

Alfred Baber Fonds

Alfred Baber Fine Arts
- Correspondence

1992-2000

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5095.5
BOX	2
FILE	21



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 22, 2000

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

Dear Anne and Harry,

You have asked me to confirm the details of the painting said to be a *Portrait of Galileo* from the collection of the late Col. Frank W. Chesrow.

As I have told you, I purchased a number of paintings from that collection from his two daughters.

You in turn have bought quite a few of these paintings from me.

The painting of specific interest to you is an oil painting on canvas, 31-1/2" x 27", which was illustrated in several of the exhibition catalogues which showed Col. Chesrow's collection. I enclose Xerox copies of the description from what I think is the best of these catalogues, of the University Galleries of Southern Illinois University, held between January and March of 1965.

You will note that the portrait is described as No. 36, Luca Giordano, *Portrait of Galileo*.

With best regards I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

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



Dr. Alfred Bader
927 East Juneau Avenue
Milwaukee, Wisconsin. 25202

Mrs. Xenia M. Jelich
1184 Generals HWY
Crowensville, MD. 21032

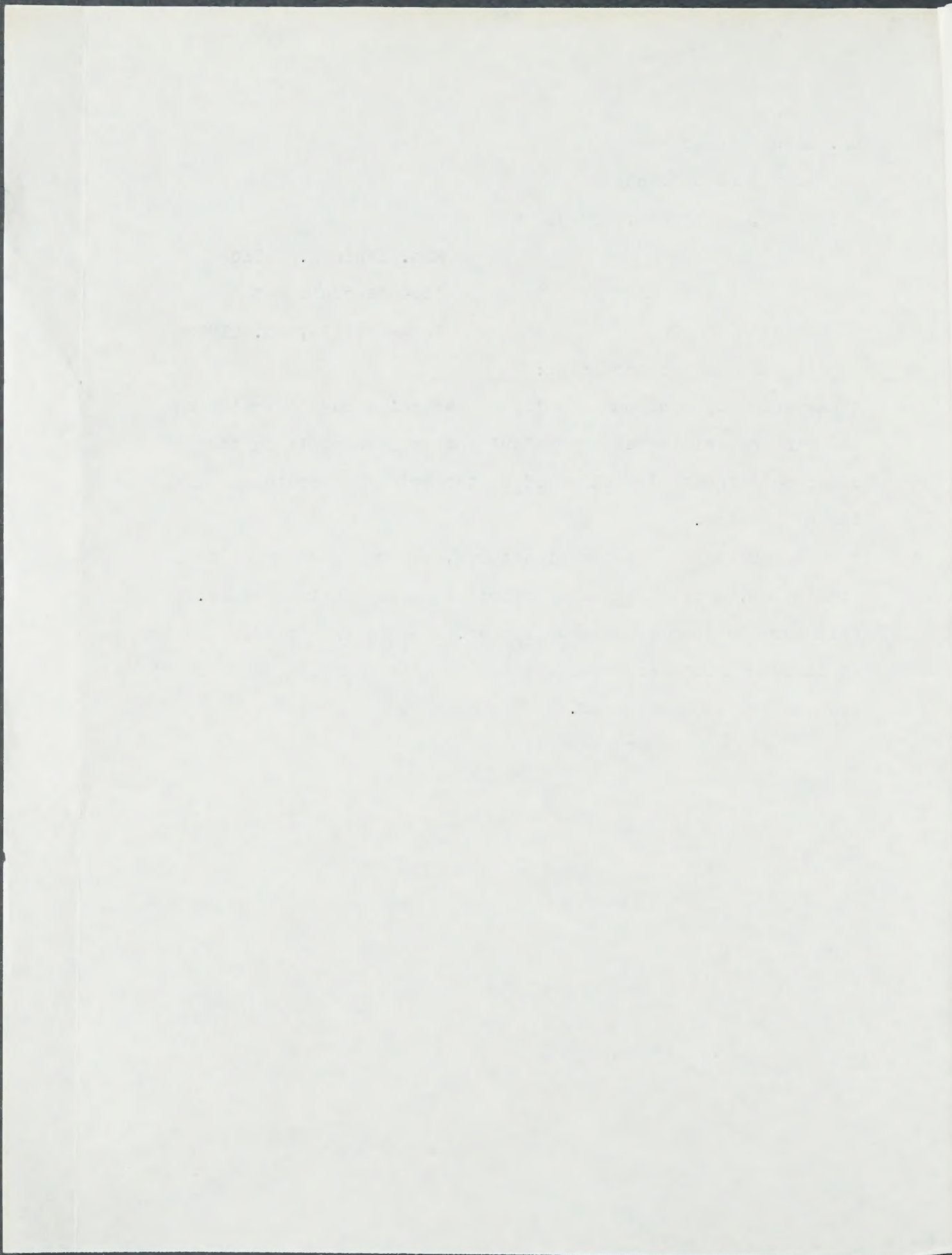
Dear Doctor Bader:

Thank you very much on your letter regarding our h^{is} painting
as being of Saints Peter and Paul and your comments on the
other painting that would need better print to provide grounds for
its evaluation.

Reference to the miniatures, I have a number of them
with ~~French~~ German and English origin painted on ivory base. I
will forward ^{prints} them in my next letter. I am taking an opportunity
to inclose prints of several other paintings hoping that you will ^{be}
kind to examine them also.

Your sincerely

Xenia M. Jelich





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 1, 1992

Mr. Robert A. Johnston
P.O. Box 249
Ducktown, Tennessee 37326

Dear Mr. Johnston:

Thank you for your letter of September 23rd, regarding your fine chemical painting. I do not believe for a moment that you can get \$50,000 for it. Most buyers who spend that kind of money also look at the condition of the painting, and they will realize how much restoration your painting has had.

Also, I am afraid that I cannot pay for the painting in cash, although you can check with my bank, the Marshall & Ilsley Bank in Milwaukee, and you will find that my check will not bounce.

From experience this last year, paintings are moving very slowly and it may be that sometime in the future you would be willing to sell your painting at what I consider a reasonable price. However, with changing economic conditions, I cannot assure you that my offer will remain open indefinitely.

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



Robert A. Johnston
P.O. Box 249
Ducktown, Tn. 37326

Sept. 23rd, 1992

Dr. Alfred Bader
C/O: Sigma Aldrich
P.O. Box 365
Milwaukee, Wisc. 53201

Dear Dr. Bader:

I recently received a letter from you about the "Chemist" painting.

No. 1. We still have it.

No. 2. We have been too busy with other projects to be able to market it as we had said we would.

Michele's letter to you of April 2nd. Perhaps never reached you evidently as we have never heard from you on the question of our offer regarding price and the proposition about a cash transaction. I'm including a copy of the April 2nd letter for your review. I'd really like to know if you did receive it.

We have recently found a copy of "Arts and Antiques Magazine;" that listed all the corporations who invest into art. My intention was to write to all of them with color photocopies that I've made up, and see if any of them are interested. If this fails, I believe we have two other directions to go in, but I am not precluding your obvious interest, and I do wish we could get together. However, your offer of \$25,000 is unfortunately short of what we believe is what we can accept. We can do much better than this, if we were to trade it off to one of several interested parties. Not being in the direct field of paintings, I'm sure we will not realize the full potential of this piece, but I believe \$50,000 is reasonable just from the feelings

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we have gotten from knowledge persons who have viewed it. We have been invited to show it at a major showing in a New York gallery in months to come and I personally believe that this is the very best way to go.

However, Dr. Bader, if you would be willing to advance your offer to what we feel we need, I would like to make immediate arrangements with you for showing it to you. Do you ever go to Atlanta, Ga.? We are quite near there or perhaps other arrangements could be made. If you call us (704) 494-5928, please do not discuss figures on the machine in the event we are not there. Just tell us to call you back, and we can arrange from that point. Perhaps we can find a suitable meeting point and if a cash transaction can be accomplished, I may be willing to drive a distance to accomplish our objectives.

Personally, I do hope that you are to be the owner of this magnificent canvas and I eagerly await a hoped for positive response. In the meantime I remain,

Very Truly Yours,

Robert A. Johnston

IMPORTANT MESSAGE

FOR _____

DATE 9/18 ^{AB} TIME 4:45 AM PM

FROM Bob Johnston

OF _____

PHONE _____

AREA CODE

NUMBER

EXTENSION

TELEPHONED	<input checked="" type="checkbox"/>	PLEASE CALL	<input type="checkbox"/>
CAME TO SEE YOU	<input type="checkbox"/>	WILL CALL AGAIN	<input checked="" type="checkbox"/>
WANTS TO SEE YOU	<input type="checkbox"/>	RUSH	<input type="checkbox"/>
RETURNED YOUR CALL	<input type="checkbox"/>	SPECIAL ATTENTION	<input type="checkbox"/>

MESSAGE _____

Re Letter to
Michelle Johnston

SIGNED _____ OK.

LITHO IN U.S.A.



ALFRED BADER CORPORATION

F I N E A R T S

2961 NORTH SHEPARD AVENUE • MILWAUKEE, WISCONSIN 53211

September 8, 1992

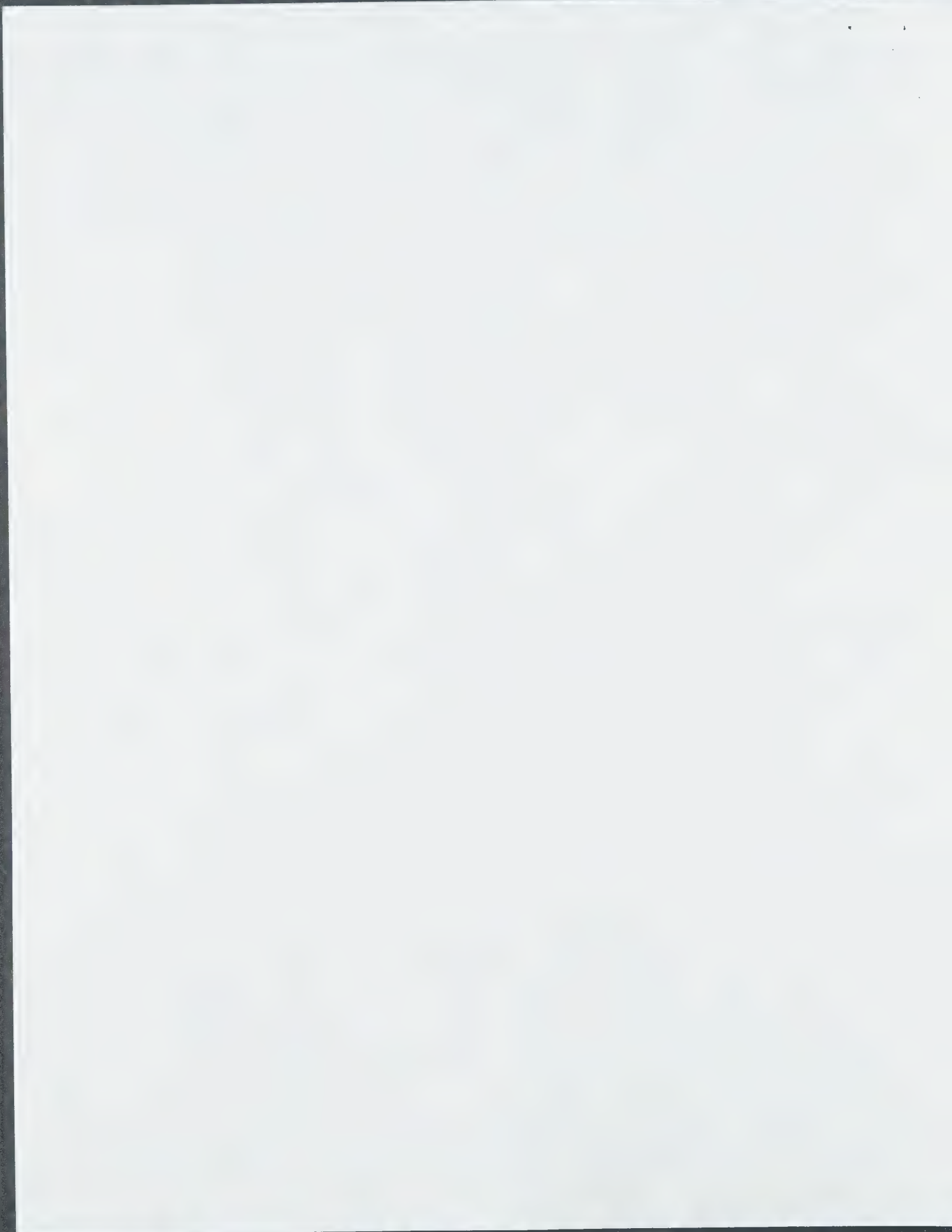
Mrs. Michele Johnston
Garde du Corps Militaria
Box 289, Route 4
Murphy, North Carolina 28906

Dear Mrs. Johnston:

As you perhaps know, I have tried to reach you by telephone a number of times, but get only the answering machine. I just wanted to remind you that I am still interested in your chemical painting, but only at a reasonable price.

Best regards,

Alfred Bader



April 2nd, 1997

Dear Dr. Eader:

I guess we are at the point of making a decision on the Chemist painting. We don't know where we can get any more information about it, so I suppose that is the end of the trail. The only thing we have been doing is feeling out the art field for various opinions about value. Comparing it against other paintings etc.. I'm writing to you to ask what you might consider an impertinent question, but I'll do it anyway. Basically it's this: If you were sure we would bring the gavel down and say sold, would you double your offer made on the phone some months ago and could it be in cash? We base this valuation on our research and our inquiries and comparisons. If this proposition does not interest you, you needn't reply I just felt I definitely owed you the 1st refusal and I believe we promised you that anyway. We will be going in European directions or a full color ad in the magazine "Antiques." However in the event that you have a positive response, then it only remains to be seen how to deliver and exchange which we will work out with you at such a time. If you are by chance positively disposed, we would appreciate a reply within two weeks time.

I want to thank you in any case for all your kindly help and expertise in the matter, and we remain

Sincerely Yours,

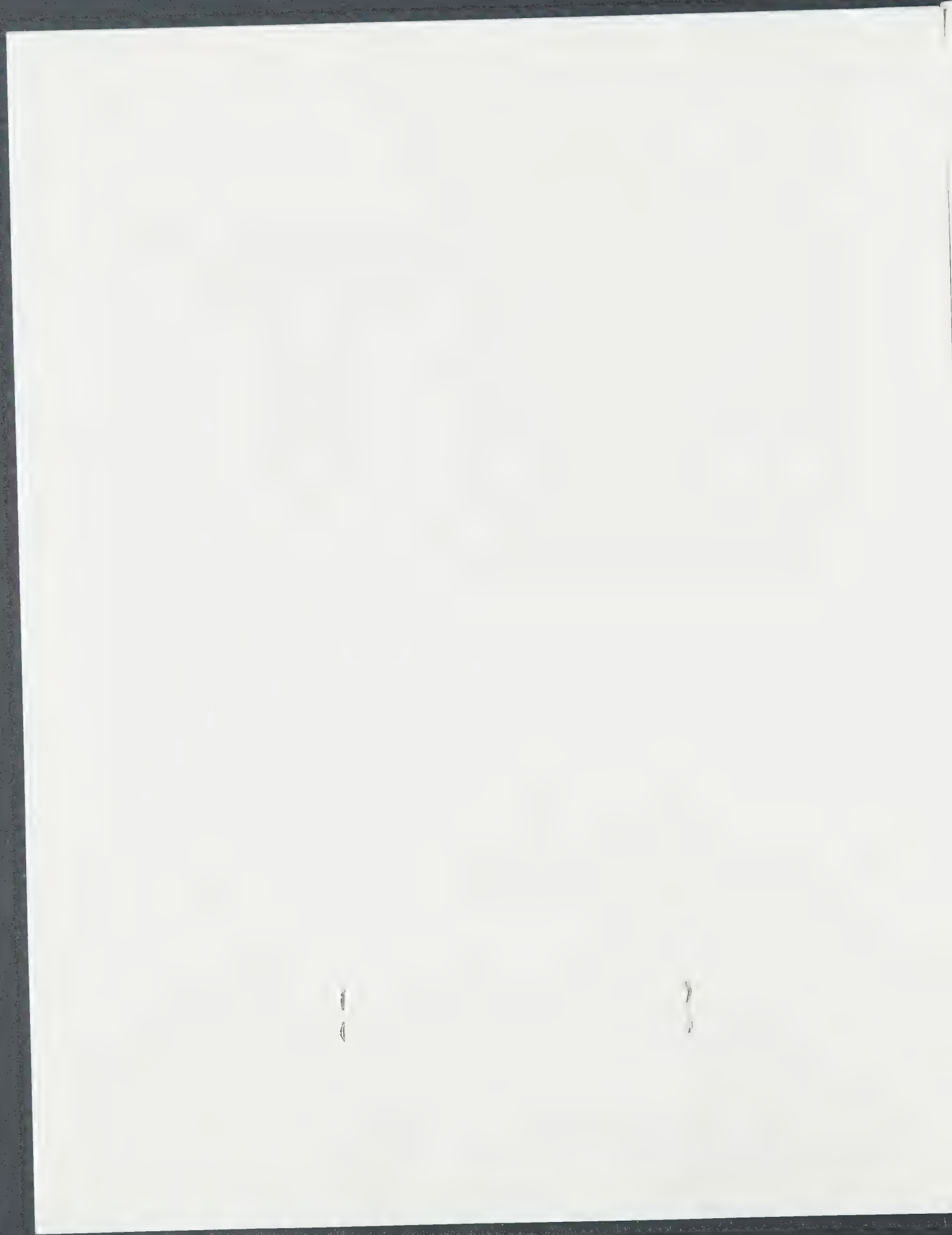
Bar & Michele Johnston



GARDE DU CORPS MILITARIA

CASUAL SALES OF THE FINEST IN
MILITARY ANTIQUITY - WEAPONS
PAINTINGS - OBJECT D'ART - BRONZES
PERSONALITY ITEMS

M. JOHNSTON
BOX 289 - RTE. NO. 4
MURPHY, N.C. 28906



Dr. Alfred Bader
Chairman



September 20, 1989

Mrs. Michele M. Johnston
P.O. Box 249
Ducktown, Tennessee 37326

Dear Mrs. Johnston:

Recently I had a chance to visit with Dr. Arnold Thackray, the Director of the Center for the History of Chemistry in Philadelphia, and showed him the snapshot of your fine chemical painting.

Dr. Thackray is a most erudite Englishman who identified the teacher with reasonable certainty to be Prof. William Thomas Brande, and I enclose some information about this chemist.

I would appreciate your sending Dr. Thackray a snapshot of your painting for his files.

While in England and Scotland in November and December, I will try to find out more about your painting.

Best personal regards.

Sincerely,

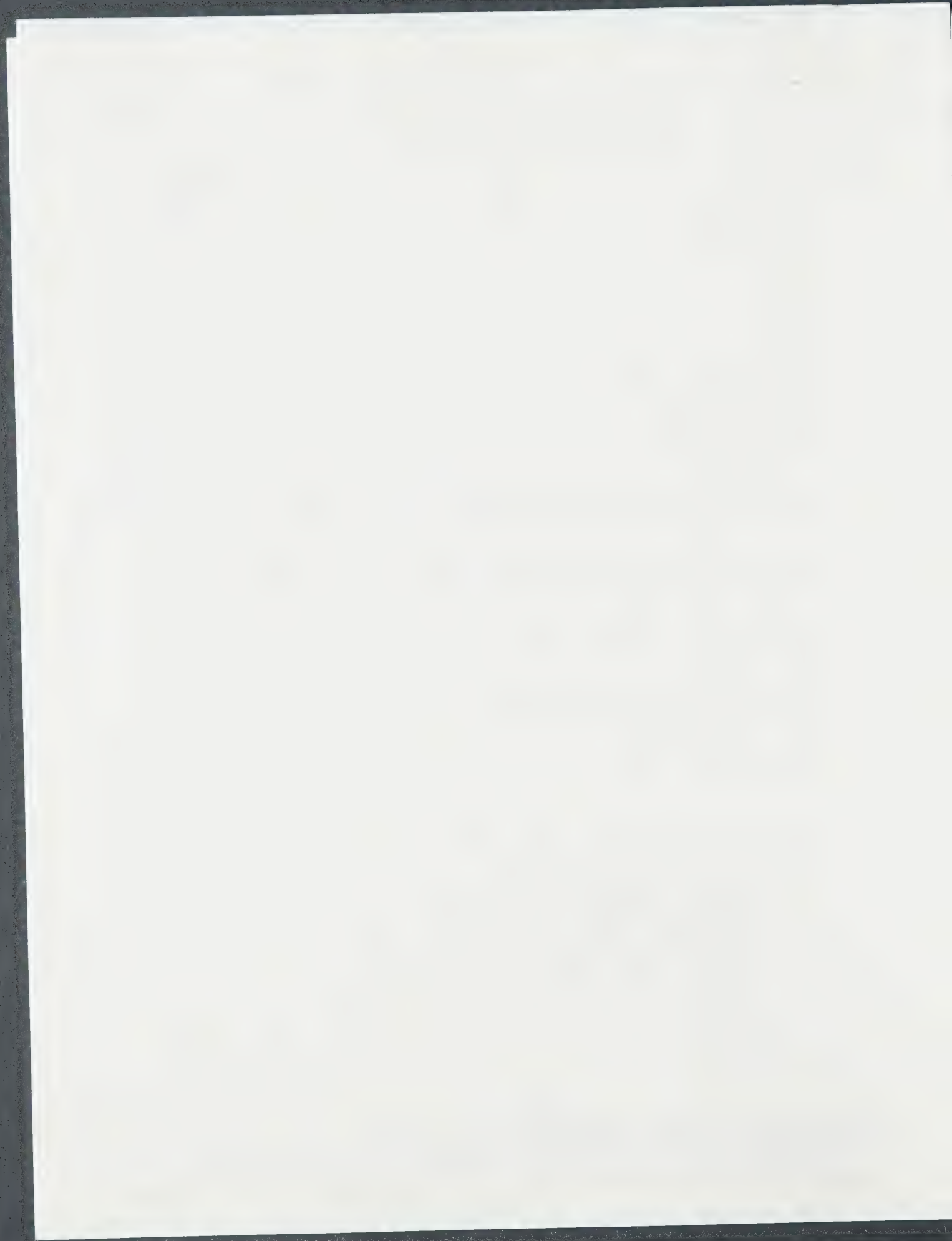
Alfred Bader

AB:mmh

cc: Dr. Arnold Thackray
Center for the History of Chemistry
University of Pennsylvania
Beckman Edgar Fahs Smith Hall D6
215 South 34th Street
Philadelphia, PA 19104-6310

SIGMA-ALDRICH

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



Dr. Alfred Bader
Chairman



August 23, 1989

Ms. Michele M. Johnston
P.O. Box 249
Ducktown, Tennessee 37326

Dear Ms. Johnston:

Thank you for your most interesting letter of August 17th regarding your chemical painting.

Actually, a chemist friend of mine saw this painting at the Miami Antique Show and told me about it. There is no question that this is a fine work, and it will certainly be worthwhile to attempt to determine who painted it and who the teacher is.

Of course, it is a great shame that the painting was treated so badly, but clearly you did the right thing to give it to a competent restorer. I believe that the painting is either English or Scottish, of around 1810--1820.

I don't think that it could be by Sully simply because he kept a complete list of what he painted, and this is not included. Nor do I think that we had in America chemists who could have been painted like this.

As luck would have it, I have been invited to go on a lecture tour to the universities in Glasgow, Edinburgh, Oxford and University College in London in November and December. I will then take the photographs which you sent me with me to talk to professors at the universities to inquire whether they might know who this chemist was. Once we know that, it may be easier to determine the identity of the painter.

If I were a betting man, I would bet that the painting is Scottish, but let us see.

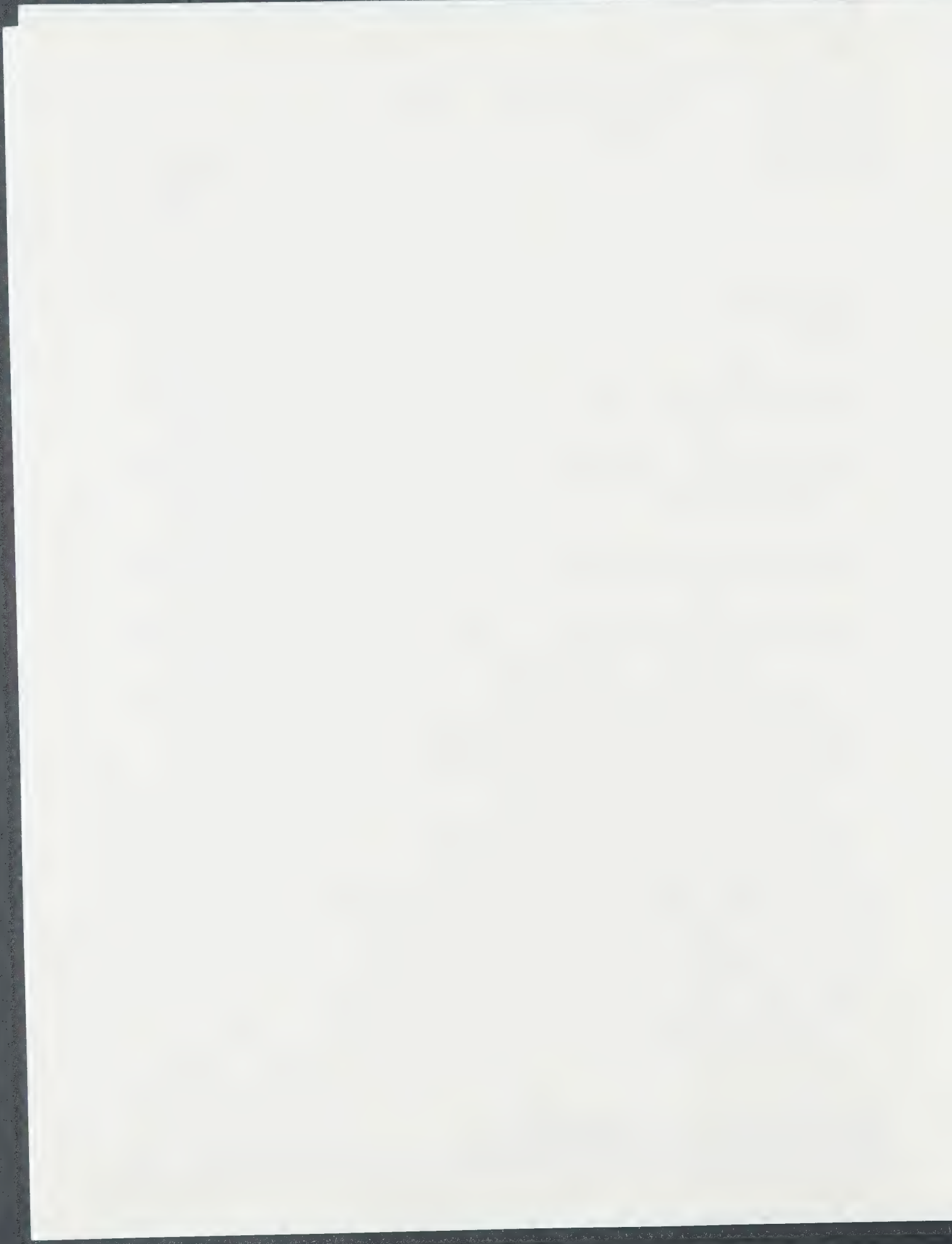
Should you ever wish to dispose of this painting at a reasonable price, please do let me know. Of course you will ask what is reasonable, and I am not sure that I know that either.

I return the documents which you so kindly sent me.

Sincerely,

Alfred Bader
AB:mmh
Enclosures

SIGMA-ALDRICH



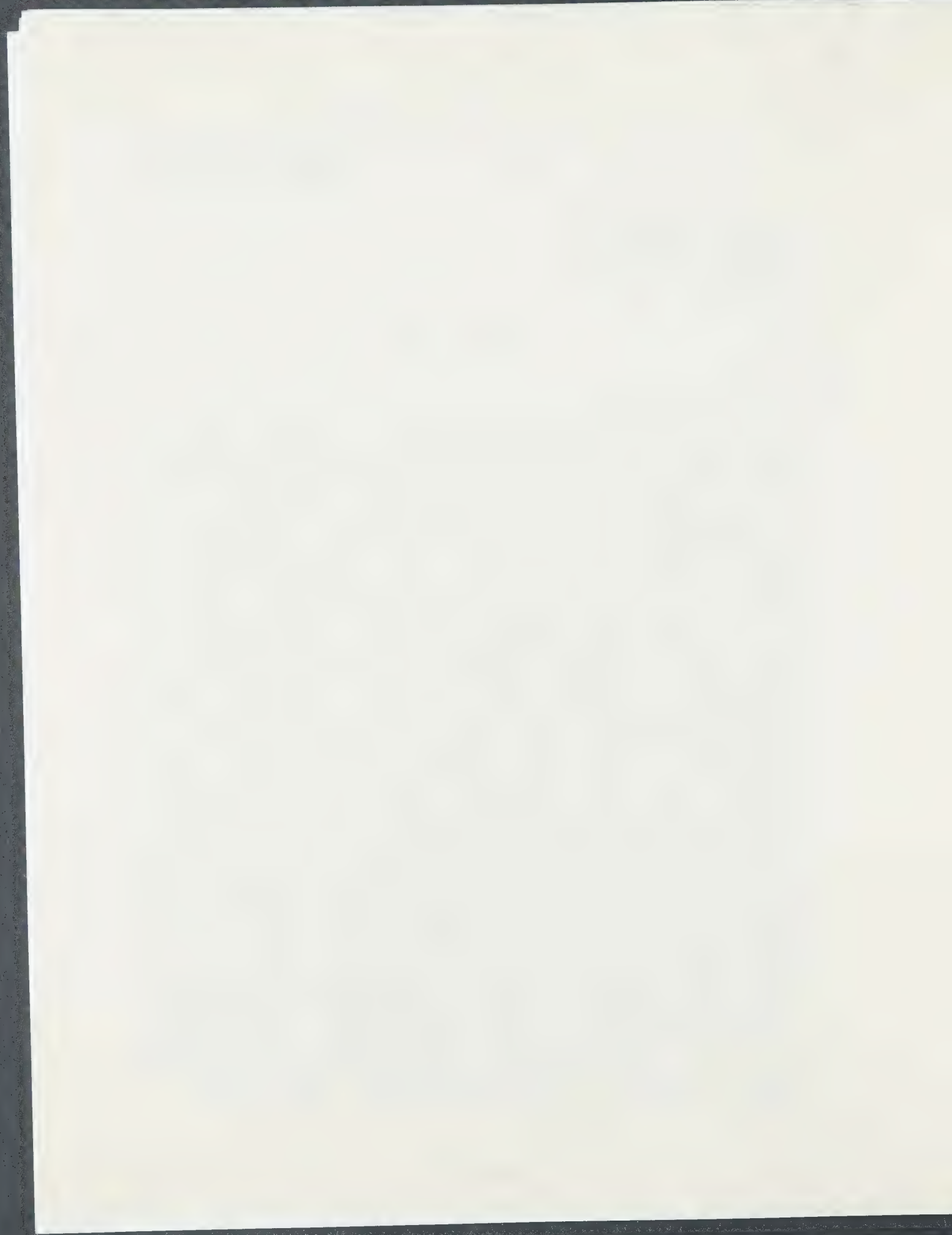
Michele M. Johnston
P.O. Box 249
Ducktown, Tn. 37326

Dr. Alfred Bader
Aldrich Chemical Co.
1001 St. Paul Ave.
Milwaukee, Wisconsin

Aug. 17, 1989

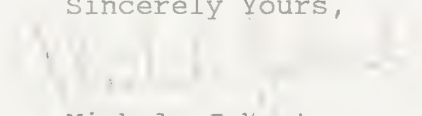
Dear Dr. Bader:

Mr. R. Johnston, talked with you briefly on Wednesday about a painting in my possession here. He told you that I would send you pictures of this painting and other pertinent information as well. When I acquired the painting, there was some damage, so I took it to a lady in Buffalo, N.Y., who has a very good reputation for restoration and cleaning. I have enclosed a statement from her giving the details of her treatment of the canvas. I've also enclosed some letters from various art experts as to their opinions and suggestions to me concerning our ongoing research. They all appear to agree that it is an excellent work by a master, Mr. With says, "An academically trained master." So you see, I do feel that research is merited and necessary. I have recently written to the Dept. of Science and Technology at the National Museum of American History, and to Wendy Sheridan at the Science Museum in London, England. These people were suggested to help me ascertain the subjects of the work with a hope that identification along these lines might help to eventually find the artist. You can see by the letter of 11, August from Kevin J. Avery the Asst. Curator of "American Paintings & Sculptures," that he also believes that I have a very significant painting. Also C. With of the National Gallery has very strong feelings that this might be the work of Thomas Sully. Sully was a student of Sir Thomas Lawrence and you can see by Jacob Simon's letter from the National Portrait Gallery in London, that he also attributes it to that school of painting talent. So we are, I believe on the right track. We have only had this painting on display once and that was at the Miami Antique Show. We had no price on the painting nor do we at this time. We feel that the artist and the subject will of course have a large influence on this painting. The reason I have contacted you, is that you were highly recommended as a person who might be able to help us in our research project and you might also be the customer for it as well, due to it's subject matter. We feel that this work of art needs to have all the research possible. When the Asst. Curator of the Metropolitan Museum of Art, says it is a

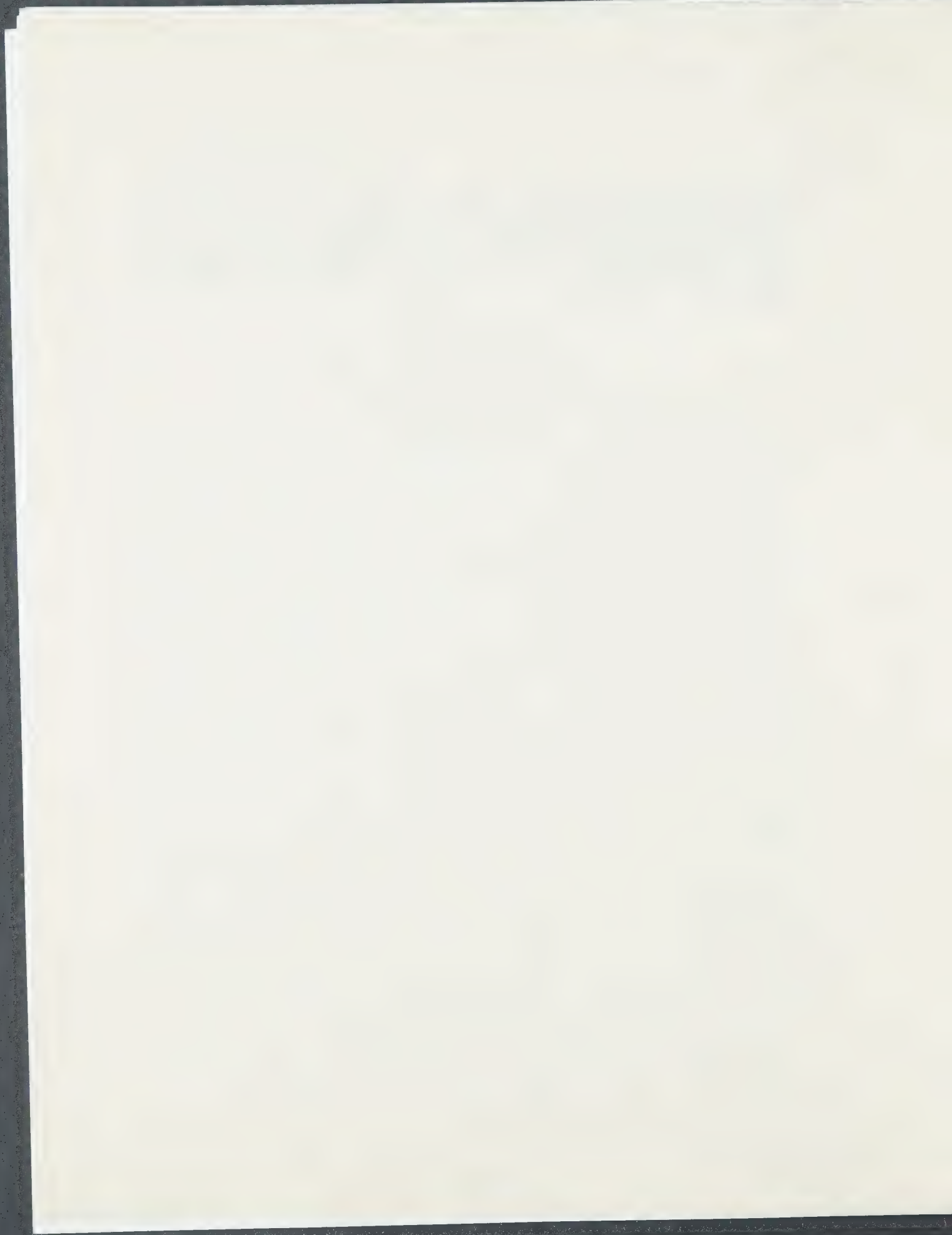


museum quality work of art, I'd have to say that it definitely merits intensive investigation wouldn't you? I of course will greatly appreciate anything that you can do to help us in this project. I can be reached at the address in the heading or can be called, (704) 494-5928, thank you very much for any future help or attention upon this subject.

