

Alfred Baber Fonds

Alfred Baber Fine Arts  
- Correspondence

K  
1992-2005

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5095.5
BOX	2
FILE	26





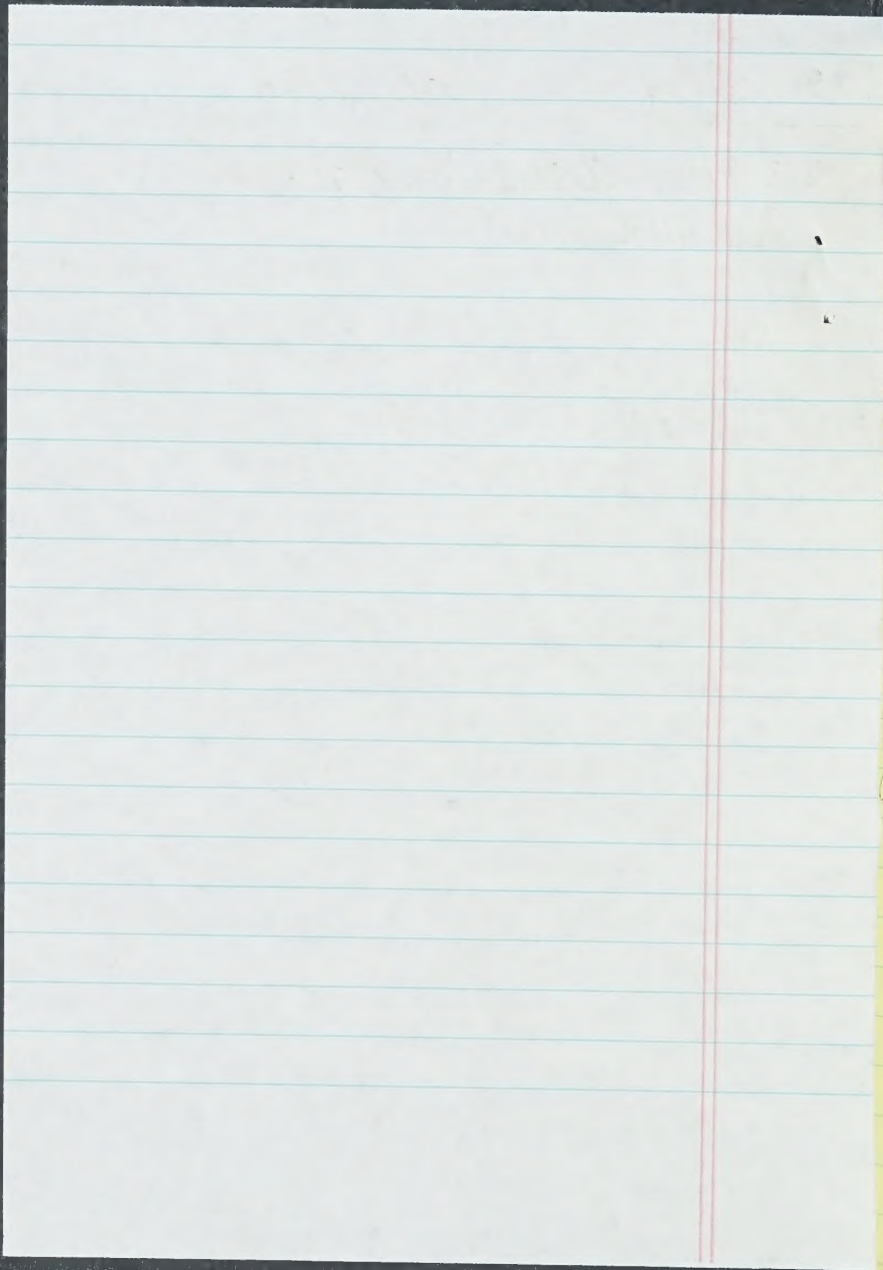


Tue. 21st late 25th  
Judith dates? talks?  
. 9/22 AM Dhruv

AM Dhruv.

Kopp? # 2808 #

SOLD





SIAL 64.71 ↑ \$7.02      27.4% <sup>4</sup>/<sub>10</sub> Fedex

Wed Weds. Grd 9:30  
11:30 AM Bernstein

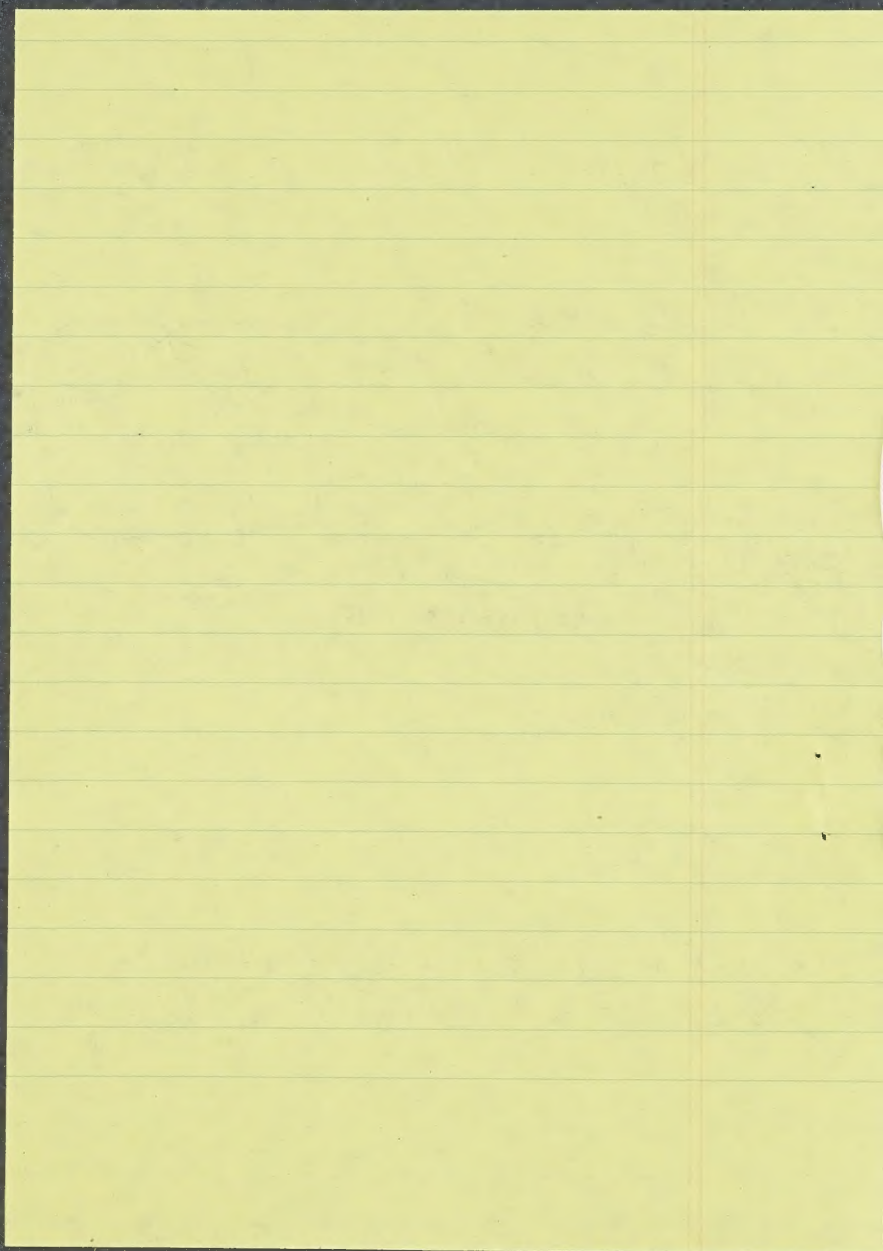
\*  
Sold <sup>Sold</sup> 700  
2778 Cliff  
DD

~~Deborah #5 Terminal~~  
small parking lot 1 hr.

~~Judy Way CALL~~

~~1:00 Mon. CALL~~

~~Hebert's car sounds funny~~  
TOWING to Jenkin







FAX FROM

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

A Chemist Helping Chemists

Date: 6/29/05

Page 1 of 3

To: *Hi Ann*  
Fax:

The Biddle auction was so bad that neither Jane nor I stayed, but I left two low bids, for lots 134 and 293 (fake R. Pignatelli, but MAY be a good 18<sup>th</sup> century portrait). I'll know to-morrow.

✓ Please mail me 10 ABTA photos, from ABTA 2837-2846.

Jane sold 2 minor works

S at ABTA 2716 (cost \$50) £53.78 } are excellent  
2777 (cost \$40) £48.59 } deals ever!

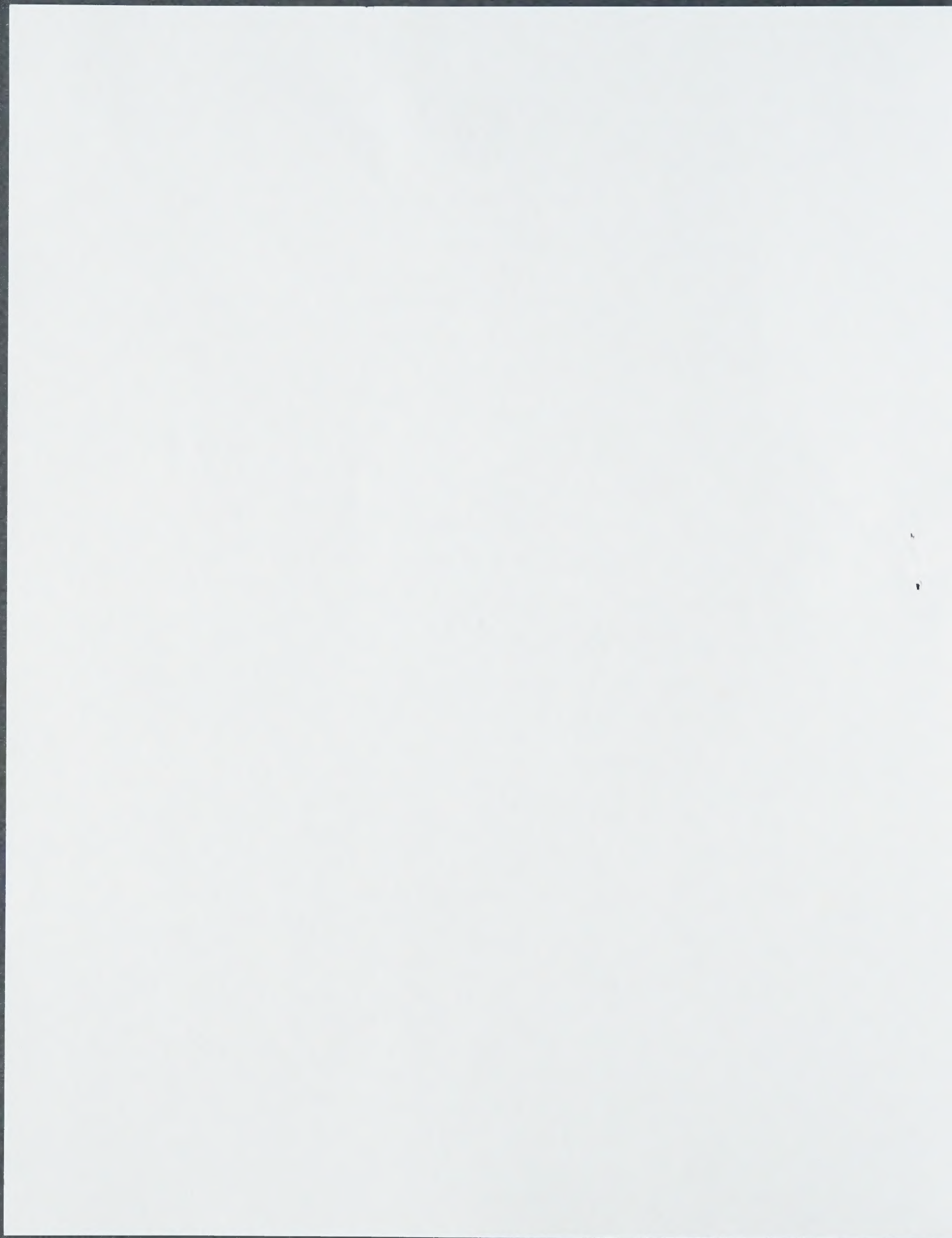
\* The Mancitshuis will pay \$4M next week, 1M in October, 1M in December! Complicated!!

✓ Please call soon.

Thanks

*Jana*







Hi Ann

June 30 05 3 pages

Please give JHL a hard time, if needs be, in writing.  
They promised to deliver 2812 on JUNE 24!

I sold 2808 (cost \$186.01) to Dr. Kopp for € 250  
(\$300) in cash, but had to pay £34 for postage.

Bought nothing in Batlle yesterday. Lot 293  
went for £350; I left bid for £180.

Long talk with Otto last night. He invoiced  
Mauritshuis for Rubens for \$ M 6.5 - 4 M to be paid  
next week, 1 M on Oct. 1, 1 M in December and  
0.5 M represented by Eckhout to be sent to Otto.

What an odd way of billing! Noelle warned in  
yesterday - I'll call her to-day, to confirm that  
she is to move 4 M from ABTA to my account.

That will leave Rubens 1.6 M  
Mauritshuis 3.3  
debt to me Abraham 8.0

	12.9	+ interest
-	4	
	<u>8.9 M</u>	

Of course we will owe nothing to Otto yet & he  
understands this.

This morning Philip Maule bought for us  
a fine Reynolds portrait for a hammer price of  
£62000. I'll give Philip a check dated  
July 30 next week and transfer funds from  
Clare BROS.

Please call before you leave - I'll be here  
all day.

Have a good trip

Ann

# 2







## M A R V I N S O K O L D W

425 West  
 Fairy Chasm Road  
 Bayside,  
 Wisconsin 53217  
 (414) 351-5750

June 23, 2004

ANTIQUES  
 APPRAISER  
 CONSULTANT

Marilyn Karos  
 Whitefish Bay, Wisconsin

Dear Marilyn,

The enclosed are a moss agate and silver and silver-gilt egg by Julius Rappoport, bearing the marks of the maker 'JP', and '84' for silver conjoined with the mark for St. Petersburg, where Rappoport had his workshop. Note that it bears no Faberge marks, as this was made outside of Faberge control or sale.

It was in the Warren Gilson collection, and exhibited as such as item #77 in the Milwaukee Art Museum catalog of the collection. In 1982.

I am enclosing copies of the relevant catalog pages. [If purchased, the catalog will be given to the buyer.] Also enclosed are photographs taken of the egg to show

1. museum labels on the inside of each of the two parts
2. the rim of the mount at the join of the two halves, showing partial Rappoport marks visible.
- 3 and 4. the lower and upper mounts with the full marks visible.

The marks bear the sign of wear obtainable only thru age.

IT MUST BE POINTED OUT THAT THE ONLY VISIBLE GILDING IS ON THE INNER RIM OF THE MOUNT JOINING THE TWO HALVES, AND ON THE SCREW HEADS ON THE UPPER AND LOWER MOUNTS AT THE POINT WHERE THEY ARE ATTACHED TO THE AGATE, ON THE INNER SURFACES. THERE IS THEREFORE NO GILDING VISIBLE ON THE EXTERIOR WHEN THE EGG IS JOINED TOGETHER.

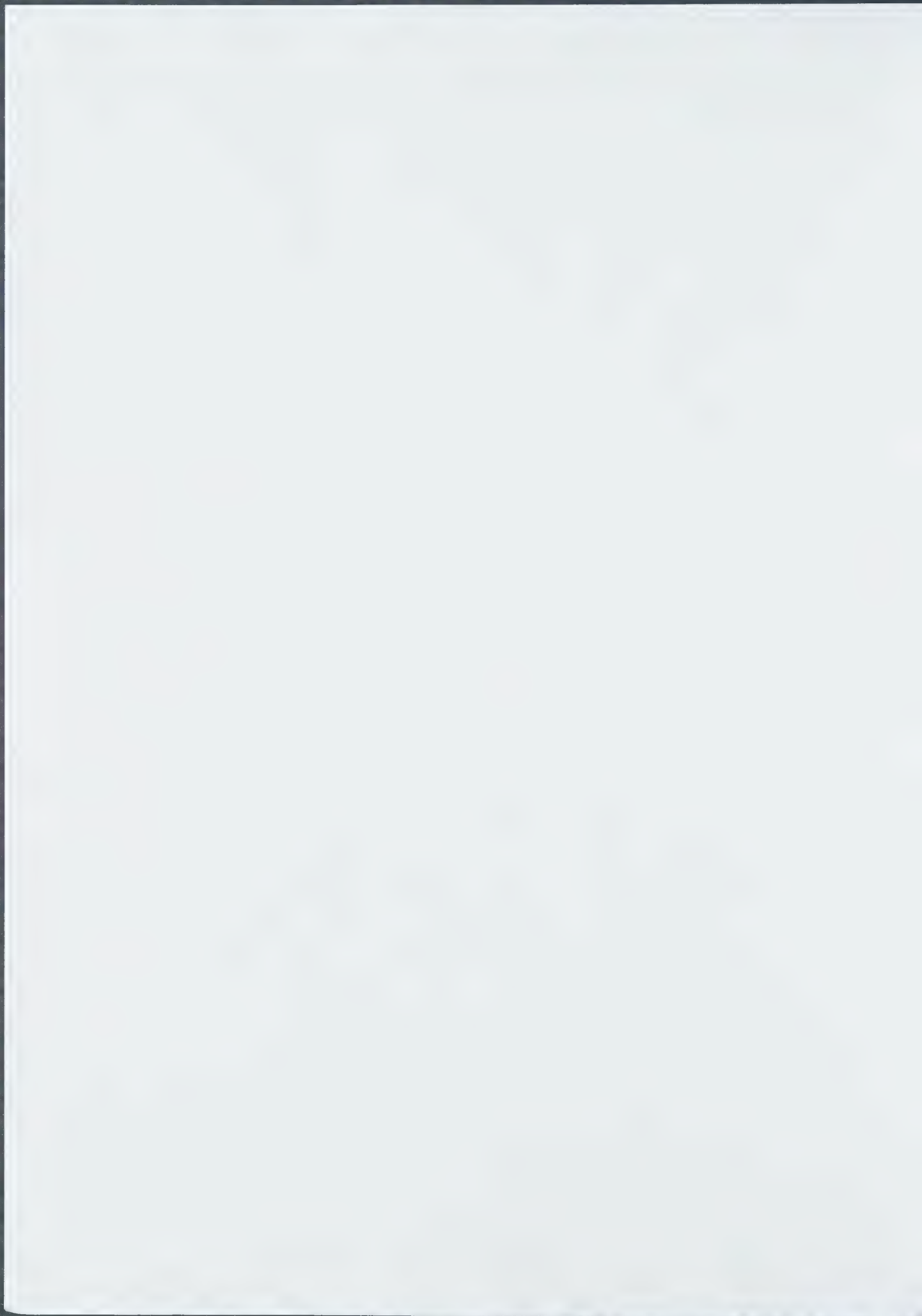
ANY APPARENT GILDING ON EXTERIOR MOUNTS IS THE FAULT OF THE LIGHT AVAILABLE FOR PHOTOGRAPHY, AND IS NOT TRUE COLOR.

It has been stated to me by the owner that verified good payment in full must be made before any transfer of the egg for any purpose. This is beyond my control. The price for the egg is \$7,000., with sale for resale only, so that we [the owner and I] are not liable for any sales tax.

Let me know if there is any interest, so we may discuss showing the egg to the buyer.

Your friend,

✓ CC: Alfred Bader





**Subject:** Your documents and fotos  
**From:** "Wolfgang Kerber" <kw@zbp.univie.ac.at>  
**Date:** Tue, 15 Jun 2004 17:35:47 +0200  
**To:** <baderfa@execpc.com>  
**CC:** "Graf, Peter (E-Mail)" <gp@zbp.univie.ac.at>, <robert.rosner@tele2.at>

Dear Dr. Bader,

I want to thank you for lending us the large collection of wonderful material so that it can be reproduced for the exhibition "Jahrgang 1924 - Ein guter Jahrgang".

Bobby Rosner gave me the material yesterday evening and I am sorry that I could only spend a short time browsing through the contents up to now. With this email I want to confirm the reception of all the material including the following issues of the journal Aldrichimica acta:

- 1.1968,1
- 10.1977,1
- 12.1979,2
- 15.1982,1
- 17.1984,1
- 19.1986,1
- 20.1987,1
- 21.1988,3
- 22.1989,1
- 25.1992,1
- 34.2001,2

and the booklet "From Private Collection To Corporate Identity". I also have to report that **no copy of your biography "Adventures of a Chemist Collector"**, ISBN 0-297-83461-4 was included in the set.

Please grant me a few more days to sift through the collection. I will keep you informed about our progress.

Once more thank you for your courtesy, with kind regards

respectfully W. Kerber

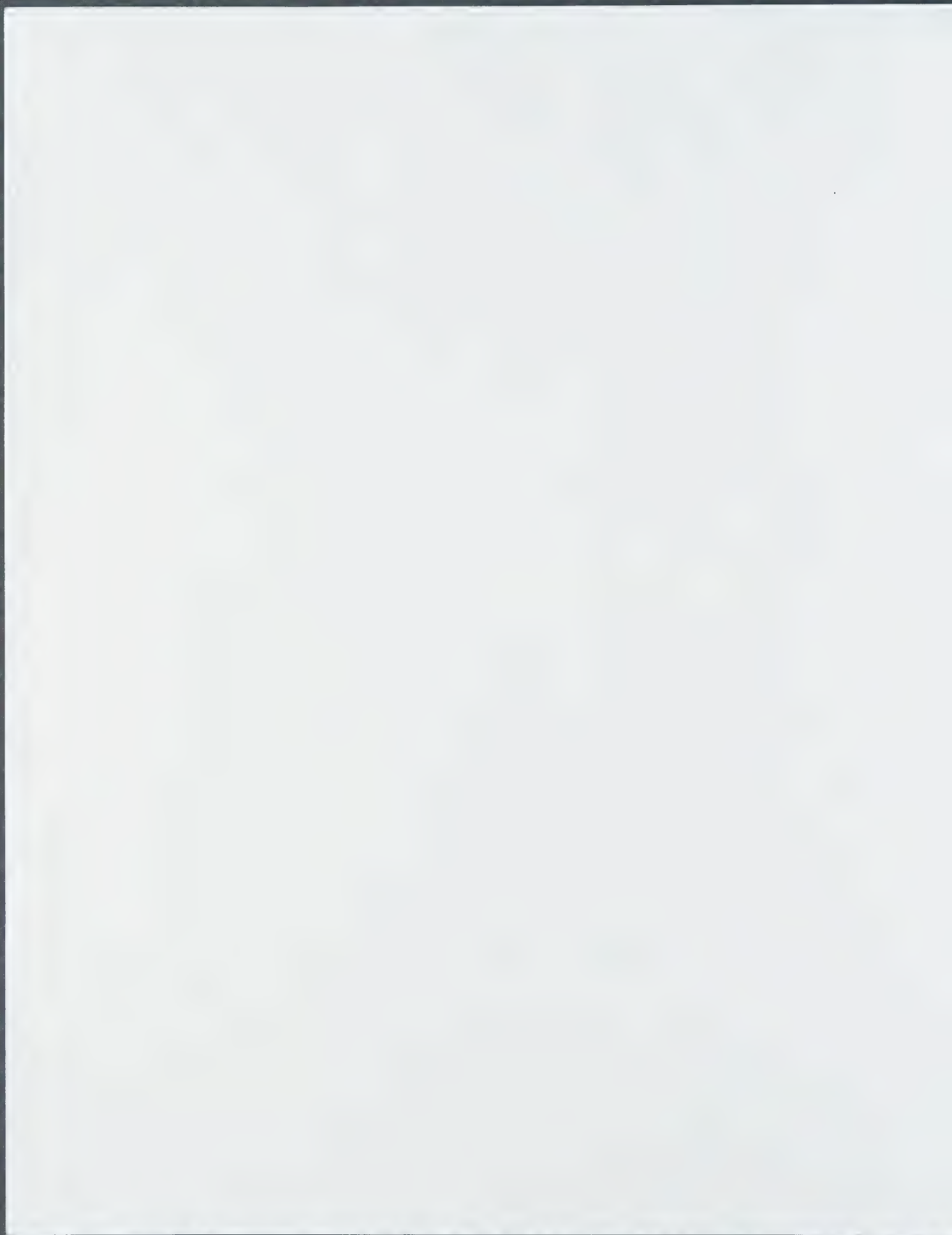
\*\*\*\*\*  
Dr. Wolfgang Kerber  
Universitaet Wien  
Bibliotheks- und Archivwesen  
Oesterreichische Zentralbibliothek fuer Physik  
Boltzmanngasse 5  
1090 Wien

Tel.: 43-1-4277-27610  
Fax: 43-1-4277-9276  
mailto:kw@zbp.univie.ac.at  
WWW: <http://www.zbp.univie.ac.at>

\*\*\*\*\*

*Handwritten notes:*  
Tel 6/25  
all ok  
[Signature]

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SPENCER  
MUSEUM  
OF ART

23 September 1996

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

Dear Dr. Bader:

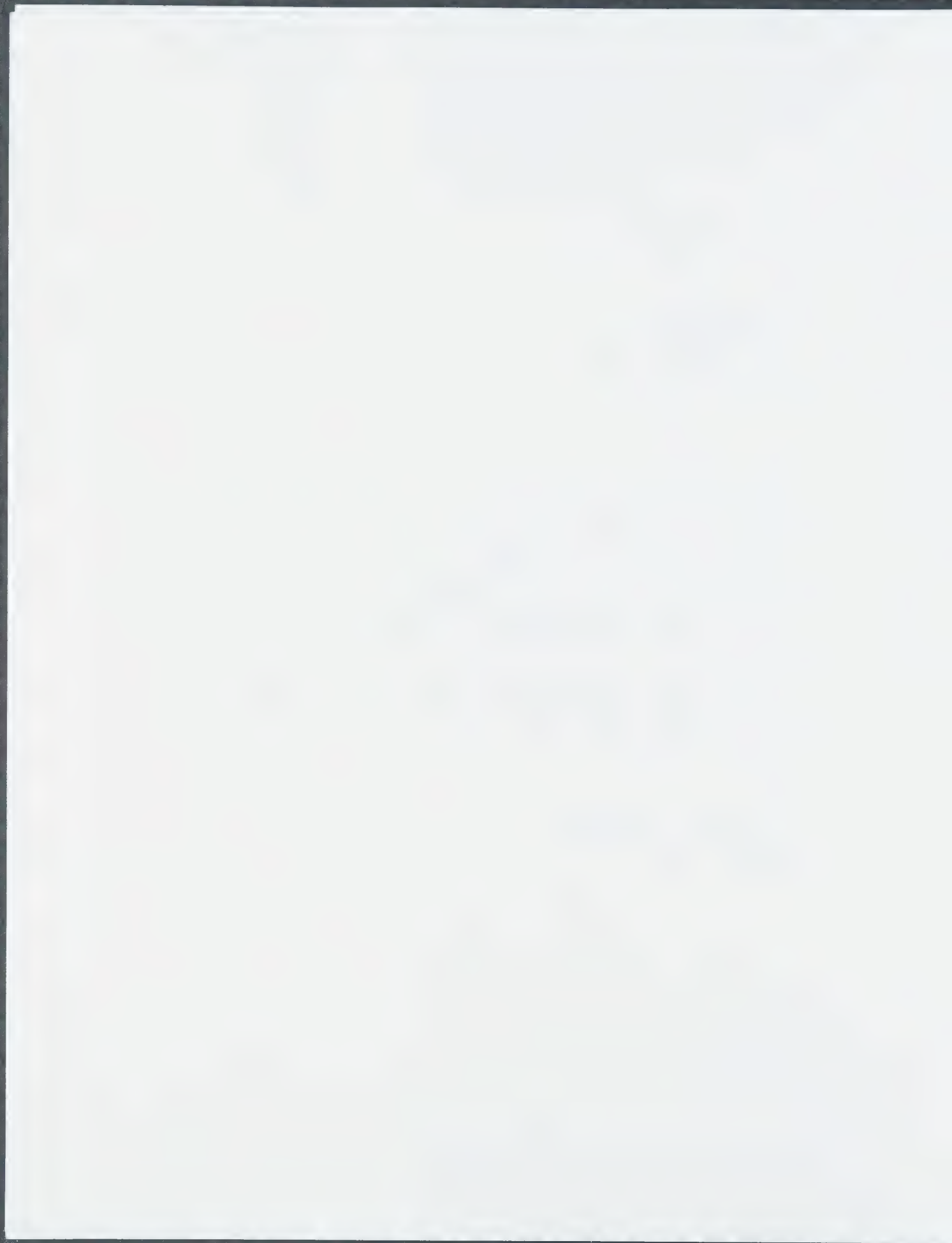
I amso sorry not to have had a chance to visit with you when you lectured here at KU recently. It was an unusually busy two days at the beginning of the semester. And I must apologize for the confusion that led us not to have the chance to hear about your art interests. It was only after you left that I learned that the lecture advertised in our building was not the lecture you presented. The result was that we all understood that one of your lectures was about collecting art, which of course it wasn't. I am sorry our students did not get an opportunity to meet you and that Linda Stone-Ferrier was away. I hope you will have an opportunity to return to Lawrence at some time.

Our docent program coordinator, Betsy Weaver, reported to me that she thoroughly enjoyed showing you the Spencer Museum. I hope you had a chance to see the best of our collection and that your visit was a success in other ways.

Sincerely,



Andrea S. Norris  
Director





JANE KHURANA

Fine Arts in Suffolk

Thorpe House, Long Melford, Suffolk CO10 9HZ

Telephone: 01787 377759

Juel Pedersen, 19 June  
Drawing of dog.

Sold £80 Cheffins 27/04/05

- Commission £ 9.40 (inclusive of GST)
- Photography £ 7.80
- Entry fee £ 5.63

Total deductions £ 22.83

Total realised £ 57.17

Cost £ 40.00

Profit: £ 17.17 ÷ 2 = £ 8.59

Cheque to H&FA £ 48.59

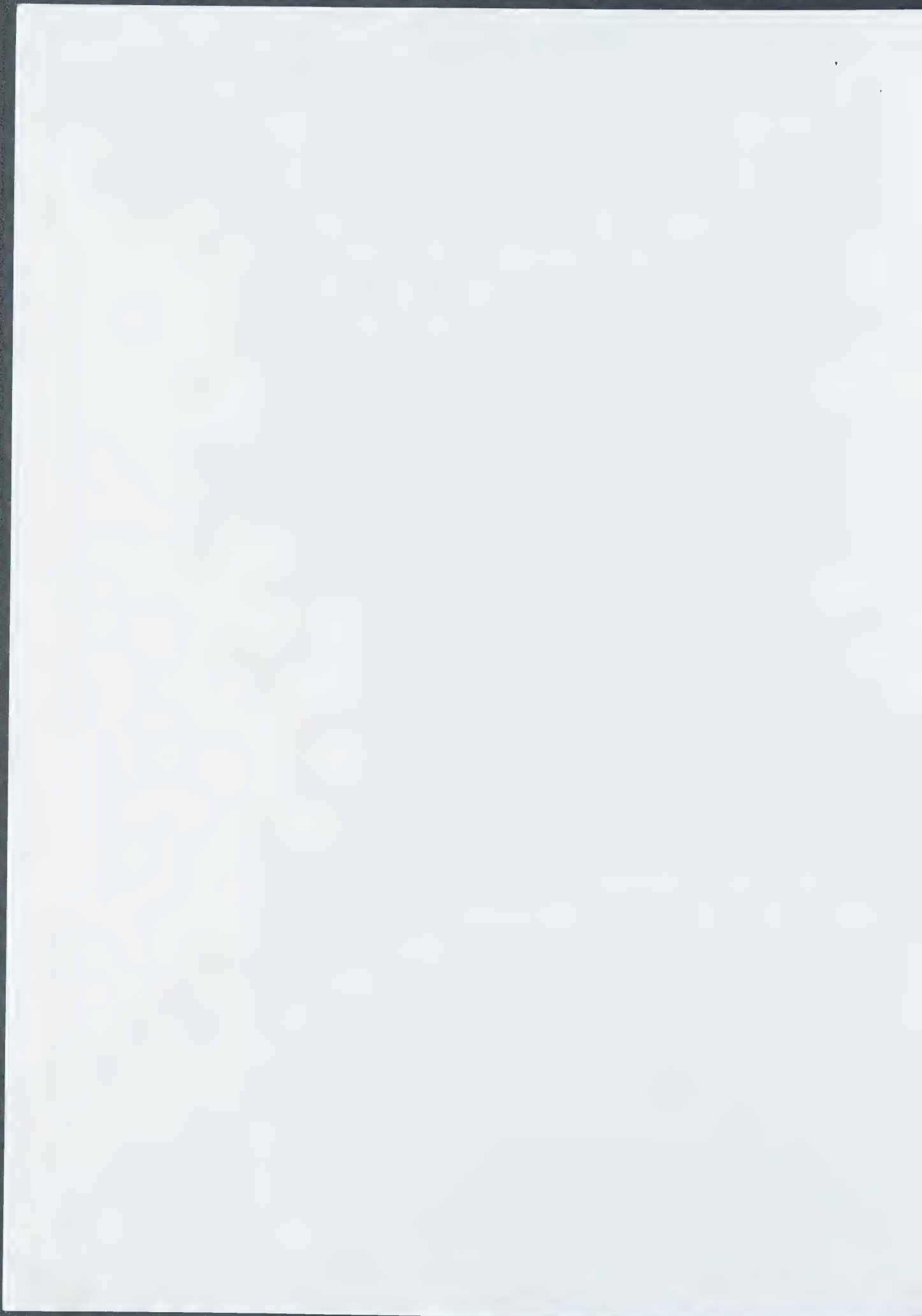
cost £ 40 = £ 2777

ARTFA 2777

£ 48.59

53 78

£ 102.37





JANE KHURANA

*Fine Arts in Suffolk*

Thorpe House, Long Melford, Suffolk CO10 9HZ

Telephone: 01787 377759

26<sup>th</sup> June 2005

watercolour Australian Coat of Arms, signed A. Hisslop  
for John E. Jefferson of Western Australia.

Sold A\$240 27/6/05 Lawson Henry St, Sydney

- Commission A\$ 42.00  
- Insurance A\$ 3.60  
- GST A\$ 4.56  
A\$ 50.16

Total realised: A\$189.94 (£80.10 at rate 2.37)

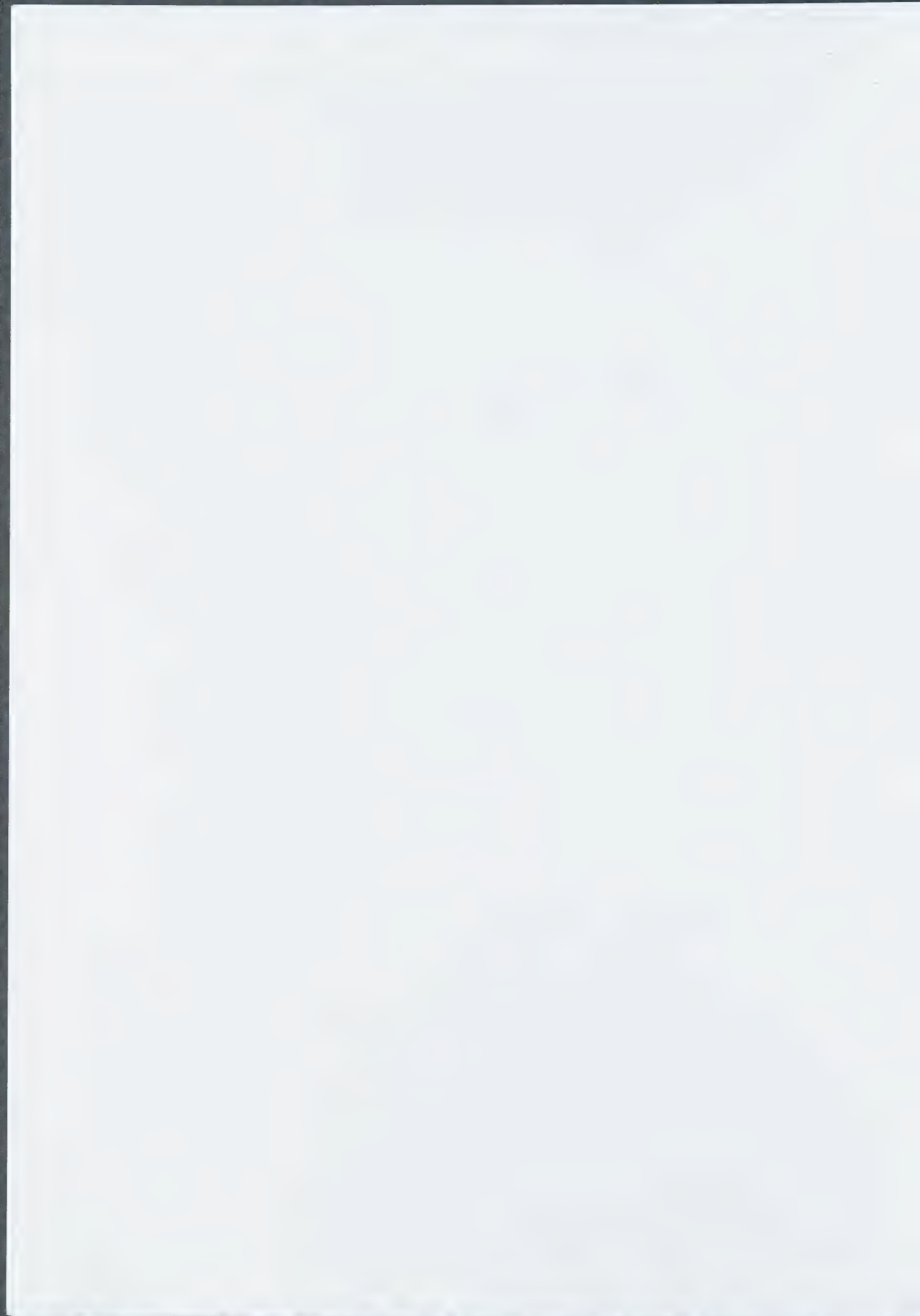
Cost US\$50 (£27.47 at rate 1.82)

Profit £52.63 ÷ 2 = £26.31

Cheque to ABFA for £53.78

ABFA 27.4

cost \$50-







# ALFRED BADER FINE ARTS

Dr. Alfred Bader, CBE  
2A Holmesdale Road  
Bexhill-on-Sea  
East Sussex TN39 3QE  
England  
Phone/Fax: 01424-222223

A37A 2778

July 28 2005

Ms. Françoise Gravel <sup>Bill of Sale</sup>  
of ~~the~~ Mr. Clifford Overton, Couror, B.C. Canada.

Framed oil on board

Spring on the Mullet River in the Laurentians

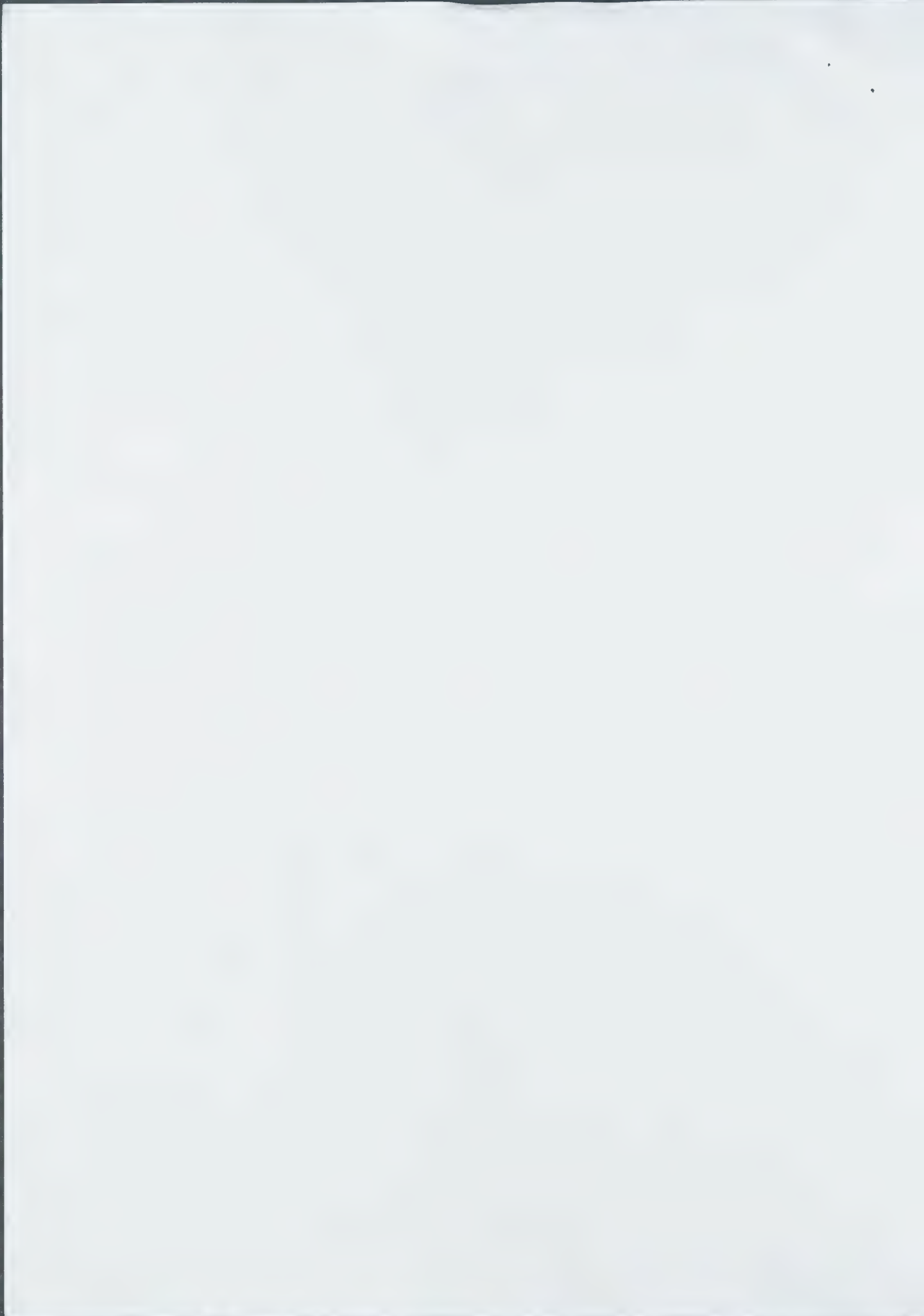
by Oscar de Hall (1903-1971)

signed lower right

US \$ 700.-

Payment received  
in full

Anna Koon





**Subject:** Re: Exhibition  
**From:** Akira Kofuku <kofuku@nmwa.go.jp>  
**Date:** Thu, 16 Oct 2003 15:45:12 +0900  
**To:** Alfred Bader Fine Arts <baderfa@execpc.com>

Dear Dr Bader,

I really appreciate your kind and generous comment on my show. It is warmly welcomed and we have a good number of visitors everyday (2000-5000 a day). As I also organized an international symposium, I could meet not only Manuth and De Witte, but also some other Dutch scholars. Kelch jointed, too.

I was so exhausted and I have still hectic days by giving lectures almost every week !

Thanks for your interesting comment on Moses from Berlin. In my catalogue entry I mentioned some scholars believed it represents his second showing but many think it depicts the first one.

I hope to visit your gallery in the near future. Thank you again for your kind contribution.

Best regards.

Akira Kofuku

At 09:12 03/10/15 -0500, you wrote:  
Dear Dr. Kofuku,

Thank you so much for sending me your catalogue of the Rembrandt and the Rembrandt School exhibition.

If I could live my life over again I would do a number of things differently.

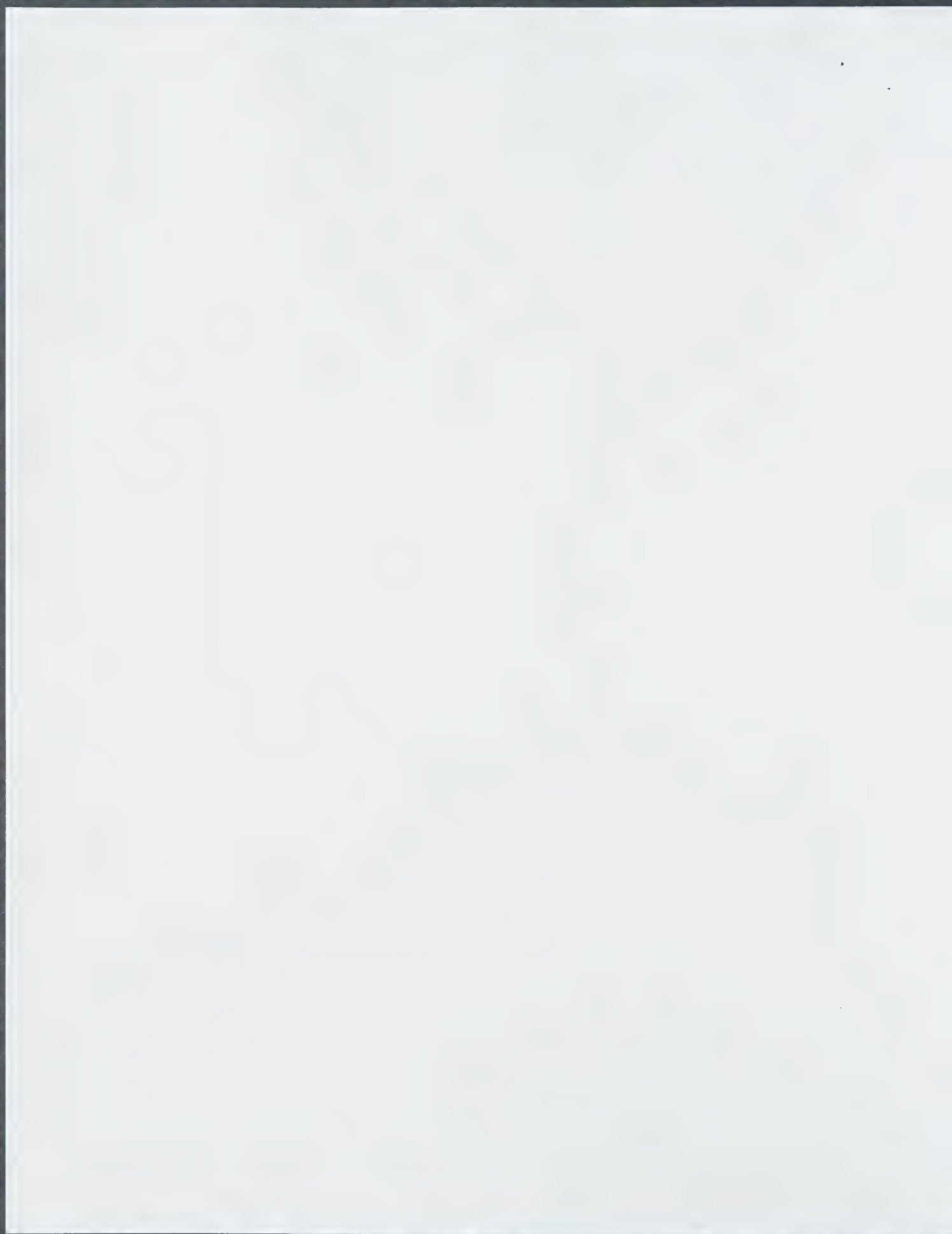
For instance, I would learn Japanese so that I could read the text. But I understand that sometime next year you will publish the essays in English and I would then very much appreciate receiving the English text.

Also, if I had known what a wonderful exhibition this would be I would have tried very much harder to invite you to visit us in Milwaukee because you would probably have found another 20 or 30 paintings in my collection which would fit very well into this exhibition.

Of course I am happy to see 3 paintings which I owned in the past and 2 still in my collection, namely the Jan Pynas and the Eeckhout. The Pynas looks wonderful in the catalog and now I am happy that you went to the extra expense of having it sent with that wonderful frame.

Also, I would have tried much harder to persuade you to borrow the de Gelder with Tobias which you had in Japan once. If you could see it now with all that totally unnecessary overpaint taken off, you would realize in what very fine condition this painting really is.

I visit many dealers and of course look particularly carefully at Rembrandt school paintings. I believe that this de Gelder is one of the very best on the market and with the dollar going down so sharply against the yen perhaps you will at some time be in a position to reconsider its purchase.



Professor Christian Tumpel is an old friend whose book on Rembrandt my wife and I translated from German into English. He knows a great deal about the Bible and believes that your #15 depicts Moses breaking the Ten Commandments. I am equally convinced that it depicts Moses showing the second tablets, with light streaming from his face. We all know that it is possible to be convinced and mistaken, and I just wish I knew whether it was Professor Tumpel or I that is correct. But please do consider the possibility that this is really Moses showing the second set of Ten Commandments.

It would be great if you could visit us in Milwaukee when next you come to the United States.

