned herewith, looks fine. If the other paintings are of similar quality, I will certainly be interested if the prices are right.

Best regards,

Enclosure



FAX TRANSMITTAL SHEET

FROM: DR. ALFRED BADER

2961 North Shepard Ave.
Milwaukee, Wisconsin 53211

August 29th.

PHONE: (414) 962-5169

FAX: (414) 962-8322

TO:

TO: Mr. Dennis A. Belenkovits

FAX:

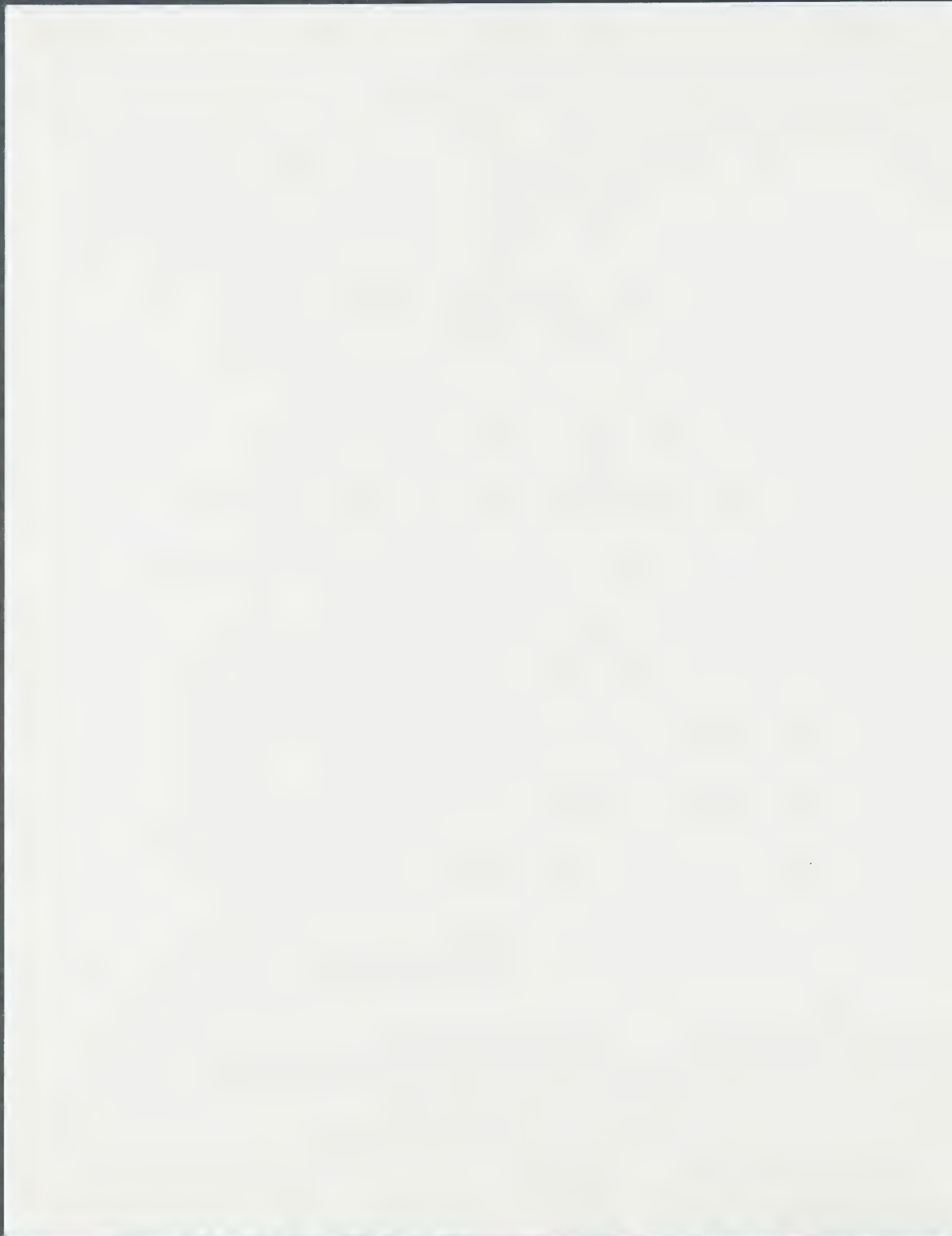
512 736 7569

Thanks for your fax of today.
We just returned from England, and
finally received your letter about the estate.