Sincerely Yours,



Michele Johnston



GraphicsLofT

August 3, 1987

Treatment of painting for Robert Johnston:

Title: The Chemist
Artist: unknown
Size: 40" x 50"
Medium: oil on linen
Date: circa 18th to early 19th Century

The painting was previously lined with two cotton supports using the hot wax process. The painting had been subjected to water damage and the lining had become extremely distorted and had separated from the original support in several places. In the earlier restoration, the painting had received a somewhat harsh cleaning which removed some of the paint film and causing an abraded quality to the paint surface. There was extensive damage across the entire face of the canvas with several large tears. There were small areas of missing paint in almost every area of the paint film. (see slide)

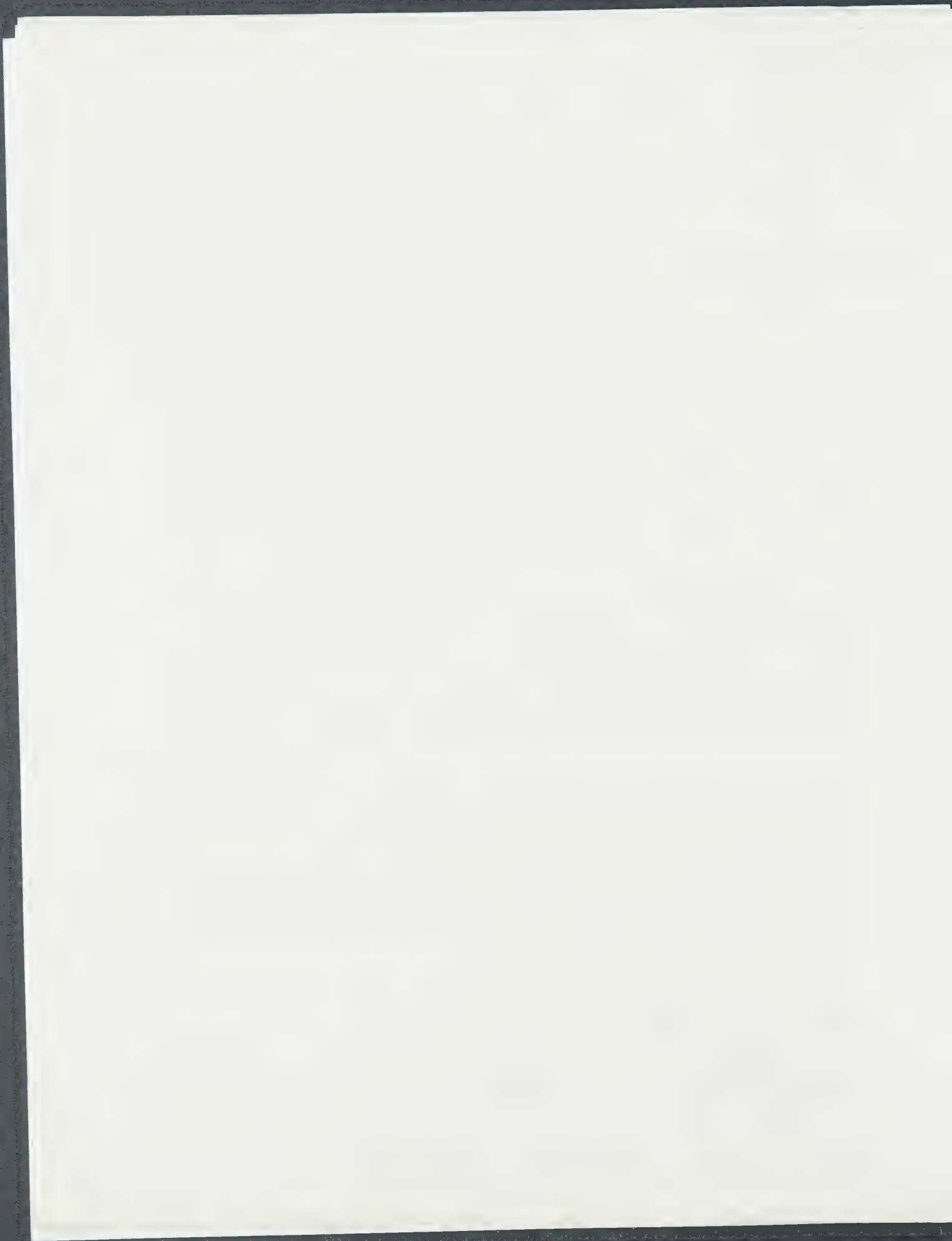
The painting has been cleaned using a mild organic, chemical solvent which also removed areas of overpainting. The previous inpainting was removed with dimethylformamide.

The painting has been relined using two new linens with a fiber glass filler between. Again, the hot wax process was used. The areas of missing paint have been filled with a gesso mixture. These areas have been inpainted. The areas where a significant amount of paint had been removed in the initial cleaning have been treated with light glazes.

The final varnish is an acrylic resin.


Diane S. Berlyn

Diane S. Berlyn
Painting Conservator in private practice



Leona Bell

~~675-~~ 404 492 4798
44 492 7079 Wm.

 *Mobile*
84

Dr. Alfred Bader
Chairman

August 23, 1989

Ms. Michele M. Johnston
P.O. Box 249
Ducktown, Tennessee 37326

Dear Ms. Johnston:

Thank you for your most interesting letter of August 17th regarding your chemical painting.

Actually, a chemist friend of mine saw this painting at the Miami Antique Show and told me about it. There is no question that this is a fine work, and it will certainly be worthwhile to attempt to determine who painted it and who the teacher is.

Of course, it is a great shame that the painting was treated so badly, but clearly you did the right thing to give it to a competent restorer. I believe that the painting is either English or Scottish, of around 1810--1820.

I don't think that it could be by Sully simply because he kept a complete list of what he painted, and this is not included. Nor do I think that we had in America chemists who could have been painted like this.

As luck would have it, I have been invited to go on a lecture tour to the universities in Glasgow, Edinburgh, Oxford and University College in London in November and December. I will then take the photographs which you sent me with me to talk to professors at the universities to inquire whether they might know who this chemist was. Once we know that, it may be easier to determine the identity of the painter.

If I were a betting man, I would bet that the painting is Scottish, but let us see.

Should you ever wish to dispose of this painting at a reasonable price, please do let me know. Of course you will ask what is reasonable, and I am not sure that I know that either.

I return the documents which you so kindly sent me.

Sincerely,

Alfred Bader
AB:mmh
Enclosures

SIGMA-ALDRICH



Dr. Alfred Bader
Chairman



March 7, 1990

Ms. Michele M. Johnston
P.O. Box 249
Ducktown, Tennessee 37326

Dear Ms. Johnston:

Thank you so much for your detailed letter of February 27th.

I understand what you are saying and agree that you are probably best off by offering the painting through a good auction house. May I suggest that you contact Mr. Ian Kennedy, the Senior Vice President of Christie's in New York, 502 Park Avenue, New York, NY 10022. Mr. Kennedy is a totally honest and knowledgeable man, and if the painting is put up at Christie's in New York, please do let me know as I would like to bid for it at the auction.

I am quite convinced that the chemical experiment illustrated is the production of Prussian Blue, and if Mr. Kennedy would like some details of just what was involved, I will be happy to send them to him. I don't believe that the painting is by Sully, simply because Sully kept a complete record of all of his paintings, and it is not included. I do believe it is either English or Scottish, circa 1810, and certainly a fine painting. Mr. Kennedy might well know exactly which student of Sir Thomas Lawrence painted it.

Best personal regards.

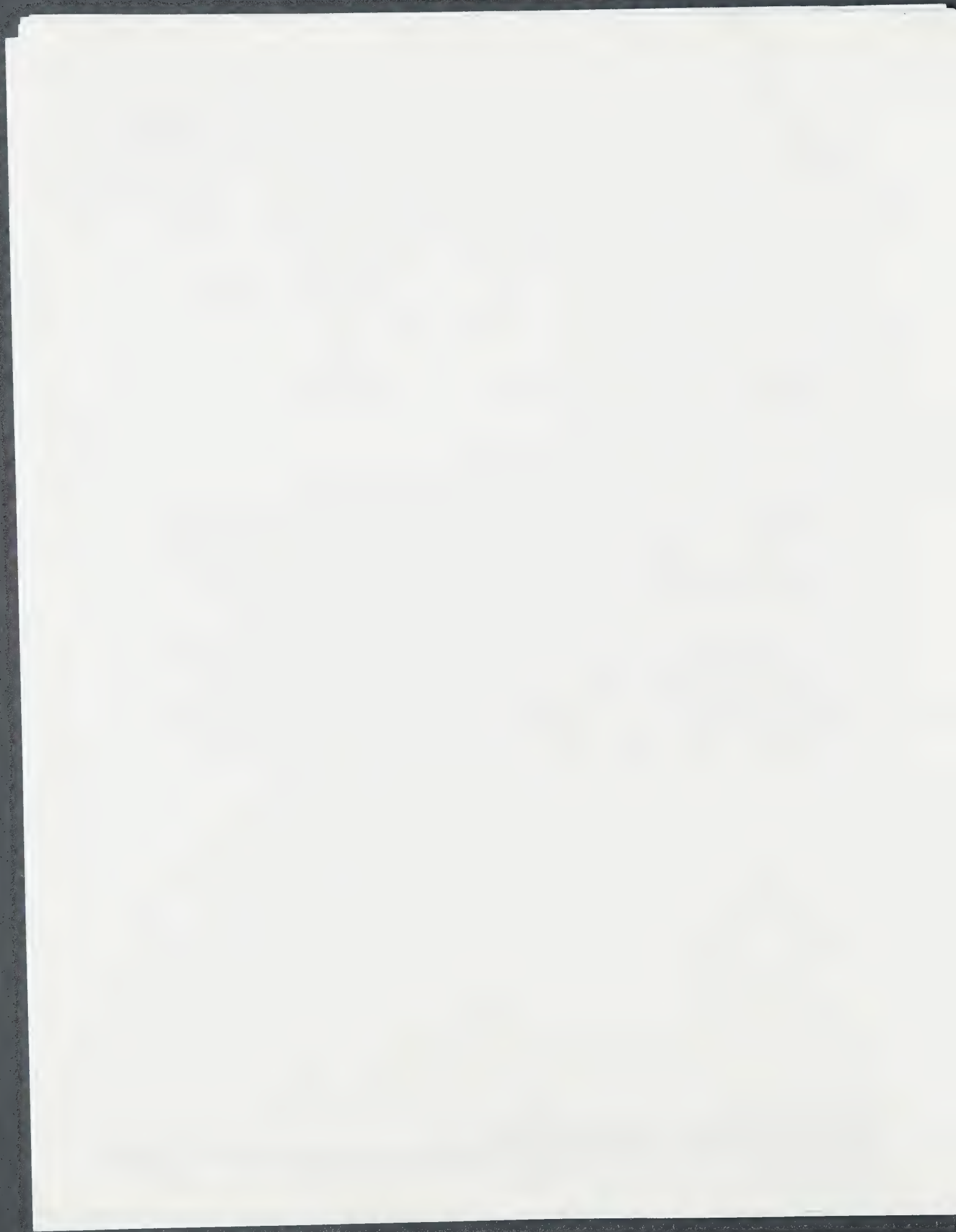
Sincerely,

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



Michele M. Johnston
P.O. Box 249
Ducktown, Tn. 37326

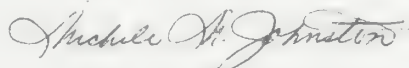
Feb. 27, 1990

Dr. Alfred Bader
Aldrich Chem. Co., Inc.
P.O. Box 355
Milwaukee, Wisc. 53201

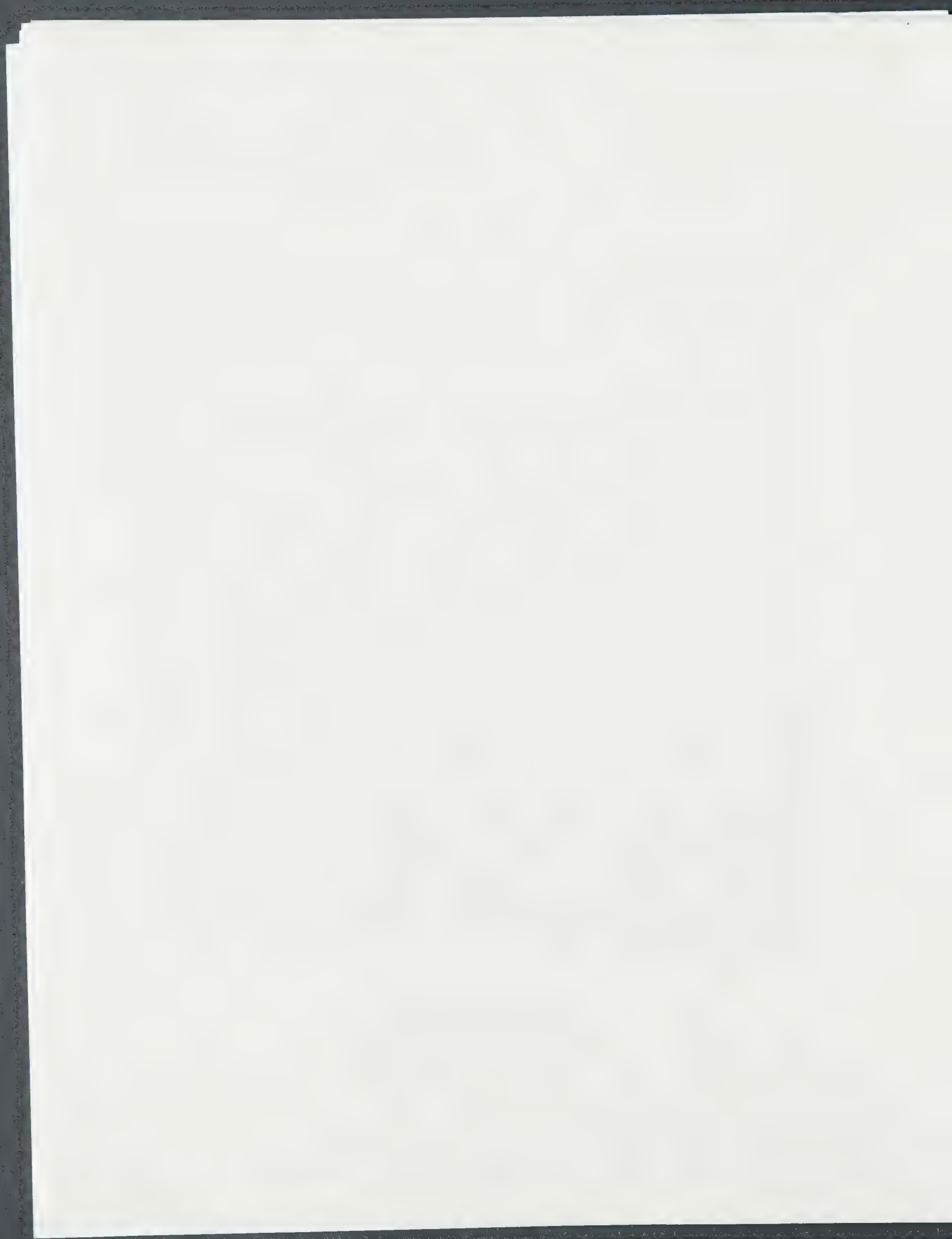
Dear Dr. Bader:

I do thank you for your very interesting letter of Feb. 15, 1990. And I must say that we have not forgotten you either. Although I certainly must respect the opinion of such a prestigious and learned a gentleman as the Sec. General of the Royal Society of Chemistry. When he says, that my chemists are not Davy and Faraday. I am still not sure that the older man resembles William T. Braude. I also still believe that this painting could be by Thomas Sully. There has also been speculation in England, that the work could be by a student of Thomas Lawrence and some have ventured to say that, it could be Lawrence himself who painted it. As to your query about the price, I'm afraid that I must say that I have no idea of what to value it at. I've recently decided that I have enough provenance or at least all I can foresee getting in the near future. I believe that the information garnered and the strong opinions put forth, will at least wet the curiosity and adventuresome spirit of art buyers to the point of fetching a very good price at auction. I believe that auction is the only viable alternative I have, since I'm completely unable to give it a value. All I know is that C. With at the National Gallery of Art, said it is the work of an academically trained master. And Kevin Avery, Ass't. Curator, Dept of Am. Paintings and Sculptures, said, that I have a significant painting and almost certainly the work of an English or American Master. I believe or I hope letters like these will influence the art buyers out there. I'm almost certain that this is the way I must go. I believe it's rather unfair to ask you for an offer, however I leave you with that option. Even though I've made the decision to start contacting the auction people. I thank you most sincerely for your help and cooperation in any case.

Most Sincerely,



Michele M. Johnston





Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

February 15, 1990

Mrs. Michele M. Johnston
P.O. Box 249
Ducktown, Tennessee 37326

Dear Mrs. Johnston:

Please don't think for a moment that I have forgotten about your most interesting chemical painting.

First the good news: I am virtually certain that the experiment performed by the teacher is the very interesting production of Prussian blue. This important synthetic dye was discovered around 1710, and so it is certain that the painting has nothing to do with its discovery, but the preparation of Prussian blue has long been a very interesting experiment.

While in Britain in December, I talked to a number of chemists interested in the history of chemistry, and I also looked at several images, both in paintings and sculpture, of Davy and Faraday. I am totally convinced that the two men are not Davy and Faraday, and I think there is a very good chance that Dr. Arnold Thackray, the Director for the Center for the History of Chemistry, is correct in his suggestion that the teacher is William T. Braude.

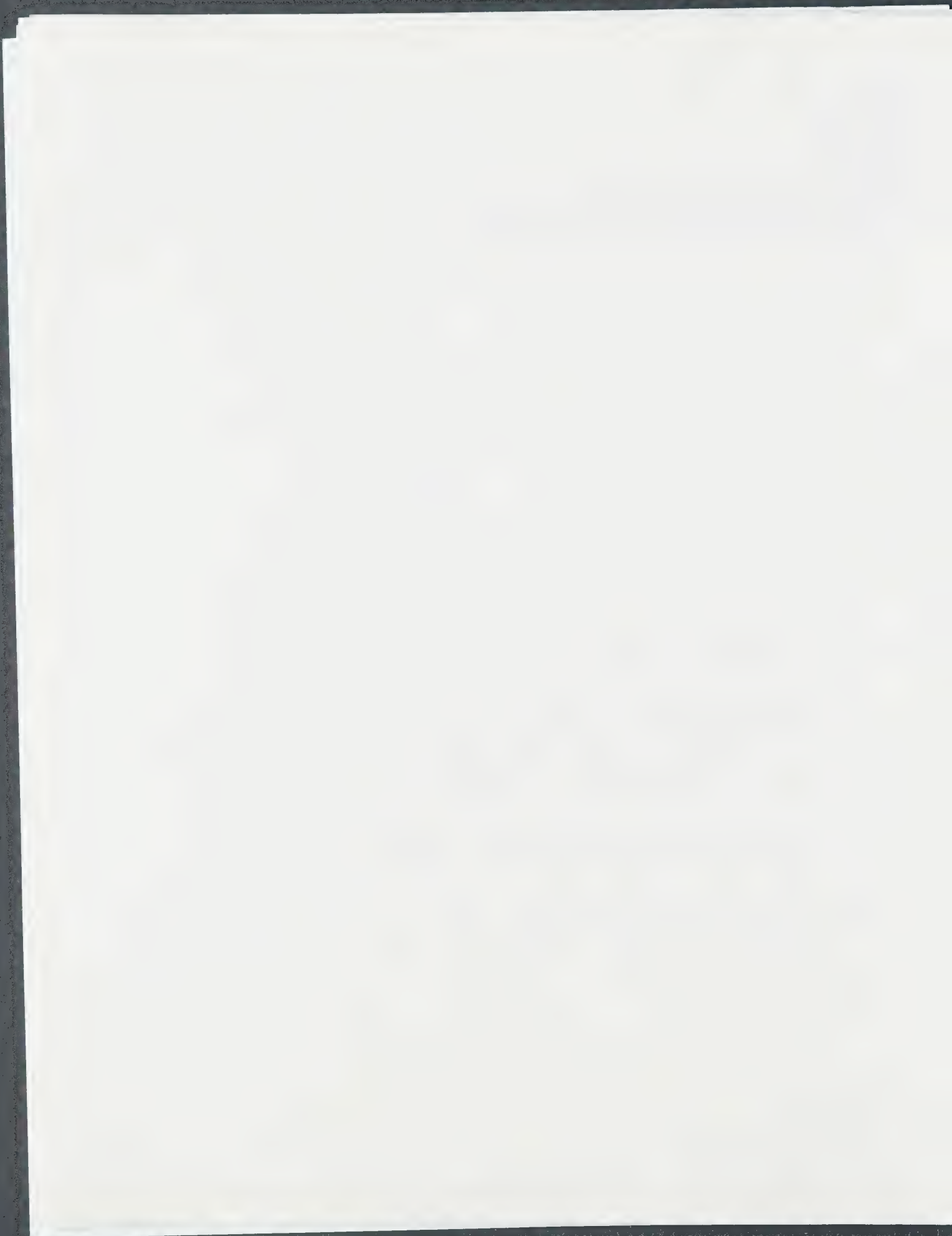
The Secretary General of The Royal Society of Chemistry was very interested in this problem, and the comments in his letter of December 13, 1989, copy enclosed, will be self-explanatory.

Also, I am convinced that the painting is British and by a student of Sir Thomas Lawrence, painting around 1810.

Do let me know when you have decided on a price, and then let me consider its purchase.

Best personal regards,

Alfred Bader
AB:mmh
Enclosure
cc: Dr. J. S. Gow





Secretary General:

Dr J S Gow BSc, PhD, CChem, FRSC, FRSE

Dr A Bader
Chairman
Sigma-Aldrich Corporation
940 W St Paul Avenue
Milwaukee
Wisconsin 53233
U S A

ROYAL
SOCIETY OF
CHEMISTRY

13 December 1989

JSG/RD

Burlington House, Piccadilly

London W1V 0BN

Telephone 01-437 8656

Telex 268001

Fax (GpIII) 01-437 8883

Dear Dr Bader,

It was a delight to us all to have you and Mrs Bader at the dinner on Thursday evening and I hope that you both enjoyed it as much as we did.

You asked whether we had any copies of the "Cuddle a Chemist" stickers - I am pleased to include a few with this letter. Please let me know if you need larger supplies.

I have spoken to Sir Rex Richards about the painting of which you left the photograph. Rex is a Trustee of the National Gallery and has volunteered to see if we can get an identification from them. I have also shown the picture to Professor Thomas at the Royal Institution. Professor Thomas agrees with us that the chemists are not Davy and Faraday. Incidentally, Professor Thomas, who is the Director of the Royal Institution, would be delighted to escort you on a tour of the Institution. If you have time on one of your next visits I am sure you would find it very interesting.

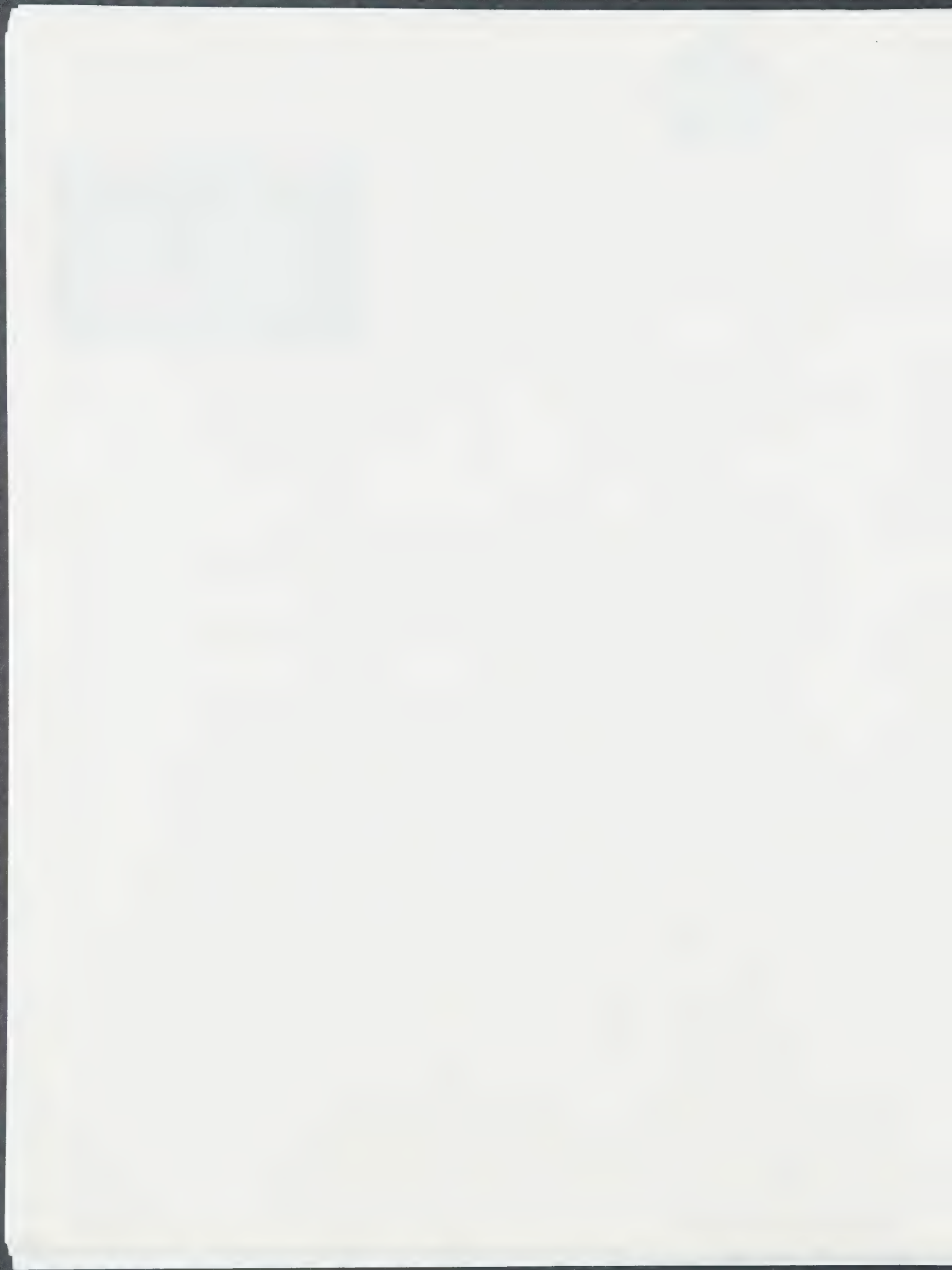
With every good wish for the New Year,

Yours sincerely,

A handwritten signature in cursive script, appearing to read 'Jack Gow'.

J S Gow.

Encs.





ALFRED BADER FINE ARTS

DR. ALFRED BADER

March 30, 1993

ESTABLISHED 1961

Mr. Roger Johnson
73 South Main Street, #210
Fond du Lac, Wisconsin 54935

Dear Mr. Johnson:

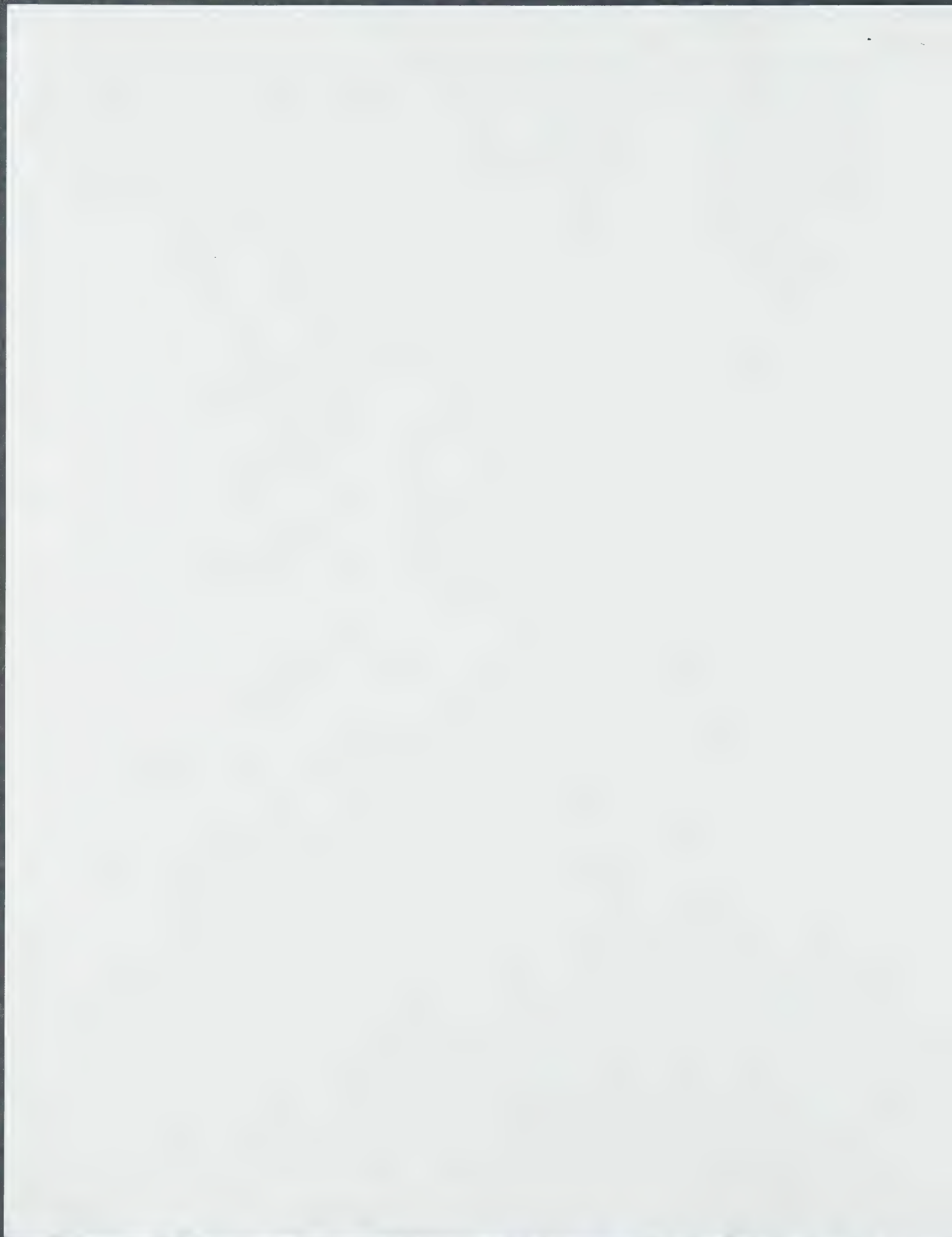
I am sorry that I was on a lecture tour when you called last week regarding your mother's paintings.