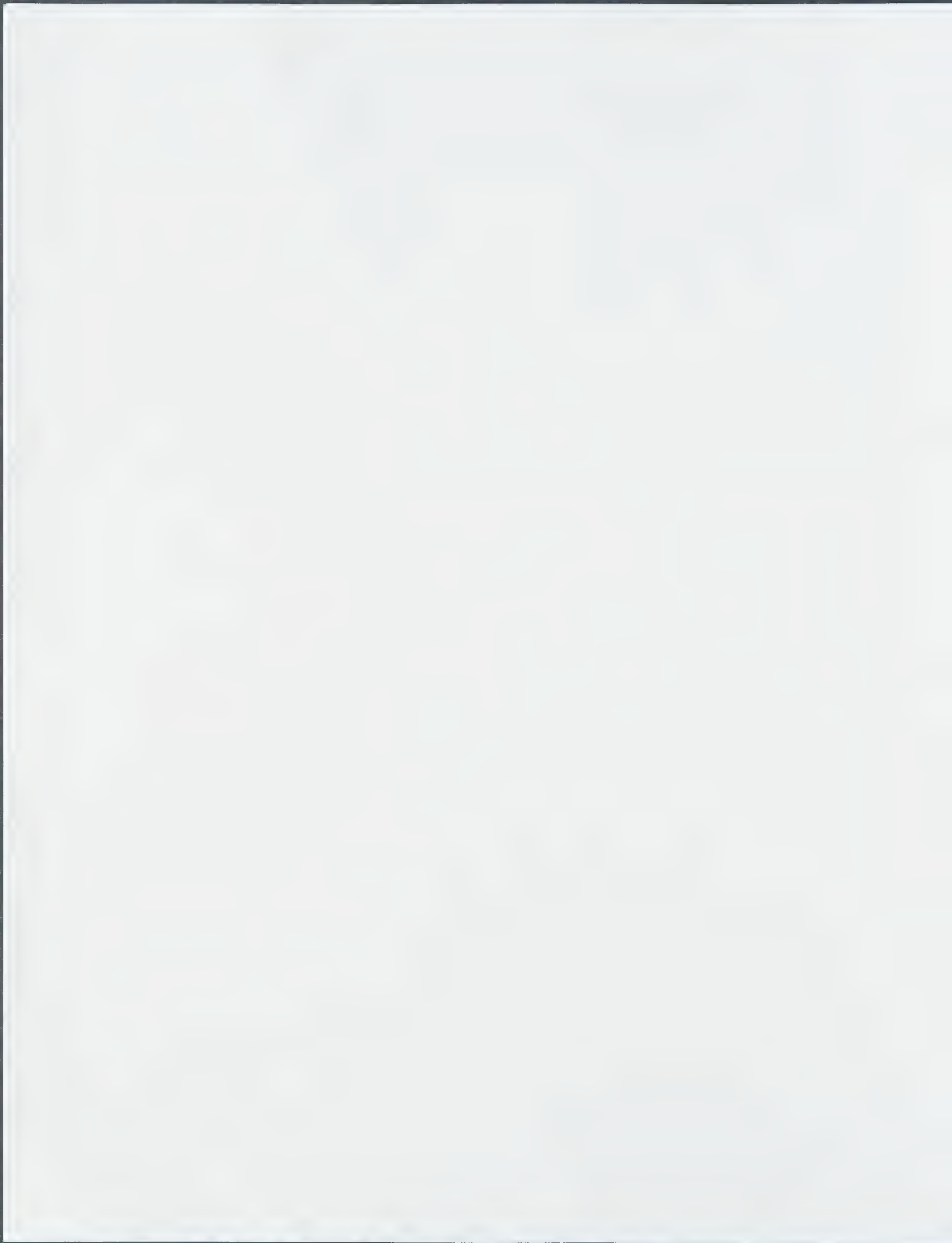
With heartiest congratulations and with all good wishes I remain

Yours sincerely,  
Alfred Bader

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# KUNSTHANDEL SCHLICHTE BERGEN

VELAZQUEZSTRAAT 8, 1077 NH AMSTERDAM

Tel. (020) 676 9344 Fax (020) 673 4786  
e-mail: schlicht@xs4all.nl

ALFRED BADER FINE ARTS  
Dr. Alfred Bader  
Astor Hotel Suite 622  
924 East Juneau Avenue  
MILWAUKEE, WISCONSIN 53202  
USA

22 September 2003

Dear Mr. Bader,

It was nice seeing you again in London in July. You asked me at that occasion -in the middle of Old Bond Street- if I had any Rembrandt-school pictures for you. I told you about the two saints I had bought from Els Cevat, but they were not your cup of tea.

However I forgot to tell you about the *Flora* by Isaac de Jouderville from the same collection. It is a fascinatingly strange painting, done shortly after Rembrandts *Flora's*, around 1635/36. Volker Manuth and Marieke de Winkel have examined it and agreed with the date. I say fascinating because one can feel that Jouderville really tries hard to follow his masters example but stays lightyears away from Rembrandt himself (so does by the way the price: Euro 32.000). But in all her clumsiness the girl has some charm of her own and so have the flowers, which are very well painted.

The picture is in very good state, has its (most probably) own 17th c. frame and was cleaned by Martin Bijl, who can tell you everything about the work he has done to it.

Please give it a thought, and if you come to Amsterdam I'll be most happy to show it to you (or in other place in Europe).

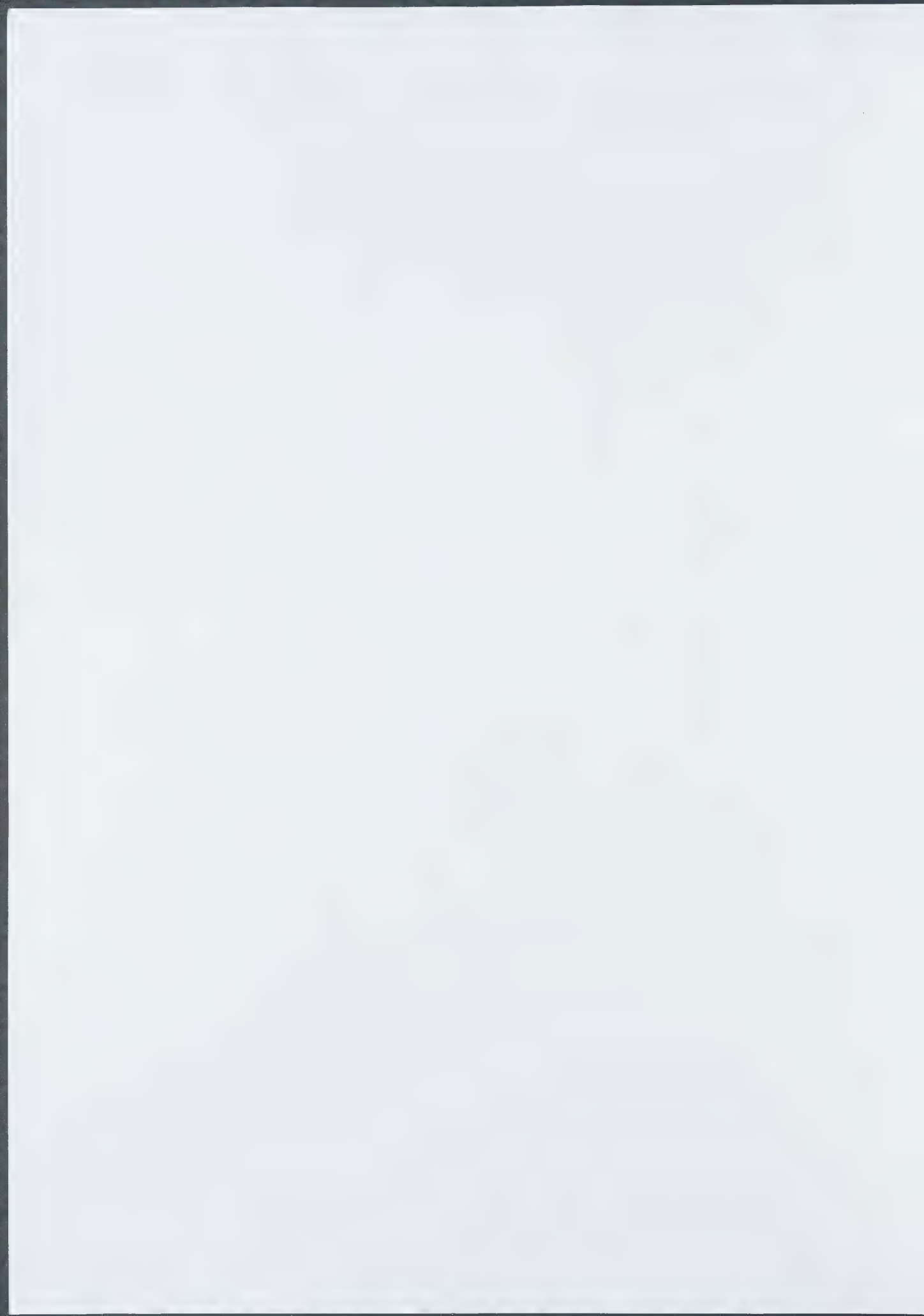
Yours sincerely,

John Schlichte Bergen

  
*and my warmest regards to / Mrs B. Cevat*

GALLERY: P.C. HOOFTSTRAAT 53, 1071 BN AMSTERDAM · BY APPOINTMENT ONLY ·  
Tel. (020) 675 1701 / 676 9344

B.V. Kunsthandel Mr H. Schlichte Bergen, Reg. Amsterdam KvK 33063859 · NL003255177B01





# KUNSTHANDEL SCHLICHTE BERGEN

VELAZQUEZSTRAAT 8, 1077 NH AMSTERDAM

Tel. (020) 676 9344 Fax (020) 673 4786

## ISAAC DE JOUDERVILE

Leiden 1613 - (before) 1648 Amsterdam

### *Flora*

Panel 52 x 40,5 cm

Executed c. 1635/36

In its original 17th century black frame

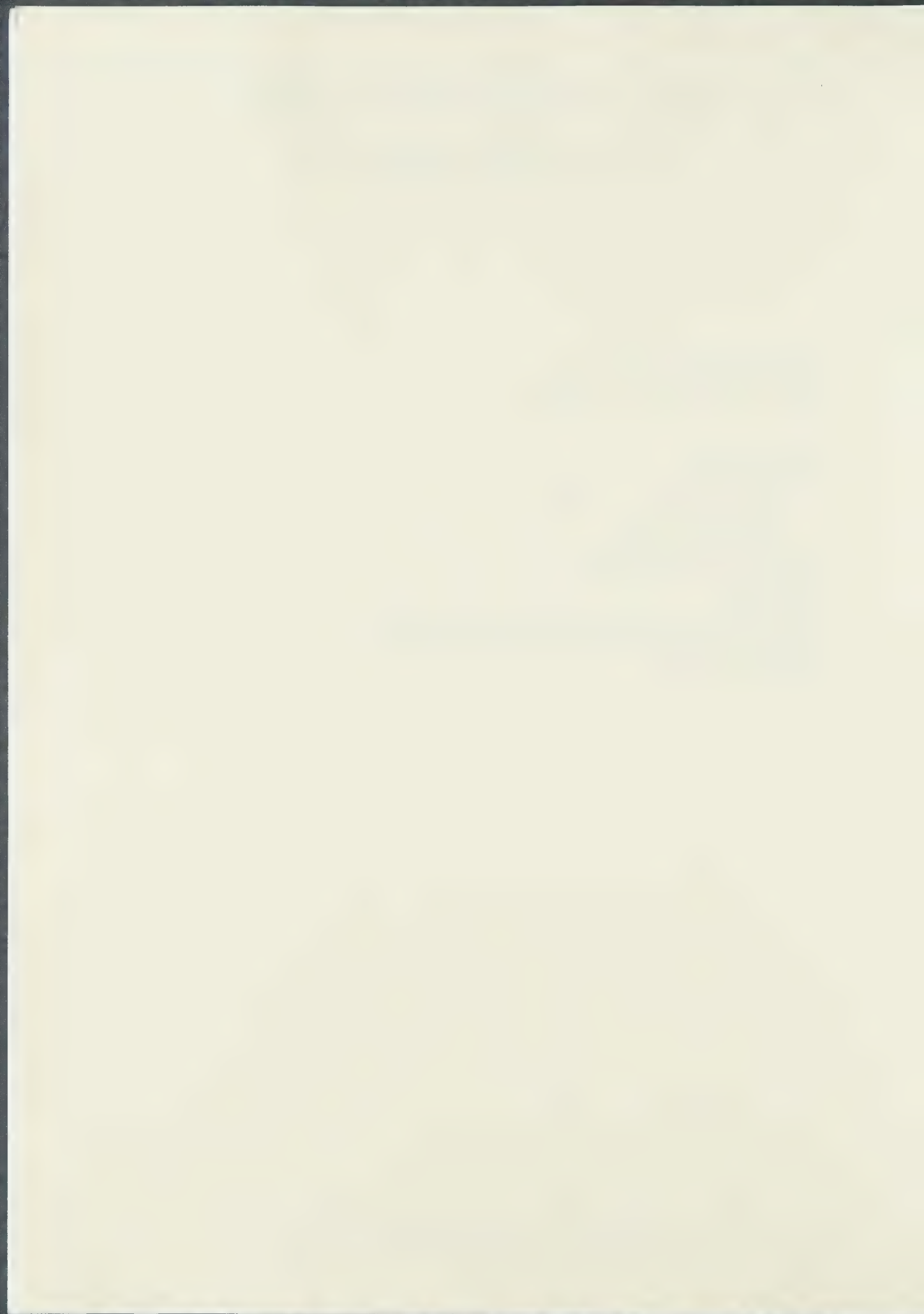
Lit.: W. Sumowski, *Gemälde der Rembrandt-Schüler*, II,  
pp. 1434, 1437 nr. 945, 1444 (ill.);

J. Bruyn e.a., *Corpus of Rembrandt Paintings*, 1986, II,  
p. 82, ill. 83.

Exh.: The Hague, Kunsthandel Kleykamp, 1928 (as by Govaert Flinck);  
Leiden, Stedelijk Museum De Lakenhal and Bolsward, Stadhuis,  
'Rondom Rembrandt, De collectie Daan Cevat' 1968, nr 20, ill.  
Catalogue by Bob Haak

GALLERY: P.C. HOOFTSTRAAT 53<sup>a</sup>, 1071 BN AMSTERDAM · BY APPOINTMENT ONLY ·  
Tel. (020) 675 1701 / 676 9344

B.V. Kunsthandel Mr H. Schlichte Bergen, Reg. Amsterdam KvK 33063859 · NL003255177B01



*Just received*

*Legende 1000  
- 1000*

**Subject: ABFA paintings**

**Date:** Mon, 16 Apr 2001 11:34:43 -0500

**From:** Bader Fine Arts <baderfa@execpc.com>

**To:** Marvin Klitsner <klitsner@inter.net.il>

Dear Marvin,

First, some good news: the National Gallery in Washington has taken an option on the *Calvary* in which we have half interest with a dealer, Bernheimer, in Munich. I think they will take it up, and that will reduce our inventory by \$1.7 million.

There is a great deal of interest in the seascape by van de Cappelle, which is the first painting that I bought under our new agreement.

Now to ask you for advice in a difficult problem. In January I was very attracted by a painting at Sotheby's in New York, Lot 179, described as an early copy after a famous Carravaggio of the same subject which is known to exist in two versions, one in the Metropolitan and one in the Hermitage. I told Clovis Whitfield of my interest and he also liked it a good deal -- I purchased it for ABFA for \$110,000.

We then arranged to have it sent to Clovis in London under our standard agreement, which covers a great many paintings which he has there.

A few weeks ago Clovis called me and said that he very much likes this so-called copy and that he would like to change the agreement and really buy a half interest in the painting for \$55,000. I pointed out to him that the only difference to this change would be that he would not have to pay a 10% interest on the \$110,000 and I asked him whether he saw any other difference. No, he said not, but he is working so hard on the painting that he would like to send us \$55,000, which he did.

Now he has spoken to me at very great length, telling me that he has come to the almost certain conviction that the painting is not a copy, but an original Carravaggio. If he is correct and his opinion will be accepted, then that painting is worth millions of dollar, probably somewhere on the order of \$20-\$40 million.

So far, the good news, now the problem: Clovis told me that he thinks so highly of the painting that he has insured it for \$10 million and then he stated that he expected ABFA to pay half of the insurance costs.

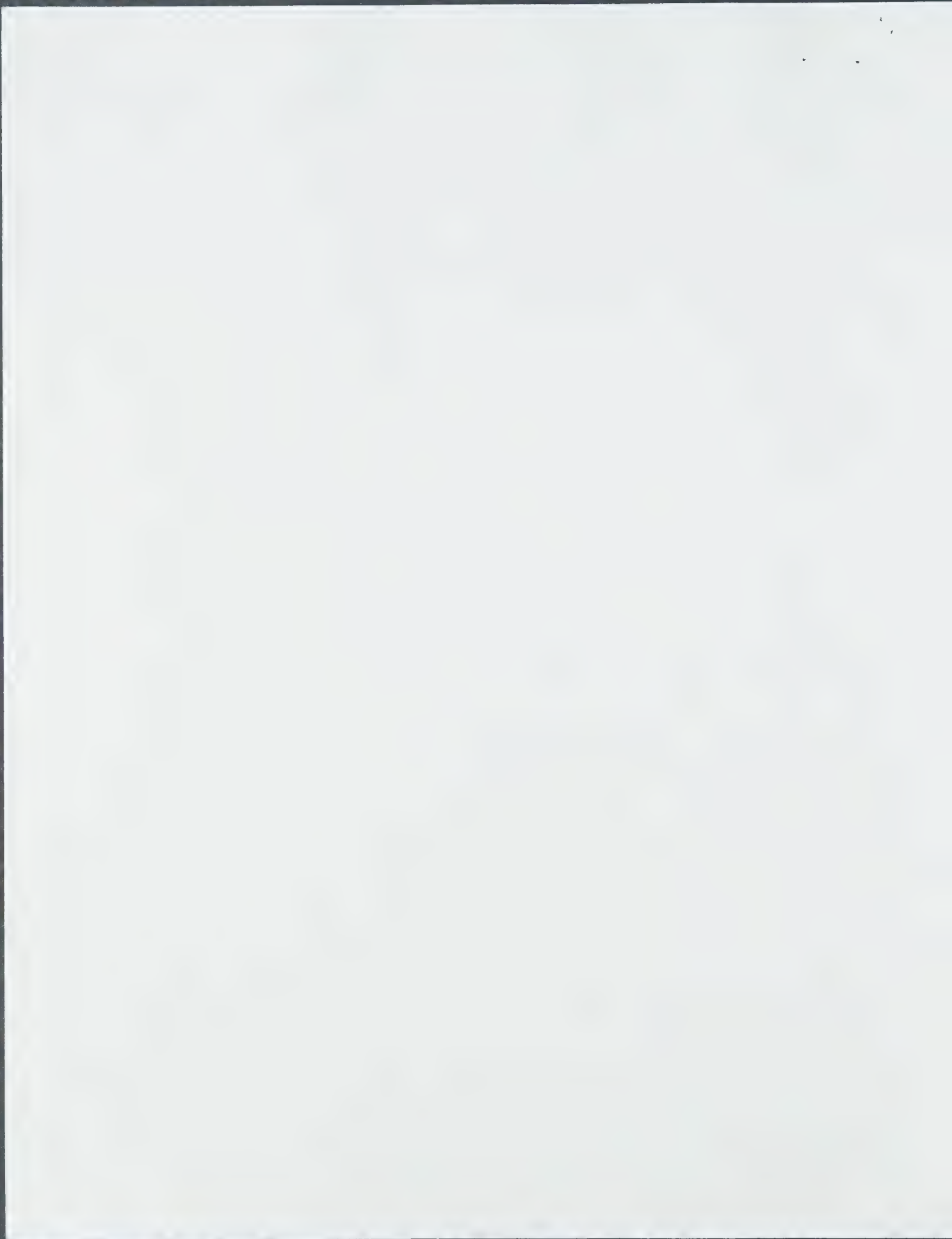
I have just drafted a fax to him contesting this position and attach this draft. I have not yet sent this to Clovis and look forward to your comments and improvements.

Of course, in our telephone discussion I disagreed with him and told him that I did not feel that ABFA should pay for the insurance costs and other unauthorized expenses.

Love as always,  
Alfred

FAX FROM:





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

April 16, 2001

TO: Clovis Whitfield (Page 1 of 2)

FAX #: 011-44 207 495 6488

Dear Clovis,

The news you gave me about The Lute Player is indeed very exciting.

Please consider very carefully whether the now unlined painting should really be lined. I have not discussed this with Charles Munch, who is a much better restorer than Thomas Schneider, and I have urged you to call Charles to take his advice. I think that he will tell you that you should consider just strip-lining the painting and then protecting the entire back with a sturdy, totally neutral, plastic sheet. We will, I think, find it much easier to sell when unlined.

I am concerned about what you called the "mundane" matter of the cost of insurance. That I believe is entirely your responsibility, whether ABFA owns all of the painting or just half.

We have owned several other paintings together which are very valuable and surely Whitfield Fine Arts has insured them. Similarly, Otto has fully insured the Rembrandts ABFA has owned and Otto and Bernheimer have insured the Calvary, of which ABFA owns half.

When you asked me whether you could buy half of The Lute Player for \$55,000, I did not quite understand why, because either way we would share in the profit. I asked you whether there was any difference other than your not having to pay ~~100%~~ on the \$110,000 and you said no.

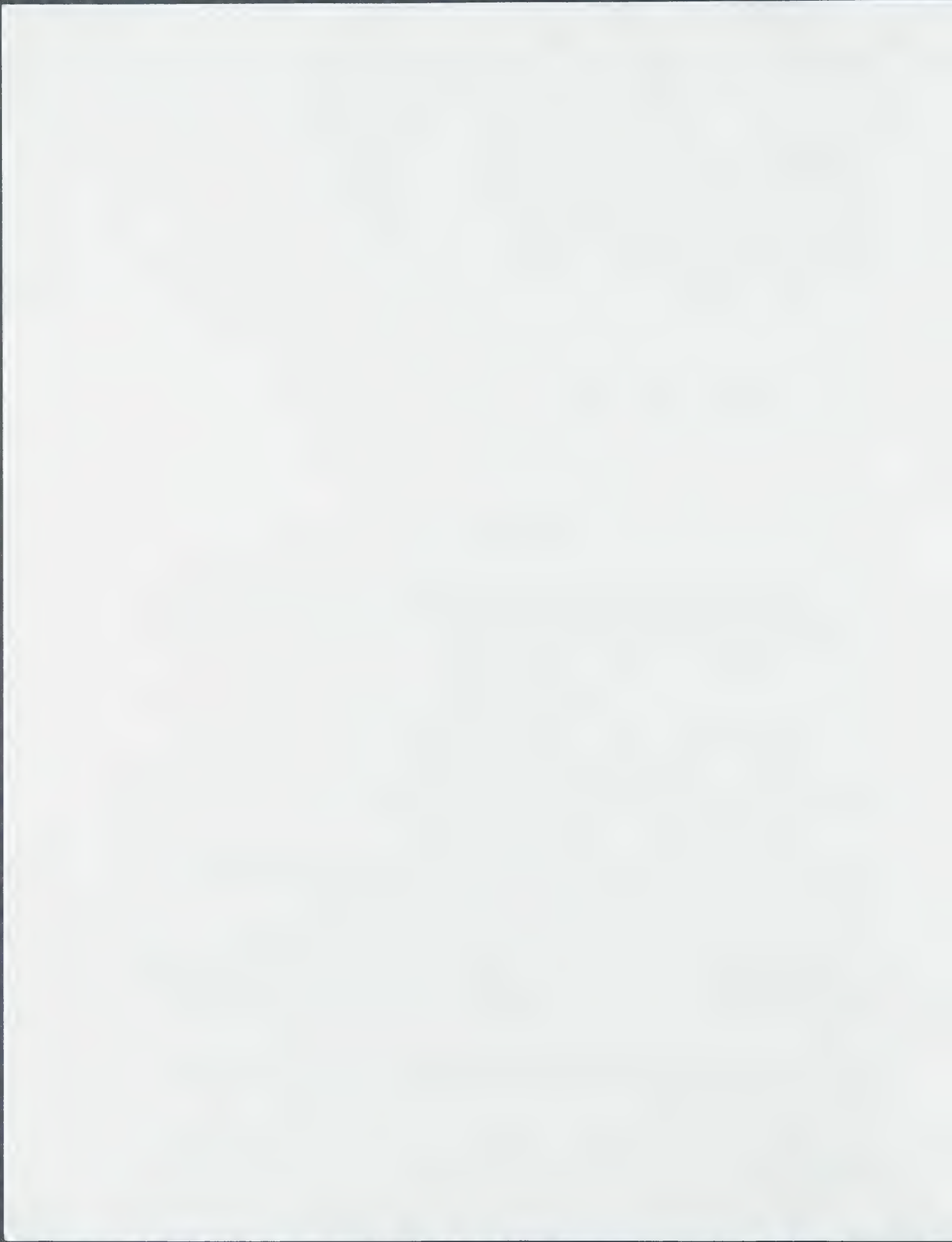
In our conversation I understood you to suggest that ABFA should pay for half of the cost of insurance, now that you have insured the painting for \$10 million. This ABFA will not do, for two reasons: 1) Insurance is your responsibility, and 2) ABFA will not pay for any expenses which it has not authorized in advance. Of course, it will pay for our standard costs of restoration and photography, but not for insurance.

for half of

Perhaps I just misunderstood you in the excitement of learning so much good about this painting.

With best regards I remain

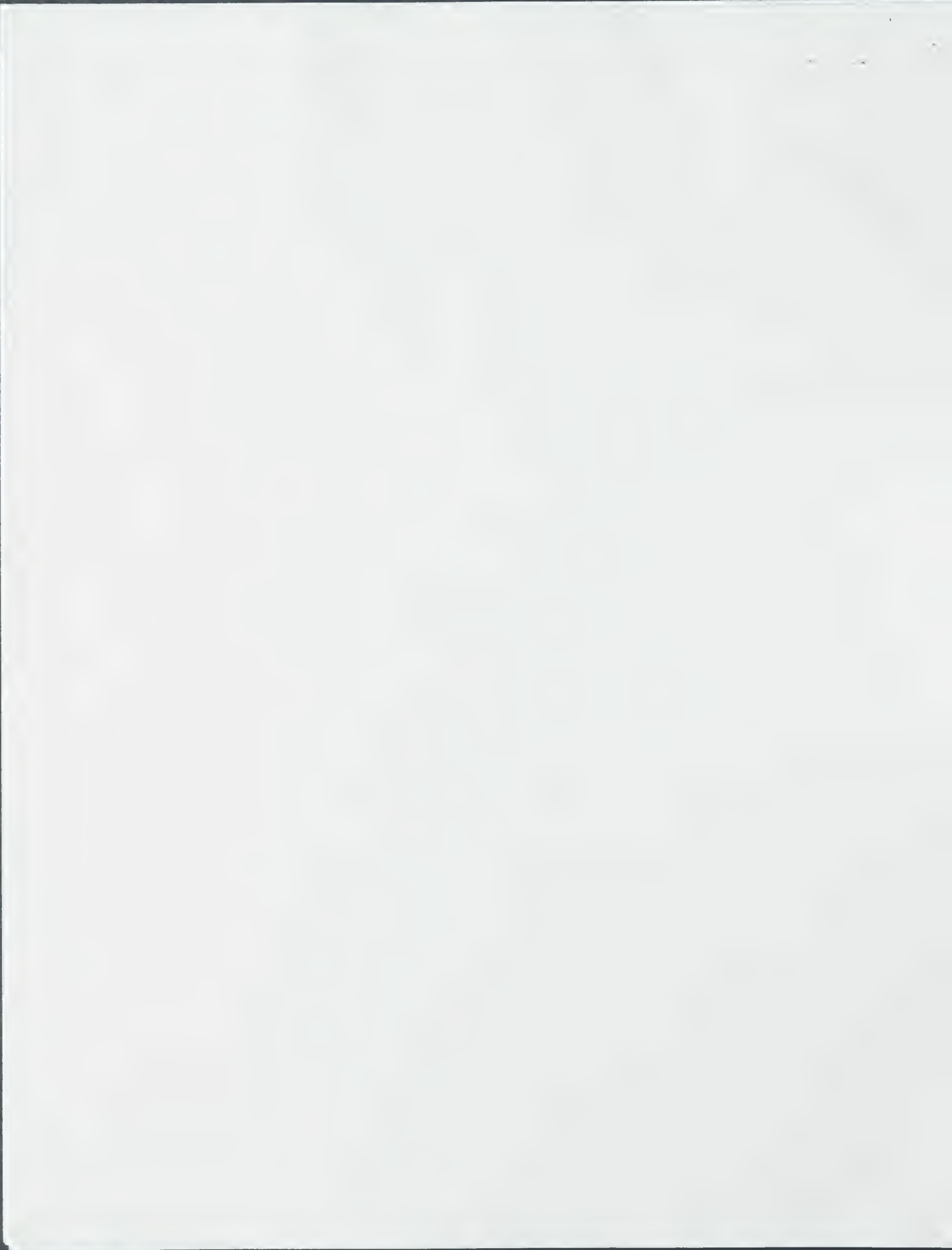
Yours sincerely,

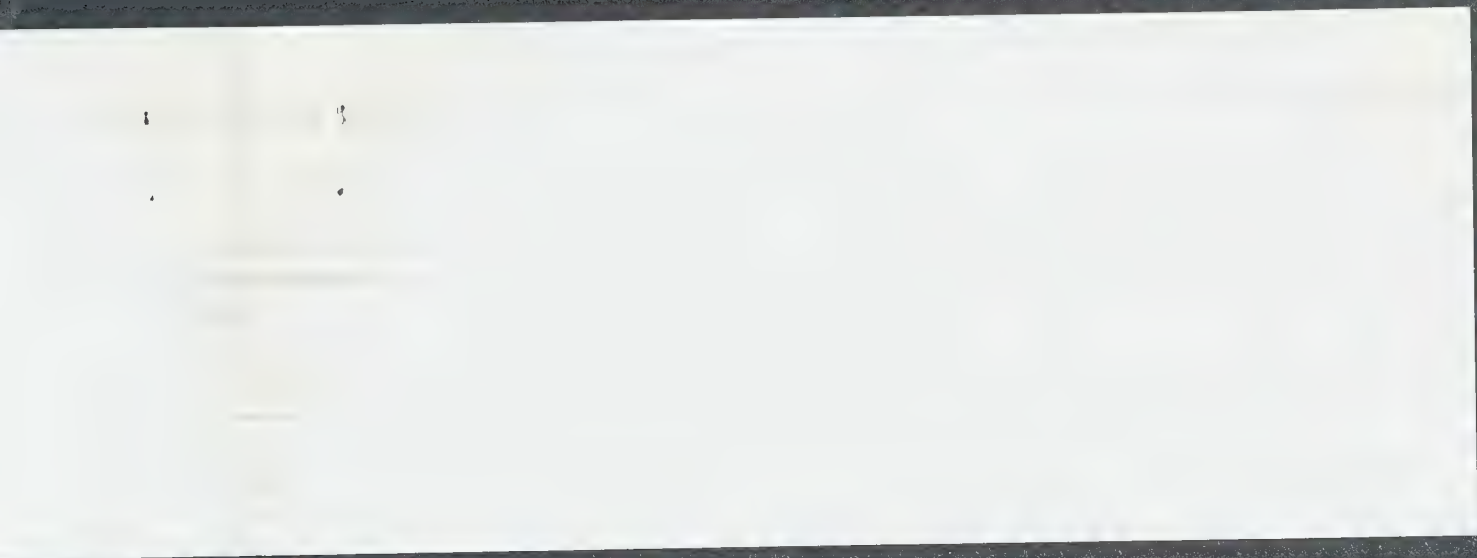




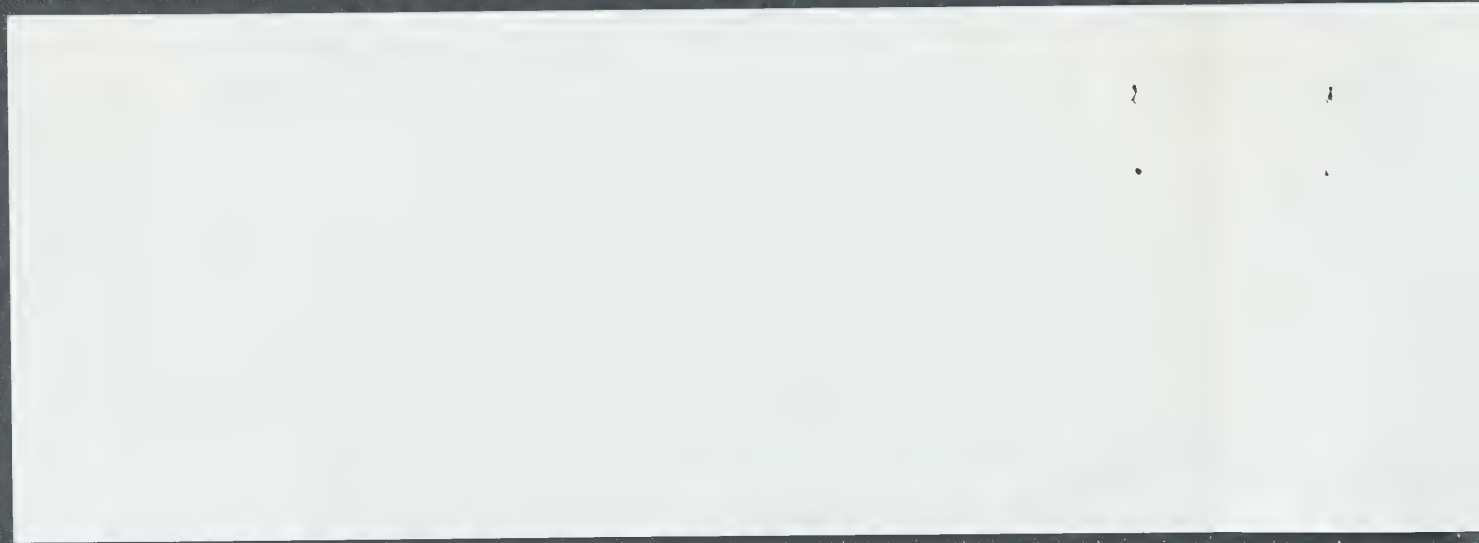
ABFA paintings

Alfred Bader  
AB/az









Dear John,

Can you come in this afternoon? I really have only a few minutes to give you because I am leaving tomorrow morning for San Diego and will not return until April 6th.

Best wishes,  
Alfred

John Paul Kurth wrote:

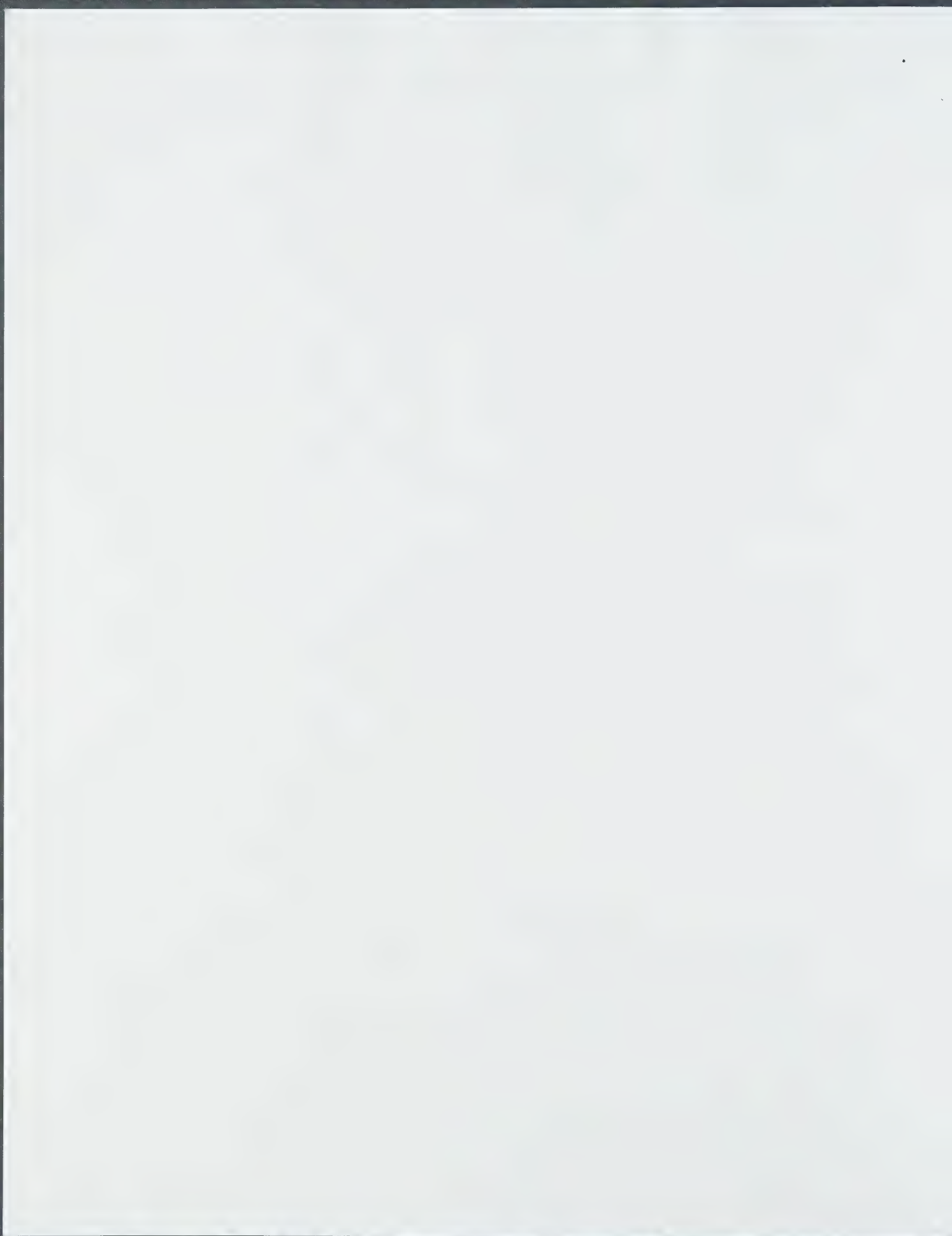
Hello Dr. Bader-

I finished the transcribing process of your 'Joys of Collecting' lecture, and plan on giving copies of it to the following (in addition to you): Rikki Thompson, Director of Volunteer Services, the Captain Frederick Pabst Mansion (and a former professor of Art History); Heather Winter, Graduate student, Public History, Univ. of Wisconsin-Milwaukee, currently in New York interning with Karen Gunderson, artist, and Julian Weissman art dealer (unable to attend lecture); Michael Lord, art dealer; Annemarie Sawkins, Associate Curator, Haggerty Museum of Art.

I am wondering whether I could clarify with you the spelling of certain words, mostly names, that I couldn't readily find in your autobiography. I always strive for accuracy when transcribing lectures/interviews, and there are a few names/words that I have questions about. Rather than doing this by telephone (your phone number today had a message from Ameritech saying "there was trouble with the line") or by fax, I am wondering whether you'll be in the office tomorrow (Thursday) afternoon and available for a few minutes. I work at Harley-Davidson until the early afternoon, but will be back on the East Side by 2:00 pm; I will check my e-mail on campus, and if I receive a favorable response, I will call you to confirm, then stop by a bit after 3:00 pm. It should only take a few minutes to confirm the spelling on the hard copy, all questions are highlighted. I'm also wondering, for the benefit of those (Rikki and Heather) who couldn't see the slides, could I use photocopies of those reproductions that appear in your autobiography that are referred to in the scope of your lecture, as kind of an 'appendix?' That way, when you refer to Van Ruisdael's "cold winter landscape" in the transcribed lecture, the reader could note, for example, #6, and flip to an appendice and at least have a photocopied image to add meaning to your words. Just an idea, I completely understand if there is a copyright issue here.

yes

Referring to Ameritech reminds me, I may have given you (another) incorrect phone number for my apartment on Astor St. I've only been there six weeks, but I've already been told by them I've had three different numbers! The correct number, when all is said and done, is 291-3053. If I can meet up with you soon, I have a copy of an article I came across while doing research for another project on Monday. It is from the Milwaukee Sentinel, dated February 2, 1913, and discusses a collector from Toledo by the name of John Willys, who bought a Rembrandt known as the

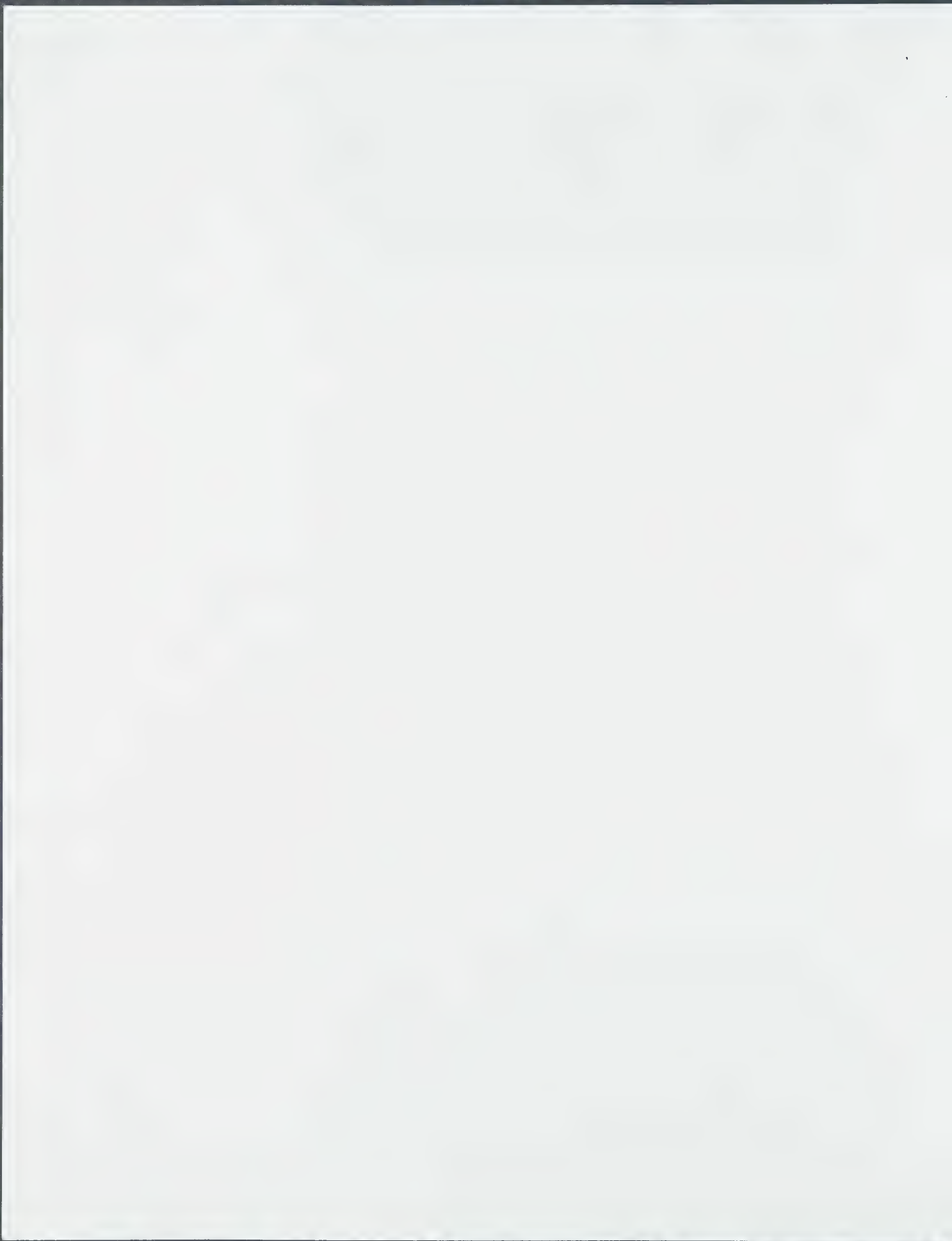




"Praying Pilgrim," dated 1661, through a dealer by the name of Henry Reinhardt. It was considered one of his finest works and valued at \$750,000 all those years ago. I'm sure you're probably familiar with this painting, but I photocopied the article and accompanying photograph from microfiche just in case. There's other good information in the article, which is kind of hard to read; faxing it to you would only obscure the type further. Let me know via e-mail if you'd be available for clarification of the transcript.

Thanks,

John Kurth



Prussian Blue

**Subject: Prussian Blue**

**Date:** Fri, 20 Apr 2001 20:45:18 +0100

**From:** "Maurice henry King" <maurice.king@lineone.net>

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

Dear Alfred and Isabel.

Great article!

I feel the response to this article may reveal further evidence for the Oxford painting involving Photography and establishing the date of 1816 for your painting

As the Oxford Painting presumably was painted in 1827, and the ages of the portrayed are eight years older, Faraday would have been 36 years old in 1827.

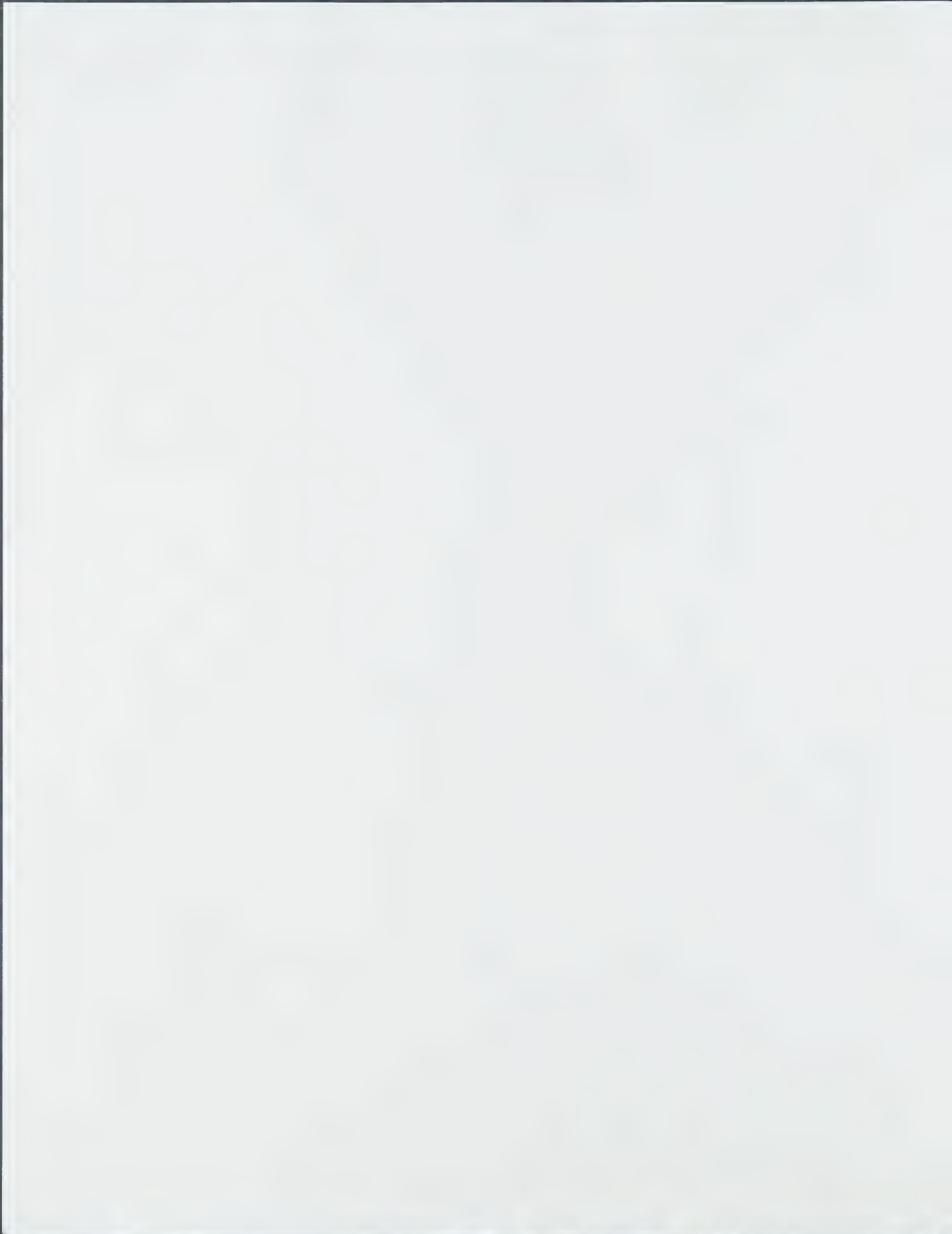
Photography was an interest of Humphrey Davy about this date.

Where was your painting ?

Wishing you both well.

Maurice and Margarita.





Re: Battle auction on May 30th

**Subject: Re: Battle auction on May 30th**

**Date:** Fri, 11 May 2001 21:23:28 +0100

**From:** "Maurice henry King" <maurice.king@lineone.net>

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

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

From: Bader Fine Arts <baderfa@execpc.com>

To: Maurice henry King <maurice.king@lineone.net>

Sent: Friday, May 11, 2001 4:59 PM

Subject: Battle auction on May 30th

> Dear Maurice,

>

> We look forward to arriving in England the morning of Wednesday, May  
> 30th.

>

> Sometime around 4PM that afternoon I plan to come to Battle to look at  
> the paintings to be sold that evening.

>

> It would be great if I could meet you there.

