Alfred Bader fonds

Alfred Bader Fine Arts -
- Correspondence

C
1978-2004

Subject: Thanks
Date: Sun, 19 Nov 2000 16:11:28 -0500
From: Theodore Cohen <cohen+@pitt.edu>
To: Alfred Bader <baderfa@execpc.com>

Dear Dr. Bader: Please accept my apology for the very tardy response to the copy of the letter that you very kindly sent to Dr. Wilkins concerning my Dad's paintings. I was rushing to complete a crucial renewal application for my NSF grant; it is hard to explain why but it was more than 4 months late and will cost me dearly. Immediately after it was submitted, I had a deadline (Nov.15) for a grant from the Israel-US Binational Science foundation for a collaboration with an Israeli scientist. Anyway, they are now both submitted and I really appreciate your efforts to help with the promulgation of these paintings. If I succeed soon in digging out of the large overhang of urgent work, I hope to take a more active role in trying to make sure that these paintings are not lost to the rest of the world. Some knowledgeable people in this particular type of art are convinced that they are unusually meritorious. I enjoyed very much meeting you and your wife and hearing your fascinating lectures. Please convey my warm regards to your wife. Ted Cohen

Theodore Cohen, Professor Emeritus
Chemistry Department, University of Pittsburgh, Pittsburgh, PA 15260
PHONE: 412-624-8220. FAX: 624-8356 (Cohen office); if no answer use 624-8611 (Chemistry office).

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, WI 53211
(414) 962-5169
September 18, 2000

TO: Dr. Alan Chong
Isabella Stewart Gardner Museum

FAX #: (617) 566-7653

To Otto

Dear Alan,

I am puzzled and concerned for the following reason:

When we packed my three paintings on Sunday, September 10th, you told me that you could not bring any catalogues because these were not ready.

Yet the day before yesterday Professor Volker Manuth called me from Amsterdam, telling me that he had purchased a catalogue of your exhibition earlier in the week and he also told me that I would be deeply disappointed in how the catalogue describes RRP C-18.

He did not go into details, but simply told me to await the catalogues – which you promised to send five – and I would see for myself.

Now it may be, of course, that Volker just referred to your calling C-18 "attributed to Rembrandt", but of course that would not concern me at all, because we had agreed to it.

Of course I just assumed that a catalogue produced by so distinguished a Museum would illustrate all the paintings in color, and describe them fairly.

I much look forward to your response and also to seeing the catalogue.

With best regards I remain

Yours sincerely,

Alfred Bader
AB/az

WHILE YOU WERE OUT

TO Alfred DATE 6/1 TIME 1:50

M Colleen Cronin OF Chicago

PHONE (309) 887-7726 FAX

REMARKS Referred by Gronla Johnson

V. dark, 19½ w. x 22¾ h.

Port. of Galileo 1700's

red wax seal, new canvas

back,

SIGNED

- ☐ CALLED TO SEE YOU
- ☐ TELEPHONED
- ☐ WILL CALL AGAIN
- ☐ PLEASE PHONE

Adams 8603

SPANISH

8/22 2pm

Inscr. on back (LONG POEM) APPRAISAL

1 of 4 PAGES.

June 1, 2001

Dear Ann:

Thank you for taking my call and for your professional as well as thoughtful assistance. I have made copies from my computer of the digital photos that I have taken of my painting. The computer translation, printed, is not so good. They are in color. If you had an email address, I could send them directly and this may allow for better detail.

The inscription on the frame goes as such:

"Vien quegle occhi a mirar, che il Ciet spiarno. Tutto quanto, e lui visto, ebber diadegno. Veder' alter la Terra e si ofeurvamo. Monte."

Computer Italian to English translation:

"Come/See those eyes to look, than the "Ciel" (heaven or sky) to spy some. All how much, and seen it gives worthy. To see beyond the Earth and _____."

As I have said, the painting has a few interesting twists, that of a physical and historical nature (hear say). I thought it would be appropriate to make mention of these again. Something in writing to refer to for ease, which may help with an overall understanding of the work:

Size: 19 ½ wide x 22 ¾ tall. Medium: Oil Overall view/feeling: Dark/ Mysterious

Style: Renaissance The look: Rembrandt

Subject: Galileo Galilei The Artist: Justus Susterman (sp?)

Odd things about the painting: It was said to have been sold from the estate of a WWII vet. It has been cut from the original frame and remounted. Remounted (glued ?) on a new canvas, which appears to be mounted on the original wood frame. A wax (?) seal is present. Pen inscription is present, which seems to go along with the idea of the painting. The style of pen, I have no idea.

Thank you so much for your time and attention. It is very much appreciated and I look forward to meeting you and Mr. Bader this coming August 22 at 2:00. Thank you again.

Sincerely,

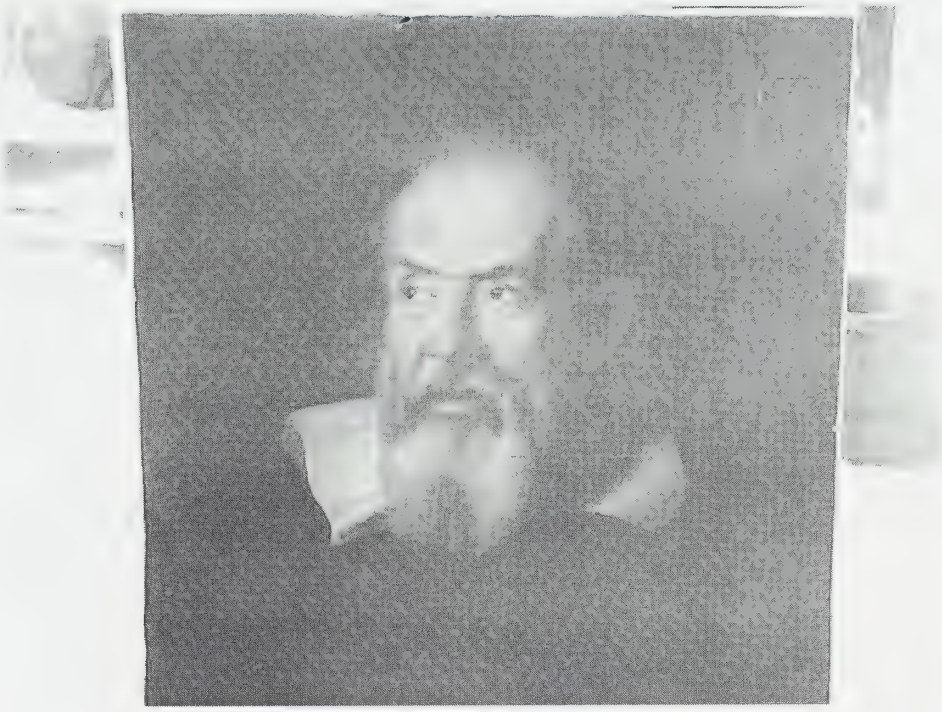
CBCronin

Offered of 3600
93

Ph: (309)887-4726 Email: colleen@westwall.com Undedicated Fax: (309)887-4726

6-1 E-mail instead. FAX disaster!

JPEG image 640x480 pixels



CORNELL
UNIVERSITY

Herbert F. Johnson Museum of Art

Ithaca, NY 14853-4001

Telephone: 607 255-6464
Fax: 607 255-9940

August 27, 2001

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

Dear Alfred,

Thank you very much for your really helpful letter. Your painting is very strong, and important for us to have. It cost a little over $4,000; we didn't get the Berchem you mentioned.

Maybe we should organize the first one-man show of paintings by Jan van de Venne!

I'm delighted you know Roald Hoffmann; he's an extraordinary person, very interested in art, and much involved in this museum. We did a show of his poems, and related watercolors by a colleague, some years ago.

"The Detective's Eye" is a truly wonderful catalogue; congratulations on it.

Best regards,

Franklin W. Robinson
The Richard J. Schwartz Director

FWR:nwd
enc/HB
cc: Roald Hoffmann

Subject: FW: Alfred Bader's Agasse of a horse
Date: Fri, 30 Mar 2001 11:04:47 -0500
From: Laura Christenberry <Laura@DutchPaintings.com>
To: '"baderfa@execpc.com"' <baderfa@execpc.com>

Otto asked me to forward this to you. (A C-S means TODAY on the decision)

-----Original Message-----
From: Crichton-Stuart, Anthony [mailto:ACrichton-Stuart@christies.com]
Sent: Thursday, March 29, 2001 6:02 PM
To: 'otto@dutchpaintings.com'; 'laura@dutchpaintings.com'
Cc: Davies, Piers
Subject: Alfred Bader's Agasse of a horse
Importance: High

Apparently we were quoting him estimates on this before.... It can go in to the Sporting Art sale this June, but he MUST decide by tomorrow. Preferred estimate $15,000 - 20,000 but we will go to $20,000 - 30,000 max. It's not really suitable for an OMP sale despite the success (miracle, more like) that we had with the one in January. Let me know if you want to proceed.

Otto - TAKE IT PER ALFRED
Reserve 20,000
No buyback, ins.
No change photog

Offer from Agnew's

Agreed w/c back
Thinking over

Dear Mrs. Cook,

I am sorry that both Daniel and I have been traveling a good deal during the last few weeks and so I am replying to your e-mail of October 6 only now.

When we met in London with you and Professor John D. Ward I thought that it would be really quite easy to obtain a large reproduction of the *Prussian Blue* painting. As you know, the Aldrich Chemical Company had come into my gallery, photographed it, and then produced those very fine small prints and used one on the cover of the *Aldrichimica Acta*. Hence, I thought that we could just go to the printer and ask him to enlarge the image which I could then bring to you.

Unfortunately this is not so. The picture was taken in 2001, for the 50th anniversary of the founding of the Aldrich Chemical Company and since then the ownership of the printer has changed and they cannot help us - they cannot locate the negative.

Incidentally, Professor Ward wrote to me last February saying that the committee of the Athaneum had decided against accepting a large reproduction of the painting then.

The reproductions, of which I gave you a copy, are really quite good and so I would like to suggest that you consider using that in your office.

I am just working on a second autobiographical book to be entitled *More Adventures of a Chemist Collector* and in it there will be a chapter on Prussian Blue, of course detailing your help which I much appreciated.

With best regards I remain

Yours sincerely,
Alfred Bader

Emeritus Professor John D Ward
MD FRCP BSc (London) Honorary MD (Sheffield)
68 Dore Road
Sheffield
South Yorkshire
S17 3NE
Telephone/Fax 0114 236 4698 jdw@warddore.fsnet.co.uk

19.02.05

Dear Dr. Bader,

I hope this finds you and your wife in good form. It was a very great pleasure to meet you before Christmas and to discuss with you the many interesting aspects of your Faraday-Brande painting. I have just returned from visiting grandchildren in New Zealand and also travelling in Indo China.

The art ~~of~~ committee of the Athenaeum have now met. They are fascinated by the painting but there is a problem – the club has 2000 pictures stored and not on display. There is a body of opinion that we should not accept (collect) any more if there is nowhere to display them. However there is also a strong opinion that this is a unique and most interesting painting and that it should be on display (ie copy off) somewhere in the club. As a result, in the ways of committees, they have decided to think the problem over! I will keep in touch with them and of course with you. Ray and I are most appreciative of your interest in possibly

letting us have a copy. We will have to wait.

It would be a great pleasure to meet you again. You would be most welcome in Sheffield. I do hope we can meet again

Yours
Sincerely
John Ward

Subject: FW: Painting of Brande & Faraday
From: "Dee Cook" <archivist@apothecaries.org>
Date: Thu, 6 Oct 2005 16:08:18 +0100
To: "Alfred Bader (E-mail)" <baderfa@execpc.com>

Dear Dr Bader

I am copying my email to your son, Daniel, to you for your information.

I hope you and Isabel are in good health and, if I remember correctly, we might even see you should you come up to London for the art auctions during these next couple of months.

With kind regards.

Dee

-----Original Message-----
From: Dee Cook
Sent: 06 October 2005 12:23
To: Daniel J Bader (E-mail)
Subject: Painting of Brande & Faraday

Dear Mr Bader

You may recall, I hope you do, that I would very much like to have a life-size reproduction of this painting which your father has told me he has given to you.

Dr Bader sought my help in identifying the two people featured in the painting. After extensive research, I came up with the answer (Brande and Faraday) and so won the prize money he had offered as a reward.

Last year, I met up with Dr and Mrs Bader at The Athenaeum where the three of us had been invited to lunch by Professor John Ward and also to see some of the archives and books relating to Professor William Thomas Brande held by the Club. Unfortunately, I wasn't able to meet you at the time.

Your father brought over some some small reproductions but I asked him if it would be possible to have the full-size painting reproduced as I and the Court (the Society of Apothecaries' governing body) would very much like to hang it in the Brande Room here in Apothecaries' Hall which, incidentally, has now become my office.

Dr Bader said there would be no problem and no charge, and I am now writing to you as the owner of this splendid picture to ask if you would agree to organising its reproduction for me sometime soon. I'm not sure how it should be sent over from the USA because if it were not mounted/framed it could easily sustain damage or end up creased.

I would be most grateful if this could be arranged and look forward to hearing from you at your earliest convenience.

With kind regards.

Dee Cook (Mrs)

Dee Cook MA DARM RMSA
Archivist
The Worshipful Society of Apothecaries of London
Apothecaries' Hall
Black Friars Lane
London EC4V 6EJ

Tel: 020 7248 6648
Fax: 020 7329 3177
Email: archivist@apothecaries.org

Website: www.apothecaries.org

Subject: FW: Painting of Brande & Faraday
From: "Dan Bader" <dan@hbf.org>
Date: Thu, 6 Oct 2005 09:47:17 -0500
To: <baderfa@execpc.com>

Dad,

Before proceeding with this, I just wanted to make sure that this is what you agreed upon. A full sized, high quality and framed reproduction is quite an expensive endeavor for something that will be hung in a personal office. I am not even sure where I could get something like this done in Milwaukee. If this is what we agreed to, then I will do it, but this seems different than what we discussed.

Dan

-----Original Message-----
From: Dee Cook [mailto:archivist@apothecaries.org]
Sent: Thursday, October 06, 2005 6:23 AM
To: Dan Bader
Subject: Painting of Brande & Faraday

Dear Mr Bader

You may recall, I hope you do, that I would very much like to have a life-size reproduction of this painting which your father has told me he has given to you.

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hearing from you at your earliest convenience.

With kind regards.

Dee Cook (Mrs)

Dee Cook MA DARM RMSA
Archivist
The Worshipful Society of Apothecaries of London
Apothecaries' Hall
Black Friars Lane
London EC4V 6EJ

Tel: 020 7248 6648
Fax: 020 7329 3177
Email: archivist@apothecaries.org

Website: www.apothecaries.org

Subject: Re: Abbey Auction
From: "Jane Cochrane" <jane@jcochrane.com>
Date: Tue, 28 Oct 2003 10:04:11 -0000
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Dear Alfred,

Thank you for your cheque for £894 (Lot 198 in the Battle sale last week).
I am driving down to Battle today to pick up the Barker and the little one I bought from the same sale.
I had a very good fair at the weekend and sold well. I think I have a buyer for the two 'Spanish' portraits even though I still have not found suitable old frames for them.

Will let you know if there are any developments,
Best wishes,
Jane.
----- Original Message -----
From: "Alfred Bader Fine Arts" <baderfa@execpc.com>
To: "Jane Khurana Cochrane" <jane@jcochrane.com>
Sent: Monday, October 20, 2003 8:52 PM
Subject: Abbey Auction

Dear Jane,

Would you please let me know what you think of the following lots:

Lots 11 and 12 By Deborah Jones
70 17th century Christ
78 3 horses
79 19th century
152 Huntsman
202 Pen and ink drawing
218 C.R. Leslie
255 Dion Pears Sea Battle
258 Flowers
259 T. Mostyn

I will call you when you have had a chance to review.

Many thanks,
Alfred Bader

Subject: Painting signed Rembrandt
From: Marcia Cuthbert <cuthbert@total.net>
Date: Wed, 16 Jun 2004 10:33:47 -0400
To: <baderfa@execpc.com>

Dear Dr. Bader: Just a note to let you know how much I enjoyed your presentation at Victoria College on the Rembrandt Project and to thank you for giving me a copy of your card which I have passed on to my friend Sandy Cain near Rochester, New York, who has a painting with the signature Rembrandt on it. sandra cain <sandracain@msn.com>

I believe a friend of Sandy's has e-mailed you a photo of the painting. I'll be interested in hearing the results from her.

I noticed on the back of the card you gave me that a number was written on it: 7 207 5381 and I thought I would sent this number to you in case it is a telephone number or some other number that you had written down intending to keep.

Best wishes, Marcia Cuthbert, Vic 5T9.

Subject: possible Rembrandt
From: jhecker <jhecker@brockport.edu>
Date: Tue, 15 Jun 2004 09:56:46 -0400
To: baderfa@execpc.com
CC: sandra cain <sandracain@msn.com>

Dr. Bader:
Attached are jpeg images of a possible Rembrandt painting belonging to my friend, Sandra Cain. If you are interested in learning more about this painting, please contact Sandra directly at the above e-mail address. Thank you.
--

Subject: Re: Battle
From: "Jane Cochrane" <jane@jcochrane.com>
Date: Wed, 24 Sep 2003 12:12:38 +0100
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Dear Alfred,

I have had a very brief look at the sale on the internet as I shall be leaving in half an hour.

Lot 28 Looks interesting. Two James Taylors listed. Not much information on either.

Lots 38 and 39 Will report on both these when you ring.

Lot 52 Looks very stiff and overpainted but, as you say, it might have potential.

Lot 58 Looks very nice. I don't know this painter at all. Will report.

Lot 75 Will check quality.

Lot 81 This composition doesn't look like the work of Etty to me but the internet image is not great.

Lot 86 Will report.

Lot 133 Floris Arntzenius 1864-1925 is listed in British Artists 1880-1940 with an address in the Hague. His sales figures are impressive. 1908 oil /canvas 19 X 14'' sold for £8296 in Amsterdam.
Isaac Israels 1865-1934 'Op de Pier', 19 X 15'' sold for £10,900 in 2000 also in Amsterdam.
This may be a good one to go for. I will check on provenance with Mark.

Lot 270 Henry Thomas Alken 1785-1851 is very well listed British Sporting painter. Since he is only listed in the B and H catalogue as 'H. Alken' I suspect these three may not be genuine. The estimate also reflects this. Will report.

In haste,

Jane.
----- Original Message -----
From: "Alfred Bader Fine Arts" <baderfa@execpc.com>
To: "Jane Khurana Cochrane" <jane@jcochrane.com>
Sent: Tuesday, September 23, 2003 6:43 PM
Subject: Battle

Dear Jane,

Tomorrow's sale in Battle is one of the best I have ever seen. Here are some thoughts:

Lot 28 James Taylor. Do you know the artist?
38 This looks right and I actually have a customer for it. I hope you will not mind bidding for me.
39 Watercolor by a very well known Japanese. A Canadian I know is looking for such watercolors. I am told that it is not from the trade and I wonder what the condition is.
52 I can't really see on the internet but it might be quite good.
58 Attr. to a Viennese painter I know quite well but

obviously Mr. Ellin is not certain
that it is by Pieler. This does come from the trade.
68 Looks quite nice but I'm afraid is certainly a copy.
75 What are these like? Sizes? We happen to have a good friend by the name of
Whitlock and he might be intrigued if this quartet is good quality.
81 You know a great deal about Etty.
84 Souter with a medium listing looks quite nice.
86 Said to be after Rembrandt but I wonder whether it is after some etching. Anyway, do
you think that it is 17th century?
133 By a very famous Dutch impressionist and I wonder who the second artist is.
196 Looks nice and Douglas Gray has a very big listing.
270 What is the quality of these three works? I know of a dealer in South Carolina who
loves hunting scenes but of course only if of good quality. I cannot find the artist
H. Alken.

I will phone you in about an hour to discuss your thinking and then again at the auction gallery at 4 PM your time.

All the best to you and Tony,
Alfred

Subject: Re: Battle
From: "Jane Cochrane" <jane@jcochrane.com>
Date: Wed, 24 Sep 2003 12:19:32 +0100
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Alfred,

Please would you ring me at the saleroom at 5pm instead of 4pm? I think I will need more time to give you an informed opinion on the works in which you are interested.

Jane
----- Original Message -----
From: "Alfred Bader Fine Arts" <baderfa@execpc.com>
To: "Jane Khurana Cochrane" <jane@jcochrane.com>
Sent: Tuesday, September 23, 2003 6:43 PM
Subject: Battle

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Tomorrow's sale in Battle is one of the best I have ever seen. Here are some thoughts:

Lot 28 James Taylor. Do you know the artist?
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All the best to you and Tony,
Alfred

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 17, 1997

Mr. Timothy Cobb
1129 North Marshall Street
Apartment 34
Milwaukee, WI 53202

Dear Tim:

I plan to bring that beautiful *Portrait of a Monk* by DeMura to the gallery this weekend, and if you would like to stop by and look at it, just call Cheryl or Niki before you come.

Isabel and I will be back from Canada on November 1st and are leaving for England on November 6th.

With best wishes, as always, .

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

Candida Comments

Candida Corporation, 175 West Jackson Boulevard, Chicago, IL 60604 Number 13 September, 1997

Swimming with the Sharks

For anyone thinking that a small businessman is deprived of contact with the sharks of Wall Street, this tale should be edifying.

Last December, I was reviewing transactions for the year in preparation for closing our books. I didn't remember paying the annual franchise tax to Delaware, where Candida is incorporated. I looked at the checkbook and the files, and there was no record of a payment or a bill. I phoned our corporate agent in Wilmington and was told that our account had been closed some time earlier.

"Why?" I asked. "Because Candida was merged" she said. I assured her that Candida hadn't been merged. There was no way that could happen without me knowing. She responded, "I'll check the state records and call you back." A short time later, she called me back. "You merged in October, 1994 into Bensow Corporation." I assured her again that I did nothing of the sort. She offered to send me copies of the filings, and a few weeks later they arrived.

According to the papers, Candida Corporation had been merged into Bensow Corporation in October, 1994. The document was signed by Bennett S. LeBow (hence Bensow), who claimed to be the sole shareholder of Bensow, which claimed to own all the shares of Candida. Now, why would this predator seek to acquire Candida Corporation in such a sneaky manner? After all, for the right price, I'd have been glad to sell.

At this point, it seemed wise to secure some legal help, and I called a friend at a Wilmington law firm, explained the shenanigans as best I could, and sent him copies of what I had.

A few weeks later he called me back and said that he had uncovered what happened. Apparently, LeBow had a boat called "Candida" which was owned by Candida Charter Corporation. LeBow intended to merge that company into Bensow, but apparently he or his henchmen were distracted and confused owing to all of their maneuvers with Liggett and the other tobacco companies, and instead almost captured my company.

After some more weeks elapsed, they were prevailed upon to file papers with Delaware to rescind the previous merger. Candida Corporation is now once again in the good graces of the state of Delaware, and the state was willing to forego the franchise tax for the year or so we didn't exist.

It was just good luck that Illinois didn't become aware that I had registered a non-existent company here, and I shudder to think what would have happened if a potential client or vendor had done a search and found that Candida didn't exist from October, 1994, until March, 1997.

As to the costs and my lost time from this exercise, that's just tough! I wrote to the attorney for LeBow, an esquire named Marc Bell, and he wrote back that "it is not clear where responsibility for the error should fall," and that LeBow "is not in a position to cede[*sic*] to your request for payment..." My interpretation of Bell's inability to determine responsibility is that he didn't want to tell his boss that he screwed up. As to Bell's grammar, I suppose that "cede" is now replacing "accede" among these super-busy masters of the universe, and so what if the words have different meanings!

In days of yore this impasse would have been solved by pistols for two and breakfast for one. However, owing to the advance of civilization I am forced to look into various remedies which are based less upon violence and more on lawyers, alas.

rDNA Technology

It is interesting to observe how Europe manages to trip itself up when it considers what to do with rDNA technology. For a long time, Germany managed to virtually drop out of the industrial application of rDNA technology for the production of pharmaceuticals. It is now restarting in this area but lags badly behind the UK, the U.S., and other countries. Now, Germany and France are considering how to prevent the import of soybeans, corn, or other crops in which rDNA manipulations have occurred. They are faced with placating so-called consumer advocates, whom they have relied upon in the past to provide a basis for boycotts or exclusion of various imported products. However, if they ban imports of soybeans or corn from the U.S., they raise the cost of these products which they can obtain from other countries. It will take only a few years before other supplier countries adopt the same rDNA-manipulated crops, and those countries are unlikely to be inclined to declare openly that their crops have been rDNA-manipulated. Switzerland even insisted on a recall of a large amount of chocolate because it appeared that the chocolate had been made with lecithin processed from soybean oil from rDNA modified soybeans.

In any event, it is fun to watch the politicians in Europe twist and turn! It also provides a competitive advantage to the U.S. if some countries in Europe want to continue the traditional expensive ways of

agriculture. In many respects the situation seems similar to some U.S. counties where there are laws against the sale or public consumption of alcoholic beverages. These laws and the maneuvers they engender led to the pithy observation that "The Drys have their law and the Wets have their booze."

Small World

One of the interesting aspects of life after the death of Stauffer was how many former members of Stauffer's technical departments are now located in other milieus.

In the last issue, I had mentioned attending the International Biotechnology Congress in Sydney, Australia, last September. While there I bumped into Herb Fang, formerly of Stauffer's environmental group, and now a professor at the University of Hong Kong. He was then awaiting with some optimism the transfer of authority in Hong Kong which has since occurred.

On the flight back to Chicago, I opened the menu and found that the wine I was offered had been selected by Carole Meredith. Carole had been a valued member of Stauffer's plant biotechnology group, but she resigned to become a faculty member in enology and viticulture at UC-Davis (and apparently a consultant to United Airlines). She has had a paper in a recent issue of *Nature Genetics* which dealt with family relationships among wine grapes. I have to admit that compared to sunflower and corn, wine is a much more enticing target for genetic manipulation.

Much Ado About Little

About a year ago, a paper from Tulane appeared in *Science* claiming that mixtures of pesticides were dramatically more estrogenic in a model system using yeast than the individual pesticides alone. This finding fit nicely into the agenda of those who know that all chemicals are evil toxins.

My reaction, as someone who doesn't always see evil everywhere, was to be a bit surprised because some of the pesticides which caused such dramatic effects were themselves mixtures. Chlordane is composed of two stereoisomers amounting to about 65% of the product, and also contains heptachlor and some other pesticidal compounds. Toxaphene is a mixture of 26 components which comprise 40% of the product, and endosulfan is composed of two isomers, one amounting to 65% of the product and the other comprising about 30% of the product. It seemed to me very peculiar that a mixture of compounds sold as a single pesticide, e.g., endosulfan, chlordane, or toxaphene, had no effect in the model system used, but a "combination" of two pesticides, each of which are mixtures themselves, had such a dramatic effect.

The authors didn't appear to know that these pesticides were mixtures rather than pure compounds, or at least they made no reference to the fact. I dashed off an e-mail to the editor of *Science* about this aspect of the study, but in his very finite wisdom, he chose not to publish it.

After some time, articles appeared which said that other investigators were unable to repeat the Tulane results, and in July this year, the Tulane authors had the gumption, in a letter to *Science,* to retract their original paper.

Did this retraction receive the same attention by the press or by televison that they devoted to the original surprising finding and the doom-saying that went with it? Did it receive any mention outside of the science magazines or the *Wall Street Journal* (which is well-known as a running dog of industry)? Not in the papers or magazines that I read.

The eminent British microbiologist, Marjorie Stephenson, said many years ago, that microbiology was a science in which the worse your technique, the more interesting your results. It would seem that toxicology can also be so described.

Caffeine

Readers may remember my prediction in the July, 1994, *Candida Comments*, to expect that the FDA will target caffeine-containing beverages such as coffee if they succeed in capturing cigarettes for their purview.

The Center for Science in the Public Interest [as defined by the Center], headed by my fellow MIT alumnus, Michael Jacobson, has submitted to FDA a petition to require labelling of the caffeine content of foods and beverages.

For the time being, FDA stands by its advice to pregnant women to avoid, or consume only small amounts, of caffeine-containing foods. But, I suspect that FDA wouldn't mind being coerced into requiring labels stating how much caffeine is in the food, and I'm quite sure that the Center will try to provide such pressure. We must be protected at whatever cost from not knowing everything about what we eat.

Publications

I'm hard at work on the Third Edition of the *Directory of Toll Fermentation and Cell Culture Facilities.* It should see the light of day before the end of 1997. Also, I'm working on a edited version of thirty year old AIChE symposium dealing with the history of penicillin production. Here, too, I'm aiming for publication in late 1997.

R.I. Mateles
(312) 431-1601

rmateles@candida.com

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 1, 1997

Mr. Lee Curry
Associated Bag Company
400 West Boden Street
P.O. Box 07120
Milwaukee, WI 53207-9916

Dear Lee:

I was delighted to realize from the difficulties of reaching you that you are now really busy and truly appreciated by a fine company.

I hope that the story about you in my autobiography brought back happy memories.

The first question that you would be able to answer, in 10 seconds, is the weight of the bags which we would like to purchase. I enclose sample of a very satisfactory bag that surely comes from you. Is this light-weight, standard, or commercial?

Ideally I would like to buy about 250 bags about 24 x 36" and the same number about 36 x 51".

I would not know what to do with 1000 bags of each, because I only buy about 200 paintings a year and am 73! Most paintings I sell do need bags, but of course the bags do not really have to be perfect - they just have to protect the paintings during shipment.

As you worked with me for so many years, you know what a cheapskate I am and of course I would like to buy these bags at the best possible price.

I still hope that you will be able to join me for lunch, not only for me to pick up the bags but also to enjoy chatting with you for a little while.

With all good wishes, 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

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 21, 1997

Mrs. Janice Kuhn
Chestnut Court Appraisal Associates, Ltd.
1718 North First Street
Milwaukee, WI 53212-3926

Dear Mrs. Kuhn:

Thank you for leaving the folder with the information on that very interesting painting with me.

It really looks a quality work, but unfortunately, I do not really have customers for such French paintings.

If I were to advise the owner and he really had to sell it, I would urge him to send it to auction in New York.

I am just off to the East and won't return to Milwaukee until Saturday, but I didn't want to delay returning the information to you.

With best regards, I remain,

Yours sincerely,

AB/cw

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924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709

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

April 29, 1997

Ms. Jackie Niles
Auction Assistant
Channel 10/36 Friends, Inc.
700 West State Street
Milwaukee, WI 53233

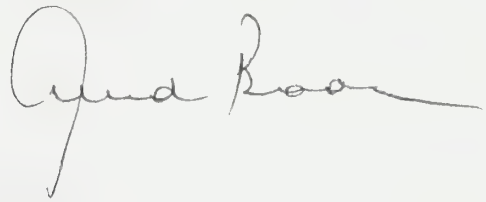
Dear Ms. Niles:

On March 10th, Mrs. Betty Buschmeyer picked up a number of works of art at my home.

