

Alfred Baber Fonds

Correspondence

Milwaukee RA Museum
1992-1996

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5095.5
BOX	2
FILE	45



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 11, 1996

Dr. Joseph Ruzicka
Curator
The Milwaukee Art Museum
750 North Lincoln Memorial Drive
Milwaukee, WI 53202

Dear Joe:

The enclosed letter to Mrs. Wenzel will be self-explanatory.

Our art museum really should have a curator of paintings to pursue such interesting leads.

Could you please remind your registrar that I would very much like to have that large American family portrait back in my gallery. The director kindly agreed that the Art Museum truck would bring it here, and of course, it isn't far.

I am going two lecture tours until the end of April, but would very much appreciate the painting being delivered here on a day of good weather in the first week of May.

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

Yours sincerely,

AB/cw

Enclosures

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

December 28, 1995

Mr. Russell Bowman
Director
The Milwaukee Art Museum
750 North Lincoln Memorial Drive
Milwaukee, WI 53202

Dear Russ:

As promised, please find enclosed a reproduction of that family portrait and a brief essay, on page 57, describing essentially everything I know about this.

Of course, I have a large folder which I would be happy to share with you. Also, I have part of the original stretcher with a pencil sketch by the artist. That sketch was saved by Charles Munch when he restored the painting.

Russ, it would give me real pleasure if I could help our art museum to acquire really fine paintings on most reasonable terms. This would certainly be one.

With all good wishes for 1996, I remain,

Yours sincerely,

AB/cw

Enclosures

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



STATE OF NEW YORK

In SENATE,

January 10, 1911.

REPORT OF THE COMMISSIONERS OF THE LAND OFFICE
IN ANSWER TO A RESOLUTION PASSED BY THE SENATE
MAY 15, 1909, CONCERNING THE LANDS BELONGING TO THE STATE

ALBANY: J.B. LIPPINCOTT COMPANY, PRINTERS, 1911.

COMMISSIONERS OF THE LAND OFFICE,
ALBANY, N. Y.



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

November 7, 1995

Mr. Russell Bowman
Director
The Milwaukee Art Museum
750 North Lincoln Memorial Drive
Milwaukee, WI 53202

Dear Russ:

As you know, you have had that large family portrait for a little over three years.

Ms. Leigh Albritton has now sent me the loan renewal form, but I hope, Russ, that you will understand that I would now like to show the painting in my gallery.

Of course, I had hoped that our Art Museum might like to acquire this work, and three years ago I quoted a price very much less than any gallery anywhere in the world would charge.

Surely you will understand that I feel very uncomfortable trying to give you a 'hard sell', and yet would be so proud if you acquired one of my paintings.

You might like to discuss with Charles Munch, who restored this work, what he thinks about it. Everyone who has looked at it has been really moved. There is no question that it dates from the early 19th century, and I suspect that it was painted in the eastern United States, but perhaps by an artist who did not stay in America very long.

Isabel and I will be attending the London Old Master auctions in December and will then return to Milwaukee on December 24th. After that, I would like to arrange for moving the painting to my gallery.

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



STATE OF TEXAS

County of _____

Know all men by these presents, _____

of the County of _____

State of Texas,

do hereby certify that _____

is the true and correct _____

of the County of _____

State of Texas.

Witness my hand and seal of office this _____ day of _____

19____ A.D. 19____ of the Independence of the United States of America.

Notary Public in and for the State of Texas.

My commission expires this _____ day of _____

MILWAUKEE



October 31, 1995

Alfred Bader
2961 North Shepard
Milwaukee, WI 53202

Dear Dr. Bader:

I am writing with regard to the loan contract for the Unknown, **Family Portrait**, oil on canvas, which has been at the Milwaukee Art Museum since August 1992.

We have noticed that the original loan contract has expired. Russell Bowman would like very much to extend the loan of the painting and wanted you to know that he will continue to display the work whenever possible.

Enclosed please find a revised loan contract indicating a one-year extension, subject to review and renewal after next October. To indicate your willingness to renew the loan arrangement, please review the information including insurance valuation, sign and return the top two copies in the enclosed envelope.

Please call me at 224-3268 or Russell if you have any questions. Thank you for your attention to this matter.

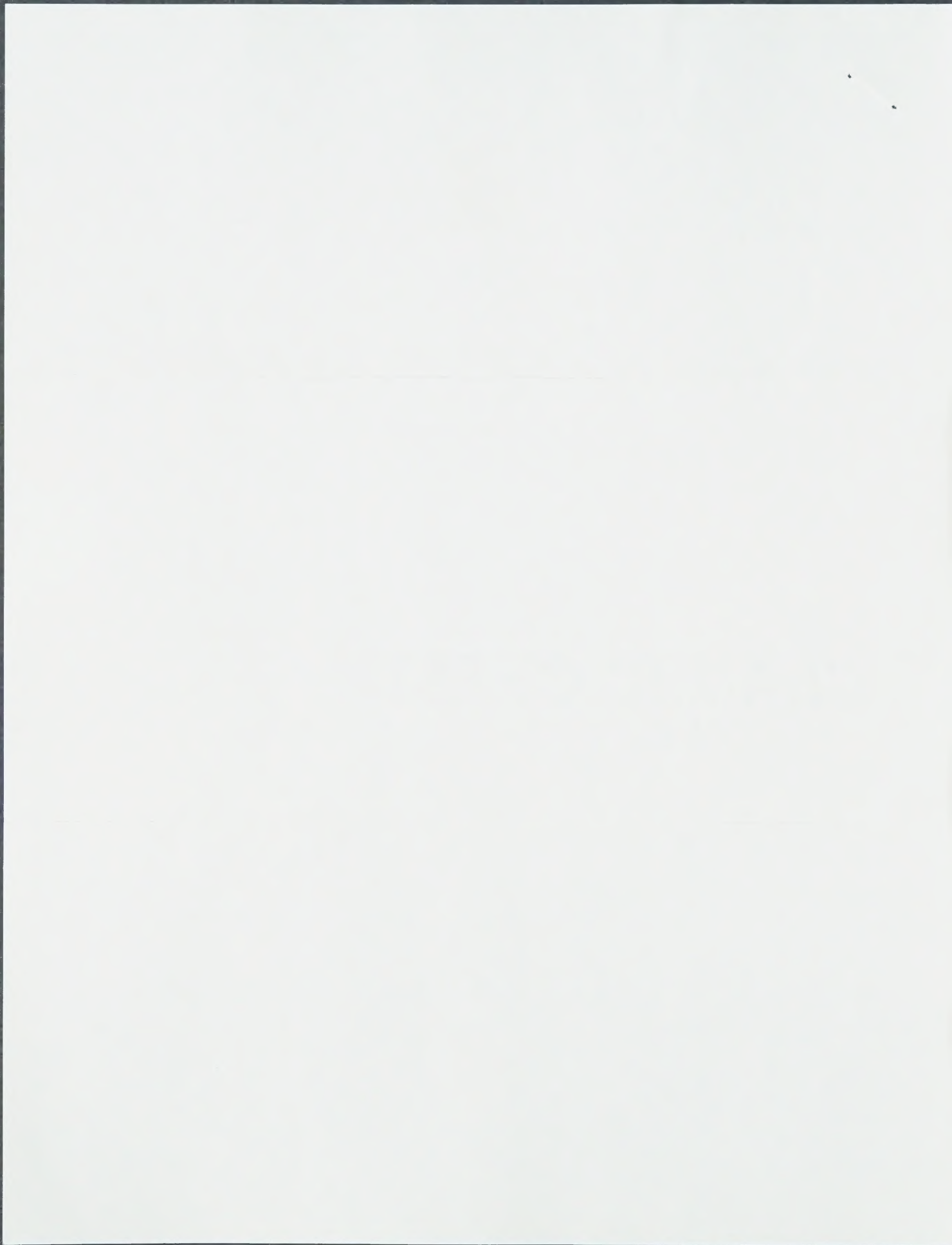
Sincerely,

Leigh Albritton

Leigh Albritton
Registrar

attachment

*Not sent.
See letter 11/7/95
to R Bowman*



LOAN AGREEMENT

MILWAUKEE ART MUSEUM 750 NORTH LINCOLN MEMORIAL DRIVE MILWAUKEE, WISCONSIN USA 53202 414.224.3200 FAX 414.271.7588

EXHIBITION (OR PURPOSE OF LOAN) Long Term Loan
DATES From October, 1995 through October, 1996 (subject to annual renewal)
LENDERS NAME Dr. Alfred Bader
ADDRESS (Street) 2961 N. Shepard
CITY Milwaukee STATE WI ZIP CODE 53202
PHONE 414-962-5169

ARTIST (OR SCHOOL/STYLE, COUNTRY, PERIOD) Unknown

TITLE OF WORK AND DATE Family Portrait circa 1816
MEDIUM oil on canvas
MEASUREMENTS IN INCHES height 59" width 91" depth Frame or base
CONDITION

LENDER'S NAME AS IT SHOULD APPEAR IN EXHIBITION CATALOGUE (Please indicate if you prefer to remain anonymous)
Isabel and Alfred Bader

LOCATION OF WORK FOR PICK-UP

LOAN SHOULD BE RETURNED TO

VIA

SPECIAL SHIPPING INSTRUCTIONS (if any)

ESTIMATED DIMENSIONS AND WEIGHT OF CRATE

INSURANCE Do you wish the Milwaukee Art Museum to insure: in transit? while on exhibition?
Insurance value (please include even if you insure) \$200,000. Do you prefer to carry your own insurance (to be billed to the Milwaukee Art Museum)? If so, please instruct your insurance company to furnish us with a certificate which includes the Milwaukee Art Museum as assured or which waves subrogation rights against the Art Museum.

PRICE (IF FOR SALE) (N.B.: INSURANCE VALUE CANNOT EXCEED SALES PRICE)

DATE OF SHIPMENT (to arrive in Milwaukee no later than):

CARRIER

PLEASE SEND AT OUR EXPENSE GLOSSY PHOTOGRAPHS OF THE WORK (PREFERABLY 8 x 10")
35mm COLOR SLIDES COLOR TRANSPARENCY, OR STATE WHERE THESE MAY BE OBTAINED

NOTE: Unless the Milwaukee Art Museum is notified in writing to the contrary, it is understood that your loaned object may be photographed for reproduction in the exhibition catalogue and for publicity purposes connected with this exhibition; that slides of it may be made and distributed by the Art Museum for educational purposes, and the object, or photographs of it, may be used for non-commercial television programs and prepared in the Art Museum

SIGNED [Signature] DATE 10/30/95
Milwaukee Art Museum

SIGNED Lender DATE

CONDITIONS GOVERNING LOANS

The Milwaukee Art Museum, Inc. will give to all works of art loaned to it the same care as they would receive if they were the Museum's own property.

Unless the lender expressly elects to maintain his own insurance, the Milwaukee Art Museum, Inc. will insure this loan wall-to-wall under the terms of its fine arts policy, for the amount indicated on the face of this loan agreement, against all risks of physical loss or damage from any external cause which in transit and on location during the period of the loan. The policy referred to contains the usual exclusions of "all risk" policies. If the lender elects to maintain his own insurance, The Milwaukee Art Museum, Inc. must be supplied with a certificate of insurance naming it as additionally assured or waiving subrogation against the Museum. Otherwise, this loan agreement shall constitute a release of the Milwaukee Art Museum, Inc. from any liability in connection with the lent property. The Milwaukee Art Museum, Inc. can accept no responsibility for any error or deficiency in information furnished to the lender's insurers or for lapses in coverage.

Upon receipt of the work of art it shall be the decision of the Milwaukee Art Museum, Inc. as to whether, or for how long during the exhibition, objects covered by this loan agreement shall be exhibited.

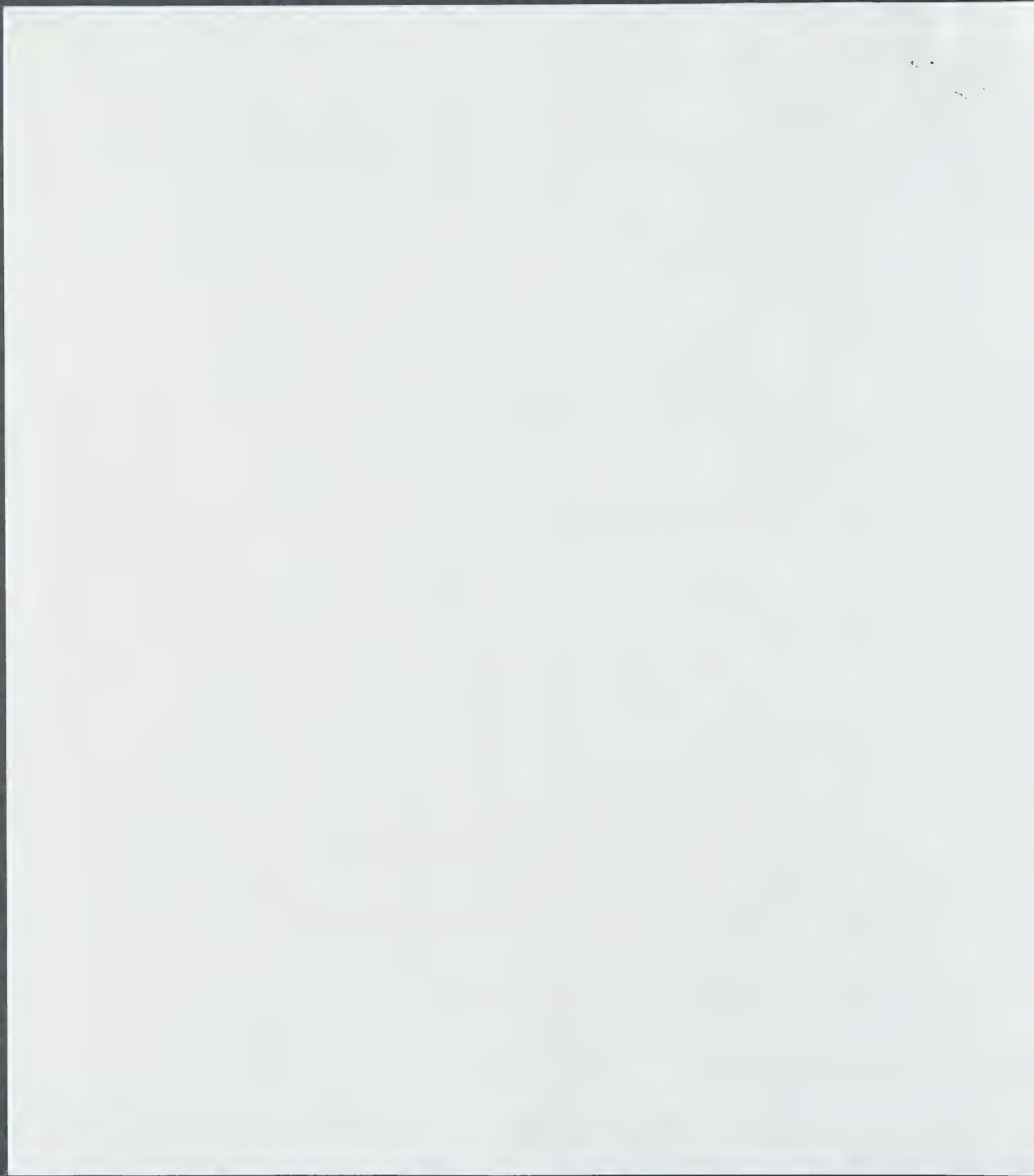
In the event of death of a lender (owner) of a work of art on loan to the Milwaukee Art Museum, Inc. the legal representative of the deceased is requested to notify the Museum immediately in writing, enclosing a certified copy of his authority; otherwise the Museum cannot assume responsibility other than returning the work of art as originally instructed on the "Loan Agreement."

If the Milwaukee Art Museum, Inc. requests the lender or his legal representative to collect a work of art on deposit and such work of art is not accepted within a period of thirty (30) days, such work of art shall be placed in storage at the lender's (owner's) risk and expense.

The attributions specified on the "Loan Agreement" form are those of the lender (owner) and the Milwaukee Art Museum, Inc. does not assume responsibility for the accuracy thereof.

1/1/95

[Faint, mostly illegible text, possibly a letter or report. The text is too light to transcribe accurately but appears to contain several paragraphs.]



50 NORTH LINCOLN MEMORIAL DRIVE MILWAUKEE, WISCONSIN 53202 1-414-224-2000



THE WALTER PETERSON CENTER

Name: _____

Organization Name: Art Museum

Phone Number: 414-224-2000

Address: _____

City: _____

State: _____

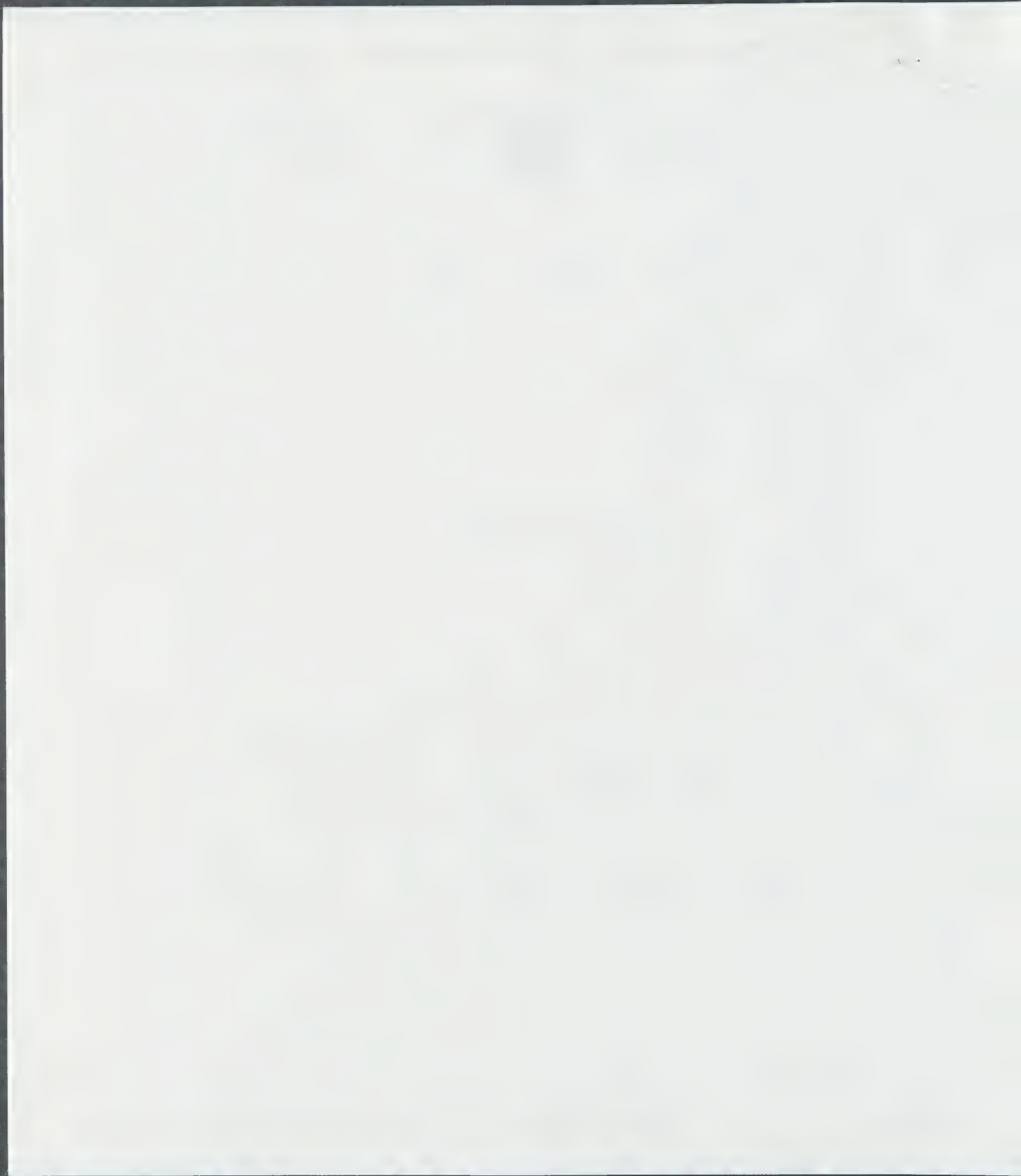
Zip: _____

Country: _____

Special Instructions: _____

Comments: _____

Empty rectangular box for additional information or signature.