Could you please send me some snapshots of these paintings, and if interested I would then like to make an arrangement to visit you in Fond du Lac some weekend to have a look at them.

I look forward to hearing from you.

Sincerely,

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



TELEPHONE CONVERSATION RECORD

DATE March 24 , 1993

PERSON CALLING Roger Johnson
73 S. Main Street, #210
Fond du Lac, WI 54935

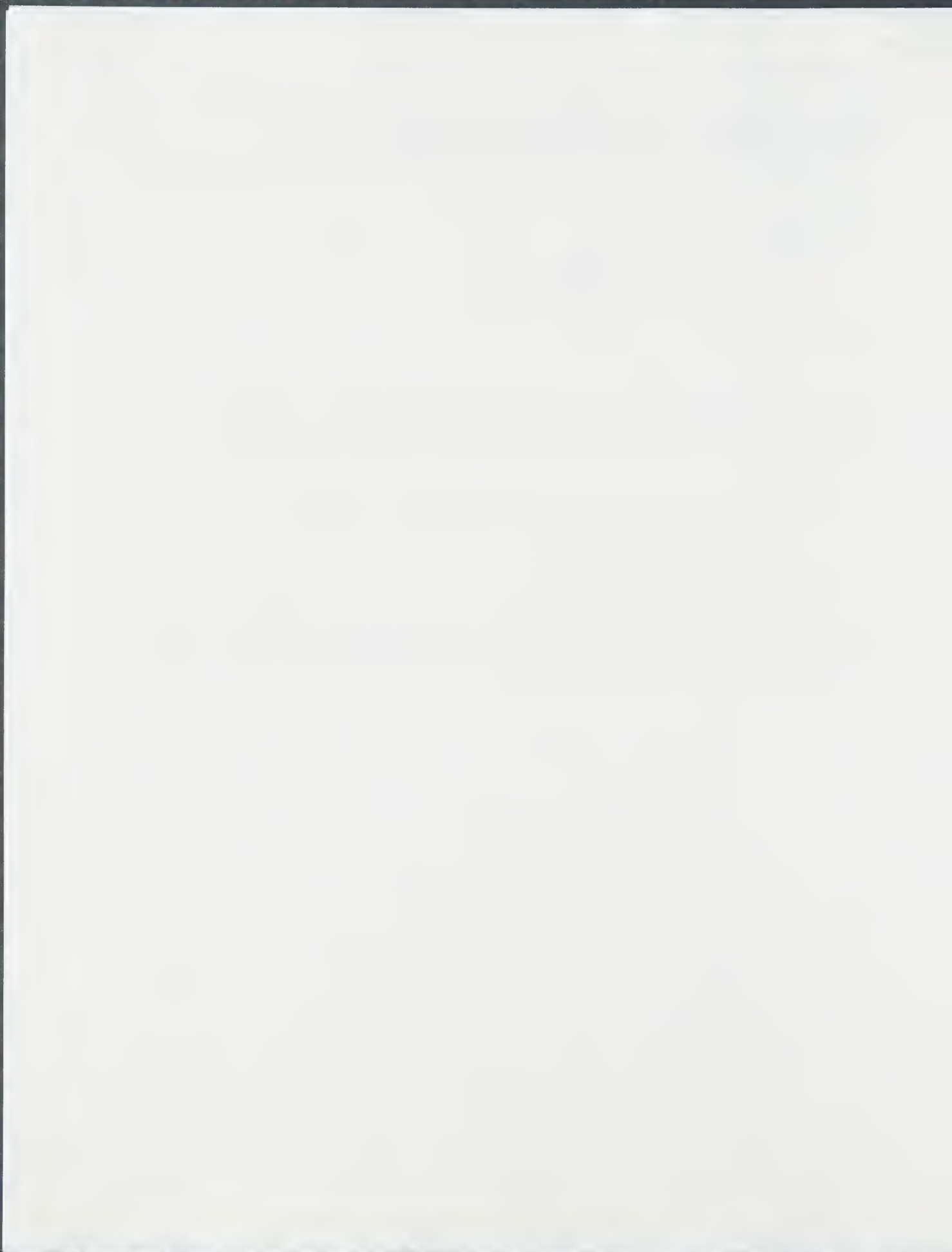
TELEPHONE NO. NONE

His late mother was Etta Johnson of Owen, Wisconsin and she was an artist. She was called the Grandma Moses of Wisconsin. Won at Milwaukee State Fair. At the time of her death there was a write-up about her in a Minnesota paper. Paintings might be in Chicago museums and elsewhere.

Are you interested in buying some of her works; alternately, could you recommend someone who would be. Could you perhaps estimate what her works are worth.

As he has no telephone, could you please write letter. (My suggestion)

I seem to recall something about this "Grandma Moses of Wisconsin", that is, there might have been an article about her in the Milwaukee Journal (Sunday supplement) within the past few years, if my memory is correct, and it may not be. Would Jim Auer know about her?



Johnson & Johnson

GARY V. PARLIN
COMPANY GROUP CHAIRMAN

ONE JOHNSON & JOHNSON PLAZA
NEW BRUNSWICK, NJ 08933
TELEPHONE: (908) 524-6332
TELEFAX: (908) 524-2178

November 1, 1994

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

Dear Alfred and Isabel:

You are cordially invited to attend Bert Van Deun's retirement dinner on December 14, 1994 at 7:00 p.m. at the Hotel Chlosterhof, Stein am Rhein, Switzerland.

We would appreciate if you would let Vroni Keller, Secretary to Mike Baronian in Schaffhausen know whether you plan to attend. In addition, please make sure you also send Vroni your travel plans in order to arrange your pick-up at the airport. We have tentatively booked a number of rooms at the hotel, so reservations will not be a problem for those who require overnight accommodations.

We plan to have a fun evening with Bert and his close associates and would be delighted if you can attend.

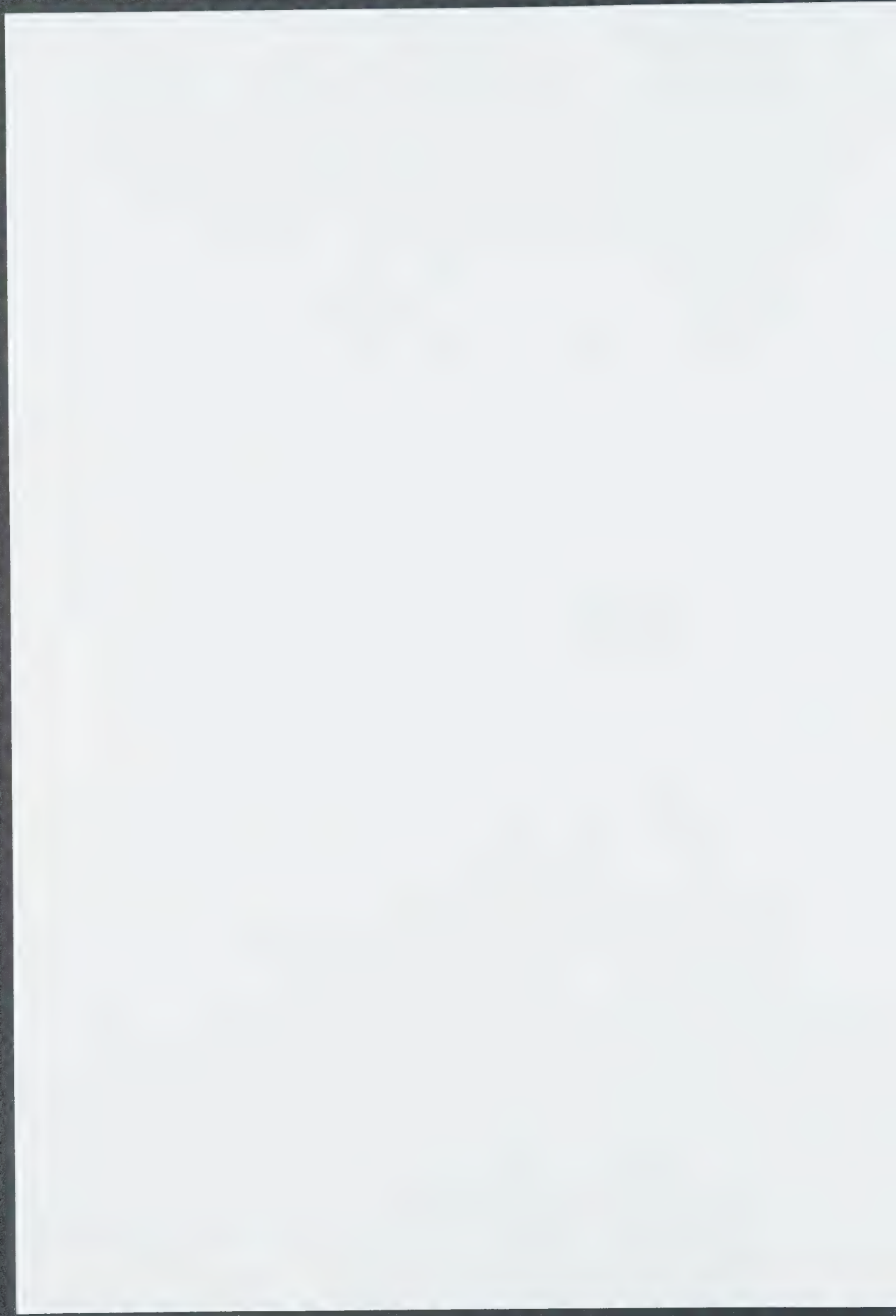
Please respond to Vroni Keller by November 21, 1994 by E-Mail, her direct phone # +41-53-82-92-03 or FAX # +41-53-82-95-67.

Thank you.

Sincerely,



Gary V. Parlin





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 6, 1994

Dr. Lawrence F. Jindra
92 Cisney Avenue
Floral Park, New York 11001

Dear Dr. Jindra:

Thank you so much for your letter of April 15th, which was forwarded to me from Sigma-Aldrich in St. Louis.

In a way I am surprised that Sigma-Aldrich forwarded the letter, because I was dismissed from the company under the odd circumstances explained in the enclosed.

We visit New York very seldom, and we will probably not be there until the old master sales in January. On the other hand, if you ever come to the middle west, please visit us.

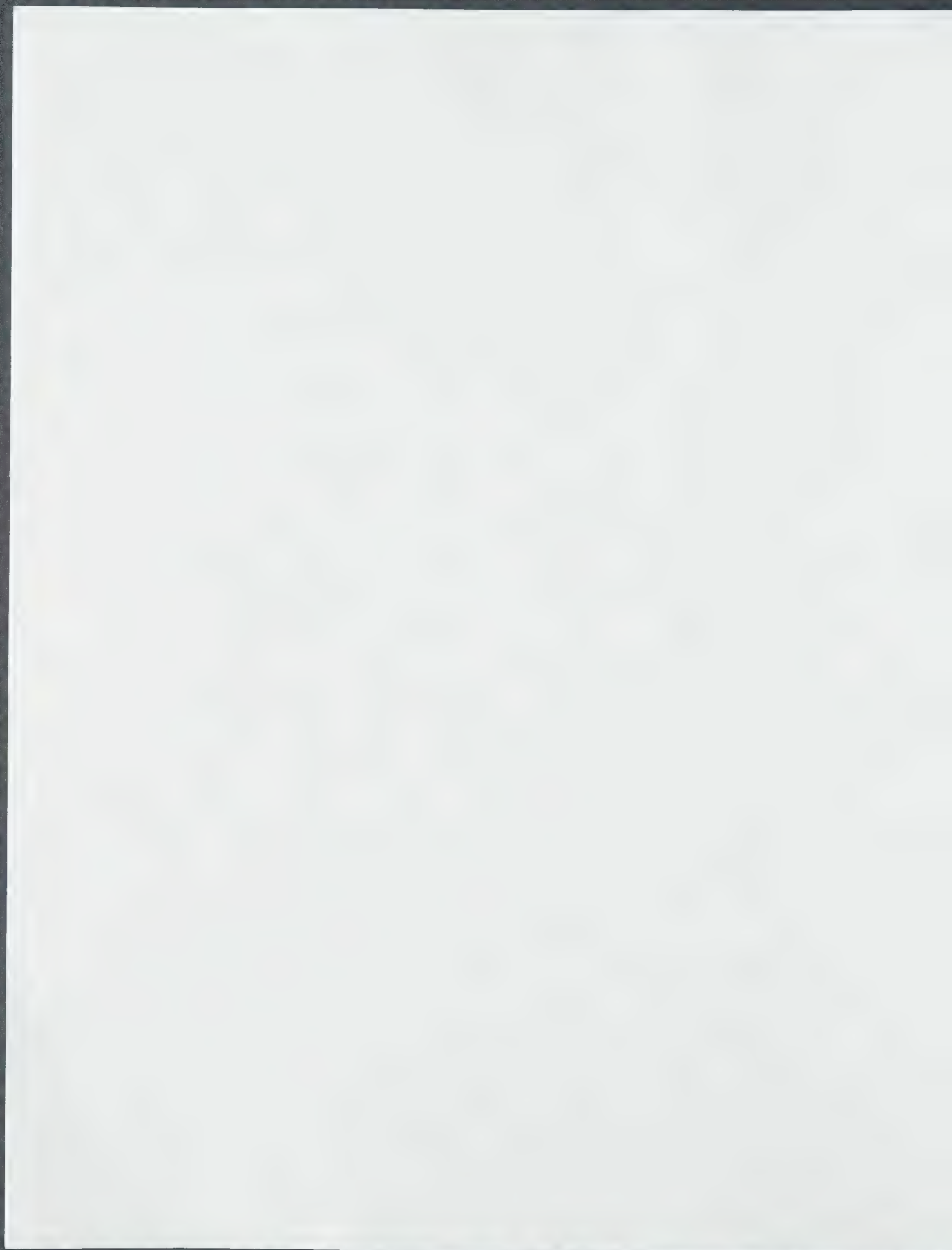
Next month we look forward to being in Prague, doing the best we can to help Czech chemists and art historians.

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

December 30, 1994

Mr. Gordon Jarvis
846 DeWitt Road
Webster, New York 14580-1458

Dear Gordy,

A long trip to Europe has delayed my thanking you for your note of November 6th.

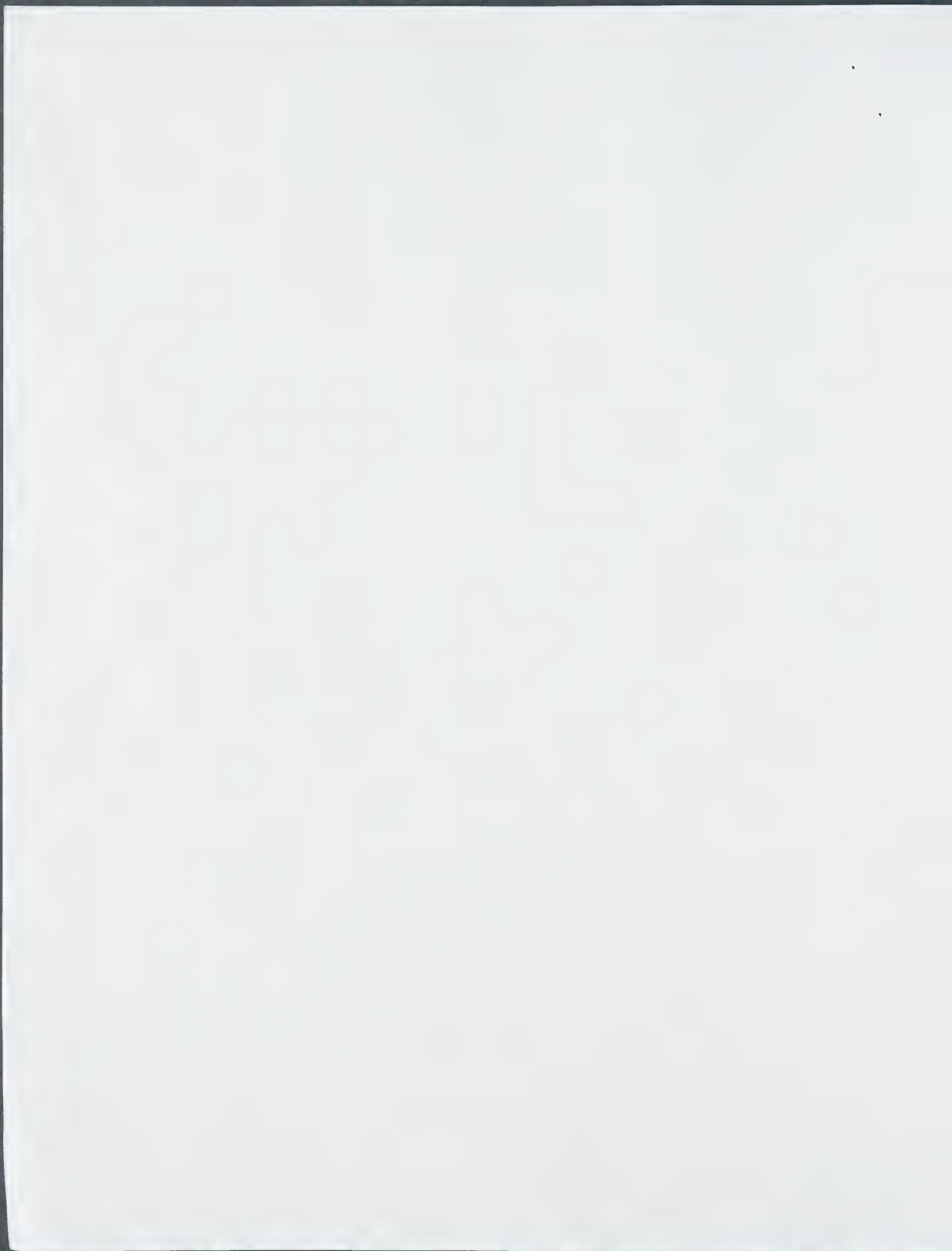
My home address is still the same; my office address is shown on this stationery.

I look forward to seeing you in October.

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



846 DeWitt Road
Webster, NY 14580-1458
November 6, 1994

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

Dear Alfie,

My main purpose in writing this short note is to obtain a confirmation that you are still living at the above address; I have a small gift that I want to mail to you as a personal "thank you" for all that you have done for Queen's. I was unable to reach you by telephone with the number listed in the 1988 Queen's directory.

If you are on any E-mail service, simply send a note to me at jarvisgord@aol.com. Otherwise, call at 716-671-5579 or send a postcard.

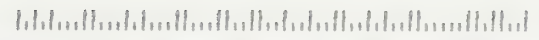
I hope that you are planning to attend the 1995 Sc. '45 reunion.

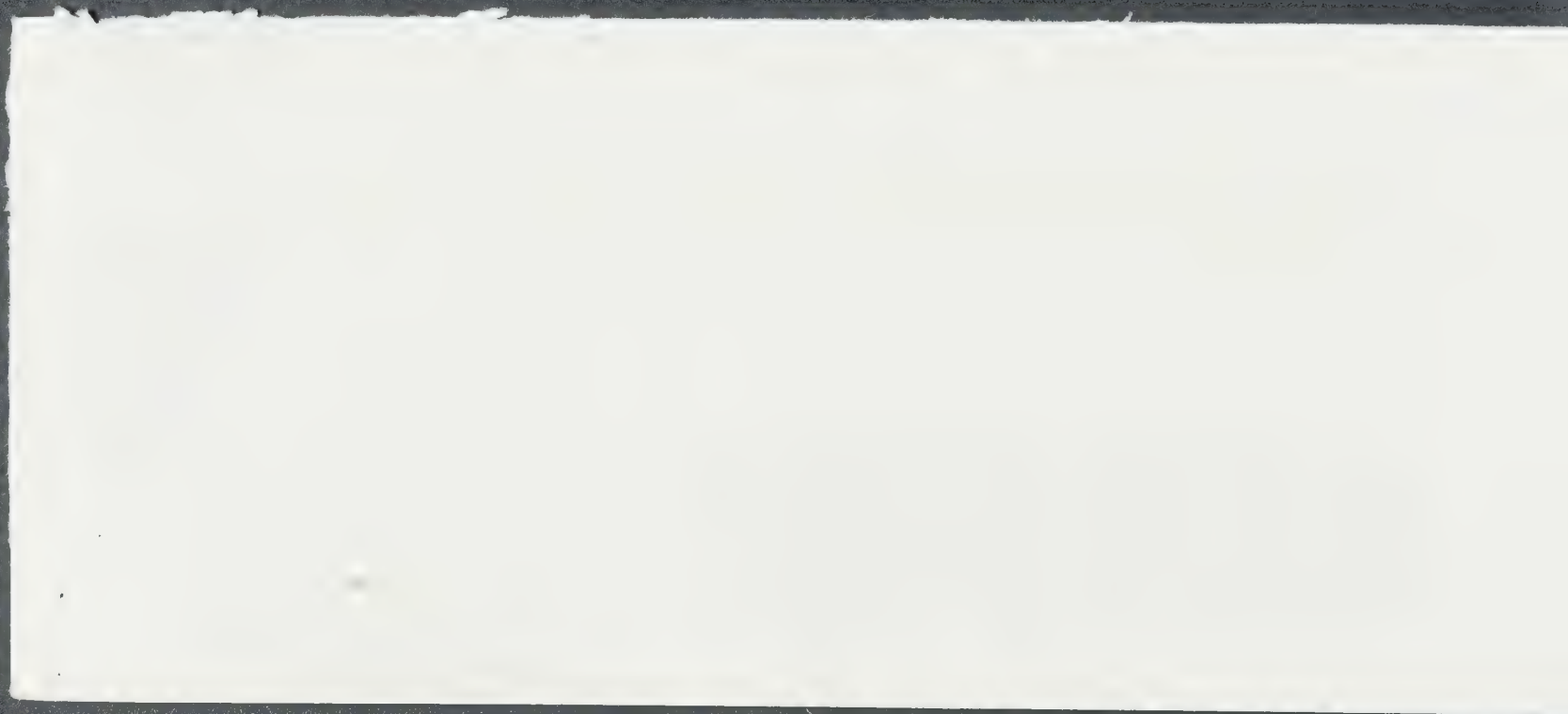
Best wishes,

Julian Jarvis



*J. Gordon Jarvis
846 DeWitt Road
Webster, NY 14580-1458*







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 10, 1994

Dr. Georg Heuberger
Direktor
Jüdisches Museum
Untermainkai 14/15
60311 Frankfurt am Main
Germany

Dear Dr. Heuberger:

I would like to offer you a painting which is, I believe, of special interest to the Jewish community in Frankfurt.

Photograph is enclosed. It is by the well-known artist, Nathaniel Oppenheim, signed on the lower right.

The painting is oil on paper put down on wood, 9-1/4 x 11" and clearly depicts a Jewish family outside its Frankfurt store on the sabbath.

The store bears the name "Waren Handlung von Abraham Isaac Jacob..." and then the final name is somewhat blurred, but may be Raphael. Surely the date of 1793 refers to the date when this store was founded.

I am asking U.S.\$18,000 for this work.

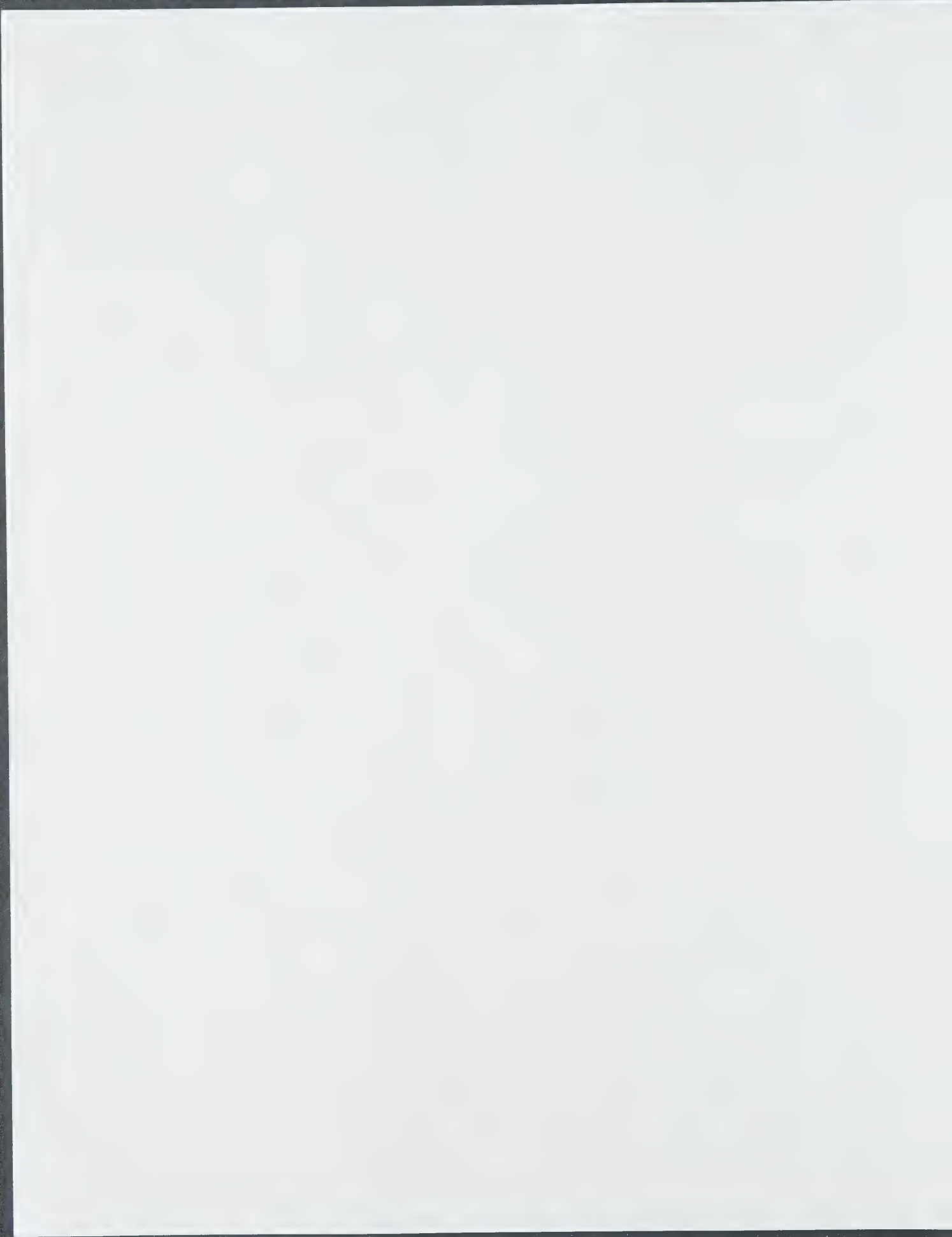
Please let me know if you are interested.

Best regards.

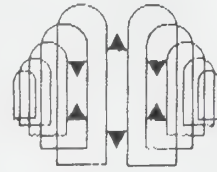
Sincerely,

Enclosure

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



STADT  FRANKFURT AM MAIN



JÜDISCHES MUSEUM

Dr. Alfred Bader Fine Arts
Astor Hotel Suite 622
924 East Juneau Ave.
Milwaukee Wisconsin USA 53202
Fax 001 414 277 0709

Dr. Annette Weber
Tel. 49-69-212-333 29
Fax: 49 69 212 30705
45J AW
13.12.1994

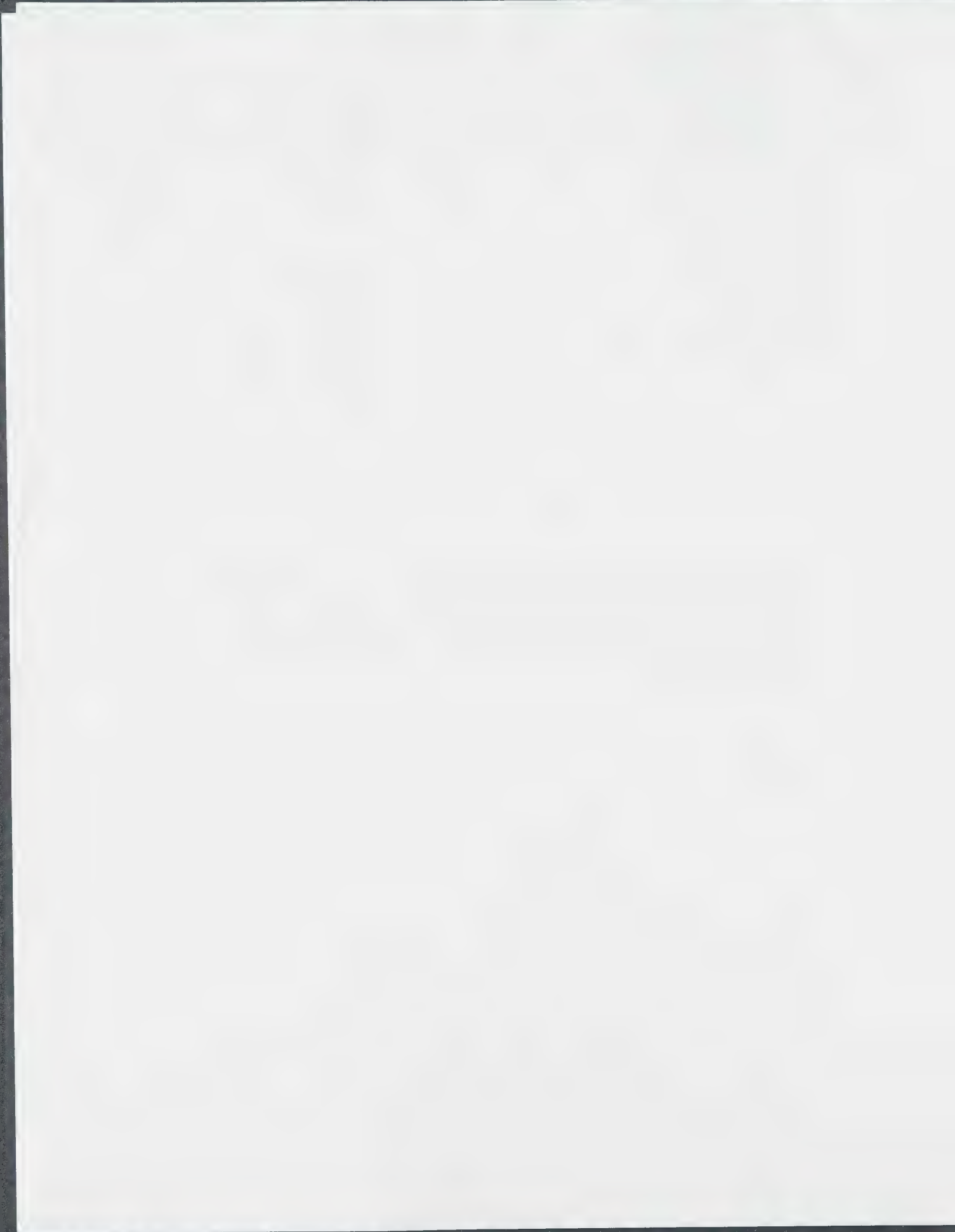
Dear Mr. Bader

Thank you for your letter of Octobre 10th. It is an interesting offer indeed and I apologize for the late answer. I permit myself some questions. Is the painting in colour or grisaille? There exists, in fact, a lithograph of this motive, realised by Moritz Oppenheim shortly before he died in 1886. But his signature and the style of his preparation paintings for the lithographs slightly differ from the painting you offer and that's why I am not totally convinced, if this could be an original painting by his hand.

Your's truly sincerely



i.A. Annette Weber
curator





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

November 9, 1994

Mr. and Mrs. Johnson
P.O. Box 1782
Eau Claire, Wisconsin 54702 1782

Dear Mr. and Mrs. Johnson:

Thank you for your letter of November 2nd.