Thus far, I have received only three of the six donor forms, namely numbers 9033, 9034 and 9035. Could you please send me copies of the other three forms?

With thanks for your help and best regards, I remain,

Yours sincerely,



AB/cw

FAX FROM

DR. ALFRED R. BADER
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202
Telephone 414-277-0730
Fax No. 414-277-0709

July 11, 1994

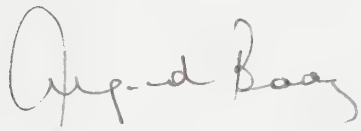
To: Dr. Paula Y. Bruice
Department of Chemistry
University of California, Santa Barbara
805 893 4120

Dear Dr. Bruice:

In response to your today's fax, my favorite alchemical painting is the one by David Ryckaert which is signed and dated 1648. Ms. Hassmann sent you a reproduction, and of course you have my permission to reproduce it, provided only that you state that this work is in the collection of Isabel and Alfred Bader.

All good wishes and best personal regards to you and Professor Bruice.

Sincerely,



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

June 13, 1994

at the time / fax 964 1044

Dr. Paula Bruice
1110 Via Bolzano
Santa Barbara, California 93111

Dear Dr. Bruice,

As promised in our telephone discussion this afternoon, enclosed are reproductions of some alchemical paintings which have appeared on various Aldrich catalog covers, Actas, etc. There is another by Heerschop, but I cannot furnish copy at this time--the colors are beautiful.

If you would like to confirm what you told me on the telephone, you could do so either by mail or fax (see number below). I'll make sure it's near the top of the "pile".

Cordially,

my dear
please pay
attention
on next page

Marilyn Hassmann

Enclosures

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

August 19, 1993

Ms. Laura I. Celesia
3016 Heritage Oak Lane
Oak Brook, Illinois 60521

Dear Ms. Celesia:

Thank you for your letter of August 15th.

You certainly have fine credentials, and if I wanted to expand my gallery I would love to have a Queen's graduate.

But, I travel a great deal and very much enjoy finding paintings myself. Also, I want to keep my gallery small and by appointment only, and have a good secretary who has been with me for many years.

All good 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

August 15, 1993

Mr. Alfred Bader
Suite 622
Astor Hotel
924 East Juneau Ave.
Milwaukee, WI 53202

Dear Mr. Bader,

In the September issue of Art & Antiques, I read Geraldine Norman's article about your development as a dealer and buyer of Fine Arts. As I read I recalled the exhibition at Agnes Etherington Art Centre of Dutch Masters based on your donations. At the time, I was a docent at the Centre and was working on my undergraduate art history degree. The recent article reminded me of your role with Queen's and of your present art gallery in Milwaukee.

Recently, I completed two Decorative Arts Courses with Sotheby's in London and an internship with Bonham's in London. I have now returned to the United States and am currently looking for work. I would be interested in working with you or hearing any suggestions you might have.

In the past I have worked as an intern at Leslie Hindman Auctioneers in Chicago and have completed my M.A. in art history. My other experiences with various museums and art galleries lends me a familiarity with art and the mechanisms of the art world. The combination of my education and experience makes me a strong candidate for a position with your gallery. I look forward to meeting with you.

Enclosed is a copy of my resume. I will be able to supply references upon request.

I will be available for an interview at your convenience. Thank you for your consideration.

Sincerely,

Laura I. Celesia

Laura I. Celesia
3016 Heritage Oak Lane
OakBrook, Il 60521
(708) 968-2199

Laura Irene Celesia
3016 Heritage Oak Lane
Oak Brook, Illinois 60521
(708) 968-2199

EDUCATION

Sotheby's Educational Studies, London, England
17th and 18th Century Decorative Arts Course, 19th and 20th Century Decorative Arts Course, September, 1992 - March, 1993

Washington University, St. Louis, Missouri
M.A. in art history. Focus on Renaissance Art, May 1992

Queen's University, Kingston, Ontario, Canada
B.A.H. in Art History, May 1990

EXPERIENCE

Bonham's, London, England
Porter, April 1993 - June 1993
Responsibilities involved arranging salerooms for viewing, supervising of public viewings, handling objects during auctions, and front desk reception

Atrium Gallery, St. Louis, Missouri
Assistant, January 1992 - August 1992
Participated in gallery openings, and art lecture series Responsibilities also included exhibition and publicity preparation, client presentations, filing and compiling artists biographies

Washington University Gallery of Art, St. Louis, Missouri
Intern, June 1991- August 1991, June 1992 - August 1992
Involved in Registral tasks; including filing systems, loan forms, accessions, deaccessions, inventory, and condition reports Compiled an extensive bibliography on COBRA artists and researched works by Karel Appel and Lucebert. Also involved preliminary research on Bruce Nauman and David Rabinowitch Assisted with editing catalogues and author correspondence

Leslie Hindman Auctioneers, Chicago, Illinois
Intern, May 1991-June 1991
Responsibilities involved filing, catalogue production, appraisal and property documentation, and mailings. Received an overview of auction systems through participation at auctions and an estate sale.

Agnes Etherington Art Centre, Kingston, Ontario
Docent, September 1987 - April 1989
Participated in educational tours, co-supervised Museum Family Days, and collaborated on creation of a children's active learning exhibit.
Head Docent, September 1989 - April 1990
Participated in educational tours, assisted in training docents, coordinated all docent tours, arranged docent social affair, and performed various administrative tasks

Art Institute of Chicago, Chicago, Illinois
Summers 1987 - 1989
Ryerson Library, Summers of 1987, 1989
Summarized, sorted, and catalogued notebooks of artist Ivan Albright; identified architectural photographs, and compiled scrapbook of the Chicago art community
Department of Classical Art, Summer 1988
Catalogued and researched Ancient Roman Coins.

LANGUAGES

Conversational Italian, reading and writing skills

REFERENCES

References available upon request

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 11, 1993

Channel 10 Auction
700 West State Street
Milwaukee, Wisconsin 53233

Ladies and Gentlemen:

Last week someone in your organization called me to inquire whether I would care to donate some works of art for your next auction. I said yes, and I was told that a Ms. Bonnie Slye would come to my home at 8:00 p.m. on Monday, February 8th. We had the works ready, but Ms. Slye didn't come.

What happened, and do you want these works of art?

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

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

December 28, 1993

Professor Priscilla A. Doel
Department of Romance Languages & Literature
Colby College
Waterville, Maine 04901

Dear Professor Doel:

I am sorry that along trip to England has delayed my responding to your most interesting letter of November 1st.

Unfortunately, I must tell you that I never purchased any of Dr. de Sousa's paintings painted by him, but only one 19th century painting of a chemist at work which I donated to the Chemistry Department of Emory University in Atlanta.

All good wishes in your interesting pursuit.

Sincerely,

Colby College WATERVILLE, MAINE 04901 207/872-3122

Department of Romance Languages and Literature

Priscilla A. Doel
Professor of Portuguese and Spanish

November 1, 1993

Mr. Alfred Bader
Aldrich Chemical Company
940 West Saint Paul Avenue
Milwaukee, Wisconsin 53233

Dear Mr. Bader,

During a recent research trip I made to Pennsylvania, your name came up in a conversation I had with Howard Frances regarding Arthur de Sousa. I am in the process of trying to locate and identify as many of Dr. de Sousa's paintings as possible with an eye towards organizing an art exhibit of his works and also with an eye towards writing a short monograph about this man dedicated to the arts and the sciences. It is my understanding that you have a number of Dr. de Sousa's paintings and I would like to learn more about what you have, why you have these works, and if you would be willing to share them for exhibit or allow photos of them to be taken.

Since my request obviously comes out of nowhere, please allow me to give you some background material. I never knew Dr. de Sousa, but I met his widow, Mary, when I was in Newfoundland in 1989 doing research for my book Port O' Call: Memories of the Portuguese in St. John's, Newfoundland, which was published in 1992. Mary very generously gave to me many of Dr. de Sousa's photographs, some of which I used in my book, and the few papers he had left intact. Evidently, shortly before his death he told her he would be going on a long journey and proceeded to burn many of his papers, documents and other things, perhaps what he deemed important, personal, secret. We'll never know.

In 1958, Dr. de Sousa had taken some priceless photos of the Portuguese Fleet in action on the Grand Banks, for he spent the 1958 fishing season aboard the Portuguese hospital-supply ship (he was also a medical doctor). These memories from 1958 were constantly brought to life, and live on, through his sketches and particularly his watercolors. Dr. de Sousa also, as seems to be typical of the Portuguese, was fascinated by the sea. Strangely enough, he did his first Ph.D on water, on the properties of seawater.

After leaving Kawecki-Berylco in 1972-73, Dr. de Sousa spent a year at the exclusive Hill School in Pottstown after which time he and Mary returned to her Newfoundland, where they lived until his death in the small, and I do mean small, coastal village of Brigus. In retirement Dr. de Sousa painted, sketched and wrote, trying, I think, to supplement their retirement income.

Now that I have Port O Call behind me, I want to do a monograph on Dr. de Sousa because I see him as a person of many talents. Towards this end, I have contacted Cabot Industries, where, by the way, his paintings graced the covers of at least two Kawecki-Berylco in-house publications. One cover was his painting of our famous Wiscasset schooners of Maine and another, about which I have heard, was of a space station.

As part of my work on Dr. de Sousa, I would like to organize an exhibit of his paintings at the Hill School Arts Center. I have already made this proposal to the Director, who likes the idea.

As part of my sabbatical leave next fall, I hope to be able to spend time in Portugal trying to locate some of Dr. de Sousa's earlier European works. Through my own contacts in Portugal, I have made contact with Dr. de Sousa's daughter, who is willing to help in any way she can. Since the scope of this particular research depends on grant funding, it is difficult to predict what will or will not be done at that time. Nevertheless, I am well on my way with regard to locating many of Dr. de Sousa's Pennsylvania period paintings as well as those he did while in Canada. Many people who have these paintings are extremely fond of them as paintings and as memories of their friend Arthur de Sousa.

I hope this explains to you my interest in your Dr. de Sousa paintings.

Sincerely,

Paul H. Scott

Continental Insurance

The Continental Corporation
180 Maiden Lane
New York, NY 10038

September 9, 1992

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

Dear Dr. Bader:

I apologize for the delay in acknowledging our receipt of your print. As the mother of three children, I very much appreciate the sentiment it so beautifully expresses.

It is not company policy to accept a gift for simply performing my job, nor, as an attorney, could I accept this present personally. However, if it is acceptable to you, I will happily accept on behalf of The Continental Corporation and the picture will hang in my office as a reminder of the goodwill of the people we are working for.

Again, thank you, Dr. Bader. If you have any questions concerning the Corporation please feel free to call me at any time and I will do my best to help.

Very truly yours,

Deborah B. Lacivita
Assistant Secretary and
Assistant Corporate Counsel

/sk

Dr. Alfred Bader
924 East Juneau, Suite 622
Milwaukee, Wisconsin 53202
Phone: 414/277-0730
Fax: 414/277-0709

A Chemist Helping Chemists

January 23, 1996

Dr. Dudley H. Williams, F.R.S.
Department of Chemistry
University of Cambridge
Lensfield Road
Cambridge CB2 1EW
England

Dear Dudley:

Thank you so much for your thought-provoking letter of January 12th.

My main interest in paintings is in 17th century works, and I don't think that the entrance hall of the Chemistry Department would be suitable to keep these safely.

But more modern works, particularly if they deal with science, could probably be hung safely and attractively. None come to mind immediately, but I am offered a great many, sometimes several paintings a day, and I will certainly keep my mind and eyes open.

With all good wishes, I remain,

Yours sincerely,

AB/cw

UNIVERSITY OF CAMBRIDGE
DEPARTMENT OF CHEMISTRY
Lensfield Road
Cambridge CB2 1EW

Dr. D.H. Williams, F.R.S.
Tel: (01223)336368

Telex: 81240 CAMSPL G
FAX (UK): (01223) 336913
FAX (International): +44 1223 336913
E-Mail: dhw1@cus.cam.ac.uk

DHW/VR
12 January 1996

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee
Wisconsin 53211
USA

Dear Alfred,

I much appreciated your visiting the Department with Isabel in December when you were able to let us know of your wish not to be involved with our Advisory Board. We do of course understand and respect your reasons, and thank you for your consideration. Being a persistent man, can I take up with you another possibility with regard to our wish to improve the general appearance and attractiveness of our building?

One of our chief concerns is that the main entrance of the Department is currently rather unattractive and cold in appearance. We have plans to completely refurbish the entrance area in the next few years. These plans will include complete redecoration, new lighting of the area, a designated space with tables for people to sit in comfort when first arriving in the department, and some high quality display cabinets to communicate some of the past achievements of the Department and our future plans. However, it has occurred to me that additionally it would be an exciting endeavour to display in this entrance area a few works of art - including some that would be there purely for their general aesthetic appeal and also some that would illustrate a connection between art and science. We would hope to do this with the kind of taste that would create an entrance area of outstanding attraction. I should add that our plans include in the longer term a complete set of double doors, so that the area will be both warm and comfortable. Is this is an area in which you think you might be able to help us?

Best wishes to Isabel and yourself.

Yours,

Dudley

Dudley Williams

Clare Ford Dean

1A Bowerdean Street
Fulham
London SW6 3TN
UK
071-731 6387

1642 Park Avenue
Racine
53403 Wisconsin
USA
414-637 7023

Bart 155
366 12/28
op.

Alfred Bader Esq.,
2961 N. Shepard Avenue,
Milwaukee,
WI 53211

21st December, 1995

Dear Mr. Bader,

Please forgive me for writing to you out of the blue in this way but I was speaking to Christopher Brown this afternoon and he said that only yesterday you had been with him in his office. Christopher and his wife are friends of mine of long standing and he suggested that I might write to you to ask if it might be possible to see your wonderful collection.

I have been but a short time in this country. I met my husband who is an American professor of English Literature at UW Parkside while I was working in the National Gallery and find myself here for part of the year, the other part being in London where I have lived and worked all my life and still have a house.

For some time I worked for Leonard Koetser in Duke Street and so many beautiful works passed through his hands. I learnt a great deal and particularly a love of Dutch painting has endured and moreover grown through many lecture courses I have given on the subject. As you can imagine I would be overjoyed if you would consider showing me your collection. Unfortunately I am here only until January 9th when I return briefly to my lecturing commitments in England for a month until the middle of February when I return here again.

I look forward to hearing from you and may I wish you a very happy 1996.

Yours sincerely,

Clare Ford Dean

Clare Ford Dean

515
Thus Jan

To Prof. Walter Mannt

fax. 00.1.414.2770709.

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

25 september 1995

Dear Dr Bader,

Thank you very much for lending us your picture. I am very glad that you are willing to coöperate in our plan.

- I had a telephone conversation with Federal Express in the USA. They can deliver the picture before 10.30 am on Monday 9th Oktober at the Cervantes Convention Centre in St Louis. I will be there to receive the picture. I will send you a telephone and fax number of the DSM stand in the Convention Centre. I do not know how early on Monday morning it would have to be picked up in Milwaukee. Perhaps it is best if you contact them about the pick-up?
  It could be picked-up in St Louis for return to you at 17.00 on Wednesday 11 Oktober.

- The adress of the Cervantes Convention Centre is:
  701 Convention Plaza
  St Louis, MI
  tel. 314.3425036 (Miss Page-Millard)

- The person who organizes the exhibition at DSM is:
  Mr Cyril Reijnen
  DSM Resins BV
  Ceintuurbaan 5
  8022 AW Zwolle
  The Netherlands

  tel. 038-569473, fax 038-569500.

- The bill for transport can go to:
  DSM-Resins USA
  31, Columbia Nitrogen Road
  Augusta, GA 30903
  USA

- DSM will ensure the picture. You will receive the insurance policy from them.

- We are trying to find a safe for the night, pssibly the bank.

With kind regards,

Karin Groen KMGroen.

Gabriël Metsustraat 8, 1071 EA Amsterdam
Telefoon 020-673 51 62, Fax 020-675 16 61
Postbank 450537, ABN AMRO 49.02.15.890

FAX FROM

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

September 26, 1995

To: Ms. Karin Groen
Centraal Laboratorium voor Onderzoek
van Voorwerpen van Kunst en Wetenschap
Fax: 31-20-675-1661

Dear Ms. Groen:

In response to your fax of yesterday, both you and I are working under difficult circumstances because of the triangle involved: you, DSM, and I.

I would like to tell you that I have loaned hundreds of paintings over the last 40 years to many museums and exhibitions, but never under circumstances such as these. It is always the borrowing institution which arranges for the packing, pick-up, shipping, return and insurance. In order to help and because the frame is so sturdy, my wife and I offered to pack the painting in a sturdy wooden crate so that the expenses would be minimized.

However, the pick-up, return, transport and insurance must be the total responsibility of DSM.

I don't think that you could have a painting picked up by Federal Express or anybody else on Monday morning and have it delivered in St. Louis that same morning. Under the circumstances, we will have the painting packed on Thursday, October 5th for pick-up as directed by DSM on Friday, October 6th. That, of course, means that the painting has to be kept somewhere over the weekend, but as the painting is in stable condition and on canvas and it is not likely to be very cold, I don't think that presents a serious problem. You might, of course, like to arrange to have it picked up on Friday and delivered on Saturday if there is someone responsible at the Convention Centre to receive it. I will appreciate your faxing me or telephoning me on Monday morning to assure me of the safe arrival of the painting.

I will be in my office on October 11th and 12th to receive the painting when it returns.

Please urge DSM to send me the insurance policy promptly. Surely you will understand that I cannot send the painting without an all-risks, wall-to-wall insurance policy in the amount of U.S. $200,000 in my favor in hand here.

You might prefer transportation other than Federal Express; that must be your decision. In any case, whoever undertakes the transport must understand in advance that the expenses are to be paid by DSM directly. (Please note that sending them the bill, as you suggest, is not the same as Federal Express billing them via their account number, as I requested.)

With the painting, I will send some reproductions of the entire painting and some detailed photographs that you might like to share with special friends in St. Louis.

I really hope that all will go well, but perhaps you will sense from this fax that I am concerned.

Lastly, I don't think that it should be necessary to put the painting into a safe, perhaps in a bank. There must be easier ways of storing the painting safely at night. You should really receive guidance from the insurance company involved.

With all good wishes, I remain,

Yours sincerely,

AB/cw

c: Professor V. Manuth (via fax)

Liebe Karin

Sehr freue dich jetzt

persönlich zu kennen!

Beste Grüsse

Anna

Centraal Laboratorium
voor Onderzoek van Voorwerpen
van Kunst en Wetenschap

Gabriel Metsustraat 8, 1071 EA Amsterdam
Telefoon 020-673 51 62, Fax 020-675 16 61
Postbank 450537, ABN AMRO 49.02.15.890

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 20, 1995

Dr. Donald Wilson
Chevron Research & Technology Co.
Room 51-1114
100 Chevron Way
Richmond, CA 94802

Dear Dr. Wilson:

It was so nice to hear from you.

A catalogue entitled *The Detective's Eye: Investigating the Old Masters*, curated by Isabel and me at the Milwaukee Art Museum, is available from Aldrich as catalogue number Z18,350-4 at $12.95. It is described briefly on page T-45 of the latest catalogue.

A great deal more about paintings is told my autobiography, *Adventures of a Chemist Collector*, which will be available from the American Chemical Society beginning next month at $25.00.

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

IMPORTANT MESSAGE

FOR AB

DATE 4/20 TIME A.M. P.M.

M Dr Donald Wilson

OF

PHONE
AREA CODE NUMBER EXTENSION

TELEPHONED	X	PLEASE CALL	X
CAME TO SEE YOU		WILL CALL AGAIN	
WANTS TO SEE YOU		RUSH	
RETURNED YOUR CALL		SPECIAL ATTENTION	

MESSAGE Through the Detectives Eyes
Looking for
something in
print

SIGNED

LITHO IN U.S.A

TOPS FORM 3002S

re: speech @
C several yrs ago

Chevron R & Tech Co

Rm 51-1114
100 Chevron Way
Richmond CA
94802

510/242-2415

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 21, 1995

Mr. Don Cheney
201 West South Street
Houghton, MI 49931

Dear Mr. Cheney:

I am sorry that I was out when you called.

I'm afraid I've never heard of Mathias Alton and have certainly never seen one of his works. Paintings, drawings and prints by Robert von Neumann come up in Milwaukee time and again, usually at the Schrager Auction Galleries at 2915 North Sherman Blvd., Milwaukee, WI 53210. Al Schrager's phone number is 873-3738. I am sure if you asked him, he would inform you of the many von Neumann works that come up at his auctions.

I, myself, like to purchase only the paintings that really appeal to me and while I find von Neumann good, he did so much work that after I had seen the first dozen, I got a little bit bored. Please don't mind.

With all good wishes, I remain,

Yours sincerely,

Alfred Bader

AB/cw

bc: Al Schrager

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

DATE: April 14, 1995

1) **CALLER:** DON CHENEY - Lives in Mich. but his daughter is in Milw. so they are here frequently -

MESSAGE: He collects Mathias Alton (German-born) - Do you know of any? Can you keep him in mind if you see any? Also looking for a Robert von Neuman, a Milwaukee artist who did lots of fishing scenes. Do you know of any/keep him in mind?

His home - 201 West South Street, Houghton, MI 49931
906/482-7458

Daughter - Sarah Cheney, 8249 North 37th Street, Brown Deer (apparently unlisted - unless 273-0147 is old #)

2) **CALLER:** Lisl Cade

MESSAGE: Wishing you a happy Passover and inquiring about Marilyn

3) **CALLER:**

MESSAGE:

4) **CALLER:**

MESSAGE:

5) **CALLER:**

MESSAGE:

6) **CALLER:**

MESSAGE:

7) **CALLER:**

MESSAGE:

ALFRED BADER FINE ARTS

DR. ALFRED BADER

July 30, 1993

ESTABLISHED 1961

Mr. Hans Cramer
G. Cramer Oude Kunst B.V.
Javastraat 38
2585 AP The Hague
The Netherlands

Dear Mr. Cramer:

I appreciate your fax of today and your previous two letters.

Please send me the name of the editor responsible and the address of the NRC Handelsblad, and I will write to him strongly, of course with a copy to you.

Also, please send me a copy of your proposed article; I think that I know enough Dutch that I will understand it.

Enclosed is an article about my recent activities; you might like to share this with the NRC editor.

You will have realized from my first letters that I was determined to sue you and the Handelsblad for libel, as surely libel was involved. But as you indicated your willingness to write a clear correction, my suit should, if possible, be directed only against the paper unless they publish your article. I will be in Holland for the Butot sale and will then engage an attorney unless the matter has been settled satisfactorily.

Best regards,

Enclosure

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 4, 1995

Mr. David J. Carlson
Carlson Gallery
Seventh between Dolores and Lincoln
P.O. Box 5966
Carmel, California 93921

Dear Carlson:

Thank you for your thoughtful letter of December 9th with a color transparency of the painting attributed to Adriaen van Ostade.

I don't believe that the painting is by Ostade, but may be by Victorijns, nor do I believe that the painting is worth $50,000.

Do offer me other old master paintings if they come your way.

All good wishes.

Sincerely,

Enclosure

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

CARLSON GALLERY

FINE 19TH & 20TH CENTURY PAINTINGS & SCULPTURE

Seventh Between Dolores & Lincoln • P.O. Box 5966 • Carmel, Ca.. 93921 • 408/626-3888 Fax 408/625-0598

December 9, 1994

Dr, A. Bader
2961 N. Shepard Ave.
Milwaukee, Wisc 53211

Dear Dr. Bader:

You purchased two old master paintings from our gallery in 1988. This painting by Adriaen Van Ostade has just been offered to us. We do not normally handle old master paintings, but since you have bought from us before I am sending you the transparency to see if it might be something for you.

Size is 23 1/2 x 27 1/2. Medium is oil on oak panels.

The paintings is being offered to us at $50,000. If you are not interested in the piece, the client would like the transparency returned.

Sincererly,

David J. Carlson

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 23, 1995

Mr. R. F. Chanson
Box 1081, Station A
Montreal, Quebec H3C 2X6
Canada

Dear Mr. Chanson:

Thank you for your fax of January 20th, telling me about your suggested prices, which seem to me exceedingly high.

For instance, when I saw the landscape by de Momper in the late Dr. Max Stern's Dominion Gallery some years ago, he was asking $6000, and you are not asking $98,000!

I work very closely with a distinguished dealer in New York, Dr. Otto Naumann, who will be in Montreal in the next month or two. Hence I am taking the liberty of sending all of the photographs and information to him, and he will then visit with you to discuss the paintings.

Best wishes.

Sincerely,

c: Dr. Otto Naumann
80 East 22nd Street
New York, NY 10021

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 17, 1995

Mr. R. F. Chanson
Box 1081, Station A
Montreal, Quebec H3C 2X6
Canada

Via Fax 514 844 0371

Dear Mr. Chanson:

I am sorry that I have been so slow in responding to your very interesting letter of August 26th, but for almost all of the time between then and now I have been away from Milwaukee. Let me now tell you in some detail what I think about the paintings in the order given in your letter:

1. The da Mura of The Madonna with Joseph and the Child looks attractive, but I believe that there a number of versions of this composition and such a painting is difficult to sell.

2. The Marine Scene given to van Os is also attractive, but I really don't know enough about 18th century Dutch paintings. I much prefer 17th century works.

3. The Holy Family attributed to van Avont is certainly by a follower of Rubens, and may be by two hands, one painting the figures and the other the landscape.

4. The Judgment Day from the workshop of Bosch is just that, a workshop copy that I think you will find very difficult to sell.

5. The Musical Party by Dirk Hals looks absolutely right and is certainly very attractive. The key question is what the condition really is, and that is difficult to tell from the photographs. What are you asking for that painting?

6. The Dutch River Landscape is really quite attractive, and if I remember correctly, it belonged to Dr. Max Stern of the Dominion Gallery in Montreal many years ago. If the figure waving his arms in the foreground has been added, it should of course be removed, but that doesn't change the quality of the painting. Again, I cannot tell what the condition is, but the comments in your letter sound promising. What are you asking for this picture?

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

7. The still life with glass looks very attractive, although it doesn't remind me of the works of Sant Acker. To me, it looks more like a work by Cornelis Cruys. In any case, it is a very saleable picture, and I am wondering what you are asking for it.

8. The Festive Gathering Around a New Born Baby also looks very attractive, as do the colors. What a pity that the baby looks more like doll than a baby. Still, this is a fine 17th century Flemish painting. What are you asking for it?

9. The Jesus in the Temple is really not very good, and it would be very difficult to sell.

I am sending you this letter by fax and am returning with the letter by mail the photographs of those paintings in which I am not interested. I am keeping photographs of Nos. 5, 6, 7 and 8, awaiting your price suggestions. Of course, if we cannot get together I will return the photographs to you.

I am mostly interested in Dutch paintings of the Rembrandt school, and you, unfortunately, have none in this group. However, I often buy paintings such as Nos. 5, 6, 7 and 8 with a very good friend, Dr. Otto Naumann, whose gallery at 22 East 80th Street in New York City you probably know. If your prices are reasonable, I would then consider buying one or more of these four paintings with Dr. Naumann.

Again, please forgive my long delay, and I promise I will respond much more quickly to your next letter.

All good wishes.

Sincerely,

Enclosures
c: Dr. Otto Naumann

[illegible]
[illegible]
[illegible]
[illegible]

August [illegible]

Dr. Alfred Bader
c/o Peter Hotel
[illegible]
Milwaukee, Wisconsin
[illegible] - United States.

Dear Dr. Bader,

Enclosed please find [illegible] / [illegible] of interesting paintings for your study and consideration.

A **de MOSS:** Madonna / Church with Child
Francesco Chiello (11/ canvas - [illegible] x [illegible] inches)

Van Ho, Jan:
1740- 1795 [illegible]
(11/ canvas - [illegible] x [illegible] inches)
In pendant to an [illegible] [illegible]
[illegible]
[illegible]

3 **Van Vrant**
Abraham: In Saint Cecilia
(11/ canvas - 27" x 21 inches)

4 **Lucas:**
El Greco [illegible] Judgment Day (Apocalypse [illegible])
(11/ [illegible] panel - [illegible] x [illegible] inches)

5 **Ellis, Alan:** "The Musical Party"
(11/ wood panel - [illegible] x [illegible] inches)

[illegible], F:

Dutch Girl Lacdeaver
oil/ wood panel - [illegible] x 5 inches
has signature: F. de Hooch

(4)

We have examined this work under violet lamp and it shows the signature [illegible] frame, wearing his coat, in the foreground, although it has been [illegible] few spots touch- up in the sky, it is in excellent condition.

There is a sticker on back [illegible] de Hooch, F. in the society, in the [illegible] old drawer/ Dutch which seems to be [illegible] for an exhibition.

(7) SAINT JOHN:

Wine Drawer / Gilbert Prestry
oil/ wood panel - [illegible] x [illegible] inches
signed

We have also examined this work under violet lamp [illegible] to be in excellent condition, signature is at the period, [illegible] out first letter followed by: J SAINT

(8) [illegible],J.
attributed:

Festive Gathering Around The Newborn
oil/ canvas - [illegible] x [illegible] inches

(9) 17th. Dutch:

Jesus [illegible] Christ In The Temple
oil/ canvas - 16½ x 21 inches - [illegible] lined

If not of interest kindly return images, thanking you and looking forward to hearing from you, I remain,

[illegible] Chemin

(514) [illegible]. 13. 75 - Fax: (514) [illegible]. 7. 71

.F. Ch[illegible]
Ben I[illegible] Museum [illegible]
Mont [illegible], [illegible].
M[illegible] [illegible] - [illegible].

August 26th. I[illegible]

Dr. Alfred [illegible]
c/o Astor Hotel
92[illegible] East Juneau Avenue
Milwaukee, Wisconsin
53202 - United States.

Dear Dr. DeBo[illegible],

Enclosed please find [illegible] photographs/ [illegible] of interesting paintings for your study [illegible] consideration.

da MU A:
Francescchiello

Madonna / Joseph with Child
oil/ canvas - 40[illegible] x [illegible] inches

Van Os, Jan:
1744- 1[illegible]

Ma ine Bosmo
oil/ canvas - 21[illegible] x 2[illegible] [illegible] signed
le pendant de ce tableau est au Louvre
see catalogue du Louvre I - [illegible]
Flamande & Hollandaise page 1[illegible] [illegible]707
photocopy enclosed.