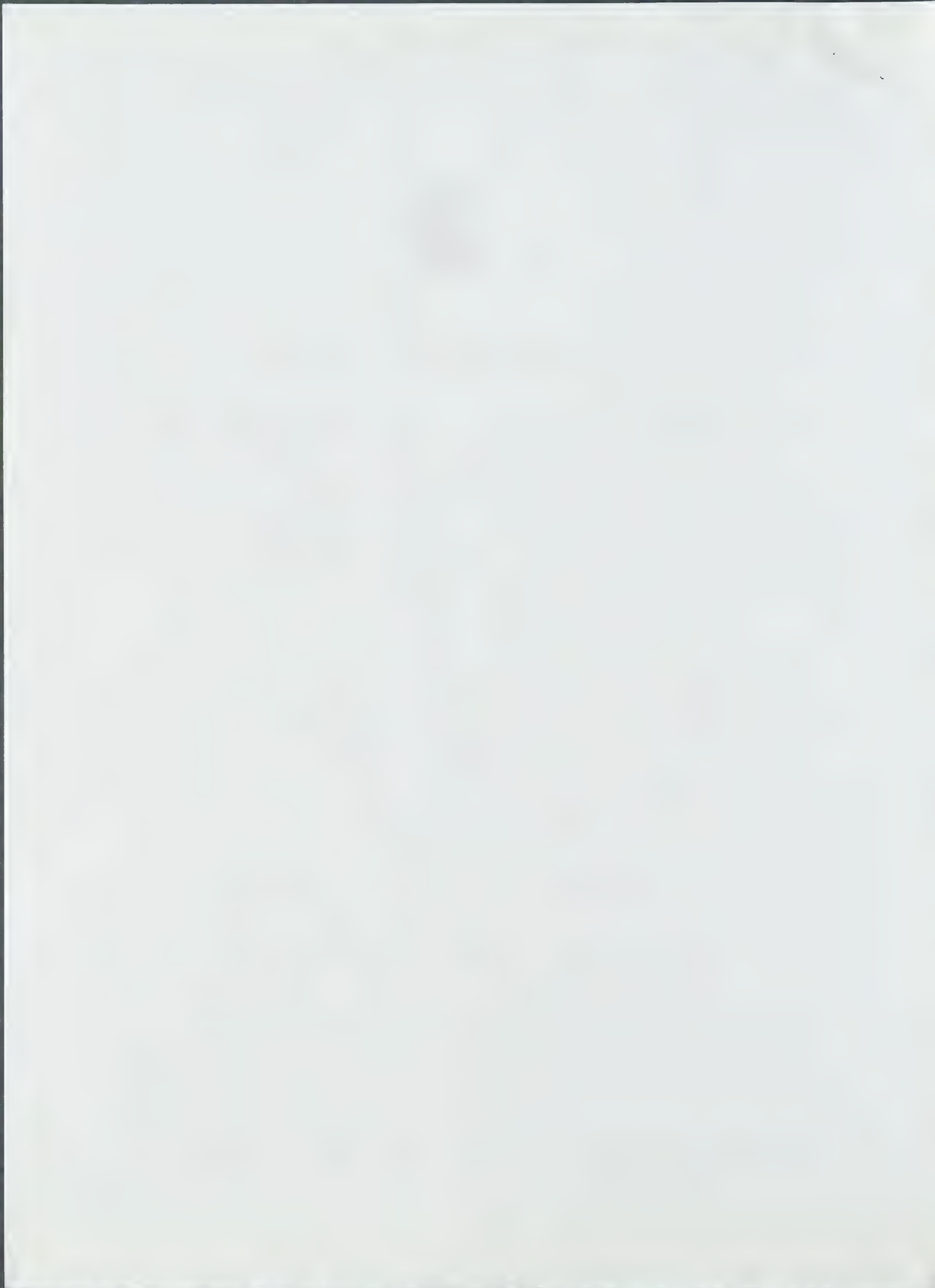
FACSIMILE TRANSMISSION COVER PAGE

To: Mr. [unclear] [unclear]

From: [unclear] [unclear]
Tel: 414-224-3200 [unclear]
Fax: [unclear]

[unclear] [unclear] [unclear]
[unclear] [unclear] [unclear]
[unclear] [unclear] [unclear]

Thanks for [unclear]
Dix



11 02 95

11 30

FAX 4142717588

MILW. ART MUSEUM

003 004



der am den Kreis...
 verhalten Bild der...
 ...







BERGHEM Nicolaes Pieters

16 BERGLANDSCHAFT MIT KASSELNIMEN (BAMEREN)

siehe Figuren

Ovaleinholz, 34,5 x 44 cm

PROVENIENZ: Sammlung Czernin

LITERATUR: HdG IX, Nr. 628

1980, p. 42

Residenzalerie Salzburg (Inv. Nr. 500,

mit Kontinuität in Farbaufbau und Zeichnung durch-
aus alle diese Werke. Die Malerei kennzeichnete Werkstat-
tensarbeiten aus den sechziger Jahren.

Die jüngeren Berglandschaften wiederholt eine frü-
here Formate, die sich in einer
Ansammlung befand und signiert ist.
Die jüngeren Berglandschaften wiederholt eine frü-
here Formate, die sich in einer
Ansammlung befand und signiert ist.
Die jüngeren Berglandschaften wiederholt eine frü-
here Formate, die sich in einer
Ansammlung befand und signiert ist.

Der Reiz der kleinen Berglandschaft liegt in dieser
flachen Malerei: Die offen auf braunlichem Grund
verlebene Farbzone gewährt nur wenigen horizontalen
hingeworfenen Lichtkeilen bereits die Strukturen einer
Berglandschaft. Die nirgendwo zu ersichtliche Form
des Bergrückens löst sich schief nach oben hin in
den Farblagen der Wolken auf. Die unvollständigen
Linien führen nur flüchtig über die Landschaft
hin. Die Linien führen nur flüchtig über die Landschaft
hin. Die Linien führen nur flüchtig über die Landschaft
hin.



in der runden Bergkluppe
berühmtes Bild der alpinen
Landschaft mit drei Herde
aus dem Jahr 1907
Zwei Personen sitzen auf
dem Berg, die Person



an AIMemo

FROM DR. AL BADER

To Otto

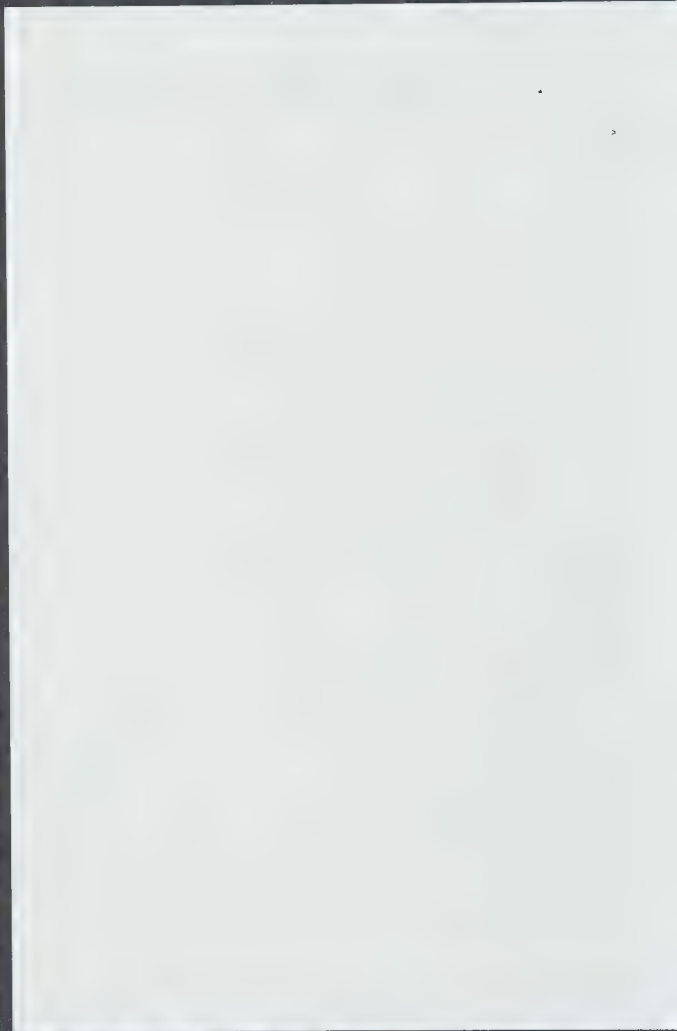
See reverse.

Milwaukee is about
to pay \$675,000 -
for this panel!

I wonder what it
would bring at
auction.

As always,

Alma



File
MAM

The condition looks
terrific!
Maybe it is worth
\$675 K. Good size
too.

NARDO DI CIONE

Florence, active c. 1343 - 1366

"The Whitley Madonna"

Madonna and Child

Tempera and gold on panel

29 1/2 x 19 inches

Provenance:

Edinburgh, Collection of the Rev. H. C. Whitley,
(Sold, Sotheby's July 8, 1968)
Buenos Aires, Private Collection

Published:

Offner, Richard. A Critical and Historical Corpus
of Florentine Painting. New York University Institute of
Fine Arts: 1960. Volume II, Section IV, P. 83, pl. XXV



September 28, 1995

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

Dear Alfred:

My apologies for the delay in formally responding to your letter of September 1. Given the removal of your objections, we would be most happy to work with Aldrich on reproductions for their catalogue covers. Obviously, it is good exposure for the museum.

Would it be appropriate for us to contact someone in the company? We do have a standard policy on reproduction fees for purposes such as this, but they are by no means onerous. Our registrar's office handles rights and reproductions, and I have informed them of your wishes. We will wait to hear from Aldrich; let us know if we should contact them.

It was good to see you and Isabel at the Marcel Roethlisberger event.

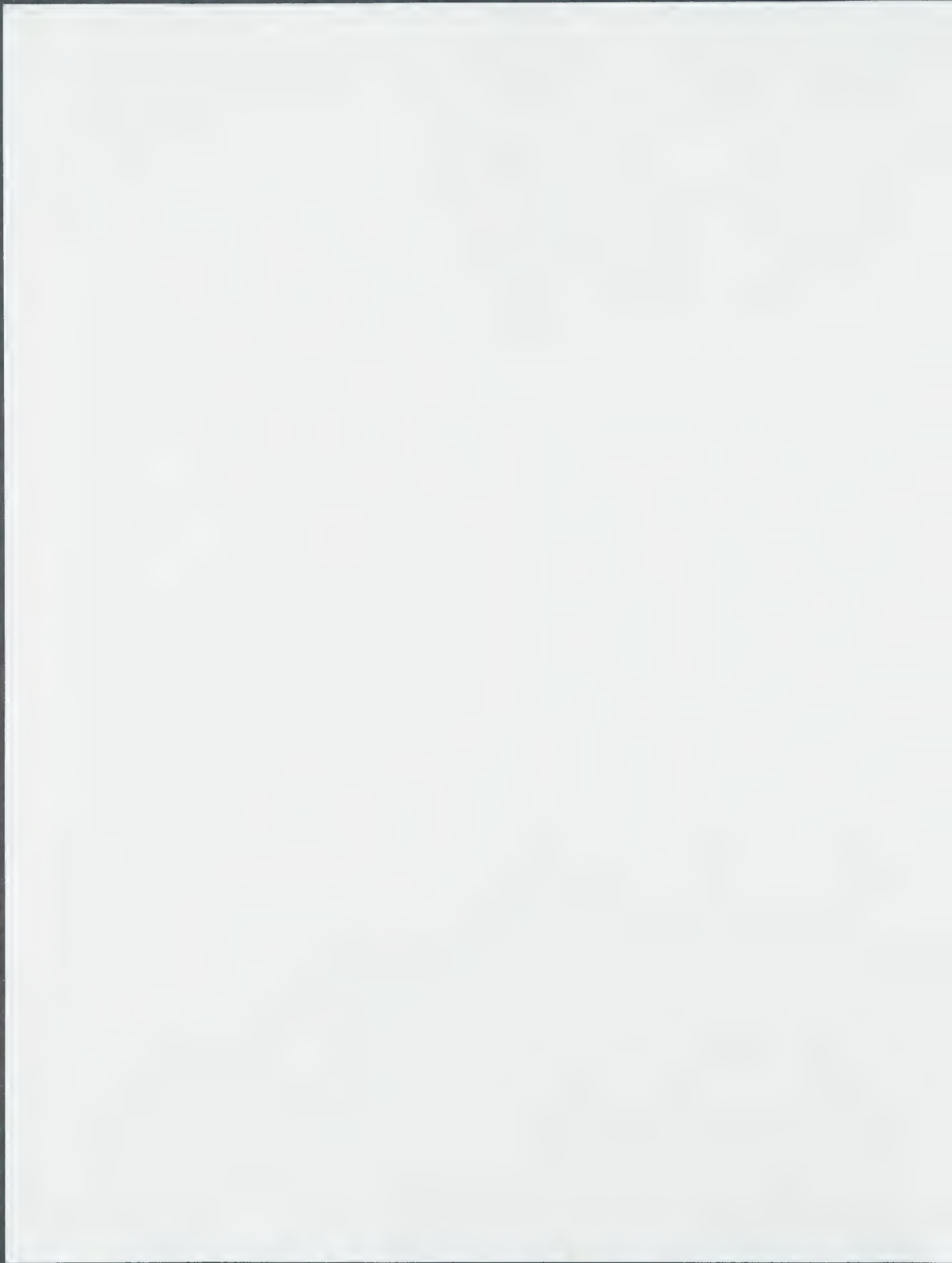
With all best wishes,

A handwritten signature in black ink, appearing to read "Russell Bowman".

Russell Bowman
Director

RB/mc

cc: Leigh Albritton
Margaret Andera





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 1, 1995

Mr. Russell Bowman
Director
The Milwaukee Art Museum
750 North Lincoln Memorial Drive
Milwaukee, WI 53202

Dear Russ:

You may remember that early in 1992, after my expulsion from Aldrich, the company came to you and enquired whether you would be willing to help them with picking paintings from the Art Museum collection to be used on Aldrich catalog and publication covers. You kindly asked me at the time, and I was so embittered by my expulsion that I asked you not to help them.

Since then, it has become clear to me that with the exception of the very top people of Sigma-Aldrich, all of the people at Aldrich who know me have remained my good friends. Also, I must admit to myself that today, doing what I am doing makes me much happier than I was four or five years ago. Truly a silver lining if there ever was one!

In the light of that, I would like to ask you to consider whether it would not make good sense for our Art Museum to help the company with providing reproductions of paintings for the company's covers.

In the last three years, the St. Louis Art Museum has helped greatly, but it seems to me that help from Milwaukee would be most helpful, because there are many suitable paintings here and color reproductions could be made more easily if the paintings can be viewed directly.

Hence, if the company asks you again, please do consider saying yes.

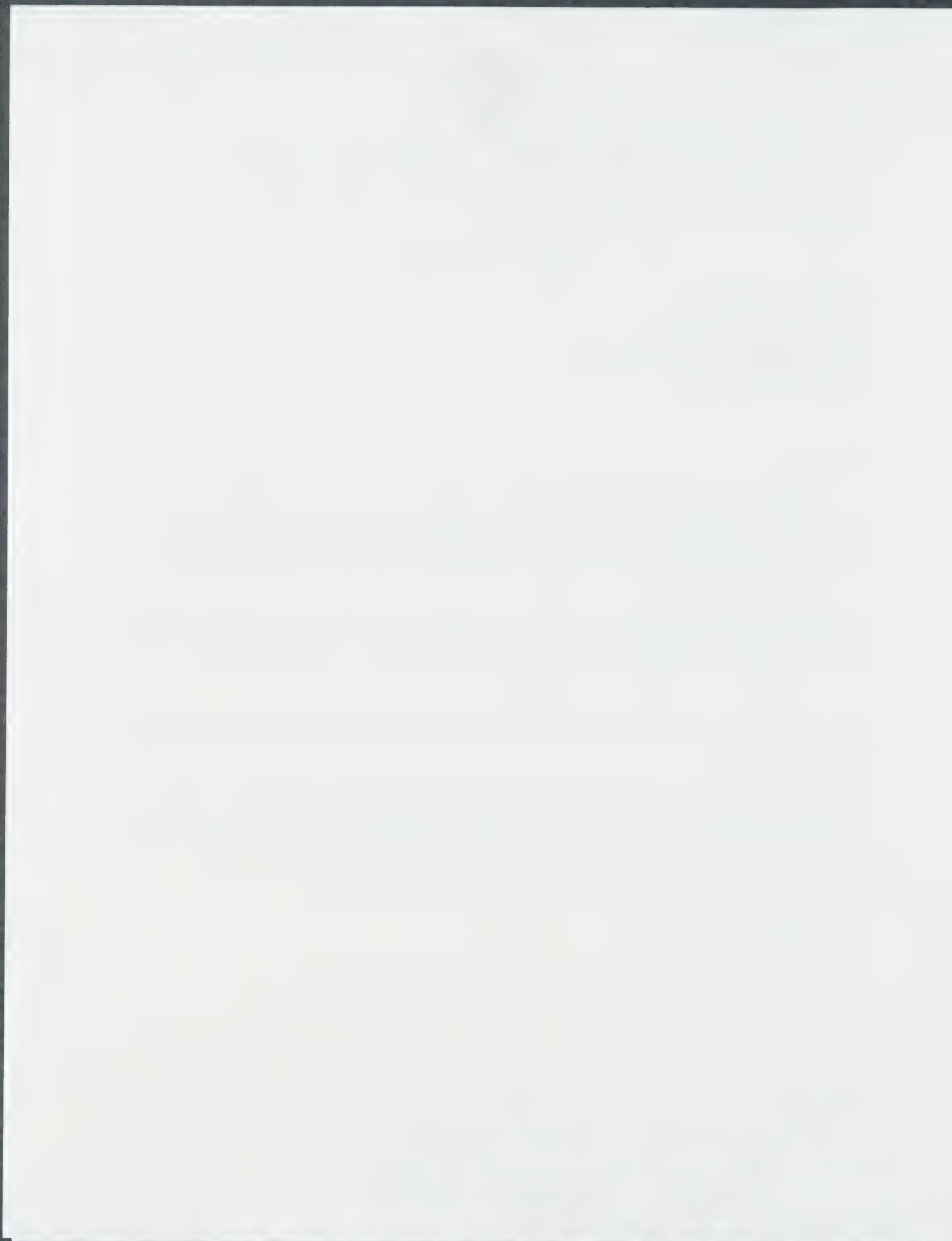
With all good wishes, I remain,

Yours sincerely,

AB/cw

*bc - Runquist
Branca*

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



FEDERAL BUREAU OF INVESTIGATION
DEPARTMENT OF JUSTICE
WASHINGTON, D.C. 20535

DEAR ALFRED:

THE HAND-LETTERED SIGNATURE IN THE LOWER LEFT CORNER IS INSCRIBED WITH BRUSH AND WHITE WATERCOLOR ON BLACK GOATSHE. THE FIRST LETTER OR LETTERS ARE OBLITERATED WITH A SMUDGED FINGERPRINT SMEARING THE MEDIA. THE REMAINING LETTERS ARE

.....HATHEREL_____
(SMUDGE)

OR

...HATHIEREL_____

I HOPE THIS HELPS YOUR RESEARCH. I'M ENJOYING YOUR BOOK! BEST WISHES FOR A RELAXING VACATION.

SINCERELY

JIM DEYOUNG_____





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

June 5, 1995

Mr. Jim de Young
Milwaukee Art Museum
750 North Lincoln Memorial Drive
Milwaukee, WI 53202

Dear Jim:

I am just leaving for England and won't return until July 28th.

Some time ago, I was able to decipher the signature on the drawing which you are restoring. It is by an English illustrator, obviously working in France. But unfortunately, I have forgotten the name.