>

> Fond regards from house to house,

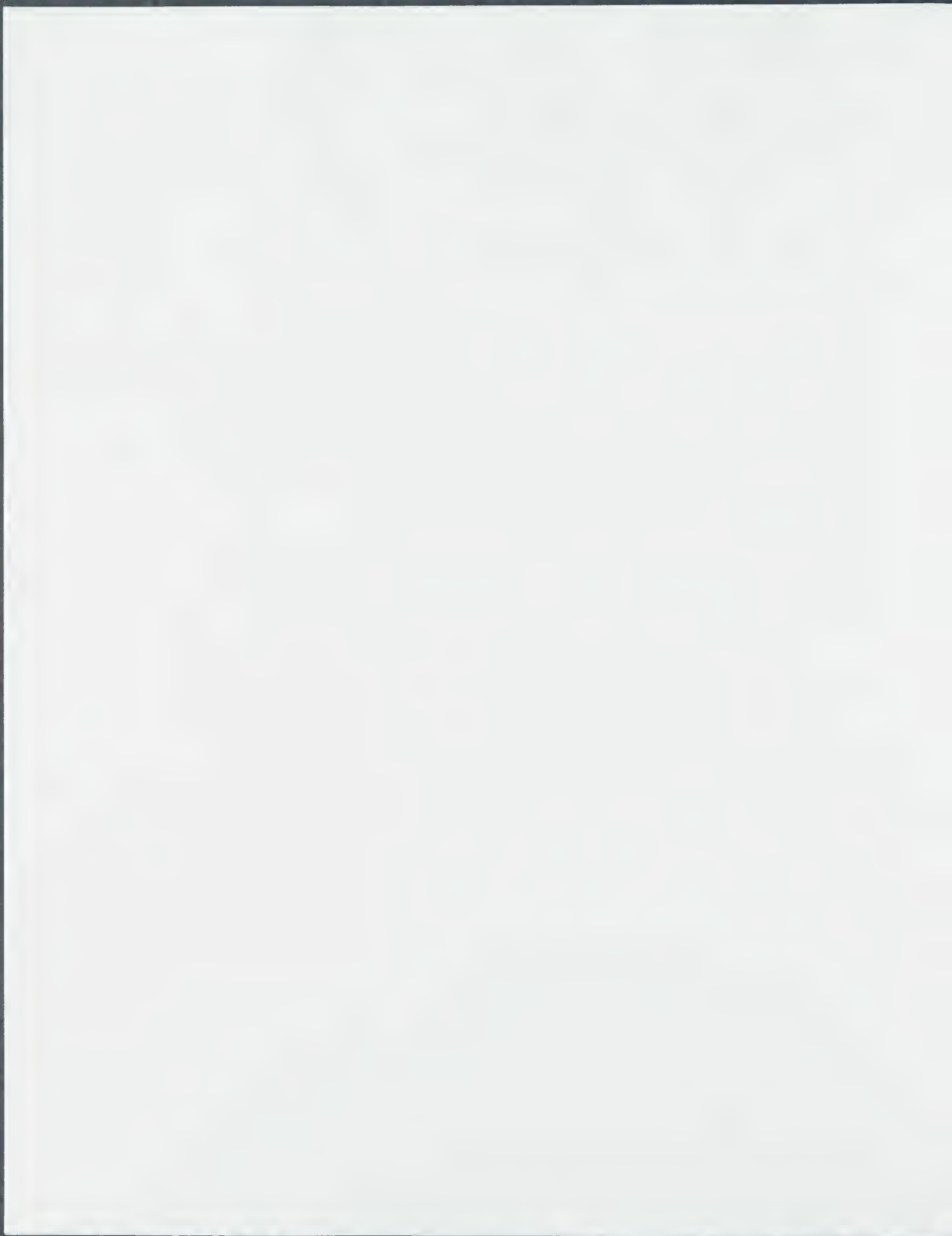
> Alfred Bader

>

> Dear Alfred

Subject to weather and Health I will do my utmost to meet you at the  
saleroom approx 3.30pm. weather here to-day very hot.

We are well at the moment and hope you and Isabel are also, best wishes,  
Maurice and Margarita.







ET file

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 12, 2001

Mr. & Mrs. Maurice King  
19 Albany Road - lower  
St. Leonards on Sea  
East Sussex TN38 OLP  
ENGLAND

Dear Margarita and Maurice,

We look forward to seeing you at the end of May.

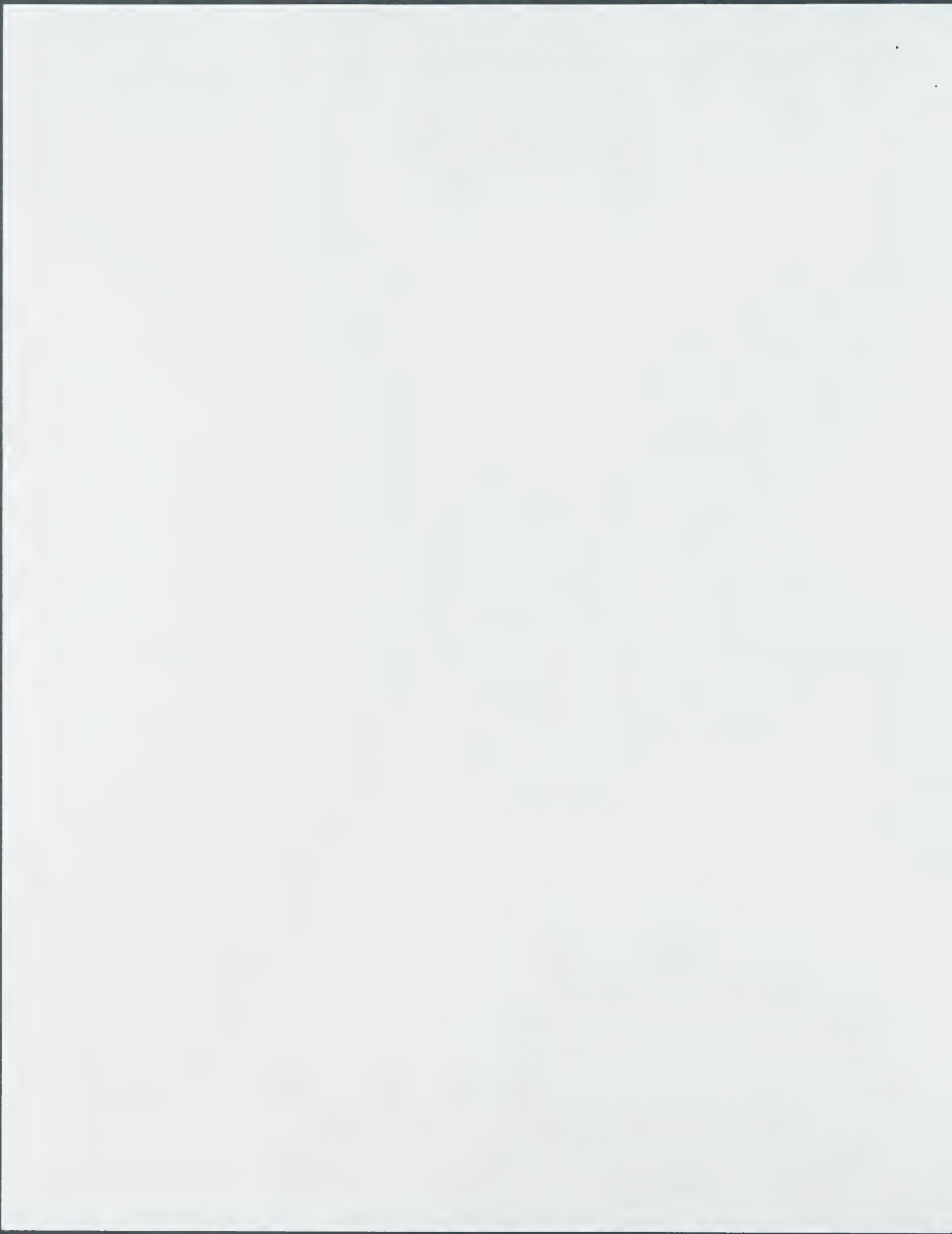
The *Prussian Blue* puzzle has finally been solved and I enclose galleys of an article which will appear in the July issue of *Chemistry in Britain*.

With fond regards as always 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



Re: American fear of F & M ..( S.O.H.)

**Subject: Re: American fear of F & M ..( S.O.H.)**  
**Date:** Wed, 11 Apr 2001 04:54:34 +0100 (BST)  
**From:** maurice.king@lineone.net  
**To:** Bader Fine Arts <baderfa@execpc.com>

-----  
>From: Bader Fine Arts <baderfa@execpc.com>  
>To: maurice.king@lineone.net  
>Subject: Re: American fear of F & M ..( S.O.H.)  
>Date: Tue, 10 Apr 2001 10:25:15 -0500  
>  
>  
>Dear Margarita and Maurice,  
>  
>You will be seeing us at the very end of May or early in June, and then  
>somewhat longer in July.  
>  
>The Prussian Blue puzzle has now been solved. Please send me an e-mail of your  
>postal code, to make sure that a copy of the paper reaches you soon. Of course  
>I know that it is 19 Albany.

Hi Alfred  
nice to hear from you, eager to know the solution. and knowing that you are both wel  
Address as requested;-  
Ground floor flat  
19 Albany Road,  
St leonards on Sea  
East Sussex.  
TN38 OLP  
TN38 OLP.

>  
>With best wishes,  
>Alfred

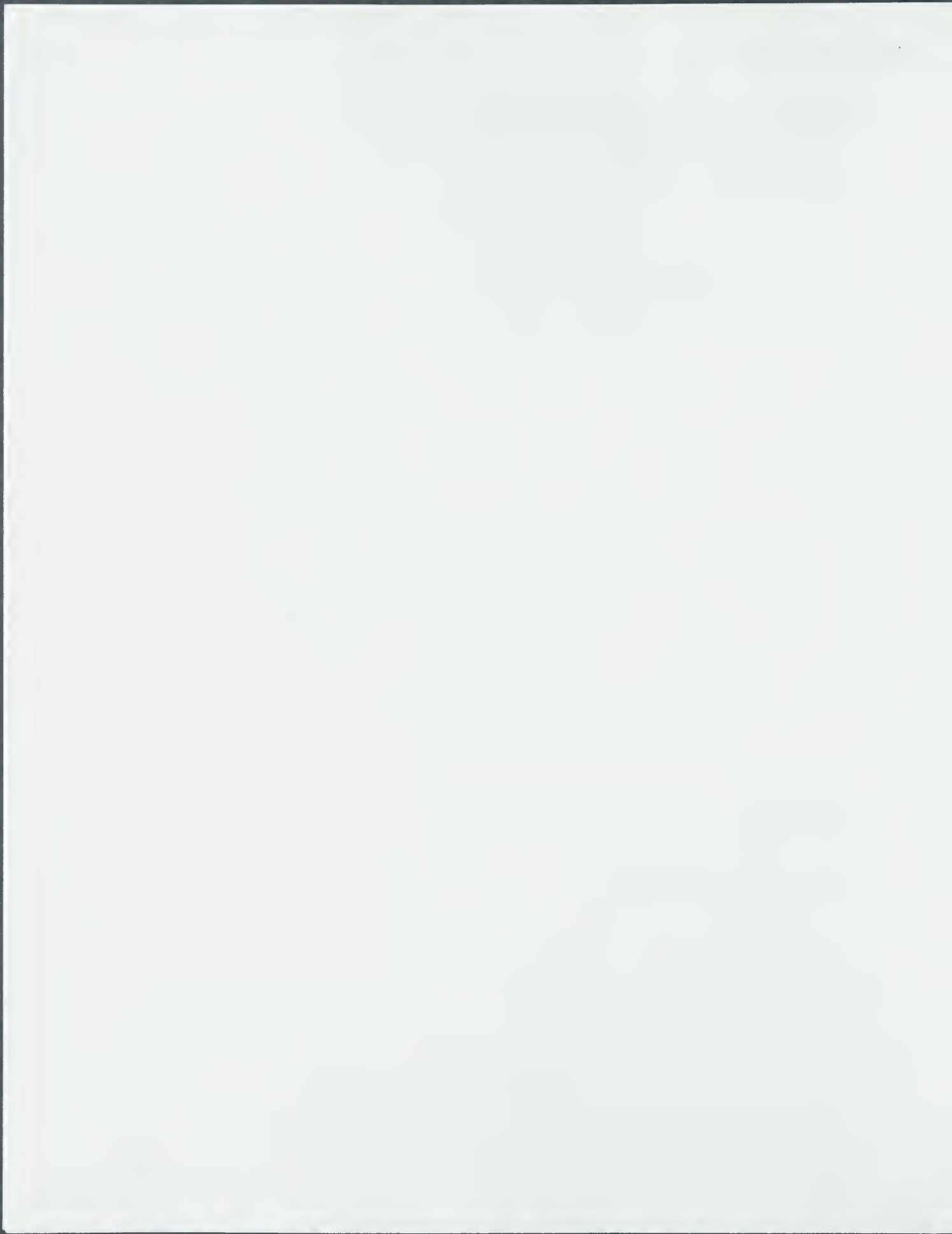
>  
>maurice.king@lineone.net wrote:

>  
>>  
>> Hi Alfred  
>> A strong desire to assure all American Art dealers  
>> That all Old master paintings portraying "Cattle" that are sold in England  
>> are totally free of "Foot and Mouth" disease.

>>  
>> Hope to see in June best wishes.  
>> Maurice and Margarita.

>>  
>  
>

4/11/01 9:25 AM





Re: (no subject)

**Subject: Re: (no subject)**

**Date:** Wed, 17 May 2000 07:39:48 +0300

**From:** "Marvin Klitsner" <klitsner@inter.net.il>

**To:** <baderfa@execpc.com>

Dear Alfred,

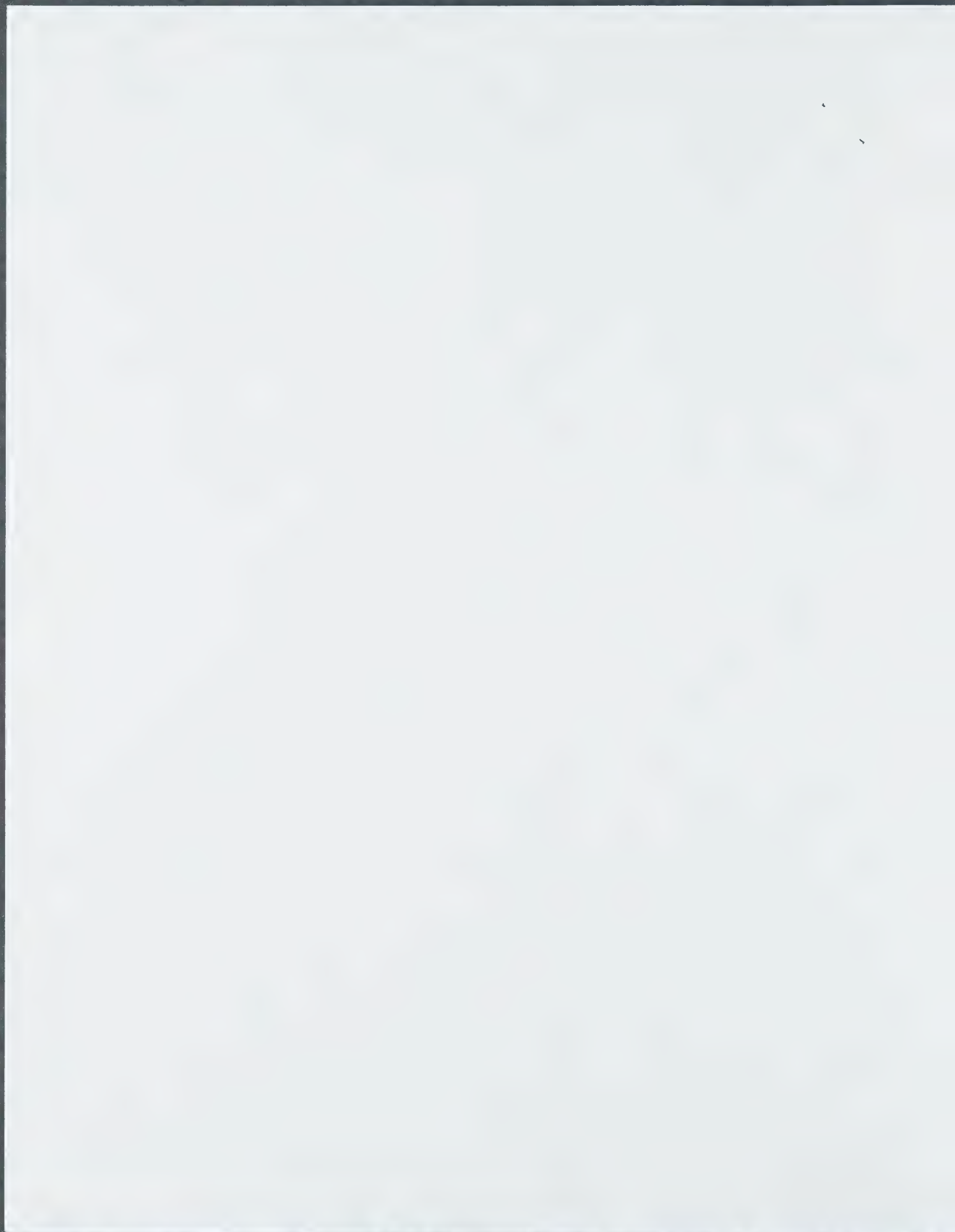
The trip home was uneventful; now comes the jet lag.

Mrs. Shapiro's address is 22 Pinsker St., Apartment 11; Her Tel No. 563 1349. (Jerusalem.)

Certainly, the loan to Ann is fine with me.

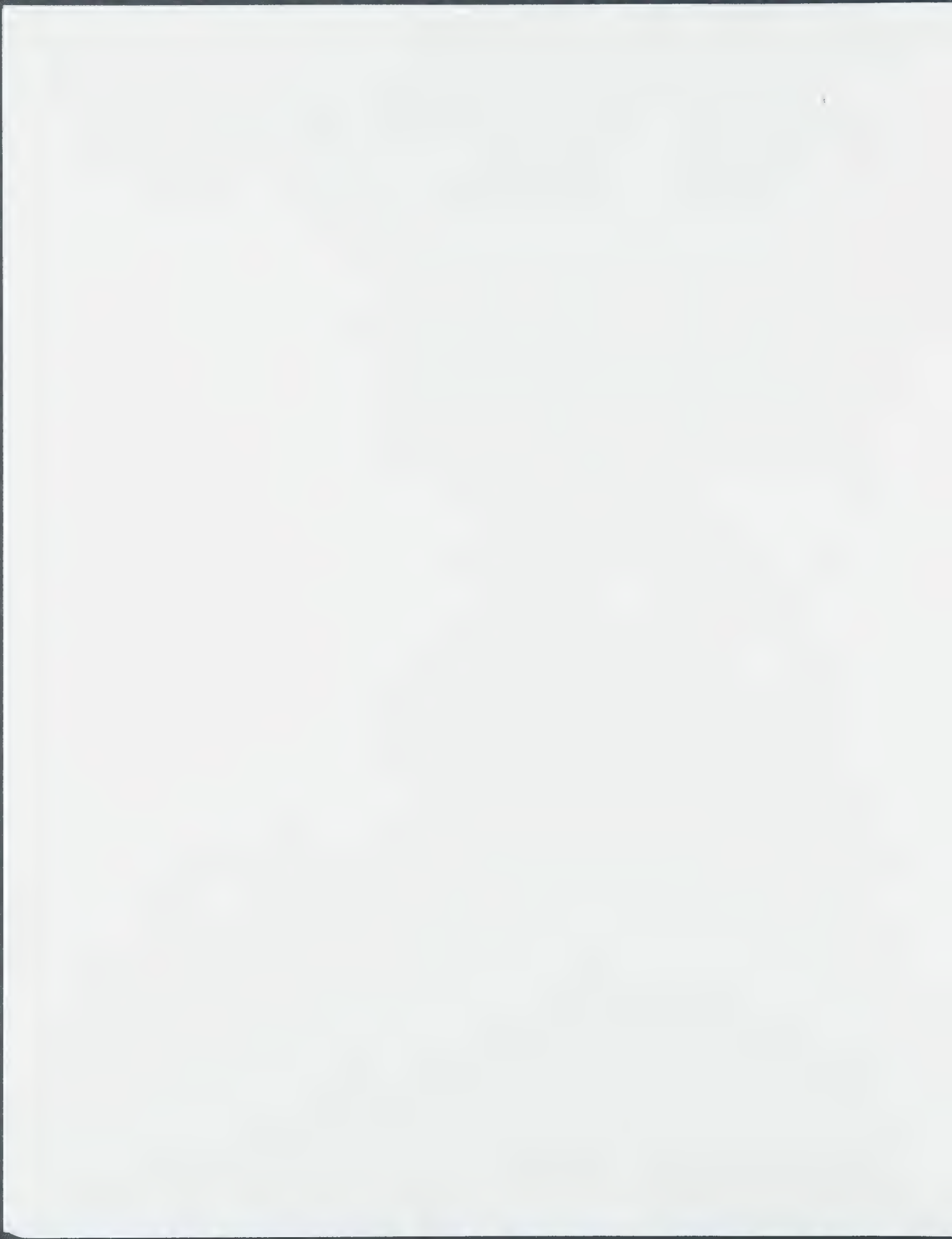
Fondly, Marv

-----  
> From: Alfred Bader <baderfa@execpc.com>  
> To: Marvin Klitsner <klitsner@mail.inter.net.il>  
> Subject: (no subject)  
> Date: Tuesday, May 16, 2000 9:36 PM  
>  
> Dear Marvin,  
>  
> I hope you arrived back home safely and not too tired.  
>  
> Could you please e-mail me Mrs. David Shapiro's address and telephone  
> number? The father-in-law of Rabbi Halpern would like to contact her.  
>  
> Ann would like to get a company loan for \$12,000, described on the  
> attached. I discussed this with Daniel yesterday evening and he thought  
> it was fine, and so do I. This will allow Ann to pay off her credit  
> card debts and pay only 8% instead of 18%.  
>  
> With fond regards as always,  
> Alfred  
>  
>  
> LOAN AGREEMENT  
>  
>  
> On May 31, 2000 Ann Zuehlke has requested that a \$12,000 employee loan  
> be put into place with Alfred Bader Fine Arts.  
>  
> The terms of this loan are to be as follow:  
>  
> 1. The amount of \$12,000 will be loaned to Ann Zuehlke for a  
> 12 month period.  
>  
> 2. Interest payable to ABFA is 8% per annum.  
>  
> 3. Repayment of principal and interest is to be made through  
> payroll deductions on the dates listed and in the amounts specified in  
> the attached schedule.  
>  
> 4. The first payment of principal and interest is to be made on June 15,  
> 2000. The last payment of principal and interest is to be made May 31,  
> 2001.  
>



Re: (no subject)

> 5. The loan may be paid in full on any payroll date appearing on the  
> attached schedule without incurring any penalty or any additional  
> interest.  
>  
> 6. This is a legally binding Loan Agreement and Loan Repayment Agreement  
> between Ann Zuehlke and Alfred Bader Fine Arts.  
>  
>  
> Agreed this \_\_\_\_\_ day of May, 2000.  
>  
>  
>  
>  
>  
> \_\_\_\_\_  
>  
> Ann Zuehlke, Employee    Alfred Bader, President  
> 1836 North 71st Street    Alfred Bader Fine Arts  
> Wauwatosa, WI 53213    Astor Hotel, Suite 622  
> 414-774-6026 924 E. Juneau Avenue  
> Milwaukee, WI 53202  
>  
> Attachment  
>  
>  
>





# Kimbell Art Museum

*Director*  
Timothy Potts, D.Phil.

*Office of the Director*  
Tel 817-332-4055  
Fax 817-336-0712

August 25, 2000

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

Dear Dr. Bader,

It was a great pleasure to meet you in London, albeit so briefly, and an unexpected treat to receive your book. I shall read it with interest and look forward to learning a great deal about the chemistry of the art world.

Thank you also for your list of lectures, which I shall certainly bear in mind as we prepare next year's agenda. It would be very interesting to have you here to speak about your experiences as a focussed collector of Dutch art.

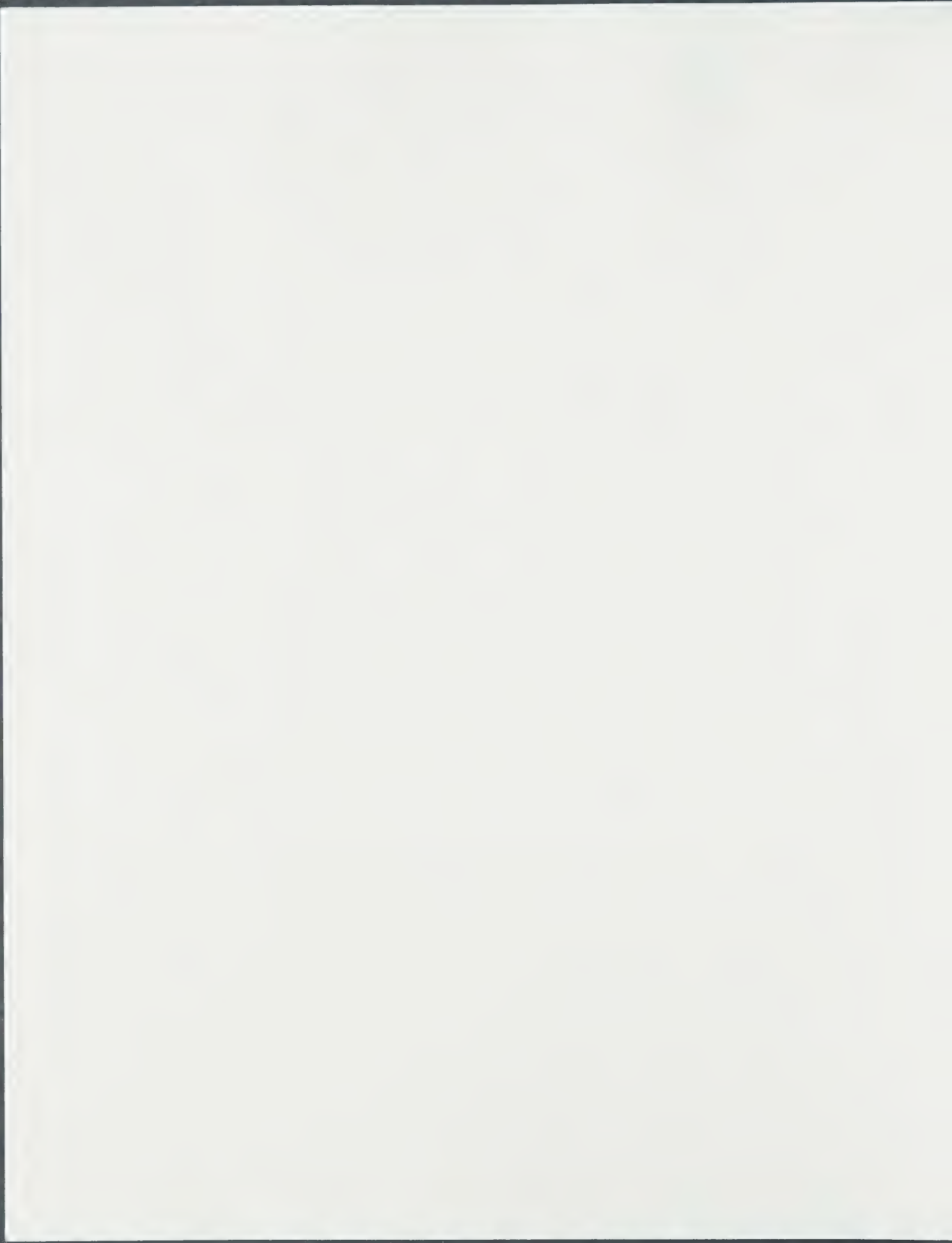
With renewed thanks and all best wishes,

Yours sincerely,



Timothy Potts  
Director

TP/lj



January 25, 2000

Dr. Jan Kosten  
RKD  
Prins Willem Alexanderhof 5  
P.O. Box 90418  
2509 LK's Gravenhage  
THE NETHERLANDS

Dear Dr. Kosten,

Here is my first letter to you written this year.

I enclose two black/white photographs.

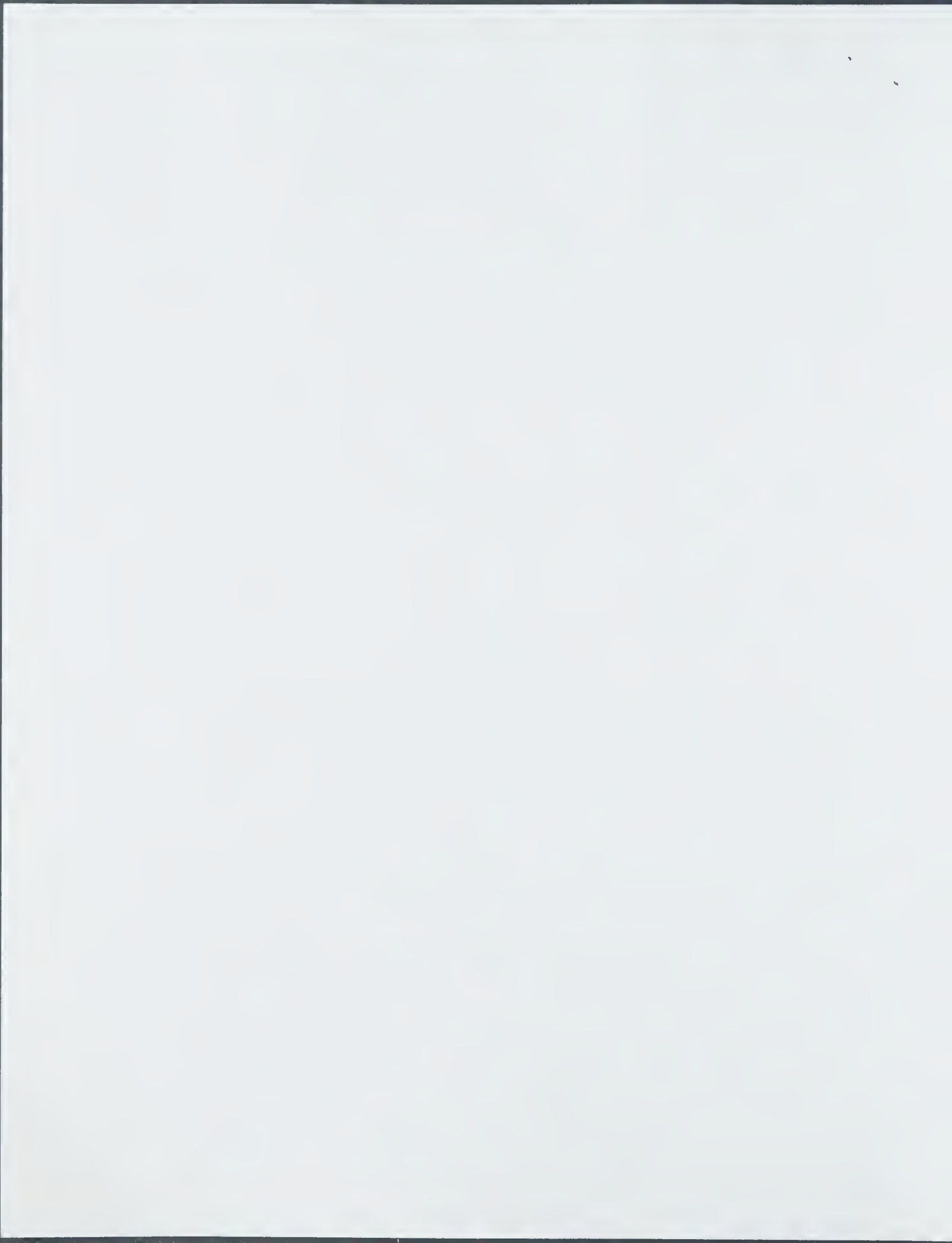
The first is the one of the *Woman Warming Her Hands* which you saw in the original during our visit. The photograph is slightly enlarged. If you or your associates come up with a suggestion for a plausible name, please let me know. In any case, I like it a lot.

The second is a fine landscape which was sold at Sotheby's in London last month as attributed to Villeers. It is a lovely landscape, in fine condition, and I believe it is by Villeers. It is quite comparable to the landscape in the Morton Simon collection, there called Lievens and to a Villeers in Vienna, both illustrated in Sumowski, Vol. VI. I have talked to Prof. Sumowski and he also thinks that my painting is Villeers.

The third painting I acquired is Lot #47 in the Phillips sale last month. Xeroxes from the catalogue are enclosed.

Naturally I pointed out to Phillips that this couldn't possibly be Abraham and Hagar, but is really Hannah bringing Samuel to Eli.

Of course the Rembrandt signature is a fake, but the de Gelder signature is genuine.





Now it seems to me that such a large de Gelder is not likely to have gone unnoticed since it was painted some 300 years ago. It is of course not in any of the most recent books, but do you perchance know of an earlier sale where the owners are likely to have known the correct subject?

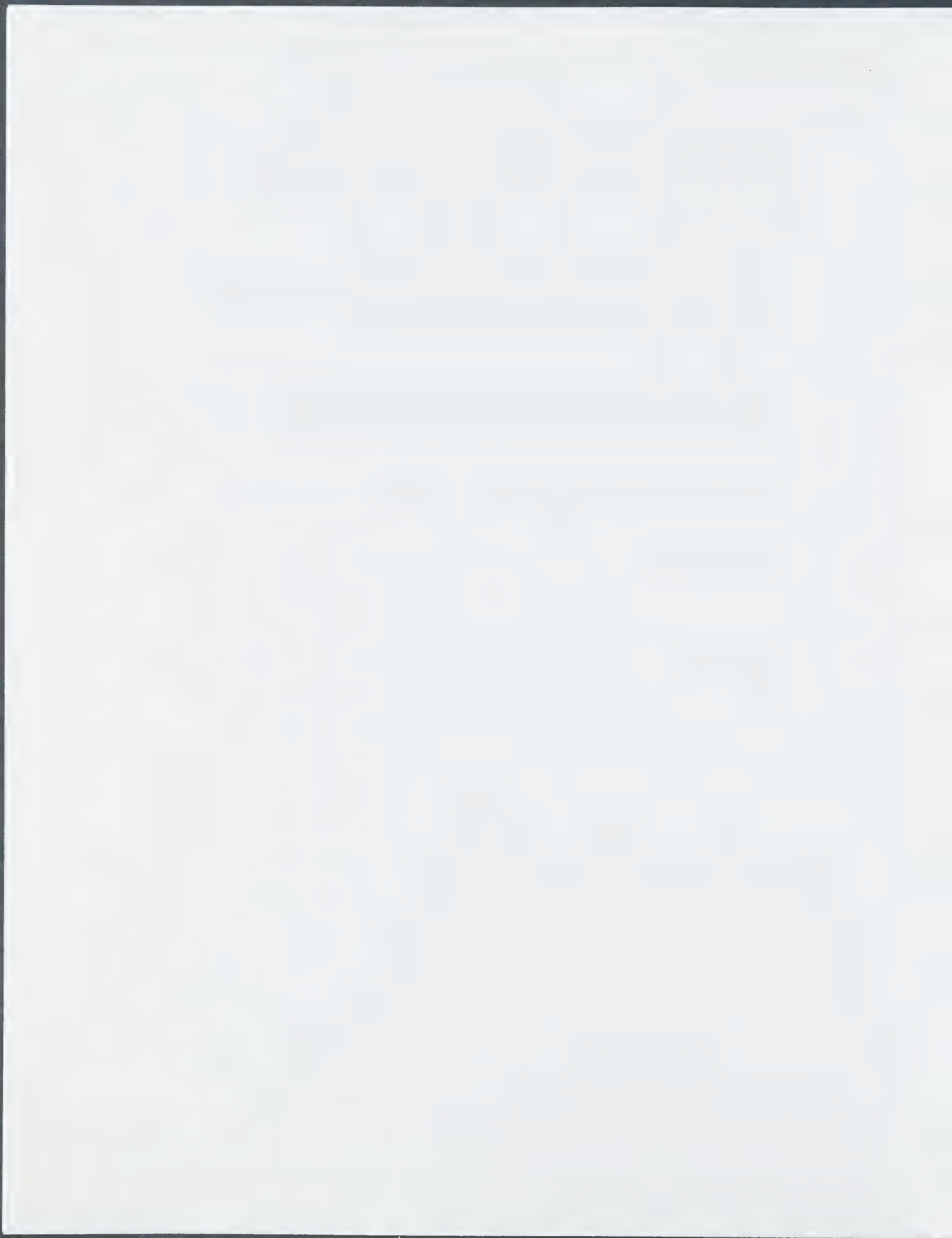
I took the painting with me to the United States and it is now with my very able conservator. As soon as I have a good photograph I will of course send it to you. Actually, the color photograph in the Phillips catalogue is not bad.

There is a terrible snowstorm in New York today and I am not certain that we will be able to fly there for the sales. Actually, there are not many Dutch 17<sup>th</sup> century paintings which I really like and so I would not miss too much if we can't get to New York.

With all good wishes to you and your associates – of whom we now think as our friends – I remain

Yours sincerely,

Alfred Bader  
AB/az  
Enc.



File

# KRAMER gallery, inc.

LaSalle Plaza - 800 LaSalle Ave., Suite 240 - Minneapolis Minnesota 55402-2006

## RECENT ACQUISITIONS

American and European Artists of the 19th and 20th centuries

Opens Friday, December 15, 2000, 10 am-6 pm - continues through December 30

- Important works by Frank Schoonover and Francisco Zuñiga
- Works by Minnesota Artists: Fournier, Brewer, Albinson, Booth, Rawson, Ga'g, Morrison, Barton S. Hays, Quirt, and others
- Fine prints by Benton, Bellows, Curry, Audubon, Severini, Shahn, Rouault, Sandzén, Picasso, and others
- Many works affordably priced at under \$1000

**ALL WORKS SUBJECT TO PRIOR SALE**

---

**ALBINSON, Dewey**, American (Minnesota) (1898-1971)

- 1) "Wall Street Center", 1933, lithograph, 22-3/4" x 19" sheet, unsigned; edition 3/25
- 2) "Hollow Rock, Lake Superior", ca. 1945, oil on canvas, 34" x 40"

**APPEL, Karel**, Dutch (b. 1921)

- 3) "Abstract" (red, blue, yellow, black), 1962, color lithograph, 18" x 22-1/2", edition #34/210
- 4) "Abstract" (gray, tan, red), 1958, color lithograph 12-1/2" x 9-1/2", edition #8/25
- 5) "Abstract" (black, gold, orange), 1960, color lithograph, 17-1/2" x 22", edition #77/200

**AUDUBON, John J.**, American (b. Haiti) (1785-1851)

- 6) "Lynx Canadensis" - "Canada Lynx, male", Litho printed and colored by J. T. Bowen, Philadelphia, Imperial Folio size, 22" x 28"; From Quadrupeds of North America 1845-1848

**BECK, Charles**, American (MN) (b. 1923)

- 7) "Haystacks", circa 1966, oil on board, 16-3/4" x 6-3/4"

**BELLOWS, George**, American (1882-1925)

- 8) "Introducing the Champion", lithograph, 24-1/2" x 21" image size, wide margins, unsigned; edition size 71 [#26 in Mason]

**BENSON, Frank W.**, American (1862-1951)

- 9) "Brown Pelican", 1915, etching, 8" x 6" plate size, edition 41/50 [Paff #48]

**BENTON, Thomas Hart**, American (1989-1975)

- 10) "Island Hay", 1945, lithograph, 12-5/8" x 10" image size; Associated American Artists edition of 250 [#68 in Fath]
- 11) "Letter from Overseas", 1943, lithograph, 13-1/8" x 9-5/8" image size; from Associated American Artists edition of 250 [#59 Fath]

**BETTS, Harold Harrington**, American (1881-?)

- 12) "Fall Landscape", oil on canvas, 36" x 41"

**BOOTH, Cameron**, American (MN) (1892-1980)

- 13) Untitled (purple and green abstraction), 1962, oil on canvas, 45" x 50"
- 14) "Sunnies on a Platter", gouache, 14-1/2" x 20-1/2" sight size
- 15) "Evening" (abstract - blue, green, magenta), 1952, oil on canvas, 25" x 38"

**BREWER, Nicholas R.**, American (1857-1949)

- 16) "Figure in a Landscape", oil on canvas, 11-3/4" x 16"

**CALHOUN, Frederic D.**, American (Minnesota) (1883-1956)

- 17) "North Shore Bluffs", 1932, oil on canvas, laid down, 12" x 15"

**CLARK, Roland**, American (1874-1957)

- 18) "Broadbills in Flight", etching, 8-7/8" x 11-3/4" plate size, edition 75/29

**COHEN, Bernard**, British, b. 1933

- 19) Abstract solid black shape and mirror shape in black lines, 1965, ink/lithograph, 22" x 30" sheet size, edition "11/74 V"

**Currier & Ives/John Cameron**, American (b. circa 1828)

- 20) "The Champion Pacer Johnston, by Badshaw Goldust", lithograph printed in colors, large folio, image 18-1/4 x 27", copyright 1884



KRAMER gallery, inc., **RECENT ACQUISITIONS**, December 15-30, 2000

**CURRY, John Stuart**, American (1897-1946)

- 21) "John Brown", lithograph, 14-3/4" x 11", image size, wide margins, Associated American Artists edition of 250 [#34 in Cole]

**DROOCHSLOOT, Cornelis**, Dutch (1630-1673)

- 22) "Landscape with Figures", 1665, oil on panel, 13-1/2" x 19-1/8", initials "CD" and dated 1665

**ELTEN, Hendrik-Dirk Kruseman van**, Dutch-American (1829-1904)

- 23) "Sheep in a Landscape", watercolor & gouache, 21" x 29-3/4"

**ERICKSON, Eric Austin**, American (MN) 20th century

- 24) "Crying Man", 1958, woodcut, 11-1/2" x 8", image size, edition 1/50

**FERY, John**, Austrian-American (1859-1934)

- 25) "Landscape with Elk", c. 1900, oil on canvas, 19" x 15-3/4"

- 26) "Rocky Lakeshore with Pines, Birches and Cabin", oil on canvas mounted on board, 6" x 9"

**FONTANA, Lucio**, Italian (1899-1968)

- 27) Untitled black lithograph, embossed, with vertical punctures, 1968, 25" x 18-1/2", edition 46/210

**FOURNIER, Alexis**, American (MN) (1865-1948)

- 28) "The Hills of Vaisilon", 1913, oil on canvas, 20" x 30"

- 29) "Sunset Normandy", oil on canvas, 30" x 40"

**GA'G, Wanda**, American (MN) (1893-1946)

- 30) "Central Park West (New York City)", ca. 1927, litho crayon on sandpaper, 10" x 14-3/8", sheet size, signed "Wanda Ga'g"

**GALLAGHER, Sears**, American (1869-1955)

- 31) "Monhegan Island - Waves on Rocks", watercolor, 13-1/2" x 19-1/2"

**GOODWIN, Richard LaBarre**, American (1840-1910)

- 32) "Single Smallmouth Bass", 1883, oil on canvas, 21" x 10"

**GROSZ, George**, American-German (1893-1959)

- 33) "Gamet Lake, NY", watercolor, 13-3/4" x 17-3/4", image size

**HAUPERS, Clement**, American (MN) (1900-1982)

- 34) "Ten Girls & The West Wind", oil on board, 24" x 29-1/2"

- 35) "Two Female Nudes Under a Tree", oil on board, attached to masonite, 30" x 36"

**HAUSER, Alonzo**, American (MN) (1909-1988)

- 36) "Maggie York", ceramic bust, 12" high plus a 3" high wood base

**HAYS, Barton S.**, American (1826-1914)

- 37) "Still Life with Apples, Peaches and Grapes", oil on canvas, 10" x 12"

**HELDNER, Knute**, Swedish-American (1877-1952)

- 38) "Impressionist Trees", oil on board, 17" x 13"

**HILLIARD, F. John**, American (1886-?)

- 39) "In the Canyons" (riders on a trail), oil on canvas, 40" x 50"

**HOEBER, Arthur**, American (1854-1915)

- 40) "Marsh Landscape", oil on board, 5-1/2" x 12"

**HURD, Peter**, American (1904-1984)

- 41) "The Night Watchman", 1935, lithograph, 12" x 10-3/4", pencil signed + inscription in Spanish, "Ed. 36"

- 42) "The Ranch at San Patricio", 1935, lithograph, 11-3/4" x 14-3/4", edition 42

**KAMIHIRA, Ben**, American (b. 1925)

- 43) "Still Life with Pink Roses", oil on canvas, 22" x 26"

**KRAFFT, Carl R.**, American (1884-1938)

- 44) "Winter Skating and Sledding", oil on canvas, 16" x 20"

**LAUDER, Charles James**, British (? - 1920)

- 45) "A Lane in the New Forrest Hampshire", 1887, oil on canvas, 16" x 24"

**LORAN, Erle**, American (1905-1999)

- 46) "Hills and Fields, Minnesota", 1931, oil on canvas, 22" x 28"; San Francisco Museum of Art and Minneapolis Institute of Arts exhibition labels on back of frame

**LOZANO, Margarita**, Colombia (b. 1936)

- 47) "Eggs and Green Apples" (still life), 1976, pastel, 33" x 38"; label verso from Galeria Meindl, Bogota

**LYNCH, Mike**, American (MN) (b. 1938)

- 48) "Railroad Tracks", oil on masonite, 16" x 22"

- 49) "Magic Queen at Cargill Elevator - Duluth", 1981, watercolor, 10" x 14-3/4"



KRAMER gallery, inc., **RECENT ACQUISITIONS**, December 15-30, 2000

**MAASS, David A.**, American (MN) 20th century

50) "Goldeneyes off the Maine Coast", oil on masonite panel, 19" x 26"

**MAIRS, Clara**, American (MN) (1878-1963)

51) "Singing Sisters", oil on board, 31-3/4" x 40"

**MASON, Roy**, American (1886-1972)

52) "The Old Honker", oil on panel (masonite), 29" x 40"

**McKenney and Hall** Portrait Gallery of American Indians, 19th century

53) "OKEE-MAAKEE-QUID, A Chippeway Chief", 1836, lithograph with hand color, 17" x 12-1/2", from Volume I

54) "NE SOU A QUOIT, A Fox Chief", 1838, lithograph with hand color, 16-1/2" x 11-1/2", from Volume I

**MORRISON, George**, Native American (MN, Ojibwe) (1919-2000)

55) "Untitled #2", 1961, acrylic on canvas, 28" x 30"

56) "Abstraction" (lines, spots, tones), 1951, ink wash on paper, 6" x 5"

**MURCH, Walter Tandy**, American (born in Toronto) (1907-1967)

57) "Fragments I", 1962, oil on canvas, laid down, 20-1/2" x 30-1/2"

**NEOGRADY, Laszlo**, Hungarian (1896-1962)

58) "Winter in the Mountains with River & Pines", oil on canvas, laid on board, 24" x 30"

**NIERMAN, Leonardo**, Mexican (b. 1932)

59) Abstract (orange flames), 1965, acrylic on masonite, 8-3/4" x 10-1/8"

60) Abstract (volcano), 1965, acrylic on masonite, 6-1/2" x 12"

61) "Crater", 1963, acrylic on masonite, 16" x 24"

62) "Galaxie", 1965, acrylic on masonite, 24" x 16"

63) "[Oneiric?] Landscape" (blue), 1966, acrylic on masonite, 23-1/2" x 15-3/4"

64) "Magic Fire" (abstraction), 1967, oil on masonite, 23-1/2" x 31-1/4"

**PETERDI, Gabor**, Hungarian-American, 20th century

65) "In the Forest", etching, 1957, 13-1/2" x 17-1/2" plate size, from the edition of 170

**PETERSEN, Martin**, Danish-American (1866-1956)

66) "Early Morning News", 1926, etching, 7-15/16" x 6-15/16" (#71 MP catalog)

67) "Cobblers on Broadway", oil on panel, 24" x 28"

after **Pablo PICASSO**, Spanish (1881-1973)

68) "Tete de Faune", color soft ground etching and aquatint, 11-3/4" x 9-7/8" plate size, s. "Picasso" in pencil; edition 256 of 300

**POWELL, ACE**, American (1912-1978)

69) "Blackfoot Indian on a Pony", oil on canvas, 24" x 30"

**QUIRT, Walter**, American (MN) (1902-1968)

70) "Waiting", 1953, oil on canvas, 40" x 30"

**RAWSON, Carl**, American (1884-1970)

71) "Hillside, Trees & Path", oil on board, 15-1/2" x 20"

72) "North Shore", 1930, oil on canvas, 25" x 32"

**ROGERS, John**, American (1829-1904)

73) "Wounded to the Rear/One More Shot", plaster, painted, 23-1/2" high, patented January 17, 1865

74) "Taking the Oath/and/Drawing Rations", plaster, painted, 23" high, patented Jan. 30, 1866 [See John Rogers, The Peoples Sculptor, David H. Wallace]

**ROTH, Ernest David**, German-American (1879-1964)

75) "French Village, Giverny", 1904, oil on board, 12" x 16"

**ROUAULT, Georges**, French (1871-1958)

76) "Face a face", intaglio and aquatint, 22-1/2" x 17-1/4" plate size; from Miserere series, pl. 40

**SALABET, Jean**, French 20th century

77) "Parisian Street Scene with Cars and Bus", oil on canvas, 11" x 14"

78) "Parisian Street Scene, Flower Vendors", oil on canvas, 11" x 14"

**SANDZÉN, Birger**, Swedish-American (1871-1954)

79) "Summertime", 1928, linoleum cut, 9" x 12", edition size 100; #52 in The Graphic Work of Birger Sandzén, Greenough, 1957

80) "Rhythm of the Wilderness", 1934, linoleum cut, 9" x 11-7/8", edition size 100; #74 in The Graphic Work of Birger Sandzén, illustrated

KRAMER gallery, inc., **RECENT ACQUISITIONS**, December 15-30, 2000

**SCHOONOVER, Frank Earle**, American (1877-1972)

81) "Emigrant Wagon Train in Night Camp", 1936, oil on canvas, 26" x 42"; Illustration for the Country Gentleman magazine article "Mighty Horizon" by George T. Marsh

**SCOTT, Julian**, American (1846-1901)

82) "Civil War Battlefield", 1864, pencil sketch on paper, 8-1/2" x 12"

**SCRIVER, Bob** (Robert Macfie), American (1914-1999)

83) "Golden Dragon", 1973, bronze, 12" h. x 15" w. x 11" d. including wood base, edition 5/30

**SEVERINI, Gino**, Italian (1883-1966)

84) "Motorcyclist", color serigraph, 19-3/4" x 25-1/2" sheet, edition 29/150

**SEYLER, Julius**, German (1873-1955)

85) "Artist's Studio at Swiftcurrent Lake", 1916, oil on canvas, 23-1/2" x 31-1/2"

**SHAHN, Ben**, American (1898-1969)

86) "Baseball", lithograph, 17-1/4" x 25" sight size, edition 160/350 [Prescott #77]

**SIQUEIROS, David A.**, Mexican (1896-1974)

87) "Standing Figure" (abstract), acrylic on paper, 13" x 9-3/4"

**STUART, James Everett**, American (1852-1941)

88) "Foggy Afternoon Along The Sacramento River", 1921, oil on board, 12-1/2" x 18-1/2"

**TRAVIS, Olin Herman**, American (1888-1976)

89) "Arkansas River", oil on board, 12" x 16"

**UPTON, Benjamin F.**

90) "City of St. Paul - 1857", (5) 1857 photographs - reprints of St. Paul views, 17-1/2" x 26-3/4", Presentation by Ed. Bromley - circa 1900; framed together in a frame with captions on each

**VAN SOELEN, Theodore**, American (1890-1964)

91) "Water Tank", lithograph, 13" x 20", edition 69/100

**WEDIN, Elof**, Swedish-American (1901-1983)

92) "Rolling Hills", oil on board, 22" x 26"

**WEST, Levon**, American (1900-1968)

93) "October" (hunter and dog), etching, 9-1/4" x 13" plate size, edition 47/100

**YATES, Cullen Bryan**, American (1866-1945)

94) "Rocky Maine Shore", oil on board, 12" x 16"

**ZORACH, William**, American (1887-1966)

95) Stylized female head, bronze, 5-1/2" high, on a black 2" high marble base

**ZUNIGA, Francisco**, Costa Rican (1912-1998)

96) "Dos Figuras", 1969, watercolor and pastel on paper, 19-1/4" x 25" sight size

97) "Figura Sentada", 1969, watercolor and pastel on paper, 10-1/4" x 13-1/2" sight size

Anonymous artist, European (probably Austrian), circa 1840

98) Painting with working clock in cathedral steeple (Austrian or Swiss village, river, mountains. in distance), oil on wood panel, 13-3/4" x 18-1/2" sight size.; deep wood, gilt frame; working clock mechanism in back

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# The University of Kansas

KRESS FOUNDATION DEPARTMENT OF ART HISTORY

September <sup>4</sup>11, 1996

Dr. Alfred Bader  
Chairman  
Aldrich Chemical Company  
c/o Prof. Joe Heppert  
Chemistry Department  
2010 Malott Hall  
The University of Kansas

Dear Dr. Bader:

I am sorry that I was not able to respond to your inquiries before you left on your trip to Missouri and Kansas. I have discussed your desire to speak to an art history audience here with Dr. Andrea Norris, the Director of the Spencer Museum of Art, which is the university art museum. She was fascinated to learn of your strong art collecting interests, and pleased that you were interested in speaking here. However, she pointed out to me that you are already scheduled to give a lecture entitled "The Adventures of a Chemist Collector" on Monday evening, September 9, in the Kansas Union. Given the short notice of your visit, our already busy lecture schedule, and the fact that you are giving a lecture Monday night of interest to an art history audience, she believes we should encourage our students and docents to attend your evening lecture instead of having you give an additional lecture during the day on Monday.