Van Avont
att ibuted

La Sainte Famille
oil/ copper - 27[illegible] x 3[illegible] [illegible]

Bosch:
L' Atelier de

Judge ent Day (center panel)
oil/ wood panel - 3[illegible] x 42 inches

HALS, Dirk:

The Musical Party
oil/ wood panel - [illegible] x [illegible] [illegible]

1/17

de MOTTE, H: Dutch river Landscape
oil/ wood panel - 31 x 45 inches
has signature: F. de Motte

we have our lead this work under violet lamp and it shows the standing figure, waving his arms, in the foreground, everything has been added & a few nice touch- ups in the sky, it is in excellent condition.

There is a sticker on back MO:37 de Motte, F. in old script, Dutch, probably Old German/ Dutch which seems to be some sort label for an exhibition.

SAINT- ACKE : Wine Dinner & Mulberry Pastry
oil/ wood panel - 20½ x 33 inches
signed

we have also examined this work under violet lamp & it seems to be in excellent condition, signature is of the period, can't make out first letter followed by: S SAINT

JAMSEMS,H. attributed: Festive Gathering Around The Newborn
oil/ canvas - 34 x 48½ inches

17th. Dutch: Jesus & Merchants In The Temple
oil/ canvas - 16½ x 21 inches - re- lined

If not of interest kindly RETURN visuals, thanking you and looking forward to hearing from you, I remain,

.F. Chanson

(514) 845. 13. 75 - Fax: (514) 844. 03. 71

Dear Mr. Bader,

Enclosed is photocopy of letter/ [illegible] and you [illegible] Thus far no interest would you kindly return visuals as requested.

Thanking you & looking forward to hearing from you, I remain,
Yours sincerely,
F. Chanson

Box 108I Station "A"
Montréal, Québec.
H3C 2X6 - Canada.

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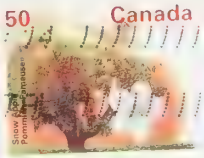
POSTAL CODE/CODE POSTAL



Dr. Alfred Bader
c/o Astor Hotel
924 East Juneau Avenue
Milwaukee, Wisconsin
53202 - United States.

53202-2748 50

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

September 15, 1992

Dr. Henry N. Claman
596 South Olive Way
Denver, Colorado 80224

Dear Dr. Claman:

We look forward to arriving in Denver on Saturday, October 31st.

My father's name was also Alfred Bader, and he had a cousin in Schaffhausen also called Alfred Bader, who in turn had a son named Alfred Bader, who lives in Lausanne. That Alfred Bader is also my good friend, and he and his father have published widely on the art of the insane. I have not.

Best regards,

HENRY N. CLAMAN, M.D.
596 South Olive Way
Denver, Colorado 80224

9/11/92

Dear Dr. Bader,

We are looking forward to your visit.

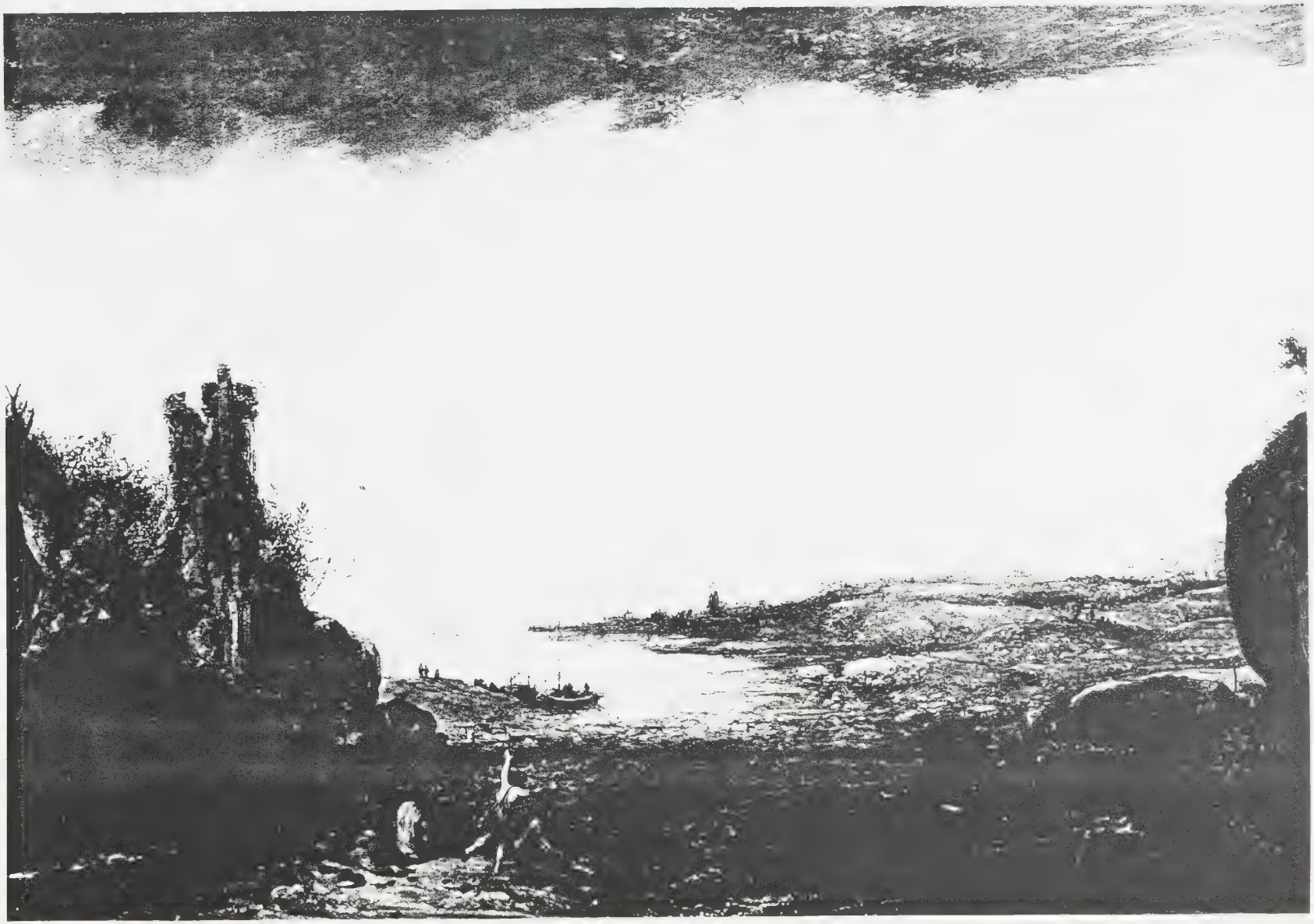
I see from several notes in John Wiegenger's book that you are also knowledgeable about "Outsider Art" (Insane, etc) and know Al Navratil, and have written about Wolfli. If you have some writings to lend me, I would appreciate it. This is also an interest of mine. In fact, we depart for France tomorrow, and one of the things I am most anxious to see is Le Palais Ideal of Le Facteur Cheval in Hauterives.

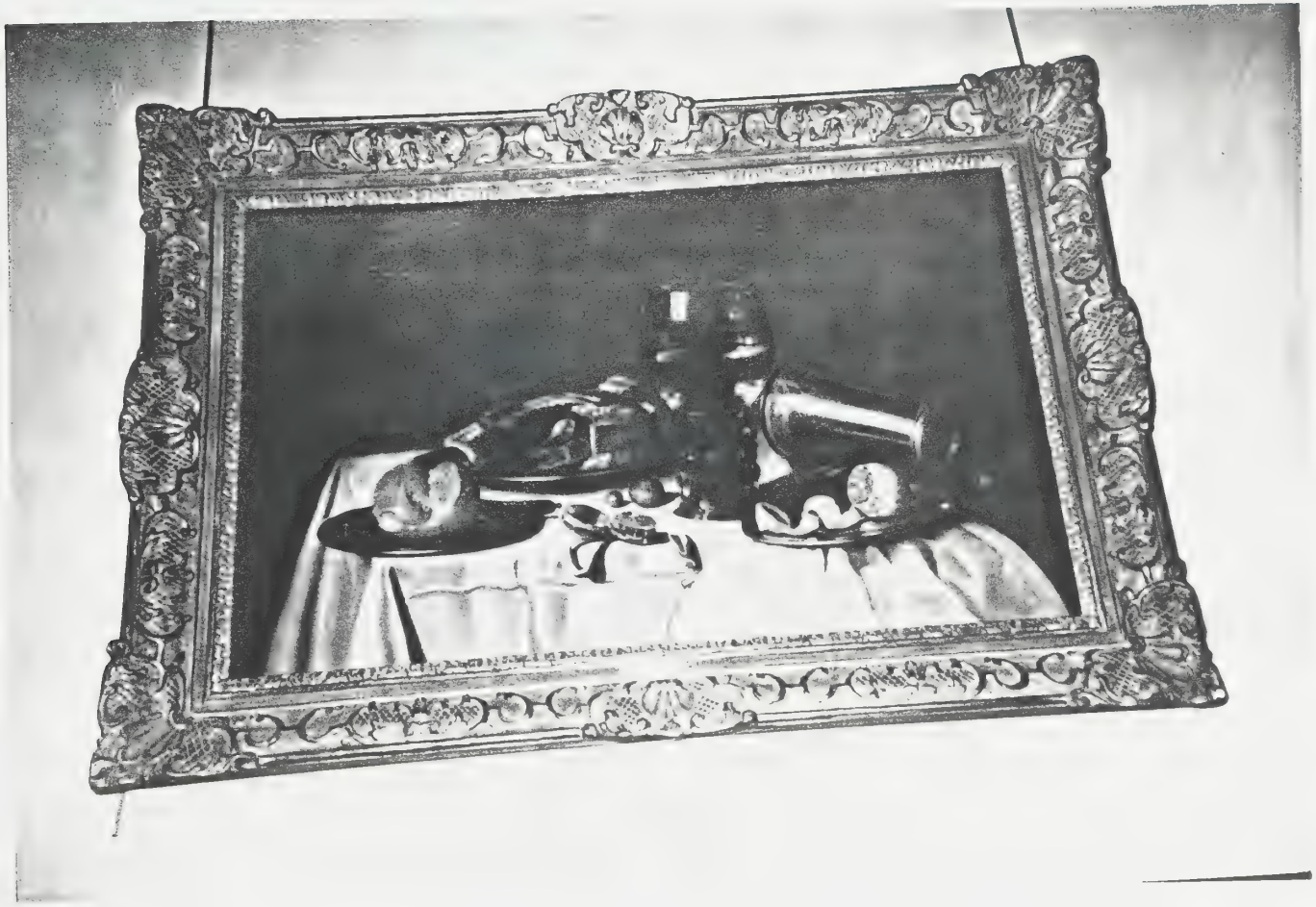
Thanks,

Sincerely,

Henry N Claman

P.S. Could I borrow a copy of Though The Be Madness?





The Cleaning of Paintings

Problems and Potentialities

by

HELMUT RUHEMANN

with Bibliography and supplementary material

by

JOYCE PLESTERS

To Dr. Ika Kinne

with best wishes

Joyce Plesters

FABER AND FABER

24 Russell Square

London

1966

Detail during
eft untouched;
the varnish.

CEDARBURG AUCTION COMPANY

235 N. Main Street,

THIENSVILLE, WISCONSIN 53092

(414) 242-7911 / (414) 377-4444

AUCTION

TUESDAY, JULY 26, 6:00 P.M.

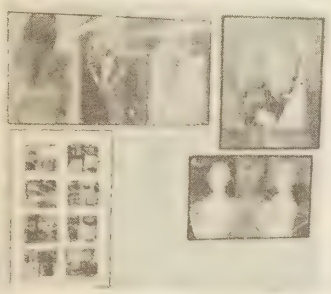
PREVIEW: Monday, July 25th from 10:00 a.m.-7:00 p.m. and the day of auction we will open at noon.

Cedarburg Auction Co. has been commissioned to sell the collection of Patrick Dougherty, formerly of Prospect Ave., Milwaukee, Wis. This outstanding collection of antique & contemporary paintings, original prints, wildlife art, furnishings, glassware, silver & jewelry makes for a truly monumental quality auction. This is one of the finest auctions we have held to date with quality merchandise throughout.

ART: Antique & contemporary paintings, original prints, & wildlife art by Klade, Bill Burt, Debra Lehl, Murk, Richard Burns, Otto Novikov, Picasso, Jerry Gadamus, Fioravanti, Tupa, Crandall, Atner, Lee, Lebron, Darrell Bush, Jon Van Zyle, Christine Echtner, A. Anderson, Beckman, Dan Clark, George La Vanish, Soebel, Bruce Deim, Carl Priebe, Kloetzke, Fernandez, Sergey Sukhov, Varga, Mittelstadt, H. Pink, John Cowan, Michael Sieve, Lopez Baylon, Hans Runge, Stoltenberg, Bev. Doolittle; a large assortment of matted antique premium cards & a pair of curious contemporaries by Lawrencia Bembenek. Highlights of the collection include an oil on canvas "First Snow-Cottontail" and an oil on acrylic "Red Rock Under Light, Snow & Puma," both by Richard Burns; Limited Edition portfolios by Bev Doolittle printed by the Greenich Workshop to include "Hide and Seek" and "Sacred Circle," & other Limited Edition prints by Bev Doolittle; original watercolor city scenes by Nile Behnke and a portrait of Nile Behnke by Paul Bell; 2 original portrait chalks by Joseph Cummings Chase; rare portfolio with drawings by Kenyon Cox; "The Blessed Damozel," by Dante Gabriel Rossetti; 18th & 19th century paintings to include 18th century Spanish Colonial standing portrait of a noblewoman, & a 19th century German portrait of an old man; print on canvas after Rubens; "Decent from the Cross" after Rembrandt.

ANTIQUE FURNITURE: Outstanding chamfered panel high S-curve rolltop desk with elaborate interior; deep-carved barrel-front Victorian secretary; carved mahogany 5-pc. parlor suite in excellent condition consisting of love seat, 2 matching side chairs, armchair & rocker; mahogany French-style bedroom suite with brass trims to include vanity with bench, highboy, nightstand & 2 twin beds; French Normandy-style 4-drawer dresser with marble top, bun feet, & marquetry; Henry II buffet with mirrored back; 48" round oak table with unusual base & 3 leaves; 4 oak leaf pressed & spindled-back kitchen chairs; oak curved glass china buffet; square oak table with split pedestal & 5 leaves; 5 oak T-back chairs; 2-part heavily carved mahogany Jacobean linen cabinet & buffet; oak mirrored-back hall tree with umbrella stands, mirror, hooks and leaded glass insert; impressive high back, English-style carved armchair; Korean storage chest with burled panel doors, elaborate mounts and lock; handsomely-carved large Oriental teakwood plant pedestal with marble inserts; rare wicker & sea grass grandfather clock; wicker sewing stand; Victorian turtle-top table; Victorian marble-top sideboard; fancy walnut Victorian hall mirror with hooks; pressed carved spindle-back rocker; set of 4 carved mahogany dining room chairs; oak highboy; oak music cabinet; mahogany bedroom suite; marble-top half table; walnut hanky box dresser w/carved pulls.

ANTIQUE COUNTRY FURNITURE & COLLECTIBLES: Set of 4 caned seat & back Adirondack armchairs; American 18th century Queen Anne banister-back side chairs; country Hepplewhite pine blanket chest; country Chippendale pine 4-drawer chest; collection of English & German 19th century pewter; Georgian Indenture document, dated 1789, impressively framed; pair of original stenciled Hitchcock side chairs; splayed leg checkerboard table; oak woodbox; sampler dated 1845; 8-gal. "Union" ice water crock; baskets; enameled coffeepot collection; oil & gas lamps; large brass hanging scale; lamp coffee grinder; country store benches; plank-seat chairs; large immigrant's trunk; early cherry 4-drawer chest; washstand with towel bars; tilt-top table & more.



SPECIAL: Faberge enameled tea strainer; partial service of Victorian sterling in the King pattern by Daniel Low and Co.; 4-pc. sterling Art Nouveau floral dresser set to include hand mirror, brushes & powder jar; sterling napkin rings & other silver; selection of early 18th & 19th century hand-bound books & Bibles; marble busts; bronze statuary; several kitchen & mantel clocks; carved Oriental statues; tobacco felts; fancy filigree slag glass panel lamps; elaborate 8-arm bronze chandelier with cupid head; selection of 3 colored Victorian circus puzzles; child's pressed carved doll cupboard; stuffed horse on wheels; vintage children's clothes; Oriental rugs to include antique Sarouk-style and a Karastan; contemporary Santa collection; selection of instruments.

COLLECTIBLE SPORTS MEMORABILIA: To include 3 footballs signed by Gale Sayers & Walter Peyton and a 1994 Rose Bowl ball; framed poster of Milwaukee Country stadium signed by Paul Molitor; Milwaukee Sentinel Sports Show poster signed by #91, Brian Noble; Milwaukee Bucks poster featuring and signed by Kareem Abdul Jabbar; framed autographs from the Texas Rangers baseball team, July 22, 1992; 4 baseballs signed by Pete Rose, Dan Larson, Milwaukee Brewers, and Chuck Connor.

GLASSWARE: Large peachblow satin glass ewer with floral enameling; quilted blue satin glass rose bowl; outstanding Nouveau Carlsbad floral vase with pierced handle; fire glass floral enameled biscuit jar; ruby cut crystal floral biscuit jar; ruby wheel cut crystal biscuit jar; flint glass water pitcher; Steuben trumpet vase; opalescent hobnail drink set; Canton plates; a large selection of Carnival glass to include several rare bowls in various patterns; an assortment of Fiesta ware to include cream soups, gravy boat, bowls, several sizes plates, tumblers, & more; large selection of Fostoria in the Vesper pattern; Van Briggle; Nippon; Heisey; stemware; milk glass painted plates; set of cobalt trimmed dishes; Depression glass & more.

CONTEMPORARY: Mahogany dining table; set of mahogany ribbon-back dining chairs; oak baker's cupboard; baker's racks; immense handled garden urns; & other urns; cast-iron fountain; executive's leather swivel office chair; desk credenza; & other miscellaneous leather chairs, tables, etc.; computer; printer; IBM typewriter; Panasonic electronic typewriter; new patio set; end tables; chairs; small appliances; misc.

QUALITY & COSTUME JEWELRY: A fabulous selection of jewelry to include diamonds, rubies, emeralds, opals, pocket watches, gold chains, bracelets, rhinestone & more.

140-10

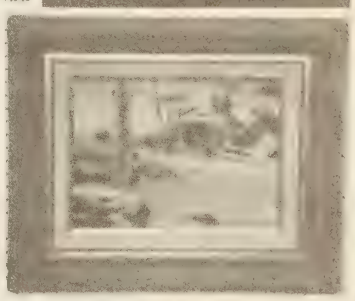
DIRECTIONS: From downtown Milwaukee North on I-43 to the Thiensville Mequon Exit, west on Mequon Rd. to Highway 57, North on 57 to the Village Center Mall.

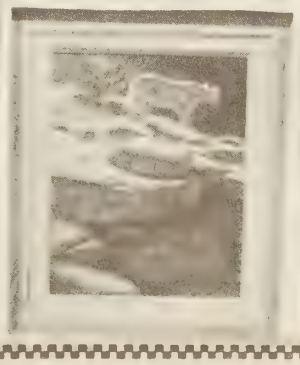
Air conditioned! **Designated Smoking Area** **Many Fine Restaurants/Hotels in the Area**

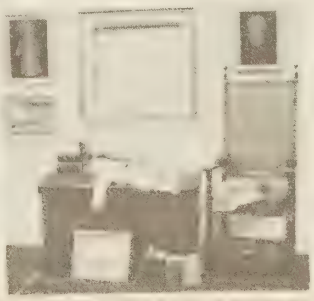
Cataloged Auction ← ugh! **Out of State Checks Accepted With Bank Letter of Credit.**

For More Information Call:

(414) 377-4444







1945, 14-foot Atom made by Correct Craft of Orlando, Fla. Restored they may sell for $3,000-$6,000.

"There are still some old boats out there but they're getting harder and harder to find," he said. "People are starting to know what they have." Von Goerres said areas with abundant fresh water lakes such as New England and Florida tend to have more wooden boats. Lake Tahoe, Nev., home of the country's largest classic boat show, is another area for boat hunters to check.

The introduction of synthetic materials in the late 1960s resulted in a decrease in popularity and use of natural wood among boat builders. The last Chris-Craft wooden runabout was built in 1968. The last cruiser, a 57-foot Constellation model, was built in 1972. It was purchased by Pete Rozelle, then comissioner of the National Football League.

Retired U.S. Army Lt. Col. Terry Fiest now lives in Yorktown, Va., where one of his hobbies is classic boat restoration. At a recent Antique and Classic Boat Society show at St. Michaels, Md., Fiest gave a seminar entitled "The 10 Most Collectible Wooden Boats 1955-65." Here is his list:

1. 1955 Chris-Craft Cobra; 2. 1954 triple cockpit, 20-foot utility boat by Hacker; 3. 1958 & 1959 Chris-Craft Silver Arrow, only 93 made, a "potential sleeper;" 4. Greavette (Canadian-made) Streamliner, made from 1933-65; 5. 1954-56 Stancraft, 21-foot, Flathead Lake; 6. 1957, 21-foot Chris-Craft Caprice; 7. 1958, 21-foot Century Coronado; 8. 1958, 19-foot Century Resorter; 9. 1958, 19-foot Century Arabian; 10. 1958 Century Saber.

A current company which specializes in reproducing the vintage runabouts is Riva of Italy. The model is the Aquarama, the "Stradivarious of Sportsboats." Introduced in 1962, this 28-foot craft takes two years to build and costs $350,000.

There is an infinite number of American boat styles and models. Many are unique to specific geographical areas

A FUNCTIONAL vessel combining beauty and efficiency is the Chesapeake Bay schooner known as the bugeye, an advanced design of a log canoe. The Edna E. Lockwood, above, was launched in 1889. She now sails for the Chesapeake Maritime Museum.

(Photo courtesy of the Chesapeake Maritime Museum)

12-to-14-foot, round-bottomed, wooden craft originally used as a workboat and now reproduced for pleasure use. New models are available in the $5,000 range.

Paddle

At the turn of the century the J. Henry Rushton Co. of New York State was the largest boat builder in the country, manufacturing canoes, pulling boats (rowboats) and Adirondack guideboats. Today a 14-foot, restored, older pulling boat is priced in the $6,000-$7,500 range.

Reproduction Rushton pulling boats are now made by the North River Boatworks in Albany, N.Y., for $5,840. Co-owner of the company, Frank Houde, says it's difficult putting a price on any vintage boat. "There's no way to value them," he said. "There's nothing like a Kovels which gives prices. The market is relatively small and very subjective."

While the entire boating industry declined several years ago with the shrinking economy, Houde said smaller wooden boats are showing a revival. "People have started realizing how wonderful a wooden boat is. Wood has a certain feel and smell."

Wooden canoes became popular for recreational use in the 1880s. Vintage specimens from this era can fetch steep prices, up to $10,000. But Scott Phillips of Maine's Old Town Canoe Co. says age, model and condition are the primary criteria in determining price. He said the company regularly gets calls from people asking what their old canoe is worth. Without the benefit of a price guide, Phillips said "It's how much a person is willing to spend" that establishes the bottom line.

"There's nothing that resembles a blue book," said Carl Cramer, publisher of *Wooden Boat* magazine of Brooklin, Maine. "To sell a vintage boat you set a fair price, stick to it, and wait for the right person to come along."

Scott Phillips said unusual, 2-foot scale model canoes used by salesmen early this century have been known to reach from $8,000 to $12,000 at auction. He said other rare canoes are those designed to be only 8 feet in length.

Dave Baker of the Wooden Canoe Herit-

UNUSUAL designs attract collectors. Above is a draketail, named for its rounded, eliptical stern. Long, narrow and fast, they were built in the early 1920s for Chesapeake Bay commercial watermen.

N.Y., said vintage canoes are constructed of wood, wood and canvas, and birchbark. He said it's still possible to purchase a damaged 70-year-old wood and canvas canoe for around $100, and invest $250 to $300 for a complete restoration which involves the application of new canvas over the wood. Canvas waterproofs the wood.

He said larger canoes, those up to 20 feet in length and called guide boats are sought-after models. Made for taking extended trips, they can accommodate two people and enough equipment for a several-week excursion. He calls the "Cadillac of canoes" those made pre-1900 by B.&N. Morris of Veazie, Maine. He said the "guru of birchbark canoes" is Henri Vallencourt of New Hampshire, who makes replicas of early Indian canoes.

Any boat in good shape produced by the E.&M. White Canoe Co., predecessor of Old Town, is a collectible. Today the Old Town company is the nation's largest canoe-maker. Although the company still builds wooden canoes (retailing around $3,000), most are made from polyethylene and royalex, a durable plastic material. Prices start at $600.

An example of a true classic Old Town canoe is one owned by Jim Dawson of Trappe, Md. The boat was built in 1908 and professionally restored by Claude Watson, a Chesapeake Bay boatbuilder. This canoe is valued in the $2,000 range.

Sail

Some collectors prefer larger craft. In Chesapeake Bay, wooden sailboats from the 19th century are breathtaking sights as they glide over the nation's largest estuary. One model is the skipjack, a turn-of-the-century vessel generally 50 to 60 feet in length powered by a single large sail from a towering mast. Only 20 are known to exist today.

Skipjacks are the only workboats allowed under an 1865 law to use the dredging method to harvest oysters. Most now are for sale because of the dwindling oyster supply. Two of the historic vessels have gone unused for so long they are considered derelict and beyond repair. Current value, depending on condition ranges from $20,000 to over $100,000.

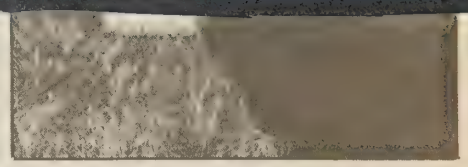
One skipjack owner is Captain Ed Farley of Maine. Now living in Maryland, he owns one of the world's last operating skipjacks, the H.M. Krentz, named for its builder who constructed it in 1955. Today the boat is chartered for private cruises and has been used to carry hundreds of school children on educational trips.

Another Chesapeake classic is the Edna E. Lockwood. Now owned and operated by the Chesapeake Bay Maritime Museum, she was launched in 1889. Called a bugeye, short for buckeye schooner, which in turn is derived from the Scottish word "buckie," meaning oyster or shellfish, the Lockwood is thought to be the world's only log-bottomed bugeye still sailing.

Another endangered specie of the Chesapeake is the draketail. These are long, narrow, fast, stable, wooden boats with a unique rounded stern thought to be influenced by U.S. Navy torpedo boats of the 1890s.

Once workboats for oystering and crabbing, the original fleet of 200 has been reduced by time to fewer than 12. Most have been completely restored and are valued at $50,000 to $70,000.

Gregory Osborne of Tilghman Island



EARLY CANOES like this 1904 model made by Old Town of Maine are now collected for their aesthetics and workmanship.

(Photos by Robert Kyle)

has built a new draketail. He said he believes in the old adage, "A boat is a hole in the water you dump money into." To keep expenses down, his advice to a boat buyer is to select something that can be transported from home on a trailer rather than pay annual slip fees.

Commenting on the ambiguities of buying and selling, he said: "A boat is worth what you can get for it. There is no collectible value. Just because a workboat is old it doesn't mean it's worth anything, becasue it's going to cost you so darn much to put them into shape."

As in the antique and collectible business, classic boats are displayed, bought and sold at major shows and auctions. Information on these events is contained in publications and through clubs specializing is particular models of boats.

Classic boat parts, pieces and equipment are also being collected, such as old outboard motors, propellers, oars and instruments, but that's another story.

For Your Information

In the absence of price guides, buyers and sellers needing help determining vintage boat values, may find the following associations, publications and events useful:

•The Antique and Classic Boat Society, 715 Mary St., Clayton, NY 13624. (315) 686-BOAT (Publishes *Rusty Rudder* magazine)

•Chris-Craft Antique Boat Club, 217 S. Adams St., Tallahassee, FL 32301. (904) 224-5169.

•Century Boat Club, P.O. Box 761, Manistee, MI 49660.

•Wooden Canoe Heritage Association, Box 226, Blue Mountain Lake, N.Y. 12812 (Publishes *Wooden Canoe Magazine)*

•*Canoe Magazine*, P.O. Box 3146, Kirkland, WA 98083 (206) 827-6363

•Chesapeake Bay Maritime Museum, P.O. Box 636, St. Michaels, MD 21663. (410) 745-2916.

•Herreshoff Marine Museum, 7 Burnside St., Bristol, R.I. 02809. (401) 253-5000.

•Adirondack Museum, P.O. Box 99, Blue Mt. Lake, N.Y. 12812. (518) 352-7311.

•*Woodenboat Magazine,* P.O. Box 78, Brooklin, ME 04616. (207) 359-4651. (An excellent resource for antique boat events.)

•Antique Outboard Motor Club, P.O. Box 09293, Milwaukee, WI 53209

•Annual Antique Boat Auction, Aug. 6, 1 p.m., at The Antique Boat Museum, 750 Mary St., Clayton, NY 13624. (315) 686-4104. Over 70 boats will be up for bids.

•The Wooden Boat Festival, Sept. 24 and 25, Madisonville, LA (800) 634-9443, ext. 033.

•Chesapeake Skipjacks, to purchase or charter, Capt. Ed Farley, P.O. Box 582, St. Michaels, MD 21663 (410) 745-6080.

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

November 5, 1992

Baroness Jean Cacace
717 West Garfield
Seattle, Washington 98119

Dear Jean:

It has been ages since I have heard from you, and I hope that you are well and thriving in Seattle.

As you will see, I have opened an art gallery in Milwaukee and if, per chance, you have any paintings for sale, please do let me know. Just be careful: I am likely to visit you in Seattle to bargain just as I did many years ago.

Best regards.

Sincerely,

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

June 29, 1981

Mrs. Jean Cacace
717 West Garfield
Seattle, Washington 98119

Dear Jean,

I am sorry that a prolonged trip to Europe has delayed my thanking you for your kind letter of June 7.

Somehow I can't imagine you retiring in a rocking chair.

Unfortunately, I get to Seattle only very seldom, but now have an incentive to come. Also, my son, Daniel, loves paintings as much as I do, and he may be in Seattle very soon, and I will ask him to call you.

Best personal regards,

Alfred Bader

AB:mmh

cc: Mr. Daniel Bader

June 29, 1981

Mrs. Jean Cacace
717 West Garfield
Seattle, Washington 98119

Dear Jean,

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Best personal regards,

Alfred Bader

AB:mmh

cc: Mr. Daniel Bader

717 West Garfield,
Seattle, Wa. 98119,
6/7/81.

Dear Alfred & Anna,

Just tried again to reach you at your Home phone. No answer.