I look forward to meeting you,
and perhaps also seeing the paintings in
the estate when we come to Trinity,
probably in February. Prof. Doyle will
give you the exact date.

Best wishes

Alfred Bader



11019

10000

THE UNIVERSITY OF
MICHIGAN

Library of Theology

1000 University of Michigan Library

Ann Arbor, Michigan

48106-1000

Phone: (313) 763-5000

Internet: <http://www.lib.umich.edu>

Library of Theology

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Internet: <http://www.lib.umich.edu>

Ann Arbor, Michigan

48106-1000

Phone: (313) 763-5000

Internet: <http://www.lib.umich.edu>

11019-10000

UNIVERSITY OF MICHIGAN





Trinity
University

715 Stadium Drive
San Antonio, Texas 78212
512/736-7316

Department of Chemistry

TO: DR. ALFRED BADER
2961 NORTH SHEPARD AVE.
MILWAUKEE, WISCONSIN 53211

AUGUST 3, 1992

DEAR DR. BADER;

ABOUT 6 WEEKS AGO I MAILED (TO SIGMA/ALDRICH ADDRESS), INFORMATION REGARDING THE ESTATE OF A LOCAL CLIENT OF MINE. THERE IS A QUESTION OF YOUR EVER HAVING RECEIVED THE ART PROSPECTUS AND SO ON BEHALF OF THIS SAME CLIENT, I TOOK THE LIBERTY OF TRACKING DOWN YOUR HOME ADDRESS.

I HOPE THAT YOU ARE STILL INTERESTED IN ACQUIRING 16 & 17TH DUTCH &/OR ITALIAN MASTERS PAINTINGS AS THIS MAN HAS A PARTICULARLY FABULOUS COLLECTION ON HAND, & APPARENT ACCESS TO MORE; (BESIDES THE JACOB BOSSANO & OTHERS ALLUDED TO IN THE PRIOR MATERIAL.)

I AM EXCITED TO HEAR THAT YOU WILL BE LECTURING HERE ONCE AGAIN. I AM ALSO EXCITED TO HAVE YOU MEET WITH & VIEW THE ESTATE FOR YOURSELF. MY CLIENT IS A CONNOISSEUR OF ANTIQUITIES & FINE ARTWORK. THIS IS A RARE & FINE OPPURTUNITY FOR ALL OF US.