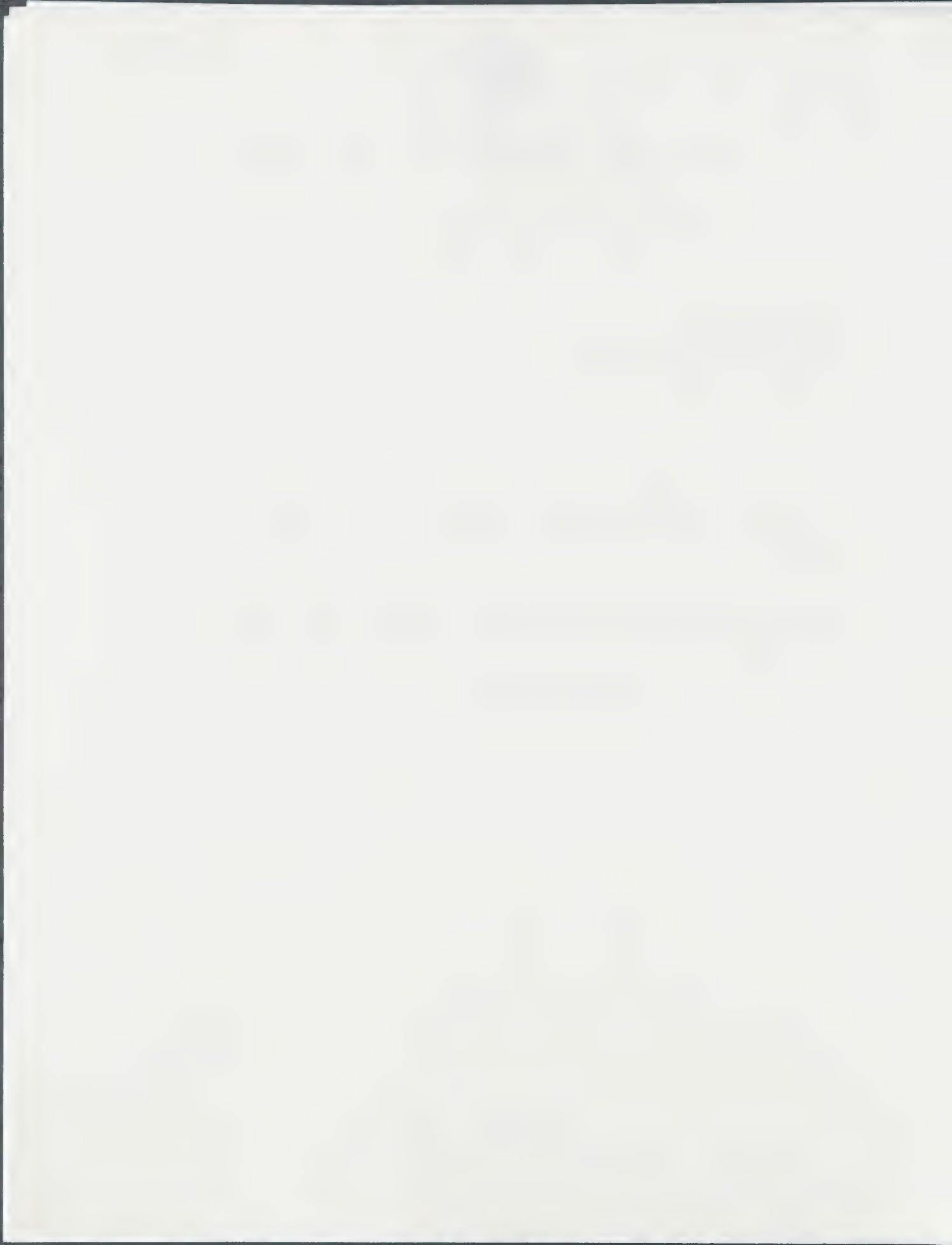
Could you please just transcribe what you can see of the signature, and mail this to my secretary, who will forward it to us in England. With that information, I will be able to find out more about the artist.

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 USA 532 2
TEL 414 277 0730 FAX 414 277-0700



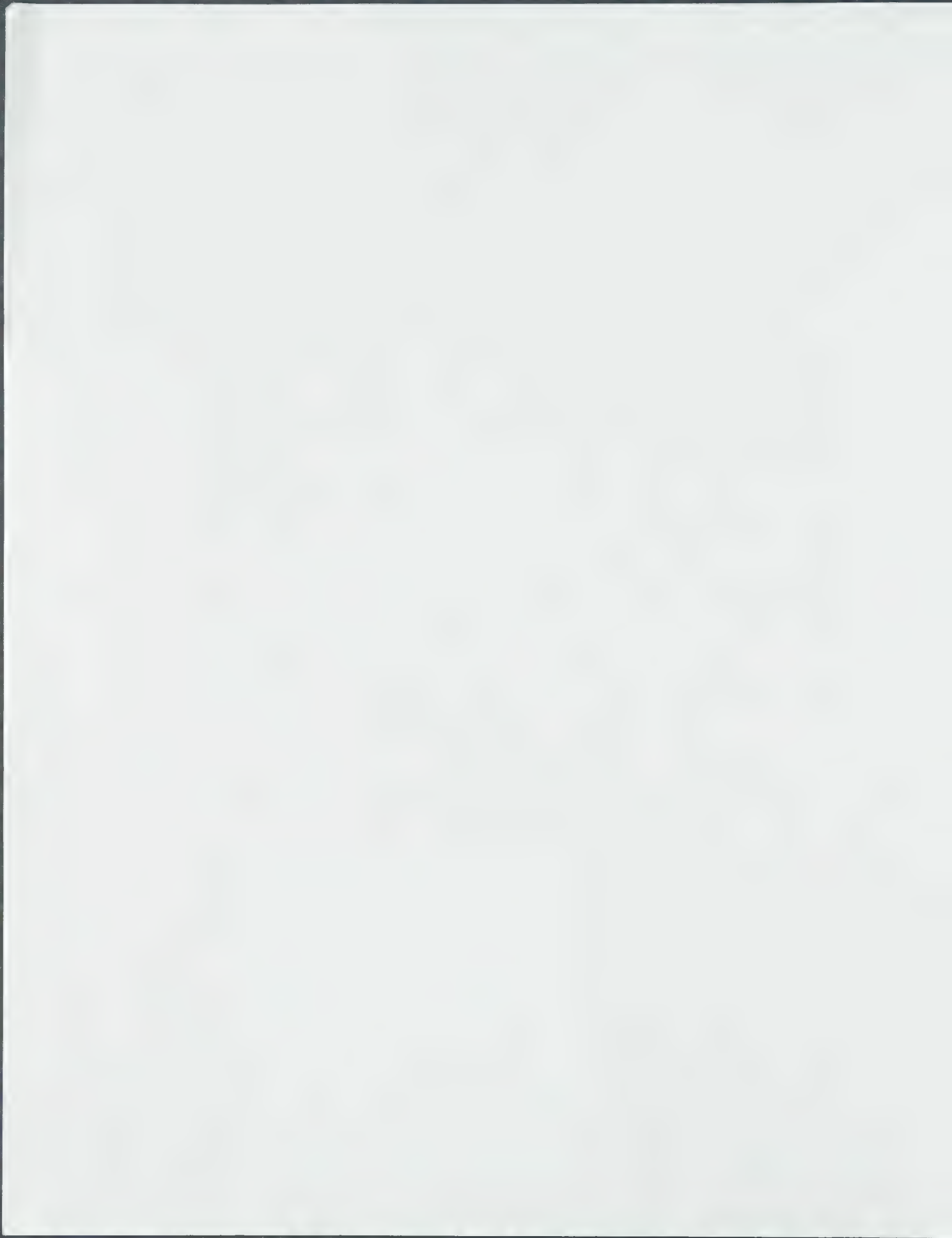
Nov. 20 Memo

To: Russell
Re: Klimt - M.1961.46 and M.1961.89 a & b
From: Lise

. 46, the one hanging in the gallery now was exhibited as a Klimt at the Edith C. Blum Art Institute of Bard College in 1987 (p. 155, checklisted, not ill.). Exhib. put together by Linda Weintraub, director of Institute. Checking files for communications to/from her with James Mundy. If nothing turns up I might call him. I am having transparencies made to be sent to the "experts" on Klimt: Alessandra Comini, Southern Methodist University, Dallas, Serge Sabarsky - New York dealer, and maybe Galerie St. Etienne, New York. (Expert on his drawings, or at least author of Cat. Raisonne of dwgs. published in 1983 is Alice Stroble). Meanwhile I'll wait til Dr. Bader gets back from Europe Dec. 20 (I'll be away Dec. 22-28) to ask him about any possible connection of the artist with his mother, from whom, according to the registrar's cards, Bader inherited both the "Klimt" paintings. I believe she was born Serenyi and lived in Hungary and Vienna but I need to verify with Bader.

The Nabis -like landscape background of this portrait is interesting. He supposedly painted his first landscape about 1898. Landscapes of 1901-03 are not dissimilar close ups of birch or beechtree trunks. As for the model, I find a certain resemblance with fig. 151 and 152 - photographs of Hedwick Paulick in Gustav Klimt and Emilie Floge which the author, Wolfgang G. Fischer dates "ca. 1917". If this turns out to be by Klimt it might be quite a rarity - I found nothing combining portrait and landscape in this way in the catalog raisonne of his work by Novotny and Dobai on reserve (and not to be taken out) at MPL.

Second Request
Museum
File - Museum
Where?





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 11, 1995

Dr. Joseph Ruzicka
Curator
The Milwaukee Art Museum
750 North Lincoln Memorial Drive
Milwaukee, WI 53202

Handwritten in red ink: Bader 5/19

Dear Joseph:

I am so glad that you shared my liking for Lot 173-A in Christie's New York Sale on Thursday, May 18th.

This is a surprisingly large work - the largest I know - by the important pre-Rembrandtist, Van Troyen.

Frankly, I don't understand the low estimate. Either nobody will look at it, in which case we will have a chance at the reserve, which I presume is \$10,000. If several dealers realize its quality, then we wouldn't have a chance, even at a higher price.

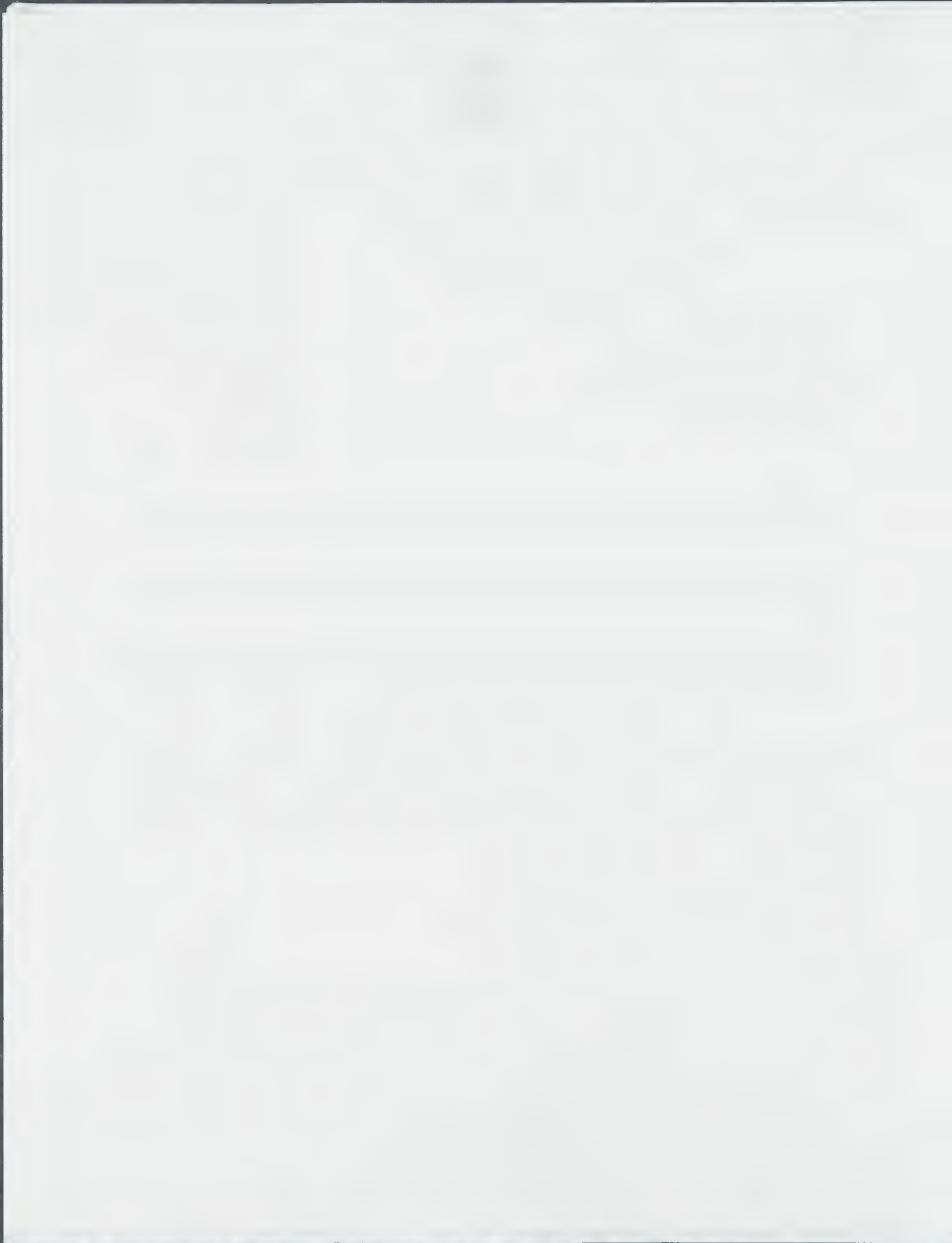
In any case, I would like the Milwaukee Art Museum to bid \$10,000 hammer price, and if you buy it, I will reimburse you for its cost.

Isabel and I have to be in Toronto that day, but we'll be back the next and look forward to hearing from you.

Best wishes,

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 4, 1995

Mr. Joseph Ruzicka
Associate Curator of
Prints and Drawings
Milwaukee Art Museum
750 N. Lincoln Memorial Drive
Milwaukee, Wisconsin 53202

Dear Mr. Ruzicka:

A two-month trip to Europe has delayed my thanking you for your thoughtful letter of November 2nd.

I also was sorry that we could not have lunch with Jim de Young and hope that you will be able to join him and me at one of our regular modest lunches soon.

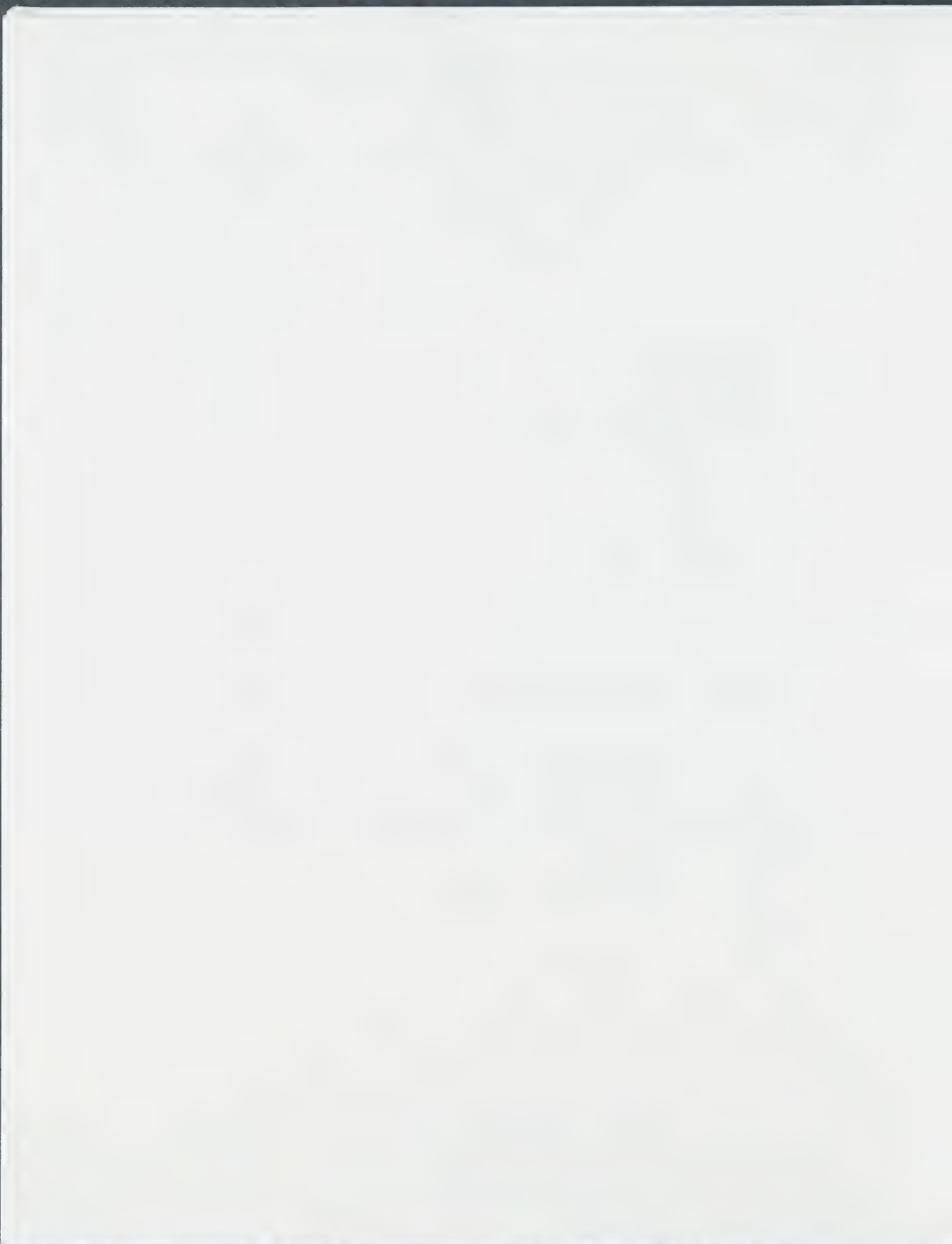
Surely you must be related to Professor Leopold Ruzicka, the Nobel Laureate, an old friend, and one of the world's greatest collectors of Dutch paintings ever. I can tell you a lot of stories about him.

I would like to finalize on the donation of the seascape pastel after we have either found out who painted it or have given up in that effort. Every art historian to whom I have shown it has liked it very much, and I think that it will look even better restored, matted and framed. Let me know when that it is done, and I will come down to take a look.

All good wishes for 1995, and best regards also to Jim de Young.

Sincerely,

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





November 2, 1994

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

Dear Dr. Bader:

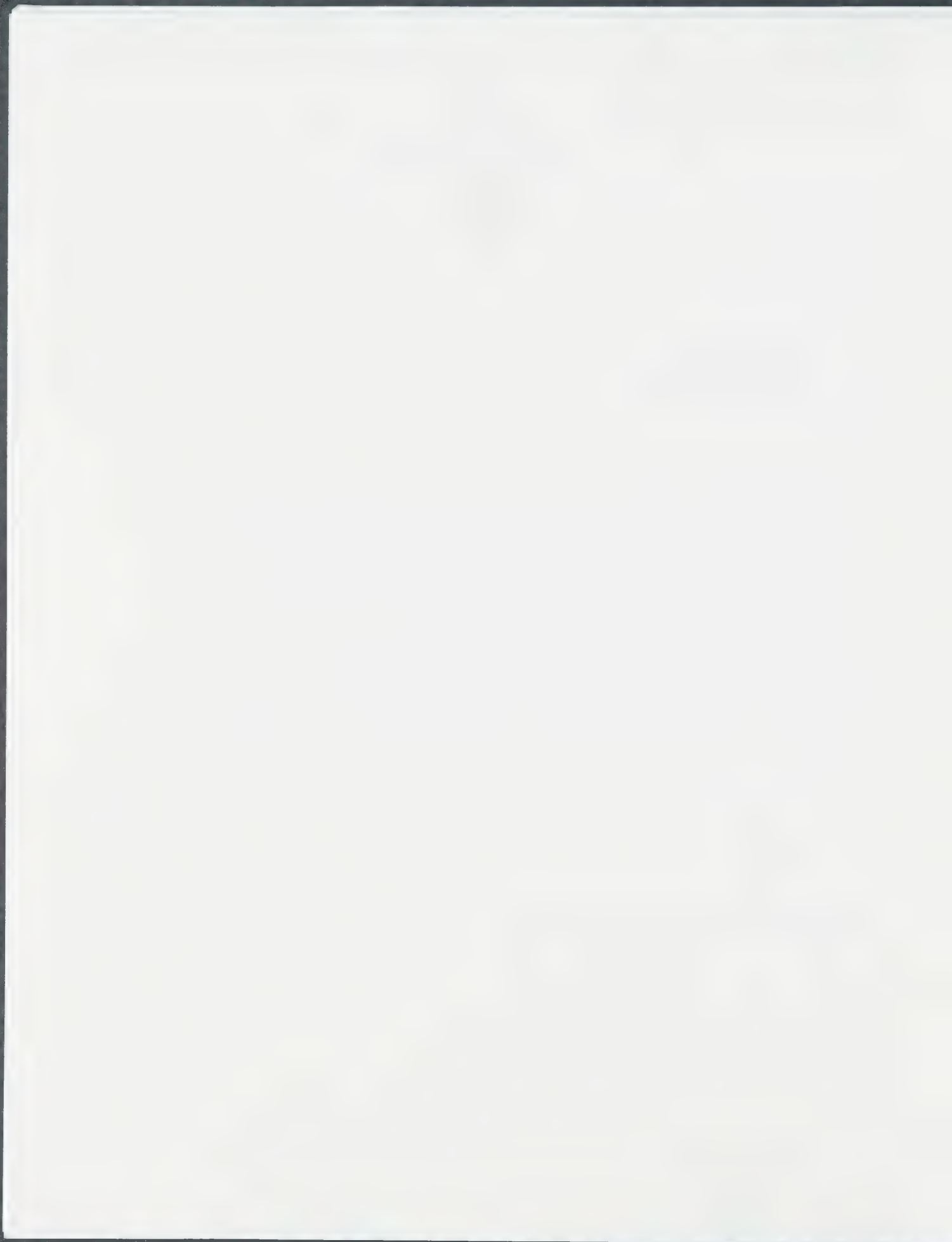
Jim de Young forwarded to me news of your generous intention of giving the Museum a seascape pastel, and your perceptive donation of money for the conservation and reframing of the piece. I am deeply grateful for your generosity, as this piece will make an important addition to our collection of work on paper. If I can be of assistance in determining the attribution of the piece, let me know, for I find art-historical detective work to be most pleasurable.