One day in San Francisco I suddenly decided to sell the rapt. bldg., buy a small cottage in Seattle, (where my daughter lives) and retire with rocking chair. Couldn't find a cottage so impulsively bought a house (only one vacant with views & fireplace) of flowers - 7322 sq.ft. Bought a number of Indep. paintings and antique oils from Canada & from my sister. Too many even for this house. Alfred you will want a few, I think. Let me know when you plan to be on this coast & the three of us will have a happy reunion.

The oak walls limit hanging space more than I estimated & the view windows limit still further. (One floor is 100% New Guinea & African artifacts & S.E. Asian art which you won't like.)

Hope you are both well & happy. Look forward to hearing what you've been doing and to learn what your travel & art buying plans are.

Affectionately
Jean Greene.

P.S. 206-275-2606.

717 West Garfield
Seattle, Wa. 98119
6/17/81

Dear Alfred & Ann,

Just tried again to reach you at your home phone. No answer.

One reason for phoning: I wanted [illegible] to ask the [illegible] [illegible] cottage in Seattle (for my daughter [illegible]) [illegible] with rocking chair [illegible] [illegible] a [illegible] (only one fireplace) [illegible] with [illegible] [illegible] 1322 [illegible] [illegible] [illegible] [illegible] [illegible] my letter [illegible] [illegible] [illegible] you [illegible] think. Let me know when you plan to be in this area [illegible] three [illegible] happy reunion.

The [illegible] [illegible] [illegible] more than I [illegible] [illegible] [illegible] still [illegible] (the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] you [illegible] like.)

Hope you are both well & happy. Look forward [illegible] [illegible] [illegible] spring [illegible] [illegible] [illegible] thank [illegible] [illegible] care.

Affectionately,
Jon [illegible]
Tel. 206-283-2616

Kincaid
1717 - N. Garfield
Seattle, Wa. 98117

Summit View Apts Lobby
2761 - N. Shepard Ave.
Milwaukee, Wis. 53211

cc: trip file

September 16, 1976

Baroness Jean Cocteau
2170 Vallejo Street
San Francisco, California 94123

Dear Jean:

I plan to be in San Francisco again starting at the Clark Hotel from Tuesday evening, September 21, through Thursday, September 23, and I do hope that I may visit you and purchase some paintings. Best personal regards from Nancy and myself.

Very sincerely,

Alfred Bader

AB:mmb

January 26, 1978

Baroness Jean Cacace
2170 Vallejo St.
San Francisco, CA 94123

Dear Jean:

Danny and I plan to be in San Francisco on Tuesday, February 14, and I hope that you will sell us a lot of old paintings then.

Best personal regards.

Sincerely,

Alfred Bader

AB/lsm

Dear

September 21, 1977

Baroness Jean Cocsce
2170 Vallejo St.
San Francisco, CA 94123

Dear Jean:

I am so happy to note from your letter that you are back in the business of old master paintings. As soon as at all possible, Danny and I will be back in San Francisco, but with our heavy schedule we might not make it until the winter.

Good regards.

Sincerely,

Alfred Bader

AB/lsm

[illegible]

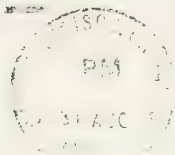
[illegible]

[illegible]

It is in a bad state of
repair. San Francisco. The old
[illegible] in [illegible]
[illegible] offered which he would
[illegible] (not [illegible] would [illegible]
million.) Both of his have
pianos.

[illegible] month or so
canvases would have been
cleaned and new frames
finished for my collection.
Then do you think
to be in Ken Francisco ...

Trust best to open [illegible] Insd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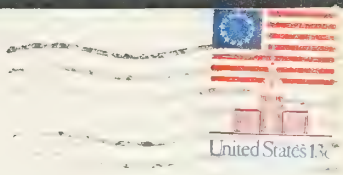

United States 13c

Mrs. Adrian Cacace

2170 Vallejo Street

San Francisco 23, California

February 1, 1977

Baroness Jean Cacace
2170 Vallejo St.
San Francisco, CA 94123

Dear Baroness Cacace:

Danny and I plan to be in San Francisco the week of February 14, and very much hope that you will again have some paintings for us.

Best personal regards,

Alfred Bader

AB/lsm

TELEPHONE CONVERSATION RECORD

DATE May 25, 1993

PERSON CALLING Jerry Chaplin of Sarasota, FL

TELEPHONE NO. 813 351 3707

He has been contacted from Paris by a dealer that there will be a private sale of 4 Jan Breughel the Younger, 54 x 90 cms, 4 seasons. Have been in the same family 300 years, have been stored in bank so have not been viewed for many years. Asking $2.3 million (I assume dollars). So far only City Bank London has been contacted (he thinks). Please do NOT ask around about this situation.

I didn't know whether or not to contact Naumann.

May 26 - Called again--photos now available. If you are interested he will send them to you.

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 1, 1995

Mr. Rudolph David Curiel
Curiel Galleries
604 Guadalupe Drive
El Dorado Hills, CA 95762

Dear Rudolph:

Thank you for your letter of July 13th, with the photographs of your paintings, which I return.

Of these, the painting of a boy with dog by J.G. Brown is most attractive, but surely you don't need me to sell something like that, and I suspect that you would do better than I could.

My specialty is much older paintings, and I do hope that you will find some 17th century Dutch or Italian paintings sometime in the future.

With all good wishes, I remain,

Yours sincerely,

AB/cw

enclosures

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

Curiel GALLERIES
APPRAISERS & BROKERS

13 July, 1995

DR. ALFRED BADER
924 E. JUNEAU AVE, Suite 622
MILWAUKEE, WISCONSIN 53202

RE: PHOTOS OF PIECES WHICH ARE NOW AVAILABLE

DEAR ALFRED,

I DO HOPE ALL HAS BEEN GOING WELL FOR YOU SINCE WE LAST SPOKE. SORRY IT HAS BEEN AWHILE SINCE THEN, BUT I AM DONE WITH MY HIATUS AND BACK TO WORK AGAIN. FORTUNATELY, SEVERAL ESTATES AND COLLECTIONS HAVE AWAITED MY RETURN PATIENTLY. ALL OF WHICH ENABLES ME TO KEEP MY PROMISE TO YOU AND GET YOU THESE PHOTOS OF PIECES YOU MIGHT HAVE INTEREST IN, ESPECIALLY BEING THAT THEY ARE FRESH PIECES THAT HAVE NOT BEEN OFFERED FOR SALE TO DATE. SHOULD YOU HAVE ANY INTEREST, PLEASE CALL OR WRITE SOMEWHAT SOON, BEING THAT I HAVE SO MUCH MORE INVENTORY YET TO GET TO. I DO LOOK FORWARD TO HEARING FROM YOU.

SINCERELY,

RUDOLPH DAVID CURIEL

PS. IF YOU COULD PLEASE RETURN THE PHOTOS WHEN DONE WITH THEM, I'D GREATLY APPRECIATE SUCH.

Fine Arts and Antiques
~~1601 28th Street, Suite 4B~~ • ~~Sacramento, CA 95816~~ • 916.~~455.7768~~
604 GUADALUPE DR. • EL DORADO Hills, CA • 484-3751
95762

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

July 18, 1995

Mr. Rudolph David Curiel
Curiel Galleries
604 Guadalupe Drive
El Dorado Hills, CA 95762

Dear Mr. Curiel:

Thank you for your letter dated July 13th to Dr. Bader and the enclosed photos.

Dr. Bader is in England until the end of the month and given the delays of trans-Atlantic mail, I will hold the photos for his return. He will respond personally upon his return to Milwaukee.

Best wishes,

Cheryl Weiss

Cheryl Weiss
Office Manager

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

MEMORANDUM

TO: Alfred

FROM: Cheryl

DATE: July 7, 1995

RE: Don Cheney, etc.

You may recall that this gentleman from Michigan inquired earlier this spring about works by artists named Mathias Alten and Robert von Neumann. We referred him to Schrager.

He was in town this week to visit his daughter and son-in-law (who is a chemist at Aldrich) and brought in the attached photos of a painting owned by his friend, Dr. Johnston.

Mr. Cheney mentioned that his earlier inquiry was not for himself, but that he also has a small gallery in Michigan and that his personal interests run more in keeping with yours. He took a brief look around the gallery, mentioned that he was your competitor in bidding on the portrait of the girl over the copier last year, and expressed an interest in a couple of other paintings (most notably the small painting on porcelain to the right of your office door and the portrait of the young woman in the dining room next to the closet door).

His first request is whether you have any interest in his friend's painting - and he would like you to deal directly with Dr. Johnston. (I asked about price, but he declined to say anything.)

His second request was to come back when you are in town and chat with you about paintings, etc. He also thought his son-in-law would enjoy meeting you. He said he and his wife will be in town again toward the end of August and would be in touch.

He also mentioned that they were going to New York and Boston to look for paintings, and I gave him Otto's name and address.

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 1, 1996

Mrs. M.E. Chamorro
168 King Avenue
Yonkers, NY 10704

Dear Mrs. Chamorro:

Thank you for your letter of January 19th and the many photographs.

I had to cancel my reservation in New York for Monday night, January 8th, because the storm closed the highways into New York. But I was there from January 9th through the 12th.

Of course, I have looked at your snapshots carefully and am sorry that I do not have good news for you.

I don't think that any of the paintings are of substantial value. Thus, for instance, #1 is certainly neither by Picasso nor by Monet, but a pleasant landscape of the earlier part of this century. #2, the Madonna with Child, is a very provincial work, perhaps of the 19th century and again, not of substantial value.

I am returning all of the photographs to you.

I don't think that either of the two large auction houses in New York, Sotheby's or Christie's, would be interested, and unfortunately I don't know any honest and reliable antique dealer in New York who would make a fair offer.

I am sorry that I am so discouraging; please don't shoot the messenger.

With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosures

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

Mr. B. Bader
Aston Hotel
920 East Jefferson
Milwaukee, Wis.

New York, N.Y.

Dear Mr. Bader:

I am sending photo of paints, pictures and some objects. I am not able to send it to Milwaukee, because I am interested. And you owned your reservation.

I am confident that you will give me a good evaluation about the [illegible] of sale everything. I selected which is my needs. I spent a good deal of money. We are poor, but I think before I need fine research. I am thinking in Sotheby's which is a leader institution. All of these are my savings.

Thanking you,

Mr. Chamberlain

c/o Mr.

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 25, 1996

Channel 10 Friends, Inc.
Great TV Auction
700 West State Street
Milwaukee, WI 53233-1443

Dear Sir or Madam:

We would like to donate a fine original oil painting, 24" X 36", framed, by the Ohio artist, Ray Anthony Grathwol. Information about Grathwol's work in enclosed.

Please advise when and to where this painting should be delivered.

With all good wishes for a great auction, I remain,

Yours sincerely,

AB/cw

Enclosure

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

Nonprofit Organization
U.S. Postage
PAID
Milwaukee, WI
Permit No. 1904

AUCTION

Channel 10/36 Friends, Inc.
700 West State Street
Milwaukee, WI 53233-1443

Alfred Bader Fine Arts
Mr. Alfred Bader,
924 E. Juneau Avenue
Milwaukee, WI 53202

PLEASE TAKE A MOMENT TO COMPLETE AND RETURN

☐ **Yes! I intend to receive on-air promotion by contributing:**
- ☐ Art, Antiques, or Collectibles
- ☐ Cash
- ☐ General Merchandise/Gift Certificates
- ☐ Support Services (printing, paper, refreshments, use of computers, etc.)

☐ **Name & phone # of a friend or another company to contact**_____

_____

☐ **I'm interested in information on becoming an Auction underwriter.**

☐ **Please call me/my company about volunteering for the auction.**

Name _____

Business/Organization _____

Address _____

City _____ State _____ Zip _____

Daytime Phone _____ Evening Phone _____

THANK YOU FOR SUPPORTING PUBLIC TELEVISION!

Mail by November 14, 1995

This spring make a business decision that will profit you

.....and public television--participate in the Channel 10 Great TV Auction! Airing **May 3--11**, 1996, the Channel 10 Auction offers you the opportunity for televised promotion to thousands of potential Wisconsin consumers who annually spend over **$1,000,000** in just nine days.

Put us in your budget and you'll enjoy these **benefits** as a contributor of the Channel 10 Auction ***without any cash outlay***:

- **Televised exposure** to an audience specifically tuned in to buy
- Increased walk-in **traffic**
- **New customers** (not only the high bidders who take home your items, but potentially other bidders who already made the decision to buy)
- Flexibility in selecting or tailoring the **promotional package** that best suits your business
- **Tax advantages** (Channel 10/36 Friends, Inc. is a registered 501 (c) (3) non-profit organization)
- Community **recognition** as a supporter of your local PBS stations, Channels 10/36
- **Association with the high quality, upscale image** of public television

The Channel 10 Auction is "good business" for your business. Add your donation to the exciting lineup of merchandise that will be purchased by thousands of viewers during the 1996 auction.

Return this card before November 14.

Thank you from your friends at the Channel 10 Auction

Please reverse fold and tape to return.

Return Address

_____

_____

_____

Please Place Postage Here

Channel 10/36 Friends, Inc.
Great TV Auction
700 West State Street
Milwaukee, WI 53233-1443

The Auction is "good business" for your business.

The Channel 10 Auction is a great *cost-effective, tax-deductible* way to market your products and services throughout an 11-county area. It's your direct link to *thousands of potential customers* who tune in eager to buy.

Put the power of television behind your products and services.

On average, *nearly half a million households* watch Channel 10 each week. Businesses throughout Southeastern Wisconsin use the Great TV Auction to *expand* their customer base. Take advantage of this million-dollar televised special event to *generate new customers* and *repeat business* for your products and services.

The Channel 10 Great TV Auction

Participating is easy.

Look over the enclosed list of Great TV Auction promotional opportunities. Choose the amount and type of exposure that will best help you meet your sales goals.

In the weeks ahead, an auction volunteer will be calling to discuss your participation. **If you have not been contacted by March 15, 1996, please call the auction office at (414)297-8010.**

The Great TV Auction airs daily, May 3 through May 11, 1996.

Great TV Auction Promotional Opportunities

Note that most options allow your participation with **no cash outlay.** A minimum donation for **on-air exposure** is just $70! Choose any one of our promotional opportunities, all of which provide your business television exposure to an audience 100% tuned in to buy.

Lucky Seven

Your product or service receives seven days of on-air exposure. Build brand awareness with seven varied or identical items.
Investment: *7 items, varied or identical**

Daily Double

Your product will receive fourteen presentations — two on-air presentations a day for seven days. Establish a lasting impression for your business' name, products and services.
Investment: *14 items, varied or identical**

Same Time Next Year

Exposure of your product for an entire year. Designed to build customer loyalty, twelve certificates will be used monthly by the same winning bidder.
Investment: *12 items, varied or identical**

Major Gift Presentation

Prestigious exposure on an auction "super-board," plus repeated plays of a 20-40 second (depending on item value) still-photo, on-air presentation highlighting your product or service. The presentation will be produced by Channel 10
Investment: *One or more items, minimum value $600 each.*

The Famous Steal of the Night

Your product will **receive 1-2 minutes of exclusive air time.** This show-stopper provides company name recognition superimposed across the screen. The first forty callers "steal" your product at a special price.
Investment: *40 identical items, minimum value $40 each.*

Underwriting

Promote your business' name as the sponsor of a board, phone bank or an entire auction day! Underwriters also receive pre-auction print promotion, an on-air interview, check presentation and employee involvement on the set.
Investment: *Underwriting levels from $750 - $15,000.*

Cash Contributions

The perfect alternative for businesses who want televised promotion but don't have products or services suited for the auction block. All contributors of $70 or more receive on-air promotion. A televised interview and check presentation for contributors of $600 and above.
Investment: *You select the level of contribution.*

Support Services

Provide your auction support through paper, printing, refreshments and much more. Contributions of $70 or more, receive on-air thanks throughout auction week. Channel 10 continues to be a leader in PBS auction revenue, due largely to terrific companies who provide outstanding support services.
Investment: *You select the level of contribution.*

*Minimum item value is $70, or 2 to 5 identical items totaling at least $70. For example, two $50 restaurant gift certificates equal one item

Can't find a promotional opportunity to meet your needs? Call us at (414)297-8010 and we'll design one to suit you.

Channel 10's Viewing Audience

Make a business decision that benefits you and your public television stations.

Present your product or services to auction viewers, who spend over $1,000,000 in just nine days! Introduce a new product to Public Television's educated consumer audience. Put your excess inventory to work promoting your business and product.

Whatever your reason for participating, know that the Great TV Auction provides 20% of the revenue raised by the Channel 10/36 Friends, Inc. Revenue raised by the Friends helps support public television in southeastern Wisconsin. Your participation is vital to providing programming of the highest quality for you and your family.

The Great TV Auction
May 3 - May 11, 1996

Help support your Public Television Stations, Channels 10 and 36.

Non-Profit Organization
U.S. Profit PAID
Milwaukee, WI
Permit No. 1904

AUCTION
CHANNEL 10/36 FRIENDS, INC.
700 West State Street
Milwaukee, WI 53233-1443

Alfred Bader Fine Arts
Mr. Alfred Bader
924 E. Juneau Avenue
Milwaukee, WI 53202

Donated by Colorcraft and Burton & Mayer

The Channel 10 Great TV Auction

May 3-May 11, 1996

Support your Public Television Stations and step right up for:

Television exposure to thousands of viewers tuned in to b[illegible]!

Channel 10/3[illegible] Friends, Inc.

The Auction is "good business" for your business.

The Channel 10 Auction is a great *cost-effective, tax-deductible* way to market your products and services throughout an 11-county area. It's your direct link to *thousands of potential customers* who tune in eager to buy.

Put the power of television behind your products and services.

On average, *nearly half a million households* watch Channel 10 each week. Businesses throughout Southeastern Wisconsin use the Great TV Auction to *expand* their customer base. Take advantage of this million-dollar televised special event to *generate new customers* and *repeat business* for your products and services.

Participating is easy.

Look over the enclosed list of Great TV Auction promotional opportunities. Choose the amount and type of exposure that will best help you meet your sales goals.

In the weeks ahead, an auction volunteer will be calling to discuss your participation. **If you have not been contacted by March 15, 1996, please call the auction office at (414)297-8010.**

The Great TV Auction airs daily, May 3 through May 11, 1996.

Great TV Auction Promotional Opportunities

Note that most options allow your participation with **no cash outlay.** A minimum donation for **on-air exposure** is just $70! Choose any one of our promotional opportunities, all of which provide your business television exposure to an audience 100% tuned in to buy.

Lucky Seven

Your product or service receives seven days of on-air exposure. Build brand awareness with seven varied or identical items.
Investment: *7 items, varied or identical**

Daily Double

Your product will receive fourteen presentations — two on-air presentations a day for seven days. Establish a lasting impression for your business' name, products and services.
Investment: *14 items, varied or identical**

Same Time Next Year

Exposure of your product for an entire year. Designed to build customer loyalty, twelve certificates will be used monthly by the same winning bidder.
Investment: *12 items, varied or identical**

Major Gift Presentation

Prestigious exposure on an auction "superboard," plus repeated plays of a 20-40 second (depending on item value) still-photo, on-air presentation highlighting your product or service. The presentation will be produced by Channel 10
Investment: *One or more items, minimum value $600 each.*

The Famous Steal of the [illegible]

Your product will **receive 1-2 minutes of exclusive air time.** This show-stopper provides company name recognition superimposed across the screen. The first forty callers "steal" your product at a special price.
Investment: *40 identical items, minimum value $40 each.*

Underwriting

Promote your business' name as the sponsor of a board, phone bank or an entire auction day! Underwriters also receive pre-auction print promotion, an on-air interview, check presentation and employee involvement on the set.
Investment: *Underwriting levels from $750 - $15,000.*

Cash Contributions

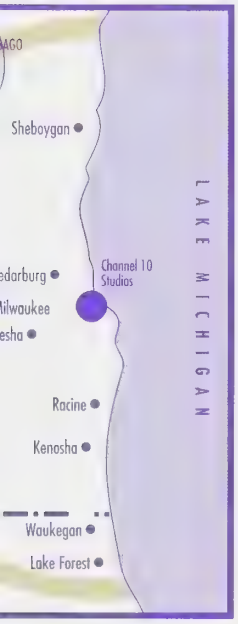
The perfect alternative for businesses who want televised promotion but don't have products or services suited for the auction block. All contributors of $70 or more receive on-air promotion. A televised interview and check presentation for contributors of $600 and above.
Investment: *You select the level of contribution.*

Support Services

Provide your auction support through paper, printing, refreshments and much more. Contributions of $70 or more, receive on-air thanks throughout auction week. Channel 10 continues to be a leader in PBS auction revenue, due largely to terrific companies who provide outstanding support services.
Investment: *You select the level of contribution.*

*Minimum item value is $70, or 2 to 5 identical items totaling at least $70. For example, two $50 restaurant gift certificates equal one item

Can't find a promotional opportunity to meet your needs? Call us at (414)297-8010 and we'll design one to suit you.



Audience

ess decision you and your ion stations.

ct or services to auction ver $1,000,000 in just new product to Public onsumer audience. Put to work promoting your

son for participating, / Auction provides 20% by the Channel 10/36 raised by the Friends levision in southeastern cipation is vital to pro- f the highest quality for

Auction 11, 1996

y our ion Stations, nel 36.

Non-Profit Organization
U.S. Profit PAID
Milwaukee, WI
Permit No. 1904

AUCTION
CHANNEL 10/36 FRIENDS, INC.
700 West State Street
Milwaukee, WI 53233-1443

Donated by Colorcraft and Burton & Mayer

The Channel 10 Great TV Auction

May 3-May 8, 1996

Support your Public Television Stations and step right up for:

Television exposure to thousands of viewers tuned in to buy!

Channel 10/36 Friends, Inc.

Juried Art To Be Featured On-Air
May 3 and 4, 1996

The 1996 Channel 10 Great TV Auction offers you the opportunity to showcase your artwork, antiques or collectibles on television.

Juried art will be new to the Channel 10 Auction when art, antiques and collectibles are showcased exclusively on May 3 & 4, the first two days of the Auction. The judges will be: Janet Treacy, former Assistant Curator at the Milwaukee Art Museum, Kent O. Anderson, former Art Director at the Milwaukee Public Schools, and Kit Basquin, former Curator of Education at the Haggerty Museum, Marquette University. The art will be judged on April 11th, and featured at the private Art Preview Party on April 12th, followed by a weekend public exhibit.

You'll enjoy these benefits as a contributor to the Channel 10 Great TV Auction:

- **Televised exposure** to an audience *specifically tuned in to buy*
- Opportunity to be **selected for the Juried portion** of the art auction
- **Private Art Preview** Party, April 12, 1996, followed by a weekend public exhibit, featuring not only the Juried art, but all donations of framed artwork, antiques and collectibles
- **Listing in the Art Catalog** if your donation is received before March 5, 1996
- **Community recognition** as a supporter of your local PBS stations, Channels 10/36
- **Association with the high quality, upscale image of public television**
- **12-month subscription to *Fine Tuning***, the Channel 10/36 program guide, if your donation is valued at $70 or more

Just say "Yes" when an auction volunteer contacts you between December 15th and March 1st or call the Auction office at (414) 297-8010.

There's only **one way** to impress an audience that spends over $1,000,000 in just nine days.....
You have to show them what you've got!

Remember, to be in the art listing, your art must be received before March 5th and the judging of the art will be on April 11th.

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 17, 1996

Ms. Shary Costello
525 W. Everett Road
Lake Forest, IL 60045

Dear Ms. Costello:

Thank you for your letter of January 8th.

Unfortunately, the university in Illinois where I will be speaking is quite out-of-the-way, not far from St. Louis. It is Southern Illinois University, in Carbondale.

With all good wishes for a great show, 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

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

January 8, 1996

Dear Dr. Bader,

First I want to wish you and your family and happy and healthy New Year. Secondly, I want to thank you for responding to my request. Although I am a graduate student at U. W. M., I live in Illinois, as do most of my family and friends. This is why I chose to have the opening of my exhibition on a Friday evening. Thus, for most, the next day is not a work day, and the late ride home will not be an inconvenience. Several people plan on staying in Milwaukee over the weekend to go to the zoo and the museums. Therefore, I am unable to reschedule the opening.

I do hope your lecture tour is a great success. I would be interested in knowing where you will be speaking in Illinois, as I would be delighted to attend. I hope you will take some time from your busy schedule to peruse the exhibition at Mitchell Hall, U. W. M. The show will run through May 12, 1996.

Sincerely,

Shary Costello

525 W. Everett Road
Lake Forest, IL 60045

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

December 27, 1995

Ms. Shary Costello
525 W. Everett Road
Lake Forest, IL 60045

Dear Ms. Costello:

I am sorry that a long trip to England has delayed my responding to your letter of November 27th.

I would love to be able to talk at the opening of your exhibition, but unfortunately must leave that very day, April 12th, for a lecture tour in Indiana and Illinois.

Would it perchance be possible to give such a lecture either on April 11th or during the week of April 22nd?

With all good wishes, I remain,

Yours sincerely,

AB/cw

By Appointment Only
NEW YORK HOTLINE 1-800-[illegible]-7722
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0706

Mr. Alfred Bader
2961 N. Shepard
Milwaukee, WI 53211

November 27, 1995

Dear Mr. Bader,

During Prof. Barry Wind's Museum Studies class, I had the opportunity to hear you speak about your extensive experiences as a connoisseur. In preparation for my Master's Thesis Exhibition, I recently read you exhibition catalogue, "The Detectives Eye," from the Milwaukee Art Museum. I was extremely impressed, not just by the scholarship, but by the ability to put years of accumulated knowledge into such an entertaining and highly readable format. Therefore, I would like to propose that you give the opening lecture for my thesis exhibition. The lecture, on some aspect of connoisseurship, or the task of becoming a connoisseur, may last 45 minutes to one hour, including a brief question/answer period which will be followed by a wine reception. In addition, there will be a private champagne reception at the Knickerbocker later in the evening.

The exhibition, at Mitchell Hall Art History Gallery, University of Wisconsin-Milwaukee, will open April 12, 1996 and run through May 12, 1996. Entitled "April Fools: Copies, Fakes and the Connoisseur" the exhibition will include an authentic Egyptian vase with forged painting, a painting "in the style of" Lucas Cranach, a drawing from "a follower of" Poussin, a purported copy (possibly 18th century) of a Callot etching, a painting by J.F. Kensett (compared to an authentic one from M.A.M.), and a student copy compared to an authentic Richard Diebenkorn oil, plus other problematic works of art.

I hope you will consent to share your expertise with us. I look forward to hearing from you in this regard.

Sincerely,

Shary Castello

Shary Castello

[708-295-9645] 525 W. Everett Road, Lake Forest, IL 60045

S. COSTELLO 525 Lunett Rd.
Lake Forest Il
60045

UNIVERSITY OF WISCONSIN MILWAUKEE

Department of Art History
Mitchell Hall
PO Box 413
Milwaukee, WI 53201

UWM

Mr. Alfred Bader
2961 N. Shepard
Milwaukee, WI 53211

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

December 11, 1995

Ms. Shary Costello
525 W. Everett Road
Lake Forest, IL 60045

Dear Ms. Costello:

Thank you for your letter of November 27, 1995 to Dr. Bader regarding your thesis exhibition.

He is in England through the end of December and will reply personally upon his return to Milwaukee.

Best wishes,

Cheryl Weiss
Office Manager

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

December 27, 1995

Ms. Maria E. Chamorro
168 King Avenue
Yonkers, NY 10704

Dear Ms. Chamorro:

I am sorry that a long trip to England has delayed my responding to your recent letter.

I don't know how I could possibly help you without knowing what you would like to sell. I know little about antiques and less about prints and deal only in paintings. If you would like to sell your paintings, do send me at least snapshots, and I will then be able to tell you whether I might be interested or someone who could be.

Incidentally, my wife and I will be in New York during the second week of January, so that if you could reply with snapshots quickly, I might be able to meet you in Manhattan during our visit.

With all good wishes, I remain,

Yours sincerely,

AB/cw

Bx Appointment Only
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0700

[illegible] Feb 22 1991

To Alfred Barker

[illegible] Hotel
424 East Tennessee
[illegible] 37222

Dear Mr. Barker:

[illegible]
[illegible] a [illegible]
[illegible] a [illegible]
[illegible] and [illegible] of September 1990
[illegible] [illegible] [illegible]
See Mr. Barker. Immediately, I
[illegible] with [illegible]
[illegible] [illegible] [illegible]
[illegible] a [illegible] picture [illegible]
[illegible] to [illegible] and [illegible]
the [illegible]

I appreciate [illegible]
[illegible] help me to [illegible]

prints, furniture and [illegible]
objects through Sotheby's. If they
have some [illegible]

You [illegible]
thank your college [illegible]
student in the Lehman College
in Institute. For me, I
need to determine more about
to study the history course.
and the experts [illegible] be-
the other hand I need also
to help on [illegible] sister.
Thus we the [illegible] course
I would like to sell prints,
paintings and chairs.

Thank you so
much for your help.

Sincerely

Mona E. Cummins
168 Bay Ave
Yonkers NY 10704
914-231-0577 home
914-965-0554 168 [illegible]

From: M. Chandler
48 King Ave
Athens NY 12204

Dr Oliver Sacks
Apt 6E
124 East 40th Street
New York NY 10022

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1971

November 22, 1995

Ms. Maria E. Chamorro
168 King Avenue
Yonkers, NY 10704

Dear Ms. Chamorro:

Thank you for your hand-written letter to Dr. Bader.

He is in England through the end of December and will reply personally upon his return to Milwaukee.

Best wishes,

Cheryl Weiss
Office Manager

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

February 6, 1996

Ms. Janet J. Christiaansen
1103 Honey Creek Parkway
Wauwatosa, WI 53213-3189

Dear Ms. Christiaansen:

As I explained to you, Pat Thomas is not a well-known artist.

As you will see from the enclosed, in the last ten years, only three of her paintings sold at auction, all at Butterfield in San Francisco and at prices ranging from $550 to 715.

The two galleries that handled her paintings in Milwaukee, the Art Cellar and the Twelmeyer Galleries, have, I believe, closed. The one experienced auctioneer in Milwaukee, Al Schrager, has not heard of the artist.

The painting you have is attractive, and I believe that the fair market value of about $1,200 is reasonable. Please do let me know whether you require a formal appraisal; hopefully not.