Thank you again for your expression of interest in lecturing to our students and docents. I hope your visit to Lawrence is pleasant. I especially hope that you have a chance to visit the Spencer Museum of Art while you are here. The museum is closed on Mondays, but will be open on Tuesday.

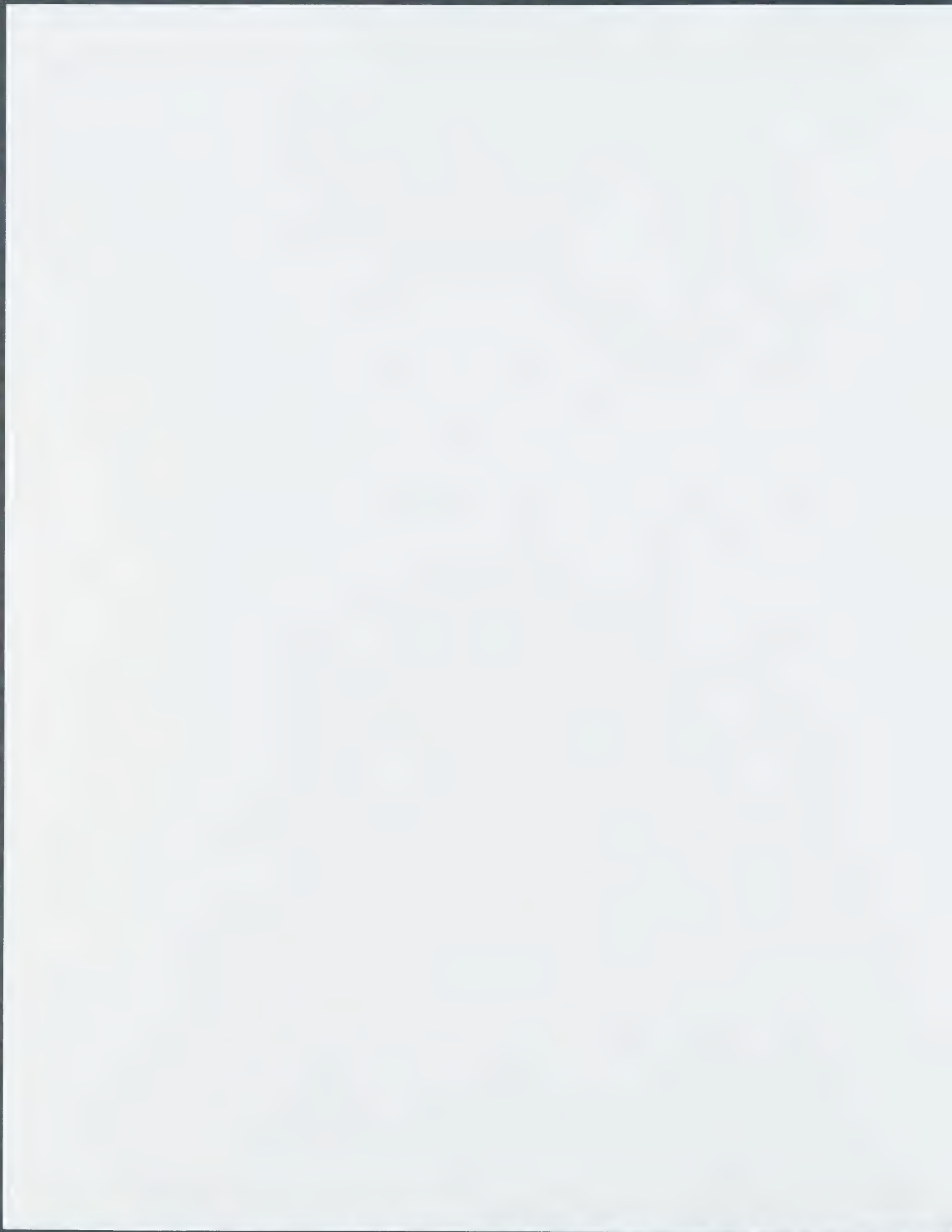
With very best wishes,

Sincerely,

*Linda Stone-Ferrier*

Linda Stone-Ferrier  
Professor and Chair







6910 W. Wisconsin Avenue  
Wauwatosa, WI 53213

July 31, 1996

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

Dear Dr. Bader,

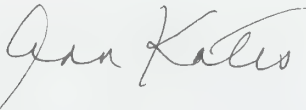
Just a brief note to thank you again for your call yesterday regarding the Rowlandson "The Horse Armory in the Tower". I was the lucky purchaser at the 1996 Channel 10/36 auction, as you know, and was lucky also in that **you** were the donor. I've known of your reputation in the fine arts for a long time. That you were the donor made me feel I'd not only purchased a picture I loved but that it was, indeed, authentic.

You said that you'd purchased it some twenty years ago from a curator in Oakland, California and didn't know why it was covered with plexiglas rather than glass. Perhaps as protection against Ultra Violet light? I may reframe with glass and hang it where there's no direct and little indirect sunlight.

As I mentioned in our conversation, I read your book with much interest despite the fact that I know nothing whatever about chemistry. I did, however, feel very much at home with some of the names mentioned, particularly Al Schragar.

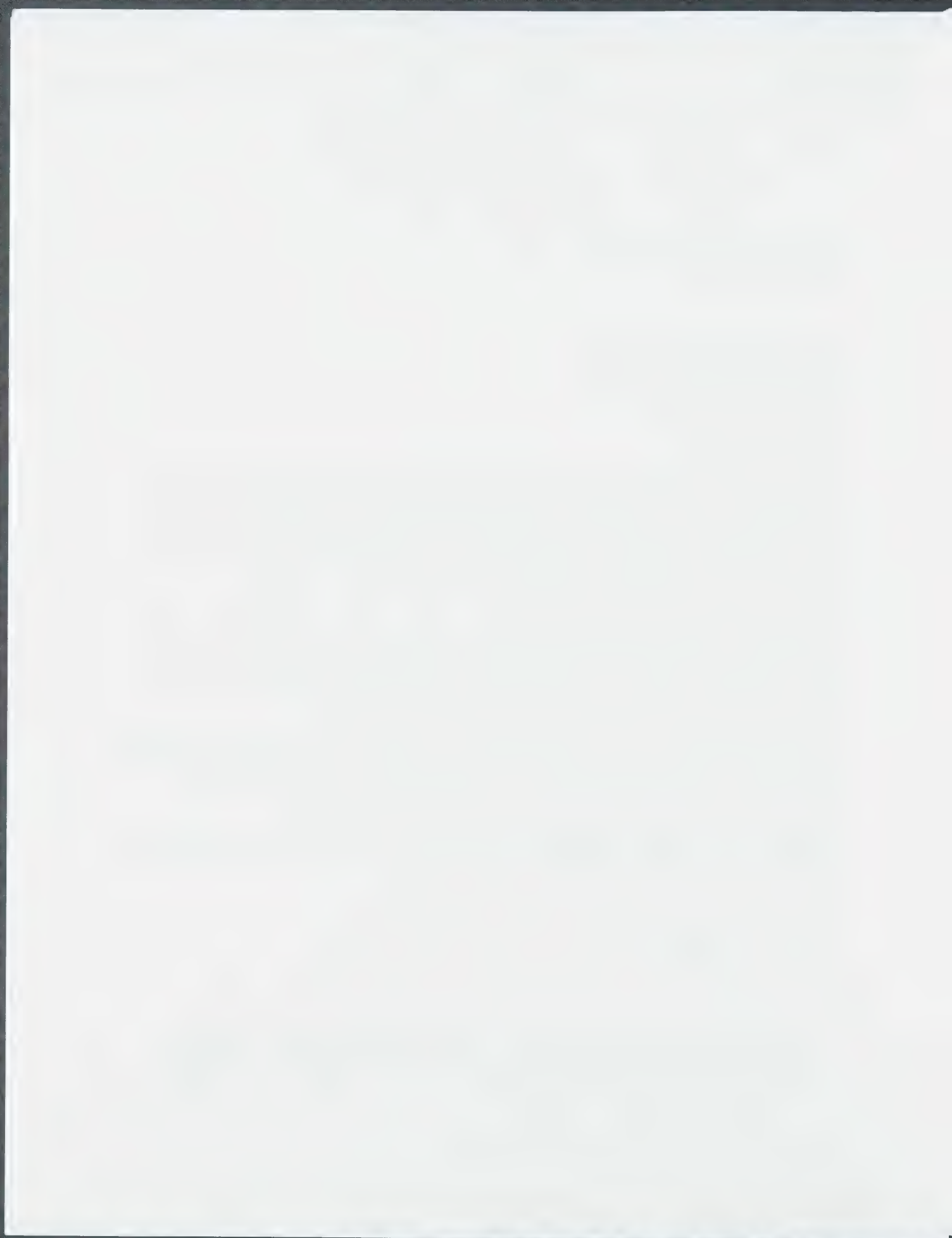
Thank you so much for inviting me to your gallery. I'll look forward to it and to introducing myself to you at the September Schragar Fine Arts auction.

Sincerely,



Ann F. Kates

*P.S. Thanks again to your most helpful staff.*





## UNIVERSITY OUTREACH

### Small Business Development Center

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May 10, 1996

Ms. Megan O'Hara  
Channel 10/36 Auction  
700 W. State Street  
Milwaukee, WI 53233

Dear Ms. O'Hara,

Thanks for taking the time in the midst of the Auction frenzy to talk with me about the Rowlandson print C6426 which was sold Friday night, May 3, 1996.

I was the fortunate buyer. As I mentioned to you, the card on the back merely says donated by "a friend of Channel 10/36". I'm anxious to contact the donor to ask some questions about the print and realize that you can't divulge this information..... so, let's consider this a letter to that party asking for assistance.

If you'd like, just send it along to him/her (stamp enclosed) or, if it's easier, feel free to give them my numbers by phone. They are: daytimes: (414) 227-3241/evening (414) 476-1072.

Thanks again for your help and for the courtesy and helpfulness of all concerned with whom I spoke on both successful and unsuccessful bids!

Best regards,

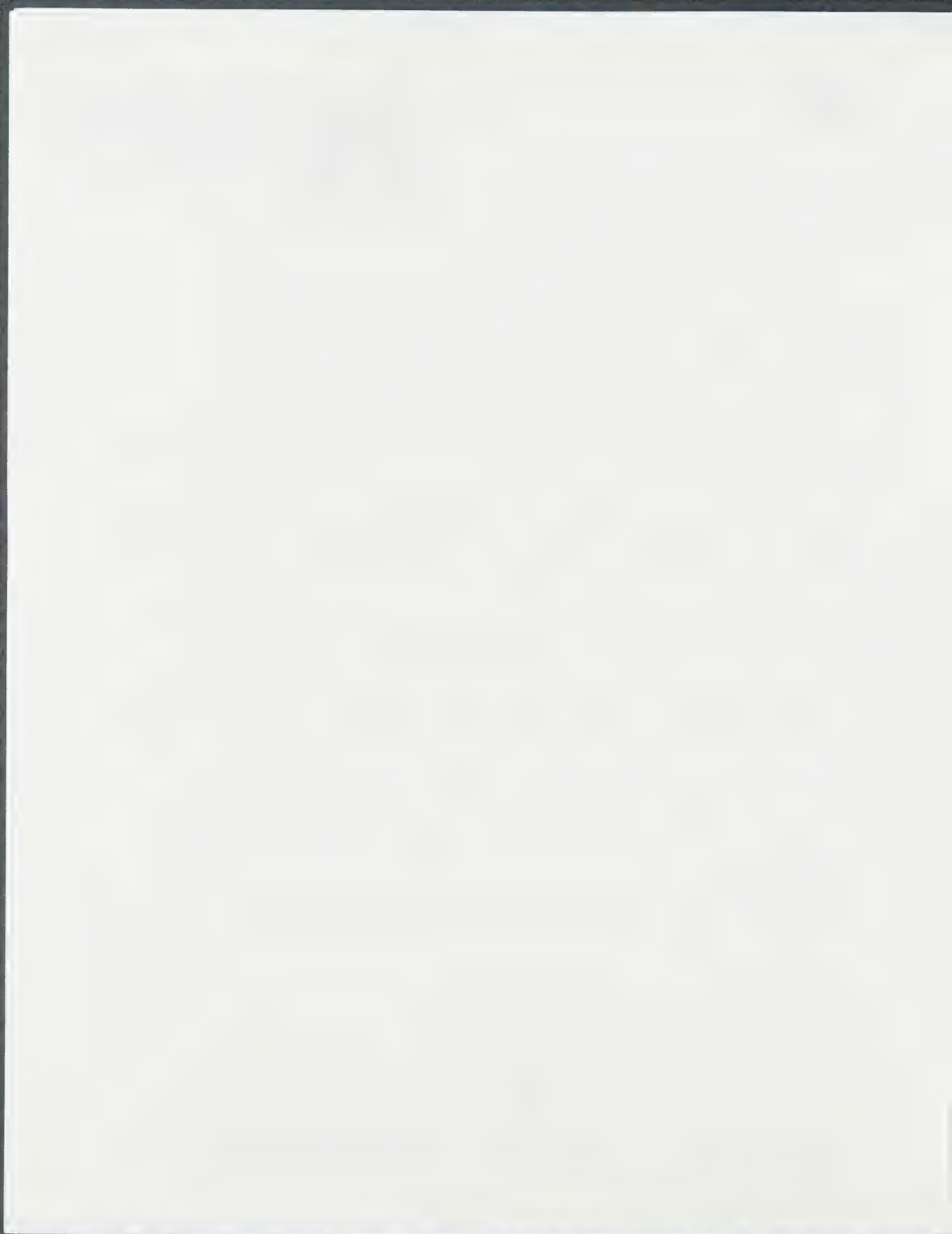
Ann F. Kates  
Coordinator

*Accepted  
here by phone*

P.S. Hope you've recovered from what has to be an exhausting time.

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

*A Chemist Helping Chemists*

May 9, 1996

Curator  
Kuthessische Hausstiftung  
Schloßverwaltung Fasaneroie  
Hauptveresaltung  
D61476 Kronberg / Taunus  
Postfach 156  
Germany

Dear Sir:

You own a painting given to Jacob Pynas which was exhibited in the Elsheimer exhibition in Frankfurt in 1966-67, catalog #87 illustrated in Plate 73.

Doctors Christian and Astrid Tümpel have shown quite convincingly that this depicts the story of Elisha described in 2nd Kings 4, 25-26. Your painting is oil on panel, 21.1 X 27 cm.

I own a painting of the same composition, photograph enclosed. It is on copper and slightly larger, 24.5 X 31 cm. You will note that there are many differences, particularly in the sky.

I would very much appreciate if you could send me a photograph of your painting.

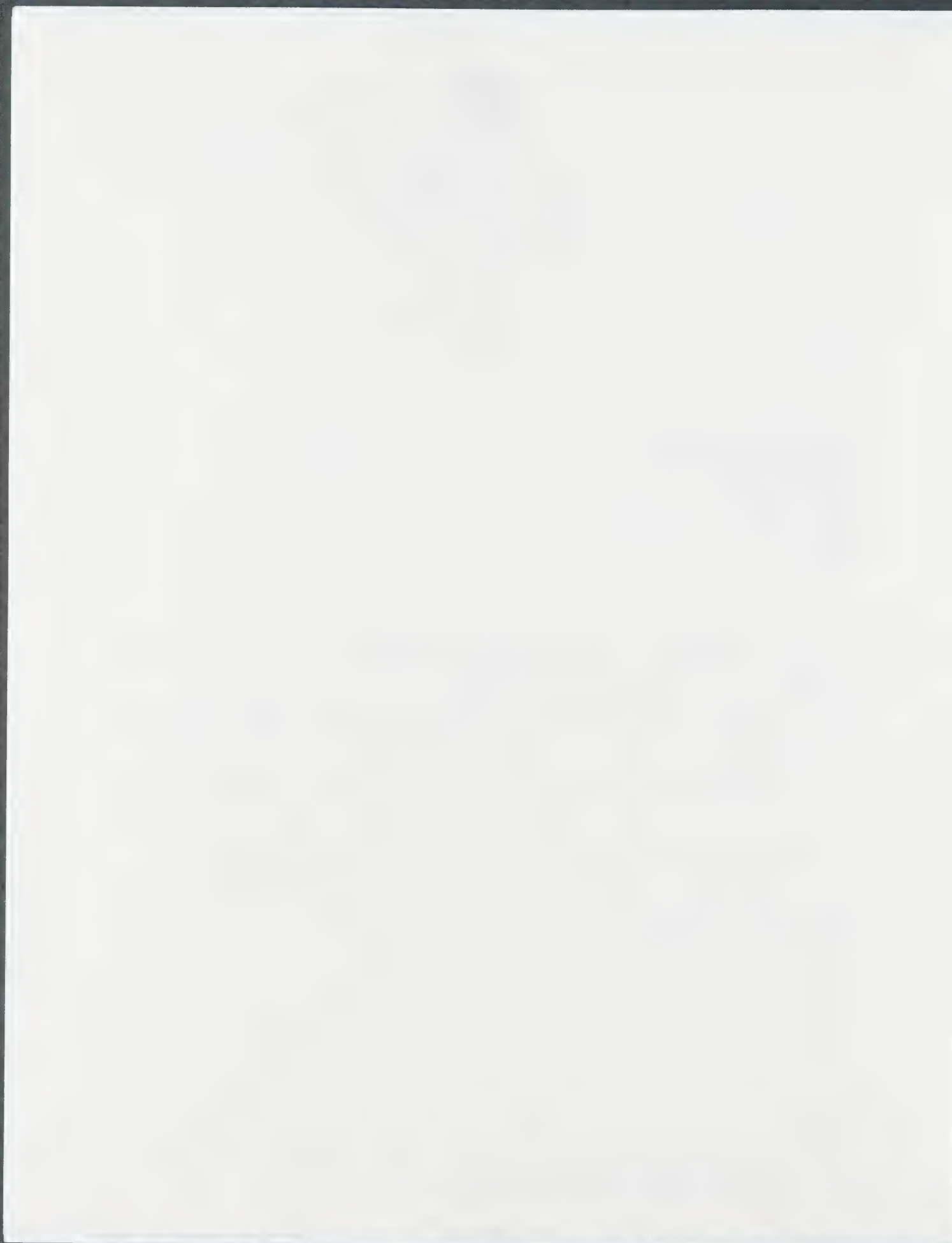
Also, during one of my next visits to Germany, I would like to have your permission to take my small painting to your museum for a direct comparison.

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

Yours sincerely,

AB/cw

c: Professor Christian and Doctor Astrid Tümpel



## MURIEL KARASIK

A Division of Collectable Pursuits, Inc.

*Gallery Two*

770 Middle Neck Road, Great Neck, New York 11024

Telephone: (516) 829-1960 Fax: (516) 829-2534

January 11, 1996

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

Attn: Dr. Alfred Bader

Dear Dr. Bader:

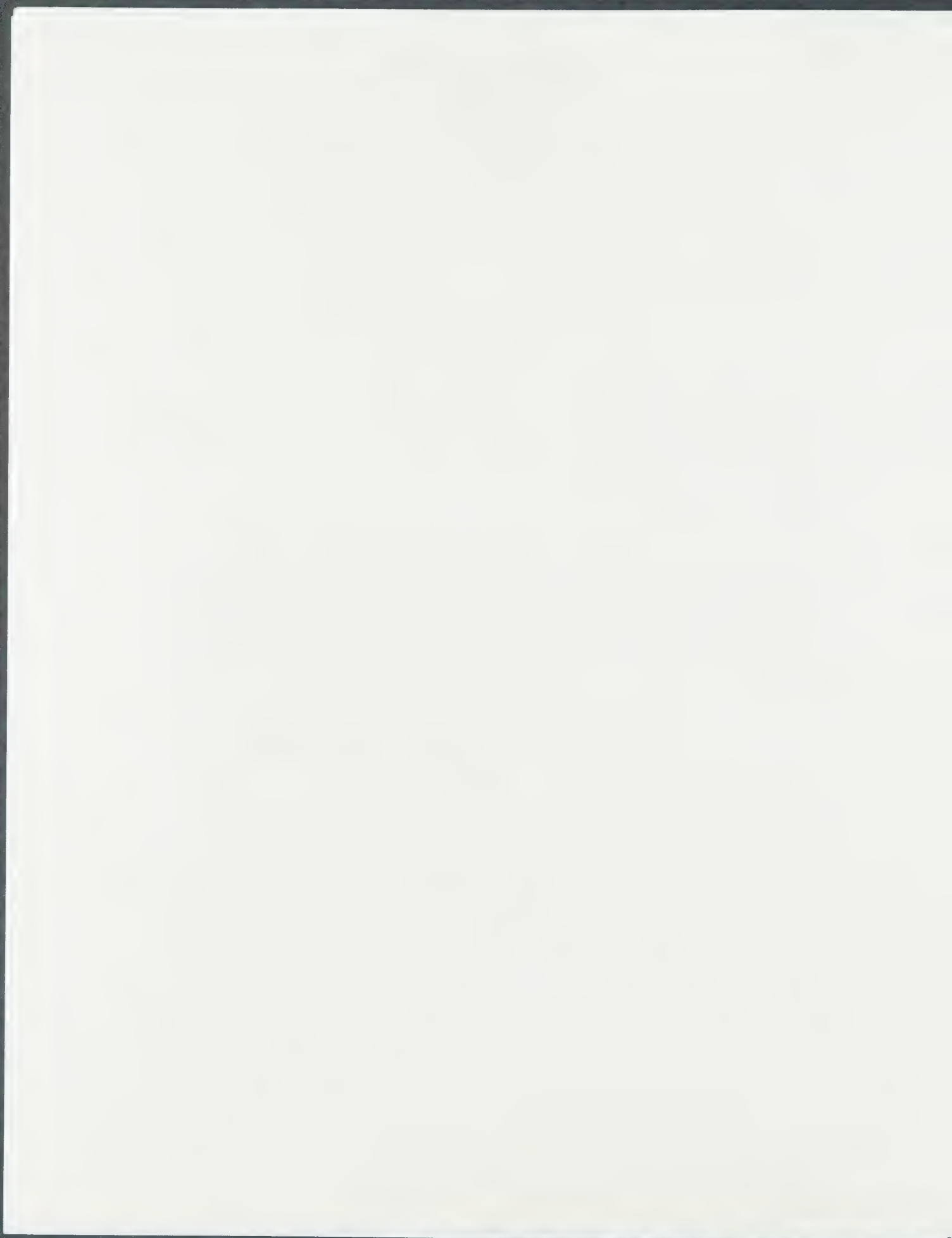
Thank you for your inquiry regarding the portrait signed by Monya Karasik. She is not related to Muriel Karasik, however, we do appreciate your consideration in finding a connection. To date, we haven't any information regarding this artist. We will keep your gallery on file and if we come across any pertinent data we will forward it along.

Sincerely,



Susan LaGrande  
Manager

SL/ag





DAVID KOETSER GALLERY

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CH-8001 ZÜRICH  
SCHWEIZ

TELEFON (01) 211 52 40  
TELEFAX (01) 211 56 69  
BANK HOFMANN AG ZÜRICH

Dr. Alfred Bader  
ALFRED BADER FINE ARTS  
Astor Hotel Suite 622  
924 East Juneau Avenue  
MILWAUKEE  
Wisconsin, 53202  
U.S.A.

24th January, 1996

Dear Dr. Bader,

I was pleased to meet you and your wife for the first time in New York and hope you had a successful week there, purchasing the pictures which you wanted.

When you next come to Zurich, I should like to invite you both to the Gallery and perhaps you would like to join me in having some lunch together.

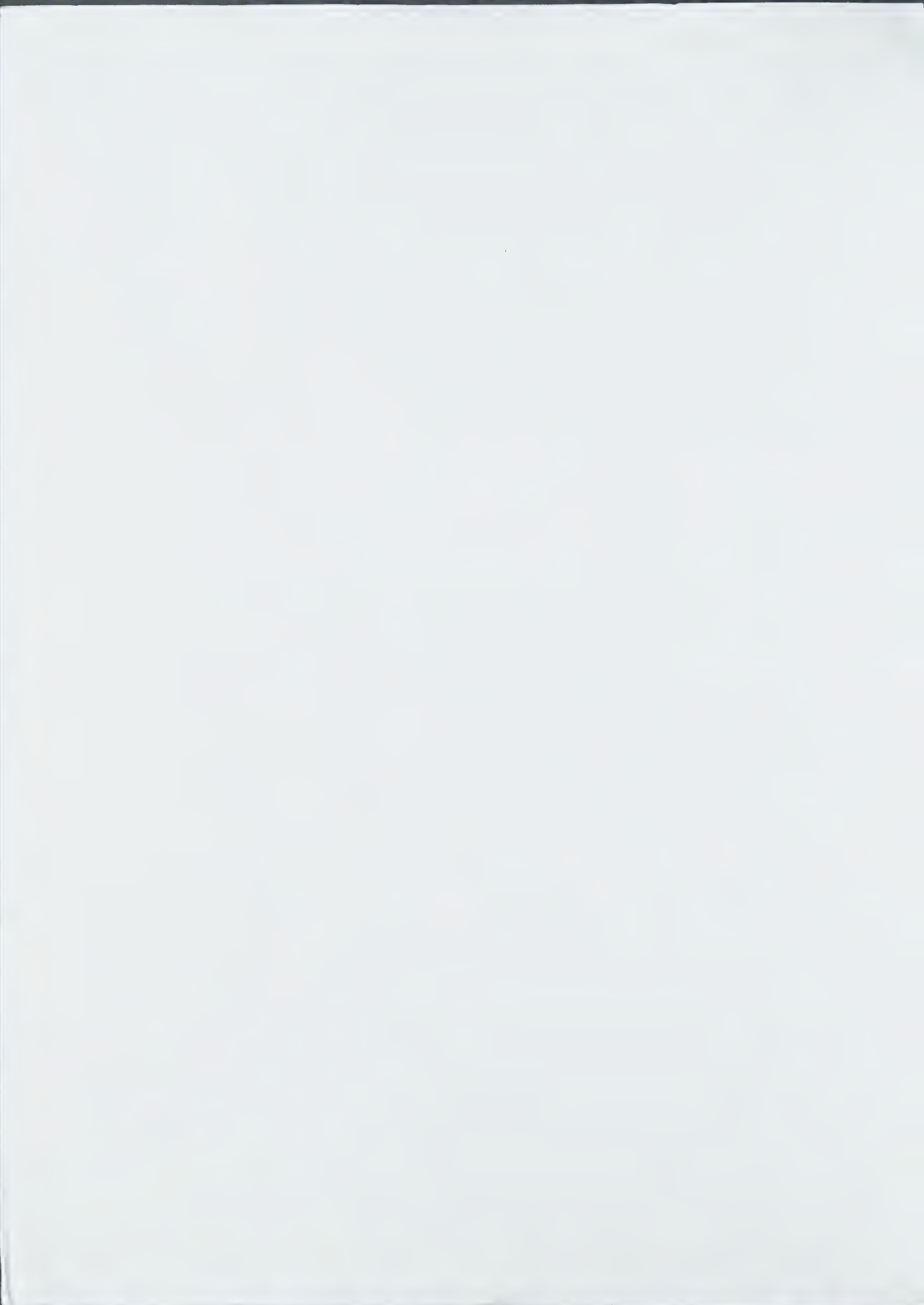
With all good wishes,

*and best regards,*

Yours sincerely,

*David Koetser*

David H. Koetser





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 4, 1996

Muriel Linsky Karasik Gallery  
531 Middle Neck Road  
Great Neck, NY 11021

Dear Madam:

I own a large portrait of a woman playing a cello signed "Monya Karasik".

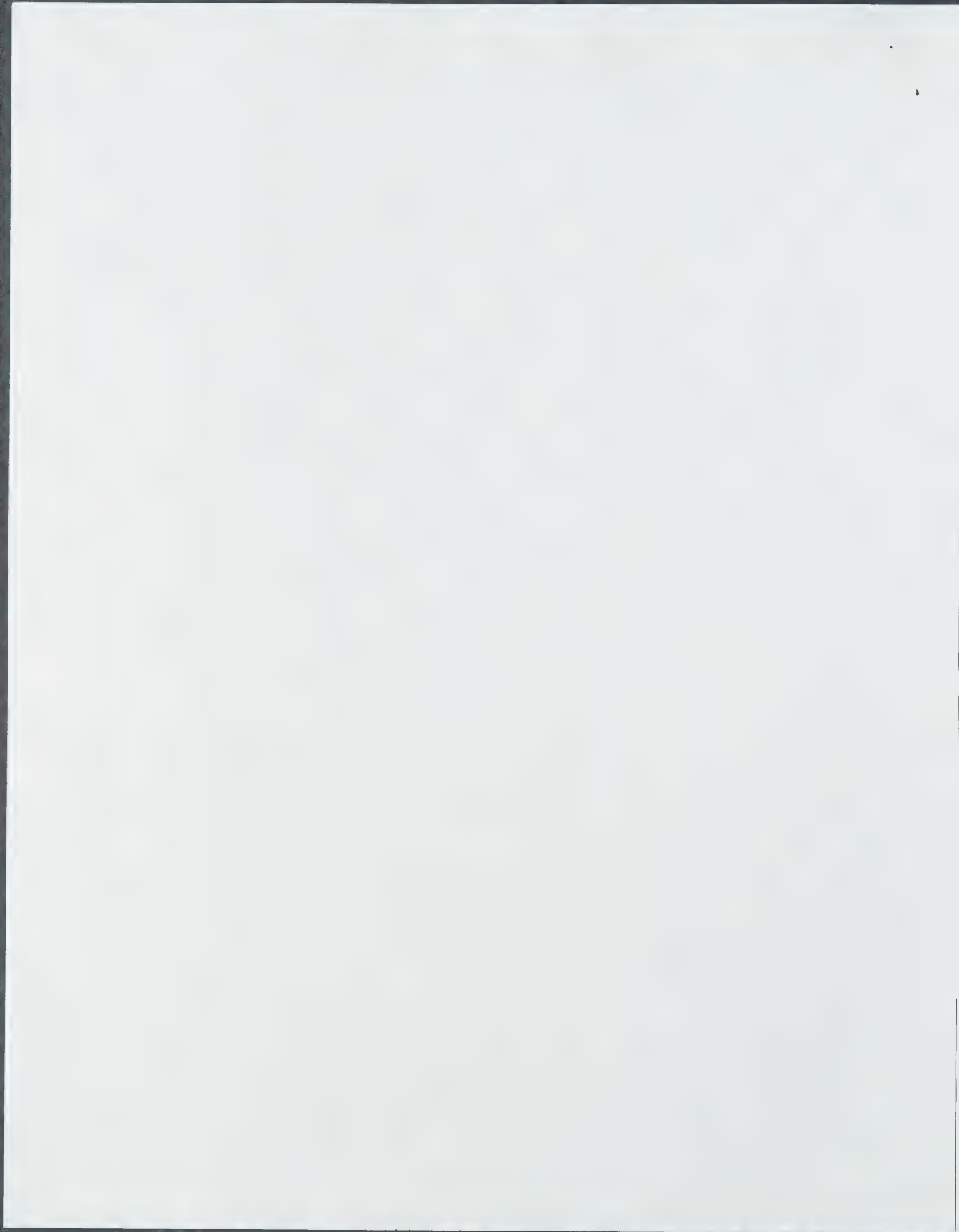
Is this artist perchance related to you? And if so, could you tell me anything about her?

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

Yours sincerely,

AB/cw

*By Appointment Only*  
ASTOR HOTEL SUITE 622  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN 53232





## around the block

continued from page 20

turn around and deny workers a decent wage."

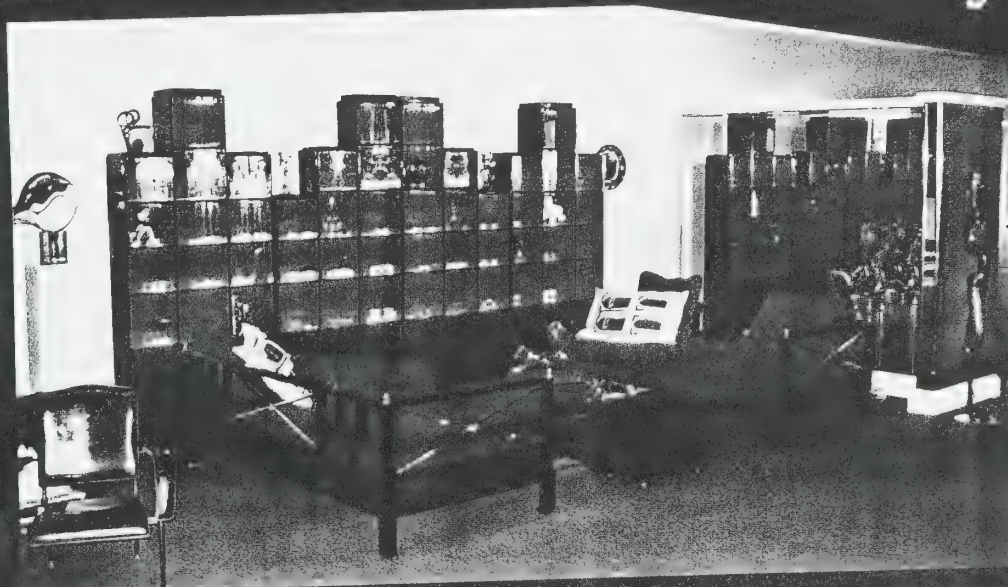
According to Cohen, for almost 20 years the Whitney awarded contracts to Sweet Construction, a New York-based firm, to redo the museum's interior spaces for nearly all of its temporary exhibitions—and Sweet, in turn, hired up to 60 carpenters from Local 135. "But a couple of years ago the old chief of operations left the museum," continues Cohen. "Since then, the Whitney has announced that work would go to the contractor with the lowest bid." But with union wages at \$27.98 an hour (\$42 with benefits) and nonunion labor at \$9 an hour (and no benefits), contractors using union carpenters cannot compete with those that do not. Now, Sweet does only about 20 percent of the Whitney's interior work. In addition, says Cohen, nonunion labor has been contracted to move and set up offices for the Whitney in a brownstone directly behind the museum, part of a \$14-million renovation project. "By turning to scabs, they're stealing food out of the mouths of our guys," he adds.

Whitney Director David Ross, one of the art world's most visible supporters of activist art, seems genuinely surprised at the dustup. "We're simply trying to be as

efficient as possible with public money in a time of budget cuts," he says. According to Mary McGoldrick, the museum's director of human resources, all carpenters and art handlers hired directly by the museum are union (although represented by Teamsters Local 868), while construction companies contracted by the institution are free to hire union or nonunion labor as they see fit—a policy the museum has followed for over 20 years. "The issue started because Sweet and Local 135 are angry at not getting all the interior renovation work," suggests one source close to the situation. "They're airing their gripes in the media to pressure the museum."

"The last thing I want is to argue our case in the press," says Steven Alessio, president of Sweet Construction. But some observers are not so reluctant to go public. Painter Sue Coe, who is known for her outspoken political views, and whose work can be seen on a CD-ROM accompanying the Whitney's current exhibition on Beat-generation artists and writers, says, "Unions were formed out of the blood of the working class. The Whitney has no right to step all over them."

Steven Vincent



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1917 Lynwood Drive  
Goshen, In. 46526  
Tel.: 219-533-5100  
January 3, 1996.

Dr. Al Bader  
622 Astor Hotel  
924 Juner Ave.  
Milwaukee, WI. 53202

Dear Dr. Bader:

Enclosed please find a photograph of the painting  
you and my husband discussed this morning on the  
telephone. If you have any questions regarding  
this painting, please contact us.

Thank you.

Sincerely,

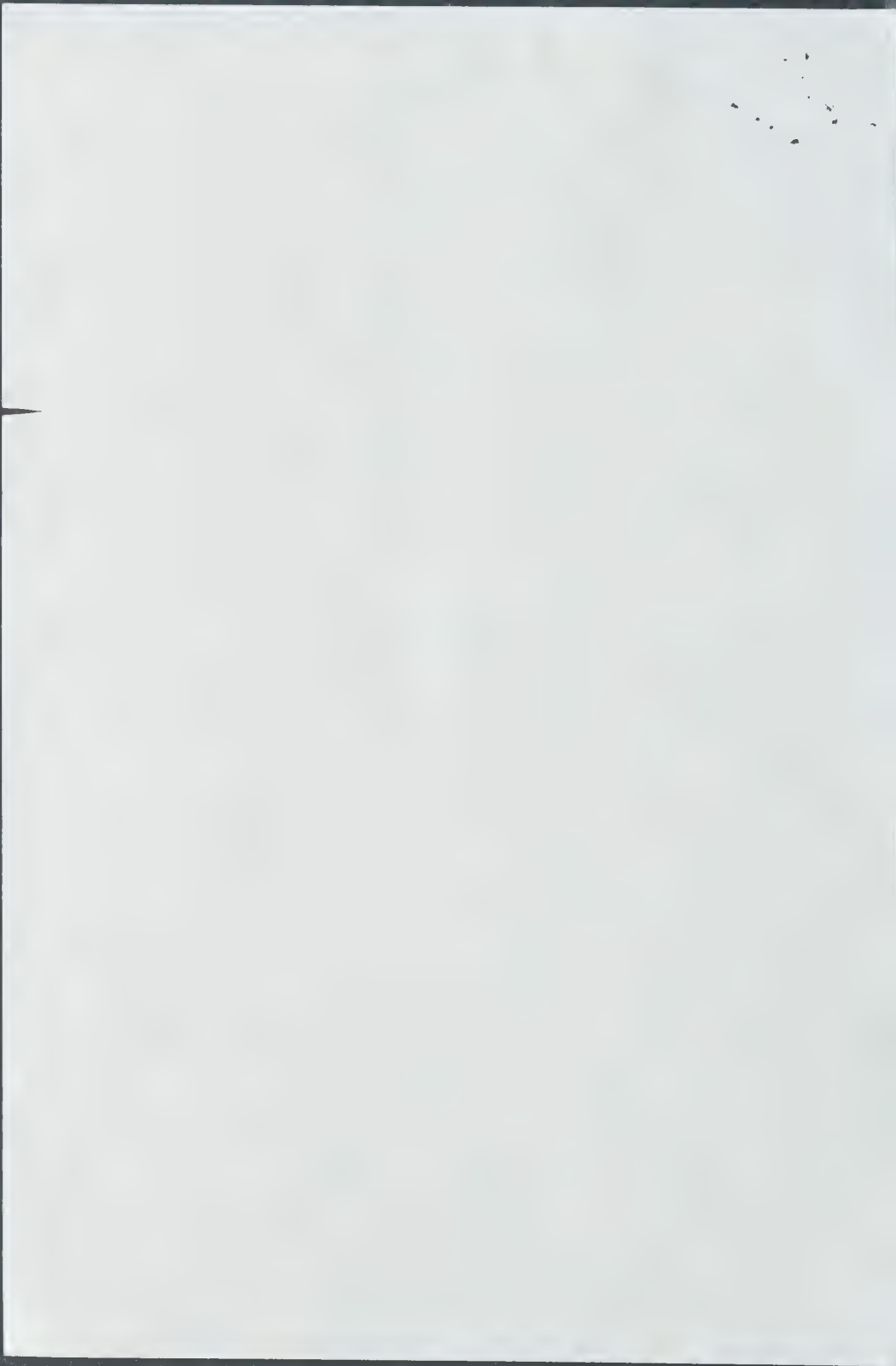
*Cecilia J. Kramer*

Cecilia J. Kramer

*She believes this  
is 17<sup>th</sup> century*

cjk  
enc.

*see 1/17*







Kramer  
27 Seymour  
Salem, Va  
4/6/26



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 3, 1996

*By fax: 171-792-8975 and Mail*

Mr. Daniel Katz  
Daniel Katz Fine Arts  
59 Jermyn Street  
St. James's, London SW1Y 6LX  
England

Dear Daniel:

Meeting you during my last trip to London was one of the highlights of my trip, and I want to thank you most sincerely for all the time which you spent with me.

I was intrigued by seeing your *Study of a Man with an Open Mouth*, which is clearly related to the first painting I ever bought and is probably by Crasbeck. For an illustration of my painting, please see Plate 5 in Chapter 17 of my autobiography.

Some years ago, I acquired what I believe is a very beautiful bronze of Eve with Cain and Abel by the French artist, Auguste-Hyacinth de Bay. He did a number of marbles of this group, but I understand only one bronze, which I have.

Quite a few years ago, the bronze was offered by the previous owner to Oberlin College for \$25,000, but after studying the bronze for some months and (I understand) really liking it, couldn't come up with the funds.

As I explained, I would be happy to trade the bronze for your *Study* by Crasbeck.

Isabel and I will be in New York all next week and of course, hope that you might come to Milwaukee either before or after the sales.