I apologize for missing our lunch date the other day, and do hope that we can reschedule soon. I should be in town for most of the next few months, so I hope you do not mind if I give you a call. I look forward to meeting you. With many renewed thanks and best regards,

Sincerely yours,

A handwritten signature in black ink, appearing to be "JR" followed by a long horizontal stroke.

Joseph Ruzicka
Associate Curator of Prints and Drawings



March 10, 1995

Dr. Joseph Ruzicka
Curator
The Milwaukee Art Museum
750 North Lincoln Memorial Drive
Milwaukee, WI 53202

Dear Joe:

We also so enjoyed being able to spend a couple of hours with you at home.

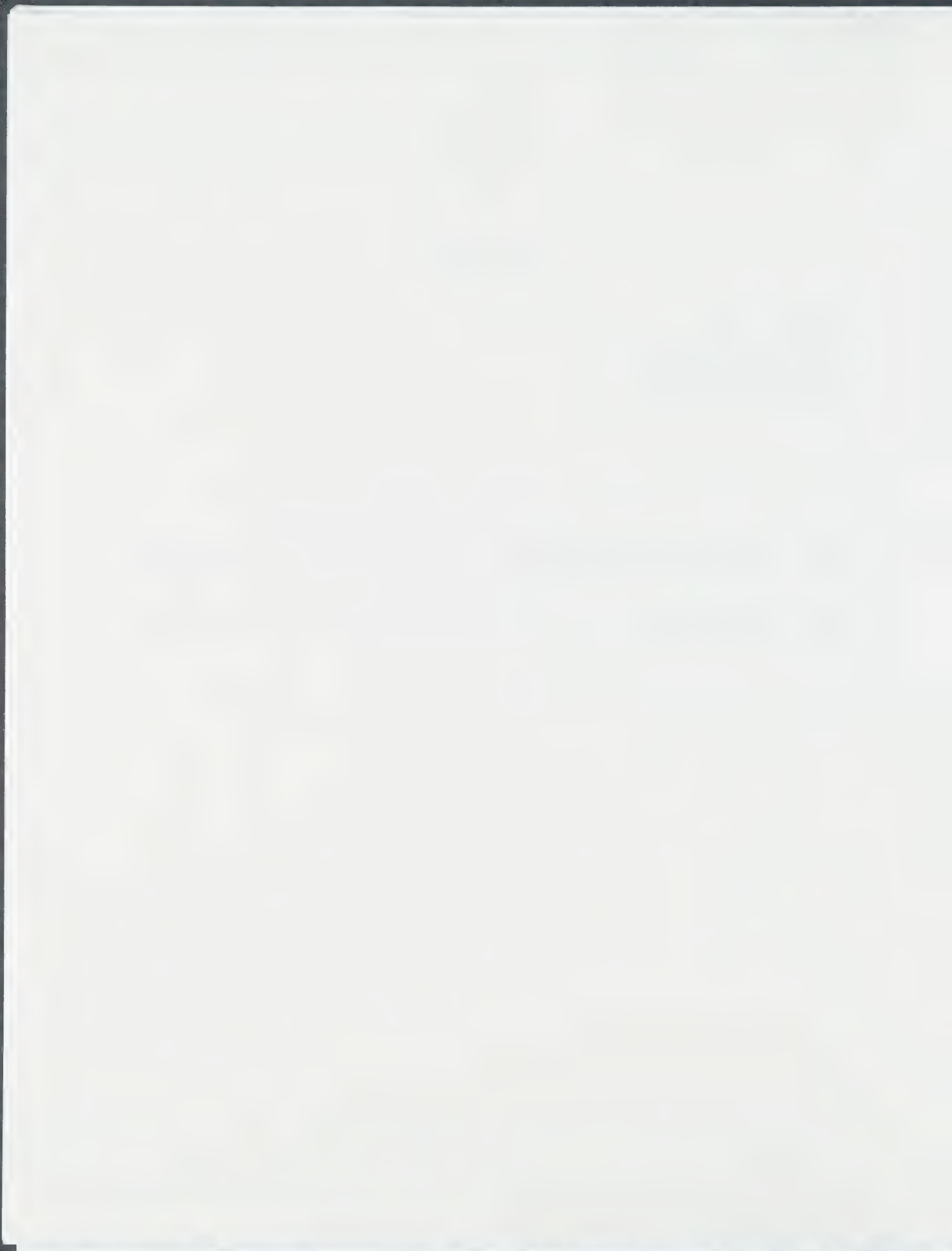
Please note from the enclosed letter from Dr. Frank Kelly, the curator of the National Gallery of Art, that he is working on a Winslow Homer exhibition.

Hence, it might well make sense to send him a photograph of the pastel which I would like to give to our Art Museum.

With best wishes from house to house, I remain,

Yours sincerely,

Enclosure





February 17, 1995

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

Dear Dr. Bader:

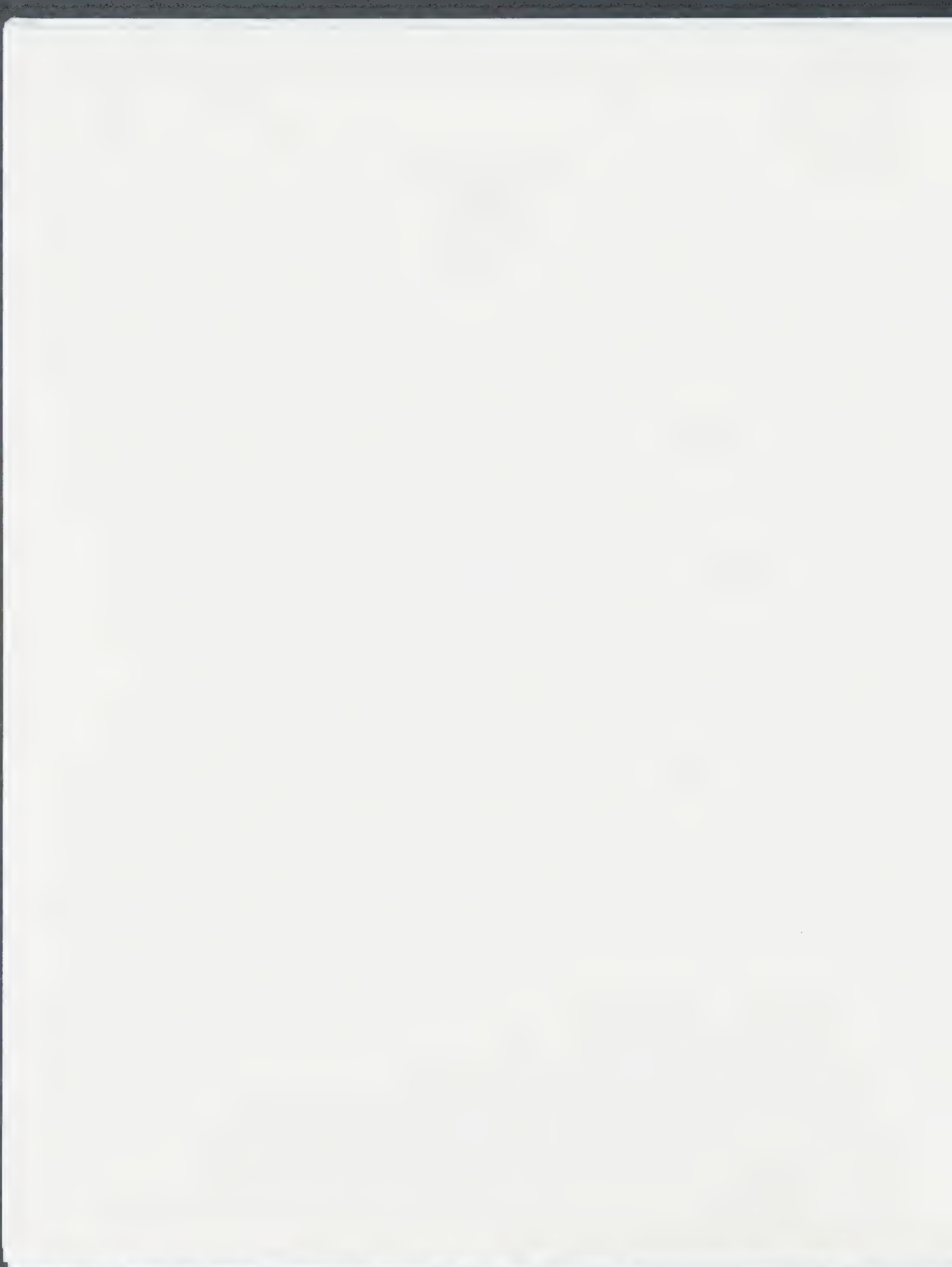
At the request of Russell Bowman, I am enclosing black and white photography of the two 15th C. German panel paintings titled Resurrection and Crucifixion that were given to the Milwaukee Art Museum in 1994.

If I can be of any further assistance please call me at 224-3272.

Sincerely,

A handwritten signature in cursive script that reads "Dawnmarie Frank".

Dawnmarie Frank
Asst. to Registrar



**MICHAEL BEST
& FRIEDRICH**
Attorneys at Law

100 East Wisconsin Avenue
Milwaukee, Wisconsin 53202-4108
FAX 414/277-0656
Telex 262057
Telephone 414/271-6560

Affiliated with
Edward D. Heffernan, Esq.
Washington, D.C.

Offices In:
Madison, Wisconsin
Chicago, Illinois

Member: Lex Mundi,
A Global Association of
122 Independent Law Firms

January 25, 1995

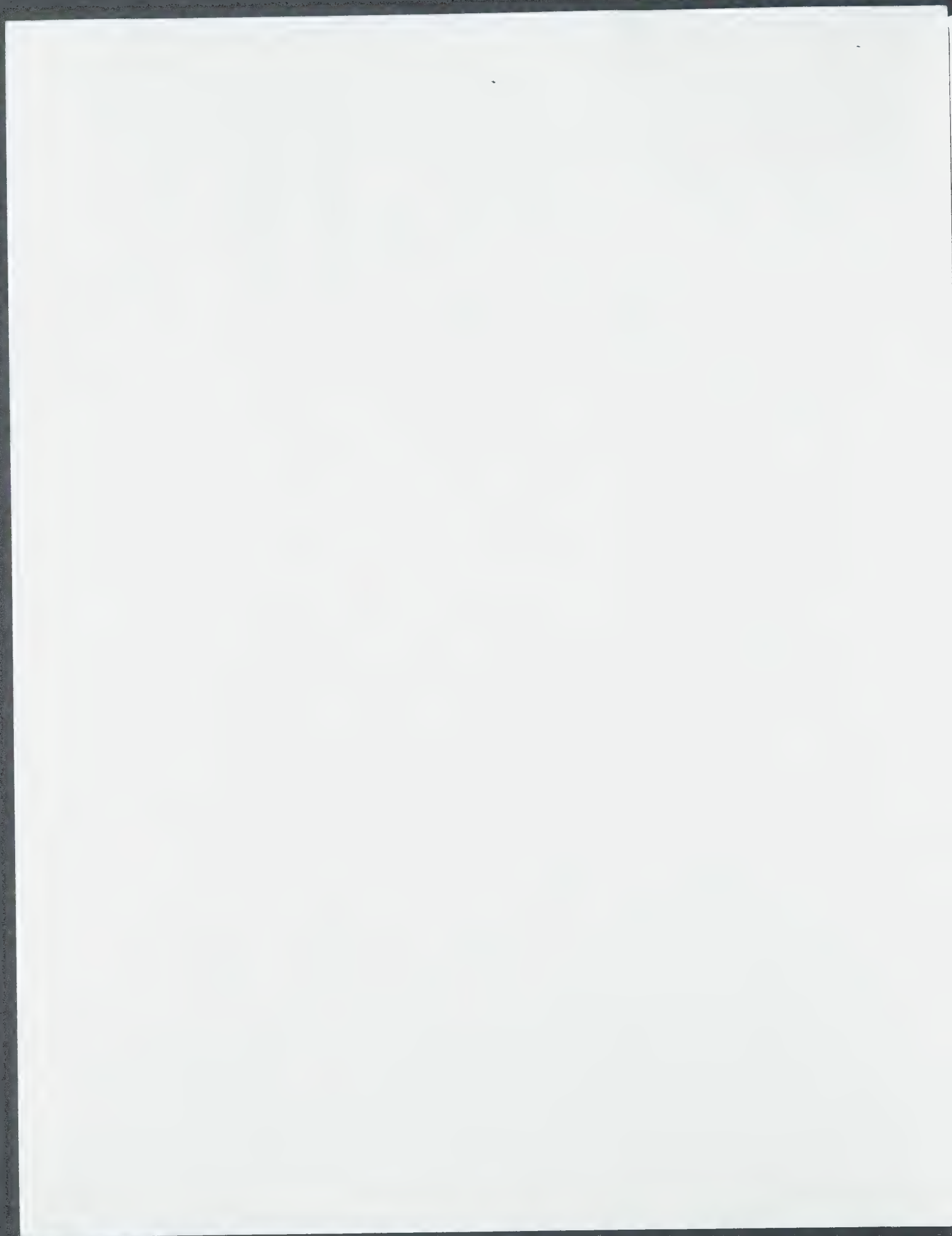
Dr. Alfred Bader
Alfred Bader Fine Arts
Suite #622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202

Dear Dr. Bader:

As you have demonstrated is the usual, it was a pleasure to speak with the other day concerning your willingness to appraise the three paintings donated by the Richard and Ethel Herzfeld Foundation to the Milwaukee Art Museum. I am enclosing information which may or may not be useful to you relative to the three paintings. I was under the impression that we would be able to send you a check with this correspondence, but I learned from my superiors that we must submit all payments directly from Mrs. Herzfeld to her trustee, who is in Florida. I am sending a request to him concurrent with this correspondence for the amount of \$600.00 for your appraisal fees.

The valuation of the gifts is relative to Mrs. Herzfeld's personal donation to the Richard and Ethel Herzfeld Foundation. As we interpret the Code, donations to private foundations of this type are deductible to the extent of the fair market value of the gift at the time of delivery (April 11, 1994), minus 100% of the capital gain the donor would realize if the donated item was sold at an arm's length transaction. Essentially, that means we have to show the property did not depreciate from the date the basis is determined, which occurred at Mr. Herzfeld's death in 1980. The enclosed 1980 appraisal from Chestnut Court reflects those amounts.

I am informing Mrs. Herzfeld's personal accountants of these values and that we anticipate the donations will be valued at the 1980 basis amounts. They will begin preparing the tax returns with the expectancy of receiving the appraisals before the end of March in order to meet the April 15 personal income tax filing deadline.



**MICHAEL BEST
& FRIEDRICH**

Attorneys at Law

Dr. Alfred Bader
January 25, 1995
Page 2

If I can provide you with more information or answer any questions, please do not hesitate to contact me. Best wishes to you for an enlightening and safe travel abroad.