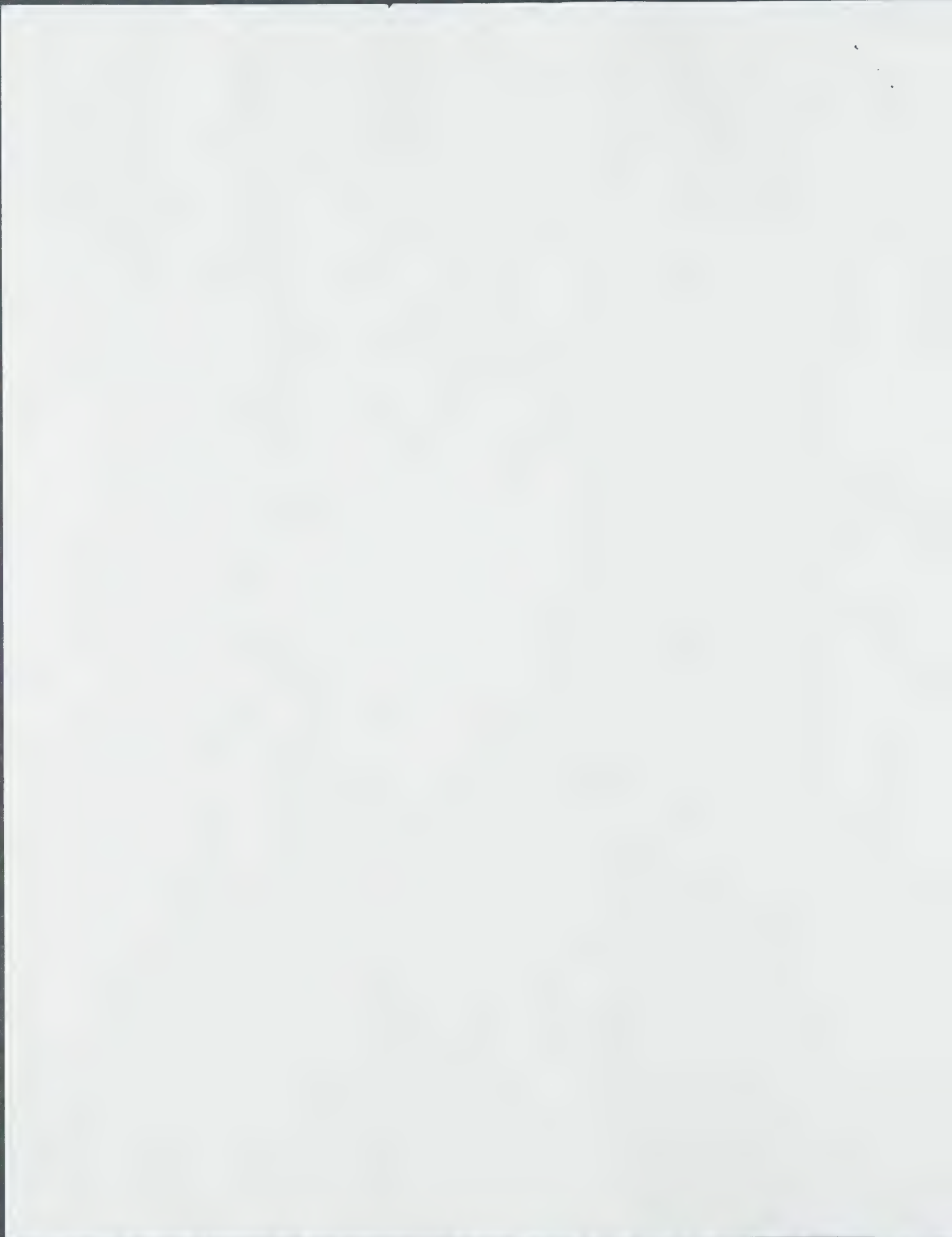
I am just leaving for six weeks in England and Holland and will discuss the snapshot of your painting with some English experts. However, would it be possible for you to send me an 8 x 10" black and white photograph which would show much more than the small snapshot. If possible, and you could send it to arrive before the middle of December, please send it to me at:

52 Wickham Avenue
Bexhill on Sea
East Sussex TN39 3ER
ENGLAND

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



Eau Claire, Wisconsin
November 2, 1994.

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


Dear Doctor Bader:

In follow-up to your visit, here in Eau Claire, on the 22nd of September, I'm writing to accept your invitation. This was to obtain a current valuation of an Oil Painting: "Landscape Near Norwich", by John Crome, (English) 1768-1821.

Enclosed is a black and white foto of the painting. It is 18 x 32, without frame, and 25 x 39, with frame. In addition to the name, John Crome, which appears on the frame, it also appears, under blue light, in the lower left hand corner of the painting.

You indicated that John Crome was not a painter with whom you were expert. However, you did graciously offer to locate someone who might be. If we might hear from you, as to where and how such a person could be located, we would be most happy to obtain such an evaluation.

Respectfully,


Mr. & Mrs. JOHNSON
P.O.Box 1782
EAU CLAIRE, Wi, 54702-1782





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 24, 1995

Dr. William Johnston
1047 Gladstone Drive, S.E.
Grand Rapids, MI 49506

Dear Dr. Johnston:

Thank you for your letter of August 20th and the enclosed photos.

I appreciate your efforts in sending me the photos of the frames, but I find it very difficult to buy frames by mail. Please do allow me to visit you when next I am in your area, and perhaps I find some frames - and hopefully some paintings in them - to take with me.

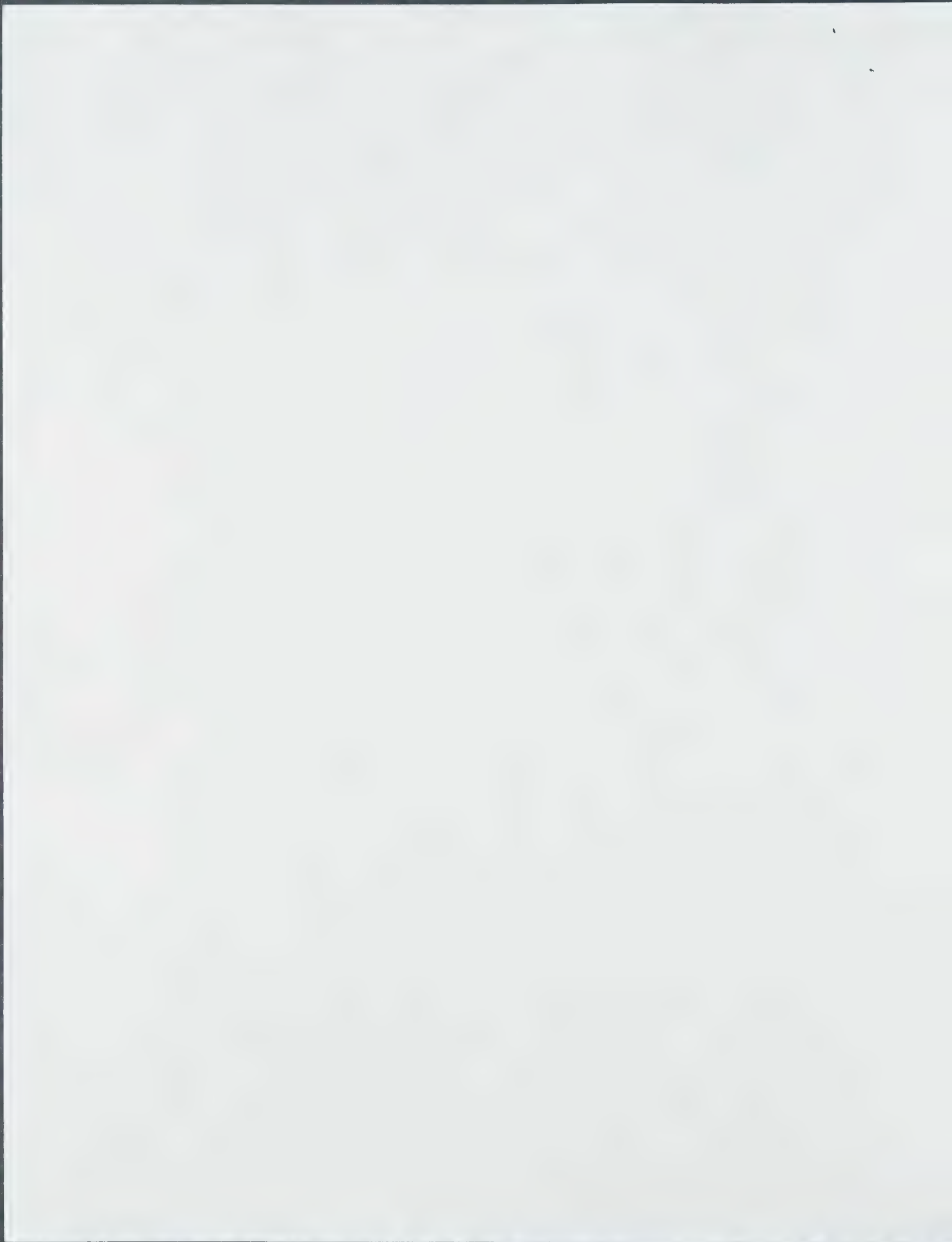
Please also keep me in mind should you happen upon any Old Master paintings.

With best 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



Johnston House of Antiques
W. L. and B. W. Johnston
1047 Gladstone S.E.
Grand Rapids, Michigan 49506

By appointment only (616) 243-5333
Sales Tax License FTR-1308860

August 20, 1995

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

Dear Doctor,

Thanks for your nice note.

I will have my wife photograph the 25"X30" frame. I called David LaClaire, and he wants \$1600. plus shipping. I called a firm in Chicago that handles old leaf frames, and they said that it would bring \$2800., so I think it is a good buy.

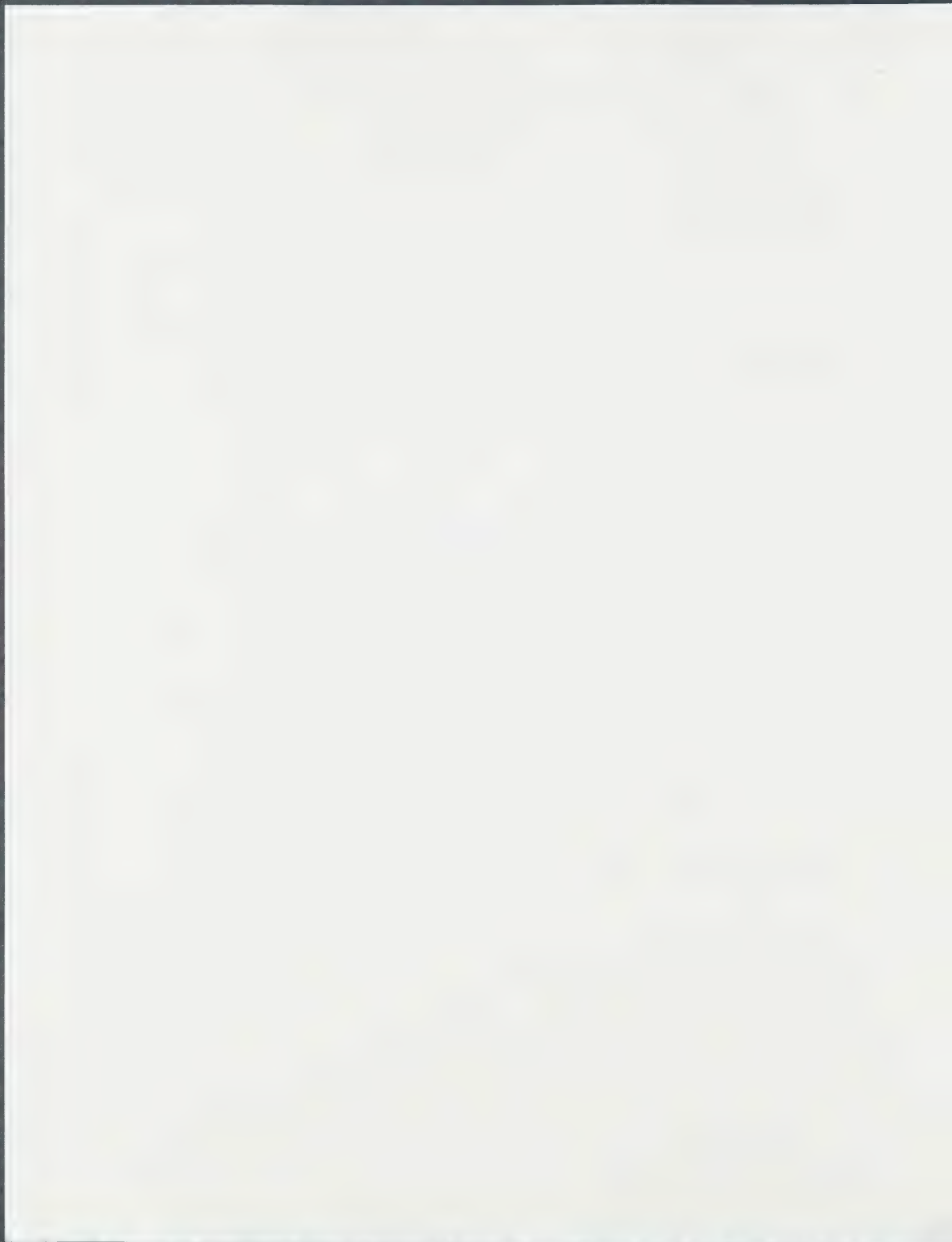
I have another 18th century carved European frame that I can use on my lady if you would like this one.

I have also enclosed photographs of two beautiful gold leaf and carved frames that I have had in inventory for several years. Painting size: 17"x21"..frame: 22 3/4"x27 3/4"..\$650.
Painting size: 14"x17"..frame: 17"x20"..\$375. A fourth is a nice plain leaf frame with some edge damage on one corner, easily repairable and can also use some touch-up painting size 15 3/4"x17 3/4"..frame 22 1/4"x24 1/4"..\$350.

If none of this is of any interest, would you please return the photographs to me?

Very truly yours,


William L. Johnston, M.D.





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 3, 1995

Dr. Bob Jones
Bob Jones University
1700 Wade Hampton Blvd.
Greenville, SC 29614

Dear Dr. Jones:

Our mutual friend, Andy van Dam in Columbia, SC, has told me how thoughtfully you have treated him, and, of course, I am not surprised.

I still think of your visit to Milwaukee quite a few years ago when, unfortunately, you had just very little time to look at my collection and were suffering from a terrible toothache.

Very occasionally, I see paintings where I say to myself, "This is a Bob Jones Museum painting." By that, I mean that it is a first-class work in really good condition but not by one of the most famous artists and yet a great baroque work. That came to mind this morning when I was looking at the Sotheby's New York May 19th catalogue, Lot 20. This is a large, pleasantly dirty, beautifully composed altarpiece of The Last Judgement, by Sotheby's attributed to Denys Calvaert. To me, it looks much closer to de Vos, but in any case, it is certainly a most impressive original, and it is so modestly estimated at only \$20,000-30,000. Flemish scholars could undoubtedly pinpoint the artist, which, of course, would greatly increase the value but not the real appeal to the eye.

Have you ever considered deaccessioning paintings? You may well have some minor Rembrandt students which would fit into my personal collection.

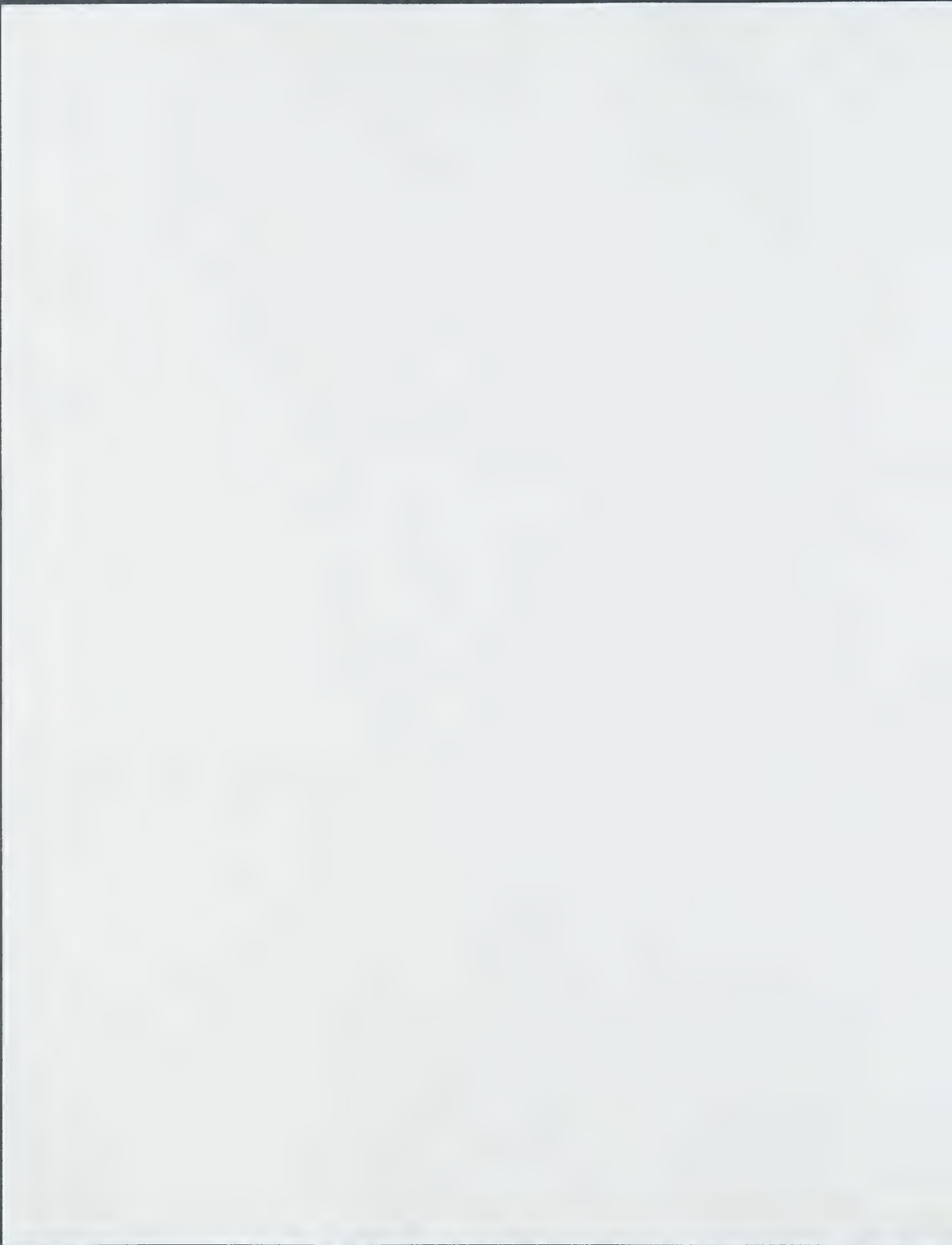
With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosure

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





BOB JONES *University*

GREENVILLE • SOUTH CAROLINA 29614-0001 • 803-242-5100 • ADMISSIONS 1-800-BJ-AND-ME

EXECUTIVE OFFICES

FAX 803-233-9829

May 9, 1995

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

Dear Dr. Bader:

Thank you for your letter of May 3, which I appreciate. It was very kind of you to call to our attention Lot 20 on the May 19 sale at Sotheby's as being something for us. I had already requested a condition report of this and two other pictures in the sale. They sent the others but said they were having an expert look over this one and would send it to me. However, I am leaving in just a few hours for two weeks abroad and have not received it. Interestingly enough, we have a very fine Calvaert in the collection, as well as a very nice de Vos.

We have occasionally deaccessioned something but always with great regret afterwards; but if we decide to let go something that appeals to you, I will get in touch.

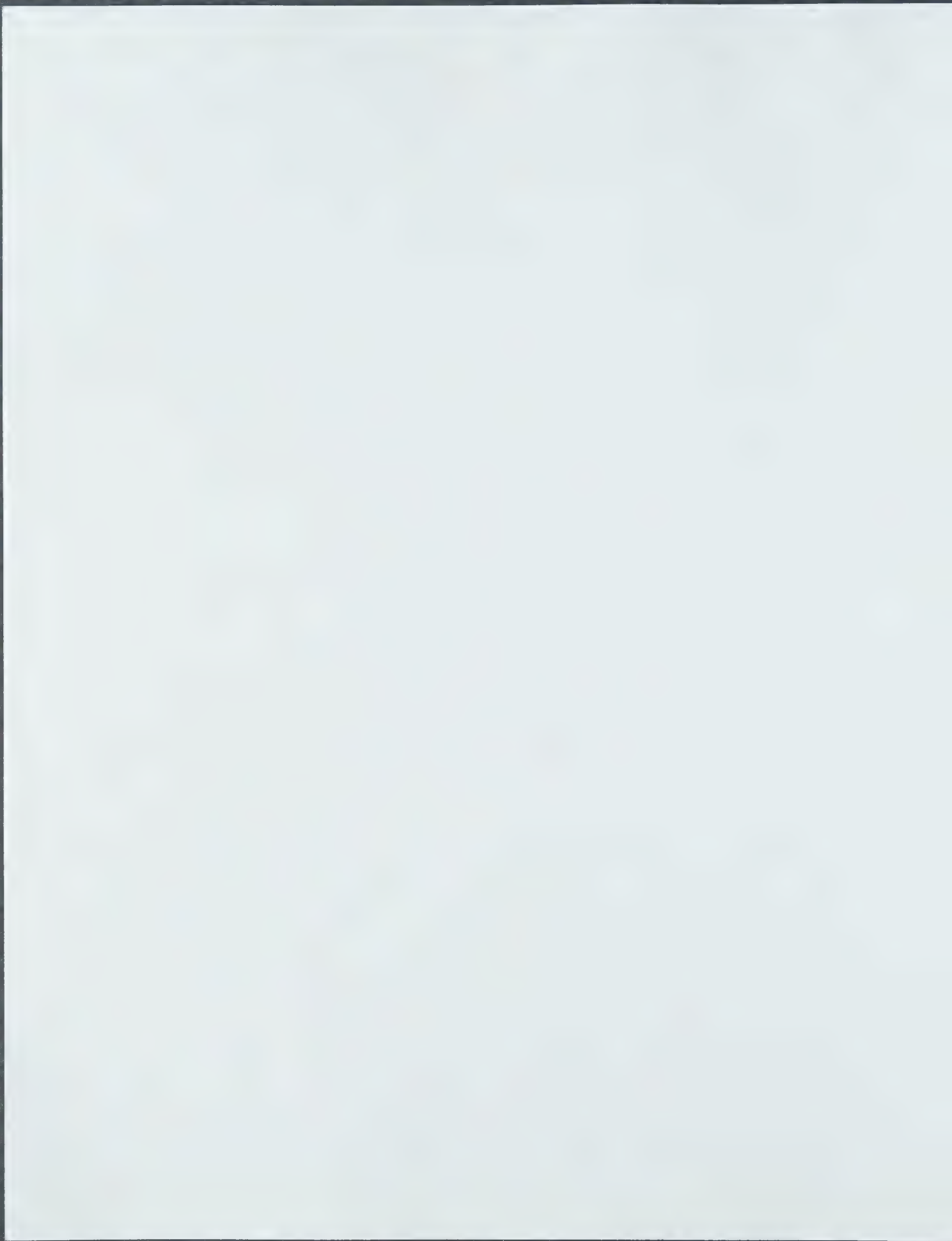
I hope you will come to visit us sometime. Kind regards and best wishes.

Sincerely yours,

Chancellor

BJ:dck

Dictated but not read
Dr. Jones out of the office





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 17, 1995

Dr. Gordon Jarvis
846 DeWitt Road
Webster, New York 14580-1458

Dear Gordy,

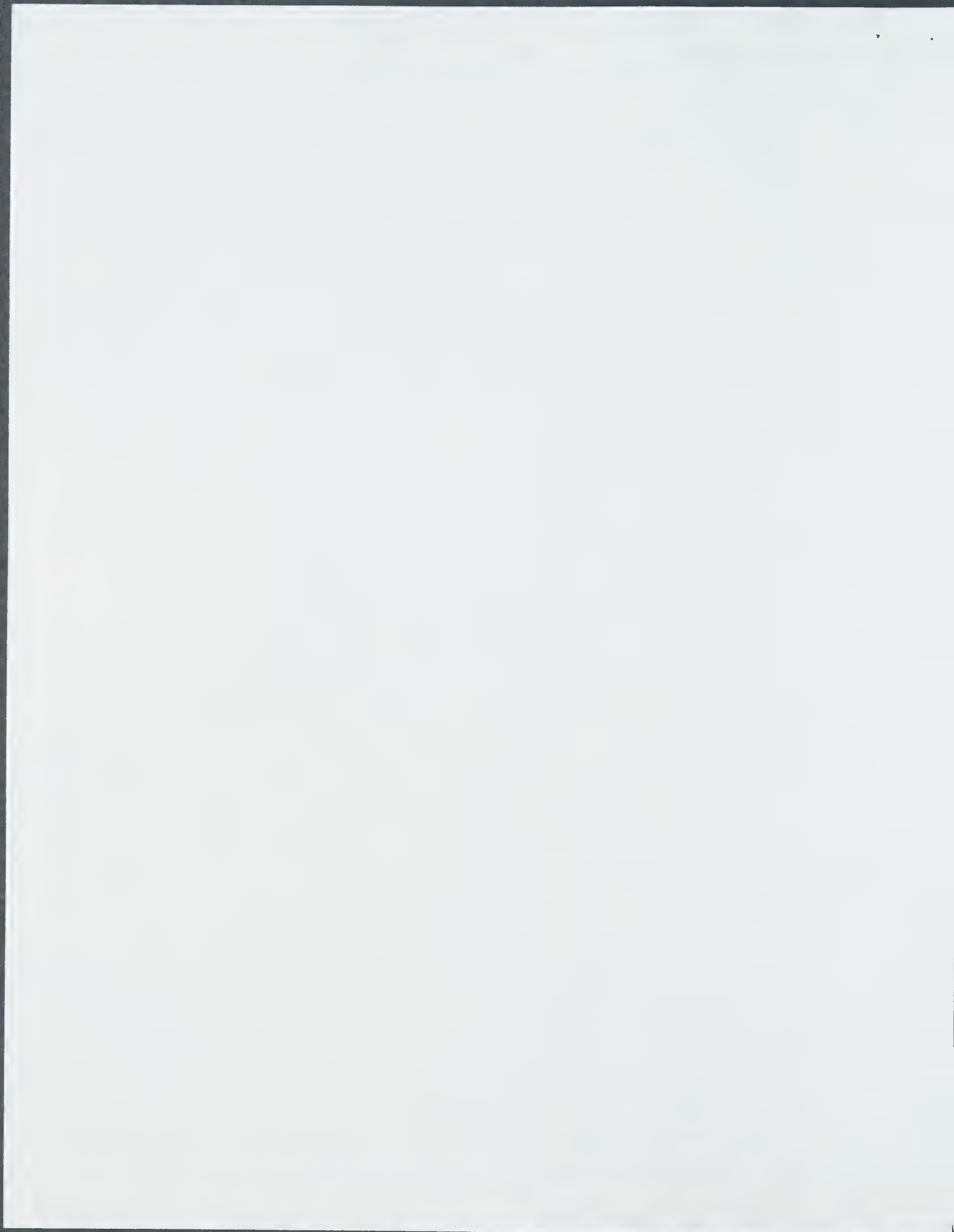
Thank you so much for your letter, the looming details, and that beautiful scarf.

I very much hope that you will see me wear it at the reunion in October.

Fond regards to you and Helen.

Sincerely,

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



846 DeWitt Road
Webster, NY 14580-1458
October 10, 1994

To: Alfie Bader, Bob Bannard, Don Craig, Bill Davis, Stu Fenton, George Hale, Jack Harvey, Doug Van Patter, Hugh Wilson

The enclosed plaid scarf is a variant of the distinctive tartan that Queen's had designed a few years ago. Although the new tartan has a lot of commendable characteristics, I thought that it was a bit on the dull side! I asked my wife, Helen, who is an experienced hobby weaver if she could give the tartan a little "pizazz" by substituting a bright "Science" yellow for its very muddy yellow. She managed to find a very good yellow (and reasonable matches for the other colors) and went ahead and wove enough fabric to make ten scarves. In so doing, she exhausted her supply of yarn and never intends to weave any more tartan like this; accordingly, you have something unique! I imagine that Queen's would not be particularly happy with this "Science" variant, but what the heck!

I decided to share the scarves with my physics colleagues (at least, those who have been reasonably faithful reunion attendees), with Bob Bannard and George Hale who have done so much to make the reunions happen, with Alfie Bader who has been so generous in his gifts to Queen's and with Stu Fenton whose friendship I have especially enjoyed during recent years.

In case you are interested in the "heritage" of your scarf, here is a bit of background:

Helen started weaving at about the time our second daughter left for college and has been at it ever since. Her specialty has been the reproduction of early American and Canadian bed coverings, of which she has filled our house, those of our daughters and has given coverlets to several museums, including Sturbridge Village. Her crowning achievement was the weaving of a coverlet for the Lincoln Bed in the White House. She has conducted workshops from coast to coast and has summarized her know-how in a book: "Weaving a Traditional Coverlet".

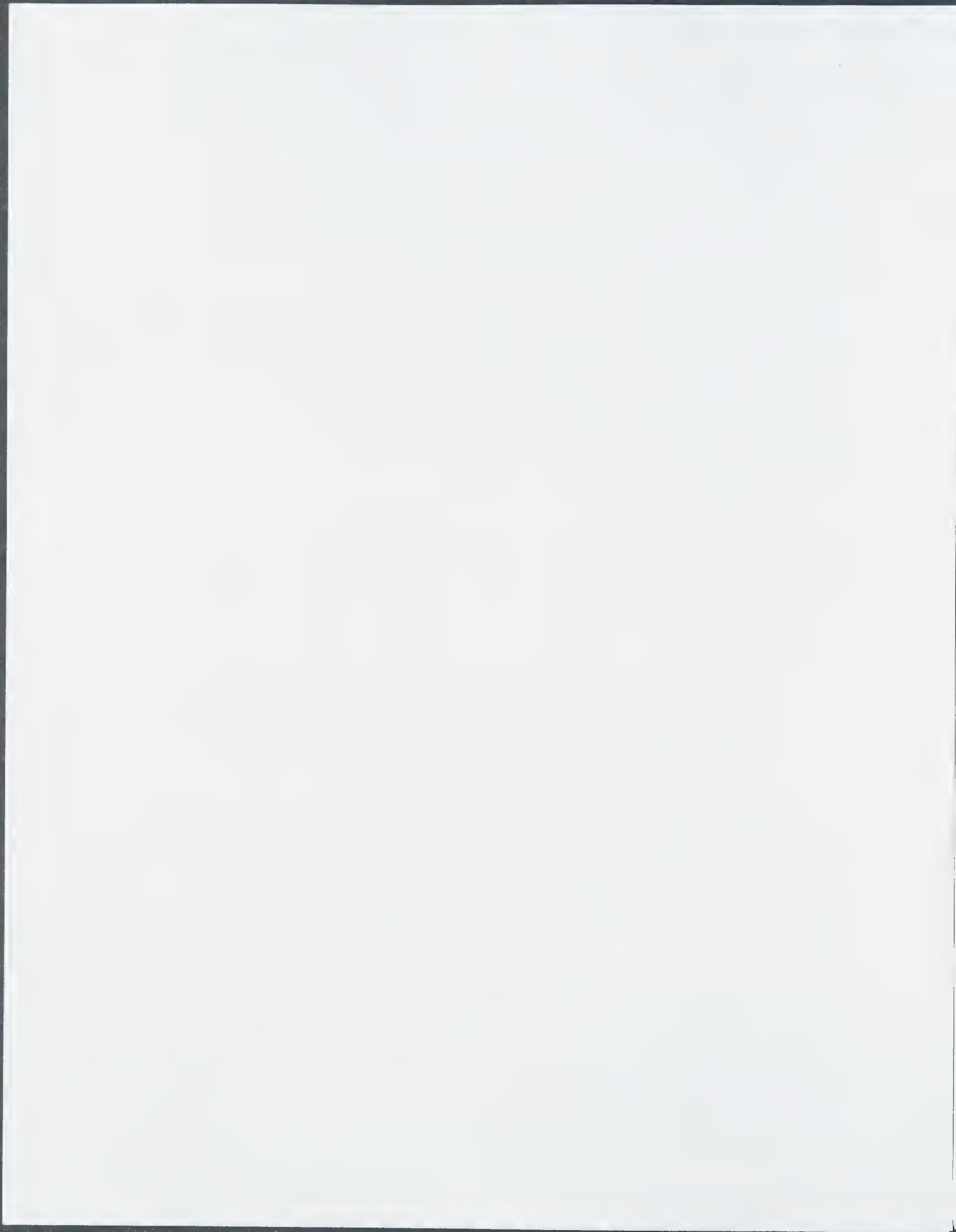
When Helen started to have trouble with her knees in the mid-'70's, I began to think of ways of reducing treading forces on her joints. I eventually came up with a design for a computer/loom interface that I implemented in my hobby shop; she has been using it joyfully ever since. Your scarf was woven with the interface, so there is also a little of me in the project! The nerds among you might be interested enough in construction details to glance at the enclosed reprint.