With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosures

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

January 29, 1996

Alfred Bader
2961 N. Shepard Avenue
Milwaukee, WI 53211

Dear Mr. Bader,

I am writing to ask if you could evaluate a piece of art work that I want to acquire.

I have a 1980 painting by artist Pat Thomas that is 41 by 28 and is Acrylie on linen or canvas, that was the media that she painted while she was alive. I have enclosed a picture of the art work that is currently in my possession. Should you be able to appraise this for me please give me a call at (Home) 414 774-2807 to make arrangements or drop me a line at the address listed below. I was given your name by the Milwaukee Art Museum as someone that might be able to appraise this painting.

I would appreciate any help you might be able to give me or to recommend someone who can if you are unable to at this time. Thank you for you attention to this matter.

Sincerely,

Janet Christiaansen

Janet J. Christiaansen
1103 Honey Creek Pkwy
Wauwatosa, WI 53213-3189
Home phone 414 774-2807

AUCTION

CHANNEL 10/36 FRIENDS, INC.

June 14, 1996

Ms. Cheryl Weiss
Alfred Bader Fine Arts
Suite 622
924 E Juneau Avenue
Milwaukee, WI 53202

Dear Ms. Weiss:

We received your fax and since Jackie Niles has gone on maternity leave, I was asked to answer your request. I appreciate your understanding of our Board policy and Dr. Bader's desire to donate items that will benefit the Auction. The following will provide you with a guide as to which items sold better than others.

The items that sold the best at approximately 50% of donor value were the $800 major gift, the Girache pastel, both Marechal etchings and the Valenzin watercolor. The Vibert litho and Graham watercolor did not sell very well.

Thank you for your continued support of the Channel 10 Great TV Auction.

Yours truly,

Bobbi Shanahan

Bobbi Shanahan
Auction Secretary

Mailing Address: 700 W. State Street, Milwaukee, WI 53233-1443 • Visitor's Entrance: Foundation Hall, 1027 N. 7th Street
(414) 297-8010 • FAX (414) 297-8007

Paper by Midland Paper • Printing by Karl H. Schnabel Company

AUCTION
CHANNEL 10/36 FRIENDS, INC.
700 West State Street
Milwaukee, WI 53233

Ms. Cheryl Weiss
Alfred Bader Fine Arts
Suite 622
924 E Juneau Avenue
Milwaukee, WI 53202

FAX FROM

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

June 11, 1996

To: Ms. Jackie Niles
Auction Assistant
Channel 10/36 Friends, Inc.
Fax: 297-8007

Dear Ms. Niles:

We spoke recently regarding Dr. Bader's donation to the 1996 auction, and you explained the policy regarding not telling donors what their donations earned.

I have spoken to Dr. Bader since our conversation. While your policy is understandable, Dr. Bader feels that some sort of guidance is necessary for donors. If the painting donated this year did well, he would then donate something similar next year. If it did not, he would try to adjust his donation accordingly to bring better returns. However, he feels that if no guidance is offered to donors, he would prefer not to donate again in the future.

Could you perhaps find a way to guide him regarding donations without violating the policy?

Best wishes,

Cheryl

Cheryl Weiss
Office Manager

[illegible]

[illegible]

[illegible]

SEND

RECEIVER	PAGE	DATE
2978007	1	[illegible]

AUCTION

CHANNEL 10/36 FRIENDS, INC.

June 6, 1996

Alfred Bader Fine Arts
Dr. Alfred Bader
924 E. Juneau Ave.
Milwaukee, WI 53202

Dear Dr. Bader:

On behalf of the Channel 10/36 Friends, Inc., thank you for your major gift donation to the 1996 Channel 10 Auction. This year's total, $1,091,145, was realized, in part, by you choosing to participate as a major donor. Not only did the auctioning of your item or service contribute to our fabulous total, it also enticed our viewing audience to ***bid high and bid often***, adding to the excitement level and ultimately increasing the Auction's dollar raised per minute!

All the funds received through the televised auction allow Channels 10&36 to purchase and broadcast high quality cultural and educational programming, such as: *Sesame Street, Mystery!*, and locally produced, *Outdoor Wisconsin*. Funds received through the Great TV Auction are also vital to the continuation of our K-12 classroom-instructional service that supplements the education of 350,000 students and our accredited College of the Air Program, where nearly 1,000 students earn college credits each year. Viewers of all ages in 750,000 households rely on us each week for high caliber and informative news programming such as: *Nightly Business Report*, *The NewsHour with Jim Lehrer*, and locally produced *InterCHANGE*. As you can see, the positive impact that Channels 10&36 has on almost every segment of southeastern Wisconsin's population is quite extensive, and the dollars raised by your major contributions will help Milwaukee Public and Educational TV continue to broadcast programming that promotes *life-long learning and the quality of life in our community*.

Again, thank you for contributing to the Channel 10 Auction and making it possible for us to raise over $1,000,000 for the eighth consecutive year. I hope that you and your employees enjoy your favorite PBS programs throughout the year, knowing that your participation in the Great TV Auction as a major donor helped to support their presentations.

The 1996 Holiday Auction will air Saturday, November 16 on Channel 10. If interested in showcasing your products or services during the busy holiday season, please call the Auction Office at 414-297-8010.

Sincerely,

Jackie Niles

Jackie Niles
Auction Assistant

P.S. This letter replaces the one you received recently. Please disregard the previous letter. Sorry for any inconvenience.

Mailing Address: 700 W. State Street, Milwaukee, WI 53233-1443 • Visitor's Entrance: Foundation Hall, 1027 N. 7th Street
(414) 297-8010 • FAX (414) 297-8007

Paper by Midland Paper • Printing by Karl H. Schnabel Company

AUCTION

CHANNEL 10/36 FRIENDS, INC.

May 30, 1996

Dr. Alfred Bader
Alfred Bader Fine Arts
924 E. Juneau Avenue
Milwaukee, WI 53202

Dear Dr. Bader:

I am sending you the enclosed letter on behalf of the winning bidder of your hand-colored printed entitled, "The Horse Armory in the Tower" by Rowlandson. It was originally donated to the 1995 Great TV Auction, but the winning buyer never picked it up. The print was therefore put on-air again during the 1996 Auction and Ms. Ann F. Kates was the winning bidder this year.

Ms. Ann F. Kates is interested in speaking to you about the print. The Auction would be very thankful if you could contact her at your convenience after returning from Europe. Her daytime phone number is 227-3241 and her evening phone is 476-1072.

Thank you for your cooperation and support of the 1996 Great TV Auction. If you have any questions or concerns regarding this situation, please feel free to contact the Auction Office at 297-8010.

Sincerely,

Jackie Niles
Auction Assistant

Mailing Address: 700 W. State Street, Milwaukee, WI 53233-1443 • Visitor's Entrance: Foundation Hall, 1027 N. 7th Street
(414) 297-8010 • FAX (414) 297-8007

Paper by Midland Paper • Printing by Karl H. Schnabel Company

JURIED ART 1996

NAME

DATE

EVENT

AWARD

Geiger Ribbons
660 West Sunset Dr.
Waukesha, WI 53186
414-542-4856

SAY NO TO DRUGS

AUCTION

CHANNEL 10/36 FRIENDS, INC.

June 20, 1996

Dr. Alfred Bader
Alfred Bader Fine Arts
924 East Juneau Ave.
Milwaukee, WI 53202

Dear Dr. Bader:

Congratulations! Your donation to the 1996 Channel 10 Auction was chosen by our judges to be included in the Juried Art section of the Art, Antiques and Collectibles portion of the Auction. The judging was done by a team of jurors including: Janet Treacy, former Assistant Curator at the Milwaukee Art Museum, Kent Anderson, former Art Director at the Milwaukee Public Schools, and Kit Basquin, former Curator of Education at the Haggerty Museum, Marquette University.

The 1996 Auction featured Juried Art from 8:00-9:00 PM on Friday and Saturday nights, May 3 and May 4. The response from the donors, buyers and volunteers has been very good. We want to thank everyone who donated for making our Auction another million dollar Auction.

For the first time, we will be presenting a Holiday Auction on November 16, 1996. If you are interested in donating to that Auction, please call 297-8010.

Again, I thank you for your donation. I have enclosed the ribbon that was attached to your art during our Art Preview and Art Exhibit.

Sincerely,

Jan Johnson

Jan Johnson
Assistant Auction Manager

Mailing Address: 700 W. State Street, Milwaukee, WI 53233-1443 • Visitor's Entrance: Foundation Hall, 1027 N. 7th Street
(414) 297-8010 • FAX (414) 297-8007

Paper by Midland Paper • Printing by Karl H. Schnabel Company

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

November 5, 1996

Mr. Edward R. Cromey
510 South Euclid Avenue
Villa Park, IL 60181

Dear Edward:

Thank you for your letter of September 30th.

I was interested in three paintings in the sale in Vienna, and Christie's called me at 5:00 am that morning in Ottawa so that I could bid. But all three paintings went much higher than I was willing to pay. Thank you for your thoughtfulness.

With best regards, I remain,

Yours sincerely,

AB/cw

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0720 FAX 414 277-0700

EDWARD R. CROMEY c/o
11 St. Peter's Crescent Bexhill-on-Sea
East Sussex TN40 2EH
01424-214187

Dear Alfred,

You probably know all about this controversial art auction in Vienna. I guess it would have been given international coverage, but I figured that if somehow or other it had NOT come to your notice, you might be sorry that somebody had not told you about it. The pages are taken from this weeks' copy of The Daily Telegraph magazine (Sept. 28th), and I thought the best thing to do would be to send them to you airmail just in case you hadn't heard about it.

It is possible that you might not be interested anyway. The revelations and intrigues surrounding it all makes it sound perhaps a bit hazardous; I couldn't help thinking that there must be many sad stories behind it all. I also wondered whether, unless somebody wanted to donate works of art to a gallery, would buyers get some indemnification against future claims. Anyway, just reading it was interesting, almost having the ingredients of a detective novel.

I hope all goes well with you. My summer spell in England will soon be over, I fly back to Villa Park on Wednesday October 9th. Not such a good summer as I would have liked, mainly because of medical problems. It stopped me booking early to see those parts of England that I had wanted to see. However, I got to Winchester, (near Southampton) which was England's ancient capital. The main street is dominated by a huge statue of your namesake - King Alfred. He was King of England around 870 a.d. I also had a week at a place near Shrewsbury, (on the border with Wales and England), and then a couple of weeks at Davos, Switzerland. You may know Davos - it's about a mile high in the mountains, supposed to be very healthy, but I don't know that I feel any better for being there!

I hope you and Isabel are in good health. My very best regards to you both, and I hope we shall meet up again in the not too distant future.

Best Wishes
Sincerely
Edward Cromey

Sept. 30th 1996

510 South Euclid Avenue
Villa Park
Illinois 60181

FAX FROM

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

Date: Dec 21 94

To: Mr Robert Collins
Fax: 718 [illegible]

Message:

Dear Mr Collins

[illegible]

Best regards

Sincerely

To Otto

RICHARD J. COLLINS
INCORPORATED
27 Willow Street
Brooklyn Heights, N.Y.
11201

718-834-0727

Dr. Alfred Bader
414-277-0709

October 18, 1996

Dear Dr. Bader,

This letter involves the offering of a work which is of such caliber that I can't imagine your not wanting to know about it. The picture which I am offering is the last privately owned oil by Raphael; his 1518 portrait of Lorenzo de Medici, Duke of Urbino. (The only other picture which is not state or institutionally owned is the Duke of Sutherland's Bridgewater Madonna which is on permanent loan to the National Gallery of Scotland.)

The present owner has had the picture for over 30 years and is now interested in retiring. The picture is well documented, in good condition and has been published by numerous world experts.

You can reach me by phone or fax at the above number. With best wishes to you and Mrs. Bader, I remain,

Yours Sincerely,

Richard J. Collins

Richard J. Collins

RICHARD J. COLLINS
INCORPORATED
(718) 834-0727

RECORD

Artist: RAPHAEL SANTI (1483-1520)

Title: Lorenzo de Medici, Duke of Urbino

Medium: Oil on canvas

Date: 1518

Size: 39 x 31 inches

Provenance: Lorenzo de Medici & Madeline de la Tour (1518-19);
Catherine de Medici (their daughter) 1519;
Cosimo I, Duke of Florence, 1553;
Medici Family: Inventories of the Guardaroba Medicea (the Family Archives) traces the portrait from 1553 thru 1775;
Hollingworth Magniac, Colworth, Bedford, England (1850's)
Captain Henry Heywood-Lonsdale, Shropshire, England, thru 1892;
Lt. Col. Arthur Heywood-Lonsdale;
Heywood-Lonsdale Family;
R. Palley, Atlantic City, N.J., 1962;
J.P.Schleifer, 1963;
Floyd W. Jefferson, Jr., Bahamas, 1964;
Mrs. Mary Lake (Jefferson's widow), 1965;
Private Collection, New York.

Literature: Konrad Oberhuber, "Raphael and the State Portrait - II: The Portrait of Lorenzo de Medici," Burlington Magazine 103 (August 1971): 436-43, ill. figs. 1-5.

Konrad Oberhuber, Raffaello (Milan: Arnold Monadori, 1982 pp. 160-61, ill. fig. 192.
Jean-Pierre Cuzin, Raphael: vie et oeuvre (Fribourg: Office du Livre, 1983), pp. 7, 229, ill. fig. 231.
Sydney J. Freedberg, Painting in Italy, 1500-1600, rev. ed. (Baltimore: Penguin Books, 1983), pp. 163, note 49.
Roger Jones & Nicholas Penny, Raphael (New Haven, Conn. Yale University Press, 1983), pp. 163, 167, ill. pl. 175
Mina Gregori, "Raffaello a Rome (1508-1520)," in Raffaello a Firenze: dipinti e disegni della collezione fiorentine, exh. cat. (Milan: Electa, 1984), p. 132.

Art Gallery of Ontario/Musée des beaux-arts de l'Ontario
317 Dundas Street West, Toronto, Ontario, M5T 1G4
Telephone: (416)979-6660
Facsimile: (416)979-6666

Facsimile Cover Sheet **Formule d'envoi par fac-simile**

To/À:

Name/Nom:		Office/Bureau:
Dr. Alfred Bader		Alfred Bader Fine Arts
Location/Endroit: Milwaukee, Wisconsin	Tel. No.: 414-277-0730	Fac-simile No.: 414-277-0709

From/De:

Name/Nom:		Department:
Wendy Hebditch, Secretary		European Art
Tel. No.: 416-979-6660, x254	Date: August 28, 1994	No. of Pages: 1

Special instructions/Renseignements speciaux:

Dear Dr. Bader

I have received your letter dated August 16 addressed to Dr. Alan Chong. Unfortunately your menu of talks was not enclosed. If you have already put this list in the mail, please ignore this fax.

Sincerely yours,

Wendy Hebditch
Secretary
European Art

To Ms Wendy Sebditch

AGO

ALFRED BADER TALKS

1. History of the Aldrich Chemical Co. (A) *[overhead projector/screen]*

2. Josef Loschmidt, The Father of Molecular Modelling (A) *[overhead projector/screen]*

3. Richard Anschütz, Archibald Scott Couper and Josef Loschmidt: A Detective at Work (A) *[overhead projector/screen]*

4. The Bible through Dutch Eyes (Rembrandt and the Jews) (B) *[2 slide projectors/screens]*

5. The Adventures of a Chemist Collector (C) *[2 slide projectors/screens]*

6. Jan Lievens: Out of the Shadow (D) *[2 slide projectors/screens]*

7. The Rembrandt Research Project and the Collector (D) *[1 slide projector/screen]*

8. Chemophobia: Fear for the Future (A) *[overhead projector/screen]*

A. For chemists only

B. For art historians, theologians, Bible students

C. Mainly on art, art conservation, some chemistry

D. For art historians

March 28, 1996

TRANSACTION REPORT

[illegible]

[illegible]		
[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 20, 1997

Mr. Timothy Cobb
1129 N. Marshall Street, No. 34
Milwaukee, WI 53202

Dear Tim:

I very much hope that you will really enjoy owning the landscape by Dughet.

As promised, please find excerpts from three catalogs where your painting was shown, albeit misattributed to Poussin.

With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosures

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

1129 North Marshall Street
#34
Milwaukee, Wisconsin 53202

October 8, 1997

Alfred Bader
924 East Juneau Avenue
Suite #622
Milwaukee, Wisconsin 53202

Dear Alfred:

Just a short note to tell you again how I adore the "non Albani"- it looks so lovely here on my wall. I remember distinctly my profound disappointment after the picture went up for auction at Schraeger's: how could such a marvelous Italian picture slip through my fingers in my own city? Every once in a while I get frustrated at not having cash on hand; I went home very frustrated that day. Once again, it is only due to your kindness and generosity that the picture will soon be mine, and yet again I find myself relating my thanks.

Last Sunday you seemed so tickled by the fact that a New York dealer of fine art books trusted you for ninety dollars. Imagine my delight at being trusted for six thousand!

My best to you and Isabel.

Sincerely,

Ann

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED [illegible]

June 4, 1997

Mr. Timothy Cobb
1129 North Marshall Street
Apartment 34
Milwaukee, WI 53202

Dear Tim:

As I am just leaving for England, my reply to your heartwarming letter must necessarily be brief.

The best way to say thank you to you is to try to find really fine works for you and to share with you all the information I have.

I brought my simple UV lamp to the gallery and I have asked my secretaries to let you borrow it.

With all good wishes,

Sincerely,

AB/nik

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MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709

1129 North Marshall Street, #34
Milwaukee, Wisconsin 53202

June 2, 1997

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

Dear Alfred:

I have long been contemplating the best way to express to you how much richer my life is with you in it, and how to infuse my thank you to you with the appropriate vitality and meaning in order to be fully understood. I realize I run the risk of sounding sentimental.

For years I have planned a good deal of my personal time around museum and library hours, looking forward to every moment I was to spend with old master paintings, and reading tales of their creators and creation. Now, most unexpectedly, and with such excitement and astonishment, I am planning the layout of my own personal gallery. Incredible! Three more beautiful old pictures hanging in my apartment before the end of 1997 - somehow I must contain myself, I need my sleep.

I am so grateful that I came to you "off the street", not knowing the breadth of your humanity or your position in the world of fine art. Just a guy who was rumored to have some old pictures hanging around. Had I read your autobiography before meeting you, I would have been too shy to speak with you. I was not inside #622 for thirty seconds when I knew my life was going to change. I was thrust back into my grandmother's living room (absent the addicting smell of oils and spirits) with old pictures of historical and biblical subjects hanging anywhere one could choose to look. It was as if all the time I had spent researching the works of my ancestors, with my face in books and weekends in museums, somehow was preparatory to meeting you. Milwaukee was no longer to be lonely for me and my seemingly rare interest. I had not felt so invigorated since conducting Beethoven's Seventh Symphony for the first time.

Little did I know that I would encounter a most kind, gentle and honest man, with a fantastic capacity for giving, sharing, befriending and teaching. A man who reminds me so much of my own father, who is teeming with goodness. Frankly, the combination of your being immersed in pictures, and your unique and refreshing personal style is intoxicating. If this is the affect you have had on chemists, dealers and historians in your travels around the world, I understand your successes. My life has changed, indeed.

And so, what of my purchasing pictures, and, how can I ever hope to give you even one tenth the joy you have given me? It is true that if it were not for your most generous pricing, I should never dream to become a serious collector, and yet, if you decided never

to sell me another picture, I would be most concerned over being able to share tea with you and your lovely wife.

In a modest gesture toward closing the circle of giving, and as a token of my appreciation, please accept one of my dearest possessions: my own pen and ink after Rembrandt. To me it is a declaration of both my love of old masters, and my refusal to be stuck with the horrible stick figures I drew as a child. I will never be good, nor will I ever stop trying. It's too much fun. It would burden me if you felt obligated to display it - I would be happy if you simply tucked it away somewhere.

Alfred, thank you for helping to make me feel like a prince in a domain of which I know so little.

Sincerely,

Tim

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 25, 1997

Mr. Jerry Chaplain
7327 Manatee Street
Sarasota, FL 34243

Dear Jerry:

Thank you for introducing me to the Gawurs, who showed me their Rembrandt School painting of *The Death of Mary*.

Many years ago, a Polish art historian had assured them that this was an early work of Rembrandt. I am absolutely convinced that it not by Rembrandt but by one of his students, done in the 17th century. I am just trying to figure out who the student might have been and hope to have an answer for them within the next few days and then to make them an offer.

This is just to confirm our understanding about commission to you and your associates to be paid by me. If the painting should be worth less than $10,000, I wouldn't make an offer, but my offer is likely to be in the $10,000-50,000 range, and in that case a 10% commission applies. If my offer should be more than $50,000, a 7-1/2% commission will apply.

I understand that you want to share the commission with a man whom you sent to look at the painting and also with Lee Howard. Am I correct in thinking that you would like 5% for yourself and 2-1/2% for each of the other two?

Whatever happens to this case, please do think of me when other Old Master paintings come your way.

With all good wishes, I remain,

Yours sincerely,

AB/cw

ALFIE:
I discussed the commissions with LEE and we were in agreement. The agreed rate is fair to me, then I will split it from that point.
Thank you
Jerry

P.S. I'm looking!

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE

ALFRED BADER FINE ARTS

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Whatever happens to this case, please do think of me when other Old Master paintings come your way.

With all good wishes, I remain,

Yours sincerely,

Just testing the waters!

AB/cw

Fond regards

Alfred

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MILWAUKEE WISCONSIN USA 53202
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Whatever happens to this case, please do think of me when other Old Master paintings come your way.

With all good wishes, I remain,

Yours sincerely,

I would like to make a modest offer & am just awaiting your approval of terms.

Best wishes

Anna

7 III 97

AB/cw

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 9, 1994

Mrs. Katie (Brody) Chapp
12940 W. Woodfield Lane
New Berlin, Wisconsin 53151

Dear Mrs. Chapp:

Thank you for your gracious note.

Please don't think for a moment that the watercolor was a gift from me. It was simply a very small thank you to your father for some great advice he gave me.

Alfred Bader Fine Arts tries to be a totally non-elitist gallery, even though it is the only old master gallery in the Middle West. We try to have fine works in all price ranges, and if you would ever like to visit me here, that would be great.

All good wishes, also to your father.

Sincerely,

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

PRINTED ON PAPER FROM [illegible] RIEFE' TABLE COUR[illegible]
GC228 Published [illegible] 1987 [illegible] gsgate Road, Londo[illegible] W6 4JY [illegible]
Printed in England [illegible] Lane R[illegible] Taken from Treasu[illegible] of the Ze[illegible] Or Orchard [illegible]

August 5

Dear Dr. Bader,

I'd like to thank you so very much for the lovely water color by George Graham. My Dad recently presented us with the gift and it's been given a place of prominence in our home. We will always treasure it.

I have very vivid memories of visiting your home once with my Dad & of being in total awe of all the wonderful artwork I usually only viewed in museums! I particularly remember a dark oil of a centurian that you thought had been cut from a larger mural.

My family & I are enjoying being back in Milwaukee & being near family after about 18 years in other cities. My husband works for Modern Manufacturing in Racine as an Engineering Manager, & I work as an R.N. in Froedtert Hospital's Operating Room. My boys are now 12½ & 15.

Once again, many thanks for your generosity.

Yours truly,

Katie (Brody) Chapp

12940 W. Woodfield Ln.
New Berlin, Wi
53151

Dr. Alfred Bader
Alfred Bader Fine Arts
924 E. Juneau Ave.
Milwaukee, Wi
53202

recycled paper

ALFRED BADER FINE ARTS

DR. ALFRED BADER

May 11, 1993

ESTABLISHED 1961

Mr. Andy van Dam
Antiques & Fine Arts, Inc.
918A Gervais Street
Columbia, South Carolina 29201

Dear Andy:

How is business?

I will be in Europe until July 26th, but if you make any sales, please send the checks with your accounting to Alfred Bader Fine Arts and my secretary will deposit them.

I have just seen the Charlton Hall Galleries brochure. The Flint on the cover looks very beautiful, but it will probably go very high. If I were in Columbia on May 22nd, I might also be interested in No. 42 and in two paintings on the back cover, namely the landscape by Keith and that German family portrait by Papf. Too bad one cannot be in two places at the same time.

I recently purchased a painting by Bogert, much more beautiful than No. 18. Could you please let me know what No. 18 brings.

I will be in Milwaukee until this coming Friday morning, May 14th; please do call me if you have any news or questions.

Best regards.

Sincerely,

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MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709

Charlton Hall Galleries, Inc.

AUCTION BROCHURE

PH 803-779-5678

FAX # 803-733-1701

May 22, 1993 at 10 A.M.

Preview

May 17, 1993 Thru May 21, 1993

10 A.M. Until 6 P.M.

IMPORTANT AUCTION

Sale No. 167

AN IMPORTANT AUCTION OF 18TH, 19TH AND 20TH CENTURY PAINTINGS, ENGLISH AND AMERICAN FURNITURE AND DECORATIONS

CONDITIONS OF SALE

1. All Sales are Final.

2. All merchandise must be paid for immediately after each auction. There will be no release of any merchandise until full and final payment has been made.

3. Terms: Cash; checks will be considered cash provided the buyer has received accreditation from Charlton Hall Galleries, Inc. prior to the auction. Checks accepted without prior accreditation will result in the merchandise being held until the check clears.

4. The highest bidder shall be the buyer. If any dispute arises the auctioneer shall have absolute discretion to settle it and to put any disputed lot up again. Charlton Hall Galleries, Inc., has full discretion to refuse any bidding, to divide any lot, to combine any two or more lots and to withdraw any lot or lots from the sale without giving reasons.

5. All lots are sold as shown and "as is," with all faults, imperfections, and errors of description. Neither Charlton Hall Galleries, Inc., its employees and/or agents are responsible for errors of description or genuineness or authenticity of any lot, or for any fault or defect in any lot. No warranties or representations whatsoever are given by Charlton Hall Galleries, Inc., its employees and/or agents, to any buyer in respect to any lot.

6. We reserve the right to withdraw any property before sale.

7. The Seller shall be entitled to place a reserve on any lot, which is a minimum price below which such lot will not be sold. Charlton Hall Galleries, Inc. may implement such reserves by bidding on behalf of the Seller.

8. In the event that the buyer fails to comply with any of the above conditions or fails to pay for or take away any lot in accordance with Conditions 2 and 3, Charlton Hall Galleries, Inc., in addition to other remedies available to us and the Seller by law, including without limitation, the right to hold the buyer liable for the total purchase price, plus reasonable attorney's fees connected therewith, may at our option either (a) cancel the sale, retaining as liquidated damages all payments made by the buyer, or (b) resell the property at public auction without reserve, and the initial defaulting buyer will be liable for any deficiency, costs, including handling charges, expenses of both sales, our commission for both sales at our regular rates, and all incidental damages.

9. We reserve the right, in our discretion, to execute order bids or accept telephone bids as a convenience to clients who are not present at any auctions. Such bids must be accompanied by a 25% deposit to be refunded if the bid is unsuccessful. Charlton Hall Galleries, Inc., is not responsible for any errors or omissions in connection with such absentee bids. Charlton Hall Galleries, Inc., does not guarantee the bid and assumes no responsibility for notifying an absentee bidder of the results of the auction.

10. Charlton Hall Galleries, Inc., reserves the right to allow its employees to bid competitively at all auctions.

11. Notwithstanding any terms of the Conditions of Sale, if within 5 working days of the sale, (1) Charlton Hall Galleries, Inc. has received notice in writing from the buyer of any jewelry that the jewelry has been misdescribed as to the physical qualities of the jewelry and (2) such misdescription is confirmed by a certified letter from an appraiser satisfactory to Charlton Hall Galleries, Inc. then Charlton Hall Galleries, Inc. will set aside the sale and refund to the buyer the amount paid by the buyer for the lot. "Physical qualities of the jewelry" is limited to descriptions of karat (the quality of gold), weight of metal, type of stone or metal, carat (weight of stone), and cut of stone. The above provisions allowing return and refund will not be applicable upon evidence of any physical removal or tampering.

12. A 5% South Carolina sales tax applies to each lot.

13. A premium of 10% of the successful bid price will be added thereto and is payable by the purchaser as part of the total purchase price of each lot.

REMOVAL OF ITEMS

1. Unless different arrangements have been agreed upon, all purchases must be removed by the buyer by 5:00 P.M. on the 5th business day following the sale. Purchases not removed will be subject to a handling charge of $2.00 per day.

2. Charlton Hall Galleries, Inc., or its employees will assist you in the handling and packing of your purchases, but this is undertaken solely as a courtesy for the convenience of our clients. Charlton Hall Galleries, Inc. and/or its employees will not accept any risk or responsibility for any damages or breakage that may occur; this is the purchaser's sole responsibility.

PROSPECTIVE SELLERS INFORMATION

If you desire information concerning the disposal of an estate, or items from a personal collection, please write or call Charlton Hall Galleries, Inc., 929 Gervais Street, Columbia, SC 29201, Tel. (803) 779-5678. Address all inquiries to the attention of Ronald D. Long.

ON THE COVER

William Russell Flint, Scottish, (1880-1969) Shore scene Watercolour on paper H 17" x W 22".

AUCTIONEER
Col. Ronald D. Long, S.C.A.L. No. 509
S.C.A.L. Firm No. 1316F

AIR CONDITIONED-CONCESSIONS-ALL FACILITIES

ASSISTANT AUCTIONEER
Ken Hendrix, SCAL. No. 296

(1) English Mahogany Chest On Chest With Inlaid Chamfered Corners. Circa 1840. H 71¼" W 40" D 20¼".

(2) Van Dic Van, European, (Early 20th. Century). Canal Scene With Woman Selling Flowers, oil on canvas. Signed lower left. H 19¹⁄₁₆" W 27¹⁄₁₆".

(3) A George III Style Double Chair Back Settee. Late 19th. Century. BH 40" SH 18½" W 45" D 20".

(4) George III Mahogany Chest Of Drawers. Circa 1840. H 36½" W 35½" D 20½".

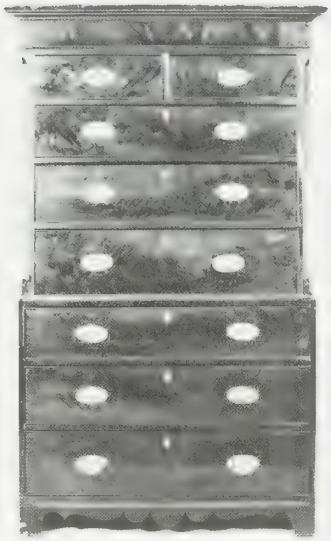
(5) Late 19th. Century Marble Bust Of A Young Woman, H 24", And A Fluted Marble Pedestal of dark green vein marble. H 41".