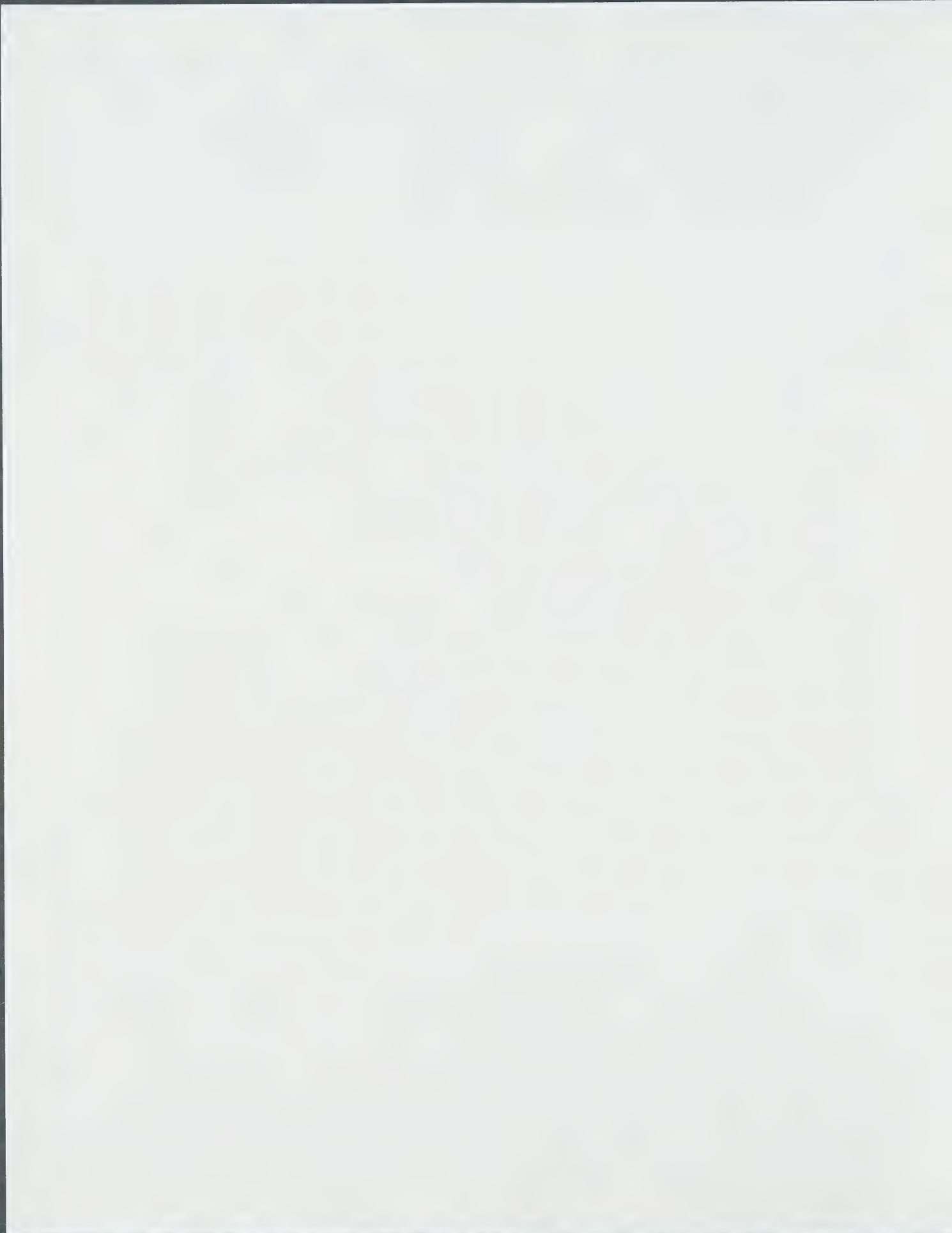
AS FOR MYSELF, MY ART RESTORATION BUSINESS IS BOOMING THIS YEAR & I AM PRESENTLY SCOUTING FOR THE FINANCES TO BUILD A MUCH LARGER STUDIO. (MY FAMILY IS GROWING, TOO.)

AGAIN, MY BEST REGARDS & HOPING TO BE ABLE TO RELAY FAVORABLE NEWS AT YOUR EARLIEST CONVENIENCE.

SINCERELY,

FAX (512)-736-7569

Trinity University



ART RESTORATION & CONSERVATION SERVICES

Serving the Fine Art Collector since 1981

Dennis A. Baltuskonis; B.S.; M.S. 131 Storeywood, San Antonio, TX 78213 (512) 349-1007

May 19, 1992
131 Storeywood
San Antonio, TX 78213

Dr. Alfred Bader - Chairman Emeritus
Sigma -Aldrich Chemical Co.
P. O. Box 355
Milwaukee, Wisconsin 53201