With all good wishes for 1996, I remain,

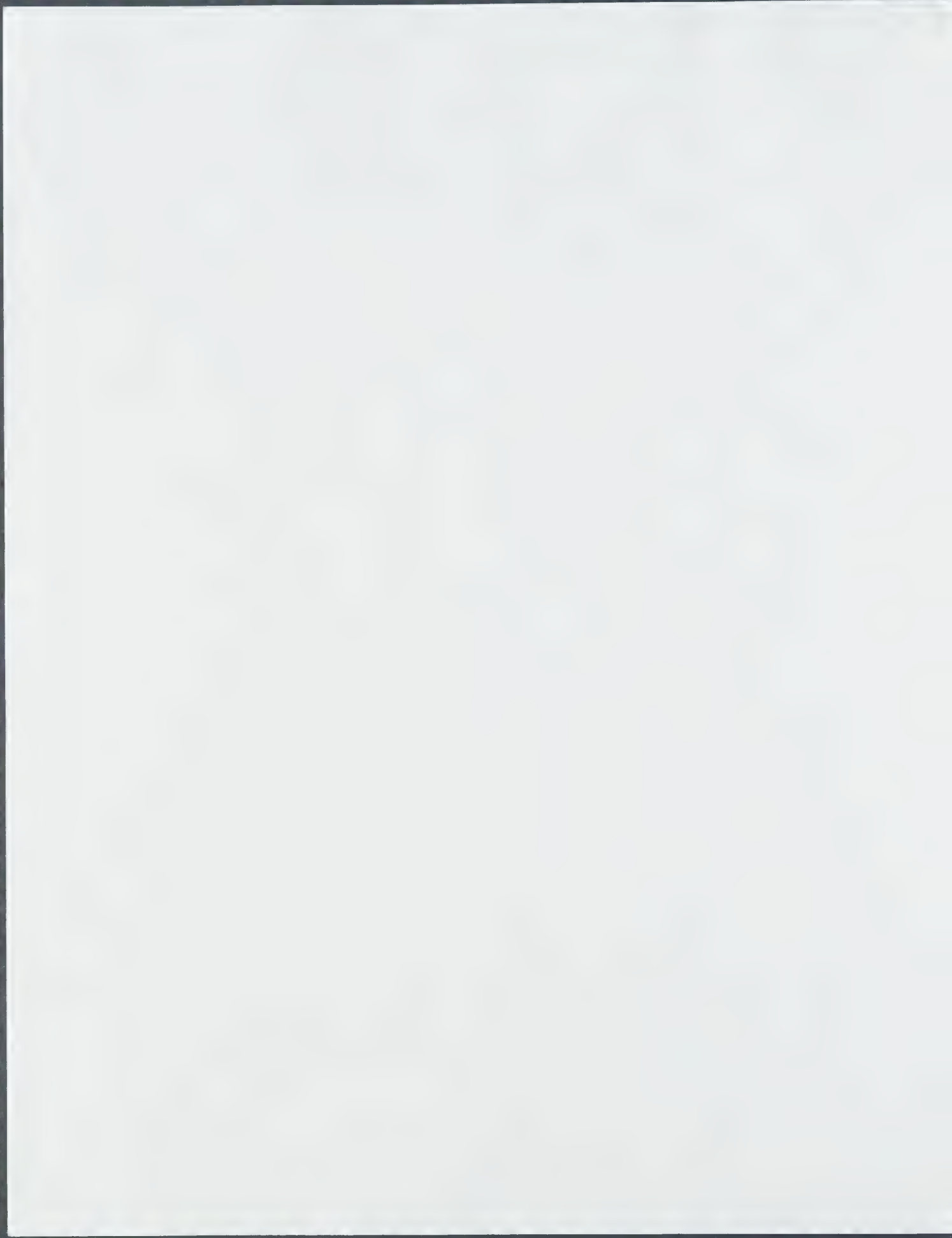
Yours sincerely,

AB/cw

Enclosures

*By Appointment Only*  
ASTOR HOTEL SUITE 622  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53212  
TEL 414 277 0730 FAX 414 277 0700









FAX FROM

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

Date: Dec 18 95

Page 1 of 1

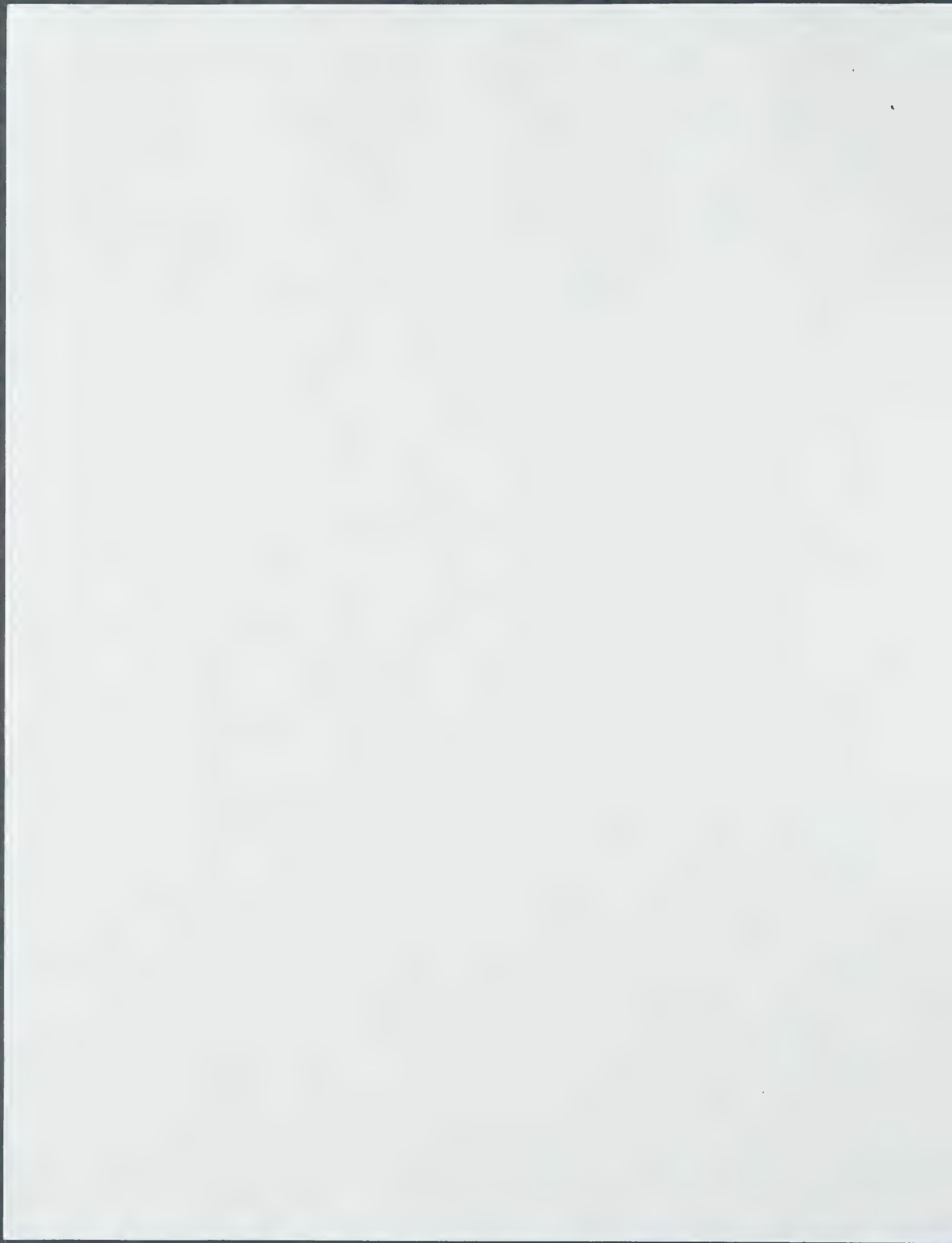
To: Mr. Daniel Kozy  
Fax: 0171 499 7493

Dear Daniel  
We had no little time to  
chat. Hope you have some time  
next Friday, December 22 ~

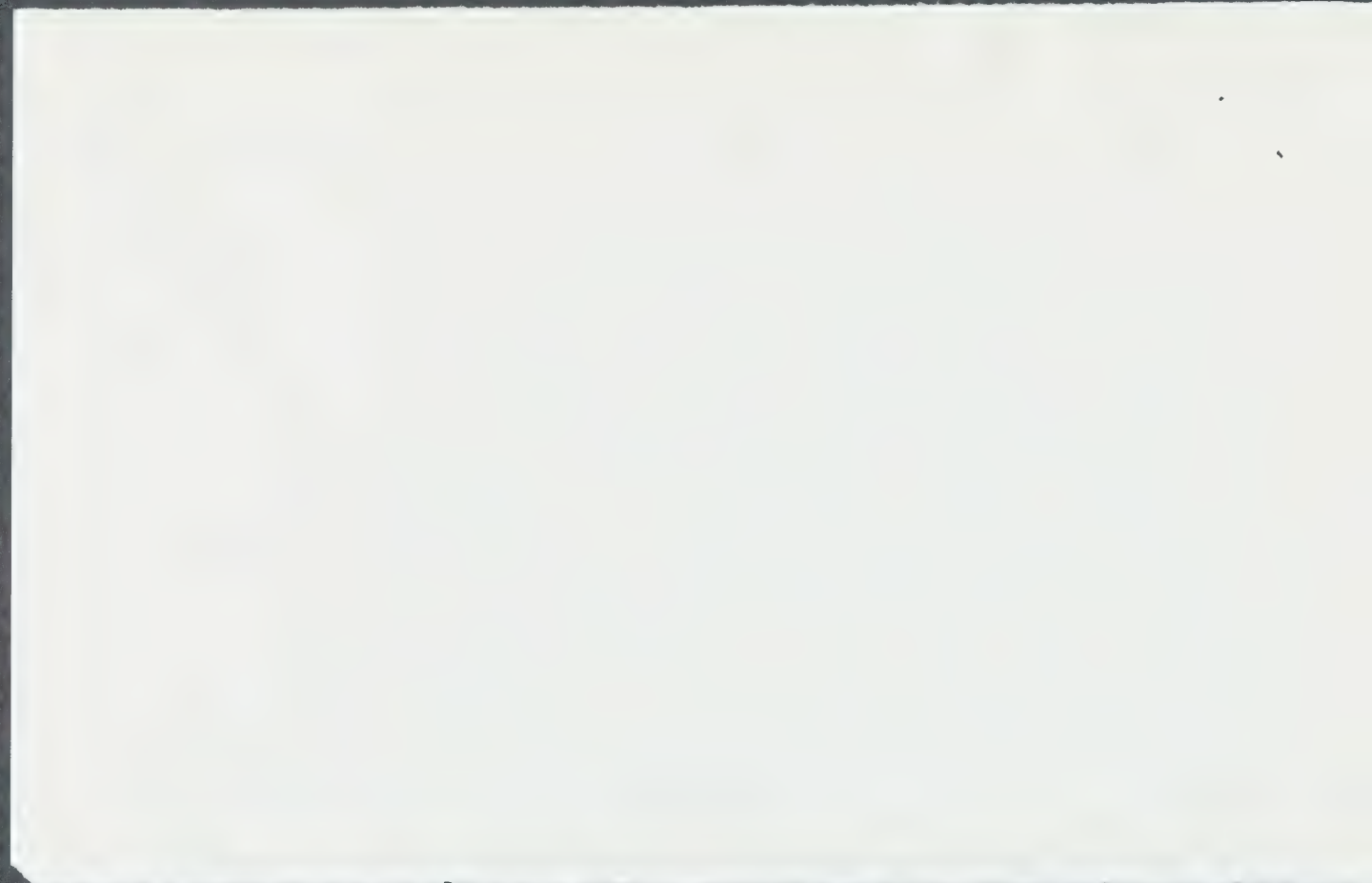
Happy Christmas

Best wishes

Alfred



111111







FAX FROM

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

Date: Nov. 16

Page 1 of 5

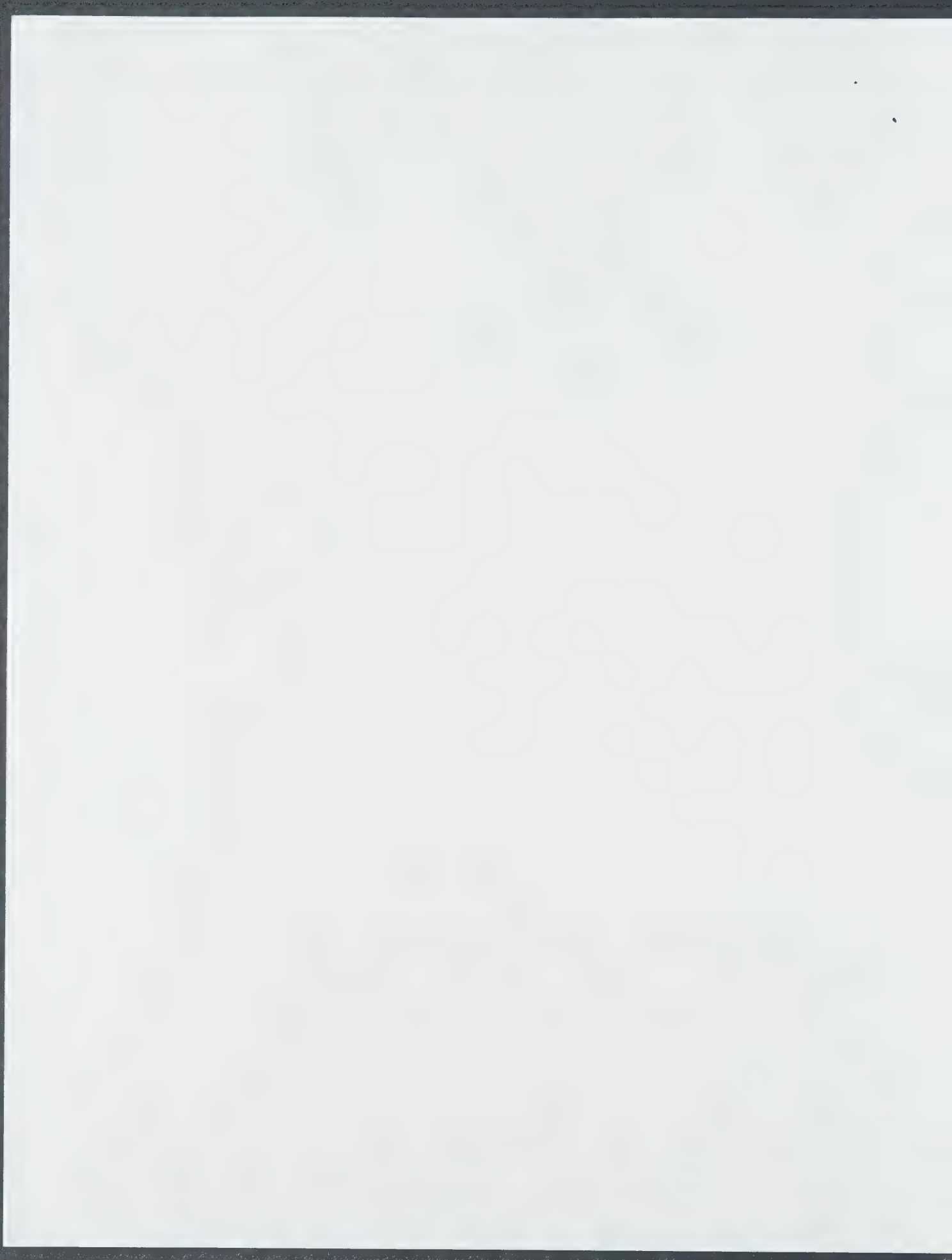
To: Mr. Daniel KATZ  
Fax: 0171 499 7495

Dear Daniel:

Some time you meet people whom you like immediately. You are sure a person.

Several matters for your consideration

- (1) If you are seriously interested in the Rembrandt RRP Also, then I urge you not to leave it until January - you might miss it. Otto will be in London for the December sales.
- (2) Please mail me a photo of your Italian painting which I believe depicts Tobias' Return
- (3) I spoke to Christophe Jauch this morning. He promised to phone you, said he has been quite pick. I believe him. He is flaky, but not outright dishonest. I hope I am not breaking Leviticus XIX 16

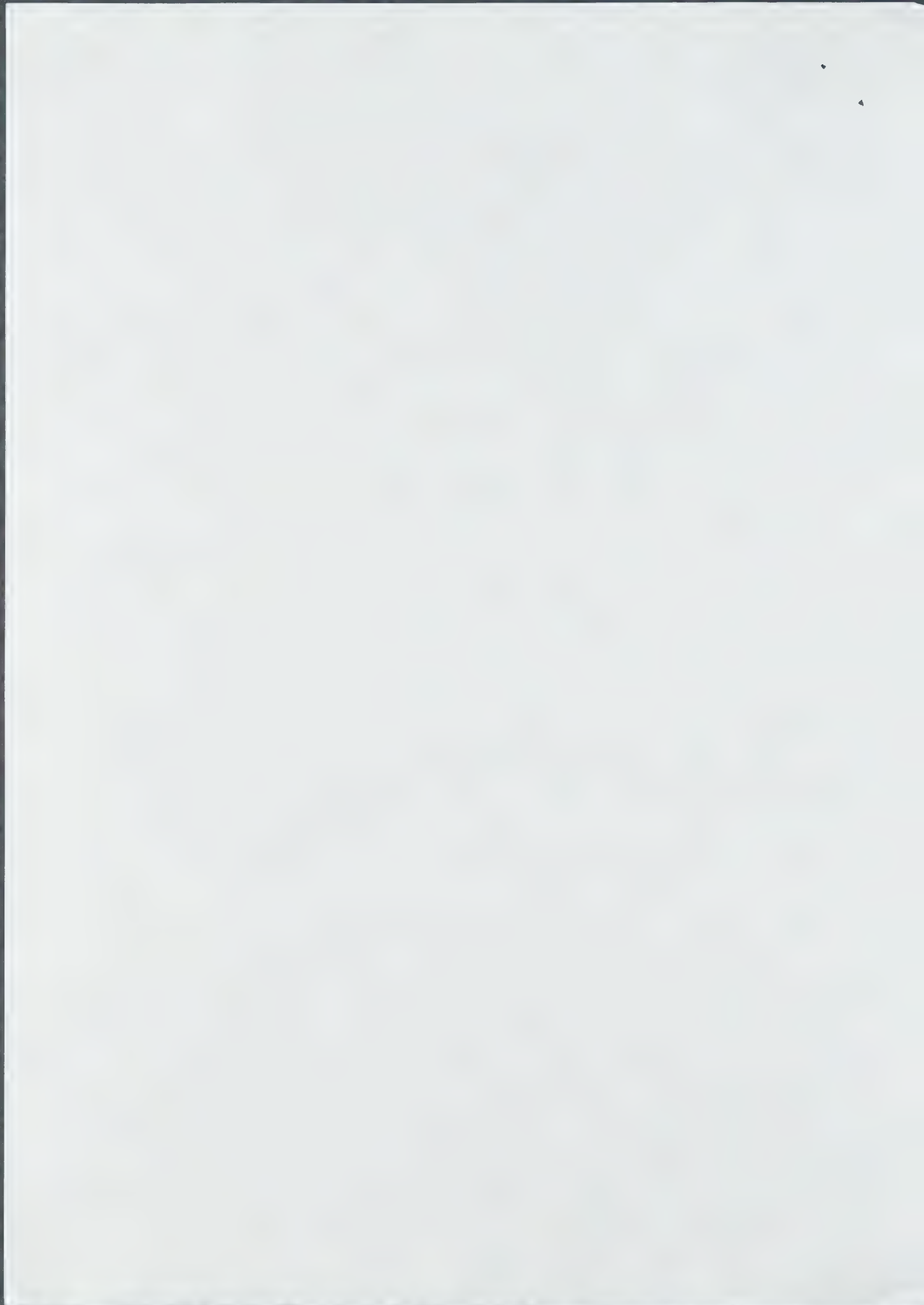


2.

I really think you'll enjoy my autobiography. No conceit in my family - it is all in me! Two recent reviews are enclosed. Begin with chapters 16 & 17 and read about Van Kennedy in chapter 23, about the Betty in chapter 21

Best wishes

Anna







## ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 19, 1995

Dr. Rüdiger Klessmann  
Völkstraße 25  
Augsburg D-86750  
Germany

Dear Dr. Klessmann:

Thank you so much for your kind letter of September 9th and your interesting article about the gift to Poland. Of course, do feel free to make copies of my Elsheimer slides. Also, I would appreciate your sending me copies of papers that deal with this painting and letting me know if it will ever be published in a book, which I will of course want to order.

I was particularly interested in your paper because I had long wondered what had happened to the pair of portraits which you now so reasonably attribute to Hoogstraten and Koninck.

You probably know that these were the only two paintings dated before 1642 which had at one time been reasonably attributed to Rembrandt but which the Rembrandt Research Project could not locate for examination. I had made many inquiries about these two paintings in Vienna, all without success. It was clear to me that these two paintings were not necessarily portraits of Jews nor even a pair, and you have now confirmed this.

For your files, I enclose a not very good black-and-white photograph of my painting by Koninck to which you refer.

It would give Isabel and me such pleasure if you could visit us in Milwaukee sometime; there are many new acquisitions to show you. None by Elsheimer, but interesting, I think, nonetheless.

With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosure

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

Dr. Rüdiger Klessmann

9.9.95

Völkstraße 25

~~D-8900~~ Augsburg + D-86150

Telefon 08 21-15 89 66

Lieber Herr Bader,

Vielen Dank für Ihren freundlichen Brief  
und die 10 Dias von Ihrem Elsheimer-Bild, die  
ich nach meinem Vortrag gern zurücksenden werde.  
Das Kolloquium soll am 18./19. November in Frankfurt a.M.  
stattfinden. Ihr Angebot, eventuell das Originalbild zur  
Verfügung zu stellen, ist sehr großzügig, aber ich denke  
in diesem Falle nicht erforderlich. Ihre Dias sind  
ausgezeichnet und deutlich genug, um den Fachkollegen  
zu erklären, was ich von Ihrem Bilde halte. Ich habe es  
ja in Ruhe bei mir zuhause studieren können.

Für heute mit herzlichen Grüßen

Ihr Rüdiger Klessmann

PS. Der beigefugte Artikel könnte Sie interessieren, ich  
erwähnte auch ein Bild von Ihnen.



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 15, 1995

Ms. Rita Cortini Kennedy  
5313 Elkins Avenue  
Nashville, TN 37209

Dear Ms. Kennedy:

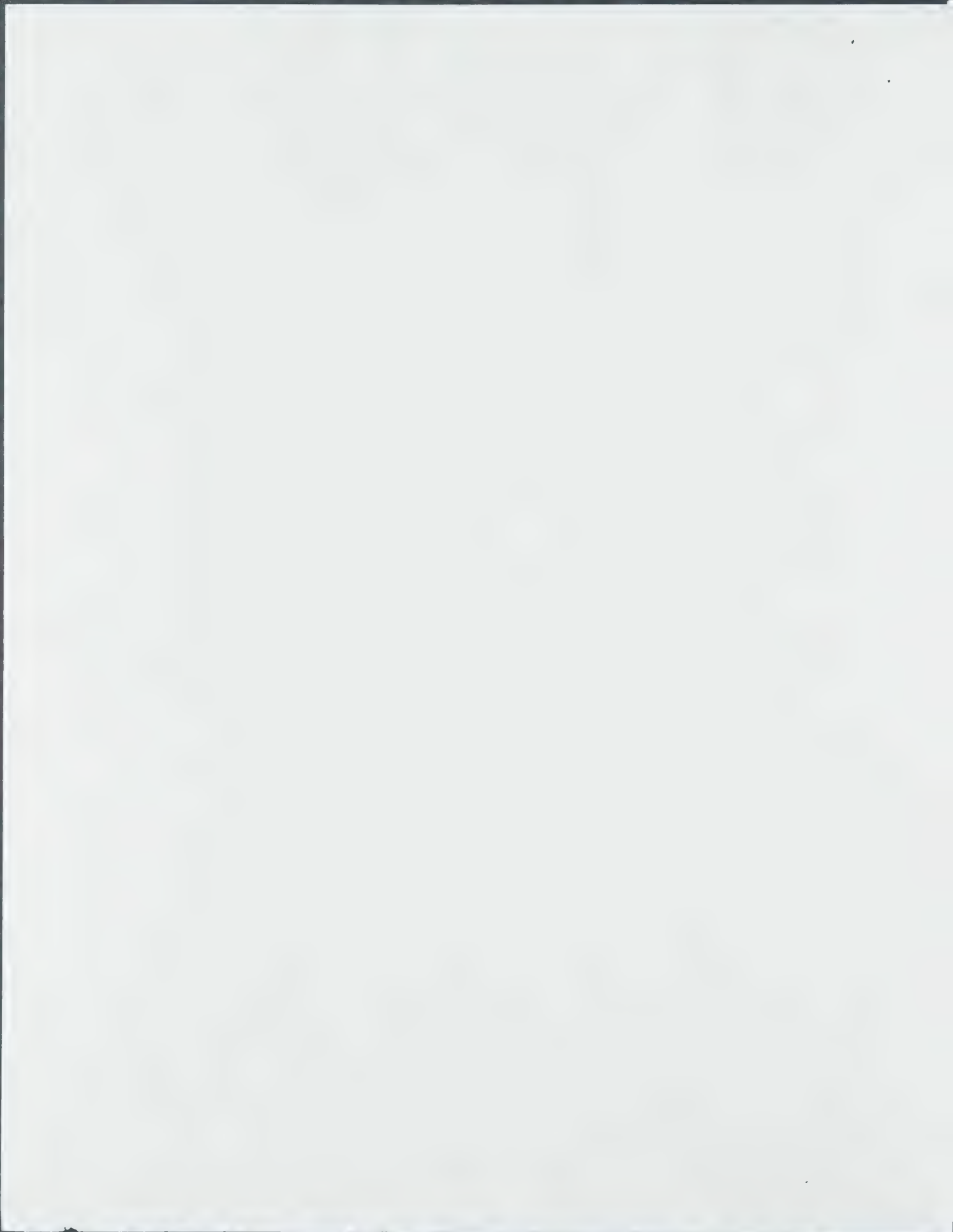
Your thoughtful letter of August 11th reminded me that I have a very good friend who has written and, I believe, published a very good children's book. His name is Lewis Nierman, referred to on pages 233 and 234 of my autobiography. His address is Suite 135, 1859 North Pine Island Road, Plantation, FL 33322. His phone number is 305/423-9323, and his fax number is 305/721-0910. He and his wife, an attorney, are truly caring human beings and might be able to help you with the publication of your book.

With all good wishes, I remain,

Yours sincerely,

AB/cw

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





**Rita Cortini Kennedy**  
5313 Elkins Ave.  
Nashville, TN 37209  
(615) 386-3846  
(615) 327-4751 x5494



Dr. Alfred Bader  
924 Juneau Ave, suite 622  
Milwaukee, WI, 53202

8/11/95

Dear Dr. Bader,

Thank you very much for giving me permission to use a reproduction of the painting 'Portrait of a Girl' on the cover of the children's Journal 'I Am Me'. Of course, it will be mentioned in the book that the painting belongs to your family's collection.

Thank you also for your encouraging words and for sending me three copies of the beautiful poster. I truly appreciate your kindness.

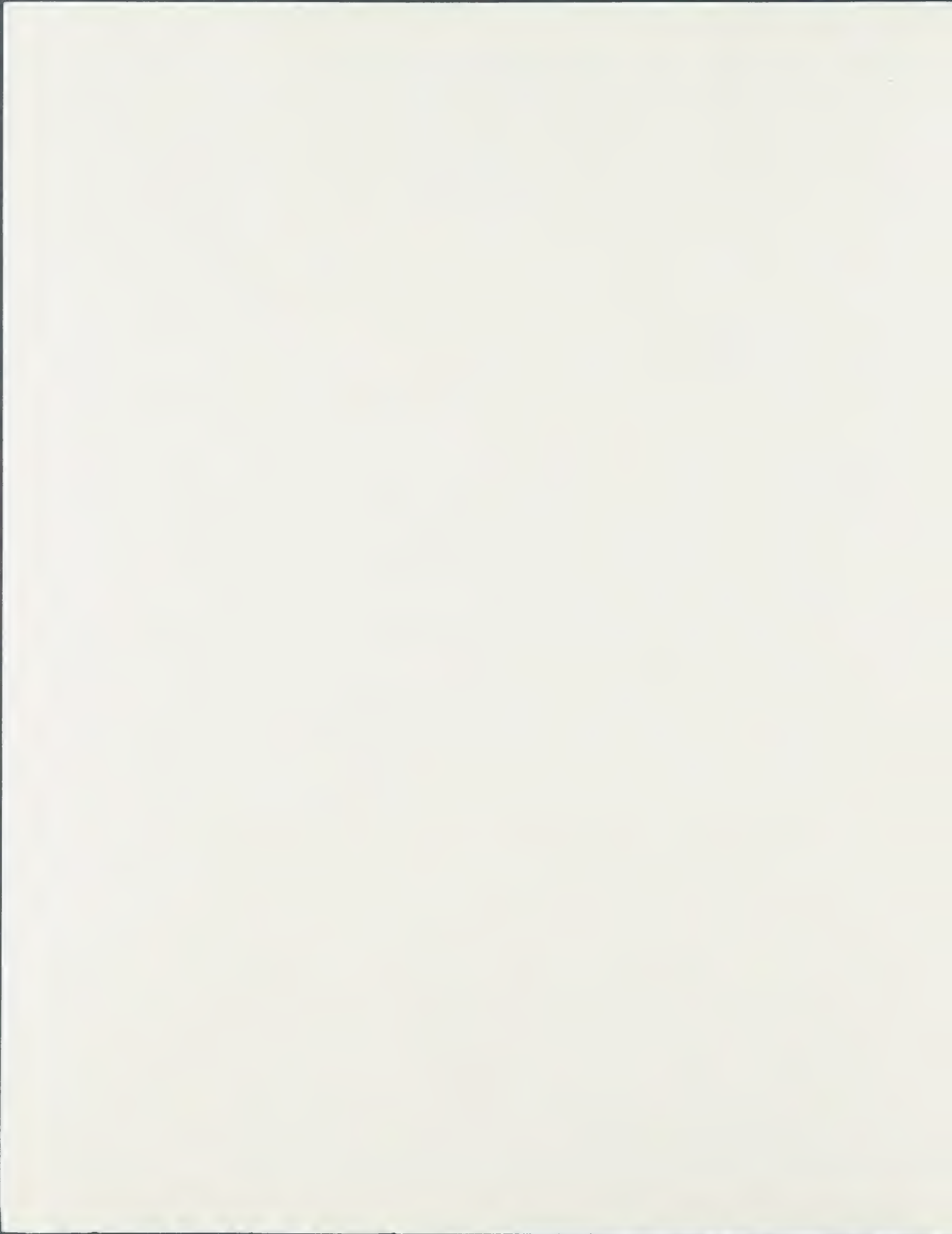
I enjoyed very much reading the review of your book 'Adventures of a Chemist Collector'. In fact, I ordered a copy of the book from our Vanderbilt bookstore. It sounds like you had, and have, a very interesting life, and I am looking forward to read it.

I will keep you informed of possible developments in my search for a publisher. In the meanwhile, my very best wishes.

Sincerely,

*Rita Kennedy*

*100-11*





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

July 31, 1995

Ms. Rita Cortini Kennedy  
5313 Elkins Avenue  
Nashville, TN 37209

Dear Ms. Kennedy:

I am sorry that a long trip to Europe has delayed my replying to your most interesting letter of June 28th.

Of course, you have Isabel's and my permission to use the painting on the cover, though we would appreciate your saying in the text (but of course not on the cover) that the painting is in our collection.

From what you wrote, yours will be a most important book, and I wish you luck in finding just the right publisher. Incidentally, in my autobiography, *Adventures of a Chemist Collector* (ISBN #0-297-83461-4), I do discuss and illustrate this painting, on plate 15 and page 234.

I enclose a few reproductions which are not as good as the glossier reproductions from the Aldrich catalog.

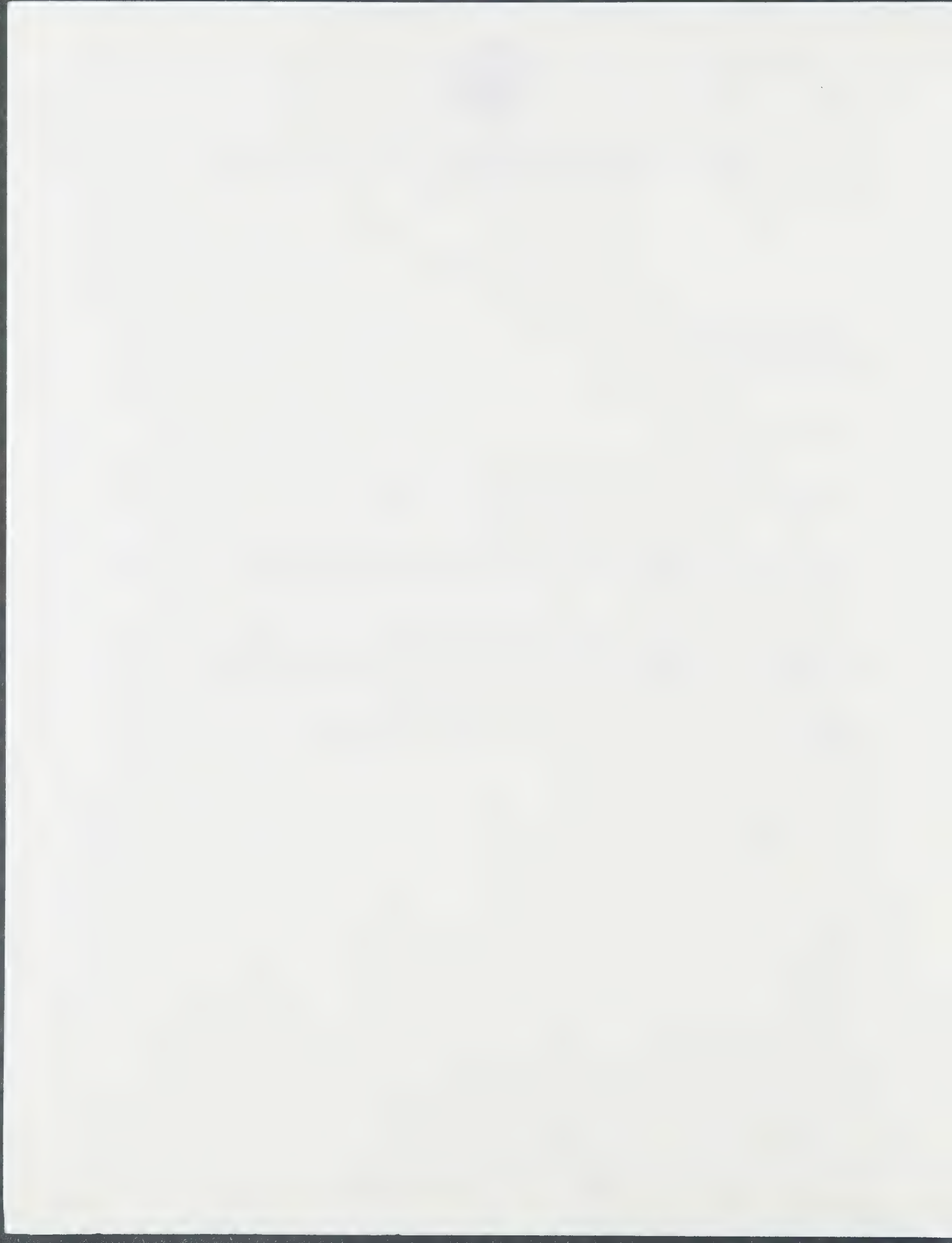
With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosures

*By Appointment Only*  
ASTOR HOTEL SUITE 622  
924 EAST JUNEAL AVENUE  
MILWAUKEE WISCONSIN USA 53202  
TEL 414 277-0730 FAX 414 277-0700





**Rita Cortini Kennedy**  
5313 Elkins Ave.  
Nashville, TN 37209  
(615) 386-3846  
(615) 327-4751 x5494



Dr Alfred Bader  
924 East Juneau Ave  
Suite 622  
Milwaukee, WI, 53202

6/28/95

Dear Dr Bader,

this is in regard to your painting 'Portrait of a girl'. My name is Rita Cortini Kennedy. I was born in Roma, Italy, and live now in Nashville. I work as a lab technician at Vanderbilt University, Dept. Pathology, in Dr. Greg Sephel's lab.

In the last few months I have been designing a journal for little children, ages three to seven. The journal is organized in such a way as to encourage children to express their feelings and to share them with their parents and teachers. It emphasizes the fact that while behaviour may not always be right, feelings always are.

The project consists of an Introduction for parents and teachers, and the journal per se, thirty sets of five pages each. The first four pages are for the children and their parents to work with together, the fifth page in each set consists of reproductions and pictures of works of art, paintings and sculptures, chosen for their emotional content. These pictures are meant to validate the variety and intensity of human emotions, in children and adults alike. Examples of reproductions are: 'Madonna and child seated with St. Elizabeth and St. John', drawing by Peter Paul Rubens, and 'The expulsion from Eden', by Masaccio.

I am in the process of submitting the Introduction and the first four pages of the journal to editors for publication. If any of them is interested I will send them color copies of the works I have selected.

From the very beginning I had decided that the best painting for the cover of the journal, which is entitled 'I Am Me' would be the 'Portrait of a girl' that appeared on the Aldrich catalog in 1990-91. I have kept that cover in the lab all these years, since I became quite fascinated with it. When I ordered the poster from Aldrich I discovered that it belongs to your family. I obtained your home phone number from the Milwaukee's directory, and then a

kind gentleman who answered the phone at your house directed me to your secretary.

I would very much appreciate if you and your wife would give me permission to reproduce the picture of the painting in order to use it as the front cover for the journal. It seems to me that 'I Am Me' is indeed the true essence of the painting. Of course I do not know whether the project will be accepted as is for publication. I certainly hope that it will be.

I appreciate very much your family's consideration in this matter.

Sincerely

*Rita Cortini Kennedy*

Rita Kennedy



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

July 13, 1995

Ms. Rita Cortini Kennedy  
5313 Elkins Avenue  
Nashville, TN 37209

Dear Ms. Kennedy:

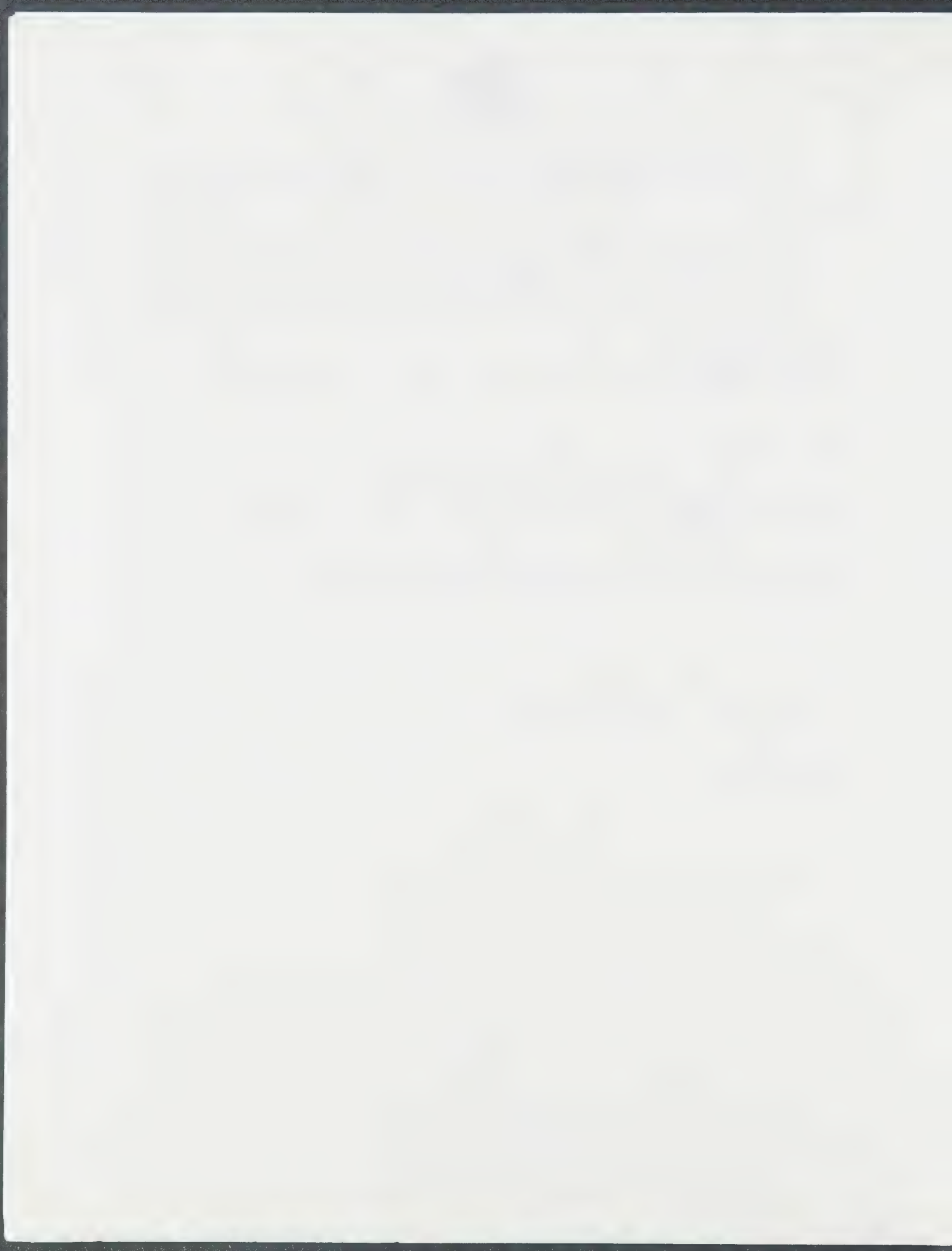
I just want to let you know that your letter to Dr. Bader dated June 28th regarding your journal project has arrived safely.

As I explained on the phone, Dr. and Mrs. Bader are presently in England through the end of the month. He will respond personally upon his return to Milwaukee.

Best wishes,

Cheryl Weiss  
Office Manager

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







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

July 31, 1995

*Via Facsimile: 34-5-278-7493*

Mr. George Kremer  
Torre Rosada - España

Dear Mr. Kremer:

I am sorry that a trip to Europe has delayed my thanking you for your most interesting fax of July 23rd.

Of course, I would very much like to meet you and hope that you might have a chance to visit us in Milwaukee. But please do keep in mind that we travel a good deal, usually looking for paintings and are in Milwaukee only about half of the time. Three months of the year, always in June, July, November and December, we spend in our house in Sussex in England.

We have no plans to visit the exhibition in Amsterdam in October.

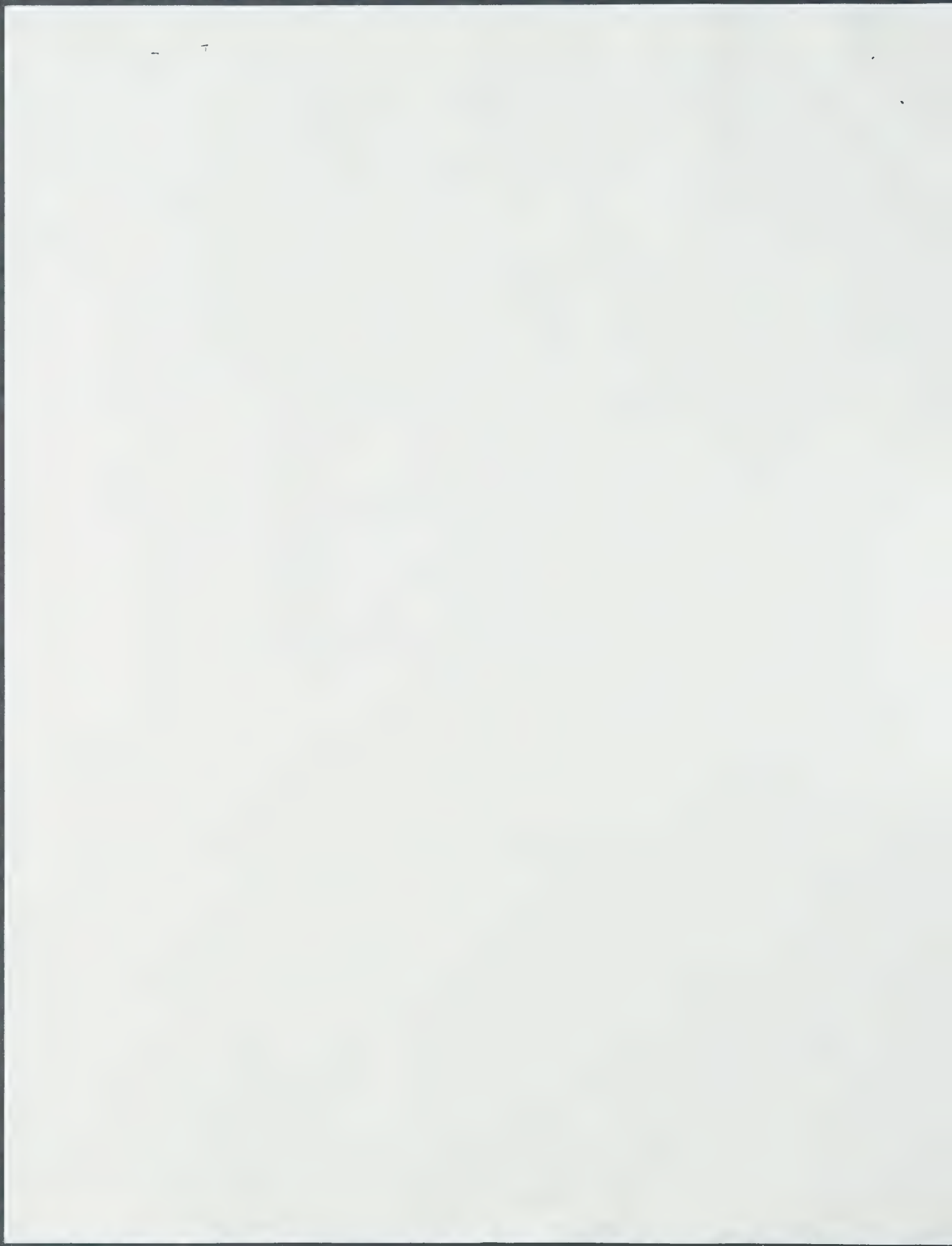
One of our very best friends, Professor Carlos Seoane in the Department of Chemistry of the Universidad Complutense, lives in Madrid, and you could undoubtedly find out a great deal about us from the Seoanes. Their telephone number is 34-1323-5670, and their fax: 34-1543-3879.

I much look forward to meeting you personally and 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



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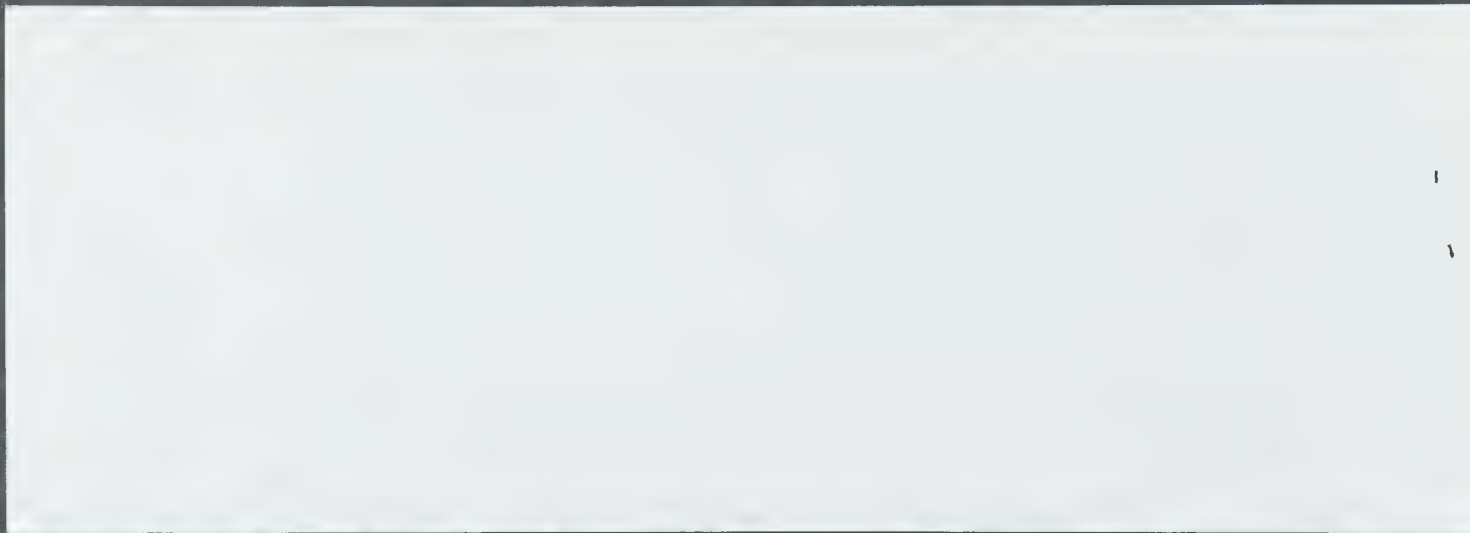
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23 JUL-95 SUN 12:57

Torre Rosada

FA 111

## TORRE ROSADA - ESPAÑA

Villa Torre Rosada, Urb. El Madroñal, Carretera de Ronda (C339), 29570 San Pedro de Alcázar  
 Telephone: +34 5 2788200/204 Telefax: +34 5 2787493

## TELEFAX - MESSAGE

To : DR. ALFRED BADER, MILWAUKEE  
 Attn.  
 Faxno. : 1-414-9628322  
 From : GEORGE KREMER  
 Re  
 Date : JULY 23, 1995

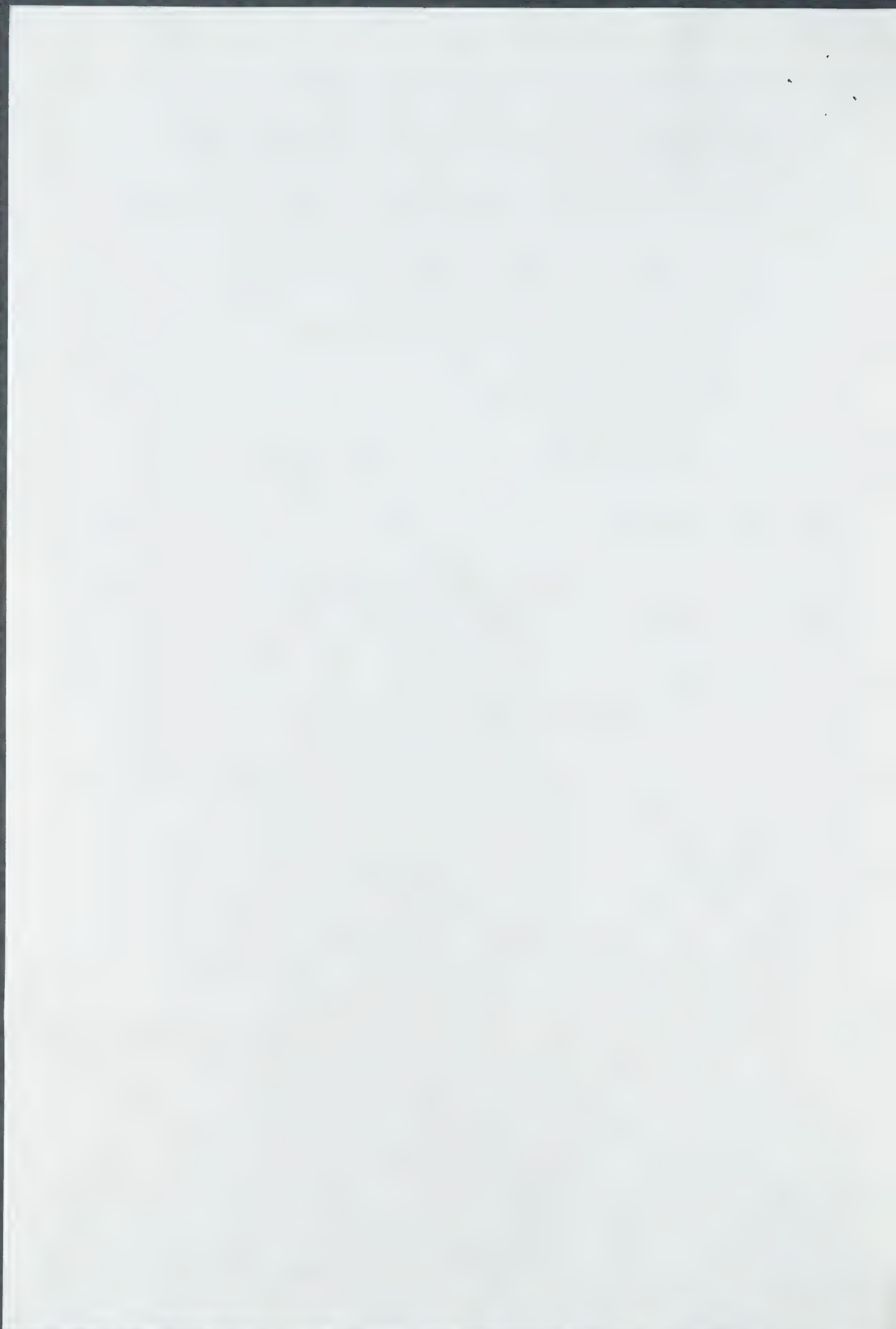
DEAR DR. BADER,

I HAVE JUST FINISHED READING YOUR BOOK WITH GREAT INTEREST. MY WIFE AND I HAVE FAIRLY RECENTLY STARTED COLLECTING OLD MASTER PAINTINGS MAINLY 17<sup>TH</sup> CENTURY DUTCH/FLEMISH WITHIN THIS FIELD OUR INTEREST IS MAINLY ROYAL. WE HAVE PORTRAITS, GENRE PIECES, LANDSCAPE (ONE: PH. KONINCK) A CHURCH INTERIOR, MARINES.

AS A STARTING COLLECTOR I OBVIOUSLY WOULD LIKE TO GET TO KNOW OTHER COLLECTORS; ALSO AS A DEALER, YOU MAY HAVE PAINTINGS THAT WOULD INTEREST US: I AM FASCINATED BY "REMBRANDTIEK" PAINTINGS, PORTRAITS, "RARE PAINTINGS".

AS YOU CAN SEE, WE LIVE IN SPAIN. HOWEVER <sup>WE</sup> REGULARLY TRAVEL TO AUCTIONS/FAIRS BOTH IN EUROPE AND THE U.S.A. WILL YOU BE VISITING THE PAN IN AMSTERDAM IN OCTOBER BY CHANCE? WE WOULD VERY MUCH LIKE TO MEET YOU AND YOUR WIFE TO EXCHANGE EXPERIENCES. LOOKING FORWARD TO YOUR REACTION,

SINCERELY, George Kremer





FAX FROM

*DR. ALFRED R. BADER'S OFFICE*

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

July 24, 1995

To: Mr. George Kremer  
Fax: 34-52-787493

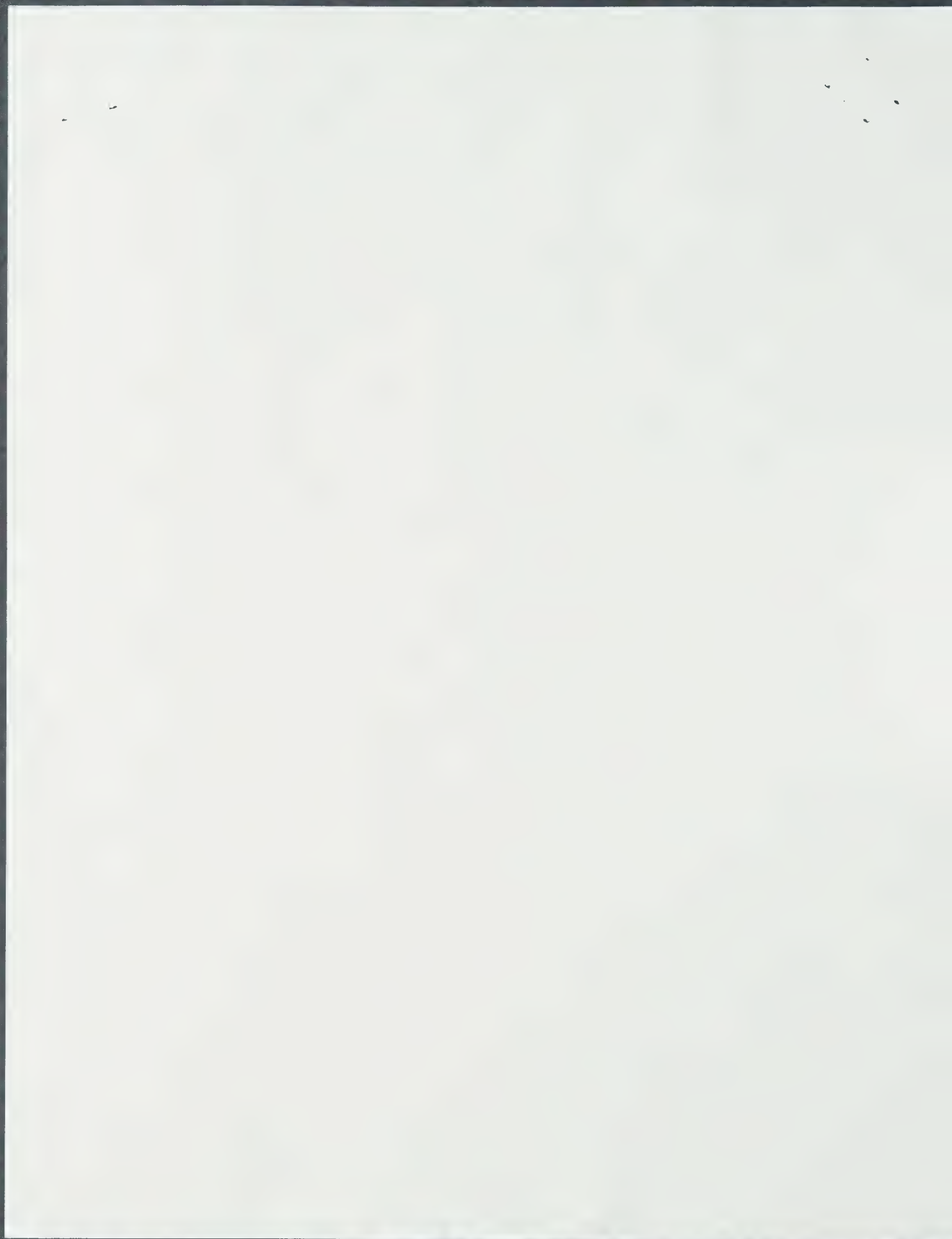
Dear Mr. Kremer:

Thank you for your facsimile letter of July 23rd to Dr. Bader.