(6) An American Mahogany And Inlaid Bow Front Sideboard. Late 19th. Century. H 37½" W 62¾" D 25½".

(7) A Pair Of Bronze Covered Urns On Marble Bases. Circa 1850. H 13½".

(8) Three Meissen Porcelain Shallow Bowls. Circa 1860. Each with raised floral design. Dia. 10½".

This sale contains items from a Charlotte, NC estate and Private Collections from Charleston, SC and Charlotte, NC and other consignment items.



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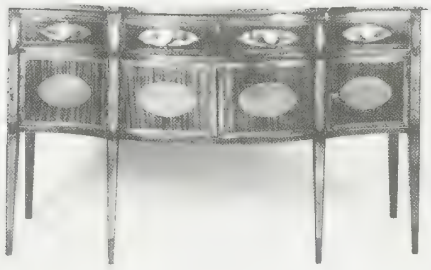

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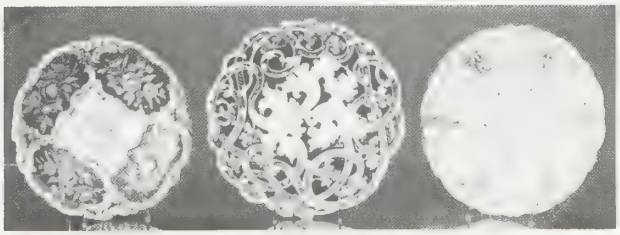

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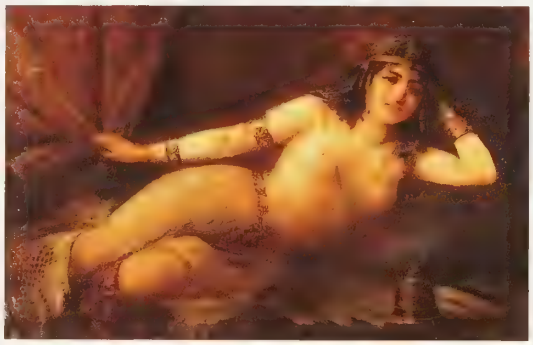

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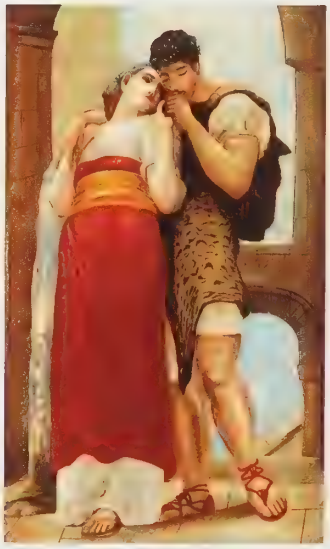

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(9) Egisto Manzuolil, Italian, (19th. Century). "Goats In A Pasture". Oil on canvas signed on the reverse. H 18½" W 28⅔".

(10) George III Mahogany Chest On Chest. Circa 1780. H 73½" W 42" D 18½".

(11) Constantin Stoitzner, Austrian. (1863-1934). "Still Life With Goblets". Oil on board. Signed lower right. 18" x 22¾".

(12) Edmund John Nicman, British. (1813-1876). "Sun Setting". Oil on canvas. 20" x 30". Signed lower right.

(13) William Hoare Royal Academy (1706-1799) Portrait of George, Earl of Warrington, Oil on canvas H 30" x W 25".

(14) Frederick Arthur Bridgman, American. 1847-1928. (School Of). Portrait of a partially nude Mid Eastern young woman. Oil on board. H 20" W 30".

(15) 19th Century Italian Landscape, Oil on canvas. Unsigned. H 21¼" W 27½".

(16) L. Furth, 1913. Signed lower right. "Roman Couple". Oil on canvas 58" x 34".

(17) Jean Ernest Aubert, French, (1826-1906) Woman with cupid Oil on board. H 9¾" x W 8".

(18) George Hirst Bogert, American. (1864-1944). Landscape at night-fall, Oil on canvas. Signed lower left. H 28" W 36".

(19) Dario Maffeir, Italian. (19th Century). Knights And Ladies On Horse Back. Oil on canvas. Signed lower right. H 16" W 22¾".

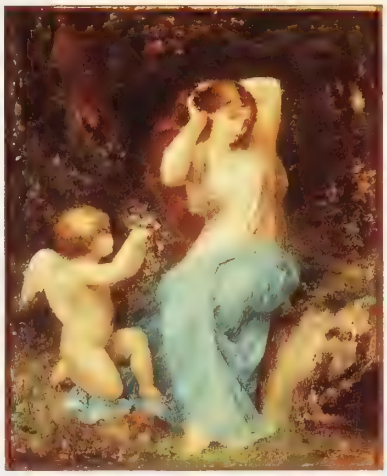
(20) A George II Burl Walnut Linen Press. Circa 1840. H 87" W 40" D 20".

(21) An English Mahogany And Inlaid Serpentine Front Sideboard. Circa 1800. H 38" W 73¾" D 28".

(22) Louis Gabriel Eugene Isabey, French. (1803-1886). "Evening Party". Oil on panel. 10¾" x 14". Signed lower left.

(23) 18th. Century Italian, "Christ Healing Blind". Oil on canvas. Not signed. 31½" x 40".

(24) C. Osborne, European. (19th./20th. Century). Landscape with a stream, Oil on canvas. Signed lower left. H 30¼" W 22¼".



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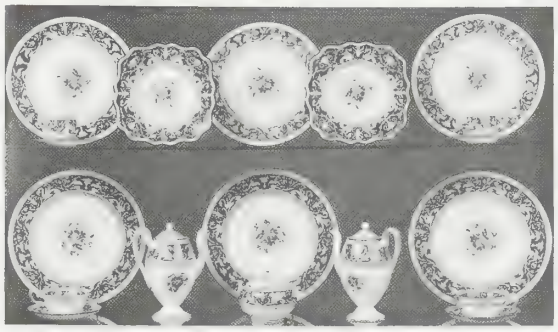

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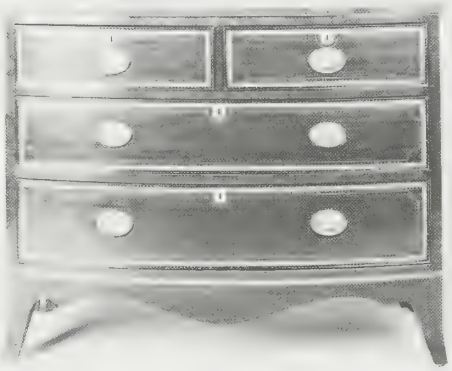

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(25) One Hundred Forty Five Piece Set Of Wedgewood Dinner Service.

(26) An American Walnut Slant Front Desk. Circa 1800. H 41½" W 40" D 19¼".

(27) 19th. Century Bronze Figure Of A Nude Male Resting On A Marble Pedestal. H 21" L 19".

(28) A Pair Of Queen Anne Style Arm Chairs. Circa 1870. From a set of ten dining chairs. BH 38½" SH 17" W 24" D 19".

(29) W. Haddon, British, FL., (1884-1914). Portrait Of A Fallen Hunter. Oil on canvas. Signed lower left. H 30⅛" W 19¾".

(30) An English Mahogany And Inlaid Bow Front Chest of Drawers. Circa 1860. H 35" W 43" D 19¼".

(31) A Pair Of Chinese Rose Medallion Urns. Circa 1850. H 14".

(32) Carved Marble Figure Of A Wood Nymph. Late 19th. Century. Fingers repaired. H 28".

(33) English Mahogany Butlers Style Secretary Bookcase. Circa 1840. H 91" W 46" D 22½".

(34) A Steinway & Sons Model S Mahogany Grand Piano. Circa 1941. Made for Charlie Andrews or Andrews Music Company in Charlotte, N. C. with accelerated acton and diaphragmatic sound board.

(35) Two Rose Wood Victorian Side Chairs. Circa 1850. BH 36" SH 14" W 20" D 18".

(36) An English Burl Walnut Console Cabinet. Late 19th. Century. H 39" W 42" D 18".

(37) English Mahogany Cased Barometer. Circa 1850. H 41½".

(38) An English Sheraton Satin Wood D-Shaped Game Table. Circa 1820. H 29½" W 36" D 18¼".

(39) English Silver Plated Covered Tureen. Late 19th., Early 20th. Century. H 12" L 18".

(40) An English Silver Plated And Cut Crystal Epergne. H 13" W 22".

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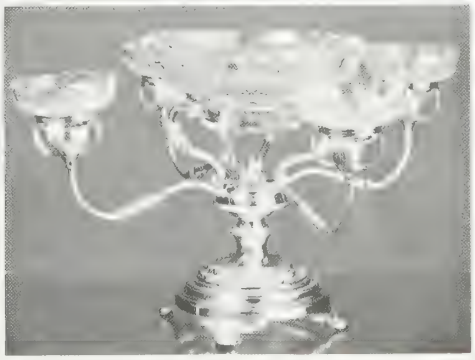

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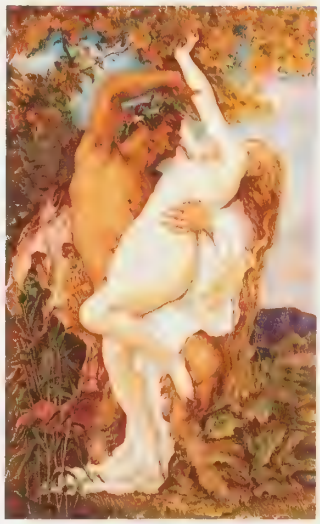

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(41) An American Sheraton Mahogany Sideboard. Circa 1810. Dated and photographs recorded by MESEDA. Ref. S-8864. H 46" W 78¼" D 26".

(42) Emile Albert Gruppe, American. (1896-1978). Harbor scene with boats, oil on canvas, signed lower right. H 20" W 24".

(43) An English Burl Walnut Double Pedestal Desk. H 29¾" W 60" D 36".

(44) James Howard Burgess, Irish. (1817-1890). Landscape with figures in the foreground. Oil on canvas, Signed lower left. H 21½" W 27⅛".

(45) 19th. Century Enamel On Porcelain "Satyr With Nymph". Signed A Gleig. H 17¾" W 11¾".

(46) 19th. Century European Coastal Scene. Oil on canvas. Signature illegible. H 20" W 30¼".

(47) Joseph Henri Francors van Lerius, Belgian, 1823-1876. "The Young Knight". Watercolor on paper signed lower center. H 13½" W 11".

(48) 9'10" x 12'6" Persian Tabriz.

(49) A George III Mahogany Chest On Chest. Circa 1800. H 74¼" W 42" D 20½".

(50) 7' x 10'6" Persian Heriz.

(51) 8'4" x 11'10" Persian Sarouk.

(52) 8' x 11'8" Persian Serapi Heriz.

(53) Andre Gisson, French. (20th. Century). Parisian Street Scene. Oil on canvas, signed lower left. H 11" W 14".

(54) Henry Hammond Ahl. American. (1869-1953). Landscape with a young boy on a river bank. Oil on board. Signed lower right. H 7⅞" W 9⅞".

(55) A Queen Anne Style Walnut Five Drawer Chest of Drawers. Late 18th. Century. H 38" W 44½" D 22".

(56) 7'6" x 10'4" Persian Mahtasham Kashan.

(57) Daniel Sherrin, British. (1868-1915). "Woodcutter At The End Of The Day". Oil on canvas. 36¼" x 24". Signed lower left.

Over 70 Oriental Rugs To Be Offered.

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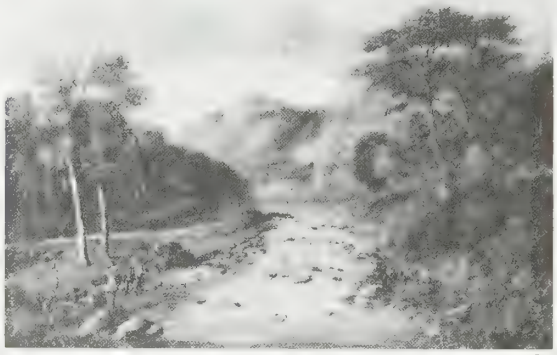

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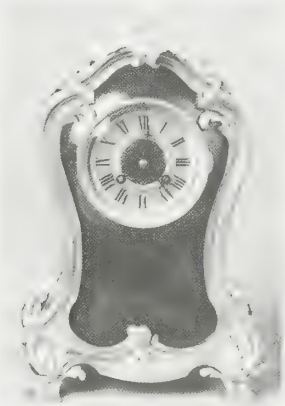

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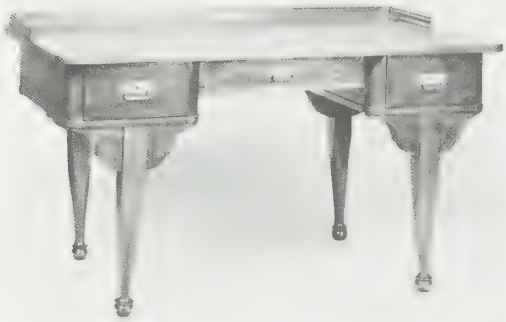

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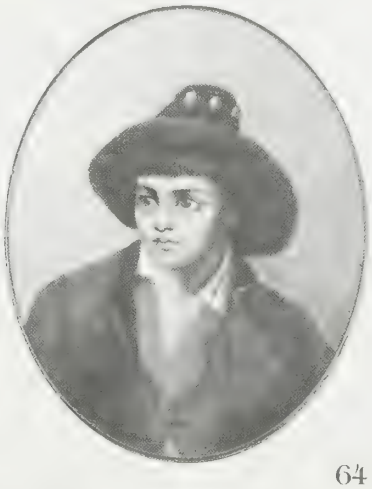

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(58) Carved Ivory And Wooden Egg. Late 19th. - Early 20th. Century. The finial has a hinged robe and the top opens to a carved plaque of the Coronation of Nicklas II. H 9" Dia. 4¼".

(59) A Mahogany And Inlaid Hepplewhite Style Dining Table With Banquet Ends. Early 20th. Century.

(60) Charles Henry Turner, American. (1848-1908). Portrait Of A Woman In 18th. Century Costume. H 8" W 6".

(61) Maude Goodman, British, FL (1874-1901). Landscape with a mountain stream, oil on canvas. Signed lower right. Dated 1905. H 20¼" W 29⅞".

(62) Tiffany & Company Mantel Clock With Gilt Bronze Mounts. Circa 1900. Works by Japy Freres. H 13½".

(63) A Continental Walnut Writing Desk. Circa 1870. With leathered writing surface. H 31" W 57" D 32".

(64) Portrait Of A Young Boy. (Late 19th. Century). Oil on board. Unsigned. H 15½" W 12½".

(65) A Pair Of Satsuma Urns, Meiji Period. Decorated in rust and yellow on a cream ground with gilt decorations. H 11½".

(66) Early 19th. Century Moorish Ship's Figure Head. H 61".

(67) Maude Goodman, British, FL. (1874-1901). Landscape With Farmhouse, oil on canvas. Signed lower right. Date 1900. H 20 3/16" W 30 1/16".

(68) A Pair Of 19th. Century Pedestals. H 34" Dia. 12".

(69) A Louis XVI Style Fruit Wood Settee. Late 19th. Century. BH 35" SH 19" W 43½" D 21".

(70) An English Burl Walnut And Chamfered Corner Chest of Drawers. Circa 1860. H 39½" W 37" D 18½".

(71) Spode Porcelain Platter. Filigree Pattern. Circa 1824, and A Pair Of Blue And White Covered Dishes.

(72) English Silver Plated Kettle On Stand. Marked T.R.&S. with a crown. H 18".

(73) Paul Bellanger-Adhemar, French. (1868-1925). Still Life Of An Oriental Vase, oil on canvas. Signed lower left. H 31¾" W 23¾".

(74) An American Painted Pine Chest. Circa 1800. H 23" W 39" D 17½".

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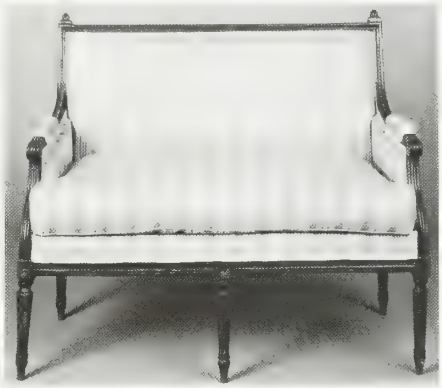

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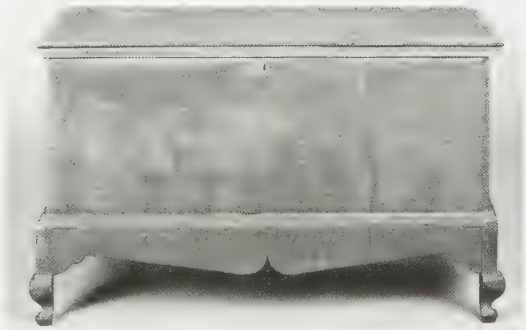

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Charlton Hall Galleries, Inc.
929 Gervais Street/Columbia, South Carolina 29201
Telephone: 803/779-5678

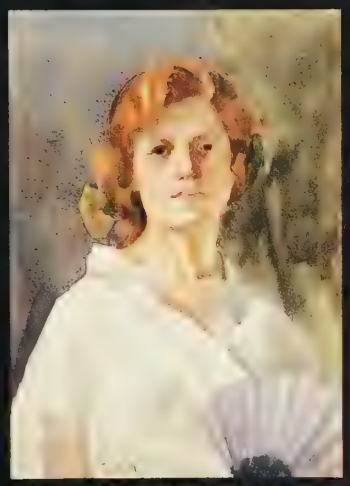
First Class

George III Mahogany Secretary Book Case. Circa 1790. H 89" W 45" D 24".

William Keith, American (1839-1911). Landscape with a stream, oil on board, signed lower right dated 1889. H 19" W 26".

Enoch Wood Perry, American, (1831-1915) Dutch girl carrying water. Oil on canvas. H 20" x W 16".

A Mahogany And Inlaid Serpentine Front Sideboard. Circa 1900. H 39½" W 72" D 27".



Edmond Charles Tarbell, American, (1862-1938) Portrait of a lady. Watercolor on paper. 13¾" x 10".

Henry P. Bone, English. (1779-1855). Portrait of "The Lovers" in a wooded scene. Oil on canvas, signed mid-right. Dated 1822. H 25" W 30".

Karl Ernest Papf, European, German School (1833-1910) Portrait of mother and daughters. Oil on canvas. H 35" x W 27½".

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 30, 1993

Col. Ronald D. Long
Charlton Hall Galleries, Inc.
929 Gervais Street
Columbia, South Carolina 29201

Dear Col. Long:

Please accept my sincere thanks for the gracious reception accorded me by you and your associates last Monday.

I am interested in the watercolor by Flint and would appreciate your letting me know exactly when it will be sold.

I return the transparency and details of that large Massacre of the Innocents. That is a period pastiche after a number of works by Rubens, and that will not interest me.

Best personal regards.

Sincerely,

Enclosures

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

V-200 794 859

RECEIPT FOR INSURED MAIL
DOMESTIC INTERNATIONAL

ADDRESSED FOR DELIVERY AT

(P.O. Box, Street, City, Province)

ROGER GITZEL [illegible]

[illegible] KEITH [illegible]

[illegible] LANCASTER [illegible]

	AIR	
POSTAGE		$ 4.58
INSURANCE COVERAGE		FEE
$ 500	(70)	$ 5.40
SPECIAL HANDLING		
DOMESTIC ONLY — Special Delivery		$
DOMESTIC ONLY — Restricted Delivery		
RETURN RECEIPT Except in Canada		
Fragile ☐ Liquid ☐ Perishable ☐		TOTAL $ 9.98

Postmark

Customer Over

Postmaster By KKB

SAVE THIS RECEIPT UNTIL PACKAGE IS ACCOUNTED FOR

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PACKAGE IS ACCOUNTED FOR

NAME

INTERNATIONAL

FILING

25 Form 3813-P, May 1982

* U.S. GPO: 1982-423-518

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 10, 1993

Mr. Roger A. Cheek
238 North Kentucky Avenue
Lakeland, Florida 33801

Dear Mr. Cheek:

Thank you so much for your letter of February 28th. I am happy that you picked that southern scene, which I am certain you will enjoy. It is going out to you by insured parcel post, carefully packed, today.

I would appreciate your returning the other snapshots when you acknowledge receipt of the painting. Are there any other which appeal to you which I might reserve in case you visit us before long?

Best regards.

Sincerely,

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

Feb. 28, 1993

Dear Dr. Baker,

So good to have you and your wife visit us again.

Thank you for the photos of your paintings. I would like to have the one attributed to W. Walker, Regardless of who did it.

I like that subject matter and it is southern - will look forward to recieving it.

I gave someone your name as they said they had what they thought was very early. I hope they contacted you.

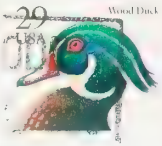
Will look forward to another visit from you and Isabel.

Respectfully yours,

Roger A. Cherk

P.S. would you like return of your Photos?

Roger A. Chick
235 N. Kentucky Ave.
Lakeland, Fla. 33801



Alfred Bader Fine Arts
Aston Hotel Suite 622
924 E. Junneau Ave.
Milwaukee, Wisc.
53202

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 16, 1993

Mr. Roger Cheek
110 Reidgate Road
Auburndale, Florida 33823

Dear Roger:

It was so good to see you again during our visit to Florida, and I want to thank you for trusting me with that little Austrian still life.

Enclosed please find snapshots of a number of American paintings with notations on the backs of the prints, telling you what I know about them. With one exception, I believe that each is worth about what your still life is worth, and I will be happy to send you the painting of your choice. The one exception is that very find American ship scene monogrammed AW, which I understand is by a rather rare painter of ships, Warren. I acquired this painting recently for $2,000. As I value your still life at somewhere between $800 and $1,000, you would have to pay me $1,000 if you wanted the ship picture.

You probably know that the lower left part of your still life has been rather badly over cleaned, but I still find it attractive. If, however, none of my paintings appeals to you, I will return your painting to you.

Best wishes.

Sincerely,

Enclosures

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

THE CITIBANK PRIVATE BANK

Citicorp North America, Inc.
500 W. Madison St.
Suite 3550
Chicago, IL 60661

David M. Kanigan
Vice President

Tel: 312 993·4387
Fax: 312 876·3754

ALFRED BADER FINE ARTS

DR. ALFRED BADER

August 4, 1993

ESTABLISHED 1961

Via Fax 312 876 3754

Mr. David M. Kanigan
Vice President
The Citibank Private Bank
Citicorp North America, Inc.
500 West Madison Street
Chicago, Illinois 60661

Dear Mr. Kanigan:

Thank you for your letter of July 29th.

My calendar for Friday, August 6th, is relatively free; please just let me know what time you plan to visit.

I look forward to meeting you.

Sincerely,

Alfred Bader

Very delighted

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

Citicorp North America, Inc.
500 West Madison Street
Suite 3550
Chicago, IL 60661

July 29, 1993

Dr. Alfred Bader
Alfred Bader Fine Arts
924 E. Juneau
Milwaukee, WI 53202

Dear Dr. Bader:

I wanted to follow-up on our very brief conversation today where you mentioned that you are well-served by your local banks and you didn't feel there was a need to talk to us.

First and foremost, we do not seek to displace your existing banking relationships. In fact, Citibank often acts in a complementary role by providing financial services such as: (1) art advisory services, (2) tailored credit secured by real estate or fine art and, (3) investment advisory in managed currencies and in global stocks and bonds. These are all areas where we have a particular expertise and are services which are not commonly provided by local banks.

Secondly, your work and your background is highly regarded by our Art Advisory team and by me, personally. I plan to be in Milwaukee on Friday, August 6, 1993 and I would dearly appreciate 30 minutes of your time to say hello and introduce myself.

Best regards,

David M. Kanigan
Vice President

Enclosure

Mr. & Mrs. Neil Coakley
4135 Fountain Plaza Drive
Brookfield, Wisconsin 53005

Hoffman! He has saved us a lot of $.
It's so easy to be taken advantage in today's world, especially when you are new to a field.

Your gallery was very impressive, Dr. Bader. I see that you get a lot of joy from it!

We wish you the best always --- there are few people like you left!!

COUNTRY GARDEN II
Watercolor, 29 x 42 inches
Original by Linda Perlmutter

Printed in Switzerland

75-63606 B

Sincerely
Jan Coakley

Carpet Ltd
Saffron Walden
Essex CB11 3AP

Price code 20

Wednesday
Nov. 10

Dear Dr. Bader,

Just a note to say thank-you from my mother, Lois Swenson, and I for taking your valuable time to give us some insight on her paintings. They mean much more to us now that we know something about them! Also, thank-you for referring us to Ned

FIRST MIDWEST SECURITIES, INC.

STEPHEN M. CODDINGTON

Account Executive

(414) 778-1091
(800) 776-3004

1233 N. MAYFAIR Rd
SUITE 117 P.O. BOX 13492
MILWAUKEE WI 53213

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 29, 1992

Mr. Stephen M. Coddington
First Midwest Securities, Inc.
Suite 117
1233 North Mayfair Road
P.O. Box 13492
Milwaukee, Wisconsin 53213

Dear Mr. Coddington:

Thank you for your note.

I do not usually handle vases, but only old master paintings. If you are intrested in selling your vase, I would suggest that you consign it to the Schrager Auction Gallery in Milwaukee. Mr. Al Schrager is totally honest and has frequent auctions. His address and telephone number are:

Schrager & Associates, Ltd.
2915 N. Sherman Blvd.
Milwaukee, WI 53210
414 873 3738

Best regards.

Sincerely,

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

From the desk of . . .

Stephen M. Coddington

Alfred

Two things.

1. I have a note from my lady state you may be interested in as an art collector (ask me for a picture).

2. And I find special situation mortgages my poly pack gained 30% in 30 days. Future gains of course are not guaranteed, but my data and insights give me an edge. Put "hundreds" to work in your pocket. Little talk money in your pocket.

Steve

Barbara Cohen

Aug. 4, 1994

Dear Dr. Bader,

The two paintings by Jenni are just beautiful! They bring back many wonderful memories of the Paris trip Allan and I took last year.

We are looking forward to having you and Isabel in our home for a barbeque in September.

Fondly,

Barbara

/

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 24, 1994

Mr. Barry Cohen
8533 North Oriole Avenue
Niles, Illinois 60714

Dear Cohen:

I enjoyed chatting with you by telephone, and I want to thank you for sending me the three snapshots of your painting on copper depicting three girls.

I am certain that you understand that it is difficult to judge a painting by such poor snapshots. Even so, the painting does not look like any painting by F. H. Füger, which I have seen. As I come from Vienna, I have seen quite a few. His usual subjects are large historical machines and very elegant portraits, all catering to Viennese taste of about 1800. Just looking at the last auction records, enclosed, note that a portrait sold for DM7500 and a museum size historical painting sold for DM18,000.

I don't really believe that the label on the back was written by Füger. Artists usually sign and inscribe right on the support, i.e. on the copper, and not on the label. Nor do I think that Füger would have written in French. Also, the painting referred to in Thieme-Becker as three personages is unlikely to be your work. Three girls would be called three girls, and not three personages.

None of this has anything to do with the quality of your painting, which is really very charming. I don't think it's worth many thousands of dollars, but it isn't worthless either.

When the weather gets better, you might like to come to Milwaukee and show me the original. Alternately, there is a dealer very near you who is really knowledgeable about such works, and you might like to show it to him. He is Mr. Harry J. Moore, 114 Rivershire Lane, Lincolnshire, IL 60069, telephone 708 634 2697.

Sincerely,

Enclosure

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

B. Cohen
Wash Ill

CHICAGO 3

$0.29

Astor Hotel
904 East Juneau Ave.
Milwaukee, Wisc. 53202

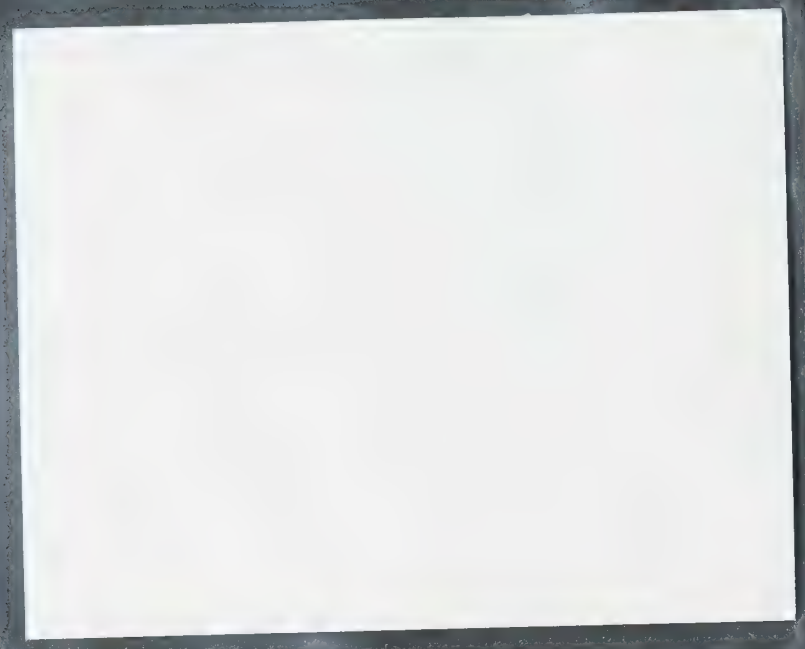
Suite 632 - Mr. Baker -

FÜGER

OIL ON COPPER
18 X 14
TITLED + SIGNED ON REVERSE

FOR FURTHER INFO —
(708) 967-9621

8533 N Oriole Ave
Niles
60714



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

July 14, 1994

Mr. and Mrs. Robert Cole
231 Pacific Avenue
Piedmont, California 94611

Dear Mr. and Mrs. Cole:

How good is your memory?

Some 24 years ago, in 1970, you sold me some old master paintings with which I am very happy.

We also discussed the possibility of the purchase of a fine portrait which you own, by John Singer Sargent; however, we could not arrive at a satisfactory price.

This is an important and beautiful painting, and if you still own it and are interested in selling it, please do let me know.

I much look forward to hearing from you.

Sincerely,

ALDRICH CHEMICAL CO. INC
940 W. ST. PAUL AVE
MILWAUKEE, WISCONSIN 53233

September 3, 1970

Mr. and Mrs. Robert Cole
231 Pacific Avenue
Piedmont, California

Dear Mr. and Mrs. Cole:

Please allow me to thank you sincerely for your hospitality to Mr. and Mrs. Howard, Danny and myself during our stay in California. The four hours spent with you were the most enjoyable of our trip.