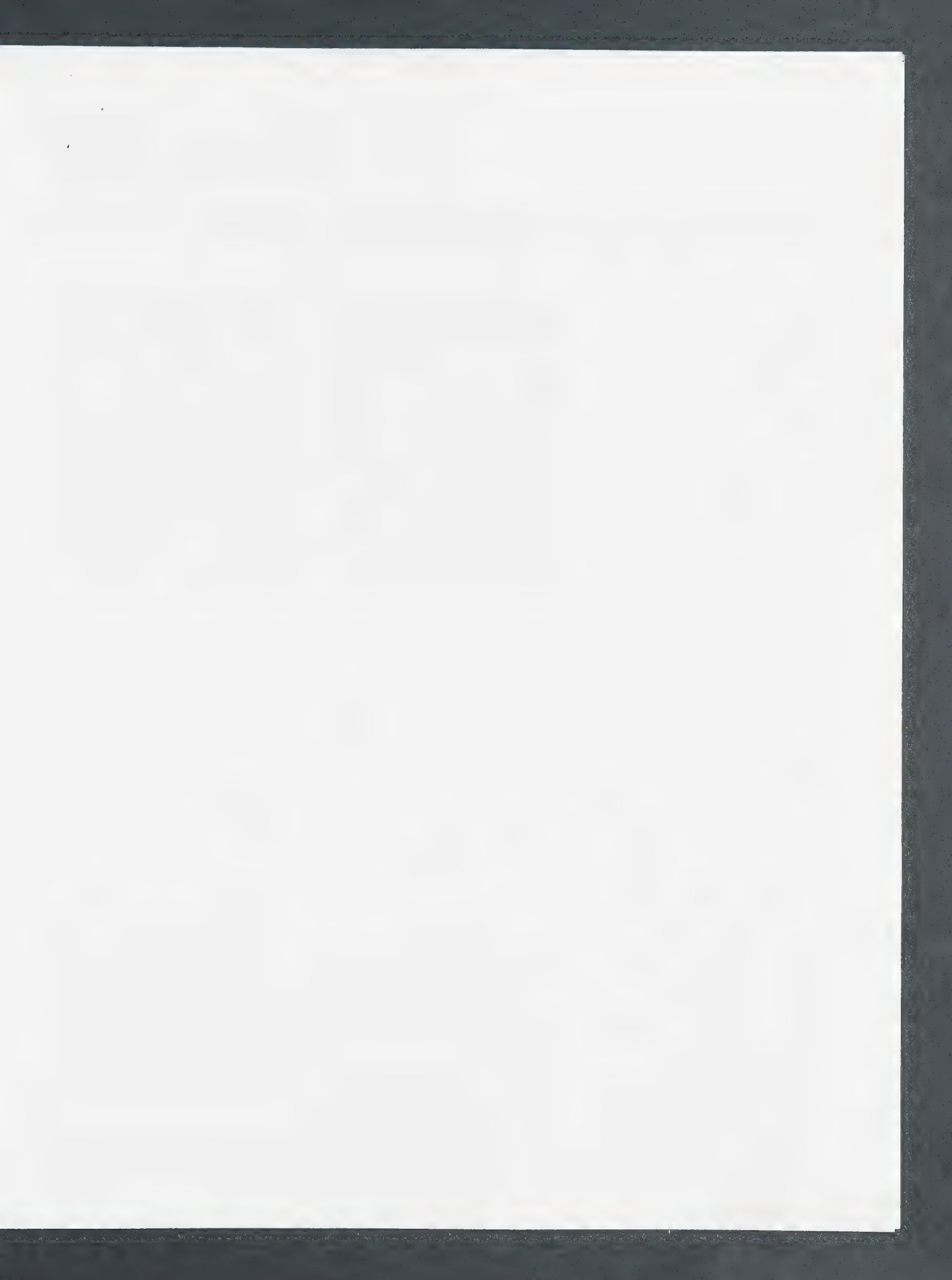
Helen and I are looking forward to seeing you at the reunion next fall. In the meantime, keep healthy!

Sincerely,



P.S. If you are on Internet or any of the other E-mail services, I'd like to hear from you once in a while. My address is: jarvisgord@aol.com





FROM LIPS

A MECHANICAL INTERFACE

BY GORDON JARVIS

In Weaver's, Issue 5, pp 52-55, Bob Kelly describes electronic circuitry and presents a mechanical approach for adapting an IBM-compatible computer to the sequencing of loom shaft lifts. His circuitry conforms to LIPS, the Loom Interface Port Standard, which he and Ravi Nielsen established and which they generously placed in the public domain. The purpose of this article is to share steps for constructing a mechanical interface between my wife's loom and Kelly's electronics. Because no two looms are identical, this article focuses on general design principles rather than specific dimensions.

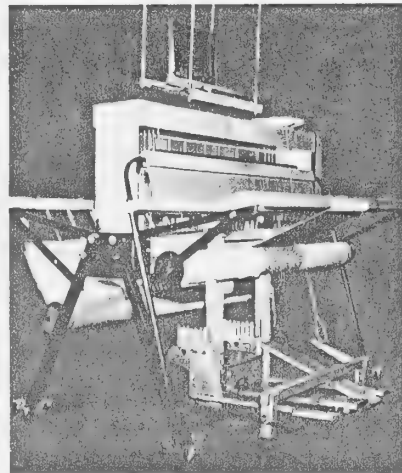
Helen and I determined that the interface should *a)* do nothing to prevent the loom from being returned to its normal mode of operation (in the event of an unsuccessful conversion!), *b)* not noticeably increase loom noise, *c)* be unobtrusive, *d)* require, as much as possible, readily available components, and *e)* be easy for the weaver to use.

PRINCIPLE OF OPERATION

Helen's loom is a 45", 8-shaft, 10-treadle, jack-type Hammett Marcoux loom (see *Photo a*). The interface unit, located under the loom, consists of a computer-controlled bank of Jacquard-type hooks that selectively engage and pull down the lamms of the jacks, lifting the corresponding shafts to form a shed. Examine *Photos a* and *b* and the corresponding parts in *I* and *2*.

The bank of hooks sits on a platform that is pulled down by a single, wide, centrally-positioned treadle. A second treadle raises the hooks and platform to a position high enough that the hooks can engage a new set of lamms for the next shaft selection, as dictated by the computer. The two treadles are operated alternately.

46 *Weaver's Issue 20*



a. Helen Jarvis's 8-shaft loom with the compact interface unit

The interface unit consists of: *a)* a carriage for the hook/platform assembly, *b)* a pair of ball-bearing slides on which the carriage moves up and down, *c)* a pair of side supports for the slides, and *d)* two treadles.

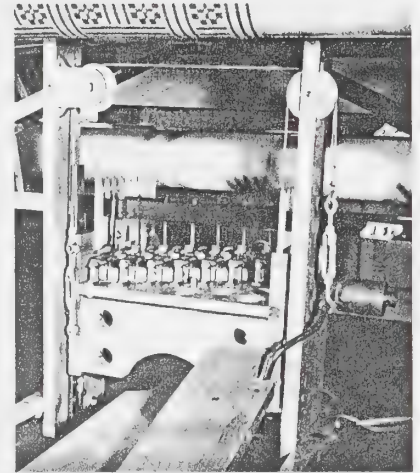
The hooks are pulled into hooking position by solenoids (electromagnets) whenever current flows from the computer-controlled electronic circuitry and are pulled back by springs into the unhooked position when no current is flowing.

CONSTRUCTION OF THE COMPONENTS

Here are the steps we followed to construct the interface unit.

The hooks

The hooks (see *2* and *Photo c*) are about 4½" long and can be milled (or hack-sawed and filed) from ½" x ¼" steel strip obtainable in a well-stocked hardware store or home center. The actual shape of the hook ends is dictated by the size and shape of the lamms on the loom. The depth of the throats or notches in the hooks should be at least ¼". On the Marcoux loom, the lamms are of 1" x ¼" steel and are spaced on ¾" centers. The resulting back-and-forth movement of the hook ends is about ½". A ⅜" pivot hole near the lower end of each hook fits a shaft that is supported by a pair of wooden 'pillow' blocks attached to the platform by 10-32 machine screws and nuts; the platform is of



b. The interface unit, platform assembly, and treadles.

½" plywood. The armature (i.e., the plunger) of each solenoid is attached to a hole in the corresponding hook about ⅜" above the pivot hole, resulting in a very small armature displacement — about ⅜". A spring engages each hook at another hole, roughly opposite the armature attachment point. The other end of each spring is anchored to a bracket by an adjusting device made from an 8-32 machine screw and two locking nuts.

An alternative to cutting the hooks from bar stock is to bend them from heavy wire; after all, that is what Jacquard did!

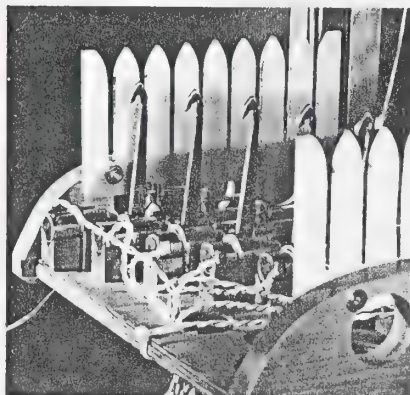
The brackets

The brackets (see *2*), bent with hammer and vise, are of ½" x ¼" aluminum (to minimize weight). Each has, at its upper end, an adjustable stop for the hooks, consisting of an 8-32 round-head machine screw (in a threaded hole in the bracket) plus a locking nut. Part of the head of each machine screw is removed with a file to form the hook stop. Lower down on the bracket, in line with the solenoid, a second hole is drilled and threaded for the spring adjusting screw—an 8-32 screw with its head removed and its other end flattened and cross-drilled for the spring.

The springs

The springs need to be short, fat, and relatively stiff to be effective with the short throw of the solenoid armatures. I wound my own on a ⅜" diameter rod using 0.037" steel music wire. To do this, drill a small

TO LOOM FOR COMPUTER ASSISTED LOOMS



c. Comb-like aligners are spaced just like the lamms to stabilize the lamms just before the hooks rise through them.

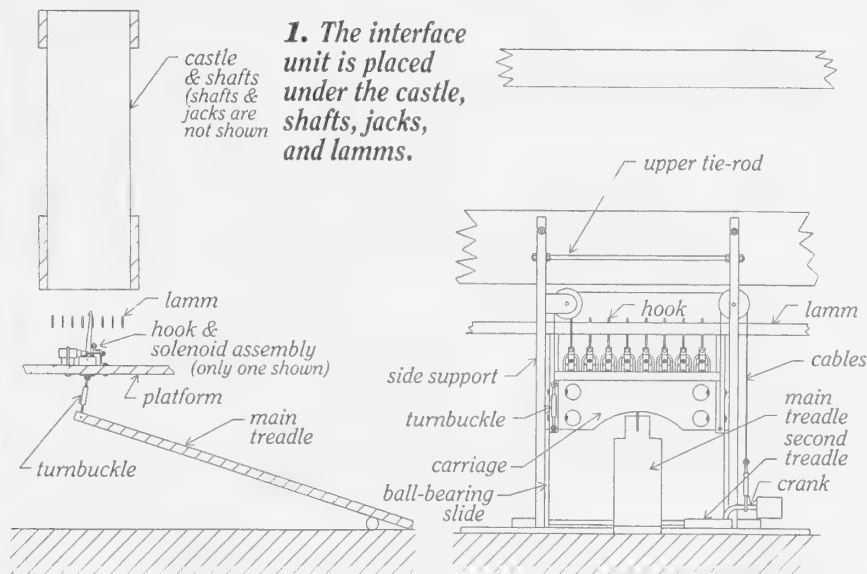
transverse hole in the rod, insert the end of the wire to anchor it, hand-wind two or three tight turns around the rod, sandwich the rod and wire turns between two pieces of fairly soft wood and clamp them together (not too tightly) in a vise; then, turn the rod with pliers or pipe wrench until you have made about 5 revolutions of the rod for each spring that you need. You will be amazed at the neat coil that you have formed! Cut the coil into $3\frac{1}{2}$ turn sections. At both ends of each section, bend $\frac{1}{2}$ of a turn outward at a right angle to the spring axis to form D-shaped terminations. The result is a nice set of $2\frac{1}{2}$ turn springs.

The solenoids

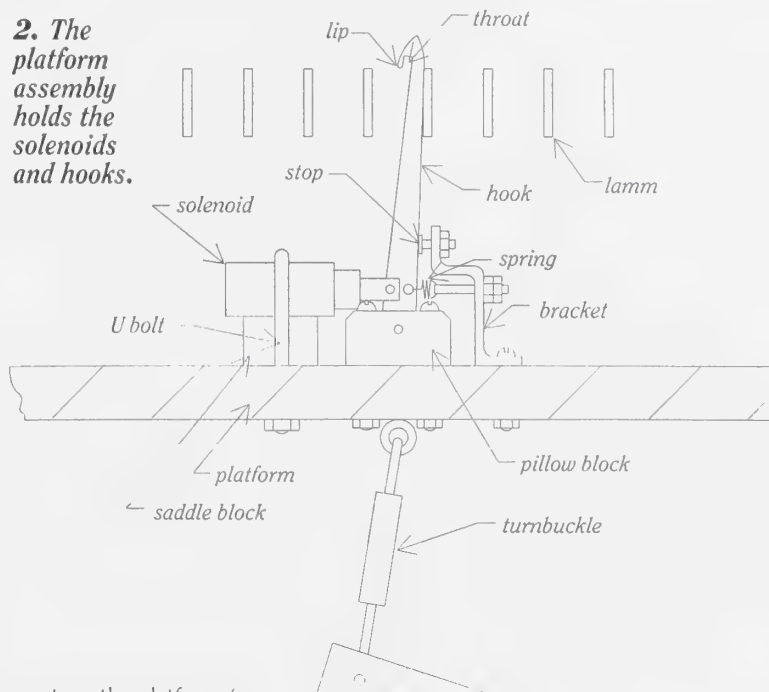
The solenoids here (see 2 and *Photo c*) have tubular bodies, $\frac{3}{8}$ " in diameter by $1\frac{1}{2}$ " in length, are rated at 12 volts, 0.5 amperes, and are made by Ledex Inc., of Vandalia, OH (No. 81840 from C&H Sales Co., PO Box 5356, Pasadena, CA 91117-9988, @ \$1.75 ea). They are mounted on wooden saddle blocks of suitable height secured with U bolts bent from $\frac{3}{16}$ " diameter threaded rods. The rods can be bent most easily by heating them red hot, in a blowtorch flame, and bending them around a piece of metal of the same diameter as the solenoids.

The platform assembly

The assemblies of solenoids, hooks, brackets, pillow blocks, and solenoid saddle blocks are mounted in a staggered arrange-



2. The platform assembly holds the solenoids and hooks.



ment on the platform (see 2, *Photo c*), packed tightly together along the direction of the lamms but spaced, in a direction at right angles to the lamms, at the average center-to-center separation of the lamms (study *Photos b* and *c* to understand). On Helen's 8-shaft loom, the platform is a little less than 11" x 11".

The Carriage

To form the vertically traveling carriage (see 1; also *Photos b* and *c*), the platform is mounted between two end pieces of $\frac{3}{4}$ " hardwood, each having a shallow groove or dado to fit the plywood. The end pieces are held together by a third piece of hardwood. It is

FROM LIPS TO LOOM

very important that the ends of this third piece be accurately cut on a good table saw to insure squareness of the edges and parallelism of the two ends; otherwise, binding problems could develop in the slides! Notice in the photographs that all four pieces of wood have large weight-reducing holes, which serve also as pockets for the nuts used on one of the ends of short lengths of $\frac{3}{16}$ " threaded rod. A second set of nuts secures the other ends of the rods. Do not attempt to use wood screws, because they will with time become more and more difficult to keep tight, whereas nuts can be easily tightened to compensate for humidity changes, etc. Elongated screw holes in the end pieces allow the platform to be adjusted to its final position between the end pieces when it is later installed beneath the lamms.

Optional lamm aligners

On many looms, the position of the lamms is not very well defined; consequently, the jolting of the loom by the beater can cause them to move or even to start swinging. I found it advisable to install a pair of comb-like aligners (*Photo c*) to stabilize the lamms just before the hooks rise through them. (To avoid confusion, the aligners have not been included in the drawings.) The aligners are cut with a band saw (a jig saw would do as well) from $\frac{1}{8}$ " thick nylon plastic sheeting; $\frac{1}{8}$ " Masonite hardboard could probably also be used. The slots in the aligners are about $\frac{1}{16}$ " wider than the lamms and are deep enough not to interfere with the upward travel of the carriage. They are spaced to match the spacing of the lamms. The 'fingers' of the aligners extend about $\frac{3}{4}$ " above the ends of the hooks. The aligners are attached to the top edges of the end pieces of the carriage with wood screws. Elongated holes in the aligners allow for adjusting them to an optimum position under the lamms.

The Side Supports

Except for the treadles, the last two pieces to be fashioned are the side support members (see *I*; also *Photos a* and *b*). These hardwood pieces extend from the floor to some convenient mounting point on the front side of the castle. Plan to provide mountings for the two pulley wheels, to be discussed later. The side support members carry, on their inboard faces, the two ball-bearing slides to which the carriage is attached. They are held in parallel relationship by two $\frac{3}{8}$ " steel tie rods, which may be either pre-threaded rods or plain rods whose ends have been threaded. Nuts and washers,

both inboard and outboard, permit very accurate adjustment of the spacing and parallelism of the support members and hence free movement of the slides.

The Slides

The ball-bearing slides are adapted from commercial drawer slides, specifically, of the type sold as 'center drawer,' 'pencil drawer,' or 'computer keyboard drawer' slides. These are a pair of 14" Accuride Series 2009 slides (\$17.75) obtained from The Woodworkers' Store, 21801 Industrial Blvd, Rogers, MN 55374. The only modifications made to the slides are the removing of the mounting lugs with a hacksaw and the drilling of a few extra mounting holes in the slide bodies. Different loom dimensions might require a different size. Since the slides cannot be under the lamms, the carriage and its platform must overhang the slides by a considerable amount. To reduce unbalanced forces on the slides, try to minimize this overhang as much as possible.

The top ends of the support pieces are each provided with a hole to attach the assembly to the castle with $\frac{1}{8}$ " bolts. To brace the assembly at the floor end, two of the old treadles (*Photo b*) are cross-drilled and attached to the support pieces with 10-32 machine screws. The two holes in the castle and the two in the treadles are the only modifications made to the loom! The whole assembly is easy to attach to the loom and easy to remove; the upper tie rod serves as a convenient carrying handle.

The treadles

The main treadle (see *I*, *Photo b*) is cut from 4" x $\frac{3}{4}$ " hardwood. Its outer end is attached, via a small turnbuckle, to an eyebolt mounted in the center of the platform.

The second treadle, which may be positioned either to the right or the left of the main treadle, is of the same width but has its outer end cut to clear the adjacent support piece. It is fitted with a crank-like piece of $\frac{3}{16}$ " steel rod which extends along the outer face of the support piece. The crank is bent in a blowtorch flame, as described earlier. An L-shaped bend under the treadle (not visible in the photos) serves to stabilize its attachment to the treadle (preferably by machine screws passing through the treadle into a threaded hole in each arm of the 'L'). You might want to consider counterbalancing a portion of the weight of the carriage and main treadle. If so, leave an extension on the crank arm. A small, two-pound cylinder of lead is useful. An axial hole allows it to be slipped over the crank extension.

A $\frac{1}{8}$ " diameter flexible steel cable is run upward from a point near the base of the carriage, over a pulley wheel (approx. 2" in diameter) and downward to a turnbuckle attached to the crank. A second cable is run upward from the turnbuckle, over the just-mentioned pulley, across the assembly to a second similar pulley, and then straight down to another turnbuckle attached to the carriage at a point near its base.

This completes the mechanical part of the conversion.

ELECTRONICS AND ELECTRICAL COMPONENTS

Bob Kelly's circuits are of two types: control boards and drive boards. A control board can control up to 128 shafts; a drive board, up to 8. Therefore, if you need to accommodate 16 shafts, you must plan on two drive boards. If you have considerable electronic know-how, you will probably be able to fabricate your own boards from the circuit diagrams published in *Weaver's*, Issue 5; otherwise, buy the boards from Citadel Enterprises, 1296 Sierra Drive, Sierra Vista, AZ 85635. The boards, both control-type and drive-type, sell for \$75 each, plus \$10 per order for shipping. The boards are shipped with a manual which provides information on connecting and powering them. Not provided are edge connectors and switches, which can be obtained at Radio Shack.

If you elect to wire your own circuit boards, the integrated-circuit chips can be purchased from Digi-Key Corp., PO Box 677, Thief River Falls, MN 56701-0677. The chips are quite inexpensive, running from \$.33 to \$1.29. Incidentally, Bob Kelly's control board design can be considerably simplified if you don't have to control more than 8 shafts; i.e., if you are smart enough!

The design of the power supply depends upon the current rating of your solenoids and the number of shafts that you wish to control. The control board requires +5 volts, fairly well regulated. The solenoids and drive board(s) require +12 volts, at a fairly high current, but not particularly well regulated or filtered.

For the power supply, I could be accused of 'overkill.' I used a 'switching' power supply from an abandoned IBM-XT computer. It, very conveniently, has both +5 and +12 volt outputs, the latter at 5.5 amps, which is more than adequate for the maximum of 7 solenoids that we would be firing at any one time. Because of the lightness of the hooks and the small displacement of the solenoid

armatures, I found it unnecessary to fire the solenoids from an overvoltage (with respect to the solenoids) large capacitor, as is often done. As a result, the solenoids are so quiet that their operation is not noticeable and they run cool to the touch for hours. There should be little problem with solenoid burnout.

The control board, drive board, and power supply are mounted on a common base and are connected to the solenoids at the rear of the carriage, through a three-foot 'umbilical' cord that simply flexes as the carriage moves up and down. The only other connection to the loom is the LIFT switch (see Kelly's diagram), an SPDT microswitch having a roller-type actuating lever. The switch is mounted in such a manner on one of the side supports that its roller can ride up a small ramp on the end of an adjustable strip of wood screwed to the carriage.

Computer and computer software

Fiberworks, Vers. 2.1D (you need to specify that you need the 'loom options' when ordering) uses computer keys to accomplish pattern reversal, etc. With it, Kelly's second switch, the GEAR switch, is unnecessary (you might find it desirable, however, if your keyboard has to be relatively inaccessible!).

For a computer, we first used a 1982-model IBM-PC with enough memory to run *Fiberworks*; it worked fine and was plenty fast enough. Then, when the conversion proved to be successful, we substituted a 'notebook' (even smaller than a 'laptop') computer. It was mounted on a small platform suspended on rods from the ceiling, so that it is directly in front of the weaver and about 1/2" above the castle. By not resting on the castle, it is protected from the violent jolts generated by the beater! With their integral keyboards, notebooks and laptops are ideal companions to the loom.

Mechanical adjusting and fine tuning

Block up the carriage (with books, blocks or whatever) until the tips of the hooks are just below the lamms. Move the platform in its grooves in the carriage (*Photo c*) until the hooks, while vertical, are, on the average, centered in the spaces between the lamms; tighten the platform-to-carriage screws. If you have installed lamm aligners, adjust them so that their slots are in alignment with their corresponding lamms. Now, block up the carriage until the hooks extend just above the

lamms. Working with one hook at a time (see 2), hold it so that its attached armature is pushed fully into its solenoid; then, move the solenoid in its saddle until the notch, or throat, in its hook is centered above its lamm and tighten its U bolt nuts. Then, move the same hook in the opposite direction and adjust its stop until the hook just barely touches the lamm behind it; tighten the lock nut. Finally, move the nut on the spring tension adjusting screw until the spring is just barely pulling the hook; tighten the locking nuts. Repeat for each hook.

At some convenient time, consider smoothing and polishing the edges of the lamms where they contact the hooks and the lamm aligners.

Remove the blocks and adjust the turnbuckle under the carriage until the main treadle, when fully depressed, raises the shafts just enough to form a full shed; then adjust the turnbuckle on the crank of the second treadle so that, when that treadle is fully depressed, the 'lips' of the hooks rise about 1/4" above the lamms. Now adjust the third turnbuckle so that the tensions in the two vertical cables are about equal (judged by deflecting or 'twanging' the cables). Lock the turnbuckles (against accidental loosening) with a drop of Loctite on the threads or by using tape or wire. The final adjustment is the positioning of the ramp that trips the microswitch. For this you will need to have the computer and control boards/drive boards turned on. Move the ramp until the hooks click over when the hooks are about halfway through the lamms as the carriage is moving upward. Tighten the screws that hold the ramp to the carriage.

Bob Kelly's circuit provides four control signal options: S, inverted S, T and inverted T. Inverted T was found to be the best option for our configuration; however, Helen found that she occasionally needed a little more time than the maximum of 3/4 second provided by the control board before the solenoid currents turn off, so I increased the value of resistor R7 from 560 to 100K ohms.

Since the weight of the carriage is considerable (6 or 7 pounds), it serves to partially balance the weight of the shafts; consequently, treadling is noticeably easier than before the conversion. You might want to experiment further with the weight attached to the crank; however, don't overdo it! It is undesirable to have so much compensating weight that, if you take your foot off the main treadle, the carriage will drift upward to trip the microswitch unexpectedly, resulting in a premature shaft selection.

Because of the momentum associated with the weight of the carriage, there is some tendency for the carriage to bounce and unhook the lamms if you 'wham' the main treadle too vigorously at the bottom of its stroke. Learn to use a lighter touch (or install shock absorbers!). Remember: when making the hooks, the deeper the throat, the less the danger of accidental unhooking!

The overall design lends itself to further modifications:

1. Both treadles could be completely eliminated by attaching a double-acting pneumatic cylinder under the carriage. The pneumatic cylinder could, for example, be actuated by a thumb switch mounted on the beater.

2. For more than 8 shafts, I would recommend using two pairs of ball-bearing slides instead of a single pair, mounted on U-shaped (as opposed to the current L-shaped) side supports and attached to both back and front faces of the castle. This would eliminate the carriage overhang mentioned earlier. The platform itself would have to be no wider, since staggered rows of eight solenoids and hooks would neatly 'nest.'

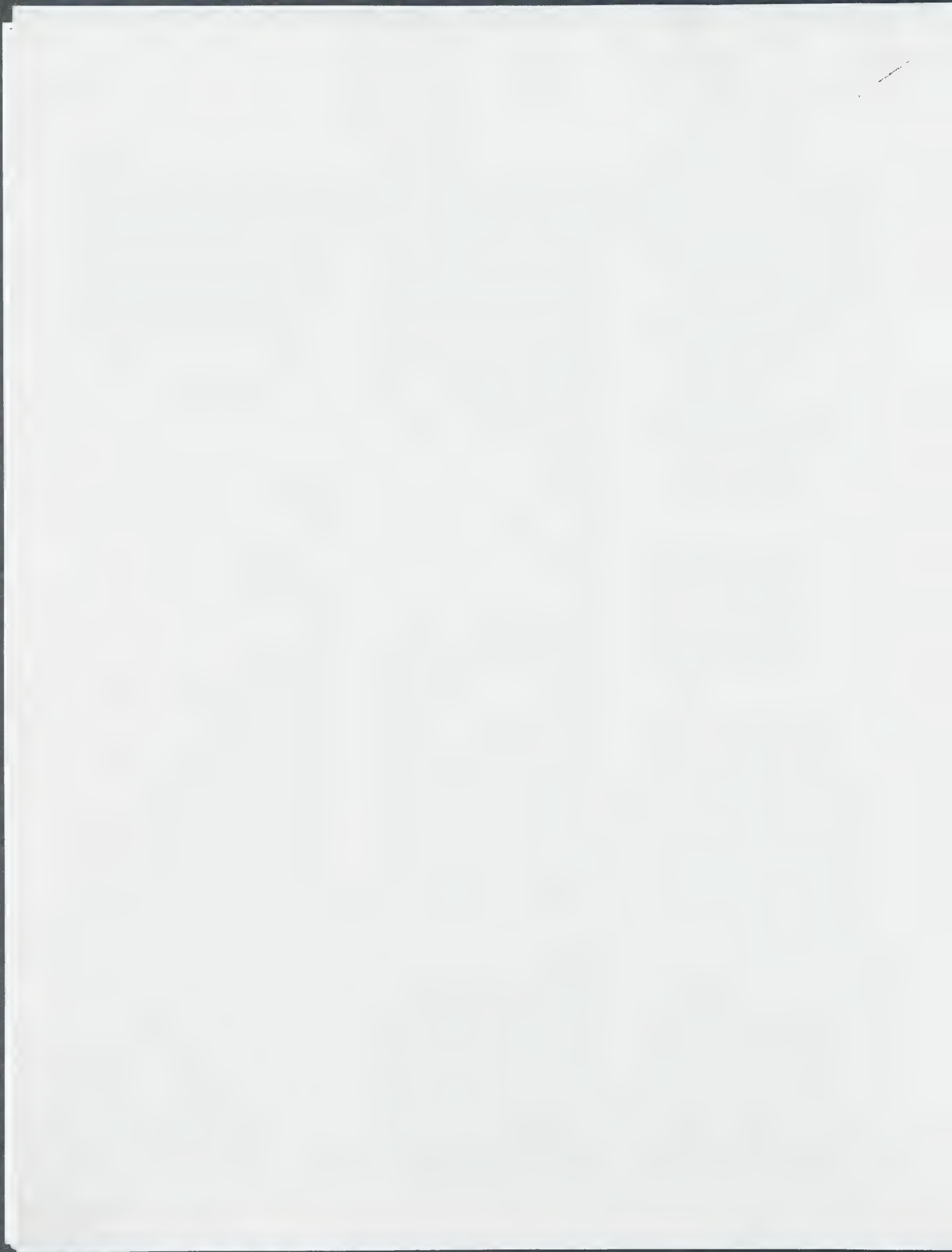
Performance

Helen reports: "My first projects on the loom since the computer interface was added are three different summer and winter coverlets for our three grandchildren. Since the number of treadle combinations possible is no longer limited by the original 10 treadles of the Marcoux loom, it is wonderful to use just two treadles to access *any* number of shaft combinations I need, for example, up to 22 for these coverlets. Any mistakes in the pattern no longer come as a result of skipping some rows, or of my feet finding the wrong treadles, but are limited to such things as picking up the wrong shuttle in a 2-shuttle weave. The 'unweave' command in the software can easily take care of such a mistake.

"The platform not only rides up and down very smoothly on its ball-bearing slides but also partially counterbalances the shafts. As a result, the treadles move *very* easily, even if 7 of the 8 shafts have to be raised at one time, making weaving very easy on the knees and back.

"The whole mechanism is quiet, easy, and delightful to use. It is a new world!"

I wish to recognize the help and suggestions provided by Barbara and David Tewksbury, John Thompson, Eric Zeise, and Helen Jarvis.





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 14, 1995

Mrs. Xenia M. Jelich
1184 Generals Hwy.
Crowensville, MD 21032-4014

Dear Mrs. Jelich:

You may recall that earlier this year you sent me a number of snapshots of your paintings, and I kept one of those for further study. I now return that.

The invention of this composition goes back to Guido Reni, and this exists in a great many copies and variants. However, the original Reni has been lost, though I am certain that yours is not the original. If you will look into Steven Pepper's book on Reni, you will see a discussion of this problem.

With all good wishes, I remain,

Yours sincerely,

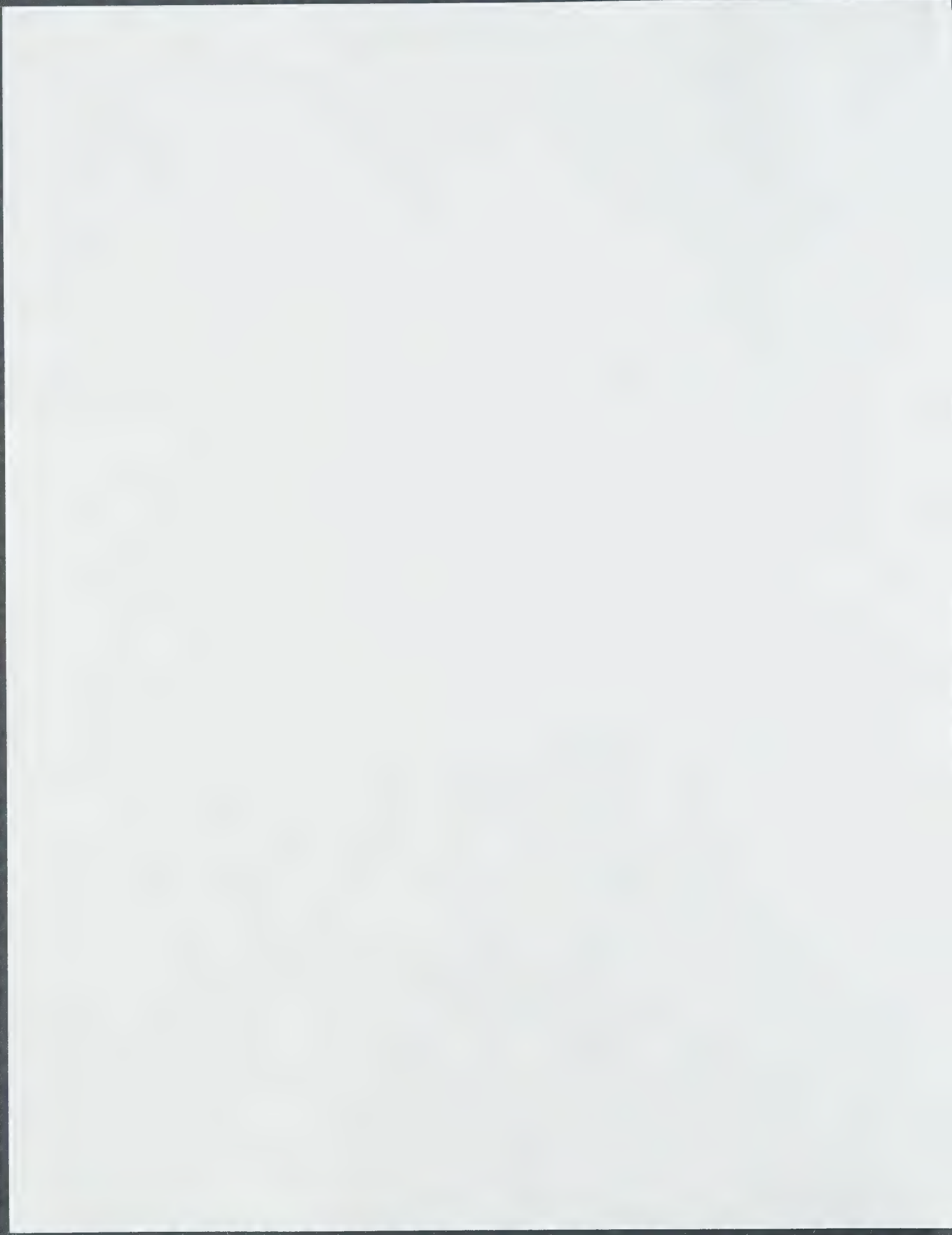
AB/cw

Enclosure



- 56

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BOB JONES *University*

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EXECUTIVE OFFICES

FAX 803-233-9829

May 29, 1995

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

Dear Dr. Bader:

Thank you for your letter. I left a bid on Lot 20 at Sotheby's but had been notified that we did not get it. I did, however, win out on the other picture, which was really my second choice--the Spanish "St. Andrew" by Sebastian de Llanos y Valdes.