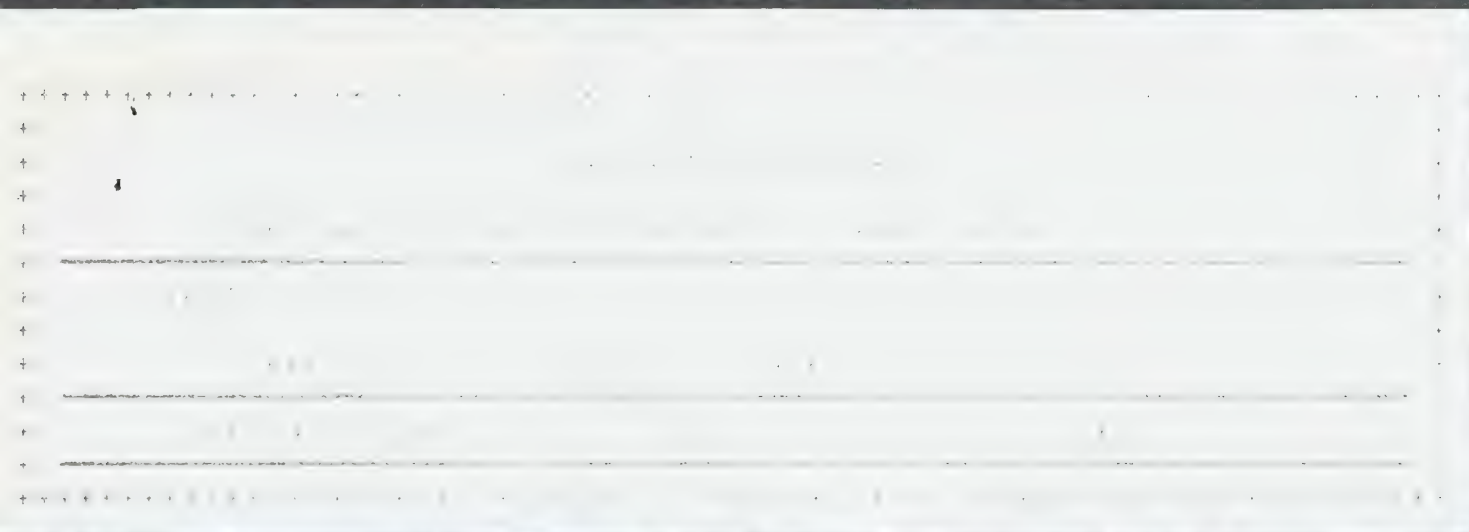
Dr. and Mrs. Bader are in England through the end of the month. He will reply personally upon his return to Milwaukee.

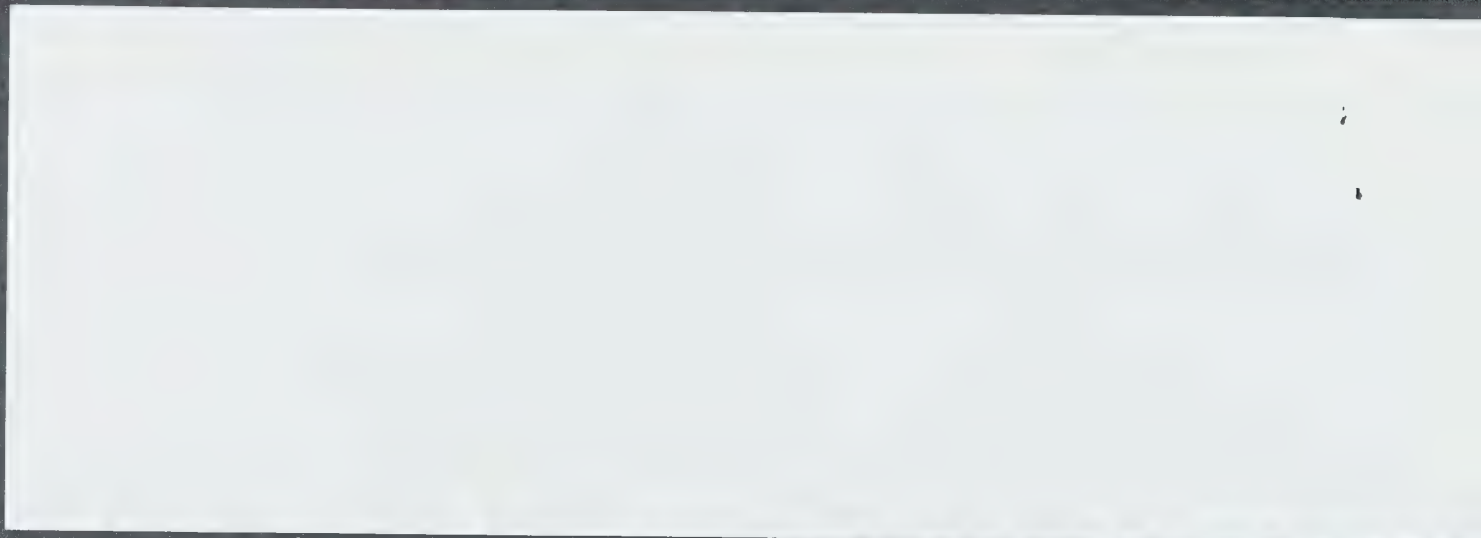
Best wishes,

Cheryl Weiss  
Office Manager











ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 18, 1995

*Via Air Mail*

Drs Saloman Lilian b.v.  
Kunsthandel  
Keizergracht 642  
1017 ES Amsterdam  
The Netherlands

Dear Buddy:

I understand that a continental dealer bought Lot 1 in the last Christie's Old Masters sale in London. I can think of only one dealer in Europe who would be intrigued by this painting, namely you.

Hence, the enclosed report from Christie's might interest you.

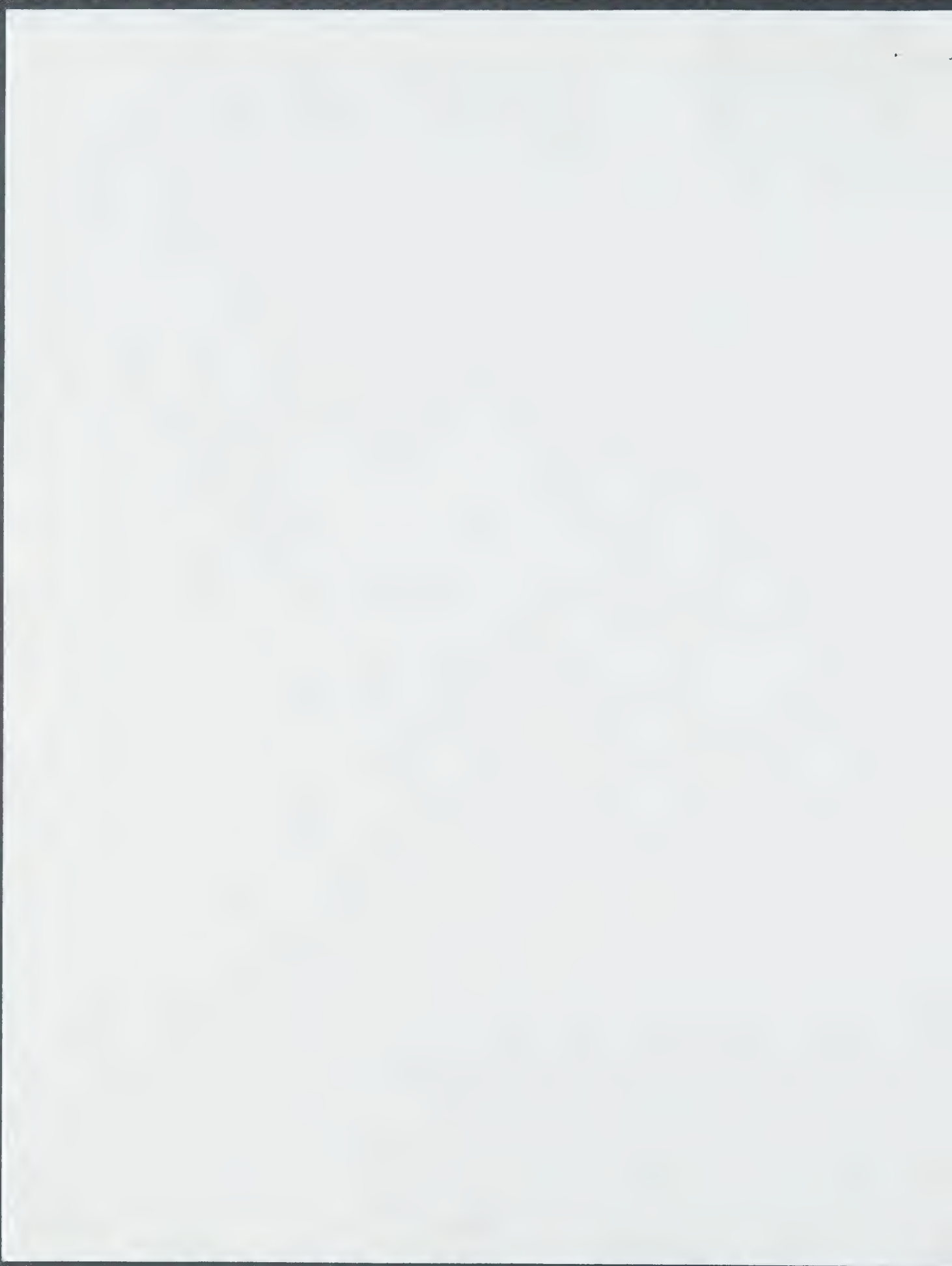
I much hope to see you at the London sales in July and then the week following, when I plan to be in Amsterdam.

With all good wishes, I remain,

Yours sincerely,

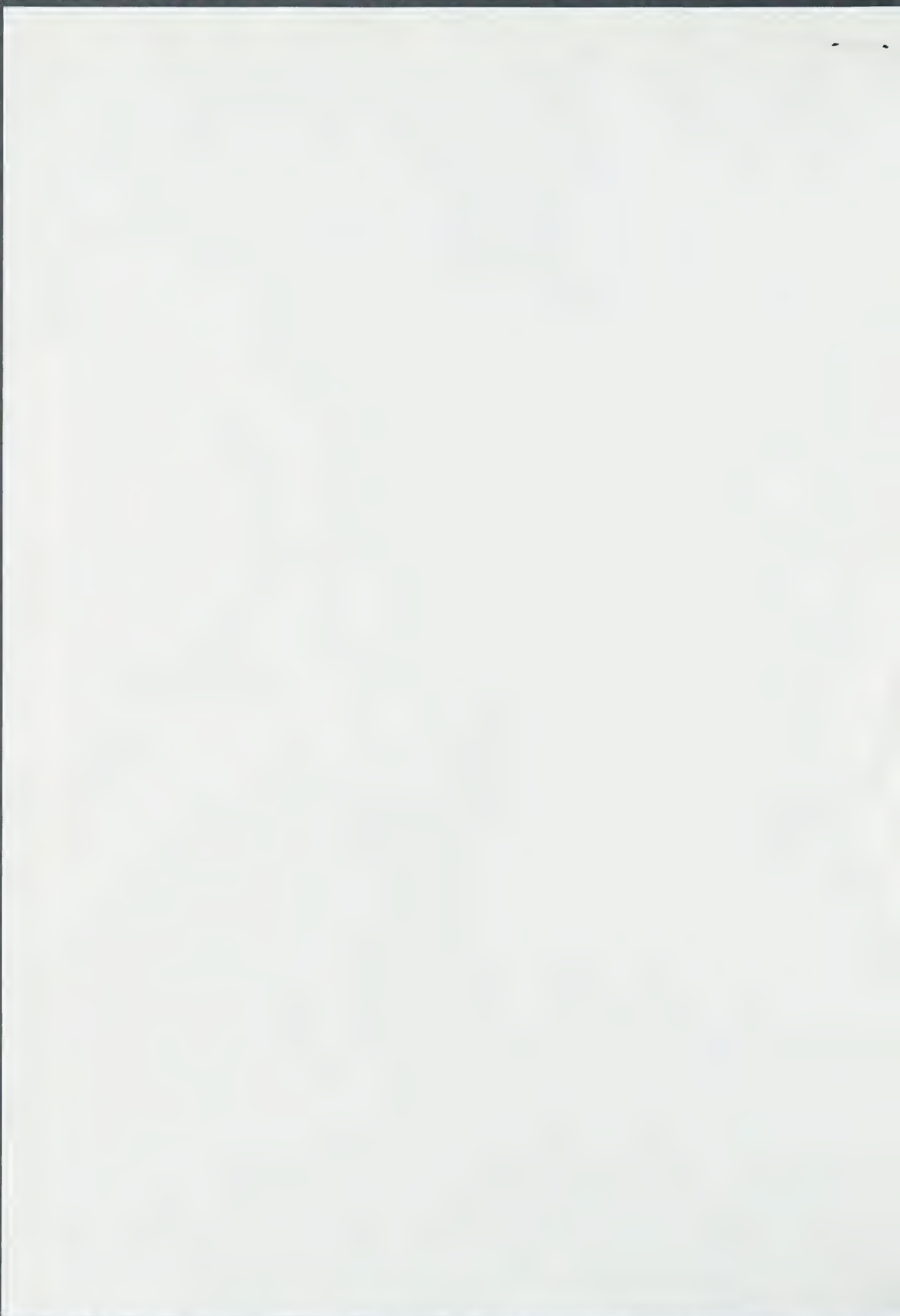
AB/cw

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









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

March 30, 1995

Dr. Heinz L. Kretzenbacher  
Institut für Deutsch als  
Fremdsprache der Universität  
Ludwistraße 27/I  
D-80539 München

Dear Dr. Kretzenbacher:

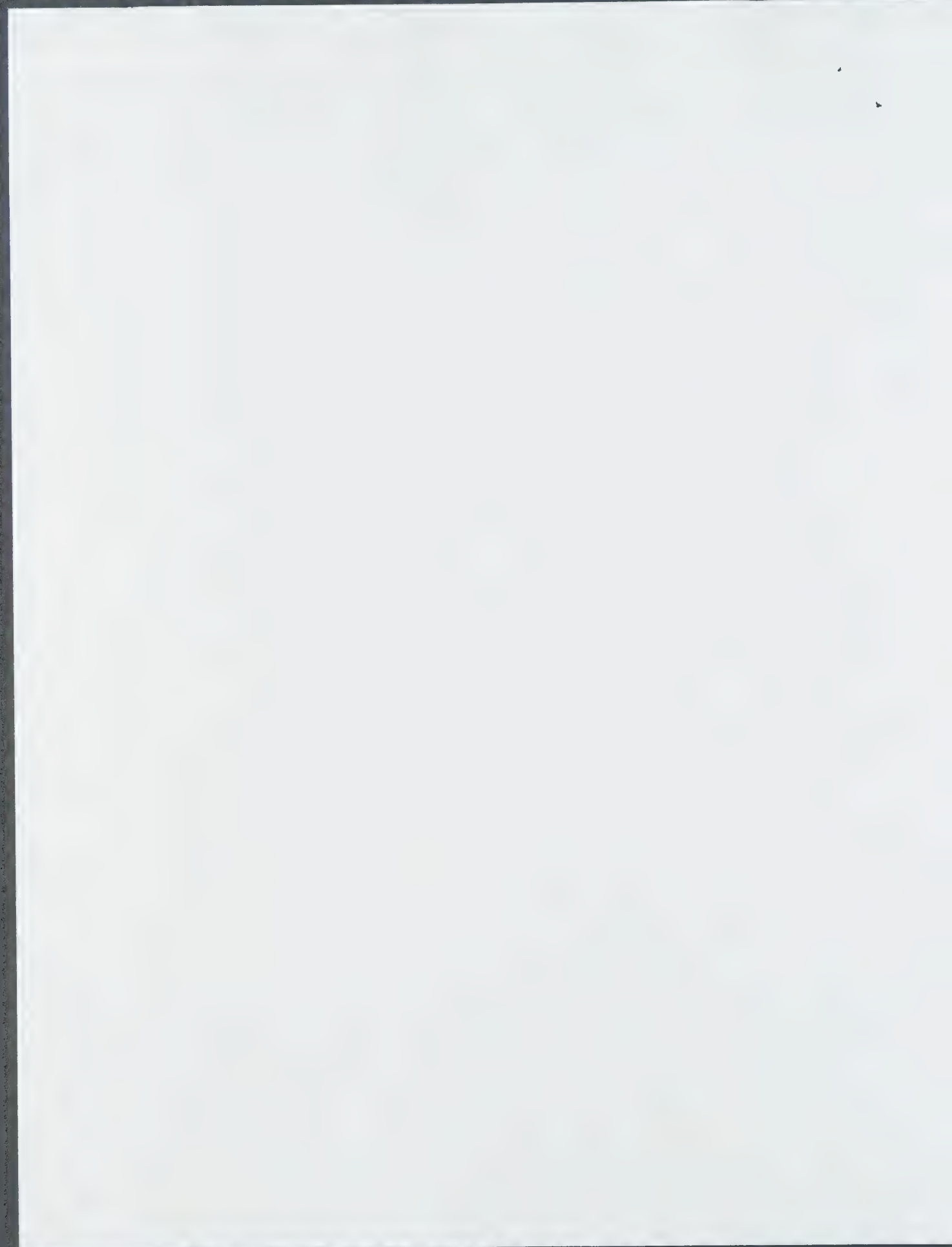
I am sorry that various trips have delayed my thanking you for your letter of February 27th and your two very interesting papers.

What a pity that we cannot meet at the Loschmidt Symposium in Vienna, but I do hope that there will be another occasion. Unfortunately, there is little likelihood that I will travel to Australia, but maybe you will visit America before long.

With all good wishes, I remain,

Yours sincerely,

AB/cw



\_\_\_\_\_ Ludwig \_\_\_\_\_ Institut für  
\_\_\_\_\_ Maximilians \_\_\_\_\_ Deutsch  
\_\_\_\_\_ Universität \_\_\_\_\_ als  
\_\_\_\_\_ München \_\_\_\_\_ Fremdsprache

LMU

Ludwigstraße 27/1  
D-80539 München  
Fax (089) 2180 - 2116  
Tel. (089) 2180 - 2116

Dr. Heinz L. Kretzenbacher

Institut für Deutsch als Fremdsprache der Universität  
Ludwigstraße 27/1 · D-80539 München

Durchwahl: - 35 52

München, den 27. Februar 1995

Dr. Alfred Bader  
2961 North Shepard Avenue

Milwaukee, Wisconsin 53211

U.S.A.

Dear Dr Bader,

last week I received an invitation to the Loschmidt Symposium in Vienna. Unfortunately, I shall not be able to go there. I have been offered a post as a Senior Lecturer in the German Department of the University of Melbourne, Australia, and if my family and I get our permission of permanent residence in Australia in time, I shall start working there on June 1st.

The program of the symposium is very promising and I hope a proceedings volume will be published so that I can read what I am not able to hear. In the meantime I send you my first little essay on Kekulé's metaphors as seen from a philological viewpoint. I am working on a more detailed paper that includes some of the Loschmidt/Kekulé problem.

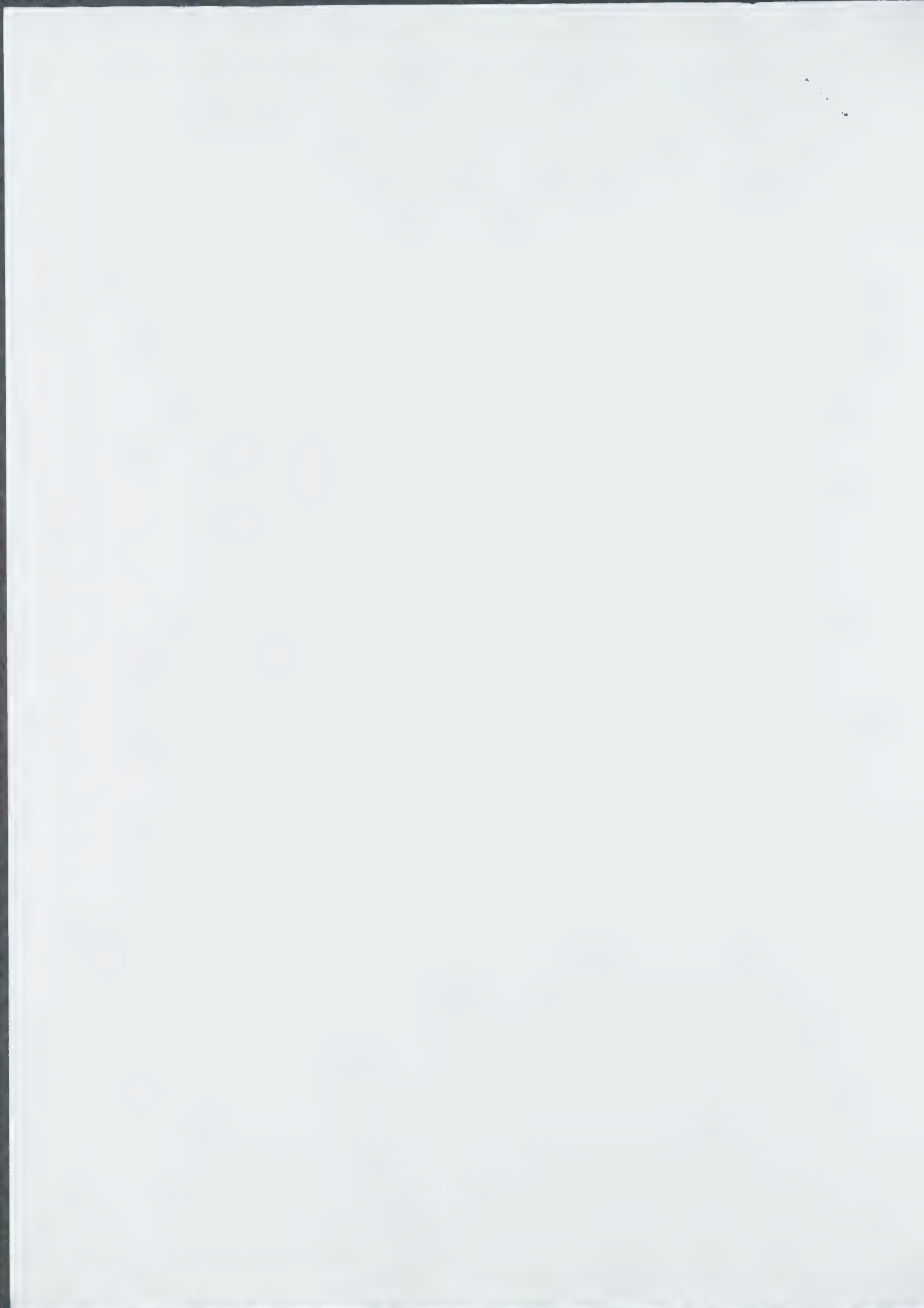
I am very sorry that I cannot meet you in Vienna, but I hope there will be another opportunity.

With kind regards,

Yours sincerely







~~ELITE 140~~ E. A. KOLMAN  
~~CHICAGO, ILLINOIS 60602~~

6101 N. Sheridan Rd 11A  
Chgo 60660

TELEPHONE  
(312) 664-4123

My dear Dr. Bader

Feb 22, 95

I do hope this note finds you and your lovely wife, well happy & working.

The enclosed is a follow up of a conversation we had when I called you up regarding the large frame I was thinking of selling. So I am enclosing it in this letter.

If you can't use it, please let me know. As there are others who might buy it. I ~~am~~ really looking forward to see you <sup>& your wife</sup> on your visit to Chicago.

I had to take the ~~pain~~ frame to a specialist, - to fix the corner, which still now needs <sup>some</sup> filling. That repair was \$160.00 and the hauling back & forth.

back & forth etc. I am doing some major repairs in the apt here, and I could use the money. The wall to wall rug is coming out and they charge you for "moving the furniture". And they want more such a big one.

My kindest regards to you and your wife

Sincerely  
Amita Kolman

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FAX FROM

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

November 8, 1994

To: Mr. Henning Kaaber  
Wolff & Kaaber

454 295 7887

Dear Henning,

I am so sorry I missed your call. I would love to meet with you, or at least talk to you, while you are in England. My schedule is as follows:

Arrive Gatwick by Virgin Atlantic on Thursday morning, November 10, at 7:50 a.m. Isabel and I will then spend the entire day at our home in Bexhill-on-Sea, telephone 0424 222 223.

On Friday morning, I will go by train from Bexhill to London, arriving at 10:15 a.m., to visit my literary agent, Mr. Jeffrey Simmons, telephone 071 235 8852, and I will probably be with him until about 3:00 p.m. Then I will go to Christie's and Sotheby's, both near Piccadilly, and will probably take the 5:50 p.m. train from Victoria station to Bexhill.

At noon on Saturday, November 12th, we fly from Gatwick to Amsterdam, and we will stay there until Friday noon, November 18th. That evening, we have a dinner at University College near Euston station.

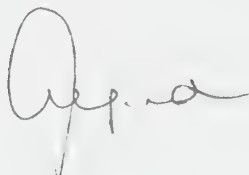
From the 19th of November to about the 10th of December we will be in Bexhill and London, almost always sleeping in Bexhill.

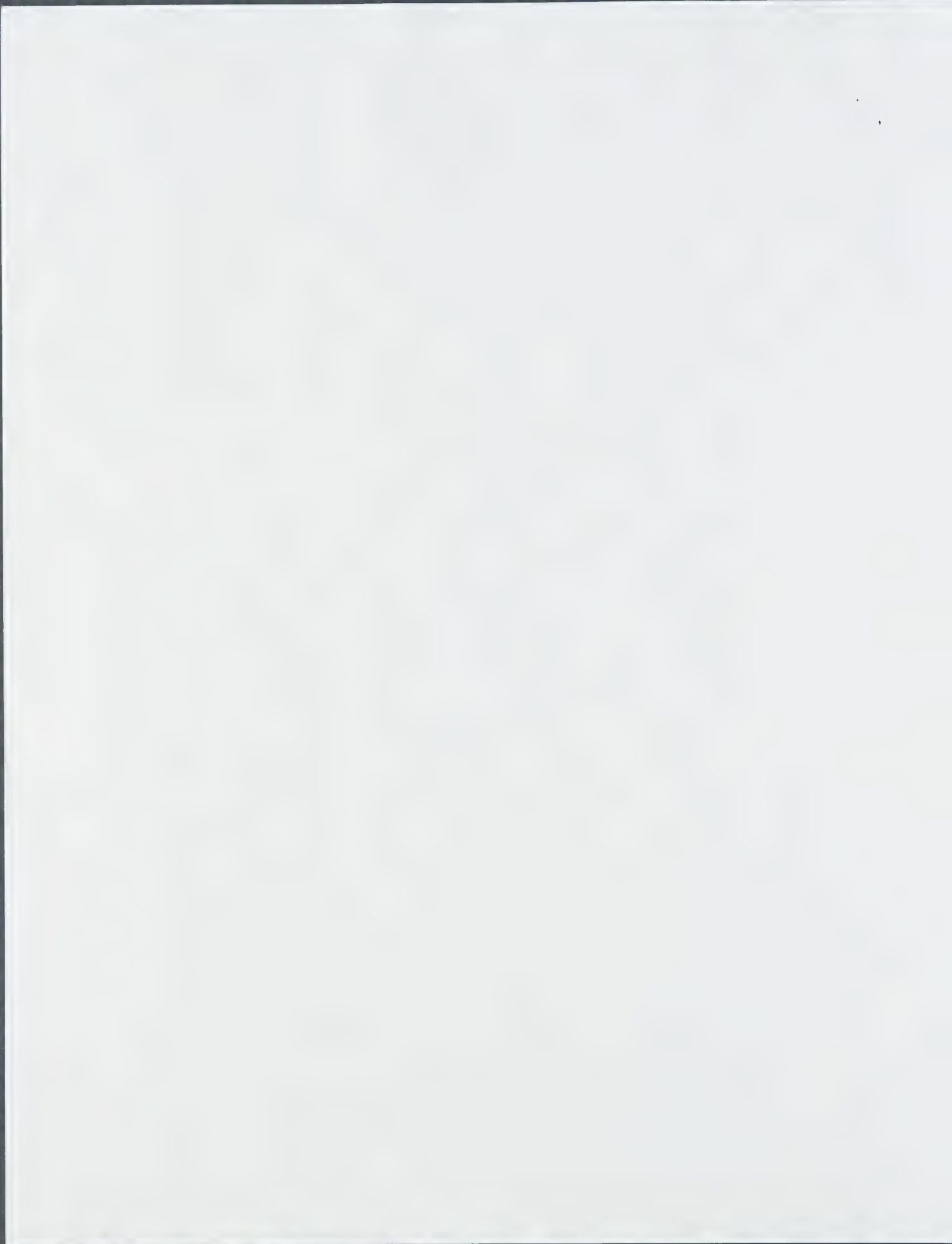
The week of December 12--16 we will be in Switzerland, and then back to England, leaving Gatwick for Milwaukee at 3:00 p.m. on Friday, December 23rd.

I so hope that you will have a window of time to meet us.

Fond regards to you and Niels.

As always,







Dr. Alfred Bader  
52 Wickham Avenue  
Bexhill-On-Sea  
East Sussex TN39 3ER  
England

RUGMARKEN 24-26  
3520 FARUM  
DANMARK

TELEFAX 4295 78 87  
TELEGRAF: CHEMISEARCH  
TELEX: 37187 INVENT DK  
REG.NR.: 64612

Farum, December 5, 1994

Dear Alfred,

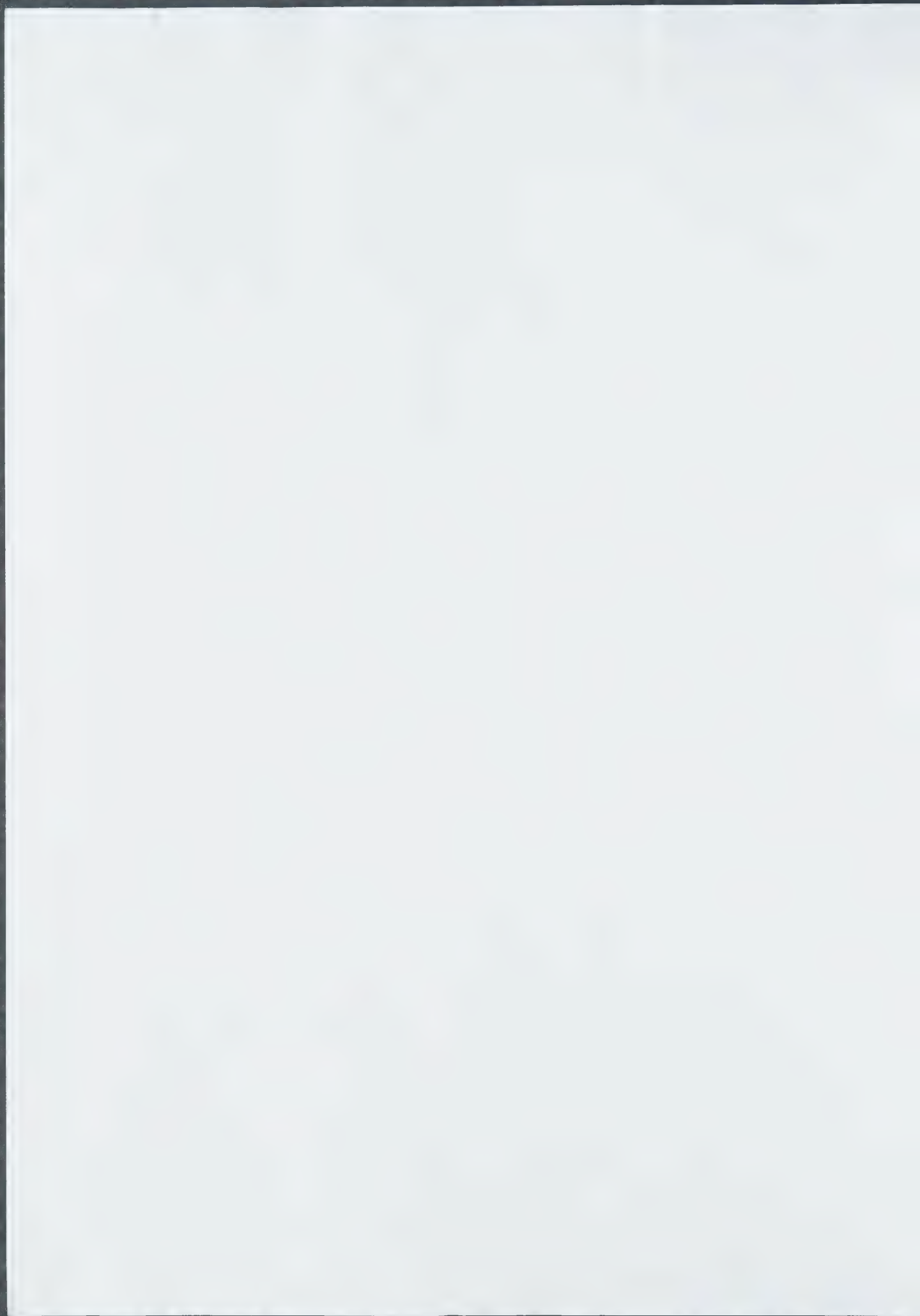
It was a great pleasure to again be in contact with you, even when it was only over the phone. I also want to thank you for your willingness to give me a series of good advice.

Enclosed I send you a few copies of the small (- and unsuccessful) catalogue on Danish landscape prints, which my daughter made last winter. Maybe something could come out of it through your great knowledge in the art business.

Kind personal regards



Henning Kaaber





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 26, 1994

Gallery Kekko  
14 Prince Arthur, Suite 105  
Toronto, Ontario M5R 1A9  
Canada

Dear Mr. Kekko:

I have long admired your fine advertisements for drawings.

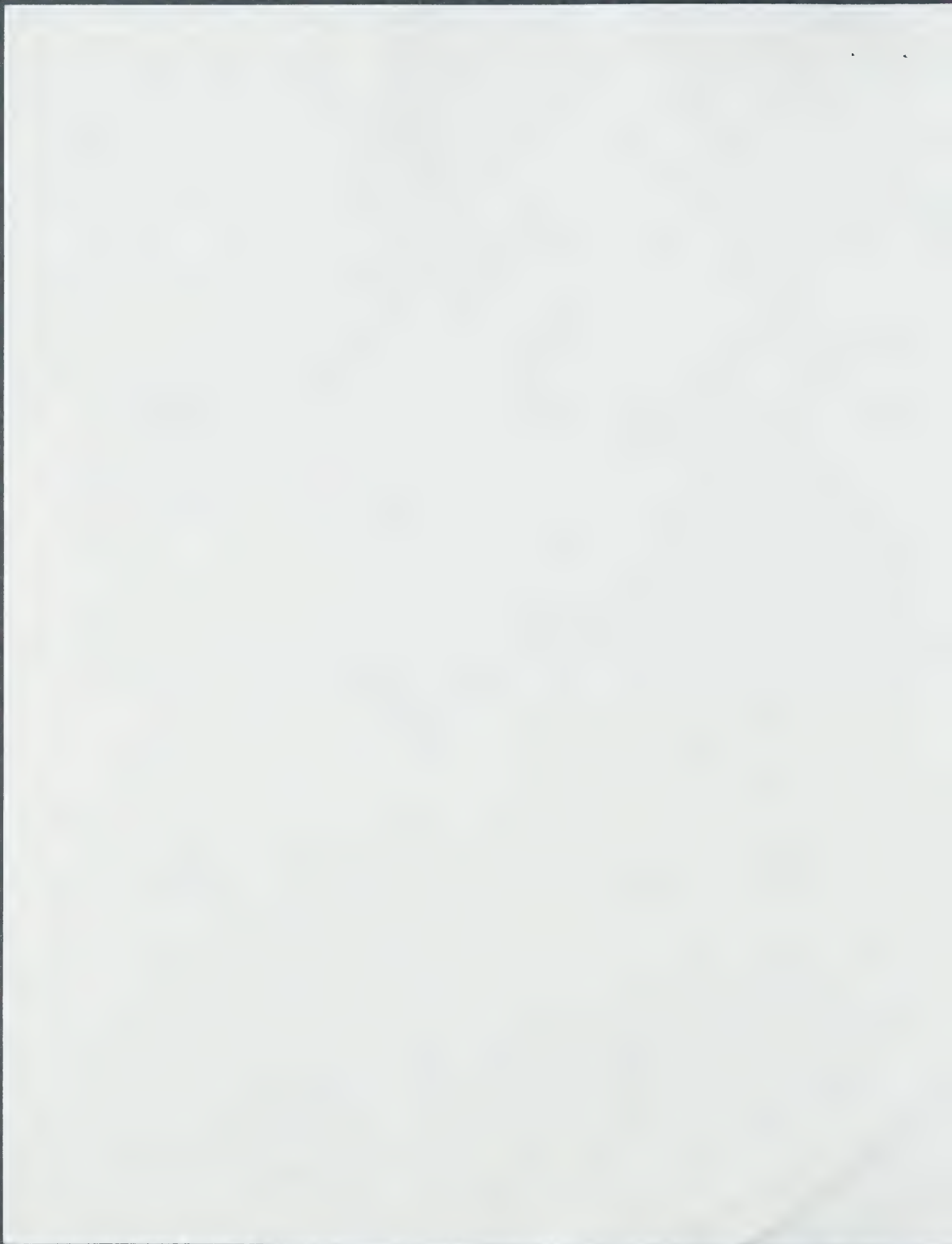
I handle old master paintings, but it has occurred to me that you might occasionally come across paintings also.

My wife and I will be in Toronto from Thursday, June 2nd, to Sunday, June 5th, and if you have any old paintings would love to be able to visit with you.

Best wishes.

Sincerely,

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



*Exhibiting at the 18th Biennale Internazionale Antiquariato, Florence*

# gallery kekko

*Old master paintings and drawings*

14 Prince Arthur, Suite 105, Toronto, Ontario M5R 1A9  
tel. 416/960-3905 fax 416/960-3905



GAETANO GANDOLFI (1734-1802)

Mary Magdalen Washing the Feet of Christ

Black chalk, grey wash, 42.0 x 30.5 cm

Signed and dated "G. Gandolfi 1798"

Final preparatory design for the painting by Gaetano sold at  
Sotheby's London, December 1965, lot. 33.

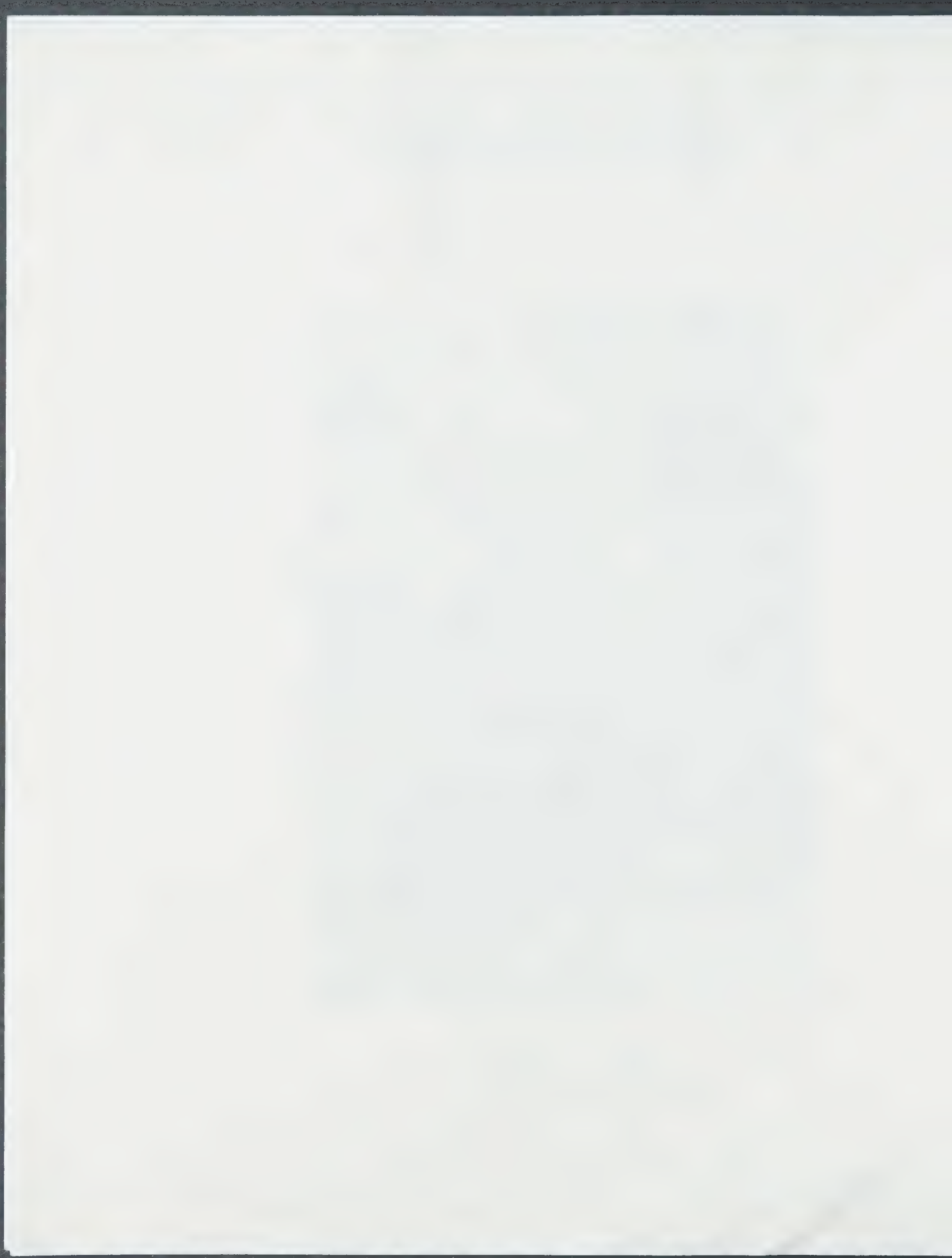
The attribution was confirmed by Dr. Donatella Biagi Maino

THE GALLERY WILL BE EXHIBITING AT

XVIII BIENNALE MOSTRA MERCATO INTERNAZIONALE DELL'ANTIQUARIATO  
PALAZZO STROZZI, FLORENCE, 25TH SEPTEMBER - 11TH OCTOBER 1993

AND







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 10, 1994

Ing. Vratislav Kus  
Na Balkane 68  
130 00 Prague 3  
Czech Republic

Dear Ing. Kus:

Our mutual friend, Andy van Dam, has told me that you are very knowledgeable about old master paintings. I always love buying old masters and would appreciate your guidance. My wife and I look forward to being in Prague from the 13th to the 16th of June, and it would give us great pleasure if we could meet personally.

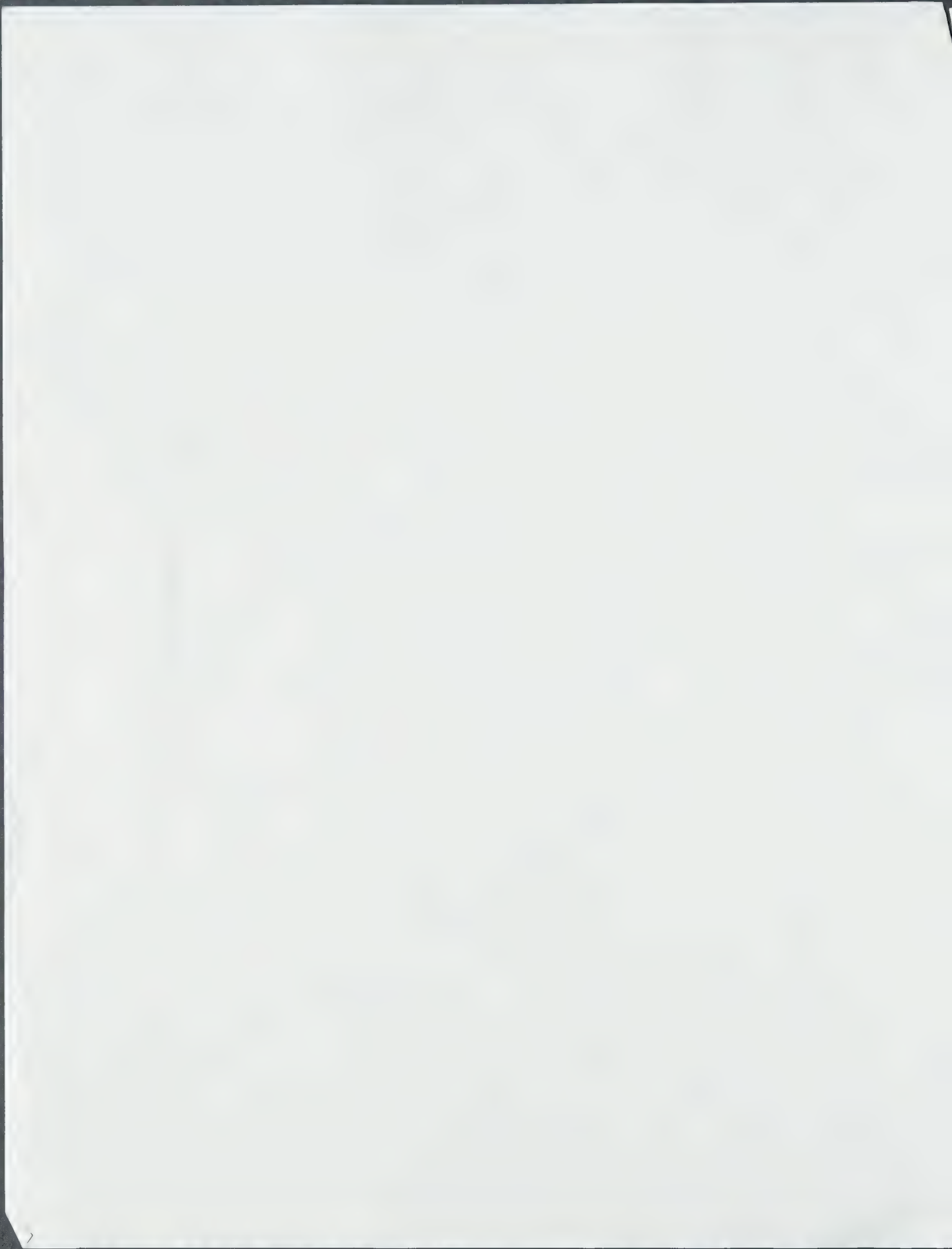
I will be giving a talk on a great Bohemian scientist, Josef Loschmidt, and the enclosed tells you about the talk. Also, the enclosed article from Chemistry in Britain tells you about my life and interest in the Czech Republic.

I look forward to meeting you.