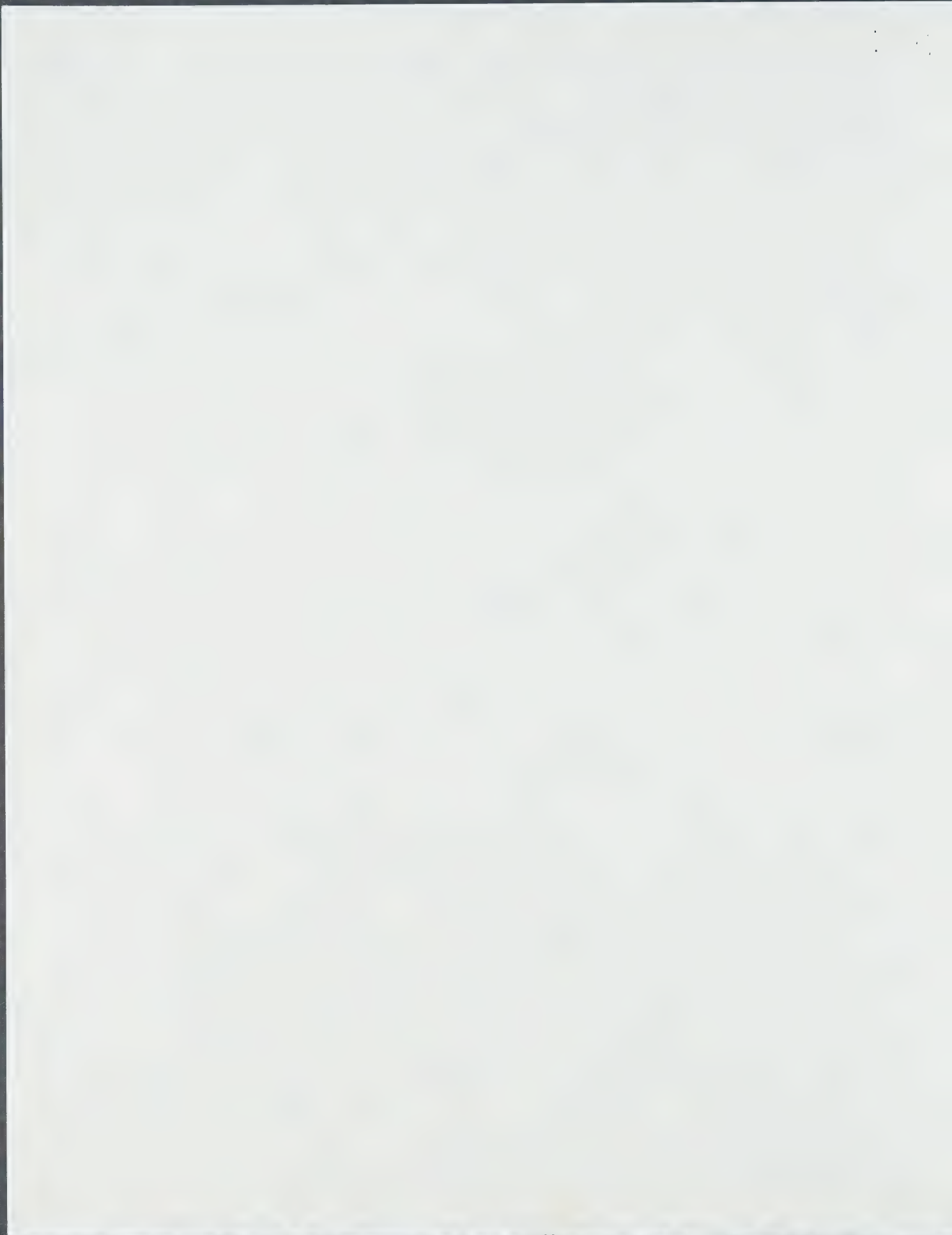
Dear Dr. Bader;

In reference to your letter dated March, 1992 regarding the acquisition of 16th and 17th "old master" paintings, I am contacting you on behalf of the family estate of a client that I have done restoration work for in the past. He owns an extensive collection of primarily Medieval to Renaissance period art, not necessarily paintings; some of which might be sold; preferably quietly and without publicity.

As an example of the fine artwork from this estate, I have enclosed a transparency of a painting which was sold within the past year to a Museum in Mexico. The excellent piece entitled, "The Temptation of St. Peter" was executed by Gerard Honhorst; Dutch Candlelight School.

I specifically thought of you when I viewed a very fine painting by Jacobo Bassano; Italian, 16th century. The work is large; 42" x 60", and was executed sometime between 1574 - 1581. It is in excellent condition. The subject is Biblical, representing a popular Bassano theme; "The Entrance of the animals into Noah's Ark". Three separate versions painted by Bassano exist; in the Prado, Madrid; in the Louvre, and also in the Museum of Art, Dijon, France.