During the last years I feel that I have gotten to know you well enough that you will permit me to write to you very frankly about something that bothers me a great deal. You must know by now that I really love pictures, spend a good deal of money on them, but of course want to buy them realistically, much in the manner in which you purchase paintings. Sometimes I am just aghast at the high prices which you initially ask for paintings and often sufficiently discouraged, not to pursue that painting further.

Take, for instance, the beautiful still life with the rug which you sold me last year for $2000., but for which you originally asked $20,000. Surely, I paid you a little more than you paid for the painting, and both of us know that $20,000. is so outlandish not to deserve discussion.

I would very much like to visit with you and possibly buy a large number of your paintings, but I would like to ask you to treat me as a man who knows enough about paintings to merit the discussion being on a realistic level.

This is to confirm that I am interested in all of the old master paintings of which I took photographs, as well as the portrait by Sargent.

While there are innumerable Sargent copies, I know the artist well enough to believe that this is a perfectly authentic portrait painted quite late in the artist's life. The facts that it is not Lady Cavendish, that it sold for very little at Christie's in 1947 and that you surely paid less than the valuation of £500 - which is today quite unrealistically low - do not diminish my liking of the painting, and I would like to consider giving it to the Milwaukee Art Center. There seems to have been some restoration on the painting, particularly on the lady's bosom, but perhaps this can be improved. In any case, please

(Cont'd)

Mr. and Mrs. Robert Cole
Piedmont, California

September 3, 1970

let me know what you are really asking for the painting and help me in purchasing a good many of your pictures with this one.

Best personal regards.

Sincerely,

Alfred Bader

AB/ds

bc - Mr. Lee Howard

the COLUMBIA MUSEUM of ART

Christine Minkler
Deputy Director for Public Programming
803-343-2199
FAX 803-343-2150

1112 Bull Street Columbia, SC 29201

Blondelle Malone
The Bishop's Garden, n.d.
watercolor, 14″ × 17¾″
From the Collection of The Columbia Museum
Gift of Blondelle Malone

23 March

Dear Dr. Bader,

Sincere thanks for a most enjoyable and informative lecture! I hope we can persuade you to return next year. Your proposed lecture on "Rembrandt and the Jews" sounds fascinating!

Kindest Regards,

Christine Mikler

Blondelle Malone

Blondelle Octavia Malone (1877-1951) was born in Bostwick, Georgia, and raised in Augusta and Columbia, where her father owned Malone's Music House. After attending Converse College, she pursued professional training in New York City at the New York School of Applied Design for Women, the New York School of Art and the Art Students League. Teachers who influenced her greatly were John H. Twachtman and William Merritt Chase.

In 1902, she left Columbia for the West Coast and eventually accompanied friends to Japan, returning home via Europe. She was to spend the greater part of her life in France, living first at Giverny, then Erangny and finally in Paris. A member of the Society of Independent Artists, she knew Monet, Mary Cassatt and Rodin. A frequent exhibitor, she showed with the Society of Independent Artists, the Lyceum Club, the Salon d'Automne, the New English Art Club and the Pennsylvania Academy of the Fine Arts.

Malone was known as the "Garden Painter of America." Traveling from one acquaintance to another, she recorded gardens much as a portrait painter might travel from family to family to paint portraits. This specialty took her to England, Italy and Ireland, where she lived when the First World War began.

Returning to the United States in 1916, she spent a short time in Columbia, but moved to New York City and finally Washington, D.C.. After purchasing and restoring a home in Alexandria, she became involved in the Historic Preservation movement. Her paintings of this period concentrate on the flowering trees of the nation's capital. In 1951, she returned to Columbia, where she died on June 25th.

the COLUMBIA MUSEUM of ART

May 3, 1993

Dr. Alfred Bader
Astor Hotel, Suite 622
924 E. Juneau Avenue
Milwaukee, Wisconsin 53202

Dear Dr. Bader:

My sincerest apologies for not writing to you sooner, but I have been caught up in local politics in trying to build a new building for this wonderful collection. No excuses, however, can mitigate my poor behavior in not thanking you sooner.

Your talk here at the Museum on the Bible and Rembrandt was superb. You were able to draw more people to a lecture than I have ever seen here.

We would love to have you return someday soon and talk about collecting. As a collector myself, I am most interested to hear what you have to say.

Again, my sincerest thanks for sharing your knowledge with us and humblest apologies for not writing to you sooner.

Sincerely,

Sal Cilella

Salvatore G. Cilella, Jr.
Executive Director

SGC,Jr.:rmh

1112 Bull Street
Columbia, SC
29201
803-799-2810

The Columbia Museum of Art

invites you to a lecture by

Dr. Alfred Bader

entitled:

"The Bible Through Dutch Eyes"

Sunday, March 21 at 2:00 p.m.
Museum auditorium

Dr. Alfred Bader, former CEO of SIGMA-Aldrich Chemical Company and internationally known art collector, has been an avid connoisseur of Dutch art for many years. His personal collection reflects a particular interest in the work of Rembrandt van Rijn. Dr . Bader's lecture will examine the way Hebrew subjects from the Old Testament were portrayed in 17th century Dutch paintings. Dr. Bader believes that "Just as the Jews appeared in the Bible as the champions of God and freedom, so Dutchmen looked upon themselves as the latter -day Israel."

Admission is free. Arrive early. Seating is limited.

For more information contact
the Division of Public Programming at 799-2810.

COLUMBIA
MUSEUM
of ART

Located on corner of Senate and Bull streets.

This event was sponsored in part by the Lucy Hampton Bostick Foundation.

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

September 21, 1993

Dr. Daniel Ryan
c/o Professor Koji Nakanishi
Department of Chemistry
Columbia University
Havemeyer Hall
New York, New York 10027

Dear Dr. Ryan:

Thank you so much for your most interesting letter of September 14th.

I think that you take too pessimistic a view about your charming painting. To me, the problem is not how to restore the painting as that is relatively easy, but how to find a restorer in New York who is both competent and not very expensive. In my experience, everything in New York City costs very much more that elsewhere.

The painting will need lining with a new canvas, probably removal, very gently, of the shellac, and then in-painting the losses.

I know of several restorers in the Middle West who would do this work for somewhere between $500 and $1000, but I do not know of any restorers in New York City.

I would suggest that you call the restorers listed in the yellow pages and discuss the problem with them, without stressing that this is a very difficult job. On the contrary, state that the painting is in quite good condition, but does need lining and then inquire what they would charge. They may, of course, want photographs, and I return those which you sent me.

If any of these restorers then tell you that this is a big job that will cost thousands of dollars, then just forget it. If, on the other hand, one or the other will do it reasonably then you have your solution.

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

If that should be impractical because of the high costs suggested in New York, then let me give you the names and telephone numbers of some restorers in the Midwest with whom you could discuss this, but I think that it would be much easier for you to be able to take the painting in your own car to the restorer, rather than to have it shipped here and back again.

All good wishes and best regards, also to Professor Nakanishi.

Sincerely,

Enclosures

Columbia University in the City of New York | *New York, N.Y. 10027*

DEPARTMENT OF CHEMISTRY

Havemeyer Hall
FAX: (212) 932-1289

September 14, 1993

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

Dear Dr. Bader:

I am writing with the hope of soliciting your expert advice on an artistic matter which is dear to my heart. By way of introduction, I should mention that I am a postdoctoral fellow working with Koji Nakanishi in the chemistry department at Columbia University. Your conservation efforts are known to me having heard you speak on two occasions—in Newark, Ohio, and at Purdue University. I enjoyed both immensely and subsequently bought a copy of your book, "The Detective's Eye."

I was recently given an oil painting from my mother which was painted by her great aunt, who was a nun in Ohio. Although her given name was Blubaugh (the same as my mother's) she chose the name Sister Birchman upon taking her vows. A few of her works are in the permanent collection at the art museum in Columbus, Ohio. The rest were given to my mother's Aunt Florence Finan, a retired school teacher in Danville, Ohio. For many years my mother's mother had tried to acquire this painting from Aunt Florence because of the remarkable resemblance between the boy in the painting and her husband (my Grandpa Blubaugh), but to no avail. Aunt Florence kept the piece hidden away in her attic.

Several years after my mother's mother died an early death due to kidney disease, Aunt Florence somewhat repentently gave the painting to my mother. Like many housewives, my mother knows very little about art conservation. Upon the advice of her friends, she cleaned the painting with laundry soap and cloth baby diapers. She told me recently that because some of the color came off as well, she wanted to "seal" the painting. Her friend, who was a local artist, suggested that she spray the painting with shellac, which she did. This seemed fine until she later rolled the canvas and several strain lines developed (cf. close up of edge).

However, perhaps the most damage was done at the bottom of the canvas (cf. photo). The canvas was never mounted on a frame but hung between what I believe are old, wooden curtain rods. Sadly, the weight of the lower rod was more than the aging canvas could bear, and a large tear developed at one side. My mother remedied this by rolling up the bottom another inch or two and nailing the rod back on. Since she didn't have any carpet tacks on hand, she used long thin nails and bent them over. These later erupted through the canvas producing inch long tears.

I would like to save this beautiful work and have it properly framed. I suppose most of the scars are now part of this painting's history, but perhaps the holes could be remedied. I imagine the old canvas could be mounted onto a new canvas backing.

I seek your expertise because I don't know what I should have done and who should do it. The painting means a great deal to me and my enormous family, mostly farmers and school teachers in Ohio.

I would be most grateful if you could recommend a conservator. As I live in New York City now perhaps there is someone nearby. (The NY yellow pages lists several art restorers.) Also, I have no idea how much this could cost, but if my stipend is not sufficient, I will wait or seek a loan. (Koji is quite an art lover himself and might see the merit in providing some means.) Your opinions and advice would help tremendously, and I trust that you can point me in the right direction.

Thank you for considering my dilemma and for helping preserve this lovely work of art.

Sincerely,

Daniel Ryan

enclosures: 3

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

November 11, 1993

Ms. Sabrina Comola
909 Whitworth, #B
Jackson, Mississippi 39202

Dear Ms. Comola:

In response to your note of November 4th, I must tell you that I wish that I could sell paintings like yours for $23,000 the pair. Come to my gallery at your convenience, and I will show you quite a few paintings of similar quality, much less expensive.

Your photographs and documentation are enclosed. If I were you, I would consider sending the paintings to Christie's or Sotheby's in New York for one of their old master auctions.

All good wishes.

Sincerely,

Enclosures

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

11.4.93

Dear Mr. Bader,

Please excuse my tardiness ~~for~~ in responding. Usually partnerships run smoother for me - plus I want to have a sound price for us both.

My first request is that you consider looking at these pieces in person - to see the literary priority they hold - also, a consideration for uniqueness in a pair. And, to understand that Nicholas was not a

very good writer either -
Probably heralded and
respected master works -
much more than we /
one does today. Therefor
instead of writing in
poor haste - he painted
to show his respect for
these literary works;
His respect was so
great to those writers,
that to sign his
works would be
plagarism - beyond
his capacity as an
honorable man.
Don't you agree?

Therefor our price
for these works -
in review of others
on the market:

For the pair:
$23,000.-

R.S.V.P.

Sukin Conn

TAIREI #5

601·944.1409

also, if you
could allow any
knowledge of a
guild crest like
the one on this
cup. I don't think
it is merely
"decorative" —
Someone drank
tasic wine from
it.

SL

TAIREI #9

P.S. Merry Christmas!

S. Comer
909 Whitworth #B
Jackson. MS. 39202

DR. Alfred Bader
Alfred Bader Fine Arts
924 East Juneau Avenue
Milwaukee. Wisconsin
53202

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 17, 1993

Ms. Sabrina Comola
909 Whitworth, #B
Jackson, Mississippi 39202

Dear Ms. Comola:

Thank you for your letter of September 12th.

It seems to me that the expertise written by Rudolf Probst in 1952 is accurate: these are charming Flemish 17th century panels of two mythological subjects.

As you surely know, it is not easy to sell anonymous paintings of mythological subjects, but the quality of the paintings is good, and if you will name a reasonable price, I would be interested in purchasing them.

Please let me know what you would like for them, and I will respond quickly. Please keep in mind that I travel a good deal and will be in Europe from early November until late December.

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

12 September 1993

Mr. Alfred Bader
Alfred Bader Fine Arts
924 East Juneau Avenue
Milwaukee, Wisconsin 53202

Dear Mr. Bader,

Enclosed are photos and a note from the Probst Gallery for 2 paintings I am selling. Would you like to buy them? I'm not sure how much they are worth but if anyone could help, perhaps you can.

I have bought these 2, with a friend, from a lady (81yo.) named Leny. She kept them in her attic so perhaps the glaze is cloudy from that. To see them in person is a feast. The detail and richness of depth are not depicted by photography.

R.S.V.P.

Sabrina Corrola
909 Whitworth #B
Jackson, Mississippi
39202

GALERIE
RUDOLF
PROBST
MANNHEIM
SCHLOSS

Mannheim, den 31. Juli 1952
Kunstkabinett u. Wohnung : Otto Beckstr. 35
Telefon 43576

Gutachten

über zwei mir im Original vorgelegte Ölgemälde .

Es handelt sich um

1.) ein auf Eichenholz gemaltes Bild (Größenformat ohne Rahmen 32,8 x 24 cm), darstellend Liebesszene aus der griechischen Mythologie. Die Figuren inmitten einer stimmungsvollen Landschaft am Rande des Waldes. Die in den Armen des Jünglings liegende weibliche Gestalt ist die Göttin der Jagd, Artemis, worauf die zu ihren Füßen liegenden erlegten Vögel und die Jagdhunde hinweisen, ebenso der Speer, ein Köcher mit Pfeilen und der aufgehängte, tote Krammetvogel. Es ist eine ausgezeichnete, südflämische Arbeit aus der ersten Hälfte des 17. Jahrhunderts, im Stilistischen verwandt mit den Bildern des damals berühmtesten französischen Künstlers, Nicolas P o u s s i n .

2.) ebenfalls ein auf Eichenholz gemaltes Bild (Format 30,8 x 22,7 cm) ,darstellend den griechischen Gott Bacchus mit einem Stab, vom Weinlaub umrankt, dem Symbol des griechischen Weingottes.(Dionysos).Auch der kleine bocksbeinige Faun und die am Meeresstrand vor einem Baum hingelagerte weibliche Gestalt sind mythologische Figuren. Die letztgenannte ist m.E. die Göttin Venus, die von Bacchus mit einem Sternendiadem bekrönt wird. Betreffs der kunstgeschichtlichen Bestimmung gilt das Gleiche wie im Falle 1 .

Die Erhaltung der beiden Ölgemälde ist gut. Sie sind in ihrer Art und Ausführung künstlerische Köstlichkeiten, - richtige Sammler - Stücke, - sie stammen zweifellos von der Hand eines Meisters.

GALERIE RUDOLF PROBST
MANNHEIM-SCHLOSS

Rudolf Probst

July31, 1952
Mannheim, Germany
Art Store and Dwelling
Otto Beckstrasse 35
Telephone 43576

Expert's Report

Concerning the two oil paintings submitted to me in the original

1. One picture is painted on oak (size: 32,8 x 24 cm -without frame) which represnts a scene from Greek mythology. The figures are in midst of an idyllic landscape at the edge of a forest. The female figure, lying in the arms of the youth, is the goddess of the hunt, Artemis, as indicated by the slain birds lying at her feet and also by the hunting dogs, - likewise the spear, the quiver with arrows, and hanging from it dead fieldfare(thrush).It is a splendid south Flemish work fron the first half of the 17th century, stylistically related to the pictures of the then most famous French painter Nicolas Poussin.

2. [This is] likewise a picture painted on oak (size: 30,8 x 22,7 cm) representing the Greek god Baccus with a staff wreathed in vine-leaves, the symbol of the Greek god of wine, (Dionysos). Also the little faun with goat legs and the female figure reclining on the beach before a tree, these,too, are mythological figures. The latter, in my view, represents the goddess Diana, who is being crowned with with a diadem of stars. Concerning the art-historical determination, the same determination obtains as in the case of the first painting.

Both oil paintings are well preserved. In their manner and execution they are artistic treasures, really collector masterpieces. They without doubt are by the hand of a master.

Rudolf Probst Gallery
Mannheim-Schloss

/s/ Rudolf Probst

JOSEPH COMPANIOTTE
PHOTOGRAPHY & FINE ART

901 • 323-5588
358 EAST PARKWAY NORTH NO. 9
MEMPHIS, TENNESSEE 38112

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 22, 1994

Mr. Joseph Companiotte
358 East Parkway North No. 9
Memphis, Tennessee 38112

Dear Joe:

Isabel and I really enjoyed meeting you in Memphis, and we want to thank you for all your help.

Of course, we hope that you and Rena will visit us in Milwaukee before long.

Best wishes.

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

ALFRED BADER FINE ARTS

DR. ALFRED BADER

June 7, 1993

ESTABLISHED 1961

Mr. Thomas Connors
1274 Fellows Street
St. Charles, Illinois 60174

Dear Mr. Connors:

Your fax to Dr. Bader of May 27th was forwarded to him in Europe. His response was received by fax this morning, from Berlin. The following corresponds to the numbered paragraphs of your letter:

(1) The major book on Rembrandt was by Abraham Bredius, published by Phaidon in Vienna in 1935, republished by Horst Gerson in 1969, 3rd edition, again by Phaidon. We don't know if the latter was published in London or New York. Dr. Bader probably has these at home.

(2) The artist is JACOB LEVECQ, a pupil of Rembrandt.

(3) Since talking to you, Dr. Bader picked up a portrait of a bearded old man which he was not able to purchase in the Erickson sale in 1961. It is Bredius-Gerson No. 295A. In 1961 it brought $180,000; now, less. See the enclosed.

(4) Dr. Bader's favorite painting is Joseph and the Baker, ex Morris Kaplan, Chicago. It is illustrated on the cover of an exhibition catalog (Age of Rembrandt) from Queen's University, 1984. I have a copy in the office.

As we discussed on the phone this afternoon, Dr. Bader would like to look at your manuscript before it is published, to correct errors, if any.

Please let me know if I can be of further assistance.

Cordially,

Marilyn Hassmann
Enclosure

By Appointment Only
924 EAST JUNEAU AVENUE
Tel 414 277-0730 Fax 414 277-0709

To: M. B. Glynn Offices 424 730 668
FOR: Isabel Overton-Bader 424 222 223
Please notify the Baders that there is a fax for them.
Thank you. M. Hassmann

ALFRED: Can you answer from there, or will he have to till you return in July? The number below his signature is a telephone number. Thanx.

27 May 1993

MR. GLYNN - The Baders are in Scotland until late Friday, the 28th.

Marilyn 5-27-93

Alfred Bader
Alfred Bader Fine Arts
924 East Juneau
Milwaukee, WI

Dr. Bader;

I am about to conclude my article and hope you will take a moment to settle a few points for me:

1) During our conversation in your home, you referred to "the major book on Rembrandt, written in the 1930s and published in the 1960s." Will you please clarify this for me? I'd like the name of the book, as well as the writer(s) and publisher.

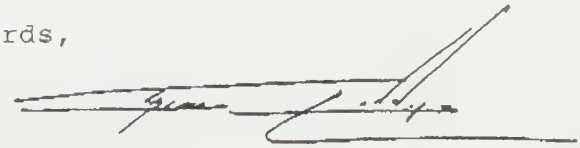
2) Regarding the portrait of a man (the one I had expressed a desire to photograph) once attributed to Maes. You told me you now believe the work is by Leveque. I am unfamiliar with this artist; please give me the correct spelling of his Christian and surname; also, would it be correct to identify him as a pupil of Rembrandt?

3) Please tell me something about the Rembrandt you bid on in the Erickson auction of 1961 -- title of the work or its subject.

4) Finally, please tell me something about the canvas you acquired from the estate of Mr. Kaplan of Chicago. As I recall, the work is unattributed; if this is the case, can you tell me the subject? Also, would it be correct for me to refer to this, as you did, as your favorite painting?

I do appreciate your taking the time to set me straight. I hope you'll have a chance to do so soon. I will follow up on this with Marilyn next week. By the by, I will return your catalogues shortly.

Regards,



Thomas Connors

708.584.1417

Herald INTERNATIONAL Tribune

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Edited in Paris SATURDAY-SUNDAY, OCTOBER 6-7, 1990 Printed in New York

File

ART

Self-Portrait With Silver Screen

By Thomas Connors

NEW YORK — The photographer Cindy Sherman has been on a roll for the past 10 years. A star of the '80s, her résumé runs to 11 pages packed with small print. Her odd, ambiguous images — most of which show Sherman in various guises — have been presented in hundreds of exhibitions around the world.

She has been championed by such abstruse journals as October and Artforum and celebrated in the slick pages of Esquire and Vanity Fair. Her work has been surveyed and scrutinized so much, one would think she's been around for more than her 36 years. The latest evidence of her popularity is a book of early photos inspired by old movies: "Cindy Sherman: Untitled Film Stills."

The practice of photography depends a lot on being in the right place at the right time. While this notion doesn't inform Sherman's work — she shoots primarily in a controlled studio environment — it does apply to her career. Sherman began exhibiting in SoHo shortly after graduating from the State University of New York at Buffalo in 1976. In 1980, she signed on with the soon-to-be-hot Metro Pictures gallery. The art market, buoyed by waves from Wall Street, was flush, and Sherman's photos sold well. But it was more than ready cash and critical acclaim that sent her career skyrocketing; it was the medium and Sherman's singular style.

Unlike much contemporary painting and sculpture, photography remains a viewer-friendly medium. No matter how strangely shot or doctored up, a photo is recognized for what it is: a piece of light-sensitive paper bearing an impression of the objective world. Although Sherman's photographs operate on various levels — self-portraiture, performance, sight-gag, cultural critique — her methods are clearly akin to the common snapshot and the ever-present images in magazines and newspapers.

REARED in suburban New Jersey and Long Island, Sherman's "decisive moment" as a photographer — to borrow from Henri Cartier-Bresson — came when she was still an art student.

"Whenever I was depressed," she recalled, "I would turn into somebody else, using makeup and weird stuff from the Salvation Army. It wasn't about acting. I just hung around in these 'characters.'"

Sherman was living with Robert Longo, another artist who made a name for himself in the accelerated '80s, and he suggested that she document herself for a class project. She did, and discovered that "it seemed natural to use myself as the blank canvas and the camera as my brush."

Published in Europe by Schirmer-Mosel and in the United States by Rizzoli, "Untitled Film Stills" reveals how Sherman caught the eye of so many, so quickly. Like most Americans under the age of 40, Sherman grew up watching old movies on television. But unlike the generation before, for whom a trip to the cinema was a special experience in the dark, children of the '50s watched celluloid spectacles by the pale light of an open refrigerator. Bracketed by commercials and subject to a switch of the dial, the Hollywood product lost its power to suspend disbelief. Simultaneously embracing and deflating the fiction of motion pictures, Sherman's film stills reflect this fractured viewing.

Mimicking the standard publicity photos employed to promote movies, Sherman's images possess the same curious sense of arrested action. "When I was making that work," Sherman explained, "I'd buy books filled with B-movie pictures — horror pictures, Brigitte Bardot, real trashy stuff. I used them as research, to get ideas for types of characters. I tried to be immersed in the time period the photo was supposedly taken."

Over the past decade, Sherman's work has developed dramatically. She's cast herself in a wide range of roles, from fairy tale harridans to the stern, portly sitters one sees in Old Master paintings. Using wigs, makeup, costumes, props and prostheses, she has transformed herself in an array of frequently humorous and, often, seemingly senseless images. The photographs, which have been read as powerful feminist documents and slammed as superficial, sometimes elicit unexpected responses.

IN 1981, Sherman created a series of prone characters caught in narrow horizontal frames. With this centerfold format, Sherman intended to suggest vulnerability and brutality. To her surprise, some men found the photos sexy and some women considered them sexist.

"I've accepted," she said, "that the work is open-ended and there's going to be a range of reaction to it. In my early work, I really had no idea why I was doing what I was doing. I was surprised when serious intellectual critics responded to it so positively. But I guess that's their job, to figure it out."

Although Sherman admits to an interest in advertising, fashion and the ways women are manipulated by the media, humor is also important to her. "I think a lot of my photographs are funny. I'm not out to blow people's minds with the horror of reality."

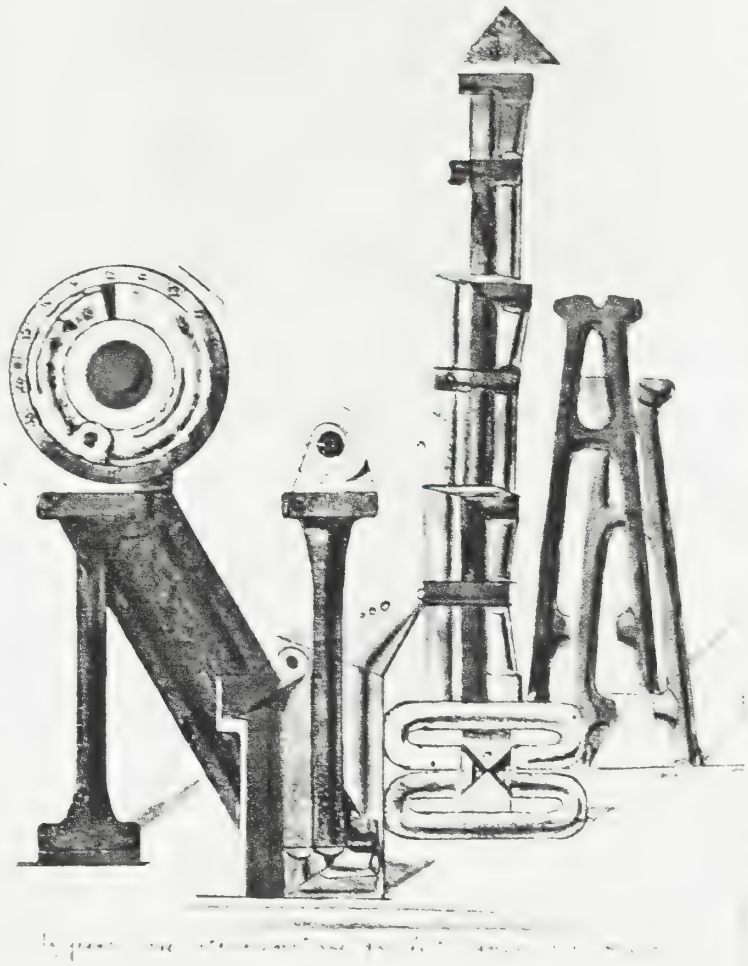
Throughout her career, Sherman has turned her camera upon herself. No matter how the art world rates her, she's the one staring into the lens, she's the one who must determine a reason for snapping the shutter. "Maybe I'm having too much fun," she mused. "It's partly the dressing up. I enjoy it, but I feel there's a negative stigma to it — little girls do it but it's stupid for a woman making art. Sometimes I feel I should grow up. I don't feel real guilty about it, but I have consciously worked myself out of some pictures to see if I can make images that don't rely on me.

"I don't know what I'll do. I'd started doing some intense close-ups of rotting food, disgusting things with fake blood. You can't really tell what they are; they look like abstract painting. I still want to work in the other direction, although I get really sick of it. With my last series of portraits, I got to the point where I don't want to be in another picture for at least a year." ■

Thomas Connors is a New York-based journalist.

Metro Pictures

Cindy Sherman in one of her "Untitled Film Stills."



The Surrealists are back, and mighty Max Ernst is once again conjuring delectable and delirious dreams.

the max factor

Now that postmodernism has struck the final blow to the division of high and low (what's the difference between an evening of MTV and an afternoon at MoMA?), one wonders what "ism" will define tomorrow's art. Are Jeff Koons' silver bunnies a sign of things to come? Time will tell. In the meanwhile, Surrealism is back in a big way, with a spate of new books and exhibitions examining one of art's most unusual eras. Recent texts range from the very serious Surrealism and Women to George Melly's easygoing Paris and the Surrealists. Last summer, Paris celebrated the life of André Breton—the movement's chief theoretician—with a gargantuan show at the Georges Pompidou Center. And this month, the Center marks the centenary of the birth of Max Ernst, one of Surrealism's prominent practitioners.

Associated in some minds with the antics of Salvador Dalí and the quick graphic fix of a Magritte poster, Surrealism was a polemic, not a pose. Breton and his band envisioned their activity as a social, philosophical force whose objective was liberation, not creation. As mapped out in the manifesto of its leader, Surrealism sought to reveal the sticky psychic states underlying man's seemingly rational ways. Whether in poetry or painting, Breton insisted, "the value of the image depends on the beauty of the spark obtained."

German-born Max Ernst was one of the first to subscribe to Breton's vision. The son of a Sunday painter, he studied philosophy and psychology. But by 1918, he was, in his words, "a young man aspiring to become a magician to find the myth of his time." Ernst took his first step in that direction as the leader of the Dada circle in Cologne. One of the group's beer hall happenings (in which a girl in a communion dress uttered obscenities to the patrons) brought the police—and an invitation from Breton to exhibit in Paris.

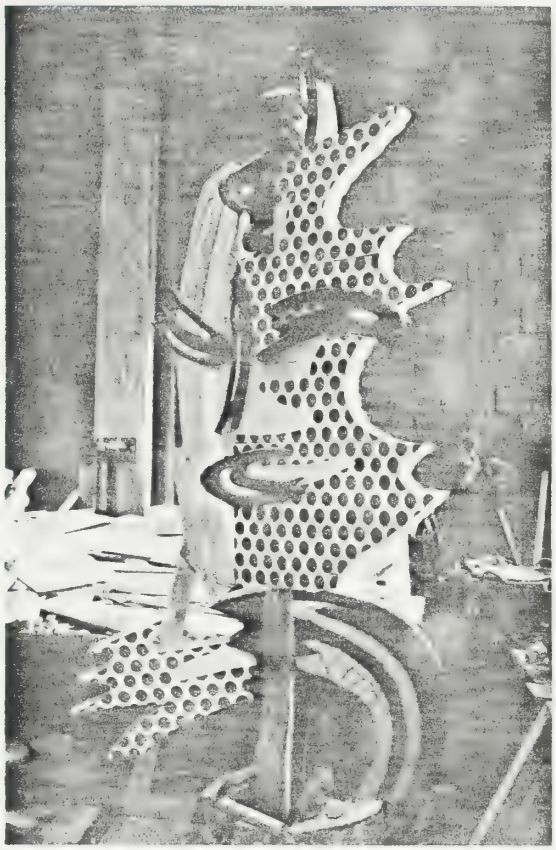
A champion of such Surrealist strategies as automatism, Ernst accepted a certain impotency in the creative act, claiming that the artist was "a mere spectator in the birth of the work." In pursuing the unconscious, he pioneered the use of frottage, in which he prodded his imagination by placing paper over some rough surface—wood, leaves, fabric—and rubbing a crayon or pencil across it to pick up an impression. Later, he adapted this technique to oil painting. Delving into childhood memories, he conjured visions of unnameable realms. An early fear of forests led him to paint a series of pictures evoking dark, forbidding nature. In his collage novels, he pasted animal heads on Victorian figures to forge a black comedy skewering the complacency of civilized life. And in Europe After the Rain, Ernst created a Bosch-like landscape whose sickly hues and oozing forms suggest an atomic meltdown.