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

February 14, 1994

Mrs. Marilyn Karos  
Karos Fine Art, Ltd.  
5961 North Shore Drive  
Milwaukee, Wisconsin 53217

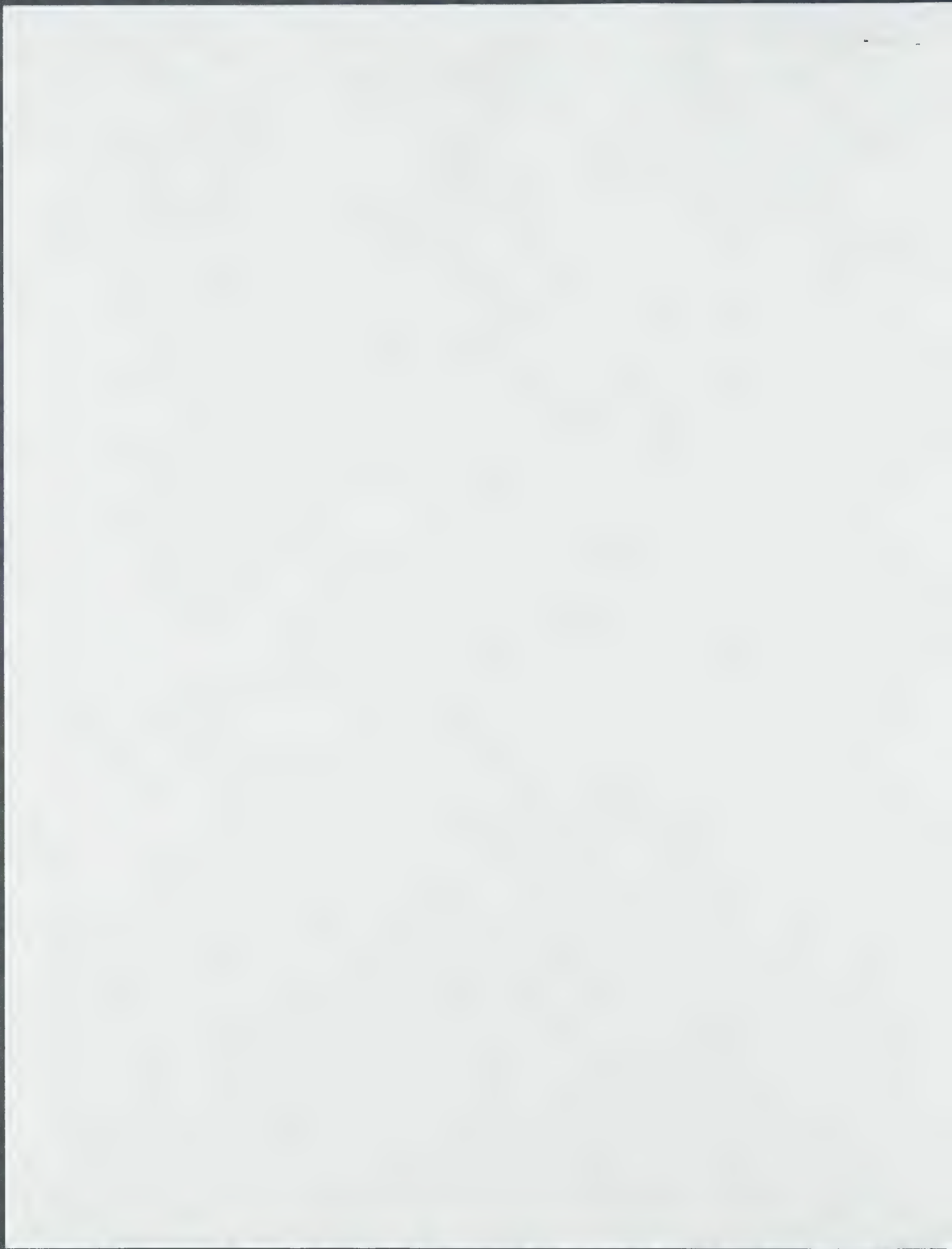
Dear Marilyn:

I find the two still lifes by Lopez very pretty, but it seems to me that \$55,000 for the pair is a retail price on which I could not make any money. The pair would probably bring between \$20,000 and \$30,000 at auction, and perhaps that is the way the seller should go.

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





KAROS FINE ART, LTD.

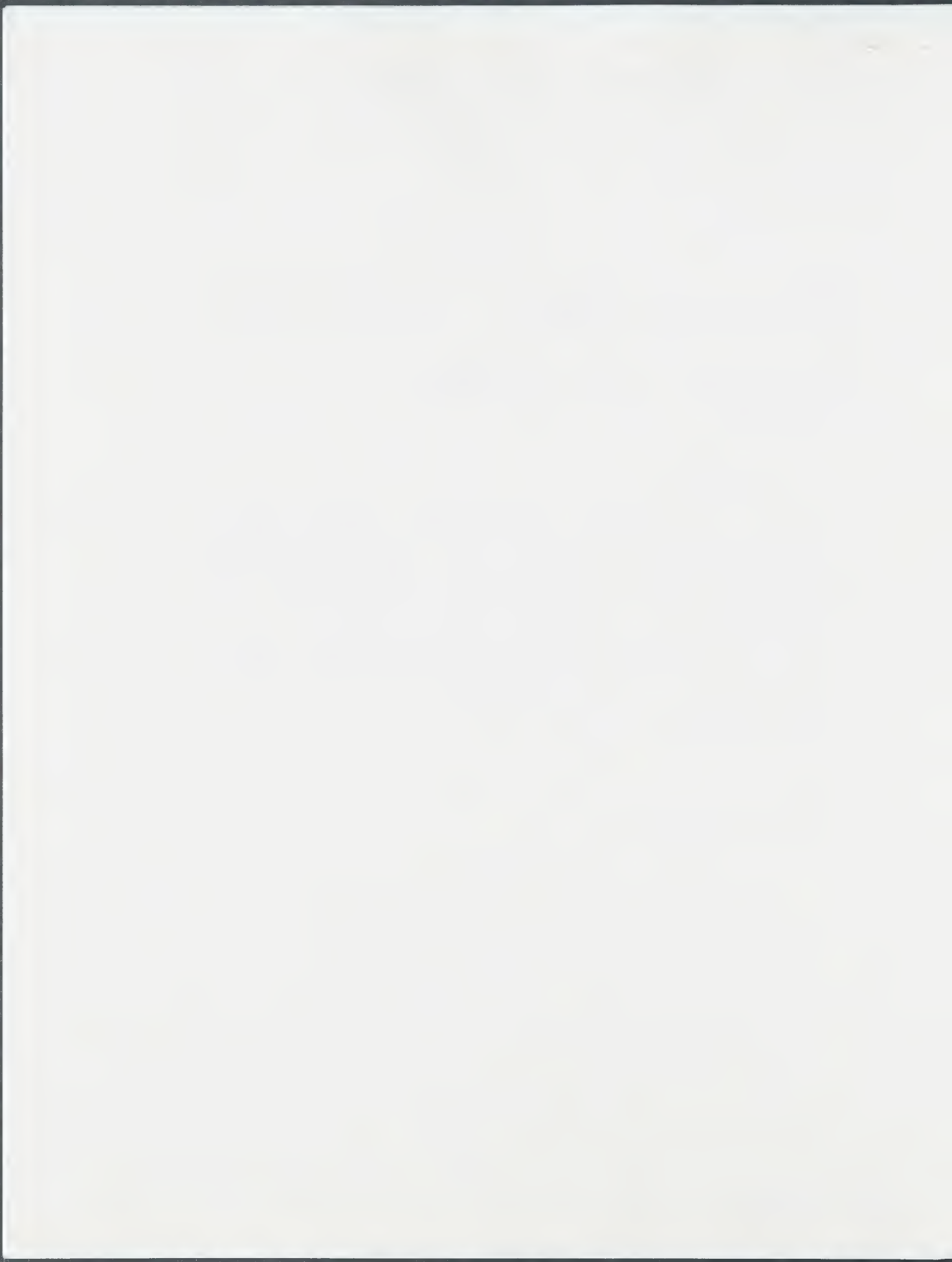
- Gasparo Lopez 1650-1732  
(Gasparo del Fiore)

- c. 1685

- size 22" x 32" (image); frames are 19<sup>th</sup> c.

- paintings are in excellent condition with virtually no restoration; they have been relined.

- \$55,000-



JACK KILGORE & Co., INC.

154 EAST 71<sup>ST</sup> STREET NEW YORK, NY 10021  
TELEPHONE (212) 650-1149 TELEFAX (212) 650-1389

October 22, 1993

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

Dear Dr. Bader,

Thank you for sending me the photograph of the interesting painting by Uytenbroeck. It is not something that I feel I can pursue at this time, but I appreciate your thinking of me. Please continue to keep me informed about paintings that you think might be for me.

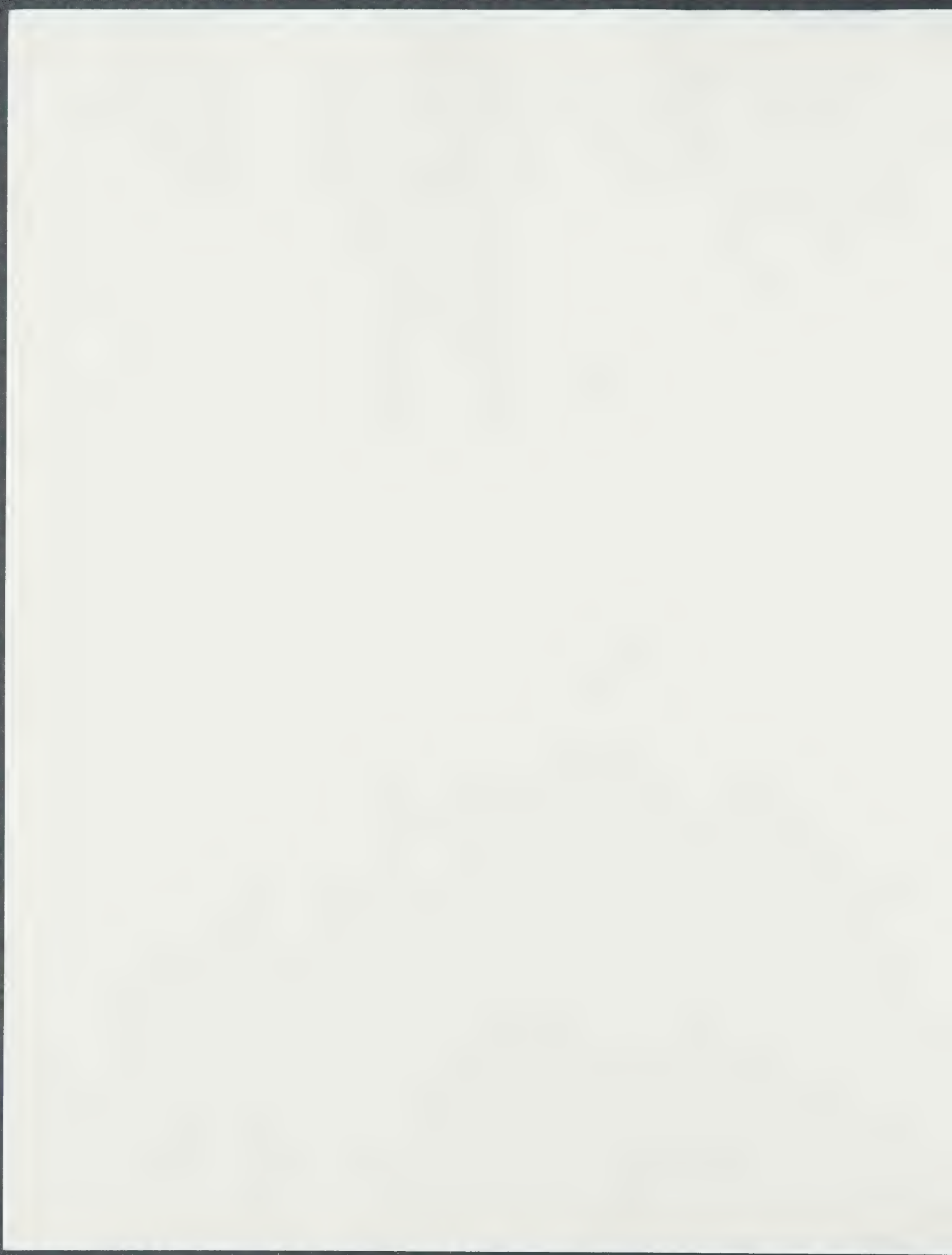
With best wishes, I am

Sincerely yours,



Jack Kilgore

JK:tm





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 19, 1993

Ms. Gretchen Kohl  
Signed Editions  
1308 Bookness Street  
Midland, Michigan 48640

Dear Gretchen:

You will have realized how very much Isabel and I enjoyed being with you in Mt. Pleasant, and then also to be able to visit your gallery.

This is just a note to confirm that when next you drive through Milwaukee I would be happy to loan you two or three good works of art for sale in your gallery. There would be no cost to you other than insurance and return of the works if they have not sold in a year.

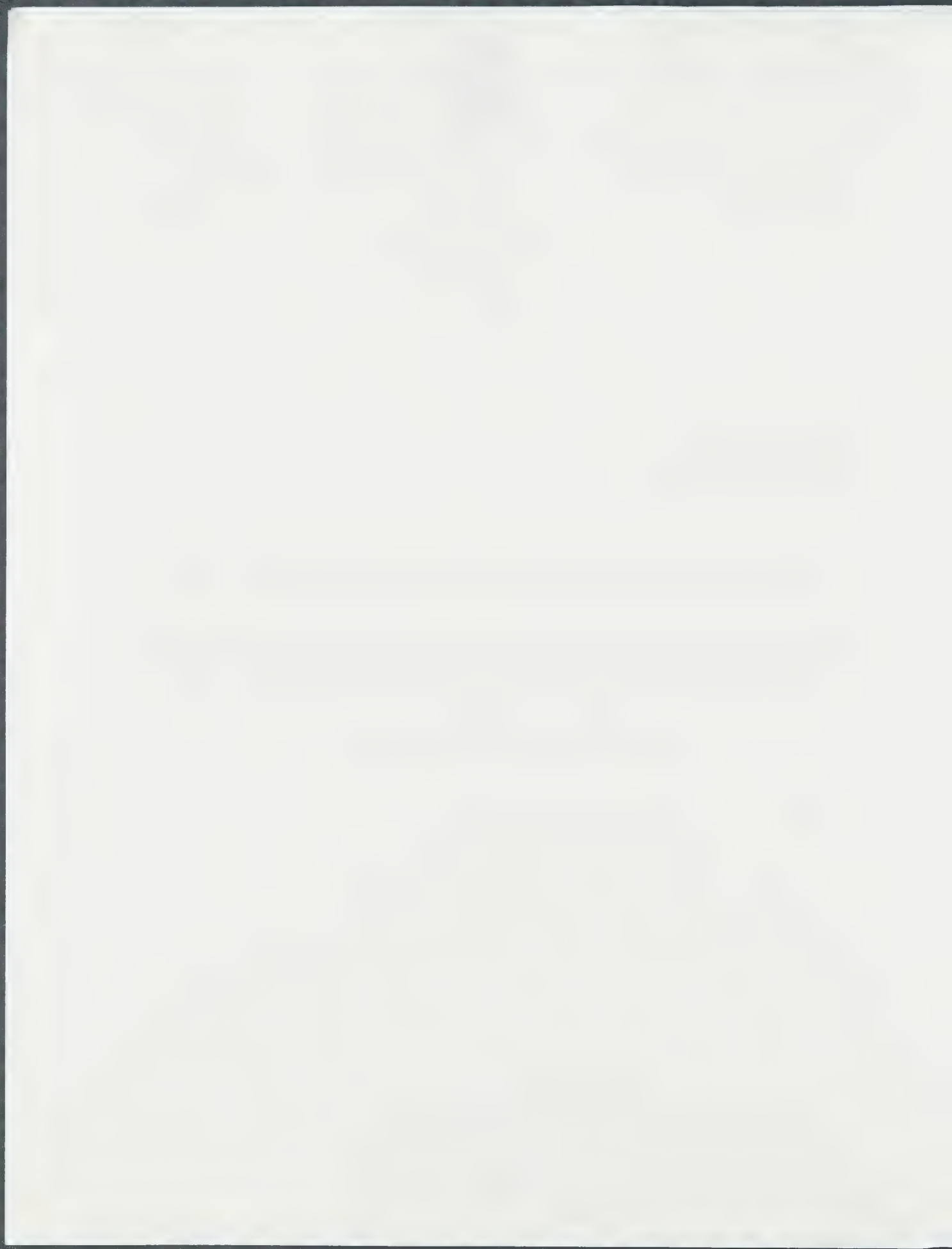
As I travel a fair amount, please do give me lots of notice of your visit.

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





cc: Hindman Gallery



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 4, 1993

Mr. Erv Krage  
845 Auburn Court  
Highland Park  
Illinois 60035 1123

Dear Mr. Krage:

In response to your letter about the genre painting, your work was painted about 1900, but I do not know the artist as my expertise is in much earlier paintings.

My gut feeling is that the paintings are worth only a few hundred dollars each. If I owned them, I would send them to the Leslie Hindman Gallery, 215 West Ohio Street, Chicago 60610, telephone 670 0010.

The signature looks fairly clear, close to R. Feigeston, but I do not even know in what country that artist worked.

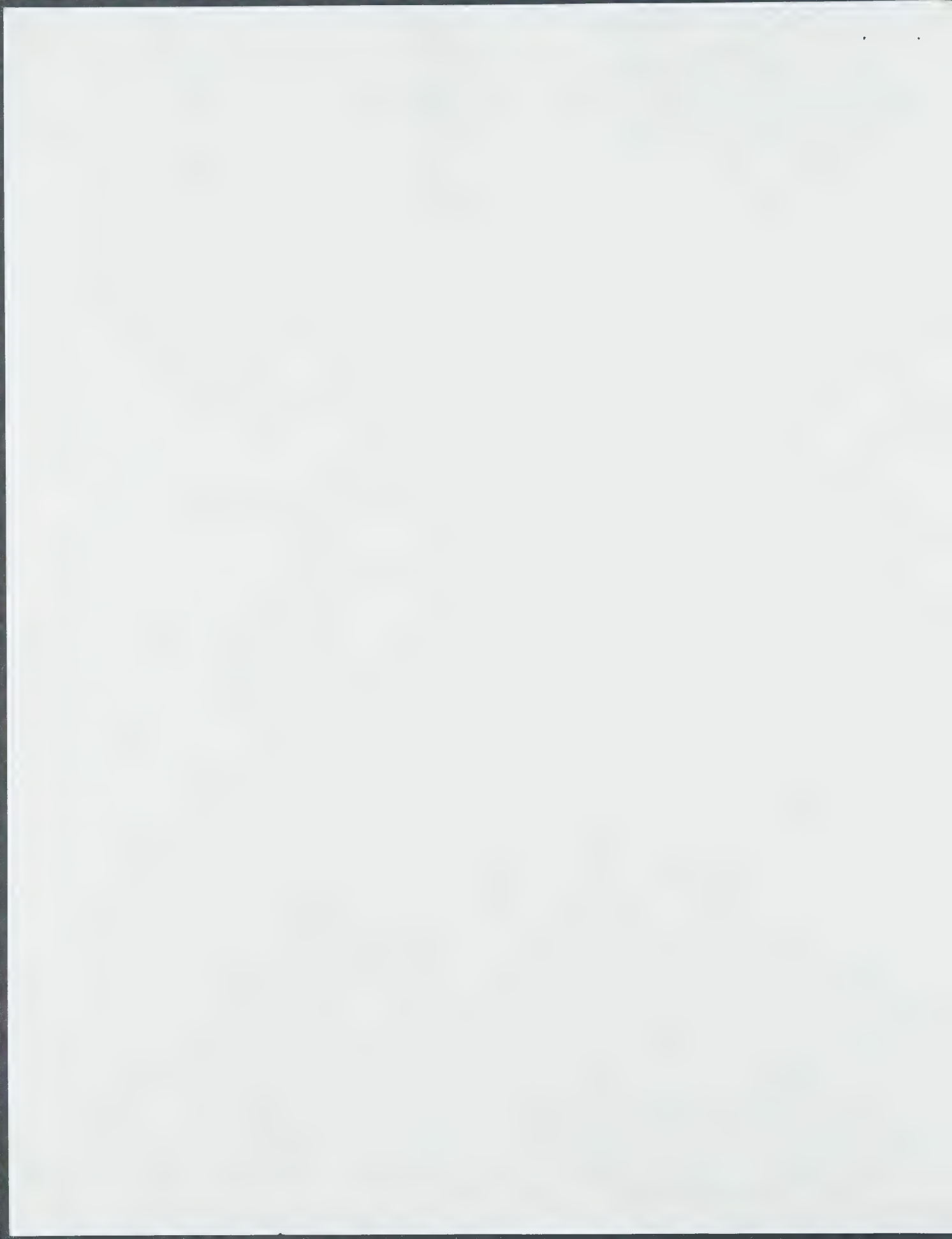
I am sorry that I cannot be of more help. I return photographs herewith.

Best regards,

Sincerely,

Enclosures

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



9-27-93

DEAR SIR

THE PORTRAIT SHOWN IN THE ENCLOSED SNAP SHOT IS ONE OF THREE APPARENTLY DONE BY THE SAME ARTIST. THE SUBJECT SEEMS TO BE THE SAME PERSON WHO DRESSED AS A FEMALE IN ONE POSE,

WE ARE TRYING TO DETERMINE IF THE THREE HAVE ANY VALUE. DOES THE STYLE, WORK AND SIGNATURE INDICATE ANYTHING TO YOU.

YOUR EXPERTS WAS PRINTED OUT BY THE PEOPLE AT THE MILWAUKEE ART MUSEUM.

WE WOULD APPRECIATE ANY HELP TO IDENTIFY THE ARTIST, HIS COUNTRY ORIGIN, AND HIS WORTH

OUR PHONE NUMBER IS (708) 432-6876. WE ARE USUALLY AROUND AND DO HAVE VOICE MAIL ON OUR PHONE

DANKA

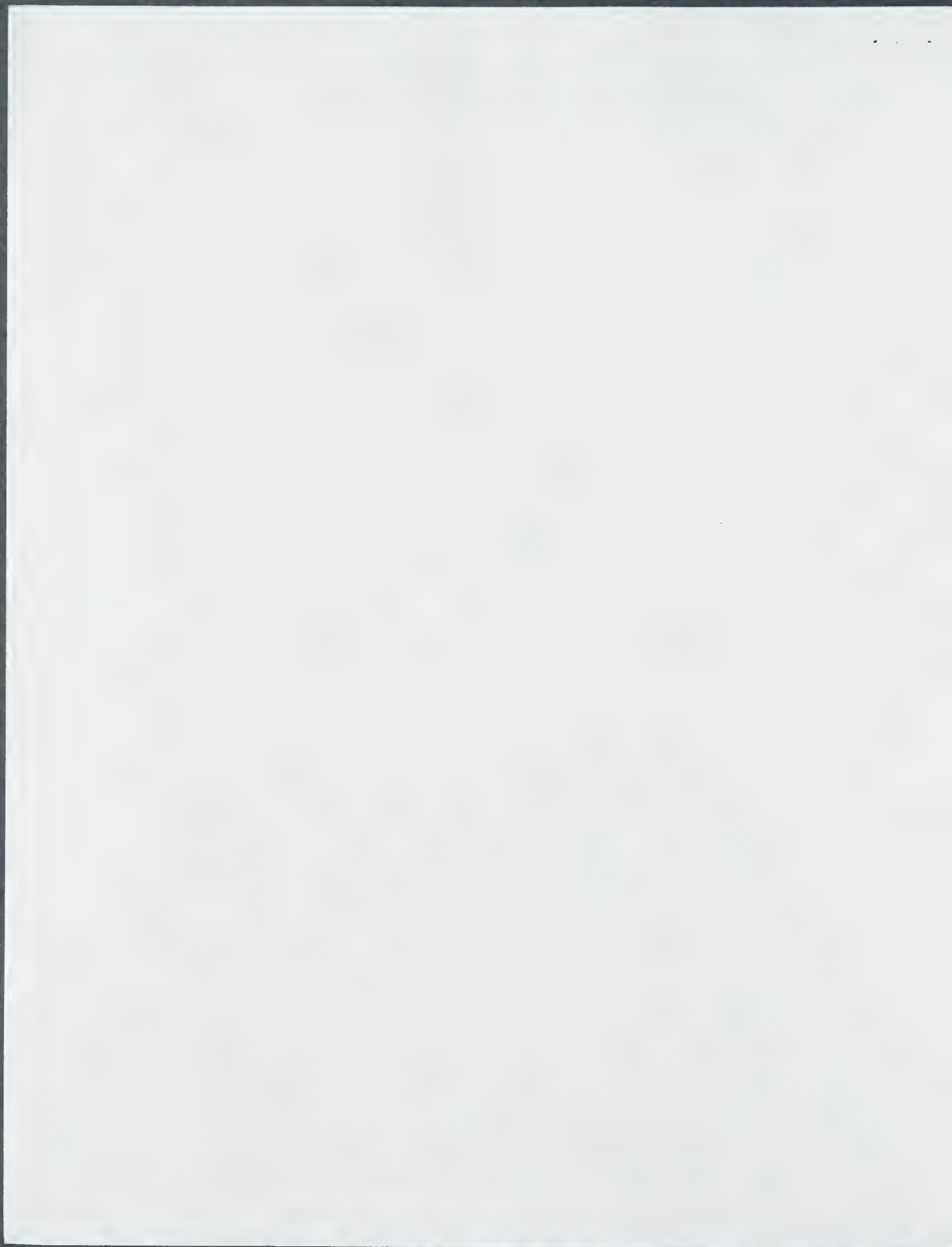
— E. KRAGE

845 AUBURN COURT  
HIGHLAND PARK, IL. 60035-1123











~~FRUC~~ A. KOLMAN  
~~ARTIST~~  
SUITE 1400 • 100 WEST MADISON  
CHICAGO, ILLINOIS 60602

6101 N. Sheridan Rd <sup>11A</sup>  
60660  
TELEPHONE  
(312) ~~6061222~~  
761-0444  
April 12th 93

My dearest Dr. Baider

Please accept this painting as a gift to you for all your efforts in selling my Banker painting.

Why now?

And not two years ago when it was sold?

Well,

There is an expression in Arabic which I heard my mother expressing at home

"Alla ye-raa-gé aagla" = May God return her sense her  $\text{שכל בוכה}$  to her braine."

My mother died in Israel 3 weeks ago and I have just returned from the funeral.

Perhaps this is the sort of things in life that help, one difuses wrong hurt feelings and help you see

life as it is.

Many thanks to you and may God bring you, your  
wife and family good health and good life.

Sincerely

Anita Kolman



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 22, 1993

Mrs. Anita Kolman  
6101 North Sheridan Road, 11A  
Chicago, Illinois 60660

Dear Mrs. Kolman:

It isn't every day, or even every year, that someone gives me a fine painting, and I want to thank you most sincerely for your gift, and particularly for your letter.

You have now given me a great deal of pleasure three times.

The first time was when I was able to get Professor Sumowski to write in his book that your Backer is one of the finest works by that artist which he knows.

The second time was when you made it possible for me to give the funds to Queen's University so that Queen's could buy that beautiful painting for its university art gallery.

And now the third time, with your kind letter and thoughtful gift.

I hope that when Isabel and I go to Chicago again, probably in August, you will allow us to visit with you to thank you personally.

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



961 0/07  
2830 2 P

Dr Alfred Bader  
Alfred Bader Fine Arts  
Astor Hotel  
Milwaukee  
Wisconsin  
USA

31 Bellfield Street  
Portobello  
Edinburgh EH15 2BR

10th August 1993

Dear Dr Bader

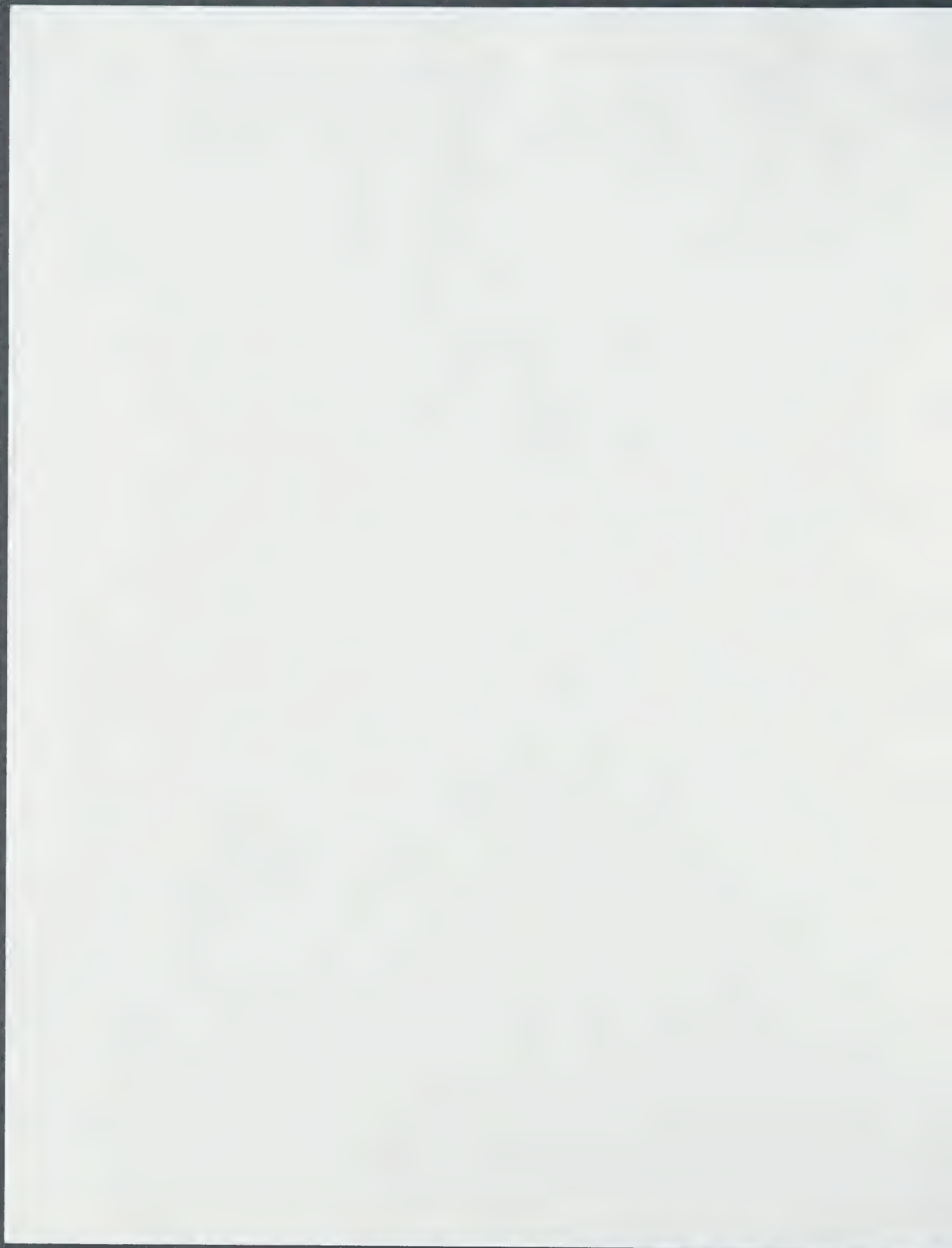
In our house, as in most, I suspect, the Sunday paper magazine sections hang around for weeks until they're finally read or thrown out in exasperation, so I have only just read Geraldine Norman's article about you in the Independent on Sunday of 18th July. This, therefore, is just a short note of appreciation; how refreshing to read about someone who buys paintings because he likes them or because they are beautiful, not necessarily because they are "good" or because some sharp city-slick dealer tells him he "must". Of course you realise that if something is beautiful it probably is good (despite the old Punch joke of a visiting bishop asking the vicar's daughter if she would rather be beautiful or good, to which she replied that she would rather be beautiful and repent.)

It is just so nice to read about someone who can buy works of art doing so because he loves them rather than because he can, and what a good eye you have! Here in Edinburgh we don't get great sales, but my husband Andrew and I are gradually putting together a collection of works that feel at home in our Georgian house. Like the house, which had been neglected for 50 years and was full of dry rot and damp and dirt, the paintings that we go for tend to be in need of love and are quite often overlooked by other buyers. We were sorry to miss out on one lot, however; at one of Phillips' Edinburgh print sales we spotted, in a job lot of rather undistinguished Victorian Highland prints, six tiny Biblical scenes, unattributed, but which Andrew spotted as being by Hans Sebald Beham, one of the "Little Masters". The estimate for the lot was £60-£80, and hoping that we might be the only people to have recognised them, we decided to go to £200 (more than we'd spent on anything!) for them. Unfortunately for us, Edinburgh has a very shrewd and knowledgeable dealer called Daniel Shackleton; we spoke to him once he'd bought them, and he told us they were the best things Phillips had ever had in Edinburgh and he'd have gone to almost any price to get them. Sigh; but at least he loved them too.

We consider ourselves very lucky to be able to indulge in the luxury of buying pictures; is it wicked to do so in a world where so many people don't have even the basics for living? Or can it be balanced by trying to live good responsible and caring lives in other ways? I look at television pictures from the terrible mess that is Bosnia and despair; and then can contemplate a piece of fine painting and think that there is hope, there is civilisation somewhere; there was once and will be again. You seem to me to be part of that civilisation and it was cheering to read about you. More power to your elbow.

Yours sincerely

*Alison Kinghorn*  
Alison Kinghorn

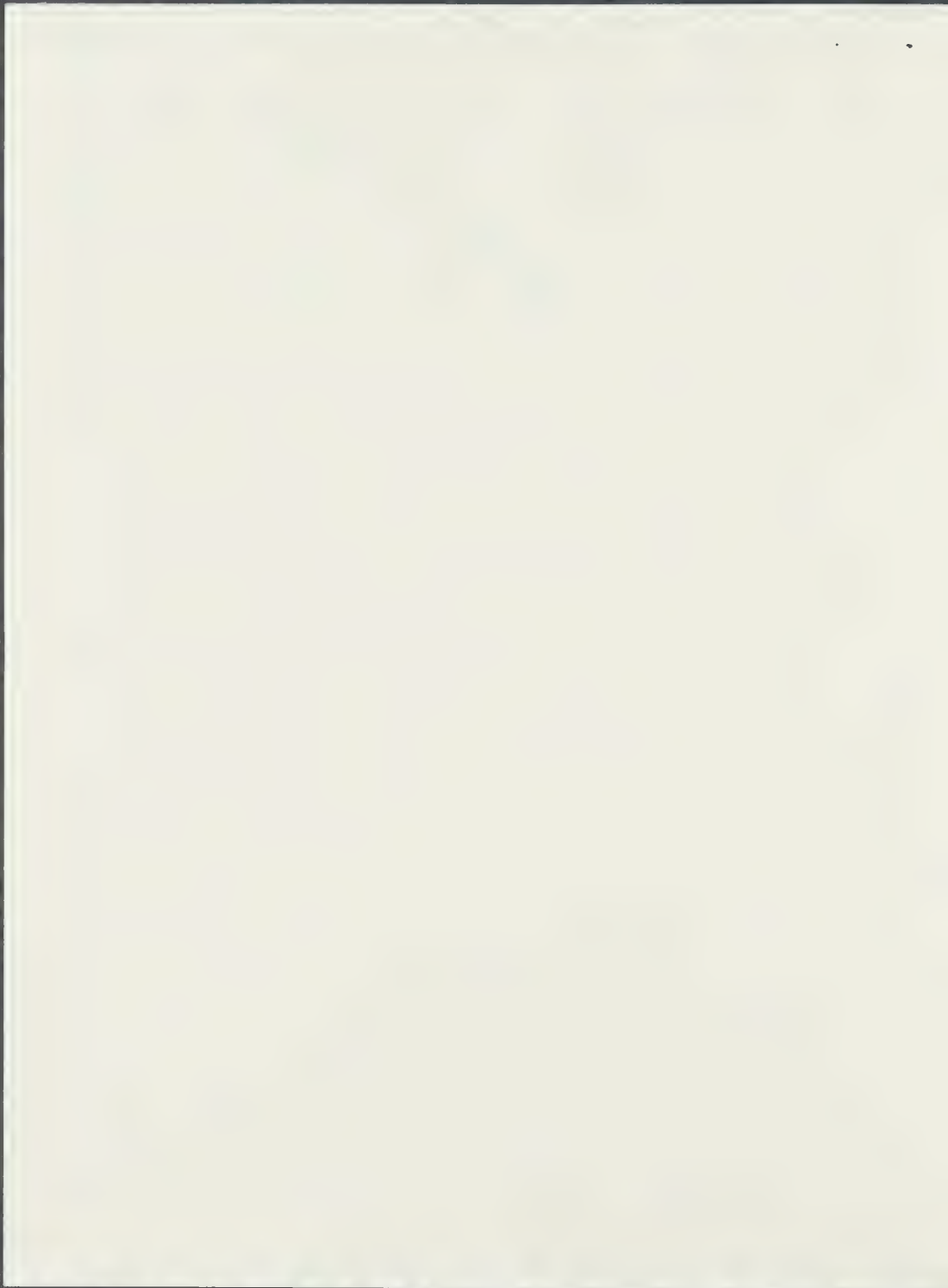


May 2, 1993

35

Dear Alfred,

I thank you for the lovely prints that Dave Young brought to us from you. We were sorry we missed your meetings in Mount Pleasant. We were out of the state at that time. We have fond memories of your past visits to Dow Chemical and Dow Corning in Midland.



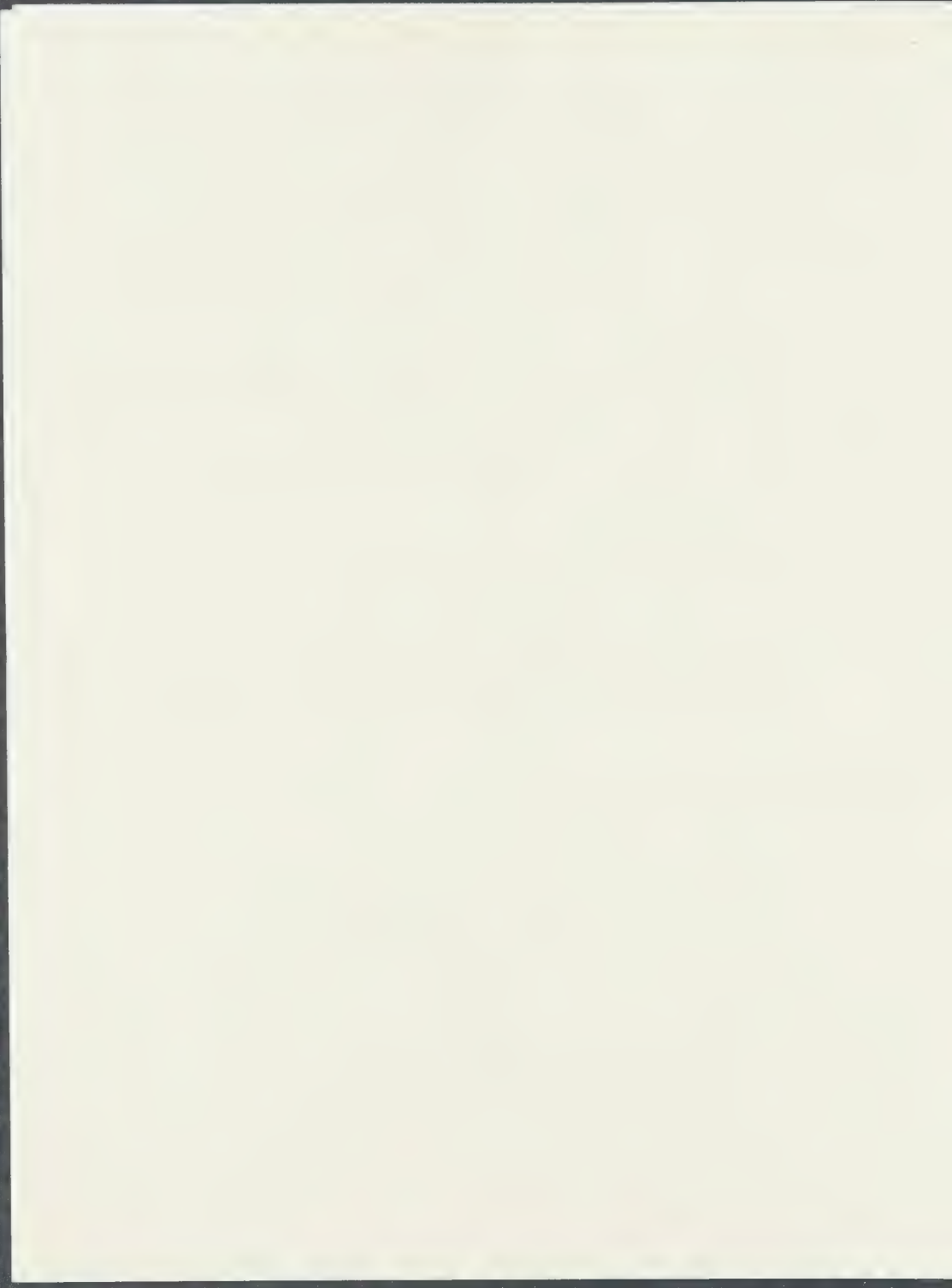


We were very surprised  
to hear of your incredible  
rejection from Sigma-Aldrich.  
We wish you have continuing  
success in Alfred Bader  
Fine Arts activities.

Again thank you and  
best wishes.

Sincerely yours,

Stanley Klesney





March 3, 1993

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

Mr. M. L. Kleyweg

Via Fax 31 20 627 5185

Dear Mr. Kleyweg:

Thank you for your fax.

Of course I remember our happy meeting on the train to Amsterdam last November.

It seems to me that the price of Hlf. 115,000 or anything close to that sum is considerably too much for a small painting by David Vingboons.

What has happened in the last two years is that many really good, but not quite museum quality, paintings have become available--at much less than \$30,000, and this work falls into that category.

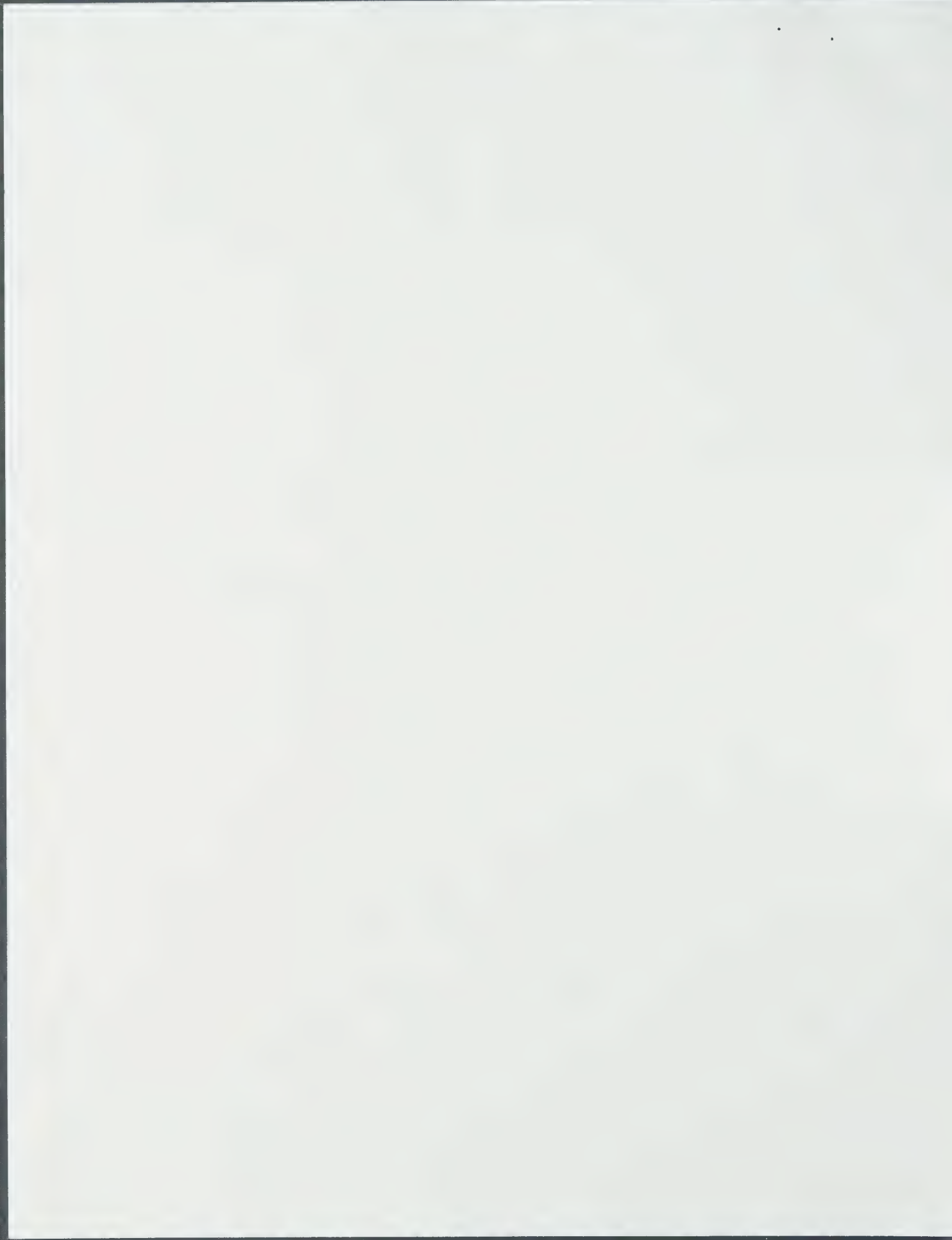
It is, of course, impossible to judge a work of Aertsen without at least seeing a photograph and knowing the price. But generally, I am more interested in 17th than 16th century paintings.

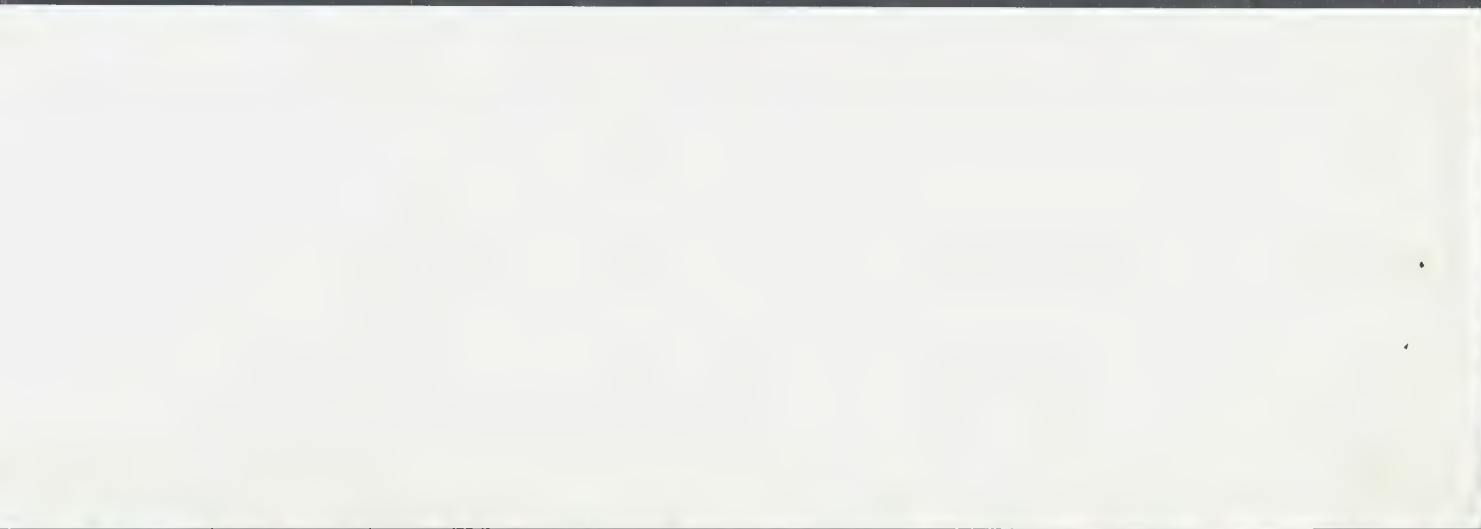
Please do think of me, particularly when Rembrandt school paintings come your way. Quality and condition are more important than attribution.

Isabel and I look forward to being in Holland again in November, for the Delft Bramer Exhibition, and we hope to have a chance to meet you then.