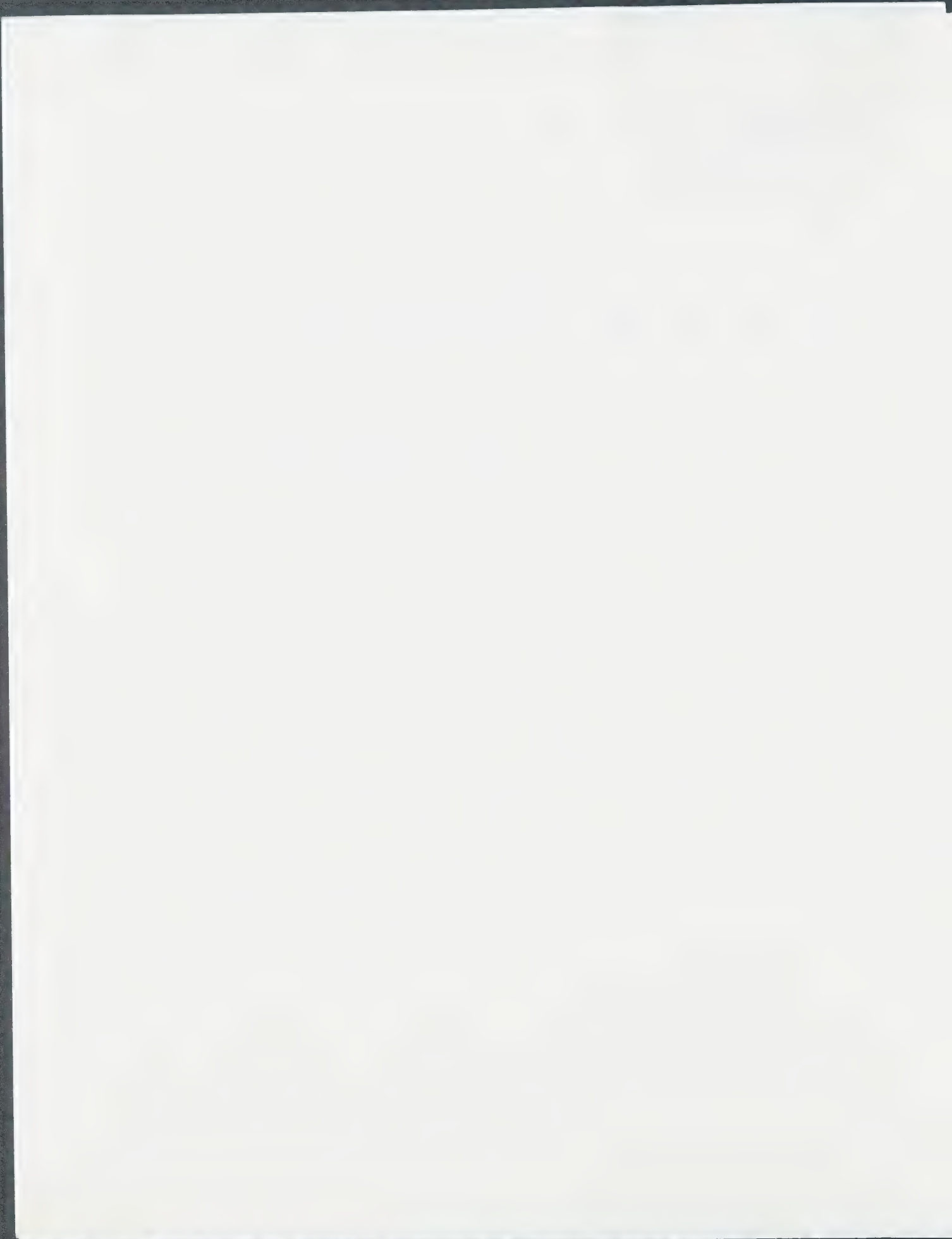
Very truly yours,

MICHAEL, BEST & FRIEDRICH



William D. Talbert

WDT\
Enclosures
R:\XF\CLIENT\44205\0002\WDT0768\1/25/95\



CHESTNUT COURT



APPRAISAL ASSOCIATES, LTD

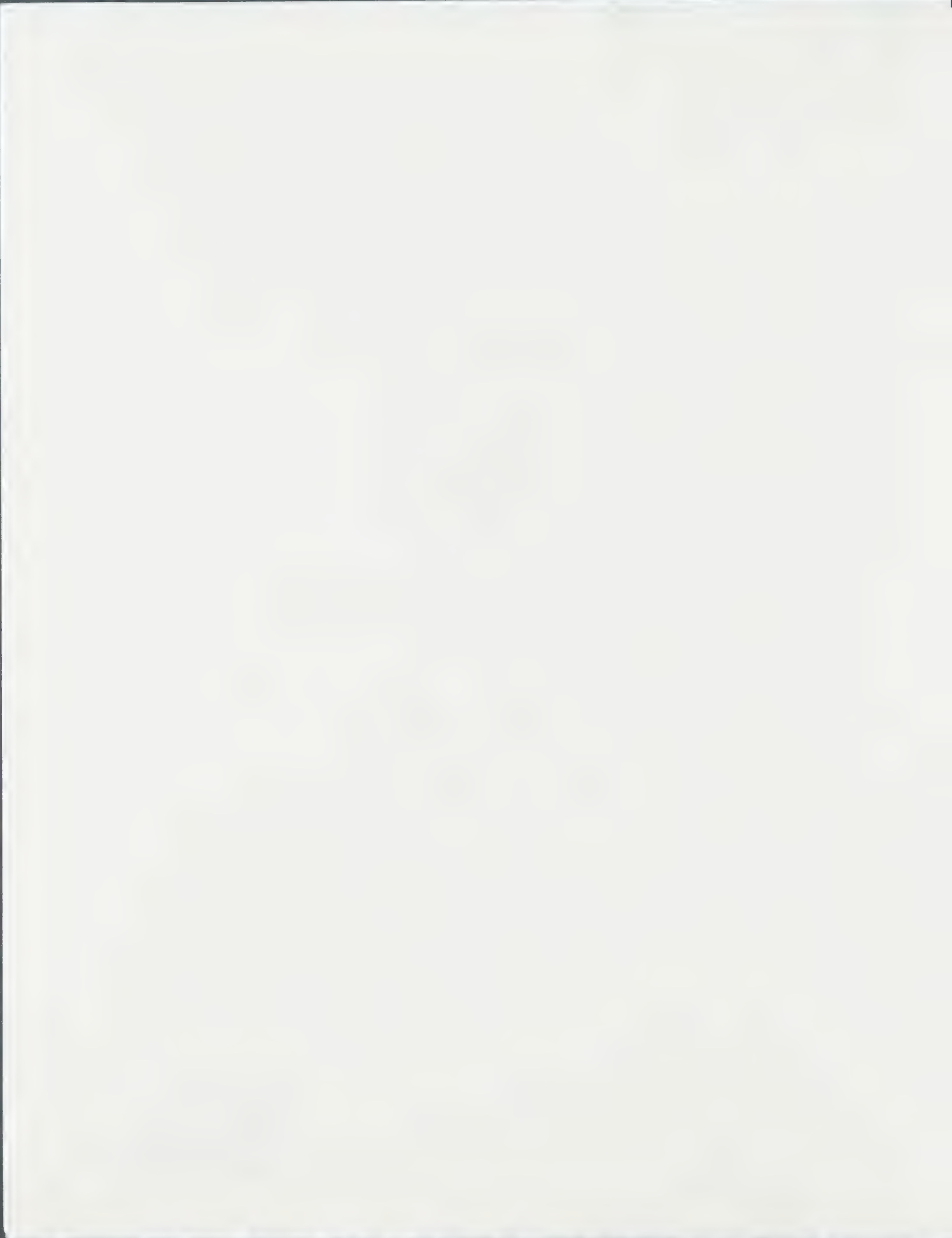
APPRAISAL

ESTATE OF MR. RICHARD HERZFELD

AUGUST, 1980

CHESTNUT COURT
APPRAISAL ASSOCIATES, LTD

4747 W. Bradley Road
Brown Deer, Wisconsin 53223
Telephone (414) 355-5054





CHESTNUT COURT APPRAISAL ASSOCIATES, LTD

4747 W. Bradley Road
Brown Deer, Wisconsin 53223
Telephone (414) 355-5054

APPRAISAL STAFF OF CHESTNUT COURT APPRAISAL ASSOCIATES, LTD.

JANICE KUHN, President, Milwaukee Auction Galleries; President, Chestnut Court Appraisal Assoc.Ltd.; Senior Member American Society of Appraisers; Member, Governor's Small Business Advisory Committee; Lecturer, Mount Mary College, History of European and American Interiors; Member of Board of Directors, UWM Foundation, University of Wisconsin-Milwaukee; Member Board of Visitors, University of Wisconsin-Milwaukee; Ph.D. candidate, University of Wisconsin-Madison, History of Oriental Decorative Arts; Appraiser of fine, decorative and Oriental art.

TIM DAVID KUEHNE, B.A. University of Wisconsin-Milwaukee; Assistant Director, Milwaukee Auction Galleries; Member American Society of Appraisers; Member Chippendale Society; Member National Trust for Historic Preservation; Appraiser of fine and decorative arts.

KATHLEEN ANN KOHL, M.A. Art History, University of Edinburgh, Scotland; Assistant to Director and Curator, Birmingham Museum of Art, Birmingham, Alabama; Curator, Stamford Museum, Stamford, Connecticut; Research Associate, Milwaukee Art Center; Member American Association of Museums; listed in Who's Who of American Women; Appraiser of fine and decorative arts.

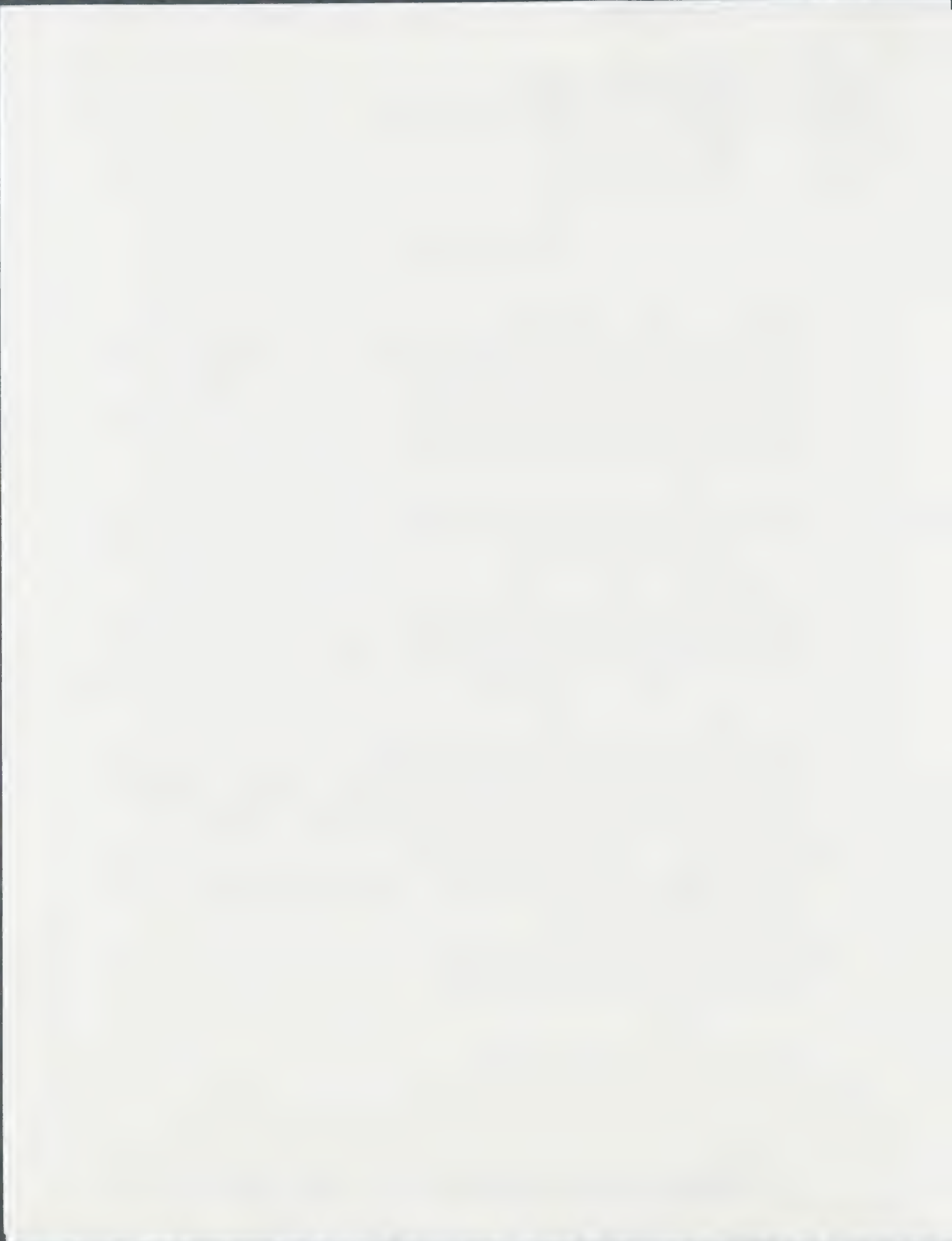
TIMOTHY MIELKE, D.D.S., Marquette University; Appraiser of Oriental rugs.

GERALD W. HOLLANDER, M.S., Educational Psychology, University of Wisconsin, Member Tau Sigma Delta, English Honors Society, Pi Lambda Theta, Graduate Honors Society, American Psychological Association, National Association of School Psychologists. Auctioneer, Milwaukee Auction Galleries; Appraiser of decorative arts and contemporary objects of vertu.

THOMAS TAYLOR, B.S. Ripon College; Medical Social Service, Milwaukee County Medical Complex. Collector and lecturer on Japanese woodblock prints, Ukiyo-e appraisals.

YASUMI TAYLOR, Graduate Nagano Prefectural College, Ukiyo-e appraisals.

JACK DUBLON, Appraiser of arms and armory.





CHESTNUT COURT
APPRAISAL ASSOCIATES, LTD

4747 W. Bradley Road
Brown Deer, Wisconsin 53223
Telephone (414) 355-5054

August 7, 1980

Mr. Robert Archer
First Wisconsin Trust
777 East Wisconsin Avenue
Milwaukee, Wisconsin 53202

Re: Estate of Mr. Richard Herzfeld

Dear Mr. Archer:

Pursuant to your request, we have made an appraisal of the paintings located in the residence at 5251 North 83rd Street, Pine Lake, Wisconsin.

The appraisal of these items is based upon a personal inspection and evaluation in accordance with our sales records and international auction records and represents our estimation of fair market value.

All art works have been evaluated by our estimation of the following criteria: artistic merit, subject matter, desirability of work executed by named artist, period of execution, and condition.

No investigation has been made into the legal or equitable title to the property appraised.

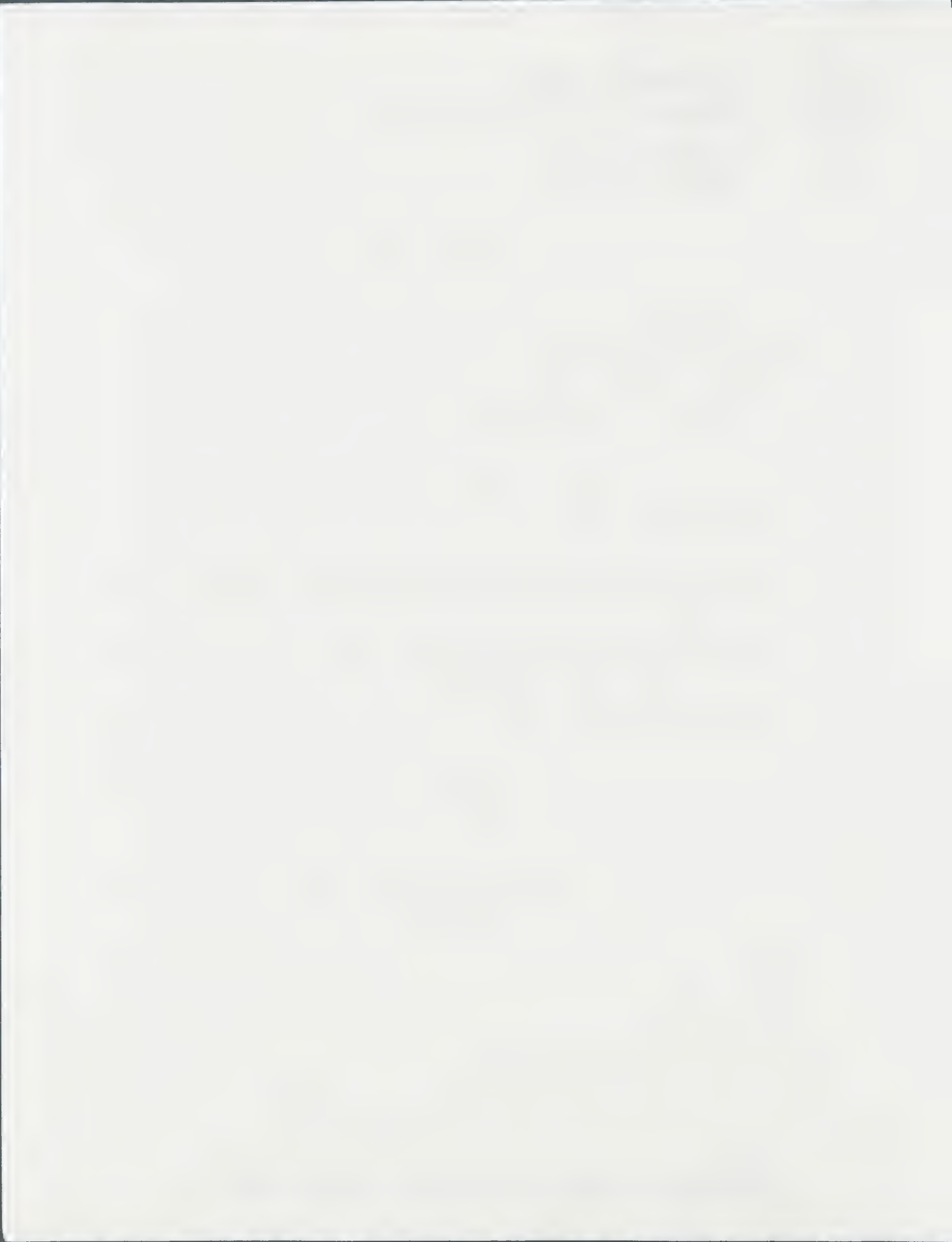
Sincerely,

CHESTNUT COURT APPRAISAL ASSOC.LTD.


Janice Kuhn
President

JK:sr

enc.



LIVING ROOM

1. OIL ON CANVAS, European cottage scene, with bridge foreground, signed lower right (illegibly).
42" x 49", framed \$ 300

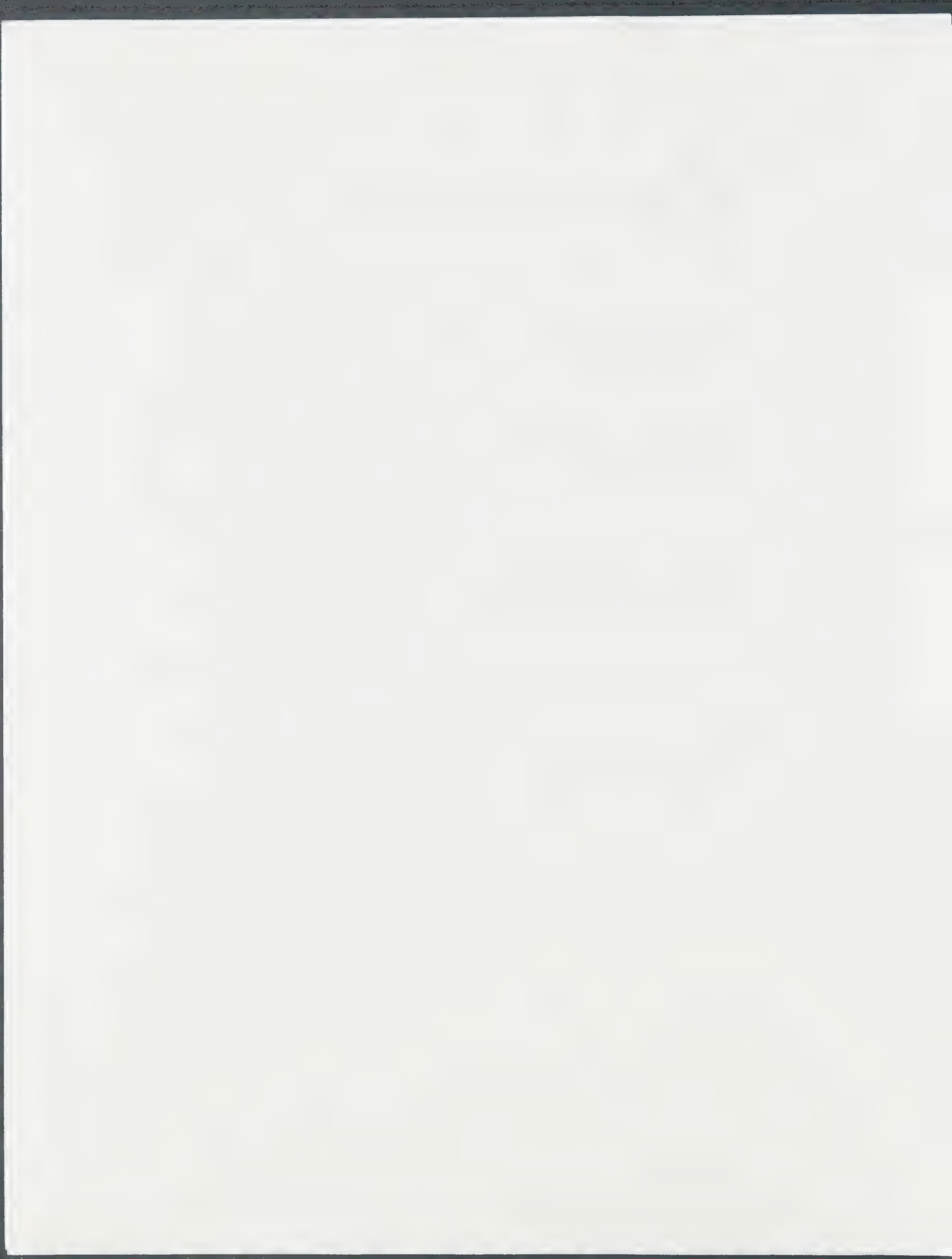
2. OIL ON CANVAS, Western landscape, unsigned, by Richard Herzfeld.
10" x 8", framed No Value

3. WATERCOLOR, Near-Eastern man wearing red fez, signed lower left Barbara Rogers (Wisconsin artist).
10" x 13 1/2", framed \$ 75

4. AUDUBON LITHOGRAPH REPRODUCTION, Tenaída Dove, Columba Zenaida, engraved, printed and colored by H. Havell, 1823.
21" x 36", framed \$ 15