Like Breton, Ernst left Europe for America during the war. By then (after a marriage, a ménage-à-trois with poet Paul Élaurd and his wife Gala—who later married Dalí—and affairs with fellow Surrealists Méret Oppenheim and Leonor Fini), he had hooked up with collector Peggy Guggenheim. Before long, he fell for young American painter Dorothea Tanning, and ended up in Arizona. Author George Melly recalls, "He was amazingly handsome. One could see why he was so attractive to women. He had a sort of demonic and, at the same time, scholarly air. I spoke to Peggy Guggenheim just before she died and she said, 'Yeah, sure he was a genius, but what a vain man!' "

Ernst returned to Paris in 1953 and the following year was awarded the painting prize at the Venice Biennale. He had been drifting from the Surrealist fold—ideologically at least—since 1938. Recognition in Venice severed the bond. But Ernst was always his own man. In a jocular memoir of his youth he told this typically imaginative story: "Five-year-old Max . . . walked in the middle of a pilgrims' procession. Enchanted by this charming child and believing it was the vision of an angel or even the infant of the virgin, the pilgrims exclaimed: 'Look, little Jesus Christ.' After a mile or so little Jesus Christ escaped the procession . . . and had a long and delightful trip beside the railroad and telegraph wires." And so he did. —*Thomas Connors*

Max Ernst's La grande roue orthochromatique qui fait l'amour sur mesure, of 1919, is among his works exhibited at Paris' Pompidou Center.

Barcelona, Spain



Roy Lichtenstein, *Barcelona Head*. To be sited at the Pla de Palau, Barcelona. Courtesy IMPU S.A. Graphic files.

On a clear, midwinter morning in the forlorn Vall d'Hebron, pink-gloved workers put the finishing touches to a giant matchbook by Claes Oldenburg. Its "phosphorous" tips are wrapped in huge sheets of heavy plastic, which are billowing silently in the wind. This is Barcelona today—an Antonioni landscape awaiting the Disney touch. Stardust will fall, presumably, with the Olympic Games this summer.

Oldenburg's *Mistos*—one of the dozens of large outdoor works that have been installed over the past 12 years as part of a larger urban regeneration program—is emblematic of the city's hothouse approach to public sculpture. Sited alongside a new roadway in one of the new Olympic areas, it can, perhaps, be appreciated best from inside a moving vehicle.

Although some of the installations strike one as vain attempts to put pretty faces on oppressive neighborhoods or jazz up new districts that have yet to develop their own streetscapes, Barcelona has achieved some remarkably successful results: the Parc del Clot, where a Bryan Hunt bronze civilly inhabits the ruins of a former railway building; the Parc de la Creueta del Coll, in which Eduardo Chillida's *Elegy to Water* (a 50-ton concrete claw suspended over a pool by cables driven into the cliffs of an old quarry) responds directly in material, form and placement to its surroundings; and the Parc de L'Estacio del Nord, where Beverly Pepper's ceramic *Fallen Sky* contours the earth of this uncommonly green space. Even ambitious gaffes (the ill-proportioned Parc Joan Miró with its 78-foot-high realization of the artist's *Woman and Bird*) and the utterly uninviting (the Plaça de General Moragues with two works by Ellsworth Kelly) must be read in context of site—often a *plaça dura*, or "hard square." Designed for easy maintenance, these concrete oases suffer a common contradiction. As historian Ignasi de Sola-Morales suggests in *Barcelona: Spaces and Sculpture, plaças* "lack intensity and persuasive force" when "the public space reveals itself to be just a...consistent, reasonably well-finished piece of work whose order evokes a utopian reality that has nothing whatever to do with the ambiguity of a real city."

While a few journalists and residents have criticized the dearth of green in the new *plaças* (on the other hand, kids find them suitable for soccer and field hockey), the art itself has not endured too much opposition. Artist Tom Carr notes, "A piece will be news until the next one comes along. And people can be pretty witty nicknaming the more abstract works, but they take it all in rather well. We've spent so many years with nothing, really, that everything—from the artists' point-of-view—is welcome." Gloria Moure, director of Fondacio Espai Poblenou, explains: "Barcelona is a city whose cultural tradition is Romanesque and after that, the contemporary. So it is very easy for us to understand new art. The Richard Serra [two concrete arcs in a colorless working-class neighborhood] was a problem at first. But now it's just another thing in the city." Oddly enough, the most vehement outcry came a number of years ago when the well-off residents of Calle Sevilla complained until a Calder there was relocated to the Fondacio Miró.

The Catalan evinces a dismissive attitude, a kind of perverse delight in appearing not to take things seriously, when, in fact, gravity is ingrained in his character. Xavier Nieto, an architect who coordinated the fabrication and installation of the Serra and Oldenburg, observes: "Everybody with power wants to put art in the town. So there is a certain amount of competition, which is good, and a certain amount of jealousy, which is funny. And this is all very good for the town, assuming that the art is good." Time will determine how well these pieces survive their respective sites and retain whatever aesthetic significance they

possess. In the meantime, Barcelona has been redefined even more powerfully by two new communications towers—one designed by British architect Norman Foster and the other by Santiago Calatrava. Their graphic and seemingly insubstantial aspect renders them essentially sculptural. Removed—the former on the slopes of the Tibidabo and the latter in the constellation of sports facilities at Montjuic—they register as fantastic objects drawn against the sky rather than as solid structures.

The bulk of Barcelona's public sculpture is in place. Previously exhibited works by Robert Krier and Fernando Botero, as well as Roy Lichtenstein's *Barcelona Head* (whose broken-tile allusion to Gaudi is rumored to have been an afterthought), remain to be installed. Working with the Cultural Olympiad, Moure is curating a permanent installation of eight pieces for the port to be installed in June, which will feature works by Jannis Kounellis, Mario Merz and Rebecca Horn. While stressing that public art must avoid 19th-century traditions, Moure admits that the issue of monumentality is difficult to elude. "It's important," she asserts, "to consider the space and its relationship to the city. But more than this, the tension of the public space should be a challenging opportunity for the artist."

While Pat Buchanan appropriated the NEA-funded *Tongues Untied* to bash George Bush, politicos here were going head-to-head over the gargantuan "sock" sculpture Antoni Tapies designed for the Museu Nacional d'art de Catalunya. Ever since the conservative daily *La Vanguardia* published a photo of the maquette (a torn sock held by the artist's typical cruciform supports) in January, Tapies has been caught in a very public polemic. Joan Guitart, cultural counselor of the regional government, has formally disputed the planned installation of the piece. His counterpart in the municipal government, Oriol Bohigas, has characterized such opposition as an unwarranted "cultural directive." Bohigas inflamed the debate when he claimed that the piece "is liked by people who are progressive, cultured and intelligent" and "disliked by reactionaries, the uncultured, conservatives and tasteless people." While some believe the piece doesn't belong in the same building (the Palau Nacional) that houses the Romanesque and Gothic collections, others maintain that once an institution commissions an artist to produce a work, the result must be accepted unconditionally.

In the course of the controversy, Tapies has been branded a moneygrubber and a self-promoting opportunist. In an interview published in the February 23 issue of *La Vanguardia*, Tapies—loathe to explain his work—said simply that the piece was his way of employing an everyday object to examine "a deeper reality" and to "incite reflection." Clearly affronted by the scandal, he went on to state: "I've created approximately 7,000 works in my lifetime. And I ask myself, 'Where would I have gotten if I'd submitted each to a referendum?'"

A week after this interview appeared, the municipal government announced that it would award Tapies the Gold Medal of the City. This is Barcelona '92.—*Thomas Connors*

Our correspondent wishes to thank Sr. Quim Regas for his assistance with this report.

Claes Oldenburg, *Mistos*. Under installation at the Vall d'Hebron. Photo: Eduard Maynes, courtesy IMPU S.A. Graphic files.

Thomas Connors *is an arts writer based in New York City.*

VOLUME 2
NUMBER 1
MAY 1994

THE GATHERING

THE NEWSLETTER OF THE CORNUCOPIA ART CENTER, INC. P.O.BOX 152, LANESBORO, MN. 55949

WELCOME

To
The Cornucopia Art Center, Inc., a non-profit arts organization. Our mission is to be a catalyst for artistic development in the rural midwest. We've appointed a diversely talented board of directors, and would like to introduce them.

PRESIDENT: Nancie L. McCormish, Lanesboro, MN. Nancie operates "Drawn By Design", a graphic design and illustration business near Lanesboro.

EXECUTIVE VP: Kathy Erickson, Canton, MN. Kathy is a professional potter working in Raku, Porcelain and Stoneware from her studio "Woodhouse Pottery". A former student of Warren Mackenzie, her work can also be seen at the Rochester Art Center and the Northern Clay Center, St. Paul, MN.

SECRETARY: Lester Dunn, Rochester, MN. Lester is a Rochester area photographer specializing in large prints of area landscapes.

TREASURER: Martha Greenwald, Lanesboro, MN. Martha is a textile artist, whose luminous paintings on silk focus largely on the native flora and fauna of southeast Minnesota.

MEMBER: Bob Schaefer, LaCrosse, WI. Bob is a retired art director, illustrator, painter and instructor who now specializes in watercolor and oil paintings of portraits and landscapes. His wife Marie is a source of untiring support for both Bob and Cornucopia.

MEMBER: Christine Zinni, Lanesboro, MN. Christine is an area storyteller and creative writing teacher with a background in gallery management, rare textiles and international trade. See her book reviews in the Rochester Post-Bulletin.

MEMBER: Peter Docken, Lanesboro, MN. Peter is a sculptor and musician currently performing with the LaCrosse Symphony. Listen to his fine Jazz group "Slant Street Jazz 4Tet" in Lanesboro during the summer.

MEMBER: Renee Bergstrom, Elgin, MN. Renee is a weaver, spinning wool on her spinning wheel to be used in her creations. The rest of the time she is a Health Educator with the Mayo Clinic in Rochester.

THERE'S NO PLACE LIKE HOME!

NANCIE L. MCCORMISH

At long last we've found a home! Since our last newsletter we have been riding a roller coaster trying out spaces for our gallery and art center. As of May 15, we have 2 year lease for 103 Parkway, right next door to Mrs. B's!, It boasts around 2400 square feet, track lights, and a mezzanine. The new owners, Mr. & Mrs. David Pederson of Dallas, Texas, are arts supporters and have graciously donated partial rent, which allows us a first-class gallery space we are all excited about! Come and see for yourself!

SEMAC GRANT AWARDED

The Southeast Minnesota Arts Council has awarded us our first grant! Cornucopia has been approved to receive a Production Assistance Grant to aid in holding a series of events and exhibits in our new gallery. We are grateful for their generous support. Please let them know you appreciate their efforts, too!

OPENING IN JUNE

OUR DOORS WILL BE OPEN
JUNE 15, 1994
SUBMIT SLIDES/PHOTOS
FOR BLIND JURYING
BY JUNE 8
TO: JURYING COMMITTEE
P.O. BOX 152
LANESBORO, MN. 55949

COME & EXPLORE

WORKSHOPS '94

SYKKL TUR DAYS **MAY 21-22**

RAKU DEMONSTRATION. *Cornucopia member Kathy Erickson will provide a free demonstration of Raku Pottery from noon to 4 pm on Saturday. Check the gallery for details.*

OUTDOOR PAINTING WORKSHOP. *Member Steven S. DeLaitsch will lead a daylong painting session - details below.*

DRAWING & PAINTING

OUTDOOR PAINTING

May 21, 8 am to 4 pm

A daylong session with direction and review by Instructor Steven S. Delaitsch of Owatonna and Lanesboro. All skill levels welcome. We'll meet at the Cornucopia Art Center at 8 and proceed to scenic landscapes around Lanesboro. Class size limited to 15. Bring your own materials: paper, watercolor or oil paints, pastels, pencils and sketch pads - any materials you're comfortable with. Personal transportation is necessary, lunch on your own in town or ala brown bag.

OUTDOOR SKETCHING

July 16, 8 am to 4 pm

A daylong outdoor sketching session with direction and review, for beginning and advanced artists, taught by Steven S. DeLaitsch. Meet at the Cornucopia Art Center at 8, then proceed to landscapes around Lanesboro. Class size limited to 15, bring your own paper, pencils and sketch pads. Personal transportation is necessary. Lunch in town or on your own.

WATERCOLOR PAINTING

August 13, 8 am to 4:30 pm &
August 14 12:30 pm to 4:30 pm

An intense, two-day painting immersion with direction and review taught by Steven S. DeLaitsch. A working knowledge of watercolor painting is required. Meet each day at the Cornucopia Art Center and proceed to various landscapes around Lanesboro. Class size limited to 15. Bring your favorite materials: paper, paint, pencils, brushes - any watermedia you prefer (and maybe some sunscreen, too!). Personal transportation required, lunch on your own.

MASTER CLASS

October 1, 8 am - 4 pm &
October 2, informal session

An intense daylong outdoor painting session for serious artists who like to work, with professional critiques. Instructor Steven S. Delaitsch. Meet at the Cornucopia Art Center at 8, then proceed to exciting landscapes around Lanesboro. Class size limited to 15. Bring your favorite materials, paper, watercolors, oils, pastels or ? Personal transportation required, lunch on your own.

CREATIVE WRITING

CREATIVE WRITING

July 16, 9:30 am to 3:30 pm

Explore creative writing through the medium of folklore, legend and storytelling with Christine Zinni of Lanesboro. Meet at the Cornucopia Art Center, then proceed on foot to a nearby tree to capture the magic of the forest. Class size limited to 30. Materials included in fee, but you may want to bring a personal notebook. Lunch on your own.

POTTERY

CLAY FOR KIDS

August 23, 10 am to noon
October 1, 10 am to noon

A fun two-hour class, led by professional potter Kathy Erickson, which introduces kids to clay handbuilding. Kids of all ages will explore a variety of techniques including coil, slab and pinch construction - to form self-portraits, trolls, or favorite animals. Class size limited to 15, materials included in fee. Meet at the Cornucopia Art Center. Casual dress recommended!

RAKU

July 14-15, 10 am to 4 pm

A workshop focusing on handbuilding using Raku clay for beginners as well as experienced potters, taught by professional potter Kathy Erickson. A wheel will be available for use as well. Students will load bisque kiln in preparation for glaze firing during the second workshop. Meet at the Cornucopia Art Center. Class size limited to 12, a materials fee will be charged for clay and kiln use. Dress in "clay clothes" and bring along any favorite or unusual texturing tools and containers for water. Call Kathy at (507) 743-8350 for more information.

RAKU GLAZING

July 16 - 17, 10 am to 4 pm

A sequel workshop focusing on Raku glaze preparation, application and firing. Students will also load and fire bisque creations. Meet instructor Kathy Erickson at the Cornucopia Art Center. Class size limited to 12. A materials fee will be charged to cover the cost of glaze and kiln use. Students not attenting the July 14 workshop should bring bisque-fired pieces made from Raku clay only. Wear or bring a long-sleeved shirt and long pants for the firing. Lunch on your own.

WANTED: ARTISTS

At last we have some details ironed out concerning our gallery, slated to open June 15. We will showcase expressions of the midwest by regional artists, and will include all media: oil, watercolor, fiber, pottery, sculpture, jewelry, wood, photography and ? To show us your stuff, send at least 3 slides or color photos of your work to: Jurying Committee, Cornucopia Art Center, Inc., P.O. Box 152, Lanesboro, MN 55949. Send a SASE for return of slides & photos. We meet monthly so please allow about 6 wks. for reply. We also have a phone installed with an answering machine at (507) 467-2446 for messages.

Interested artists must become Cornucopia Art Center members to be eligible to exhibit and sell works in the gallery. Basic individual membership annual dues are $20. Exhibitors will be expected to work 8 hours per month in the gallery, or pay a higher exhibitor's fee.

Members desiring wall space will be provided approx. 4' x 8' to display their works. Floor and display case space will also be available. We will try to be reasonable if your work requires unusual space configurations.

A cooperative gallery provides you an opportunity to meet your customers, participate in an arts community, display your work and promote yourself. We've made an application to be able to handle credit card purchases, so we can ease the prospects for larger sales for artists. Art is a form of communication-come and meet your audience!

NOTE: We are looking for some quality used display cases, cash registers, flat files, general office supplies and VOLUNTEERS to keep the doors open more often. At this writing we intend to be open Friday through Monday through October if enough artists and volunteers are available. For volunteering or other information call Martha Greenwald at (507) 467-3786 or Maria Sampson at (507) 875-2751.

COME & EXPLORE

WORKSHOPS '94

REGISTRATION FORM

- ○ May 21 OUTDOOR PAINTING $20 (CAC members $15, students $10)
- ○ July 14-15 RAKU HANDBUILDING $45 (CAC members $35) + $15 materials fee
- ○ July 16-17 RAKU GLAZING $45 (CAC members$35) + $15 materials fee
- ○ July 14-17 COMPLETE 4-DAY RAKU $80 (CAC members $60) + $22 materials fee
- ○ July 16 OUTDOOR SKETCHING $20 (CAC members $15, students $10)
- ○ July 16 CREATIVE WRITING $20
- ○ August 23 CLAY FOR KIDS $7
- ○ August 13-14 WATERCOLOR PAINTING $30 (CAC members $20, students $15)
- ○ October 1 CLAY FOR KIDS $7
- ○ October 1-2 MASTER CLASS $30 (CAC members $20, students $10)

ASK US ABOUT SCHOLARSHIPS FOR STARVING ARTISTS

Send checks payable to: Cornucopia Art Center, Inc. P.O. Box 152, Lanesboro, MN. 55949.

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MEMBERS ON THE MOVE

Frank Wright's wooden expressions, under the name of Lingua Franca, have been accepted into the Roseville, MN Fine Arts Fest and the Art Fair on the Square in Madison, WI.
Congratulations Frank!
Kathy Erickson and Martha Greenwald each had works (in clay and silk respectively) accepted into a juried Rochester Art Center show in January, 1994.
Kathy Erickson's works have also been accepted into the sales galleries of the Rochester Art Center and the Northern Clay Center in St. Paul.
Peter Docken can be heard at The Tin Ceiling Restaurant in Lanesboro with his jazz group "Slant Street Jazz 4tet", and also in the LaCrosse Symphony.
Joel Sampson, Copper Crane Pottery, has been juried into "The Guild's Gallery Sourcebook", an international gallery resource publication.

ADVISORY BOARD BEING FORMED

We are gathering names of people experienced in the art world who are interested in joining an advisory board. Members would not be required to work or attend meetings, but to lend us an ear and seasoned opinions as we steer our organization into the future. Please let us know if you'd like to become involved in this way.

WORKSHOP IDEAS ALWAYS WELCOME

Stained Glass artist - Pat Berg.
RR#1 Box 123
Cresco, Iowa 52136
319-547-3355

The Cornucopia Art Center Inc.
P.O. Box 152
Lanesboro, MN
55949

SILENT AUCTION A SUCCESS!

OUR ATTEMPT TO PURCHASE THE BUILDING THIS FUNDRAISER WAS HELD IN MET WITH REJECTION.
WE THANK YOU FOR THE WONDERFUL SHOW OF SUPPORT AND HOPE YOU WILL VISIT US IN OUR RENTED SPACE THIS SUMMER!

SPECIAL THANKS TO:

ENTERTAINMENT

Keith Zeller
Peter Docken
Dave O' Mara
Mrs. O' Mara
Duke & Peggy Addicks
Betty Hanson

FOOD DONATIONS

Mrs. B's
The Cady Hayes House
The Jail House Inn
The Victorian House

MERCHANDISE DONATIONS

Renee & Gene Bergstrom
Maria & Joel Sampson
Berne Thury
Martha Greenwald
John Carlin
Down Home
Liz Backus
Hiedi Dybing
Marit Lomen
Debrae Sandvik
Ann Gilbert
The Galligan House
Capron Hardware
Sid Sheehy
Steve Delaitsch
Nancie McCormish
Brokken Arts
Garnatz Upholstery
Carol Rustad
Seho Park
Peter Docken
The Merchant of Lanesboro
Dan Cleary
Cathie St. Mane
Mary Sheehan
Al Schleusener
Waldo Bunge
Charles Capek
Kathy Erickson
Maureen Anderson
Michelle Zeller
Terry Dennis
Frank Wright
Christine Zinni
Das Wurst Haus
John Post
Ruth Veglahn
Lisa Wilhelm
River Valley Cheese

DONATED SERVICES/MONEY

Dr. Jan Meyer
Dan & Maureen Anderson
Tom & Sandy Manion
Hugh & Virginia Capron
Robert Greenwald
Stevie Gilbert
Ollie Byrum
Bob & Marie Schaefer
Mrs. B's
Debrae Sandvik
Root River Vet Center
Ben Love
LuAnn Replogle
Ruth Miehlisch
Christina Zimmerman
Paul & Sheila Steiner
Rose Bell
David Joerg
special thanks to Sally Bestor

SPOTLIGHT ON:

THE LUTHERAN BROTHERHOOD
THE SOUTHEASTERN MINNESOTA ARTS COUNCIL
THE TIN CEILING RESTAURANT
(Lanesboro)
for their generous support

THANKS!

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 24, 1993

Mrs. Bonnie Crider
P.O. Box 1460
Minneola, Florida 34755 9999

Dear Mrs. Crider:

In response to you inquiry of August 16th, I am not an expert on modern paintings, but specialize on 17th century works.

I have looked through my limited library describing American artists, but cannot find anything about James Arthur or B. Kaiser. However, as you say, they may be Canadian artists, and I do not have a dictionary of Canadian artists.

There are a great many regional artists who are very good, but are not listed in the usual dictionaries. If the paintings you have are really well painted, then just enjoy having them.

All good 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

Aug. 16, 1993

Alfred Bader,
Astor Hotel
Milwaukee, Wis.

Dear Mr. Bader,

I read the article about you in Art + Antiques (Sept) and I thought perhaps you may be able to help me. I am trying to find some information about 2 artists which I recently inherited 2 paintings by.

One is James Arthur, I have a 1903 copyright picture of a mother carrying a sleeping child upstairs done is soft muted colors. Another is B. Kaiser which is a night-time scene of several, what appears to be fishing boats. I have no date on this one. They may be Canadian artists as the woman who owned them was from Canada.

I would appreciate any help.

I could not find anything about them at the library.
Thank you.

Sincerely yours
Mrs. Bonnie Crider
P.O. Box 1460
Winneola, Fl. 34755

WORLD TRADE, INC.

ROUTE 4, BOX 144 • ISANTI, MINNESOTA
PHONE (612) 444-9216

GERALD E. CZULEWICZ
PRESIDENT

APRIL 26, 1994

ALFRED —

ENCLOSED ARE PHOTOS OF THE PAINTING WE DISCUSSED IN OUR TELEPHONE CONVERSATION ON MONDAY, APRIL 26th '94 —

I WILL NOT BE HOME ON WEDNESDAY TILL 3 P.M. & AFTER — PLEASE CALL ME THAN OR I MAY CALL YOU WHEN I GET IN.

THE PAINTING IS AN OIL ON CANVAS (34" X 29")

WE CAN DISCUSS THE PARTICULARS AFTER YOU'VE SEEN THE PHOTOS & TRANSPARENCY

IF YOU HAVE NO INTEREST, I WILL NEED THE PHOTOS & TRANSPARECY RETURNED TO ME AS SOON AS POSSIBLE. IF YOU ARE INTERESTED, I COULD DRIVE THE PAINTING DOWN TO YOU —

MOST RESPECTFULLY

JERRY

Dr. Alfred Bader
Chairman

December 28, 1990

Mr. Rudy Curiel
8521 Younger Creek Blvd.
Sacramento, California 95828

Dear Mr. Curiel:

As promised, I am sending you a note to confirm the information which I gave you by telephone.

The painting belonged for many years to a family living on The Ridge, an exclusive part of Hastings in Sussex, England. It was bought by a dealer, William Dumphy, whom I knew very well and from whom I bought a number of good paintings. The family had the painting checked out at the Courtauld Institute, which is the most distinguished art historical institution in England, and which is part of London University. I had their handwritten report which, however, became water stained years ago, and hence I had both the water stained report and its transcription. Mr. Schrager tells me that this was sent to Mr. Kaiser, but if by chance it has gotten lost, I have kept a Xerox copy. I believe that Mr. Dumphy bought the painting from this family either in 1974 or 1975; however, I can't check because Mr. Dumphy died of heart attack some five years ago.

The Schrager Auction Gallery is, as far as I know, unique in the way it handles auctions. There are no reserves, no estimates and no additional 10% to be paid by the buyer. I received payment by check some two weeks ago, and of course the gallery is likely to sue Mr. Kaiser if he does not meet his obligation. To me, this seems like such a waste of effort and emotion, helping only attorneys. Mr. Schrager told me that there were a number of people bidding at the sale and three by telephone from out of state, simply because it is such an intriguing painting which is probably right. But for Mr. Kaiser just to walk away is really shabby.

Please let me know if I can give you any further information, and I hope that we can meet personally one of these days, and that you might have some old master paintings for me.

Sincerely,

Alfred Bader
AB:mmh

SIGMA-ALDRICH

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

Dr. Alfred Bader
Chairman

December 28, 1990

To Al Schrager:
Is this OK to send?
[illegible]

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CHRISTIE, MANSON & WOODS INTERNATIONAL, INC.

October 8, 1993

Dr. Alfred R. Bader
Alfred Bader Fine Arts
Astor Hotel
Suite 622
Milwaukee, Wisconsin 53202

Dear Dr. Bader,

Thank you for your letter of September 13th. My apologies for only replying today, but I have been travelling extensively and we had our Old Master sale yesterday.

We will obviously make you a refund of $1,800 for expenses incurred on the "Lievens", although I must say the bill from Charles Munch seems a bit excessive. In any case, I have submitted the appropriate papers today and a check will be forthcoming.

The January sale does have some nice paintings, and I would be delighted to speak with you closer to the deadline when I can be more specific. At present the sale is strongest in 18th century Dutch and French paintings and 16th and 17th century Flemish paintings. Please let us know when you are next in New York, and we would be delighted to give you a preview.

Your sincerely,

Rachel Kaminsky

Rachel Kaminsky
Vice President
Old Master Paintings

502 PARK AVENUE, NEW YORK, NEW YORK 10022 TELEPHONE: (212) 546-1000 TELEX: 620721 FACSIMILE: (212) 980-8163

4/5

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 1, 1993

Drs. Jos de Meyere
Curator of Fine Arts
Centraal Museum
Postbus 2106
3500 GC Utrecht
The Netherlands

Dear Drs. de Meyere:

In response to your letter of December 22, 1992, please find enclosed a black and white photograph of my painting of Jacob Wrestling with the Angel. This happens to be my last photograph, as so many art historians have asked for a photo. Hence, could you please copy this photograph and return it to me.

Do you, per chance, want a photograph because you are studying the work of the artist? If so, then I would like to advise you that I have recently acquired a small painting by the same artist, depicting Narcissus. That painting I will have photographed as soon as my restorer returns it after cleaning. If a photograph of that painting would be of interest, I will be happy to send it to you.

Best wishes.

Sincerely,

Enclosure

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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TEL 414 277-0730 FAX 414 277-0709

Collection Dr. A. Bader
P.O. Box 355
WI 53201 MILWAUKEE
USA

entraal Museum Utrecht

utrecht

Agnietenstraat 1

photographic order
our reference: 5664/JdM/WV
Utrecht, December 22, 1992

Sirs,

We kindly request you to send us a black and white photo, 18 x 24 cm, of the works of art mentioned hereafter, against your invoice. This photo will be used only for study purposes.

Thanks in advance.

Yours sincerely,

Drs. Jos de Meyere
Curator Fine Arts

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- Moyses van Wttenbrouck, The wrestling of Jacob with the angel, 1623

Gerrit Rietveld (1888–1964)

Schets diverse meubels met foto Deens stoeltje, ca. 1950

March 27, 1978

Mrs. Patricia P. Rutledge
Cincinnati Art Museum
Cincinnati, OH 45202

Dear Mrs. Rutledge:

I have noted that I have not thanked you for your kind letter of February 10 because I have wanted to gather more information about Richard Andriessen.

I had visited Mr. Al Geiser, and looked at his drawings by Andriessen. These are quite slight efforts, not comparable to Andriessen's beautiful portraits.

An oil painting of Andriessen's was exhibited recently at the American Show at the St. Louis Art Museum, and surely you have a catalog of that exhibition. A photograph is enclosed for your files. I also enclose copies of correspondence with members of Andriessen's family, and these will be self-explanatory.

May I ask you for your help in a totally different matter? I recently acquired a portrait of an old woman, oil on paper, photograph enclosed. This is said to be by the Cincinnati artist, Frank Duveneck, and on the back of this painting is an age-old exerpt referring to a painting of perhaps the same woman supposed to be at the Metropolitan. My painting is inscribed with the name of the sitter, and her birth date, 1793. However, I know little about Duvenek and am wondering whether you believe that this work is indeed by Frank Duvenek. With many thanks for your help and best personal regards, I remain

Yours sincerely,

Alfred Bader

AB/lsm

Cincinnati Art Museum Cincinnati, Ohio 45202 Telephone 513-721-5204

February 10, 1976

Dr. Alfred R. Bader
President
Aldrich Chemical Company, Inc.
940 West St. Paul Avenue
Milwaukee, WI 53233

Dear Dr. Bader:

The Library of the Cincinnati Art Museum does not have any information concerning Richard Andriessen. We do have a file on Cincinnati artists but Andriessen's name does not appear in the file.

751 2005

A friend of mine, Mr. Al Geiser (3427 Whitfield Avenue, Cincinnati, 45220), purchased several drawings by Andriessen from a Mr. Schmieg. Mr. Schmieg supposedly obtained the drawings from Andriessen's son. Mr. Geiser does not know the son's name. Mr. Schmieg must have that information.

If you have any information on Andriessen, we would appreciate receiving it for our Cincinnati artists' file.

Sincerely yours,

Patricia P. Rutledge

(Mrs.) Patricia P. Rutledge

PPR/lga

- Pay Nancy
Rec 7 to 1. 00

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Clifton,
Cincinnati
Ohio
~~USA~~

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