The color and composition of this particular work is striking. There is an overwhelming sense of urgency portrayed within in the foreground figures as they hurry into the ark. In the background, ominous looking grey clouds gather upon the scene and appear ready to swallow up a brilliant setting sun. Bassano was noted for his dark and light shadows and is considered the best animal painter of the Renaissance.



This painting and other 'later' works are available. There is a very dramatic portrait of a Spanish Cavalier, "Man in Red Cape". Unsigned, it sold at Christie's attributed to Francisco Goya. There is also a small oil portrait study by Van Dyke and several other pieces as well.

I will gladly forward a transparency of the Bassano or any of the other works mentioned. Should you be interested, we may then proceed with negotiations in any fashion that you prefer. Please contact me at home, or FAX a message to me at the chemistry department during the day.

I hope you will take advantage of this unusual opportunity.

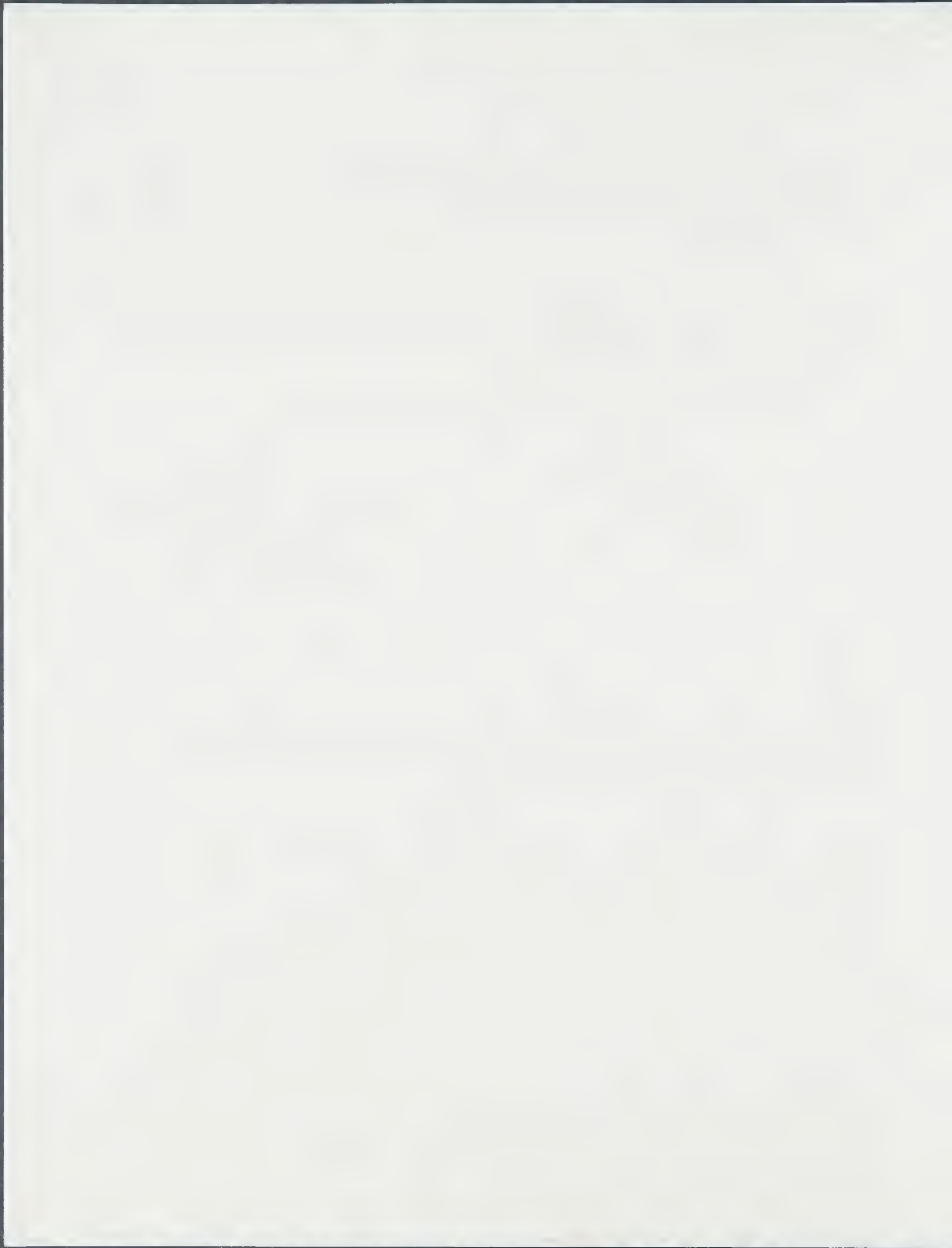
Sincerely Yours,



Dennis A. Baltuskonis
(512) 349-1007 Home
(512) 736-8364 Work

FAX # (512)-736-7569.

P.S. I have enclosed a self addressed, stamped envelope for the return of the "Temptation of St. Peter" transparency, at your convenience.



ART RESTORATION & CONSERVATION SERVICES

Serving the Fine Art Collector since 1981

Dennis A. Baltuskonis; B.S.; M.S. 131 Storeywood, San Antonio, TX 78213 (512) 349-1007

April 10, 1992
131 Storeywood
San Antonio, TX 78213

Dr. Alfred Bader - Chairman Emeritus
Sigma -Aldrich Chemical Co.
P. O. Box 355
Milwaukee, Wisconsin 53201

Dear Dr. Bader;

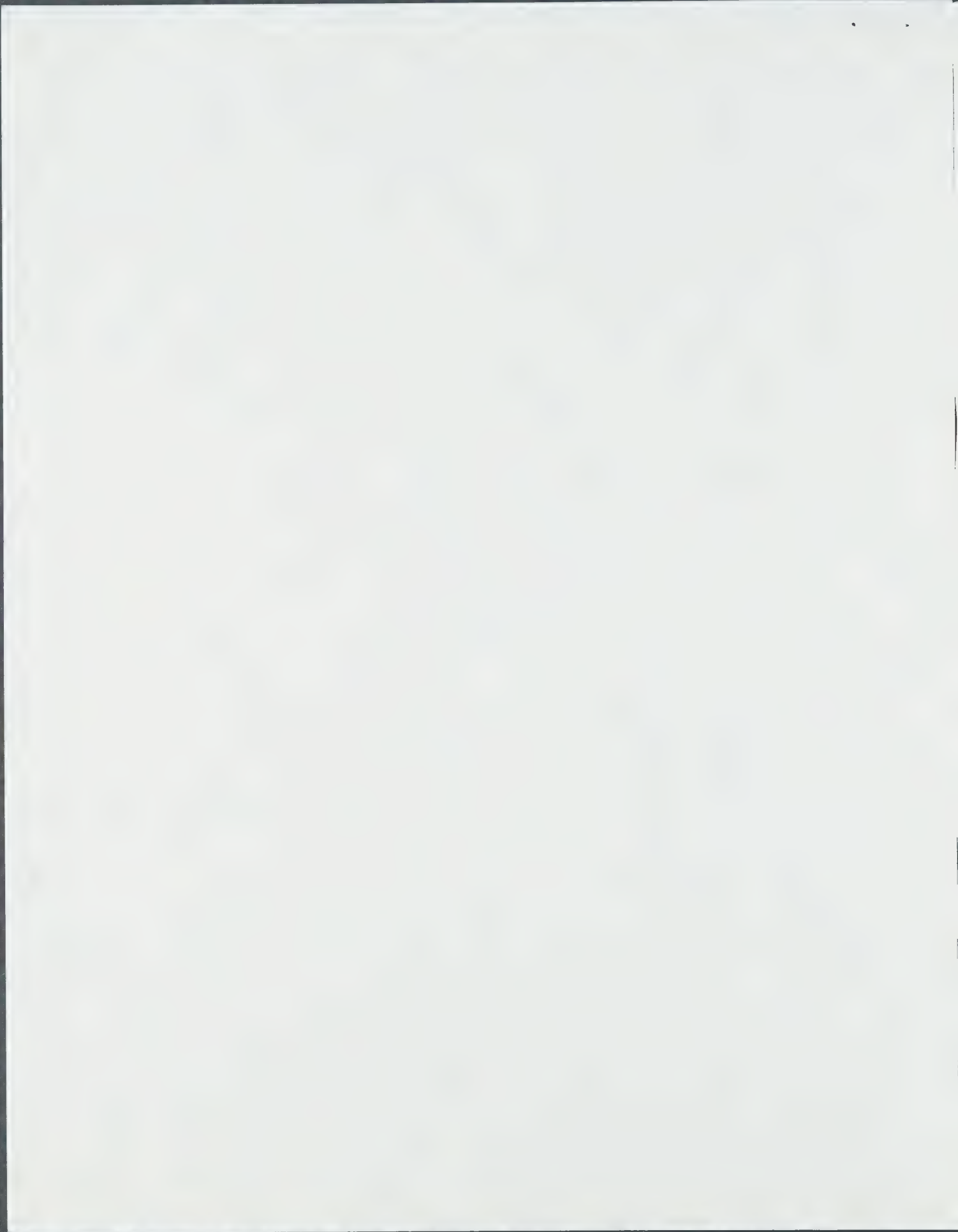
Thank you for your encouraging letter of March 25.