STAIRWAY

1. OIL ON CANVAS, ships in harbor, signed lower right (illegibly).
25 1/2" x 40", framed \$ 300

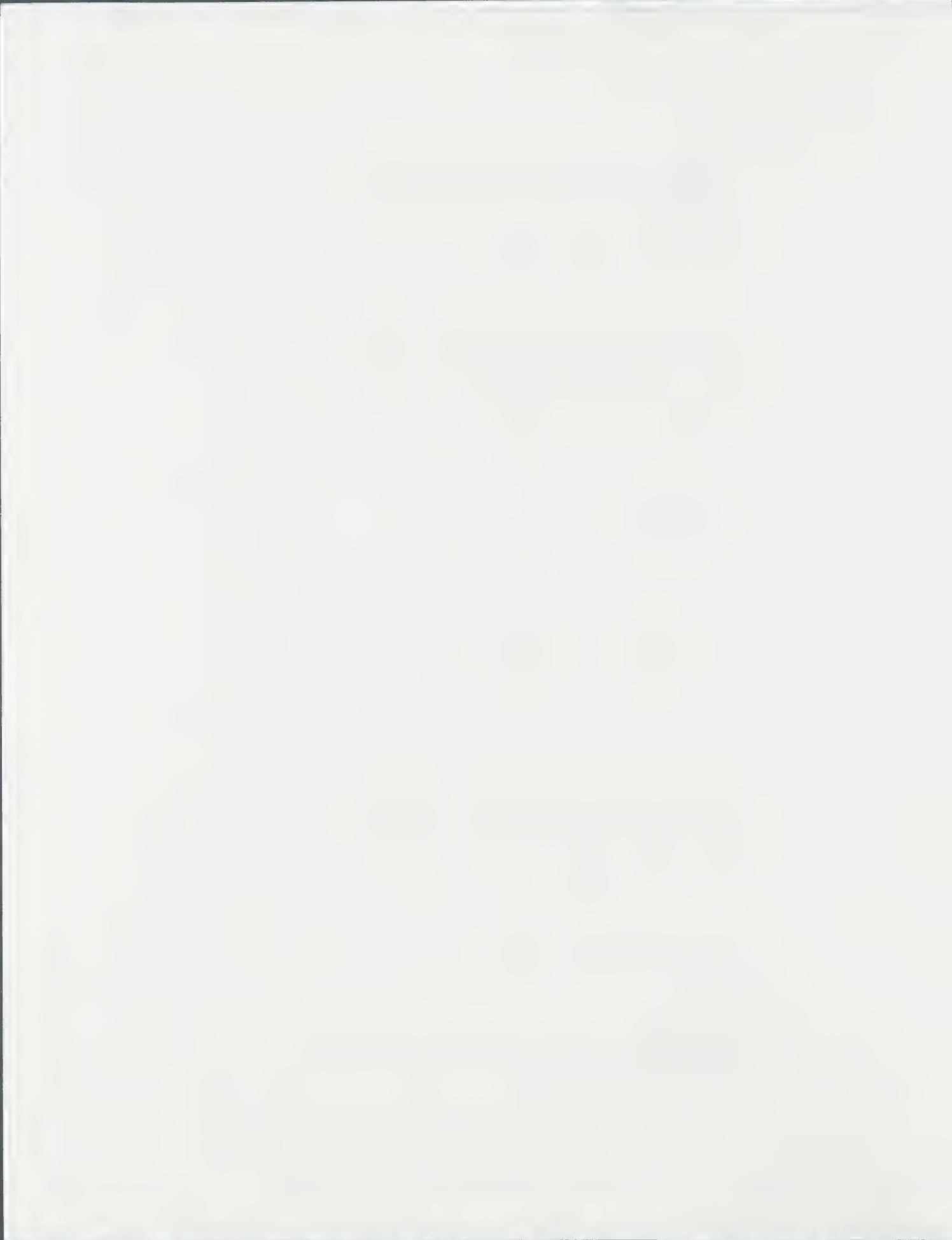


HALL

1. OIL ON CANVAS, European scene with three children on street, signed lower right Edmund Adler.
(Edmund Adler, 1871-1957)
21 1/2" x 27", framed ✓ \$8000
2. OIL ON CANVAS, Italian street scene depicting seated girl in courtyard with man, signed lower right Eugene von Blaas.
(Eugene von Blaas, 1843-1931)
24" x 38", framed \$18,000
3. OIL ON CANVAS, portrait of young woman, signed lower right Fritz de Flg_.
20" x 16", framed \$ 200
4. OIL ON CANVAS, still life with lilacs, signed lower right illegibly.
39" x 26" \$ 250

OFFICE

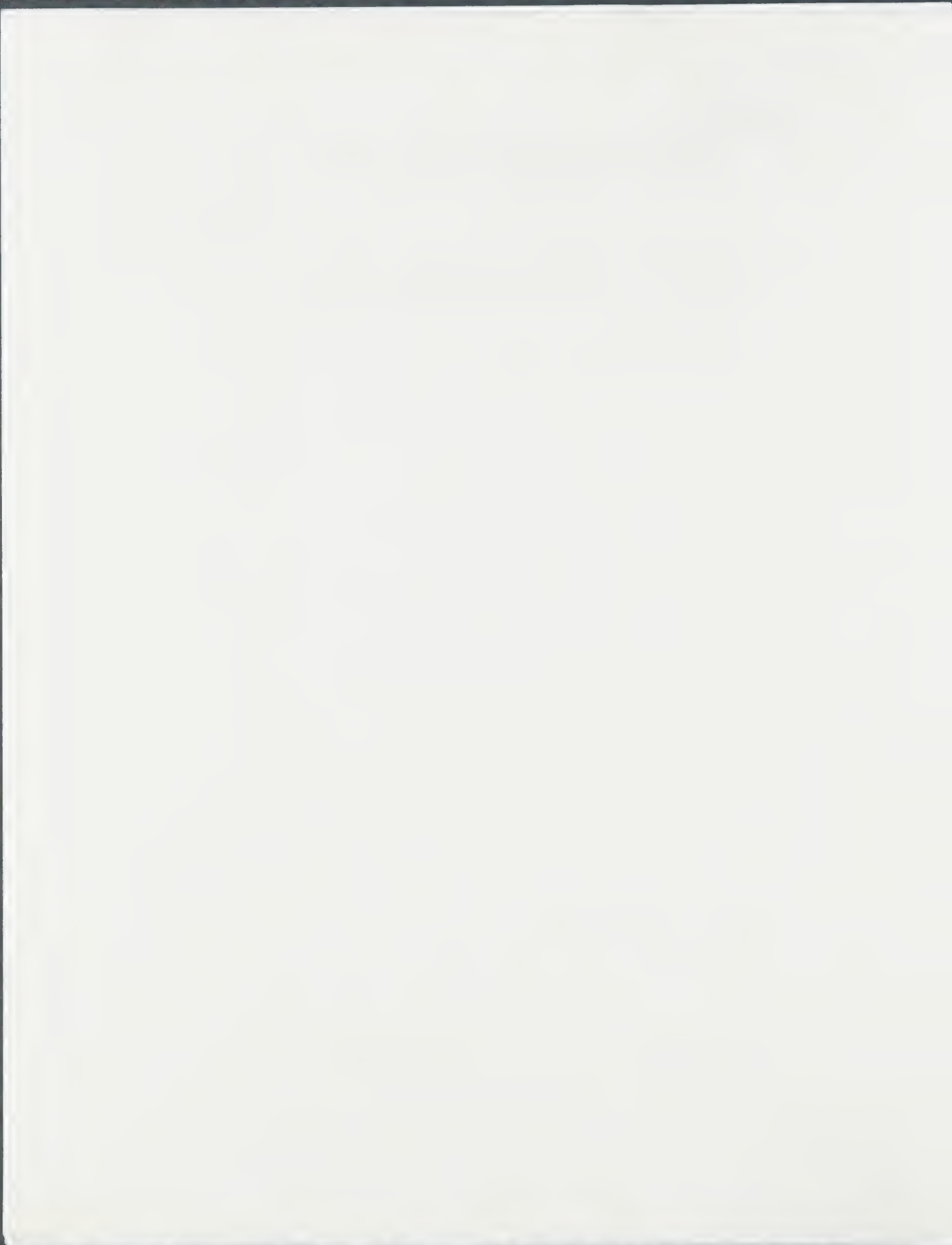
1. WATERCOLOR, boats in harbor, signed lower right Helmut Summ (Wisconsin artist).
22" x 14", framed \$ 175
2. WATERCOLOR, pink pelican, signed lower left Barbara Rogers.
9" x 22" \$ 25
3. PASTEL, still life with flowers, signed lower right V. Martinson.
18 1/2" x 22 1/2" \$ 45



BEDROOMS

1. LITHOGRAPH, young girl with peaches, signed
Louis Icart, (20th Century).
12 1/2" x 17 1/2" \$ 300

2. WATERCOLOR, landscape with red barns, signed
lower right Louise O. van Antwerpen, (Wisconsin
artist).
25 1/2" x 18" \$ 125

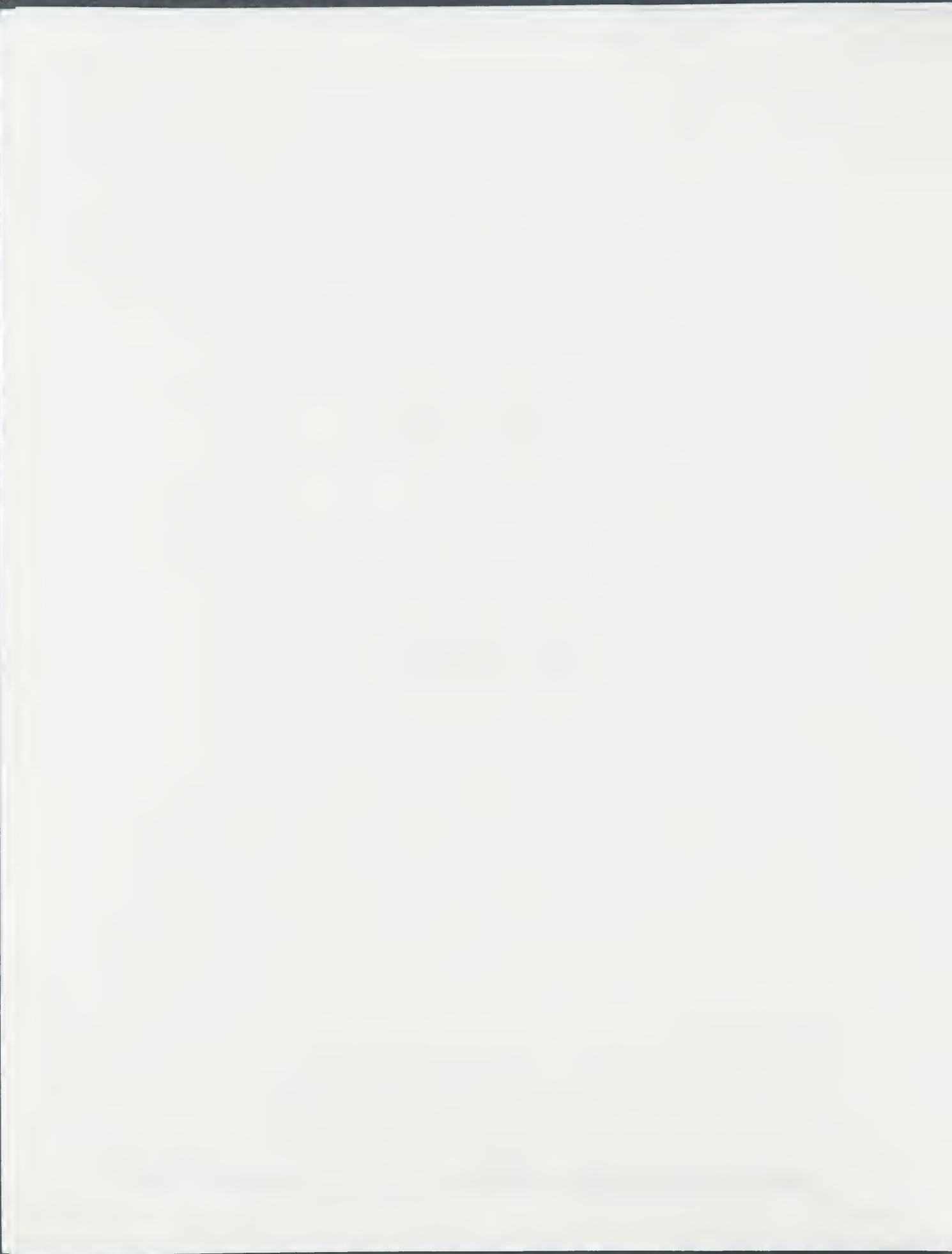


A P P R A I S A L

Mr. and Mrs. Richard Herzfeld
8251 N. Highway 83
Hartland, Wisconsin 53029

MARILY W. KROENING — APPRAISER

January 7, 1977



MARILY W. KROENING
APPRAISER

920 E. MASON, MILWAUKEE, WIS. 53202
(414)-271-3863

CERTIFICATE OF APPRAISAL

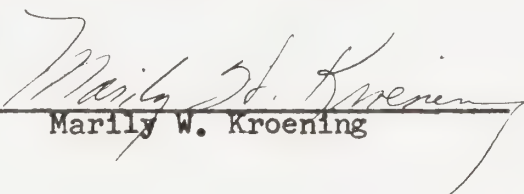
Mr. and Mrs. Richard Herzfeld
8251 N. Highway 83
Hartland, Wisconsin 53029

I, Marily W. Kroening, Appraiser, do hereby certify that on December 14, 1976, pursuant to your request, I examined certain pieces of fine and decorative arts listed in the attached inventory consisting of three pages, Lots numbered 1 through 8 inclusive, setting down opposite each Lot the amount which in my opinion constitutes the Fair Market Value.

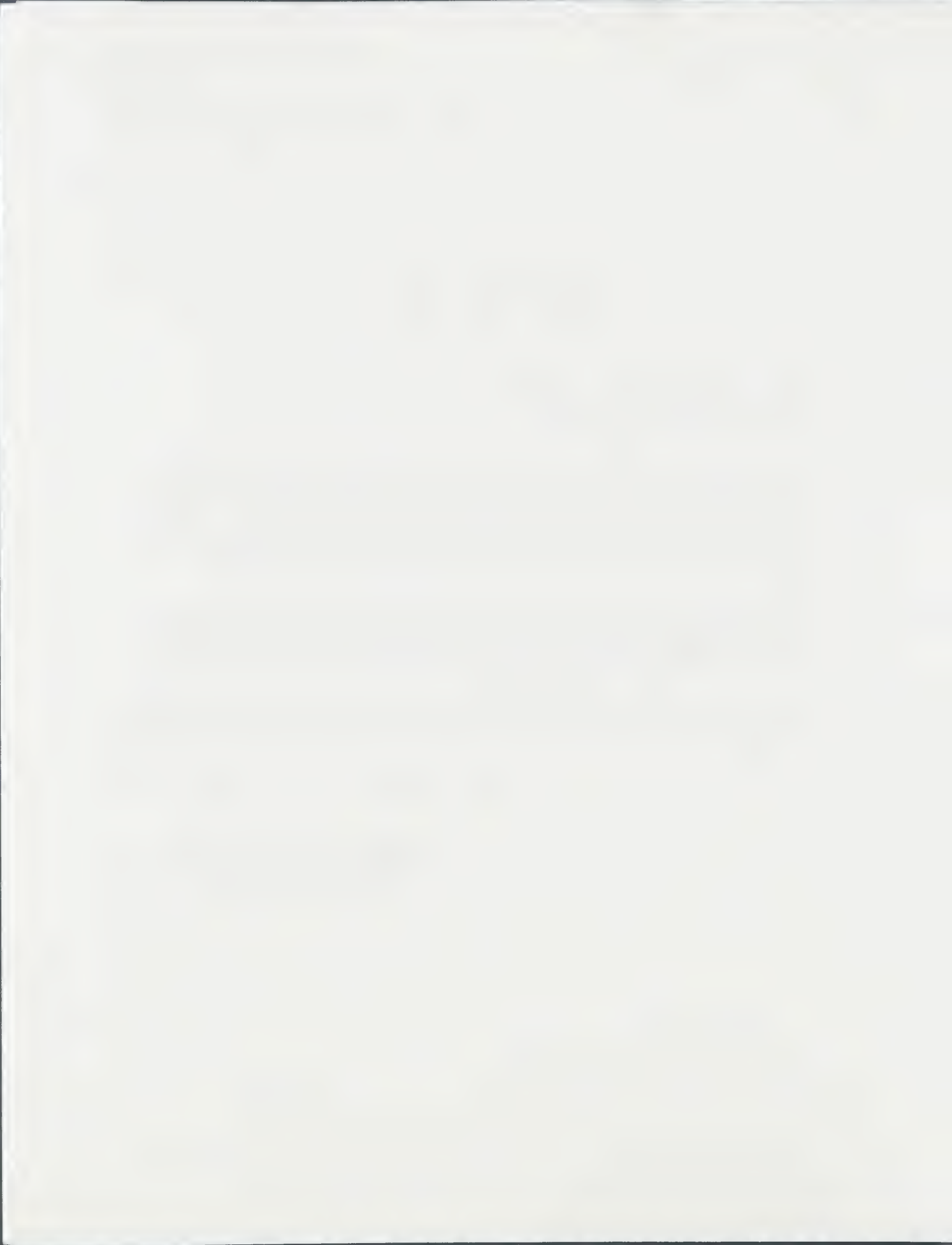
Fair Market Value is defined as the price at which property could change hands between a willing buyer and a willing seller, neither being under any compulsion to buy or sell, and both having reasonable knowledge of relevant facts.

I have no interest in the property whatsoever, either present or prospective, nor is the fee contingent upon the value submitted.