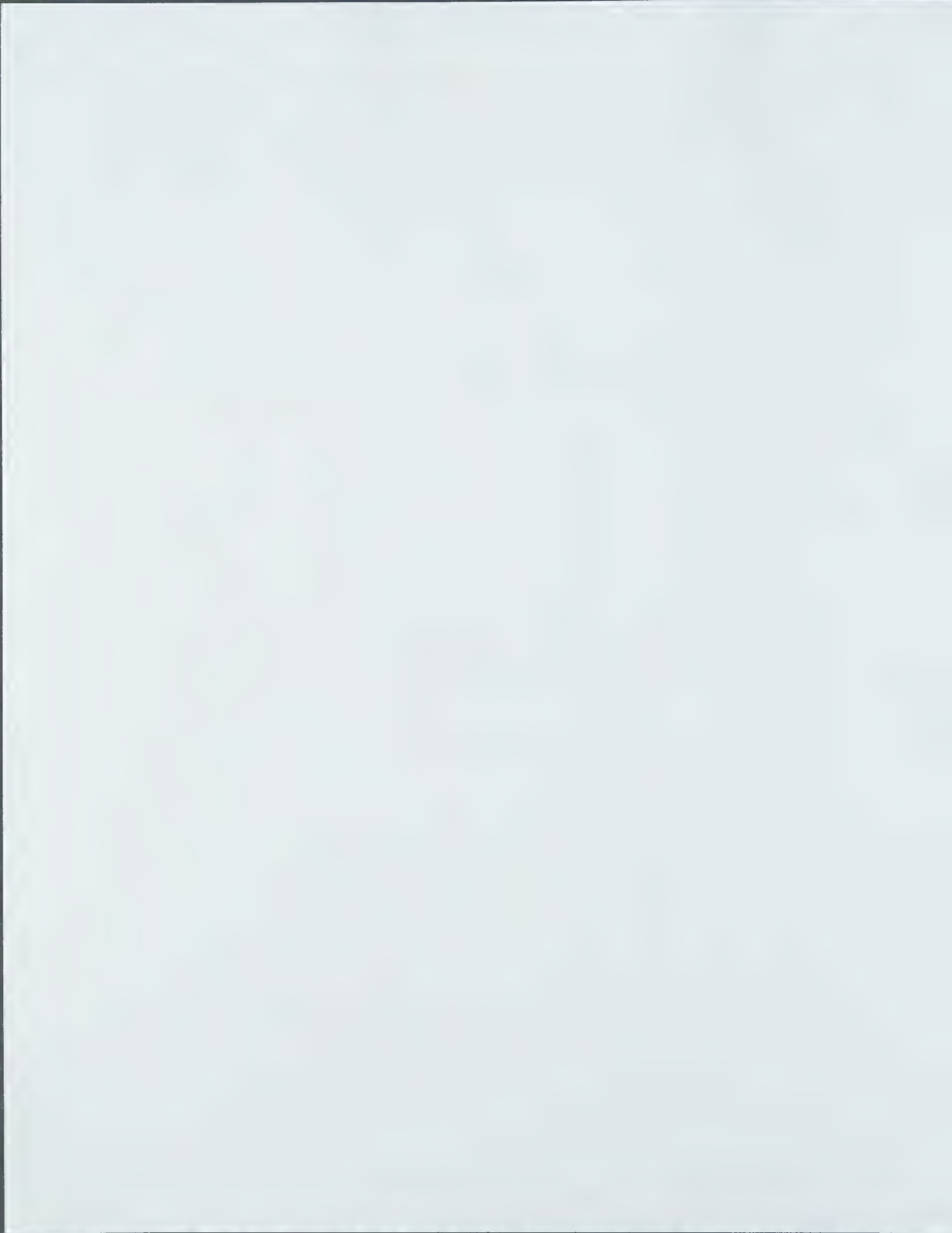
Knowing Mr. Zimet, I am sure he will triple or quadruple the price of the painting he bought. Although I would have liked to have it, I wish him well with it.

Sincerely yours,


Chancellor

BJ:jl

*Fax copy
to Lewis*





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 6, 1995

Mrs. Xenia M. Jelich
1184 Generals Hwy.
Crowensville, MD 21032-4014

Dear Mrs. Jelich:

Thank you for your letter with four photographs.

I can't tell you much about that large painting dated 1602 other than to say that it appears to show Saint Peter and Saint Paul in discussion, and it probably is a mid-Central European canvas and certainly is not of substantial value.

Unfortunately, the photograph of the smaller painting is so bad that I can't tell you much about that. It really looks quite interesting and is in all likelihood late 19th century, perhaps German.

Also, some of your miniatures shown on the wall look quite interesting.

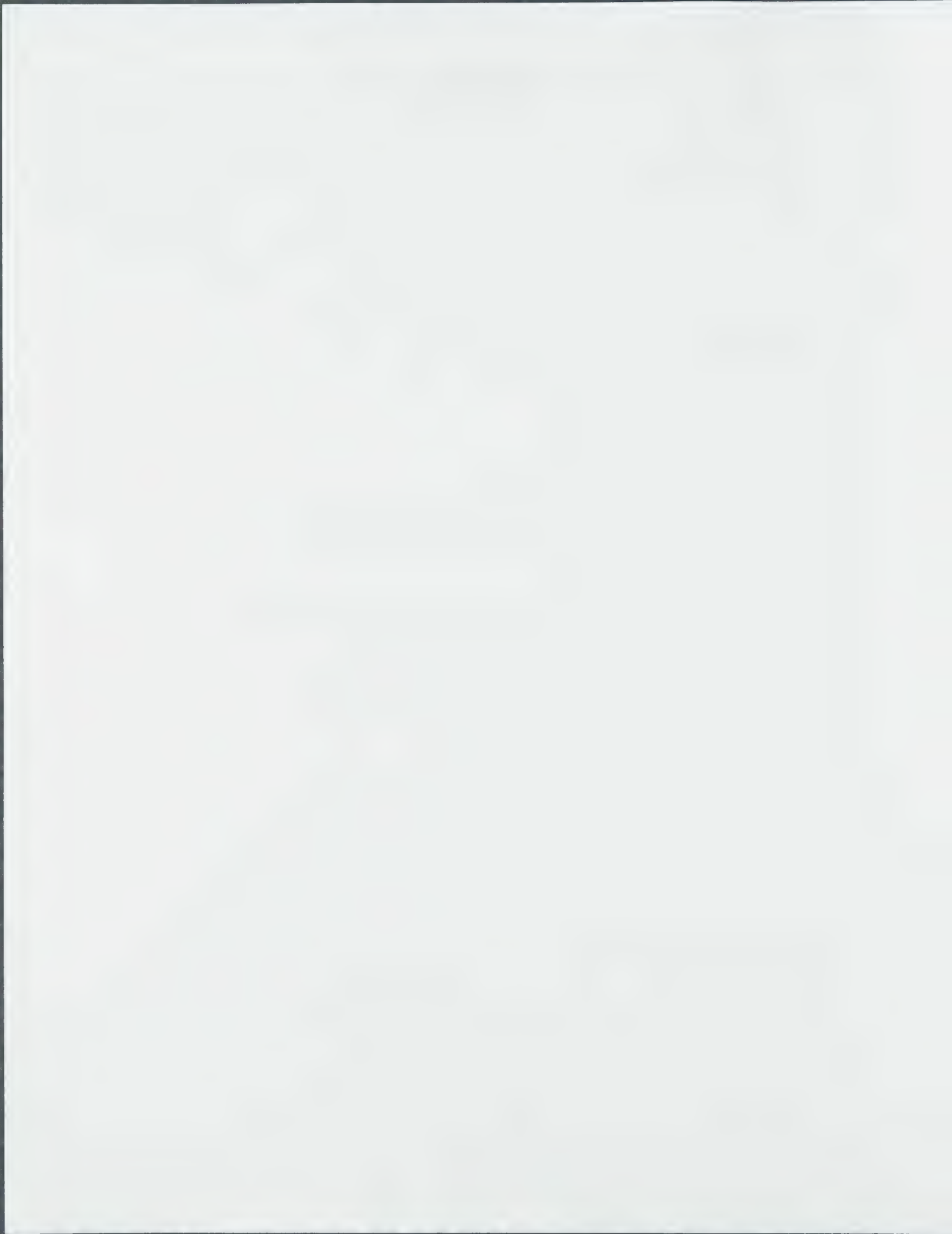
But without really good photographs, there is not much I can do to help.

With all good wishes, I remain,

Yours sincerely,

Enclosures - Photographs returned

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Mrs. Xenia M. Jelich
1184 Generals Hwy
Crowensville, MD. 21032-4014
(301) 621-7176

Mr. Alfred Bader
954 Juneau Avenue
Millwaukee, Wisconsin 53202

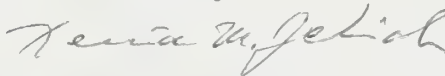
Dear Mr. Bader:

Reference our telephone conversation about some oil paintings that I have had obtained years ago. I am inclosing a picture, not of good quality that it ^{is} _^ derve, the picture is 82 by 64 inches and is dated 1602.

The framing has been cut vertically and horizontaly. I believe that this was done to faciliate shipping.

I will appreciate if You advise me of your possible interest. I have asso a number of oil painting which ^I _^ have collected here as well as in Europe.

Sincerely



Xenia M Jelich





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 1, 1995

Dr. William Johnston
1047 Gladstone Drive, S.E.
Grand Rapids, MI 49506

Dear Dr. Johnston:

Thank you for your letter of August 4th.

Shades of the past: Monsignor Hickey was a legend in his own day in Detroit. He bought and was given masses of paintings, most of them junk. But occasionally I was able to buy a good work during my many trips to Detroit.

When Isabel and I last visited Carl Fisher in his studio, he was just copying a print of one of my paintings, of Rembrandt's father. How tragic that he was killed at age 103.

I think that the experts you consulted are correct in thinking that your woman's portrait is English, around 1660. I'm afraid that I could not sell it profitably nor would like to have it in my own collection.

Please do let me know when other Old Master paintings come your way.

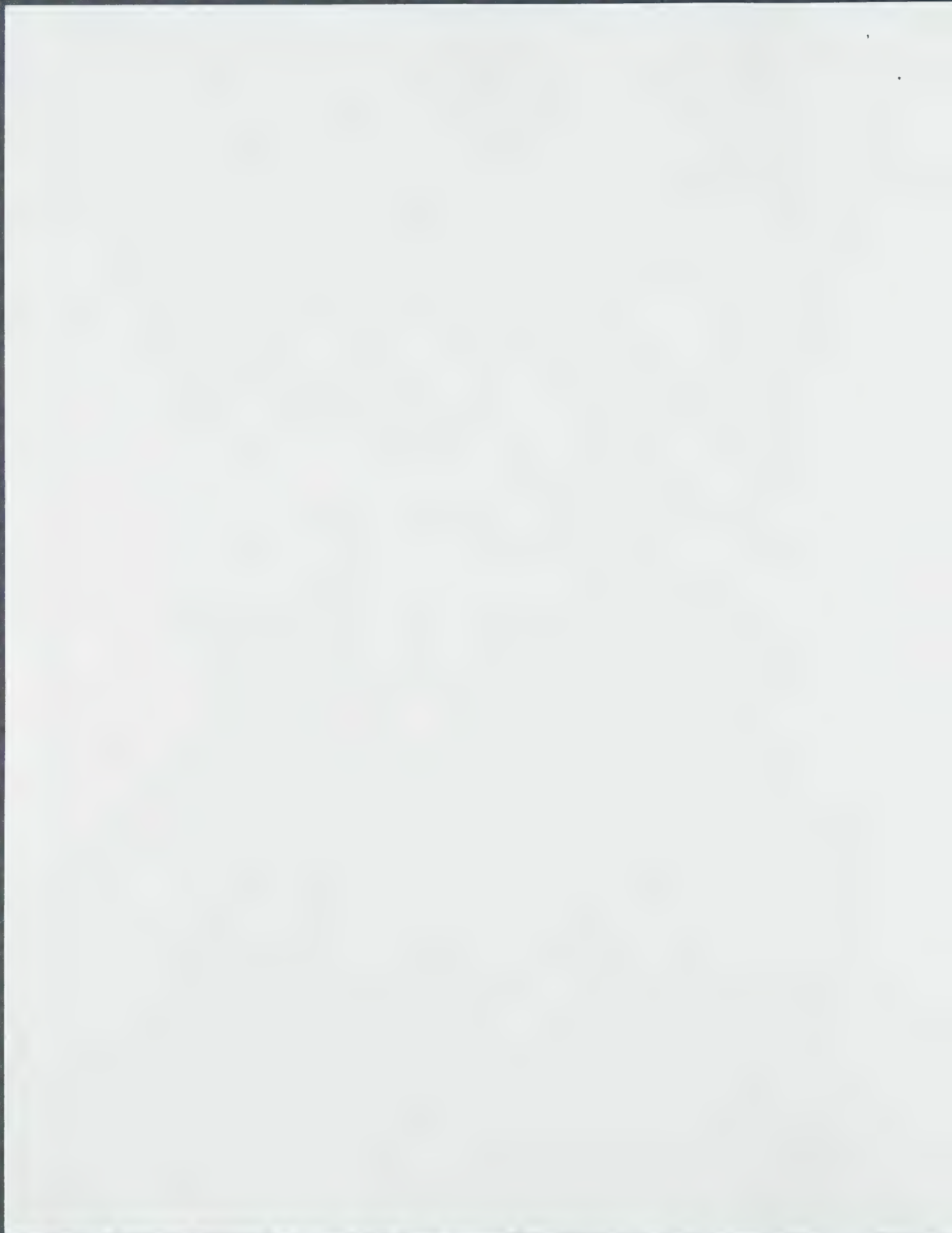
With best wishes, I remain,

Yours sincerely,

AB/cw

*In return the photos
and purchase the frame
you mention should go with
your portrait.*

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Johnston House of Antiques
W. L. and B. W. Johnston
1047 Gladstone S.E.
Grand Rapids, Michigan 49506

By appointment only (616) 243-5244
Sales Tax License #TR-1366860

August 4, 1995

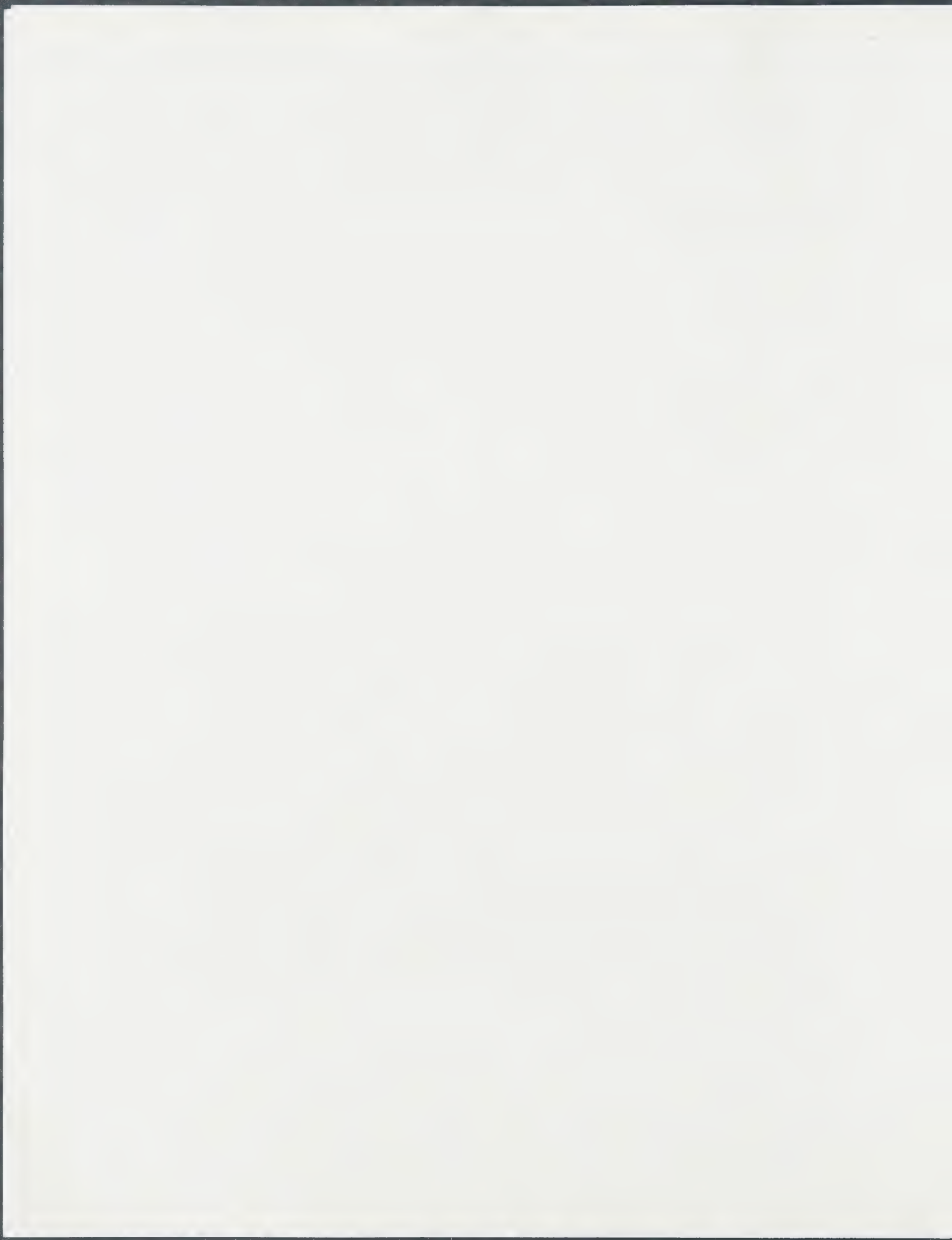
Mrs. Alfred Bader,
Alfred Bader Fine Arts
Astor Hotel Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202

Dear Mrs. Bader,

Thank you for your letter of August 1, 1995. The recent history of this painting is as follows.

There were a number of paintings from the Dodge brothers estate that were auctioned in the early 1950's. They were sold by DuMouchelle's auction house. Carl Fisher, an artist collector, purchased it along with others he bought later from one of his auction cronies, a Catholic Priest named Monsignor Hickey, who owned an art gallery on Grand Boulevard, in Detroit. Carl felt that the painting was a VanDyke, which I do not agree with. Carl lived in downtown Detroit, and was robbed and assaulted in 1982 at his home. In 1992 this happened again, and he was killed at his home; these paintings then came on the market.

I had the Dutch-Flemish professor at Calvin College, and the Dutch specialist at the University of Michigan look at this painting before restoration. They both agreed on the date of 1660-1665, but both felt that it was not Dutch or Flemish; they both suspected that it was English. The painting was restored by LaVerne Webster in Rochester Hills, Michigan, this year. The painting had been relined in the 19th century, and Mr. Webster felt that it did not need to be done again.



With my cost of purchase, plus a rather large restoration cost, I will have to get \$6250. for the painting. I will be happy to ship it to you, or to bring it to you, if you have real interest. She is especially beautiful, with pearls throughout the dress, in her ears, and hair.

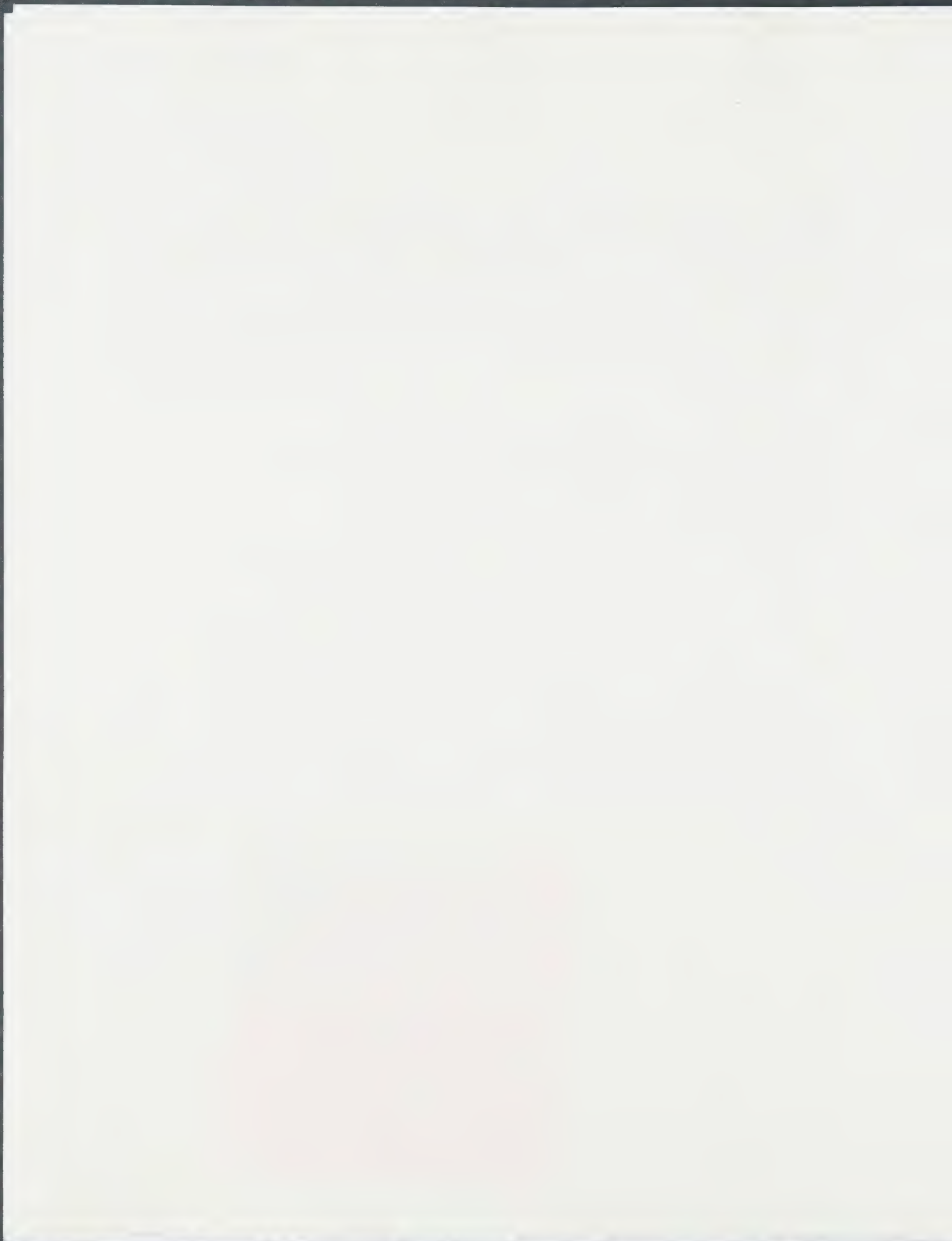
If you have interest please call (616-243-5333) or drop me a note.

Sincerely,



William L. Johnston, M.D.

If you have interest
in antique cases
has a Newcomb
frame - sold from
the 1930s - the second
to sell - it had
on the painting -
Carl Fisher 1003
then he was killed.
Bill



FAX TRANSMITTAL SHEET

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211
Telephone 414 962 5169
FAX 414 962 8322

TO: Dr. Amosée Welby
Judisches Museum
der Stadt Frankfurt

DATE:

7. VIII 95

Liebe, sehr geehrte Frau H. Weber

Danke für Ihr wertvolles Fax von heute

Leider kann ich mein Bild "Sabbath-Ritual"
nicht rechtzeitig nach London befördern.

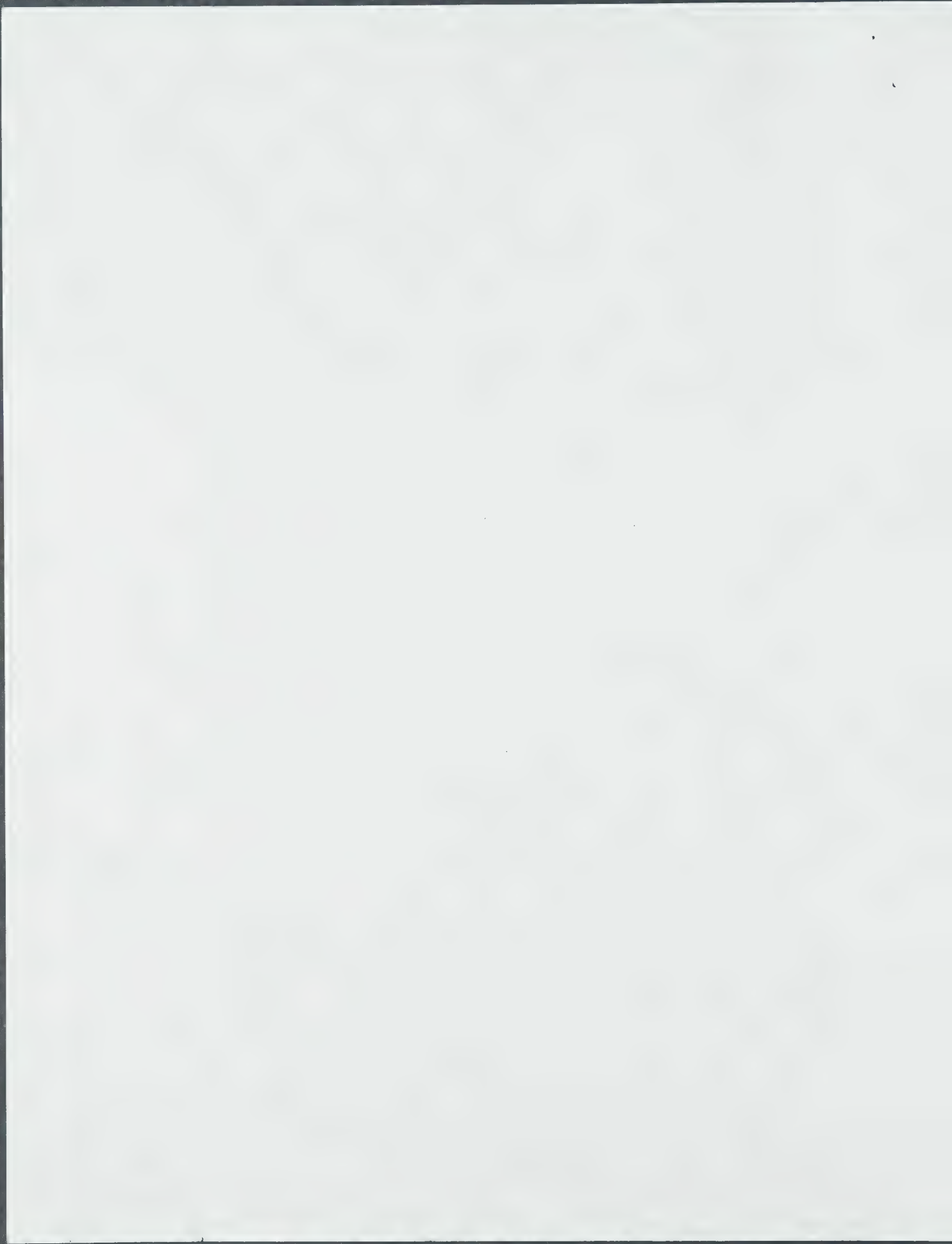
Falls Sie aber öfters nach London kommen,

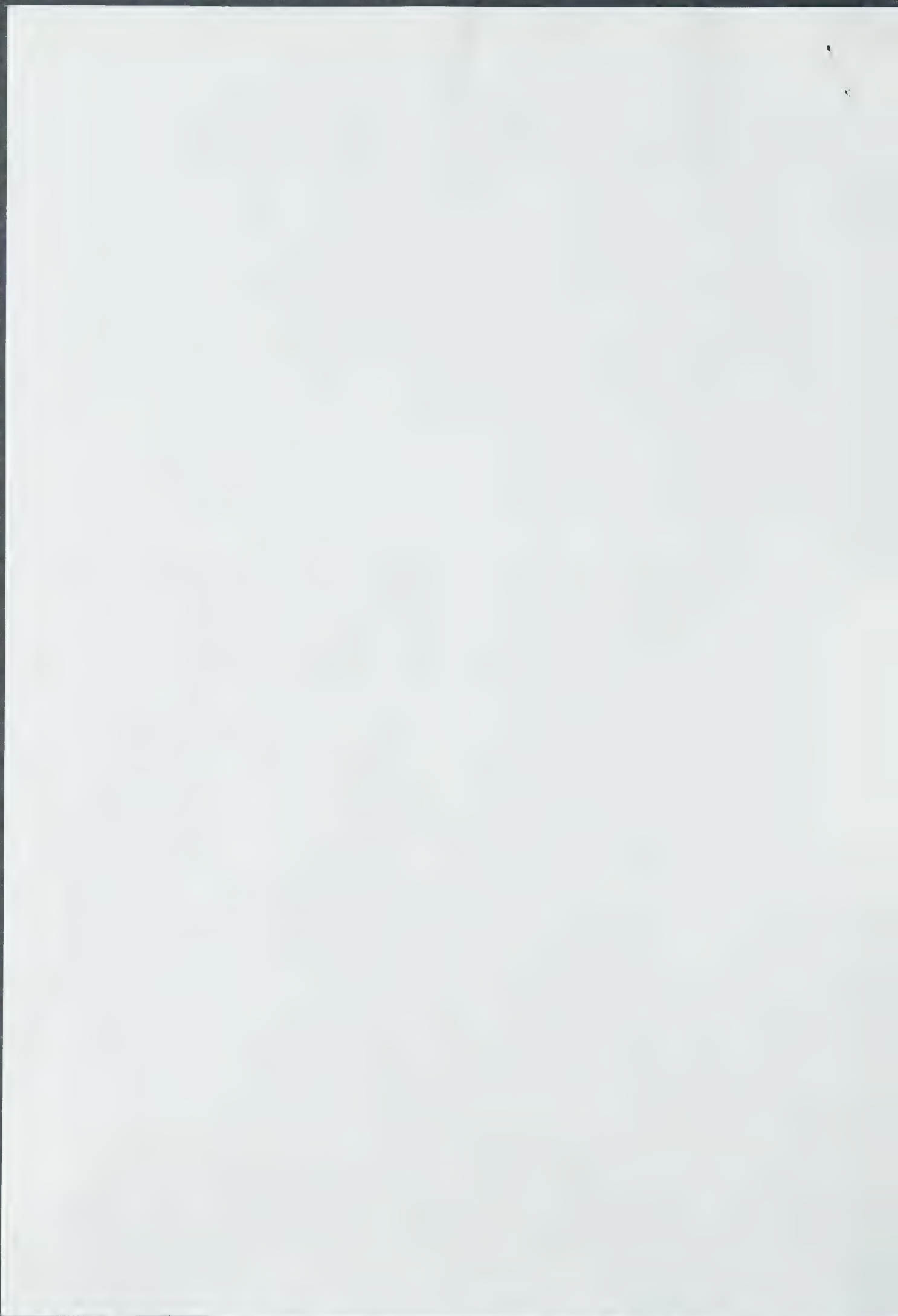
könnte ich es Ende November nach London
bringen, und bei einem Freund bringen

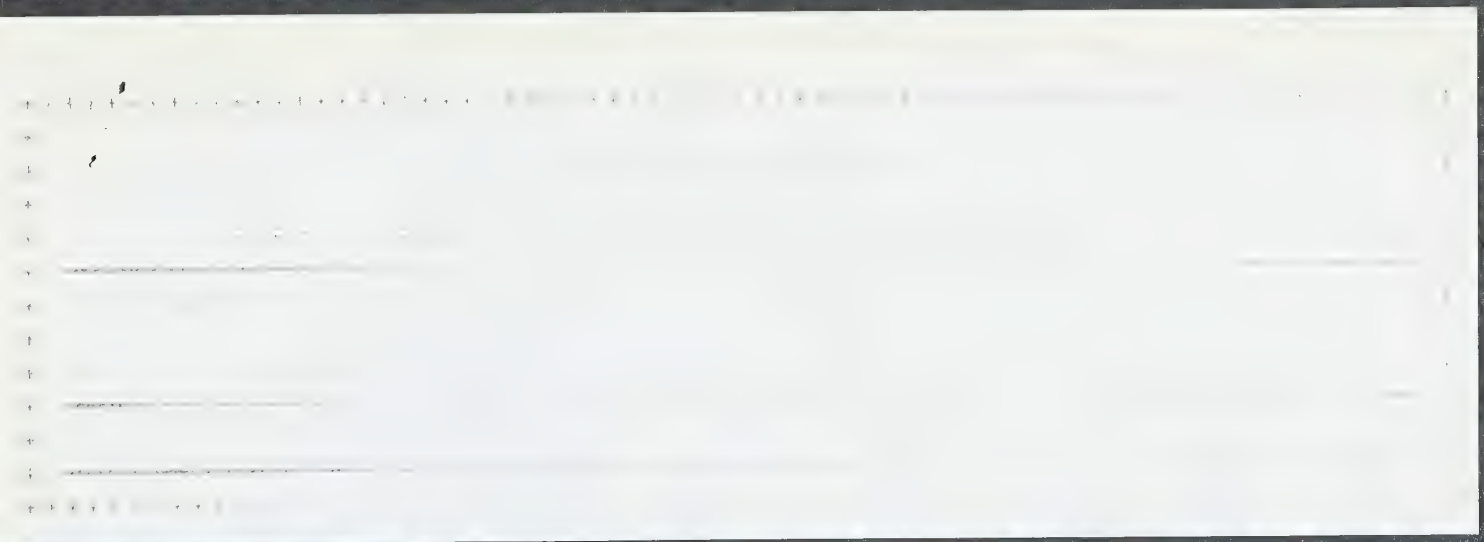
Ihren nächsten Besuch hinterlassen.