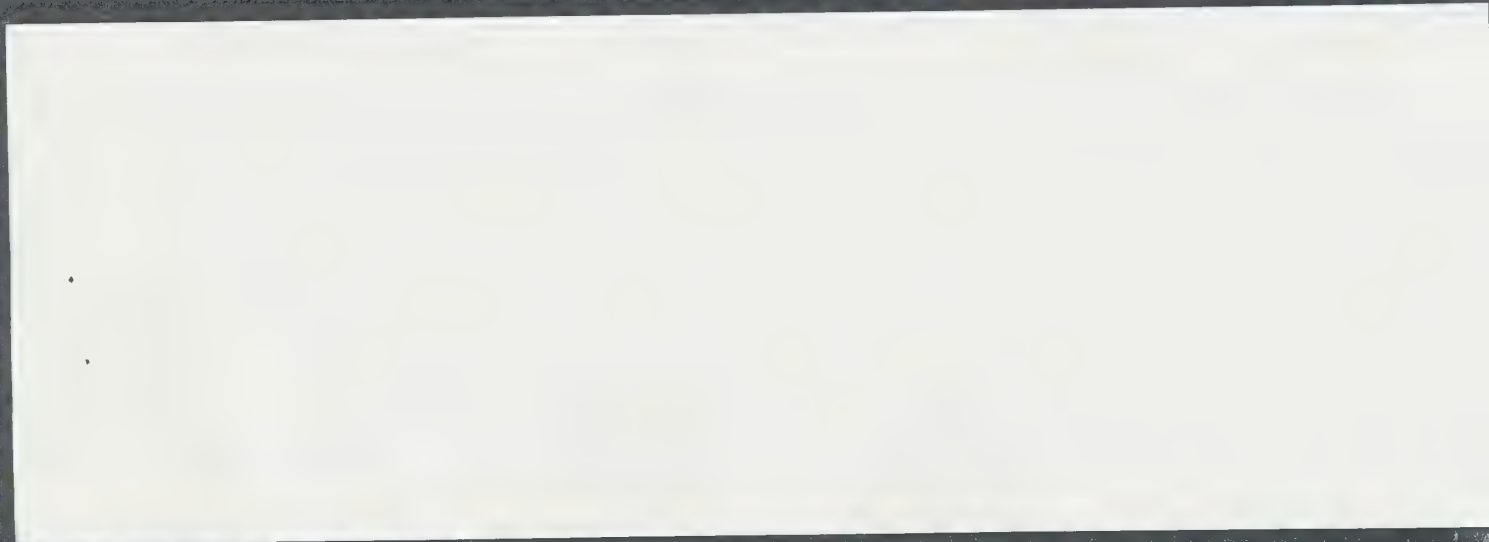
Best wishes,

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







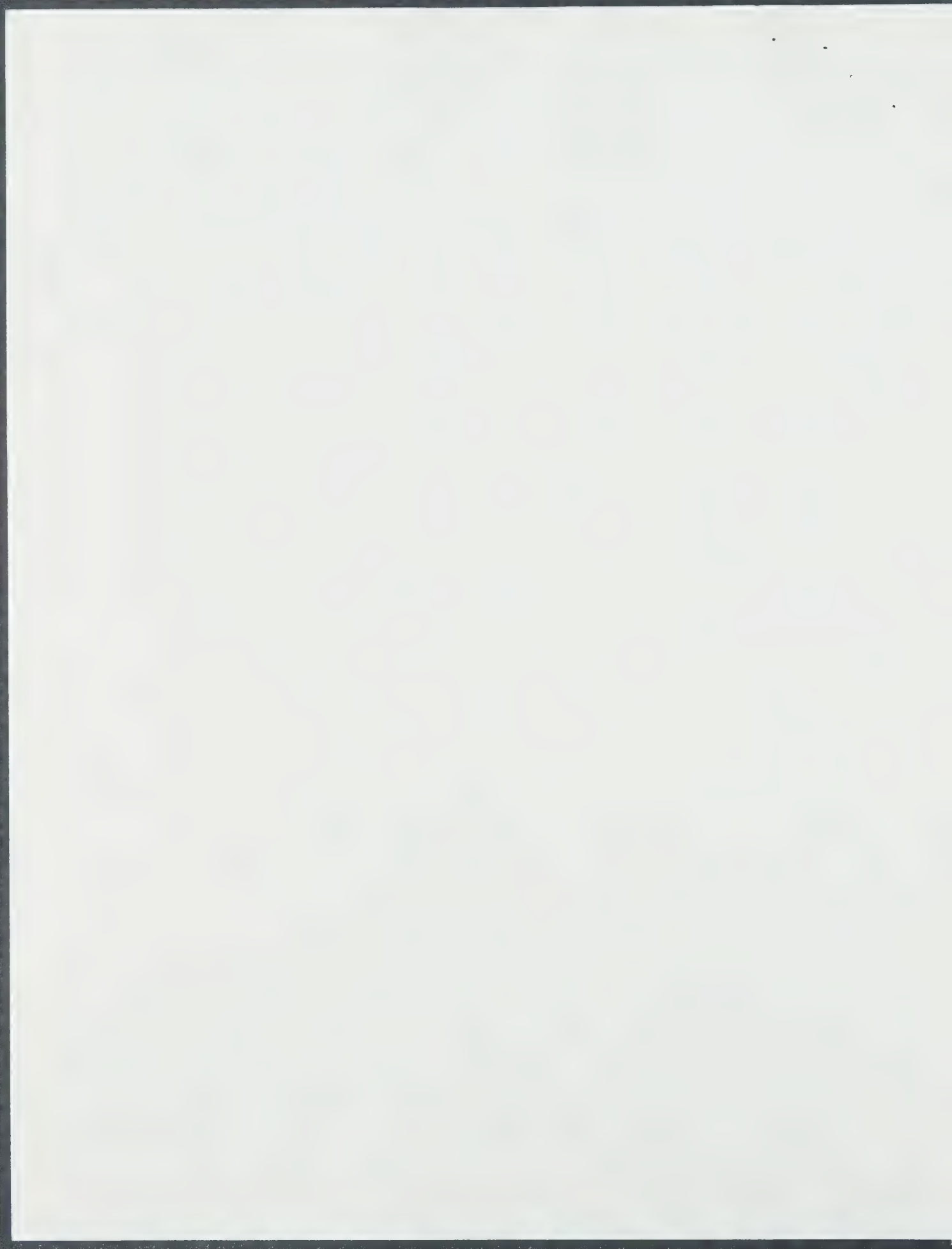


From: M. Kleijweg.  
Amsterdam, 3120 6275185.

3 sheets including  
this cover sheet.

Fax to Dr. Alfred Bader.  
Astor Hotel suite 622,  
924 East Tureau Ave.  
Milwaukee Wisconsin, USA 53202.  
414-277-0709.

Please contact sender if this fax  
is incomplete  
or does, for other reasons, not reach  
dr. Bader.  
Thank you.

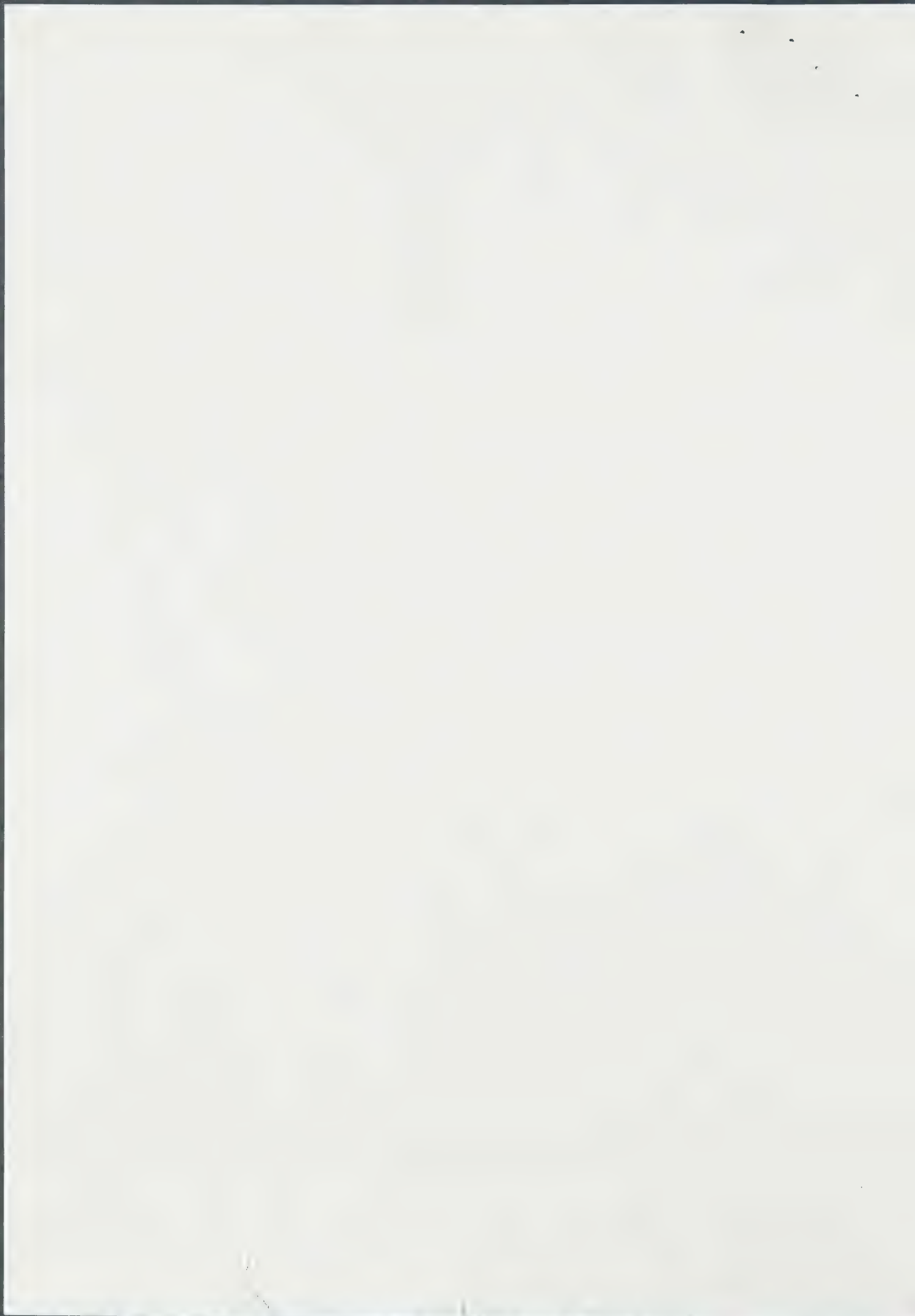


Dear Mr. [Name]

I have the pleasure to inform you that your application for [position] has been received and is under consideration. We are currently reviewing all applications and will contact you again once a decision has been reached. Thank you for your interest in our organization.

Yours faithfully,  
[Name]  
[Title]

[Signature]





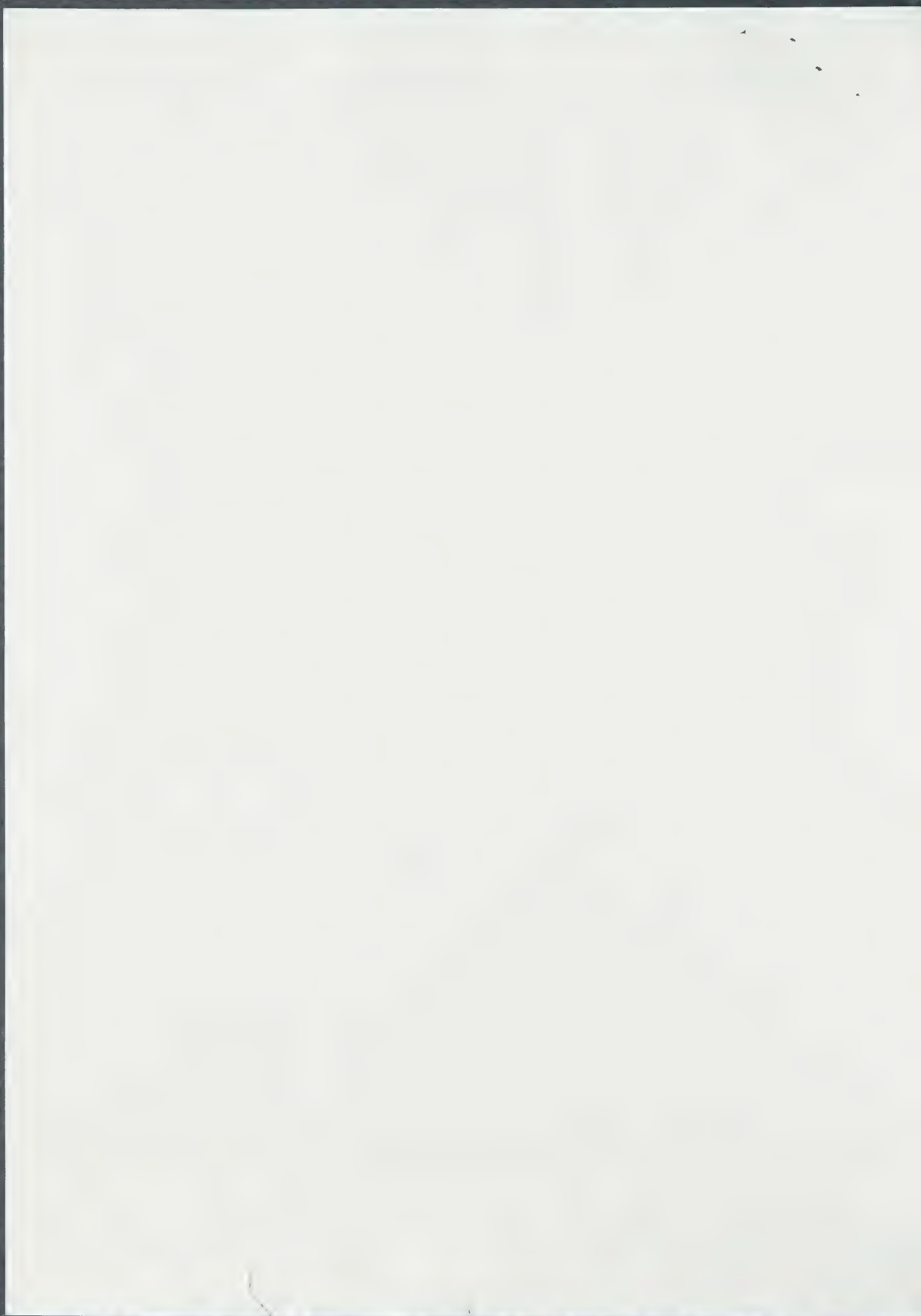
1947  
The first of the series of papers on the  
subject of the "New Deal" was published in 1947  
by the American Enterprise Institute for Public  
Policy Research. It was a collection of essays  
by leading conservative thinkers of the time.

The second of the series was published in 1948  
and was also a collection of essays by leading  
conservative thinkers of the time.

The third of the series was published in 1949  
and was also a collection of essays by leading  
conservative thinkers of the time.

The fourth of the series was published in 1950  
and was also a collection of essays by leading  
conservative thinkers of the time.

The fifth of the series was published in 1951  
and was also a collection of essays by leading  
conservative thinkers of the time.





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 11, 1992

Mrs. Betty Kurtenacker  
15 Oak Creek Trail  
Madison, Wisconsin 53717

Dear Mrs. Kurtenacker:

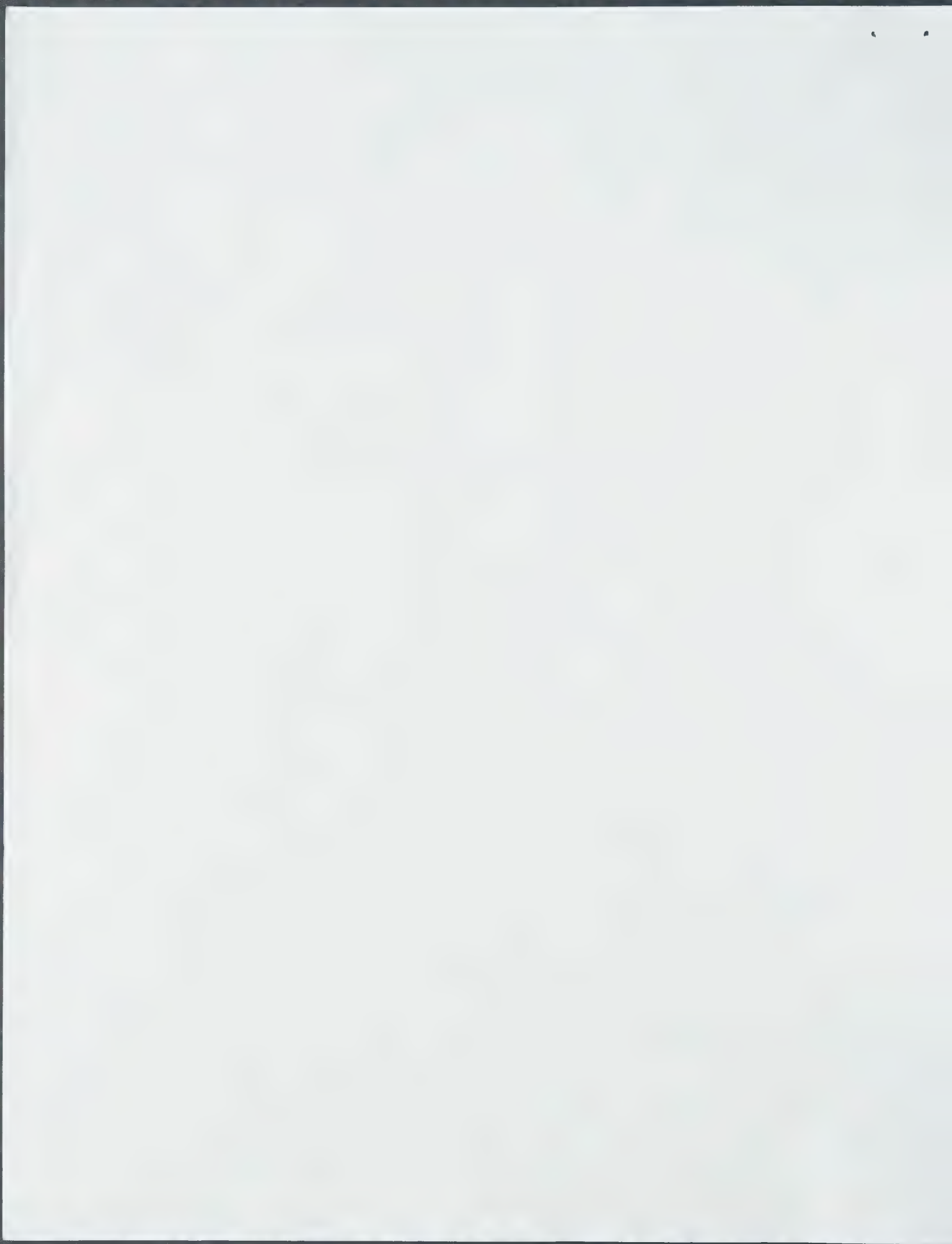
Thank you for your gracious note.

I will be happy to show you our paintings, but will not be able to show you the Rembrandt because I believe that it should be sold to a European museum.

Isabel and I hope that when next you come to Milwaukee you and your husband will be able to join us for tea in the gallery.

Best wishes,

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





N.C. Wyeth (1882-1945)  
Old Pew (Blind Pew) (detail), 1911  
Oil on canvas, 47 x 38 inches (119.4 x 96.5 cm)  
Illustration for TREASURE ISLAND by Robert Louis Stevenson  
© Charles Scribner's Sons 1911. All rights reserved  
Private Collection





2.

visit a friend, and we could  
come to see you any time in  
October that is convenient for  
you.

Sincerely,

Betty Kurlandcker  
(Mrs. Robert)

15 Oak Creek Trail  
Madison, Wis. 53717  
(608) 833-1730

P.S. As you can see, I love  
American painters, especially  
Myerth, thanks to some fine  
teaching by Oskar Hagen at  
the U. W. - Madison.

Dear Dr. Bader: -

Many years ago I wrote  
to you about a little Danish  
"Sunset" which had belonged to  
you and which I purchased (and  
still love). You were gracious  
enough to not only answer my  
question but also to invite me  
to visit your collection. Recently  
I read that you had bought a  
Rembrandt. Would it be possible  
to visit you and the Rembrandt  
and your other paintings?

My husband and I come  
to Elm Grove occasionally to

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

September 9, 1992

Mr. Gerhard Keppler  
Am Sonnenrain 6  
D7924 Steinheim am Albuch  
Germany

Dear Gerhard:

We still remember with great pleasure our stay in Steinheim. I wonder whether will be invited again to speak next summer. You could have a choice from 3 or 4 different talks on the restoration of paintings.

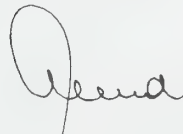
I do hope that you will really like the three paintings you purchased and that your son will like his water color.

Do compare what such paintings cost in Stuttgart and Munich. I think that only at very small auctions in Britain can one find such fine works inexpensively.

The day before we left England in July, I went to another such small auction and purchased two ~~German~~ works which I think might interest you also--unless you have run out of wall space. The snow scene with children was painted about 1880, is probably German, unsigned and in mint condition. It cost L360. The ship scene in Rotterdam harbor is monogrammed, almost certainly by a Dutch artist, but I do not know who. It is a beautiful painting and cost L800.

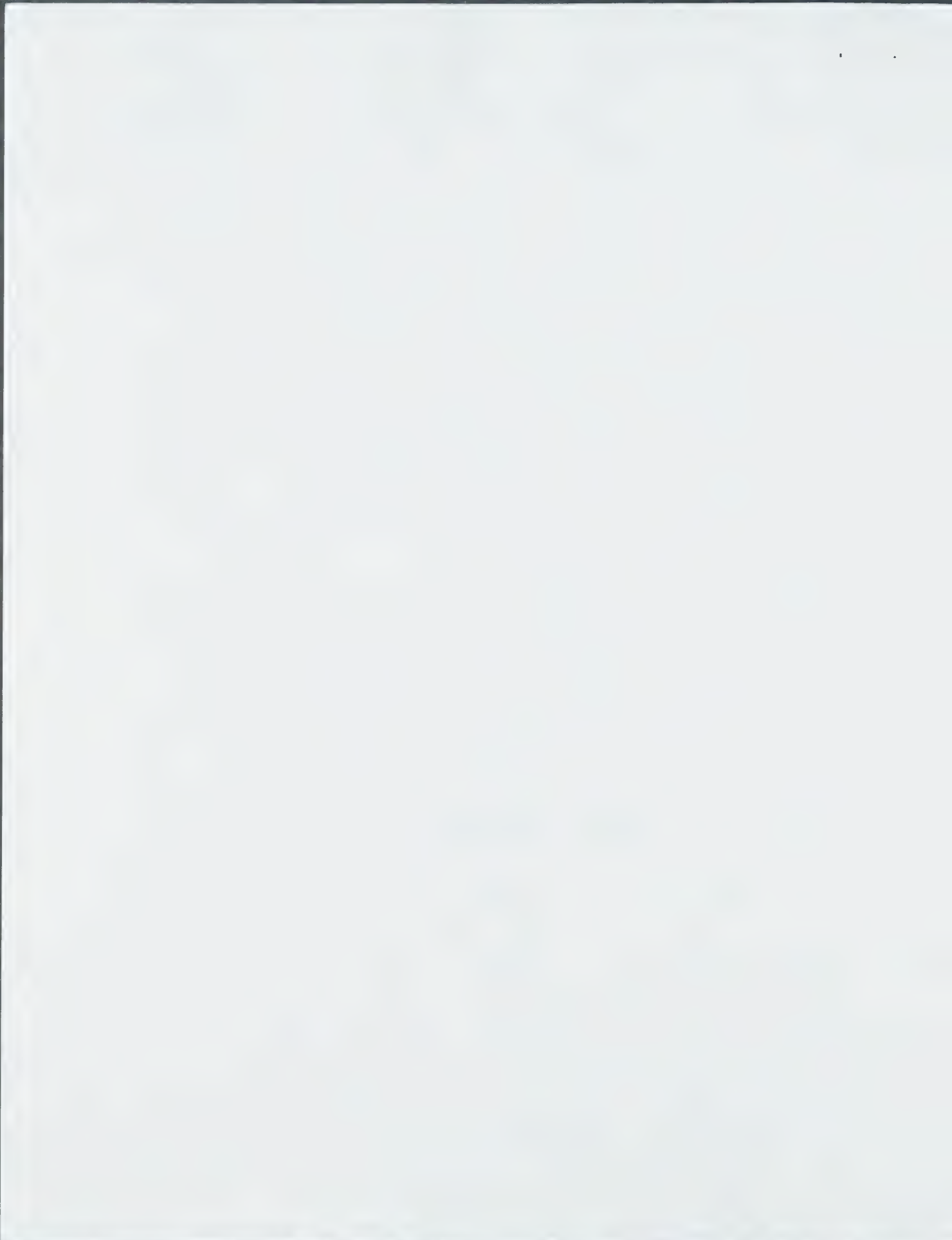
If, per chance, you like either or both, we left them at our home in England and I could mail them to you, again so well packed by Isabel, when we are in England at the end of November.

Best regards from house to house,



Enclosures

*Herzliche Grüsse  
an Euch beide*



Hans-Ulrich Keppler  
Quellenweg 8

8934 Großaitingen

Tel.: 08203/5311

09.07.1992

Mr.  
Dr. Alfred R. Bader  
52 Wickham Avenue  
Benhill on sea  
East Sussex TN39 3ER

Lieber Dr. Bader,

es hat alles geklappt! Die vier Bilder sind gut angekommen und meiner Frau und mir gefällt das Aquarell, das bereits einen guten Platz in unserem Haus gefunden hat.

Beim Aquarell ist das Glas zerbrochen, - war aber mit Klebestreifen befestigt, so daß dem schönen Bild nichts passiert ist, - dadurch konnte ich beim Zoll die Mehrwertsteuer auf DM 12,-- herunterhandeln.

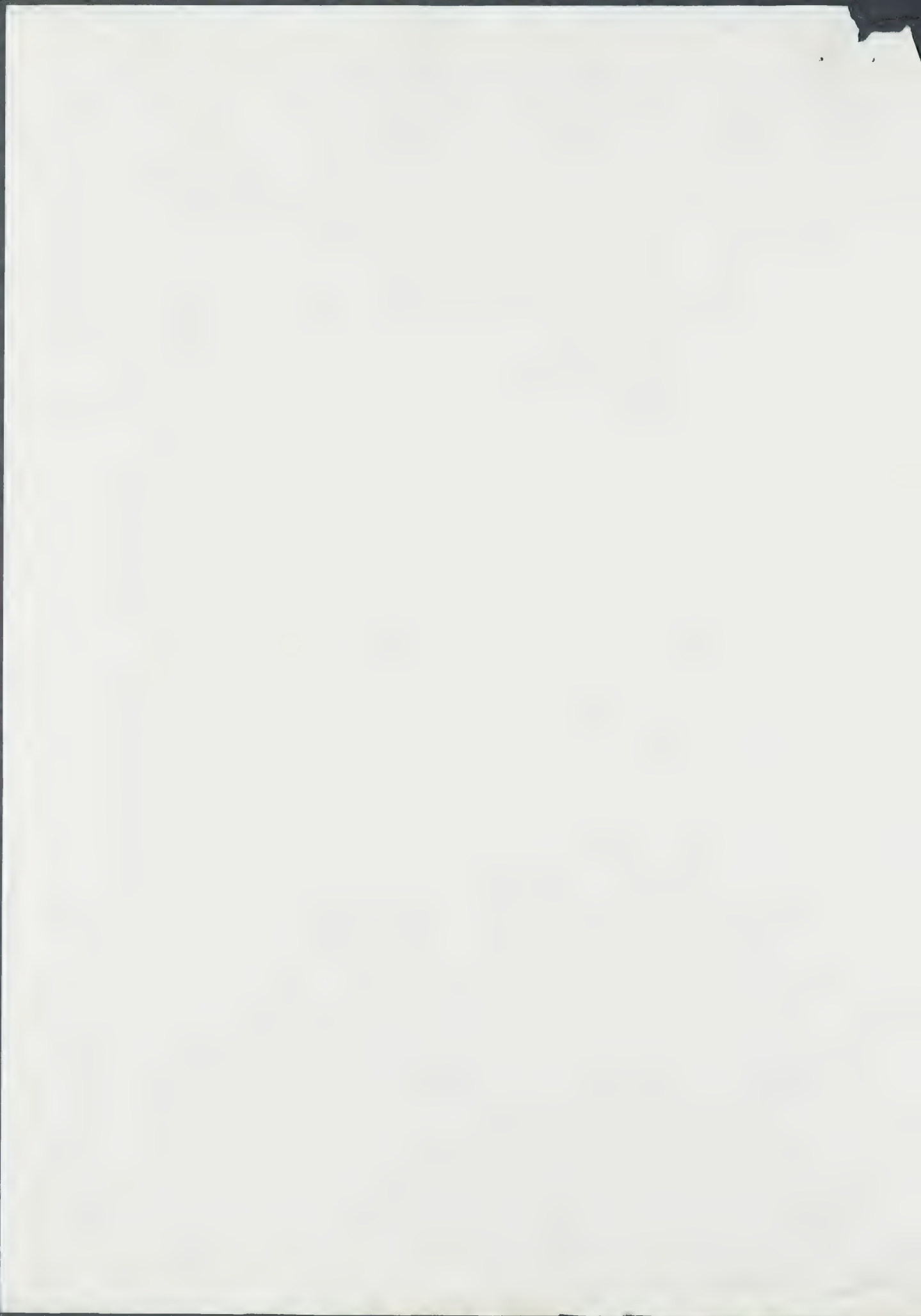
Wir danken für Ihre freundliche Einladung nach Milwaukee, die wir auf das nächste Jahr verschieben müssen, da wir bis Jahresende "Vollbeschäftigung" haben.

Bitte planen Sie bei Ihrem kommenden Aufenthalt in Augsburg die Zeit für einen Besuch bei uns ein. Sie sind mit Ihrer Frau herzlich zum Dinner "auf schwäbisch" eingeladen.

Anbei Scheck über L 150,--.

Herzliche Grüße









ALFRED BADER CORPORATION

F I N E A R T S

2961 NORTH SHEPARD AVENUE • MILWAUKEE, WISCONSIN 53211

September 8, 1992

Mr. Morris H. King  
19 Albany Road  
St. Leonards on Sea  
East Sussex TN38 0LP  
England

Dear Morris:

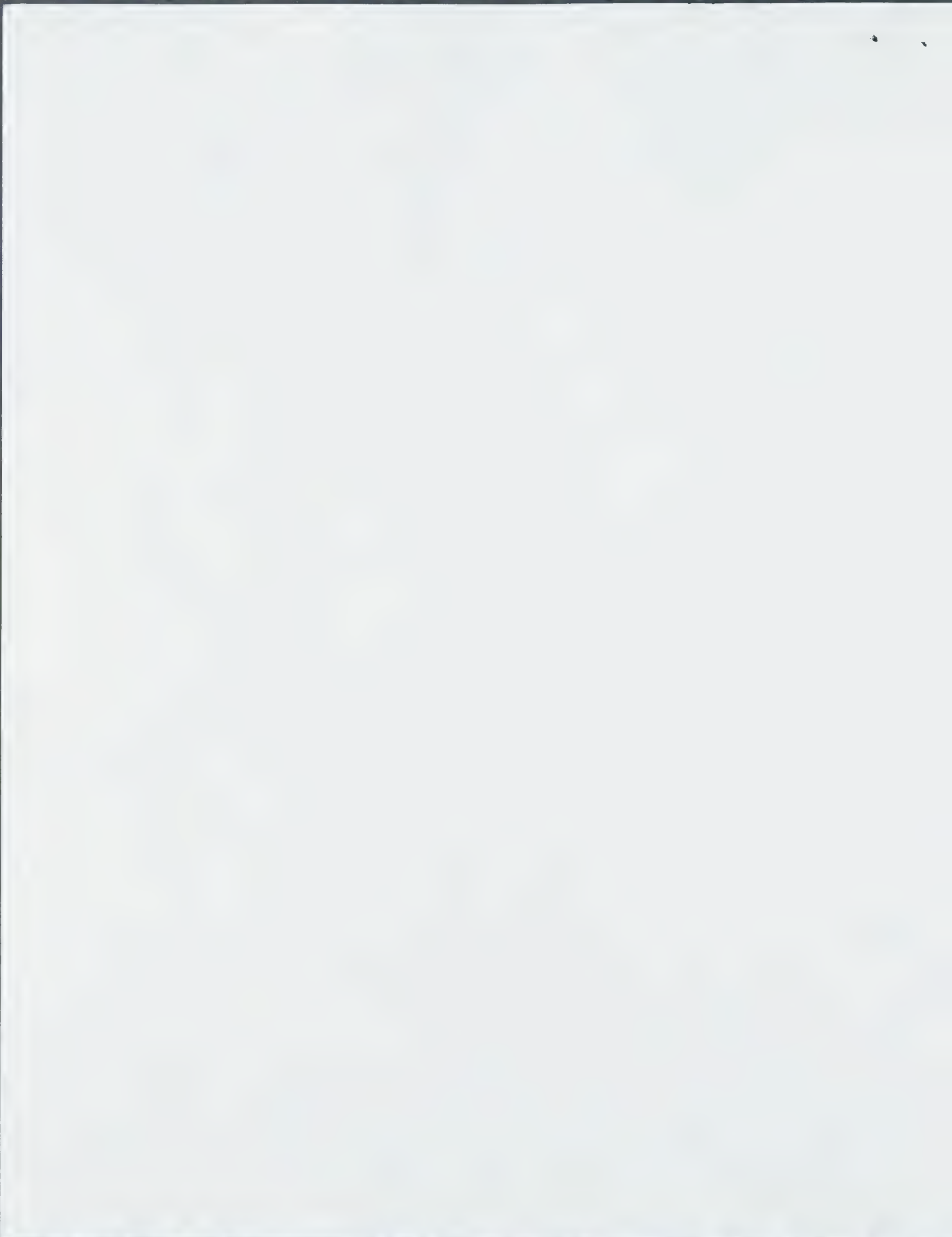
I tried to reach you by telephone a number of times to talk to you about your letter, but you must have been away from home.

Please go ahead and clean the seascape by Hayes as discussed.

Regarding the painting attributed to Luny, most collectors now--unlike 20 years ago--look askance at anything relined. Could you clean it in your usual careful manner without lining it and without putting it on a stretcher? We could then buy a suitable frame and a piece of Masonite and just have it held in the frame like that. If you cannot do that, please just hold the Luny until we see you in mid-November.

Best regards to you and Rita,

Alfred Bader



I9 Albany Road,  
St Leonards on Sea,  
East Sussex,  
TN38 0LP.  
August, 92.

Dr Alfred Bader,  
296I N, Shepard,  
Milwaukee,  
Wisconsin,  
53211,  
U,S,A,

Dear Alfred & Isobel,

Enclosed , please find photographs of paintings  
bearing signatures of Hayes & Luny.

The Luny is painted on canvas, not placed on stretcher  
or board, Yes! it needs re-lining and stretcher. the frame is for a  
water-colour, it has no re-bate large enough for an oil painting, so  
another frame will be required.

Looking forward to seeing you shortly.

Yours faithfully,

M.H.King.

474 433 501



1240 Salter Drive  
Waukesha, Wisconsin 53186  
August 4, 1992

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

Dear Alfred,

Enclosed is \$316.50 for the Biberstein per our discussion. I like that painting very much but I am distressed because I did not think there was a good feeling left at the close of the deal. For something like this, there should have been. I made a clumsy attempt at bargaining, but you quickly set the basis of your price. I mentioned \$200 which is what I had heard in previous discussion. You felt I was really trying to squeeze because your records must show a cost of \$300...and things seemed a little tense. If, under the circumstances, you would feel better calling back your offer, just tear up the check. I would not want to have this stand in the way of what I think has been a mutual respect.

Very truly yours,

Dear Marvin:

What a gracious letter!

If ever I have always been happy to share my paintings with my friends at Aldrich at my cost, and I really bought this painting many years ago for \$300. It would bring a lot more to-day, particularly in the west, and I hope that you and your family will enjoy it.

Best wishes,

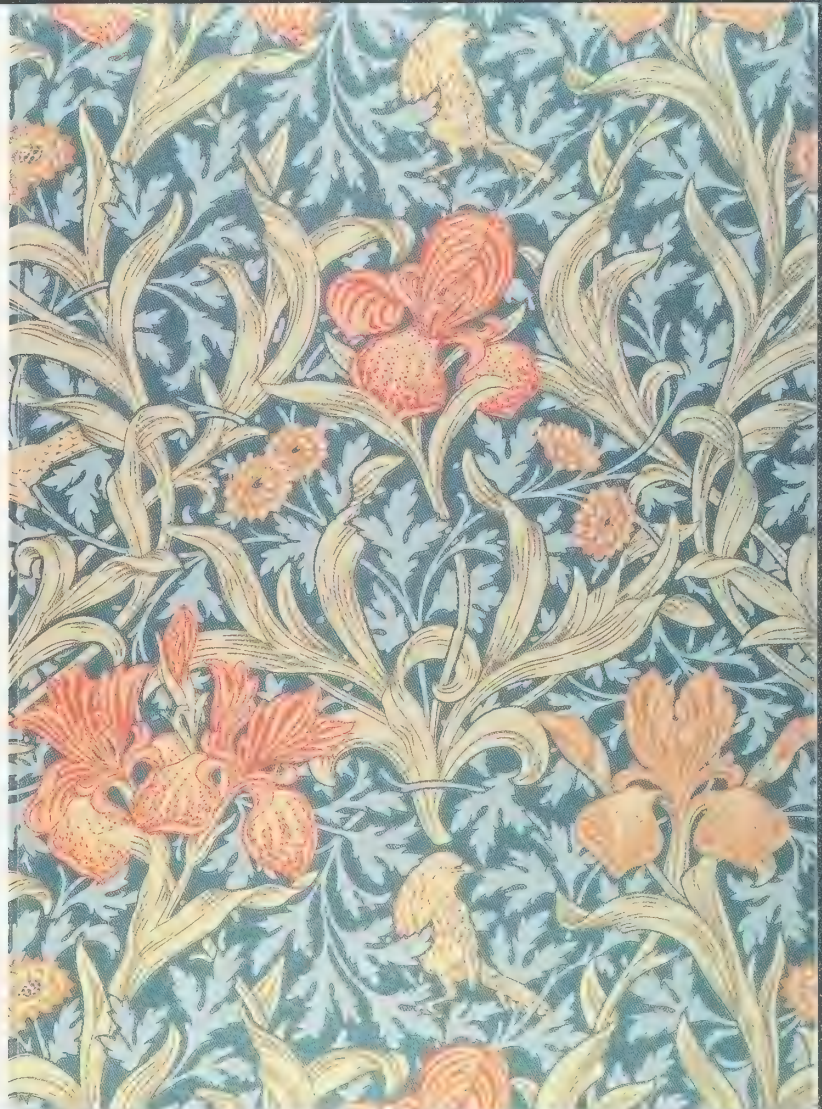
Gene

12. August 1992





'Iris' by William Morris  
Reproduced courtesy of the Board of Trustees of the V&A



Aug 23 1954

Dear Alfred,

Thank you so much for your various  
enclosures. I see back from all my travels,  
and standing by.

In changing office, I have been  
sorting through resumes of paper  
Here is a K. line report on which you  
might be a partner although not <sup>the</sup> <sup>full</sup> <sup>time</sup> <sup>part</sup>  
any more directly, but you are <sup>it</sup> is a  
feature which might it would have to be  
adapted to your exact personal requirements.

I was deeply touched by the little  
drafts you sent me. Thank you so  
much. What a story!

Don't want to hope that is all but send  
you had at least a satisfying a  
summer as we had. (Lina and Rose  
were fabulous (don't work, huh?) We  
just had the days in Edinburgh with  
responsibilities but not without relaxation.

With regards

Luc



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

July 28, 1994

Dr. Eva Kushner  
63 Albany Avenue  
Toronto, Ontario  
Canada M5R 3C2

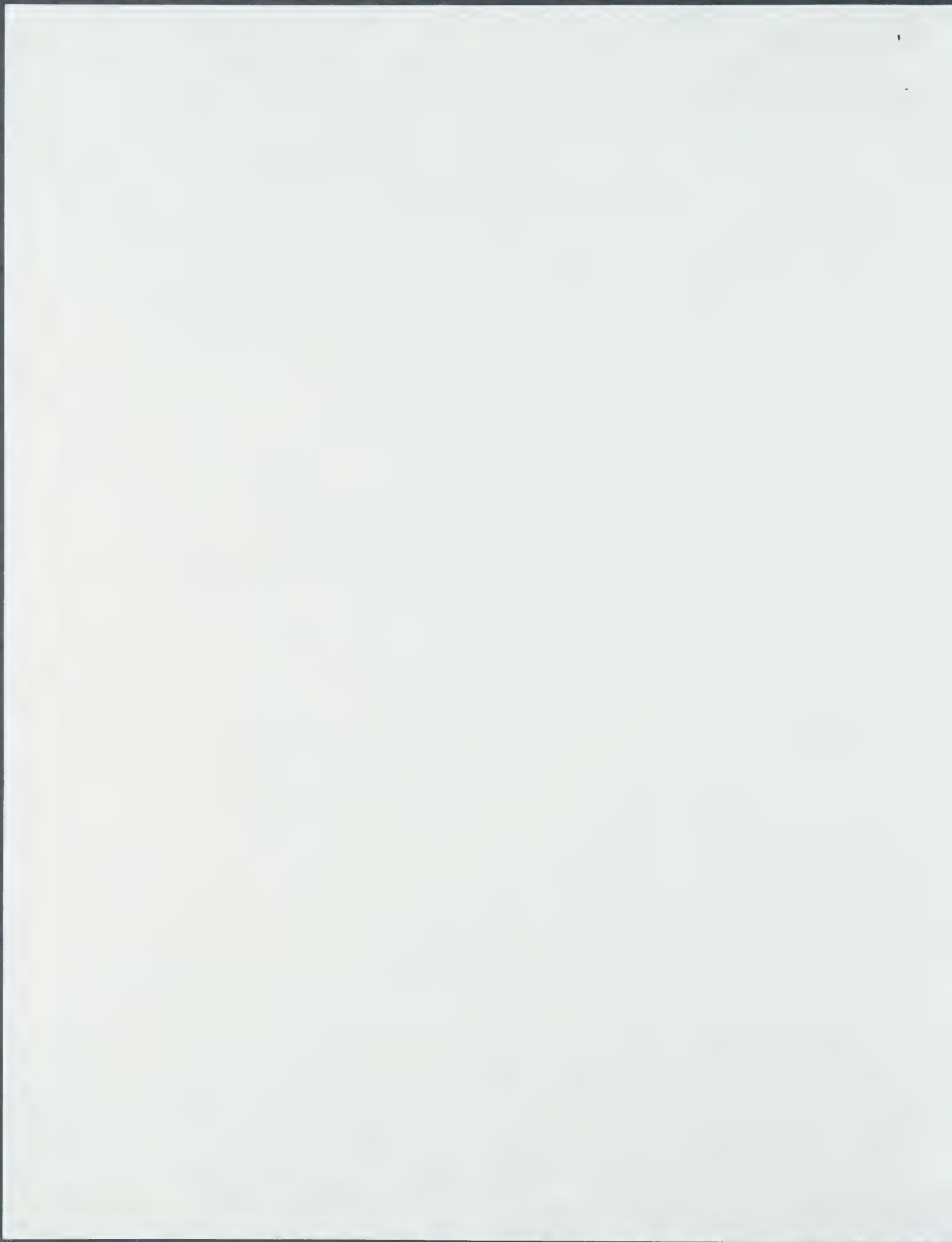
Dear Eva,

I have already written to you very quickly since returning from our trip to Europe, but now would like to write about three matters in more detail.

The first concerns our work in the Czech Republic. When we met with Professor Zahradnik, he pushed us very hard to establish a chair for one specific Czech chemist now at Harvard University, to be established in a field of chemistry in which I have little interest at the Technical University in Prague, which I hardly know. He was deeply disappointed when Isabel and I said no. Eva, we don't want to be the rich aunt and uncle who simply give whatever is wanted. If this physical chemist at Harvard is really so good, then the Academy or the Czech government should find the means of getting him back to Prague.

The awards for Czech students in art history were given to three who I believe really deserve them, and the award for the best younger organic chemist to be given by the Czech Chemical Society is now also in place.

While in Toronto, we were told in some detail by you and chemists in chemistry department about the great value of the Killam awards in Canada, and in Germany, about the Leibnitz awards given by the German Chemical Society. These two awards have a good deal in common: they give substantial awards for scholars at whatever university they are, and they give these scholars a good deal of freedom for two or more years to do what research they like. We want to think about these two awards and study the details, and then consider whether similar awards could not be established in the Czech Republic and in Canada. Let me discuss this with you when next we meet.





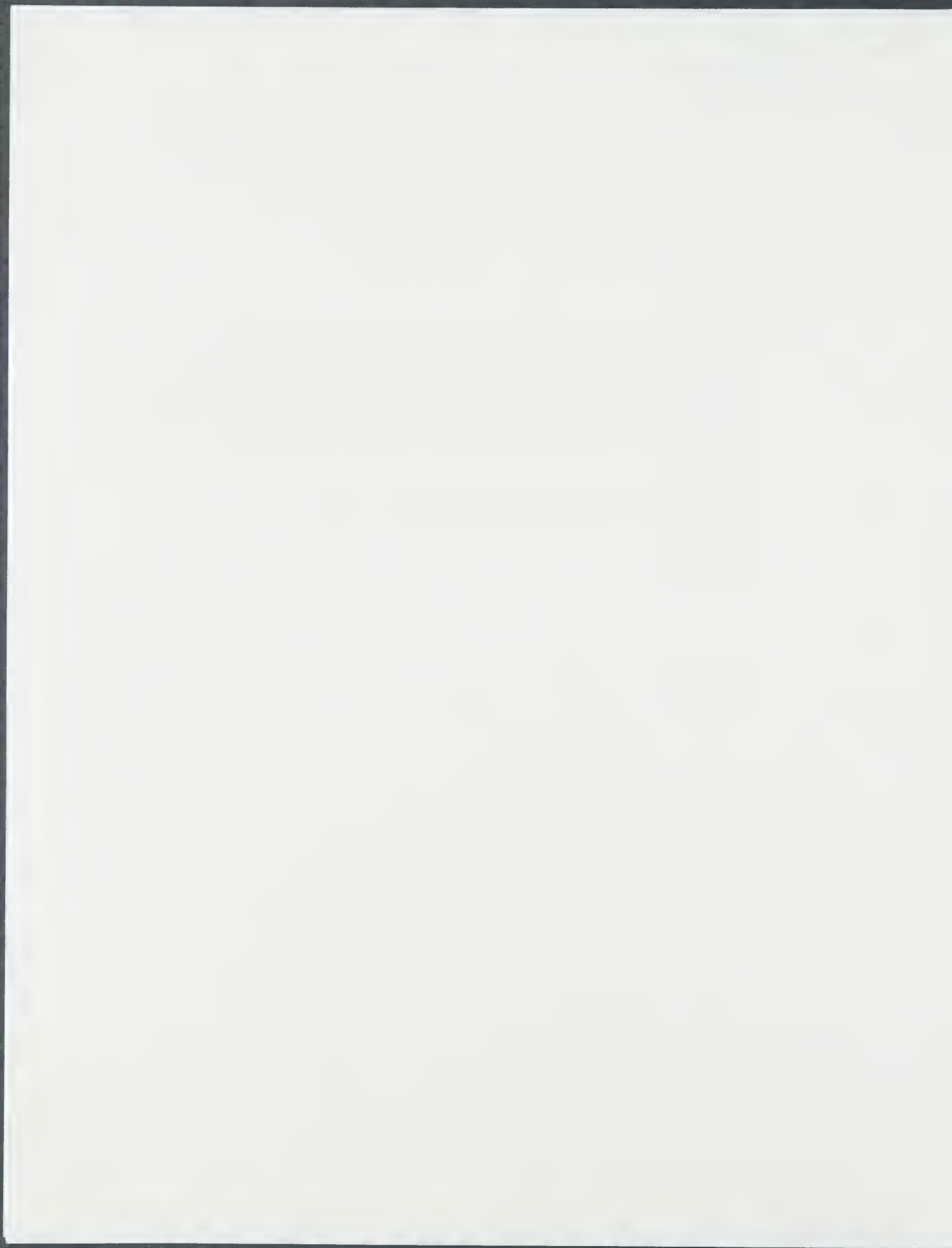
Dr. Eva Kushner  
July 28, 1994  
Page Two

I have sent you some of the details of Isabel's professional life, and your first question will be: why should a school teacher who has done this or that receive an honorary award? Surely being a wonderful wife and good friend, as described on the enclosed, is not enough. Clearly I am biased, think her the most wonderful woman I know, and I am also convinced that she is truly a loyal graduate of Victoria University, and very much wants to help many disadvantaged people in Canada and elsewhere.

Many thanks for all your help, and best personal regards from house to house.

Sincerely,

Enclosure





# VICTORIA UNIVERSITY

in the University of Toronto

Name of the President

June 23, 1994

BEX

Dr. Alfred R. Nader  
Suite 922  
200 East Beaver Ave  
Milwaukee, Wisconsin 53202  
U.S.A.

FAX (416) 275-0709

Dear Alfred:

How was your visit to the Czech Republic? I hope that all went well, and that your concerns have been met. Also, that you and Isabel felt right at home there.

I am writing mainly because I have a beginning of an answer to the confidential question you asked me concerning the University of Toronto. When we speak together I shall tell you what I actually did but let me simply say now that I am extremely optimistic. Could you perhaps let me have any biographical material regarding Isabel, or when activities resume this Fall.

By the date of this letter you can tell that my presidency is quickly drawing to an end. Mrs. Lewis, presently my administrative assistant, very kindly offered to continue to receive my mail and messages. In this fashion, though my office will now be in another building, the confidentiality of my mail will be respected. You can therefore contact me via the President's Office, Victoria University etc., with the same address, fax and telephone number as before. At home also, of course (43 Albany Ave., Toronto M5R 3G2; telephone 416-538-0173).

This summer I shall be away a good deal. First to China and South Korea, but going through Los Angeles on the way there and back to see my mother. Then, at our country place near Ottawa; then at the International Congress of Comparative Literature in Edmonton, where they asked me to give the closing address.

At all times however I shall be in touch with the office at Victoria.

I have given an enormous amount of thought to the questions and concerns you raised regarding RELIABLE procedures for the kind of projects you and Isabel favour and those you might yet favour in the future. I am beginning to see a plan you might find both creative and secure; and I hope some time to have the opportunity to present it to you in cooperation perhaps with Dr. Alvarado, who also has been giving these things much thought.

With best regards,

Yours truly,

John B. Keenan  
President









Chemists Helping Chemists in Research and Industry

# aldrich chemical company, inc.

Dr. Alfred Bader  
Chairman

August 28, 1986

Mr. Charlie Kuimjian  
12 Cranswick Lane  
Rochester, New York 14618

Dear Charlie:

I am truly fascinated by your note of August 25 and the enclosures.

I will certainly keep my eyes open for Jack Thurston. Just how many scenes with H. Davy Lavoisier did he create?

Let me give you another angle to all this: Quite a few years ago I purchased a portrait of George Eastman at a Milwaukee auction and sent it as a gift to my good friend, Jim Fuess, whom you must have known when he was in charge at DPI. On my next visit to Jim, he told me that he appreciated the painting very much because it was one of only two known portraits of George Eastman, and that he, Jim, had given the portrait to the Eastman Museum. As a thank you, he handed me six sketches, which I take to be the original sketches by Jack Thurston, and I enclose Xerox copies of the sketches. When I asked Jim why he was giving me these wonderful sketches, he told me that management at Kodak had decided not to use these great advertisements anymore, simply because Kodak couldn't fill even one in a hundred inquiries that came in as a result of these ads. What a way to run a company! This was in line with the advertisement which Kodak ran in 1976, "We Admit It," copy enclosed. That generated our reply, "Please Bother Us," which has been the most productive advertisement we have ever used.

I was amused to see that Kodak has moved full circle and is now undercutting its dealers with all sorts of promotions. You refer to this so clearly in the last paragraph on the first page of your June 12 memo.

*July '87*

*R*  
*Oct 1986*  
*or*  
*Oct 1986*





Mr. Charlie Kuimjian  
August 28, 1986  
Page Two

I would love to get together with you before long. My son, Daniel Bader, goes to school at RIT and lives at 195-2 Robert Quigley Drive in Scottsville, New York 14546. We hope to visit him and then you also, before long. Should a visit with you then not be possible, I note that I am invited to speak at the Rochester A.C.S. in the third week of October of next year, and hope to be able to get together with you then.

Best personal regards.

Sincerely,

Alfred Bader

AB:mmh

Enclosures