Dated this 7th day of January, 1977



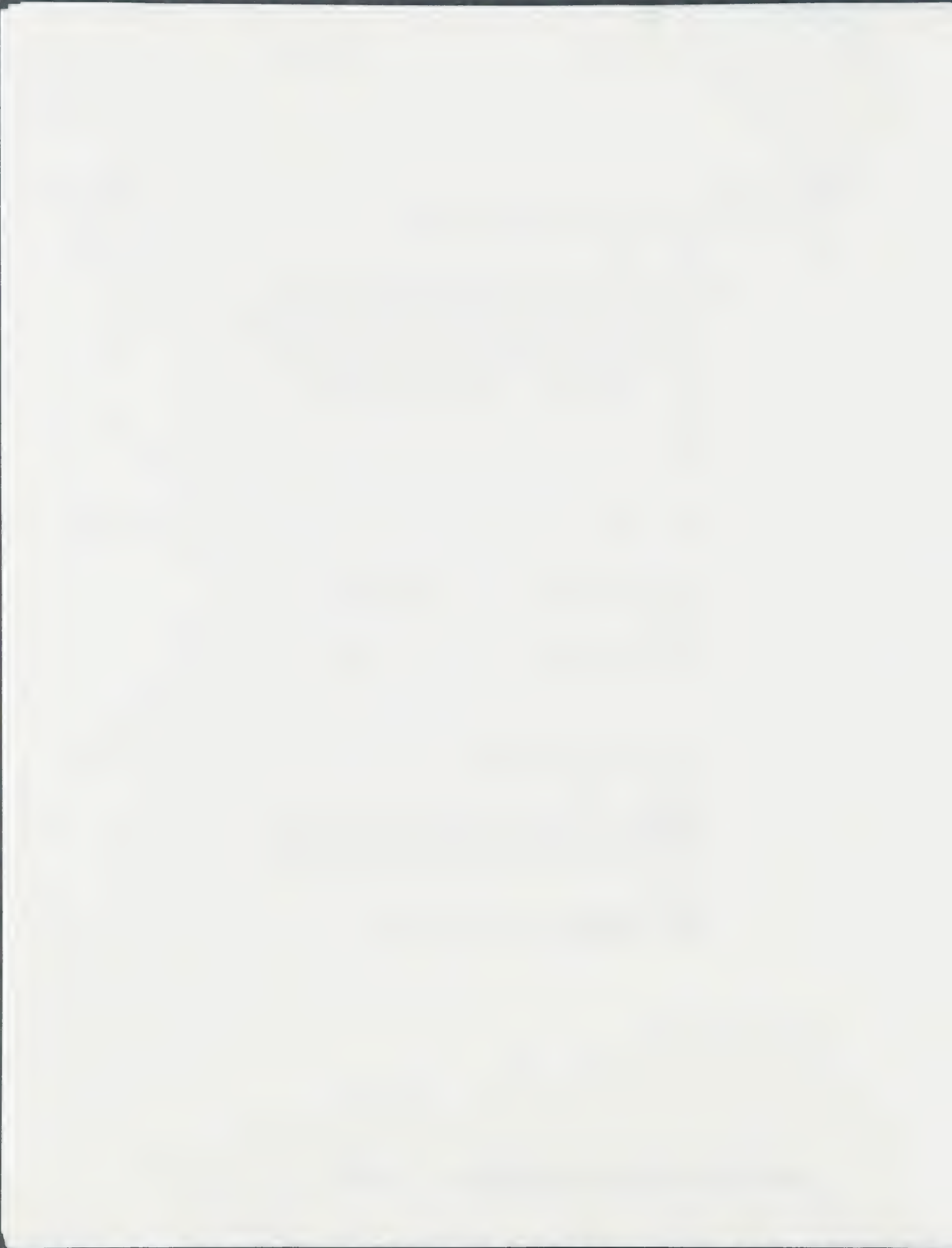
Marily W. Kroening



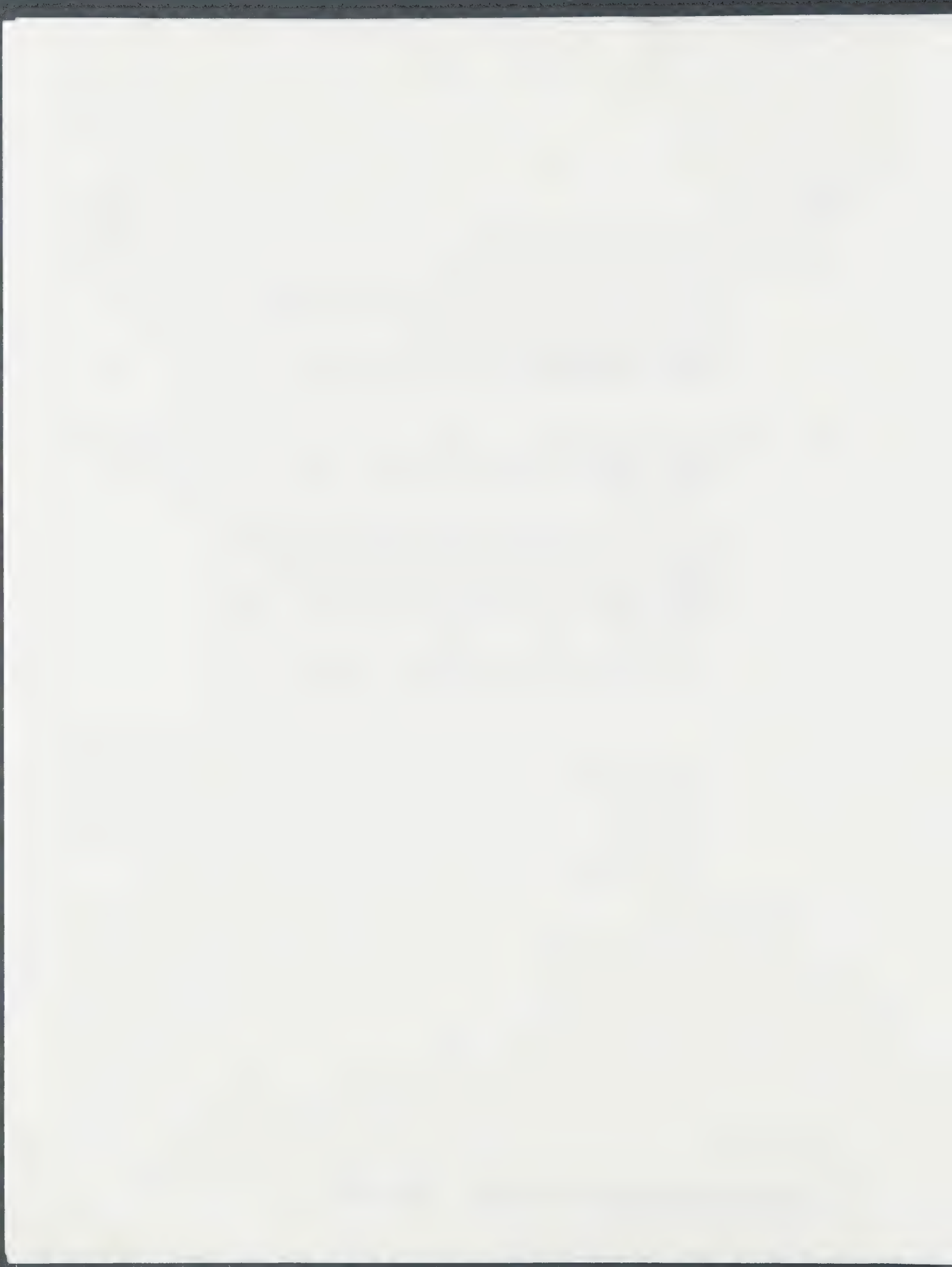
<u>Pic- ture</u>	<u>Lot</u>	<u>Value</u>
1	1. BELGIAN WOOL TAPESTRY Genre scene of small village with people at various pursuits. Surrounded by a border of flowerheads, scrollwork, birds and classical symbols. Executed in muted tones of blue, lavender, pink, rust, ivory and pink. Fringe at either end. Lined. Length 5' 5-1/4"; Width 7' 3-1/2"	\$2,000.00
2	2. OIL PAINTING ON ART BOARD J. H. Best, circa 1920 Scene of Yosemite Valley. Realistically painted. Signed. Inner dimensions: Height 7-5/8"; Width 9-5/8" Overall dimensions: Height 11-3/4"; Width 13-3/4"	\$400.00
3	3. OIL PAINTING ON CANVAS Ida Greulin__, early 20th century Of a bouquet of purple and white lilacs in a brass cylindrical vase, dark background. Signed. Inner dimensions: Height 25-1/4"; Width 38-1/4" Overall dimensions: Height 31-3/8"; Width 44-1/4"	\$1,000.00



<u>Picture</u>	<u>Lot</u>	<u>Value</u>
4 5 & 6	4. HUNGARIAN WOOL WOVEN TAPESTRY 20th century Machine-made. Maidens in medieval dress with musical instrument; flanked by a lion and unicorn supporter each bearing banners, all on a ground with flowers and animals semé. Woven initial "C" in upper left corner. Executed in shades of pink, coral, rust, light blue, gray, tan and ivory. Faded. Lined. Length 6' 2-1/2"; Width 4' 8"	\$600.00
7	5. OIL PAINTING ON CANVAS C. T_ _ci_ Of fishing boats on the Mediterranean. Executed in shades of blue, gray, rust, brown and red. Signed. Inner dimensions: 39-1/2" x 24-1/2" Overall dimensions: 44-1/2" x 29-5/8"	\$1,000.00
8	6. OIL PAINTING ON CANVAS Eugene de Blaas, late 19th century Country scene with pretty maiden seated towards spectator on a seat on the side of a brick wall, her suitor seated on the wall behind talking to her. Signed lower right. Inner dimensions: 39" x 23-1/4" Overall dimensions: 45" x 29"	\$5,000.00



<u>Pic- ture</u>	<u>Lot</u>	<u>Value</u>
9	7. OIL PAINTING ON CANVAS Edmund Adler, 19th century Genre scene of three children on a street. Realistically painted. Signed lower right. Inner dimensions: 26-3/4" x 21-3/8" Overall dimensions: 36-1/2" x 31-3/8"	\$5,000.00
10	8. OVAL OIL PAINTING ON ART BOARD Fritz Flag (?), circa late 19th, early 20th century Of a young girl with body turned to dexter, head and gaze to spectator, wearing a straw bonnet with lilacs and a pinafore with a pink ribbon at the neck. Background with hollyhocks and house in the distance. Signed lower right. In rectangular frame. Inner dimensions: 19-1/2" x 15-1/4" Overall dimensions: 24-3/4" x 20-1/2"	\$1,500.00
TOTAL VALUE		<u>\$16,500.00</u>



5. Classification Based on Type of Property Contributed

In addition to the distinctions based upon the type of organization to which the contribution is made, distinctions among the types of contribution must also be made to apply the percentage limitations. Accordingly, charitable contributions must be divided into four categories: (1) contributions of cash, or property that has not appreciated in value, (2) appreciated property to which §170(e) applies, (3) contributions of appreciated property to which §170(e) does not apply, and (4) contributions "for the use" of a charitable organization.

As discussed at greater length in III, C, above, §170(e) applies to contributions of (1) property as to which the donor would receive ordinary income or short-term capital gain if it were sold on the date of contribution, (2) property as to which the donor would receive long-term capital gain on the date of contribution if such property is contributed to a private foundation, and (3) tangible personal property which the donee uses for purposes or functions unrelated to the purposes or functions constituting the basis for its exemption. When applicable, §170(e) requires that the total amount of any charitable contribution be reduced by:

- (a) the ordinary income or short-term capital gain,
- (b) the long-term capital gain where the donee is a private foundation, and
- (c) the gain in tangible personal property put to an unrelated use by the donee.

After the reduction, the 50%, 30% and 20% limitations are applied to determine the deduction allowable in any tax year. Although the provisions of §170(e) are discussed in greater length at III, C, above, a brief summary of these provisions, and in turn, their effect in applying the percentage limitations follows.

a. Contributions of Ordinary Income Property — §170(e)(1)(A)

All contributions of "ordinary income property," regardless of the identity of the charitable donee, must be reduced by the amount of "ordinary income" that would have resulted if the donor had sold the contributed property at its fair market value at the time of contribution. For this purpose, "ordinary income" includes both ordinary income and short-term capital gain.

b. Contributions of Long-Term Capital Gain Property to Public Charities

A taxpayer's contribution of capital gain property (which is not subject to §170(e)(1)(B)) "to" a charity that qualifies for the 50% limitation is limited to 30% of his contribution base for the year.¹¹⁴⁴ "Capital gain property" is any capital asset the sale of which at its fair market value at the time of contribution would have resulted in long-term capital gain.¹¹⁴⁵ Any property used in a trade or business within the meaning of §1231(b) is considered a capital asset for this purpose.¹¹⁴⁶ Contributions that are subject to

§170(b)(1)(C) are also subject to the 50% limitation of §170(b)(1)(A).

The donor may avoid limiting his or her deduction to 30% of his or her contribution base by electing to be subject to §170(e)(1)(B).¹¹⁴⁷ Under §170(e)(1)(B),¹¹⁴⁸ the amount of the contribution is reduced by the amount that would have been long-term capital gain if the contributed property had been sold for its fair market value at the time of contribution. If the election is made, then the contribution is subject to the 50% limitation of §170(b)(1)(A) rather than the 30% limitation of §170(b)(1)(C). This election is discussed at greater length in III, C, 3, above.

The election could be advantageous where, for example, the donor of appreciated property dies before exhausting his or her five-year carryover.

Example: In 1989, D, an individual, contributes securities which she had held for more than the long-term capital gain holding period with a fair market value of \$60,000 and a basis of \$40,000. D's contribution base is \$50,000. D makes no other charitable contributions in 1989. D's charitable deduction is limited to \$15,000 (30% of \$50,000), and D has a \$45,000 carryover (\$60,000 value of securities minus \$15,000 charitable contribution deduction). D dies on July 1, 1990. D's contribution base for her 1990 life period return is \$30,000. If D's executor does not make the election, the charitable deduction on D's final return will be limited to \$9,000 (30% of \$30,000). However, if D's executor makes the election, D's recomputed carryover (now subject to the 50% limitation) will be \$25,000 (\$60,000 value of securities minus \$20,000 appreciation minus \$15,000 deduction taken in 1989), and the charitable deduction on D's final return will be \$15,000 (50% × 30,000) rather than \$9,000.

c. Contributions of Long-Term Capital Gain Property to Semi-Public Charities and Private Foundations — §170(b)(1)(D)

Deductions for contributions of capital gain property other than contributions "to" charities qualifying for the 50% limitation are limited to the lesser of (1) 20% of the donor's contribution base for the year, or (2) the excess of 30% of the donor's contribution base remaining after his or her contributions of capital gain property to 50% charities that are subject to §170(b)(1)(C) are subtracted.¹¹⁴⁹ No §170(b)(1)(C)(iii) election is available.

d. Contributions to or for the Use of Certain Private Foundations — §170(e)(1)(B)(ii)

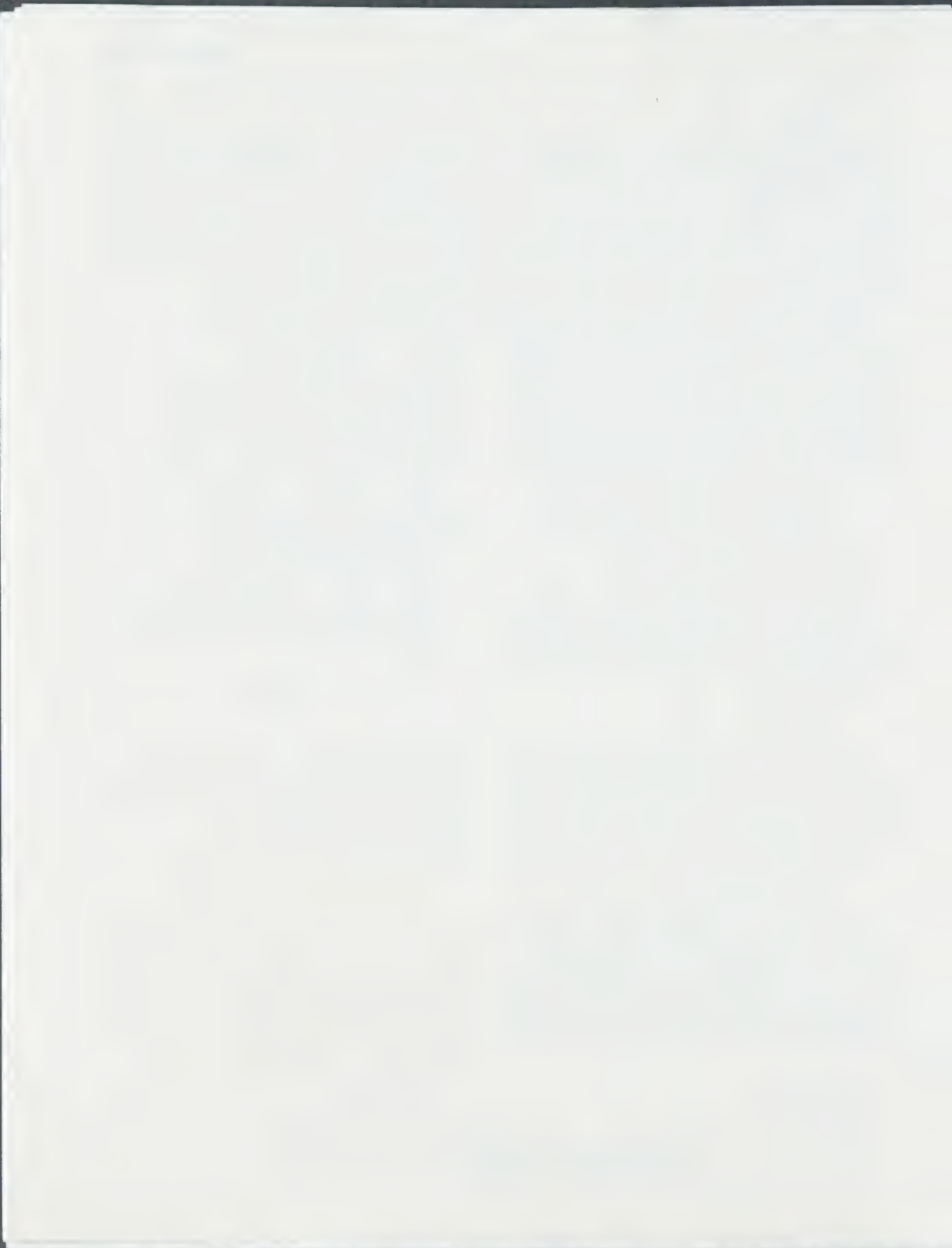
The deduction for an individual's contributions of any type of appreciated long-term capital gain property "to" or "for the use of" a private foundation (other than private operating foundations, distributing foundations, and foundations maintaining a common fund) must be reduced by 100% of the long-term capital gain that would have been recognized had the property been sold at its fair market value at the time of its contribution to the charitable organization. As a result, the deduction is limited to the donor's basis in the donated property.

¹¹⁴⁴ §170(b)(1)(C)(i).
¹¹⁴⁵ §170(b)(1)(C)(iv).
¹¹⁴⁶ *Id.*

¹¹⁴⁷ §170(b)(1)(C)(iii).

¹¹⁴⁸ Section 170(e)(1)(B) is discussed at III, C, above.

¹¹⁴⁹ Regs. §§1.170A-8(d)(1) and 1.170A-8(f), Ex. 5.





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 14, 1994

Mr. Jim de Young
Milwaukee Art Museum
750 N. Lincoln Memorial Drive
Milwaukee, Wisconsin 53202

Dear Jim:

I would like to confirm our discussion about the pastel of a seascape which, to me, looks so close to Winslow Homer that I cannot tell the difference. Whether or not it is by Homer, I think that it is of such good quality that it would surely fit into the collection of our museum.

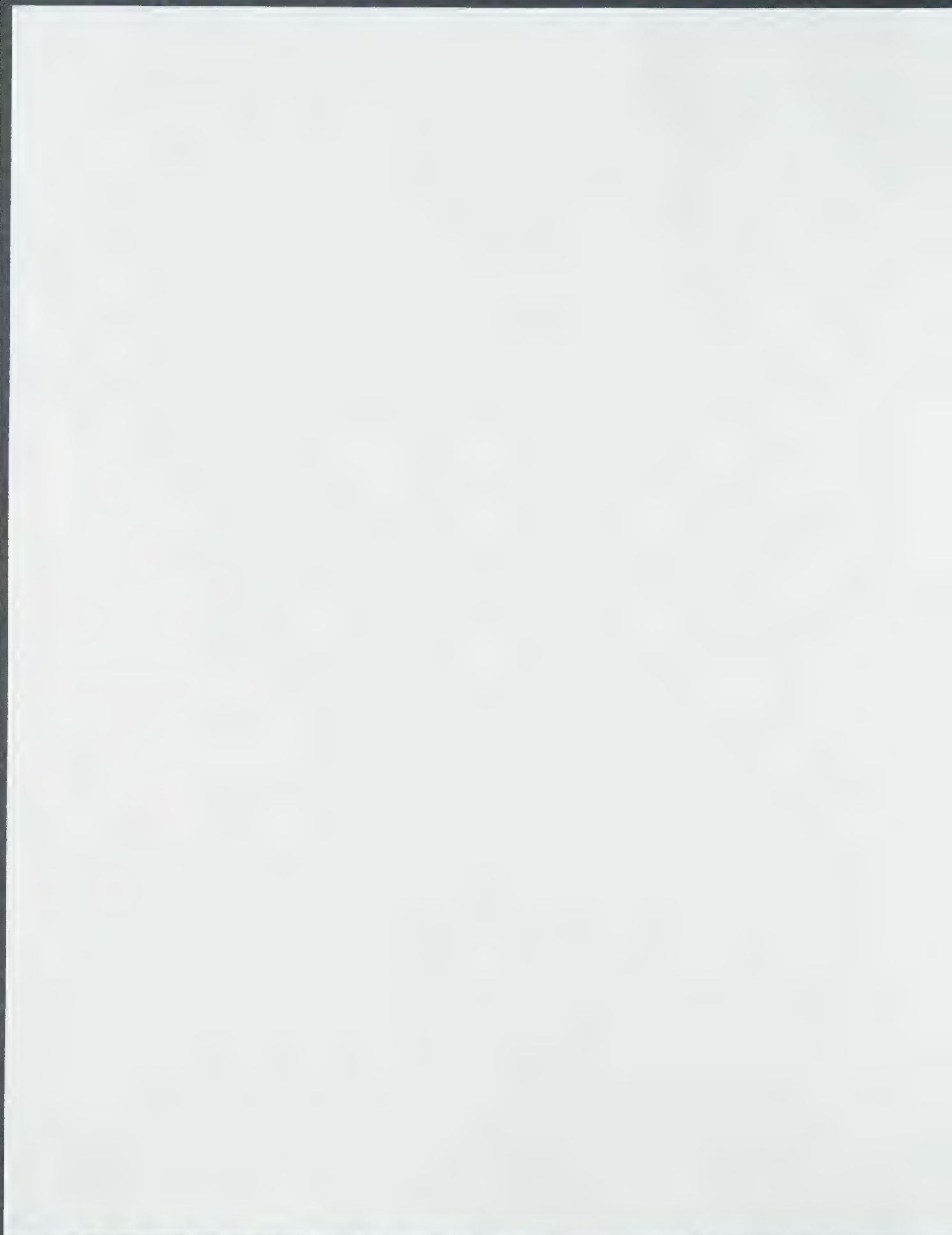
Hence, I am proposing to donate it and would like to ask you to have it re-matted, framed and do the slight restoration to the painting itself, which you feel necessary. I would like to give the museum \$500 to cover the cost of the work.

After that work is done, I will ask you to have photographs taken and try to help me have the authorship determined. Then, I will get an appraisal for gift tax purposes. None of this is in any hurry whatsoever.

Many thanks for all your help.