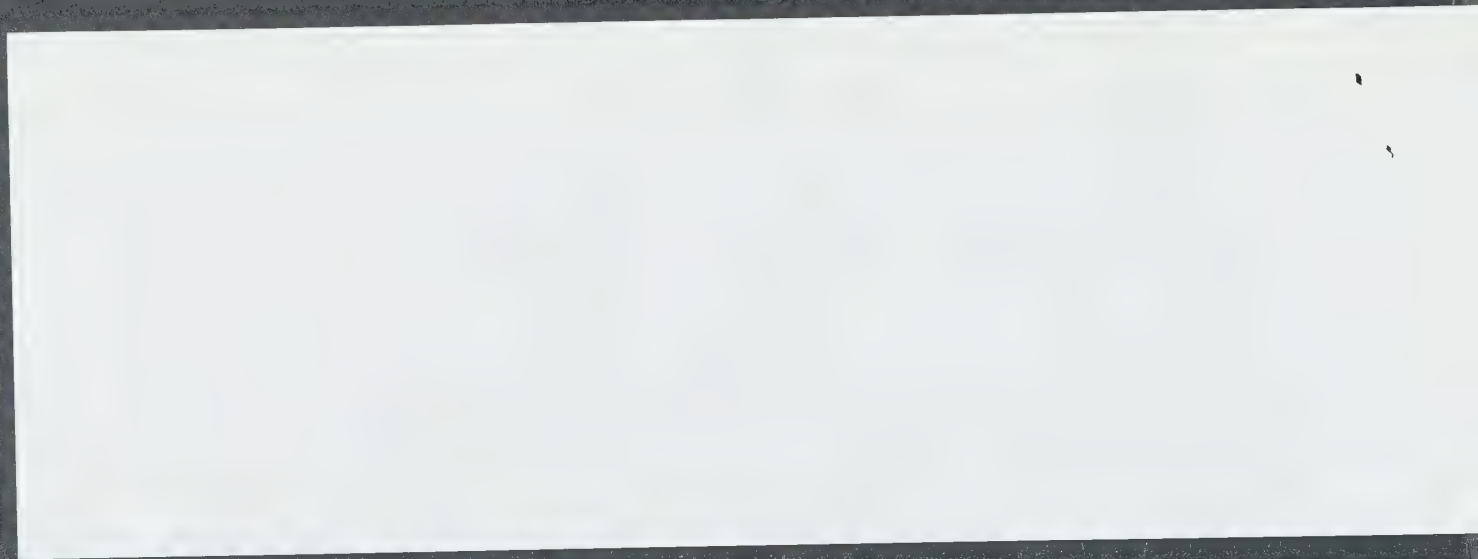
Noch besser wäre aber Berücksichtigung
mit anderen jüdischen Bildern bis in Afghanistan

Freundliche Grüße
Alfred Bader











ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 9, 1995

Dr. Annette Weber
Curator
Jüdisches Museum
Untermainkai 14/15
D60311 Frankfurt am Main
Germany

Dear Dr. Weber:

Your fax of December 13th regarding my painting by N. Oppenheim was forwarded to me in England. I sent you a handwritten letter on December 23rd, copy enclosed. However in England I did not have the exact address of the Jewish Museum, and so I now enclose a copy of that letter as well as the promised slide. I also enclose a copy of my letter of October 10th to Dr. Heuberger in which I mentioned that my painting is not by Moritz Oppenheim, but by his grandson Nathaniel.

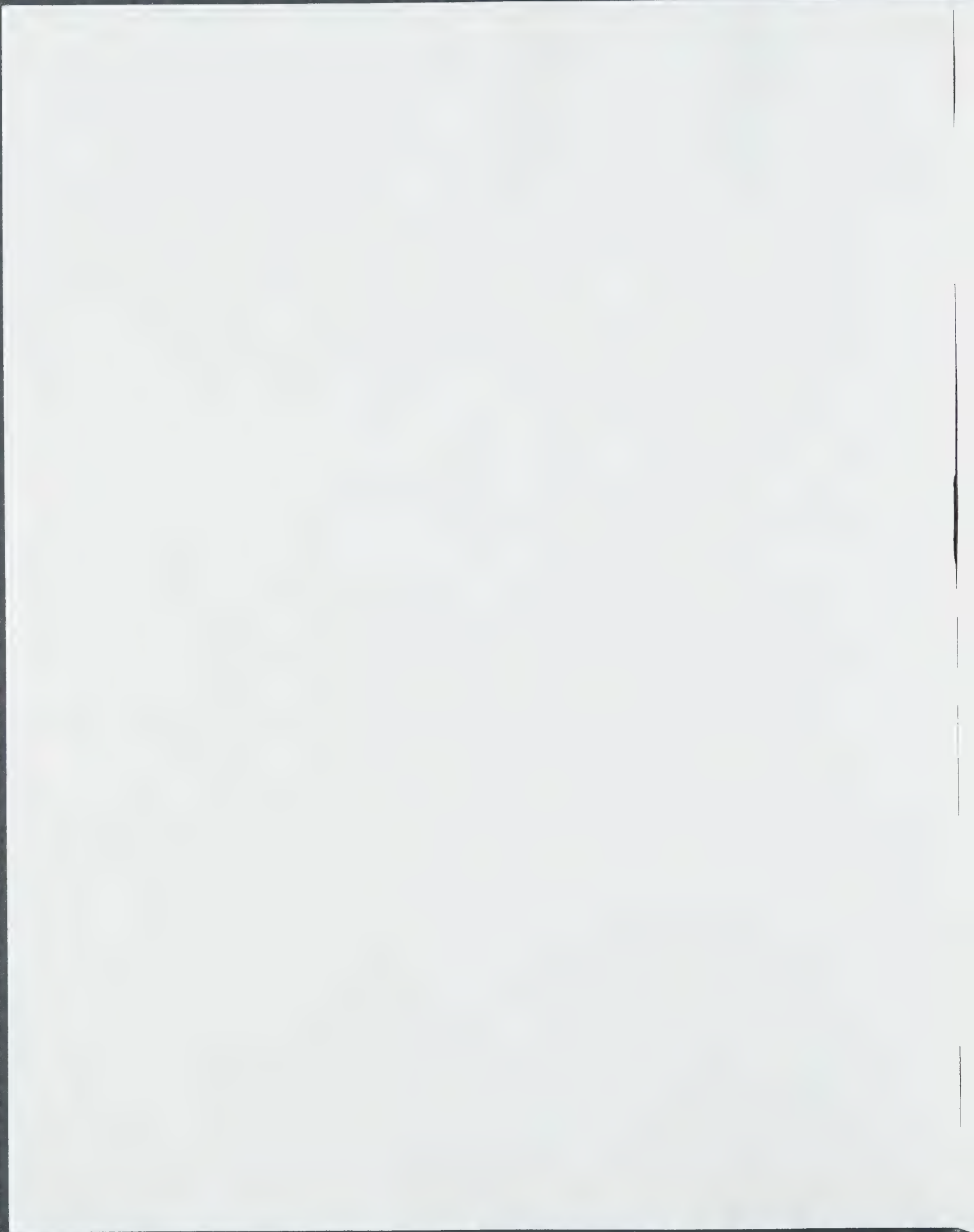
I was most interested to learn that there is a lithograph by the grandfather, and I would very much appreciate a reproduction, or even just a Xerox copy of the lithograph.

All good wishes.

Sincerely,

Enclosures

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ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 25, 1995

Dr. Bob Jones
Bob Jones University
1700 Wade Hampton Blvd.
Greenville, SC 29614

Dear Dr. Jones:

Thank you for your very kind letter.

I understand that that beautiful, large altarpiece, Lot 20 at Sotheby's, was bought by Mr. Zimet of French & Co., who thinks that the painting is by Cavaliere D'Alpino. I don't think that that is right, but it doesn't change the fact that it is a beautiful painting, probably Flemish around 1580.

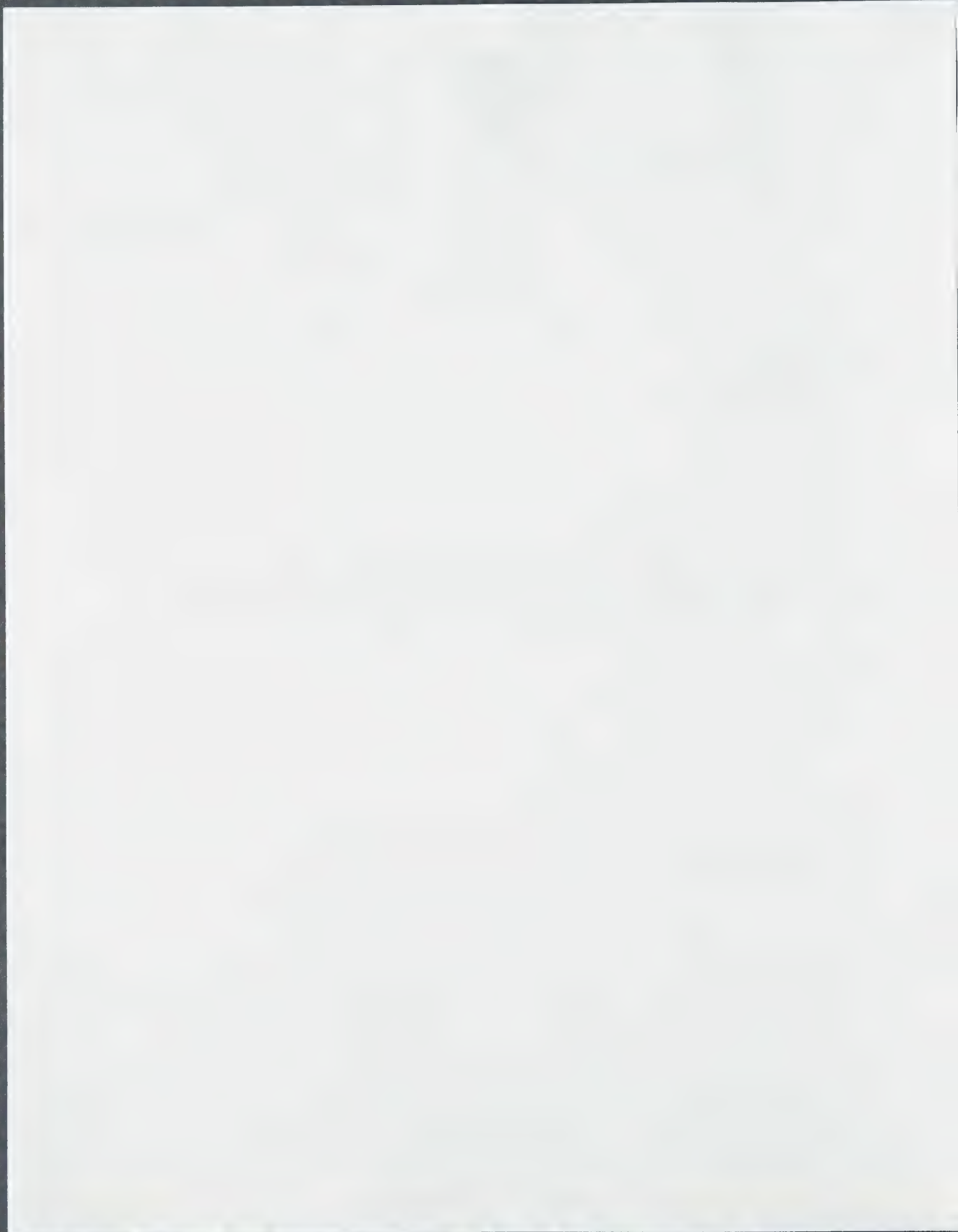
With all good wishes, I remain,

Yours sincerely,

AB/cw

bc: Lewis Nierman

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918 West Outer Dr.
Oak Ridge, Tennessee 37830
(423)-483-5152
20 April 1996

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

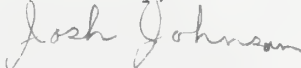
Dear Dr. Bader:

You have probably completely forgotten the subject of this letter, and I didn't want to hit you cold by telephone. When you were in Knoxville a couple of years ago, you gave a fascinating lecture on Loschmidt to the East Tennessee section of ACS, and also offered to give advice on paintings. You looked at a portrait of my great grandfather, Alexander Johnson, and were kind enough to say it is worth restoration. You suggested someone who has worked with you for the job. Obviously, it takes time for us to get around to things, but we would now like get it done, if it is still feasible.

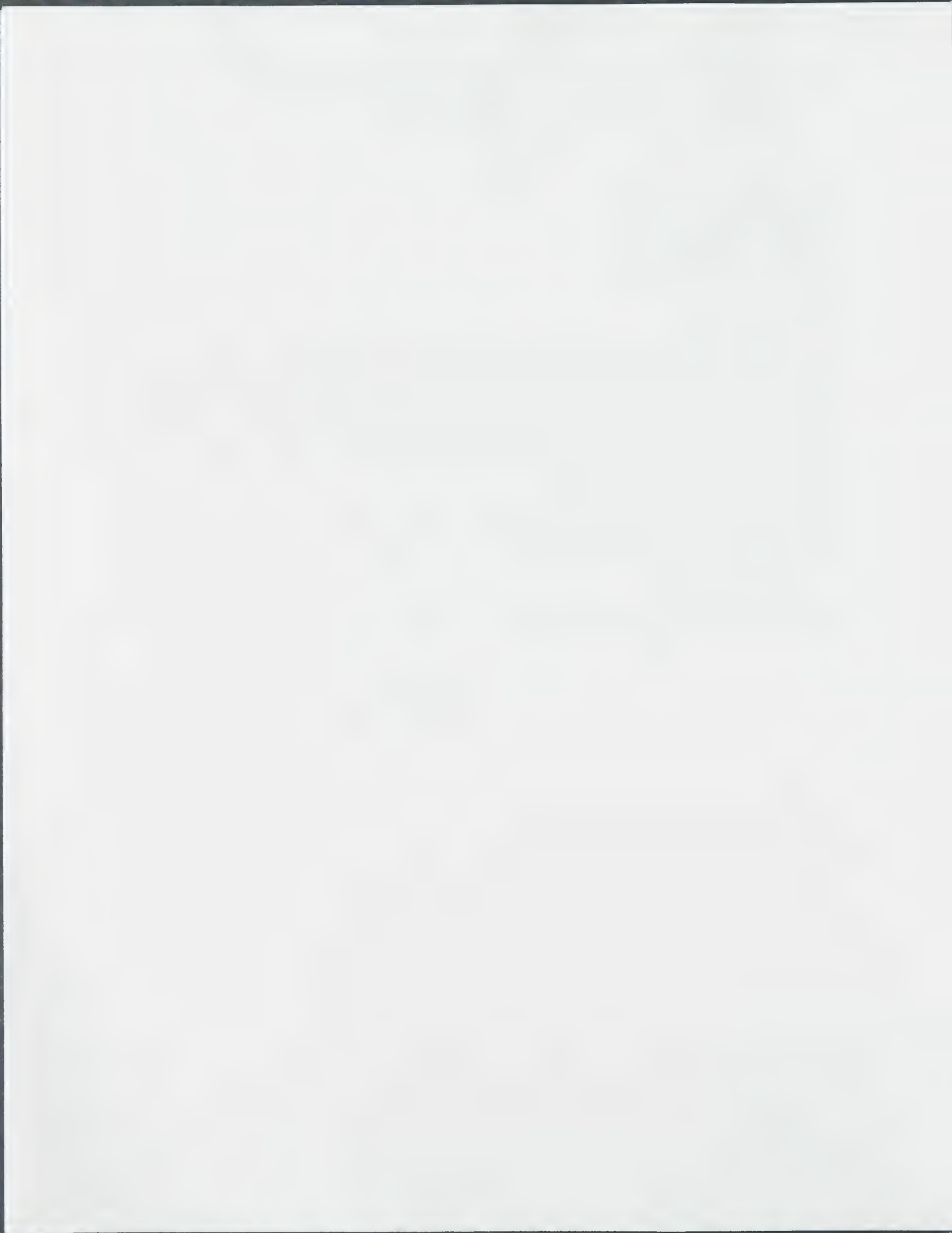
We are going out of town for about a week. When back, we'll try to contact you by phone, to see if arrangements can be made. As I remember, we'll need to bring it to Milwaukee by car, but that it can be shipped back after reworking.

We appreciate your willingness to examine the painting, and hope something can be worked out to restore it.

Sincerely,



James S. Johnson, Jr.





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 2, 1996

Dr. James S. Johnson, Jr.
918 West Outer Dr.
Oak Ridge, TN 37830

Dear Dr. Johnson:

I am sorry that a lecture tour to San Diego has delayed my thanking you for your letter of April 20th.

Since you have showed me your great-grandfather's portrait, more than two years ago, I must have looked at thousands of paintings, and so unfortunately, I do not recall the details of the painting's condition.

The restorer I would recommend is one in Minneapolis, Mr. Jim Horns, at 1313 - 5th Street S.E., Minneapolis, MN 55414, whose studio phone number is 612/379-3813. You might like to send Mr. Horns a snapshot of your painting and get his opinion before sending it to him.

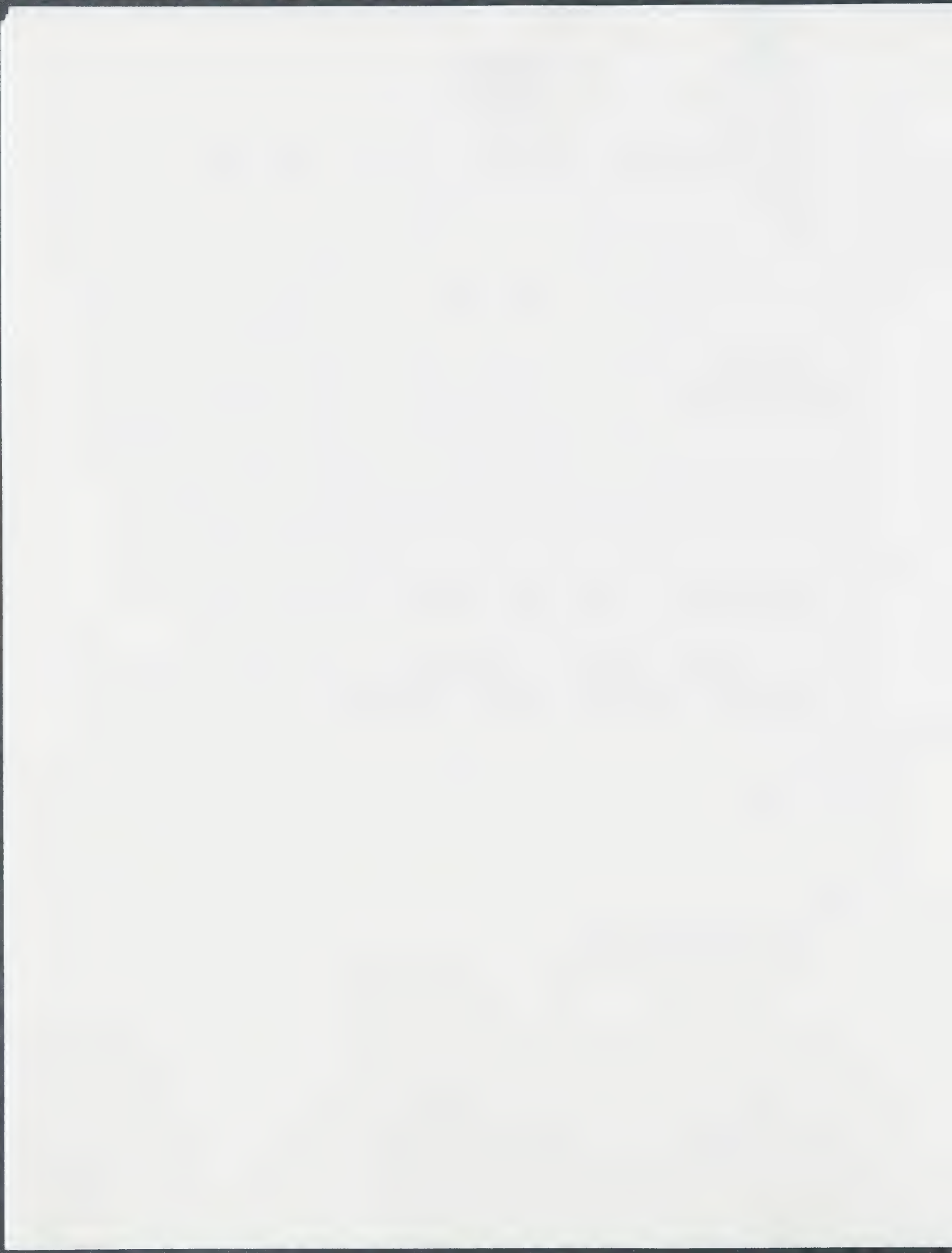
With all good wishes, I remain,

Yours sincerely,

AB/cw

c: Mr. Jim Horns (w/enclosure)

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



918 West Outer Dr.
Oak Ridge, Tennessee 37830
(423)-483-5152
25 May 1996

Mr Jim Horns
1313 5th St S.E.
Minneapolis, MN 55414

Dear Mr Horns:

I'm writing at the suggestion of Dr Alfred Bader. A couple of years ago, he looked at a painting of my great great grandfather, Alexander Johnson. It clearly needs work. He thought the piece was worth restoring and offered to help locate someone qualified to do it.

Recently, we wrote him about this, and he recommended you. He suggested we send a snapshot to allow you to form an opinion. Photography is not my strong suit, and I have no experience with paintings. However a couple are enclosed, one at an angle to avoid reflections. I'm not optimistic they'll be much help, but we'd like your reaction anyhow.

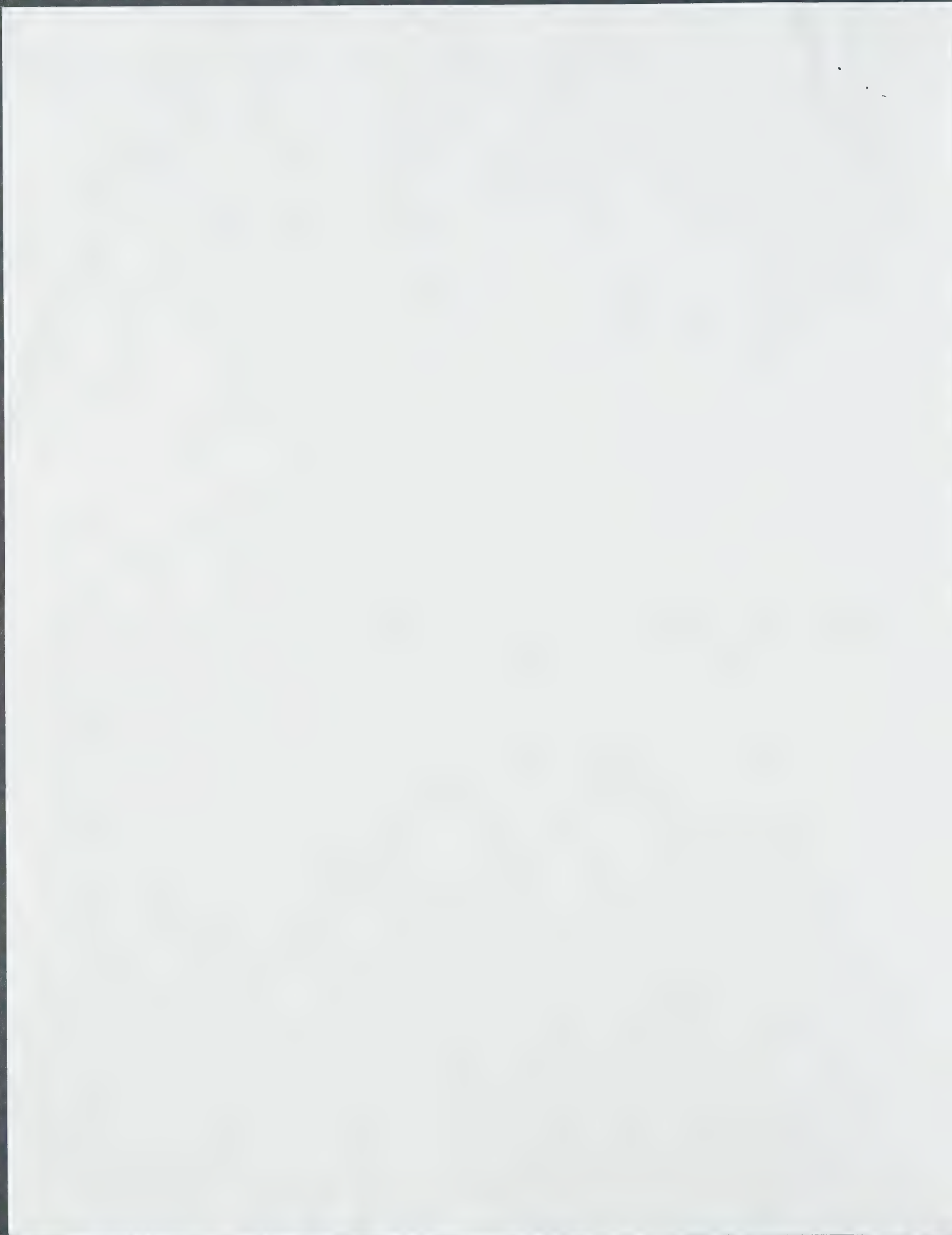
If you can help us, I understood from Dr Bader that we would need to drive up with the painting, but that after restoration, it could safely be shipped back to us. We are flexible about any arrangements you would recommend.

We are to be out of town until about 16 June, but will be pleased to hear from you at your convenience.

Sincerely,

James S. Johnson, Jr.

Copy: Dr Alfred Bader





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

June 4, 1996

Dr. James S. Johnson, Jr.
918 West Outer Dr.
Oak Ridge, TN 37830

Dear Dr. Johnson:

Thank you for your letter of May 25th and the enclosures. I am presuming that you included the same photos in your letter to Mr. Horns.

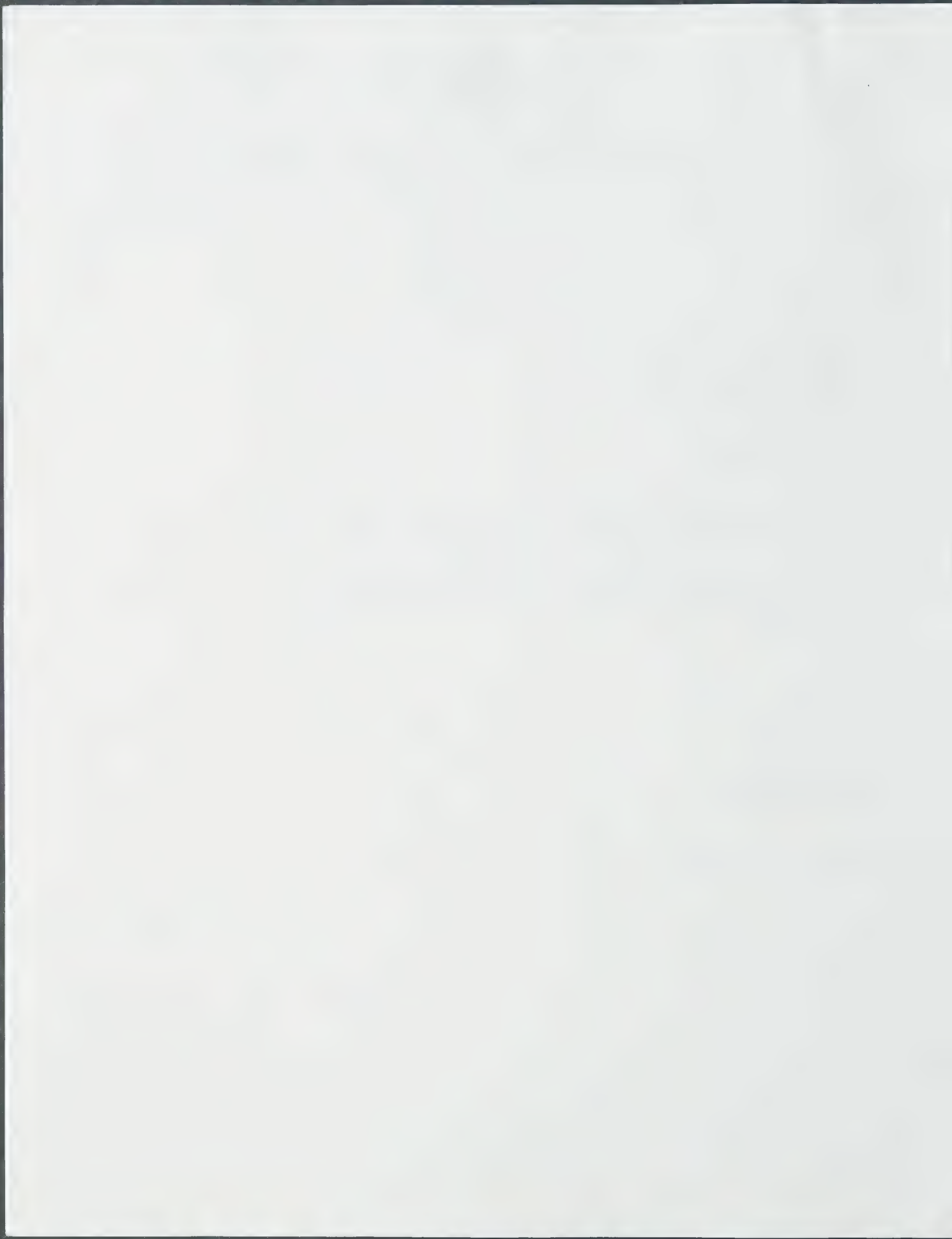
Dr. Bader is presently visiting England and the Continent through the end of July. He will reply personally upon his return.