I put a 'bug' into Dr. Doyle's ear to invite you back to Trinity; He laughed and told me that, coincidentally, he was scheduled to meet with you at the end of this month.

Also, I accepted your comments about cleaning some of your paintings, as a challenge and accordingly, located other conservators in the state who regularly receive artwork from out of state. One, in particular, said that in 25 years of business, he has accepted shipments from as far away as Chicago, Pennsylvania, and New York. Only once did the moving company damage the artwork in shipment, which he promptly, re-restored and reshipped.

I have worked with one gallery in San Antonio for years; Mr. Robert Grothues as graciously offered to use his insurance carrier to protect your paintings in shipment for up to \$ 50,000.00. You could FAX or send me the dimensions of the work, and I will construct a crate, (according to recent ICOM, International Committee on Museums, suggestions.) which will be suitable for transport.

Upon receipt and subsequent examination of the painting I will FAX you my proposal for treatment along with an estimate, and if you agree, I will proceed with the work. I agree to provide you with full written and



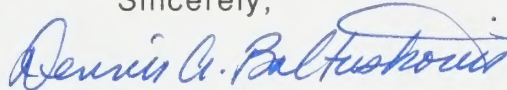
photographic documentation of the materials and techniques used in the treatment for your records.

Obviously, your patronage would be a tremendous boon to my blossoming restoration practice. I hope that you will consider this proposition tempting enough to allow me the opportunity to demonstrate my skills and that this will be the beginning of a mutually profitable relationship.

I have the 'hounds' out scouting for 17th century Dutch and Italian paintings which may surface in the area. Six months ago a close friend chanced to purchase a small Corot for next to nothing at a local garage sale, so I guess "one never knows.....".

I hope to hear favorably from you in the near future. I have enclosed my work and home phone numbers and a Trinity FAX number which you can use to contact me at your convenience or if you require any further information. Otherwise, I remain at your service.

Sincerely,



Dennis A. Baltuskonis

(512) 349-1007 Home

(512) 736-8364 Work

FAX # (512) 736- 7229

Dear Mr. [Name],

I am writing to you regarding the [Topic]...

The [Topic] is a very important matter...

I hope you will find this information useful...

Sincerely,
[Signature]

[Faint text]

FAX TRANSMITTAL SHEET

FROM: DR. ALFRED BADER

2961 North Shepard Ave.
Milwaukee, Wisconsin 53211

PHONE: (414) 962-5169

FAX: (414) 962-8322

TO:

TO:

Professor Michael Doyle

FAX:

512 736 7229

Chemistry

Trinity U.

Dear Mike

Thanks for your thoughtful fax.

Of course we'd love to come next February, and as yet our calendar is free. I hope you'll pick more than three talks.

We'll book flights well in advance, perhaps back over a weekend, to keep costs down. Will you be able to cover our travel expenses?

I'll be glad when Tuesday's annual meeting of S.A. in St. Louis is over;
Thanks for all your help.

Best wishes

Alfred