Best wishes,

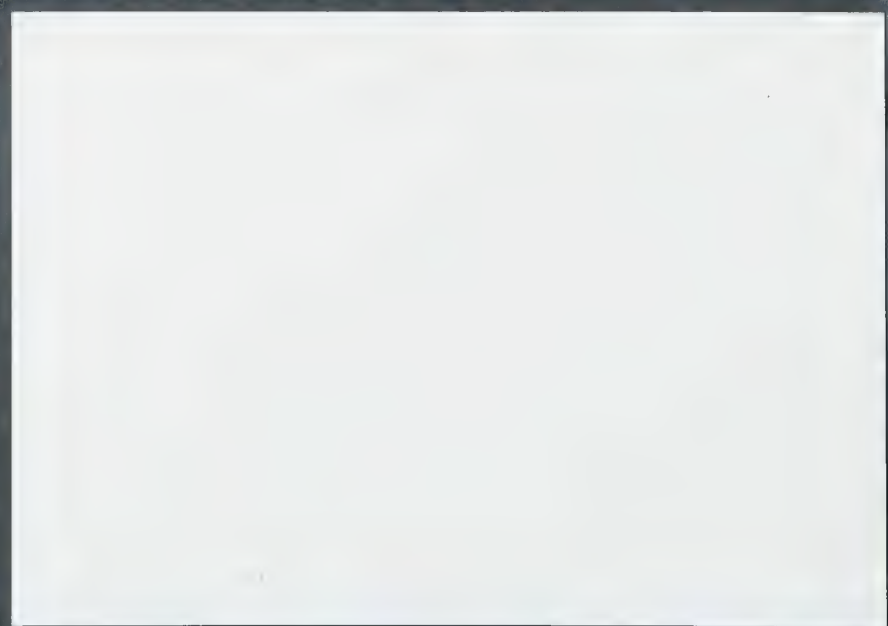
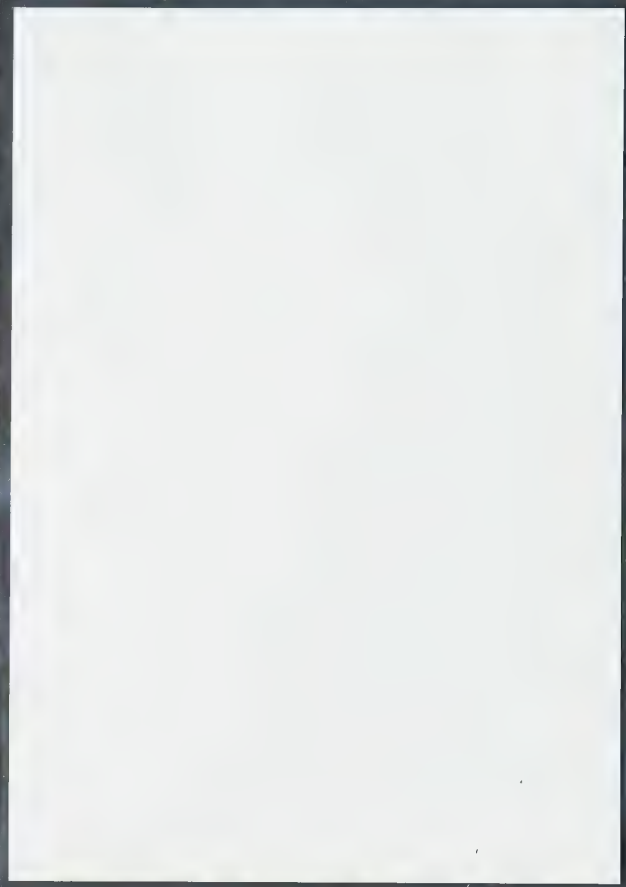
Cheryl Weiss
Office Manager

c: Mr. Jim Horns

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







PAUL JEROMACK
105 West 72 Street, New York, New York 10023

TO: Dr. Alfred Haver
Fax: 414

From: Paul Jeromack
Phone/fax: 212-799

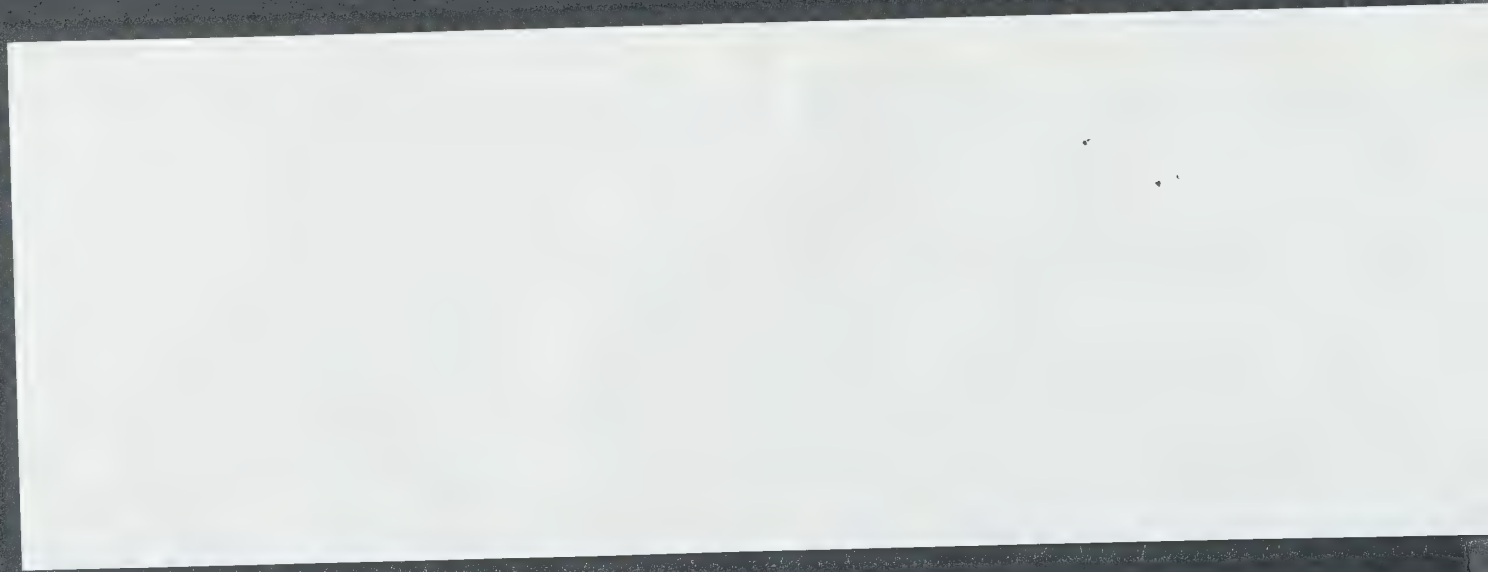
Dear Dr. Haver:

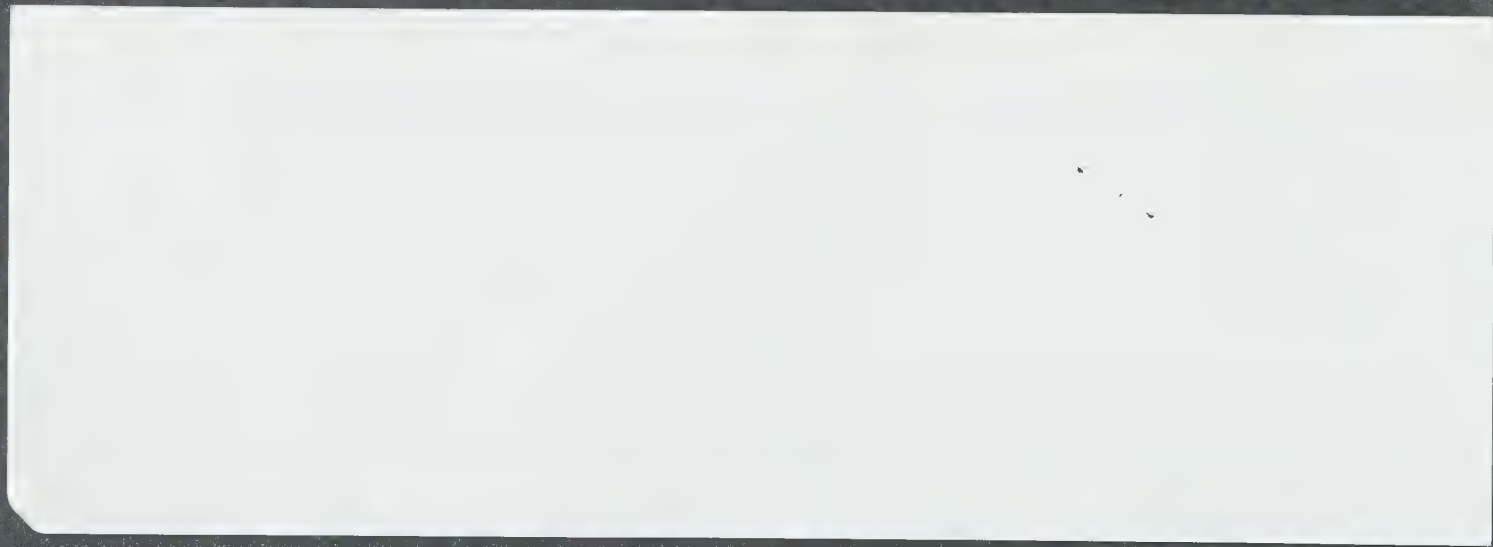
Thank you in advance for
article for The Art Newspaper. I
that the British Reviewing Board has r
in allowing individuals (who make hefty
contributions to the ruling pa
unfairly with advantages over museums a
Otto will tell you, I was deeply sorry you did not
the Liss out as it was
of mine.

Hoping to speak with you so

P.S. My phone and fax
I'll hand up, and let you fax it to me.









ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

To Otto

for your information

Gene

Mr. Paul Jermack

Please confirm that you received
Kope 38 (!) pages & faxed
you on Friday

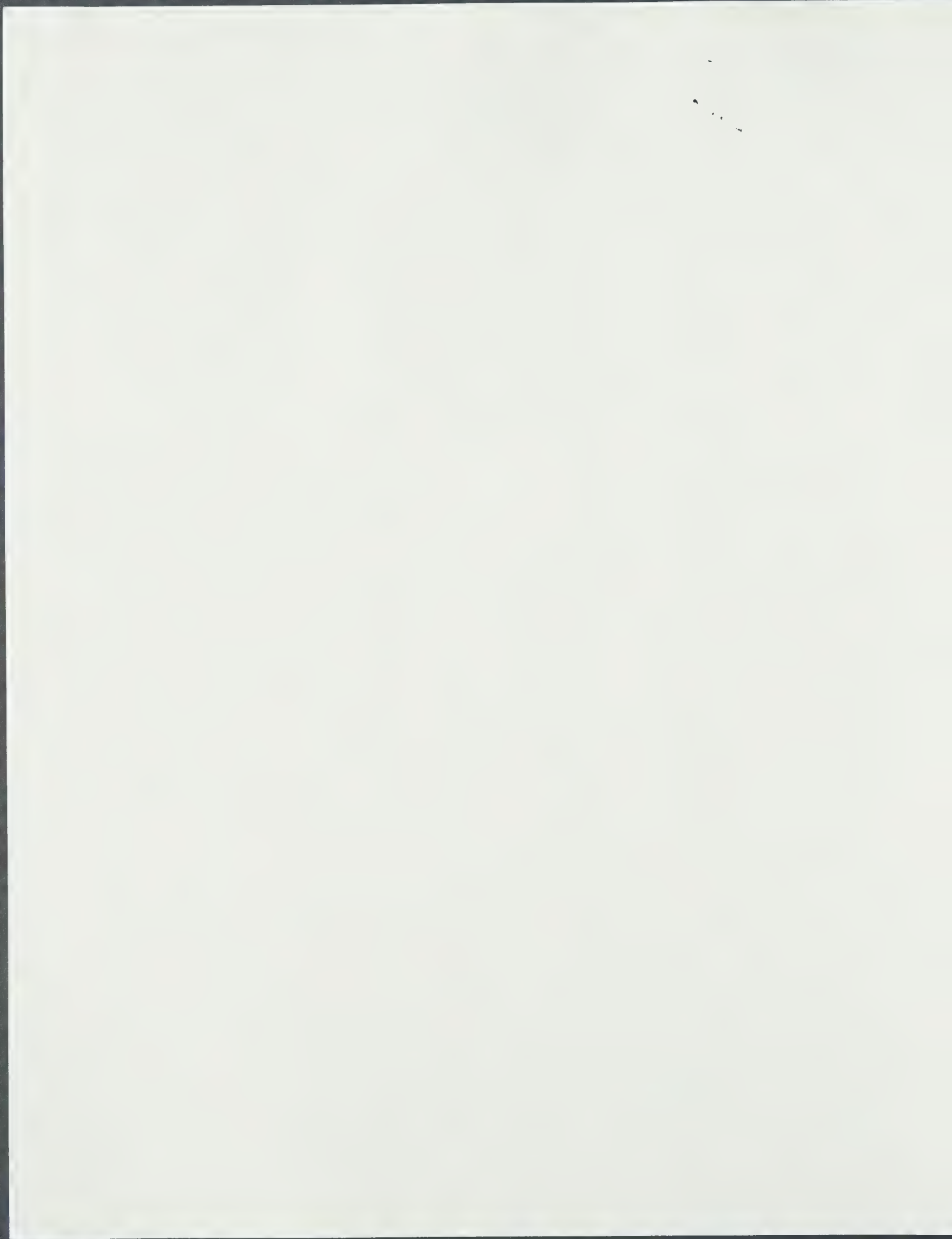
Any questions?

Best wishes

1/17/96.

Alfred Bader

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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

September 1, 1995

Mr. Kenneth Joseph
38 Rocklyn Place
Pittsburgh, PA 15228

Dear Mr. Joseph:

My sister, Sarah, asked you to send the large portrait of Abraham and Montefiore Joseph to me here in Milwaukee, and I want to acknowledge that the painting arrived carefully packed and well.

Sarah also gave me your letter of June 25th, and I suggested to her that rather than have her buy a U.S. dollar check, that I reimburse you for your expenses of \$364.37, and my check for that is enclosed.

I am just getting two bids from restorers to have the restoration done here, and when that is completed, I will ship the painting to Felice and Eddy Lyons' son in Montreal. I don't have their address, but I am sure that both Sarah and Rosetta can supply that. At the time of my shipping the painting, I will bill the recipient for the total your bill, the cost of restoration and the shipping to Montreal.

Let me tell you a little bit about the painting. First of all, I am very happy to be able to look at it, because I met Montefiore Joseph in Westmount at the time of Edward Joseph's wedding in the early 1940's. What a pleasure to be able to look at the portrait of a boy whom I knew as a man in his 90's!

The portrait is of very good quality and I believe by the same hand as the portrait of Abraham Joseph in Sarah's home in London. That is signed 'Hawksett'.

There are two important paintings by Hawksett in the museum of Laval University in Quebec. One is a historical painting showing the landing of Jacques Cartier in Stadacona (Laval 1913, catalog #276), and the other, a landscape in the same museum (also 1913, catalog #358).

I presume that this is John Hawksett, perhaps the brother of a famous Irish portraitist, Samuel Hawksett (1776-1851), who painted many well-known portraits, particularly in Belfast.

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Mr. Kenneth Joseph
September 1, 1995
Page 2

I will be with the good art historical library at Queen's University in Kingston, Ontario in October and will then try to find out more about the artist.

With all good wishes, I remain,

Yours sincerely,

AB/cw

cc: Mrs. Sarah Orkin
Mrs. Rosetta Elkin

Note to Rosetta:

Could you please send me the address of the recipient, Felice Joseph Lyons' son, as well as his telephone number? I would like to make certain that he approves of my handling this.

The painting is large and of fine quality, but it needs a lot of restoration, and I don't want young Lyons to be surprised when he gets a bill which will total close to \$1,000.

Kenneth Joseph
37 Rocklynn Place
Pittsburgh, PA 15228
USA

June 25, 1995

Dear Sarah,

The portrait should be safely in Dr. Bader's hands by now. Shipping it turned out to be more complicated than I had thought when I telephoned you. The first complication was that the portrait is too large for UPS. We had to find a motor freight carrier to take it. The second was that even without the frame, no one I trusted would ship it without crating it. As a result, I had it crated, frame and all.

All of this cost more money than I hoped. The final bill was \$364.37 US, \$145 for shipping and \$219.37 to have the portrait crated. While this is a lot of money, it is less than the \$600 which was originally quoted to me.

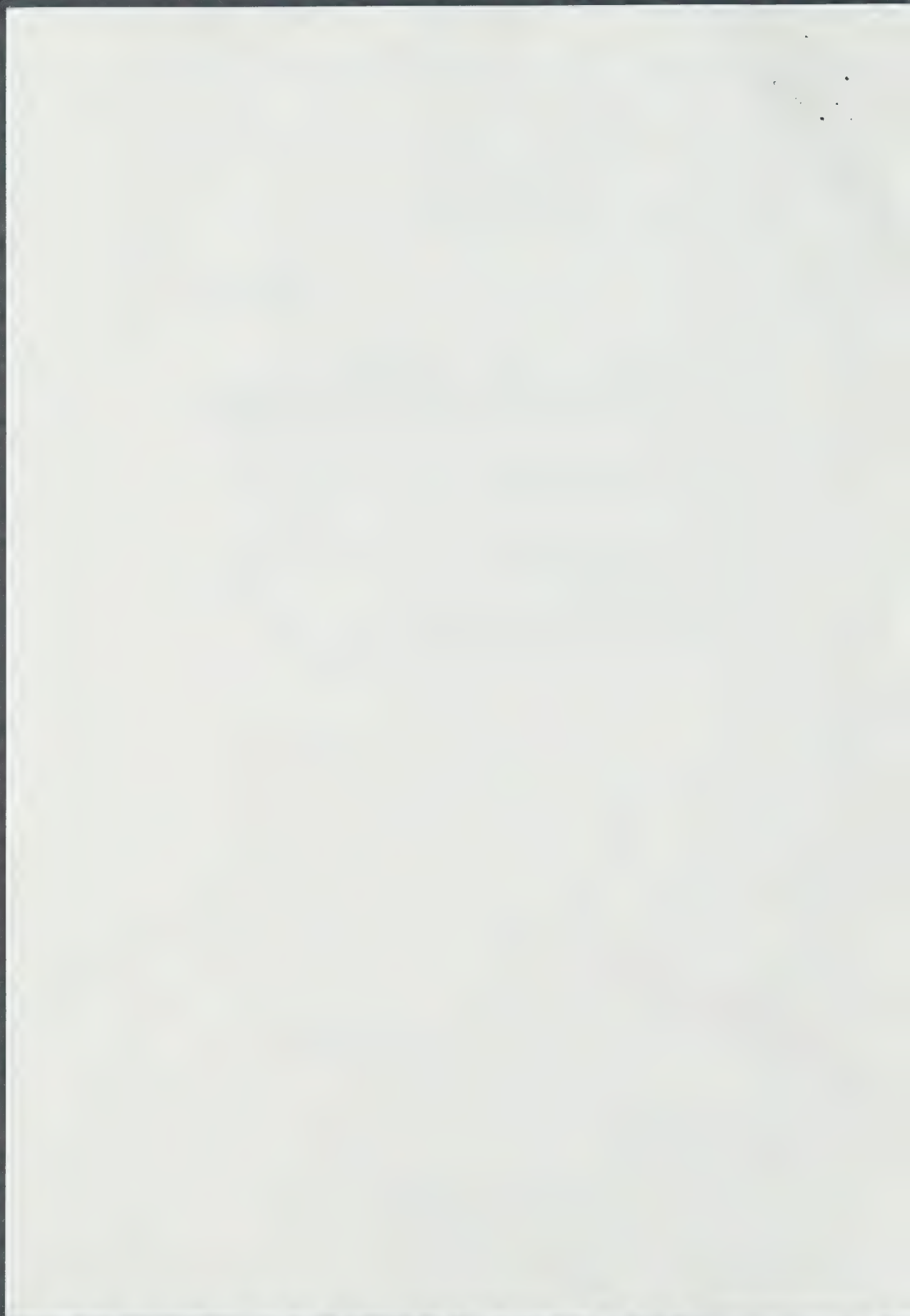
I am looking forward to meeting you in Montreal. It's hard to believe that the reunion is less than two months away!

Sincerely,

Ken

~~Handwritten scribble in red ink~~

Abraham Joseph
& Marie-Jane
HAMILSETT



Hawkins, Henry, Maler in London, zeigte 1822—80 in der Royal Acad., Brit. Instit. und in der Suffolk Street neben Genrebildern u. Landschaften zahlreiche Porträts.

Graves, Royal Acad., IV (1906); ders., Brit. Instit., 1908; ders., Dict. of Art., 1895.

Hawkins, J., Kupferstecher in England, um 1800, stach die Porträts John Howard (1787), J. Erskine (1809), Th. Laugher (1812), Prof. John Hawkins u. der Schauspielerin Charlotte Goodall (nach G. Hayter), ferner Porträts engl. Könige nach S. Wale.

Cat. engr. Brit. Portr., Brit. Mus. London, 1908 ff. II 348, 470; III 23. — Duplessis, Cat. Portr., Bibl. Nat. Paris, 1896 ff. III 14739, 14930/15; V 21192/17; 22390/10.

Hawkins, Louis Welden, Maler in Paris, geb. in Stuttgart von engl. Eltern, † Mai 1910 in Paris, naturalisierter Franzose. Schüler von A. W. Bouguereau u. J. Lefebvre, zeigte 1881—91 im Salon der Soc. des Art. franç., 1894—1911 im Salon der Soc. Nat. Gemälde u. Zeichnungen, meist Genreszenen, aber auch Porträts, Landschaften, Allegorien. Das 1881 im Salon ausgestellte Bild „Die Waisen“ kam ins Luxembourg-Mus. (L. Bénédite, Das Luxemb.-Mus., 1913, mit Abb.); im Musée Municipal in Nantes „Le Foyer“ (1899 im Salon; Catal., 1913 p. 395), im Mus. zu Troyes „Paysanne“ (Catal. 1907 p. 53).

Champlin-Perkins, Cyclop. of Paint. and Paintings, 1888 IV p. 481. — Chron. des Arts, 1910 p. 173. (Nekr.). — Salonkatal. (1894, 95, 1902 mit Abb.).

Hawkins, Louisa, siehe *Hawkins*, Mrs. W.

Hawkins, W., engl. Kupferstecher, tätig um 1793—1821. Lieferte zahlreiche Buchillustrationen bes. nach W. H. Corbould, u. a. zu Gulliver's Travels (1800); Robinson Crusoe (1799), Tom Jones (1797). Ferner: „The Gallant Behaviour of Sir Sydney Smith“, nach Richter, 1803. E. A. P.

Hawkins, Mrs. W. (Louisa), engl. Miniaturmalerin, stellte 1839—68 in London (Royal Acad. u. Soc. of Brit. Artists) Bildnisse u. Genrearbeiten aus. T. H. Dean u. W. H. Mote haben nach ihr gestochen.

Graves, Dict. of Art., 1895; Royal Acad., IV (1906). — Cat. of engr. Brit. Portr. Brit. Mus., IV (1914) 319, 346.

Hawkins, Waterhouse, siehe *Hawkins*, Benj. W.

Hawks, John, engl. Architekt, tätig in Amerika 1766—70. Kam aus England, wo er in den Diensten eines Mr. Leadbeater gewesen war, mit dem Gouverneur Tryon von Nord-Carolina nach Newbern, wo er das Gouverneurshaus (Tryon's Palace) erbaute. Lossing (s. Lit.) fand die Originalpläne im Besitz eines Nachkommen (Rev. Francis L. Hawks in New York); Gutachten und einschlägige Briefe Tryon's im Staatsarchiv von Nord-Carolina. Es handelte sich danach um einen akademischen Entwurf von einem für die Kolonien unge-

wöhnlichen Aufwand. (Der Bau 1798 abgebrannt.)

B. J. Lossing, Pictorial Field Book of the Revolution, 1852 p. 570. — Colonial Records of North Carolina, VII (1890), VIII. — M. D. Haywood, Governor Tryon of North Carolina, 1903 p. 63—5. Fiske Kimball.

Hawks, Rachel Marshall, Bildhauerin in Baltimore, geb. 20. 3. 1879 in Port Deposit (Md.), Schülerin des Maryland Instit. u. der Rinehart School of Sculpt. unter E. Keyser u. Ch. Pike. Arbeitet vor allem Wandreliefs. Von ihr eine Büste des Dr. Basil Gildersleeve in der John Hopkins Univ. Baltimore.

Amer. Art Annual, XVIII (1921).

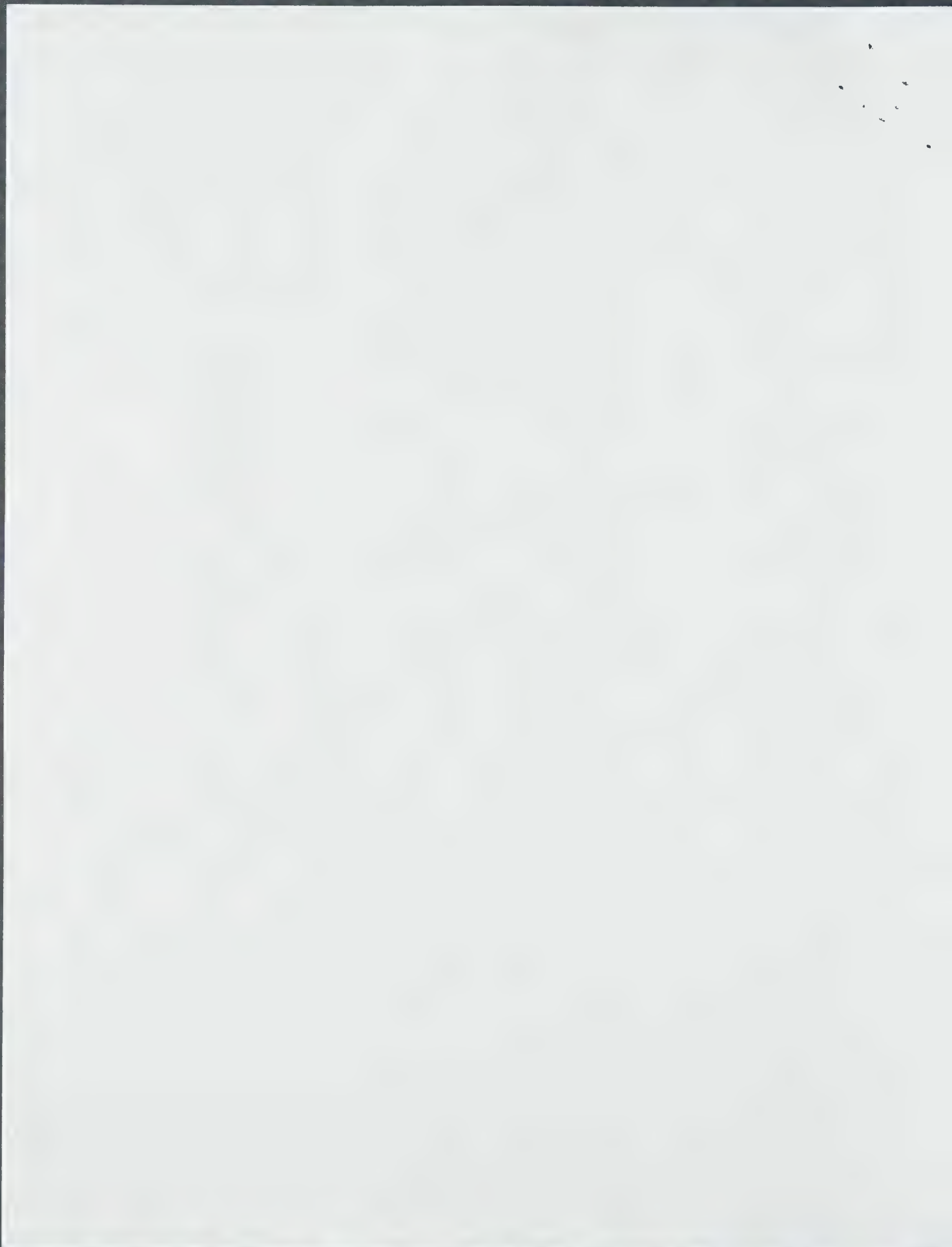
Hawkssett, Samuel, Porträtmaler in Belfast, geb. 1776, † 1851, der beliebteste Porträtist seiner Zeit in Belfast. Zeigte Porträts u. Miniaturporträts 1826—34 in der Royal Hibernian Acad., von denen einige auch gestochen wurden, so die des Rev. William Bruce (von G. Adcock, 1827), Rev. John Edgar (Mezzotintostich), S. Hanna (von J. Jenkins), Rev. Hugh MacNeill (Mezzotintostich von T. Lupton). Von ihm wahrscheinlich „Landung des Jacques Cartier in Stadacona“ im Mus. der Laval Univ. Quebec (Catal. 1913 No 276). — Ein John, Maler in Belfast, stellte 1844 bis 46 in der Royal Hibernian Acad. aus. Von ihm wohl eine Landschaft im Mus. der Laval Univ. Quebec (Catal. 1913 No 358).

Strickland, Dict. of Irish Art., I (1913).

Hawksley, Arthur, Landschaftsmaler in London, geb. 4. 3. 1842 in Nottingham, besuchte 1874—85 die Royal Acad., die Suffolk Street u. andere Londoner Ausst. Im Reichsmus. Amsterdam von ihm „Die einsame Bucht“ (Katal. d. Gem., 1920).

Graves, Dict. of Art., 1895; ders., Royal Acad., IV (1906).

Hawksmoor, Nicholas, Architekt, geb. 1661, † in London 25. 3. 1736. War laut Vertue zuerst Gerichtsschreiber in Yorkshire, kam dann nach London, wo er bei Sir Christopher Wren Bureauschreiber wurde. Begann als Wren's Assistent an der St. Pauls-Kathedrale, wurde Aufseher am neuen Westminster-Palast (1683—5); Vizeaufseher am Chelsea Hospital (1682—90); Bauaufseher am Greenwich Hospital (1698); Vizeaufseher ebendort 1705 („Plan General“, bez. N. Hawksmoor, Bibl. des Roy. Inst. of Brit. Arch.). Bauaufseher am Kensington-Palast (1691—1715); Bauaufseher in Whitehall (1715—8); Sekretär des Bauamts (1718—35); im letztgen. Jahre Vizeaufseher; Hilfsaufseher unter Vanburgh in Blenheim (1710—15), einige Monate während Vanburgh's Krankheit Vize-Inspektor (1726). Baute seit 1692 am Queen's College in Oxford, errichtete 1720—34 den Nord-„Quadrangle“ (Hof) des All Souls College; erhielt von der Universität 100 £ für das Clarendon Building; lieferte die Pläne für den Neubau des King's



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

A Chemist Helping Chemists

January 27, 1997

Mr. David Joseph
P.O. Box 428
Hudson, Quebec
Canada J0P 1H0

Dear David:

As you know I was practically adopted by Martin Wolff in 1941 and as a result acquired such wonderful sisters.

It has occurred to me that readers of *The Moon* might be interested in what I wrote about the family in my autobiography, and I enclose the relevant portion.

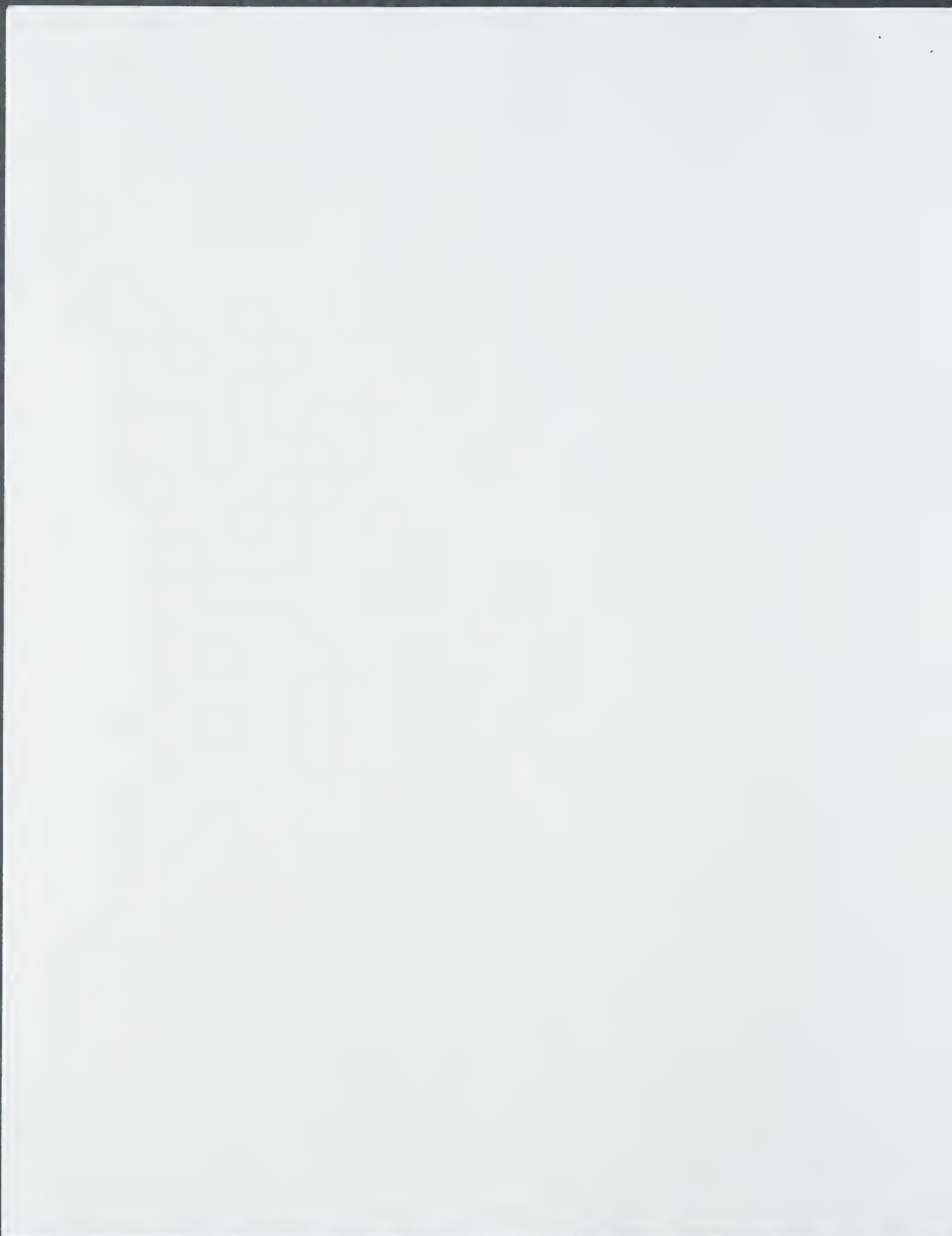
The book itself, *Adventures of a Chemist Collector*, is available in Canada from Little, Brown and from Queen's University.

Best regards,

Yours sincerely,

AB/nik

Enclosure



“The Moon”

Since 1896

Re: Volume 102

Pureem 1997/5757

To: The Joseph / de Sola / Pinto Families

It is that time again when, as editor of your family publication, I begin the process of publishing another issue of “The Moon”. Last year was a year of change, where we saw the inauguration of the computerized version of our journal. We *sold out* the issue and the level of collaboration and involvement was superb.

This year I would like to see even more participation from the subscribers and, ideally, some contributions from those who have not taken the opportunity to write in the past little while. Newcomers are always welcome.

Have a look at last years Moon edition and think about where your articles and items of interest might best appear. A general letter of news, a favorite recipe, some items for the gossip column, a classified advertisement, a family history episode or a funny story. Whatever suits your fancy is acceptable. Create a poem or have the children draw a picture. And don't forget to let me know who is having a special birthday or anniversary this year or a Bar Mitzvah. Who is expecting? Is anyone getting married or do people not do that any more? You are allowed to send in more than one item!!

Please remember, as well, that more and more of the family are and will be hooking in to the Internet. There is a strong likelihood that we will be creating a family Web site soon and if you have an E-mail address we would like to add you to the list so that we can keep you up to date on what's happening.

Try, if you would, to keep all letters etc. limited to one side of an 8½ x 11 sheet of paper. Hand written articles are acceptable. If you wish to E-mail a written contribution, please send it either directly by email and I will re-type it, or, if possible, by a Word/Perfect or Microsoft Word attachment.

If you have changed your address, telephone number, added a fax number, Email address or anything else, I need to know in order that the Mailing List which will appear at the back of the Moon is up to date when the new issue comes out.



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

A Chemist Helping Chemists

May 16, 1996

Mr. David Joseph
P.O. Box 428
Hudson, Quebec J0P 1H0
Canada

Dear David:

Your painting will be ready within the next week or two, and the restorer will help putting it into the box to be ready for shipment.

Isabel and I are leaving for England on May 25th, but my office manager, Cheryl Weiss, can arrange for the shipment if you will give us exact instructions.

Could you please also send us whatever forms are necessary for Canadian customs? Of course, we will state correctly that this is a portrait of Montefiore Joseph and his father, painted in Quebec City in the 1850's and now returned after a loan to us. I think that it would be better not to say anything about restoration. Canadian customs can be unbelievably fussy, and I wouldn't put it past them to charge you duty on the cost of restoration.

Of course, we hope that whichever shipping line you choose will pick up the crate and allow shipment to be made collect.

Cheryl will then bill you for our out-of-pocket expense.

I very much hope that you will like the painting and would appreciate your comments.

With all good wishes, I remain,

Yours sincerely,

AB/cw