Sincerely,

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



MILWAUKEE



9/14/94

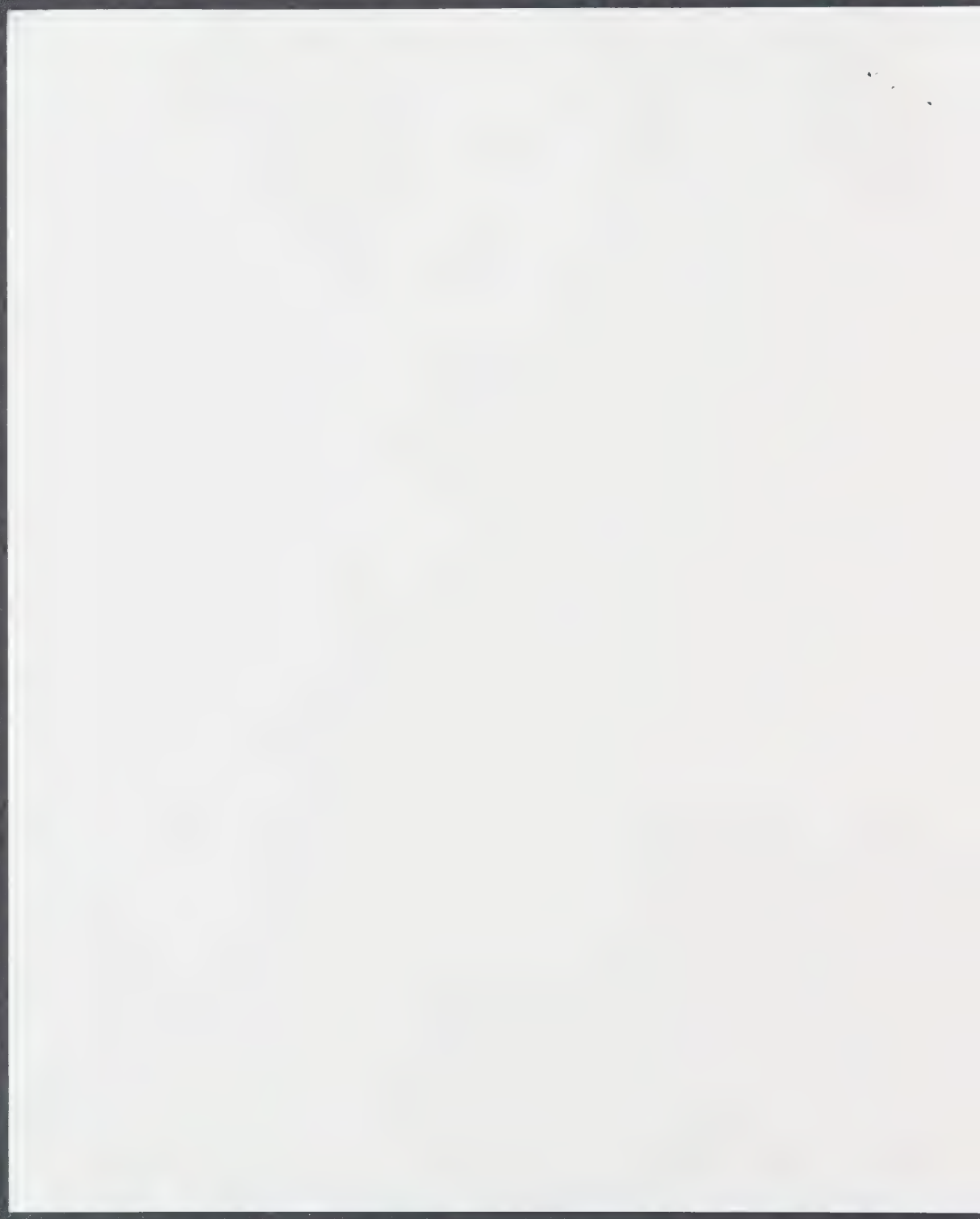
Hi Dr. Bader-

Finally - a quiet moment to drop you
the decent training schedule. We are
looking forward to your lecture, and
renewing old acquaintances in the collection.
You and I are scheduled for a rehearsal
October 5th - Wednesday at 3:00 pm.

Hope I've remembered everything we discussed.

See you the 5th -

Barbara



MILWAUKEE ART MUSEUM

DOCENT FALL SCHEDULE 1994, THURSDAY MORNINGS, 9:30-11:30 AM, Tour sign-up 9:00

SEPTEMBER 8 Welcome/Changes in the Bradley Galleries
Briefing: Thornton Dial: Image of the Tiger
Russell Bowman, Director, MAM

SEPTEMBER 15 YOM KIPPUR - NO MEETING

SEPTEMBER 22 Briefing: Dorothea Lange: American Photographs
Tom Bamberger, Adjunct Curator of Photography, MAM

SEPTEMBER 29 Lecture: Related Work in The Collection
Terry Marvel, Curatorial Assistant, PRINTS, DRAWING, PHOTOGRAPHS

OCTOBER 6 Lecture: Let's Go For Baroque ** 9:30 lecture begins
Dr. Gregory Athnos, Assoc. Professor of Music, N. Park
College, Chicago

OCTOBER 13 Lecture: 17th C. Art in the Collection
Dr. Alfred Bader, Collector, Art Historian, Donor, Dealer,
Appraiser, Milwaukee

OCTOBER 20 Lecture: Teachers on Teaching
Bob Geniusz, Art Teacher, University School of Milwaukee
Kim Abler, Art Teacher, Tippecanoe School

OCTOBER 27 Lecture: The World of John Wilde
John Wilde, Artist, Milwaukee

NOVEMBER 3 / 4 Briefing: Tense: New Work by Leslie Bellavance
Leslie Bellavance, Assoc. Prof, Dept. of Art, UWM

NOVEMBER 10 Lecture: The Conservation Program at the Milwaukee Art Museum
Jim DeYoung, Conservator, MAM

NOVEMBER 17 Lecture: Alienation and Death in the Work of Winslow Homer
Barbara Morris, Guest Lecturer

NOVEMBER 24 NO MEETING: THANKSGIVING

DECEMBER 1 Briefing: From Hannibal to St. Augustine: Ancient Art of
North Africa from the Musee du Louvre
Dr. Maxwell Anderson, Director, Michael C. Carlos Museum,
Emory Univ. Atlanta, GA

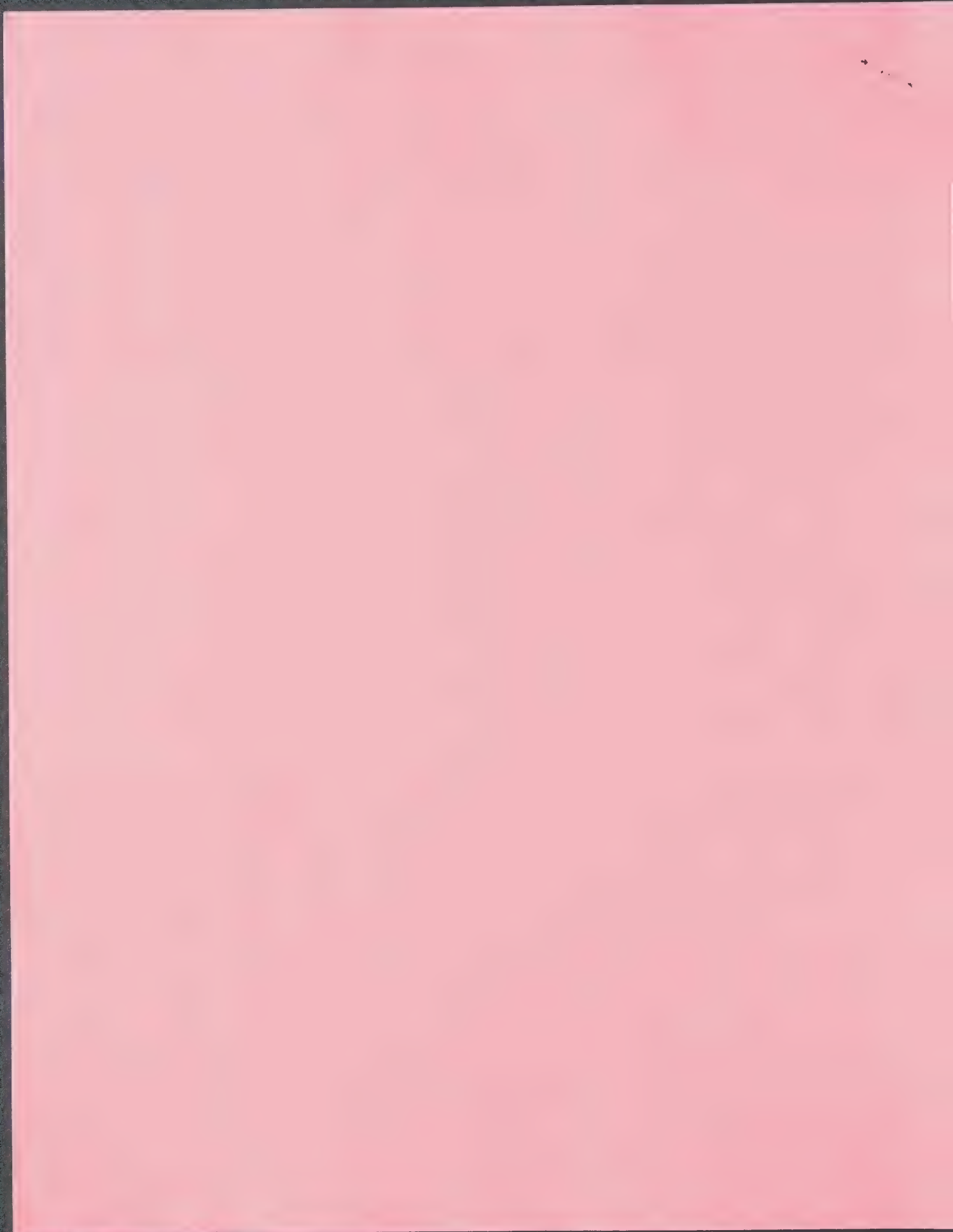
DECEMBER 8 Lecture: Hannibal Who?
Dr. Lawrence Hoey, Prof. Art History, UWM

DECEMBER 12 MONDAY, ANNUAL HOLIDAY LUNCHEON, WOMAN'S CLUB OF WISCONSIN

DECEMBER 15 Lecture: Unfinished Business (Lectures!)
Roger Gifford, Satellite Instructor, MPS, MAM

JANUARY 19 Resume

THE THURSDAY MORNING TRAINING IS MADE POSSIBLE BY THE ESTHER S. WEBER MEMORIAL
EDUCATION FUND.





*THE 1993
FINE ARTS SOCIETY
MEMBERSHIP
DIRECTORY*

The Fine Arts Society

The Fine Arts Society (FAS) is a support group for people interested in European painting, sculpture and the decorative arts before 1900. The society is devoted to the following goals:

- To support actively the Milwaukee Art Museum's programs dealing with European fine and decorative arts before 1900.
- To support the acquisition of Old Master and 19th century European paintings, sculptures, drawings and decorative arts.
- To educate and stimulate the greater Milwaukee community through lectures, tours, and visits to public and private collections.
- To promote the private collection of all forms of art before 1900.

If you you would like further information or wish to make a reservation for an event, call Marilyn Charles at the Milwaukee Art Museum, (414)224-3815.

The 1993 Board of Directors

Barbara Buzard, President

A. D. Robertson, Vice President

Frank Murn, Treasurer

Avis Heller, Recording Secretary

Marilyn Charles, Executive Secretary

Helen Love, Corresponding Secretary

Russell Moss, Past President

Russell Bowman, Staff Liaison

Jane Doud, Program Chair

Rosemary Fritz, Membership Chair

Edith Jones, Acquisitions Chair

Isabel Bader

Martha Bolles

Virginia Clark

Eckhart Grohmann

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Jacques Hussussian

Alice Nelson

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Jack Taylor

Patricia Apple
4684 N. Wilshire Road
Milwaukee, WI 53211
962-7642

Donald and Barbara Buzard
6144 N. Brumder Road
Hartland, WI 53029
367-3516

Alfred and Isabel Bader
2961 N. Shepard
Milwaukee, WI 53211
962-5169

Delphine Cannon
2810 E. Menlo Blvd.
Milwaukee, WI 53211
962-1534

William and Martha Bolles
9920 N. Range Line Road
Mequon, WI 53092
241-5629

Joe and Ellen Checota
3224 E. Hampshire
Milwaukee, WI 53211
964-9444

Russell and Barbara Bowman
1035 East Ogden
Milwaukee, WI 53202
276-1029

George and Margaret Chester
929 N. Astor Street, #2707
Milwaukee, WI 53202
291-0690

Robert and Arlene Brachman
1000 E. Ravine Lane
Milwaukee, WI 53217
352-6889

Virginia M. Clark
740 N. Elm Grove Road
Elm Grove, WI 53122-2516
789-8221

Robert and Deanna Braeger
1222 E. Bywater Lane
Milwaukee, WI 53217
352-3228

Kenneth and Robin Coffman
925 E. Wells Street
Milwaukee, WI 53202
271-0603

Dr. Mary A. Brown
11015 W. Green Avenue
Hales Corners, WI 53130
425-3239

John Conlan
P. O. Box 344
Milwaukee, WI 53201
271-2121

John and Olive Bryson
7272 N. Bridge Lane
Milwaukee, WI 53217
352-0964

Mary C. Corcoran
5327 N. Idlewild Avenue
Milwaukee, WI 53217
332-4231

Nancy D. Cudahy
10302 N. Westport Circle
Mequon, WI 53092
241-4115

Marie-Christine Daines
8907 N. Park Plaza Court
Milwaukee, WI 53223
357-7750

Gholi and Cissie Darien
1101 E. Circle Drive
Milwaukee, WI 53217
962-6265

Kathryn Lisa Davis
2712 N. Farwell Avenue,
Apt. A
Milwaukee, WI 53211
962-0356

Donald and Jane Doud
825 Lone Tree Road
Elm Grove, WI 53122
786-7159

George and Julia Evans
1119 E. Goodrich Lane
Milwaukee, WI 53217
351-5092

Richard and Erna Flagg
7170 N. River Road
Milwaukee, WI 53217
352-8232

Robert Forrest
2770 N. Summit Avenue
Milwaukee, WI 53211
962-7400

Robert and Patricia Francis
P. O. Box 17768
Milwaukee, WI 53217
241-4788

Kurt and Marion Frauen
5635 N. Shore Drive
Milwaukee, WI 53217
276-3600 OF
964-1864

Betty Fried
425 Henry Clay St., Apt. 202
Milwaukee, WI 53217
961-2335

Renée A. Frye
1505 Eastbrook Drive
Mequon, WI 53092
241-3447

Richard and Rosemary Fritz
810 W. Acacia Road
Milwaukee, WI 53217
352-7163

Philip and Elizabeth Gelatt
126 South 15th Street
LaCrosse, WI 54601
608-784-1566

Christopher Goldsmith
2547 North Summit Avenue
Milwaukee, WI 53211
963-1696

Margaret Humleker
633 Ledgeview Blvd.
Fond du Lac, WI 54935-3726
1-921-3609

Carl Grisa and Jeanne Selep
5020 W. Kathleen Lane
Mequon, WI 53092
242-0690

Jacques and Barbara Hussussian
2647 N. Wahl Avenue
Milwaukee, WI 53211
961-0327

Eckhart and Ischi Grohmann
6990 N. Barnett Lane
Milwaukee, WI 53217
351-1129

Emory and Barbara Ireland
3014 N. Marietta Avenue
Milwaukee, WI 53211
961-0634

Linda L. Grunau
1660 Highland Drive
Elm Grove, WI 53122
782-3464

Carolyn Jacobus
8125 N. Range Line Road
Milwaukee, WI 53209
354-5203

Dorothea Guynn
9225 N. Spruce Road
Milwaukee, WI 53217
352-5219

Eugenia Jacobus
14240 Hillside Road
Elm Grove, WI 53122
782-7460

Frederick and Annelore Hansen
8990 North Range Line Road
Milwaukee, WI 53217
351-2006

William and Edith Jones
432 Jones Avenue
Fort Atkinson, WI 53538
1-563-8767

Suzanne Harnischfeger
8550 N. Green Bay Court
Milwaukee, WI 53209
354-4494

Gerald and Rosalie Kahn
1555 E. Goodrich Lane
Milwaukee, WI 53217
351-1789

Jim and Avis Heller
8375 North Range Line Road
Milwaukee, WI 53209-1618
354-1991

Marcia Klode
925 E. Wells Street
Milwaukee, WI 53202
276-1787

John and Marina Kuhn
1624 E. Newton Avenue
Milwaukee, WI 53211
332-5443

Charles and Mary Ann La Bahn
P. O. Box 503
Grafton, WI 53024
352-6828

Arthur and Nancy Laskin
808 E. Donges Road
Milwaukee, WI 53217
352-6727

Wallace and Barbara Brown Lee
5873 South Hope Road
New Berlin, WI 53151

Richard and Helen Macalister
7820 N. Lake Drive
Milwaukee, WI 53217
352-8860

Jacqueline S. Macomber
8274 N. Gray Log Lane
Milwaukee, WI 53217
352-0567

Francis and Rose Mary Matusinec
2414 Swan Blvd.
Wauwatosa, WI 53226
475-1031

Carolyn S. McGregor
8180 N. Green Bay Road
Milwaukee, WI 53209
354-8521

Russell and Gloria Moss
2650 W. Fairy Chasm Road
Milwaukee, WI 53217
352-9254

Frank A. Murn
12900 W. Peachtree Drive
New Berlin, WI 53151
425-4654

James and Alice Nelson
3366 N. Lake Drive
Milwaukee, WI 53211
332-9704

Jack and Jill Pelisek
7615 N. River Road
Milwaukee, WI 53217
352-3997

Bruce and Candy Pindyck
2100 W. Dean Road
Milwaukee, WI 53217
352-9196

Isabelle Polacheck
944 W. Shaker Circle
Mequon, WI 53092
241-4538

Jean Rennie
2105 E. LaFayette Place
Milwaukee, WI 53202
271-8554

Esther Leah Ritz
929 N. Astor St. #2107
Milwaukee, WI 53202
291-9220

A. D. and Joan Robertson
6216 N. Lake Drive
Milwaukee, WI 53217
332-4699

Allen and Marilyn Taylor
2825 E. Newport Avenue
Milwaukee, WI 53211
332-3455

Jay and Caroline Robertson
6226 N. Lake Drive
Milwaukee, WI 53217
332-7487

Jack and Happy Taylor
770-B Oakwood Lane
Brookfield, WI 53045
796-1441

Linda Gale Sampson
2104 East Lafayette Place
Milwaukee, WI 53202-1331
272-3234

Cardi S. Toellner
8180 N. Green Bay Road
Milwaukee, WI 53209
355-3211

Samuel and Kate Scovil
5309 W. River Trail
Mequon, WI 53092
242-3620

Guenter and Mia Toska
3932 N. Lake Drive
Milwaukee, WI 53211
961-1384

Leona Stearns
6818 N. Barnett Lane
Milwaukee, WI 53217
352-7335

William and Sharon Treul
N27 W29909 Maple Avenue
Pewaukee, WI 53072
367-6116

Gerald and Louise Stein
2510 W. Dean Road
Milwaukee, WI 53217
352-3140

Frederick and Anne Vogel
1805 W. Bradley Road
Milwaukee, WI 53217
352-4864

Gojko and Tatjana Stula
2581 N. Wahl Avenue
Milwaukee, WI 53211
643-4430

Virginia B. Vogel
P. O. Box 2054
Milwaukee, WI 53201
765-4599

Helene E. Tash
1130 E. Dean Road
Milwaukee, WI 53217
352-9609

Bob and Jo Wagner
9449 N. Range Line Road
Milwaukee, WI 53217
352-1455

Gary and Barbara Zaiser
5768 N. Pheasant Drive
Nashotah, WI 53058
367-6549

Werner W. Zimmermann
6516 N. Lake Drive
Milwaukee, WI 53217
352-8891

FINE ARTS SOCIETY 1993 Program Schedule

Wednesday, March 17

6:15 P.M.

East Entrance

- Lecture by Malcolm Miller, tour guide extraordinaire of Chartres Cathedral in France

Thursday, April 22

5:30 P. M. cocktails

6:00 P. M. tour

East Entrance

- Private behind-the-scenes tour by Director Russell Bowman of museum's collection of European art before 1900; dinner to follow at the Milwaukee Art Museum.

Saturday, May 22

Departure from MAM

Time to be announced

- One-day architectural tour to Chicago viewing 19th & 20th Century buildings.

Thursday, July 8

6:15 P. M.

Memorial Hall

- Lecture by Suzanne Folds McCullagh, Curator of Older Prints and Drawings, Art Institute of Chicago, in conjunction with the opening of Master European Drawings from Polish Collections: Fifteenth through Eighteenth Centuries.

Wednesday, September 15

6:00 P. M.

University Club

- Annual dinner meeting and lecture by major art figure

**Thursday, September 23 -
Monday, September 27**

- Trip to Santa Barbara and Los Angeles. Contact Jane Doud, Program Chair, 786-7159

Thursday, November 4

Time and place to be announced

- Lecture by Dr. Walter Persegati, retired secretary general and treasurer of the Vatican Museums

MILWAUKEE



MILWAUKEE ART MUSEUM

750 NORTH LINCOLN MEMORIAL DRIVE

MILWAUKEE, WISCONSIN USA 53202

414.271.9508



January 7, 1994

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

Dear Alfred:

I thought you might be interested in the enclosed information which Russell has asked me to pass on to you. It concerns the museum's Dutch or Flemish 17th century portrait (M1992.269) formerly attributed to Cornelis de Vos.

So sorry to have missed George Gordon's visit yesterday. Had I known he was coming I'd have planned to be on hand.

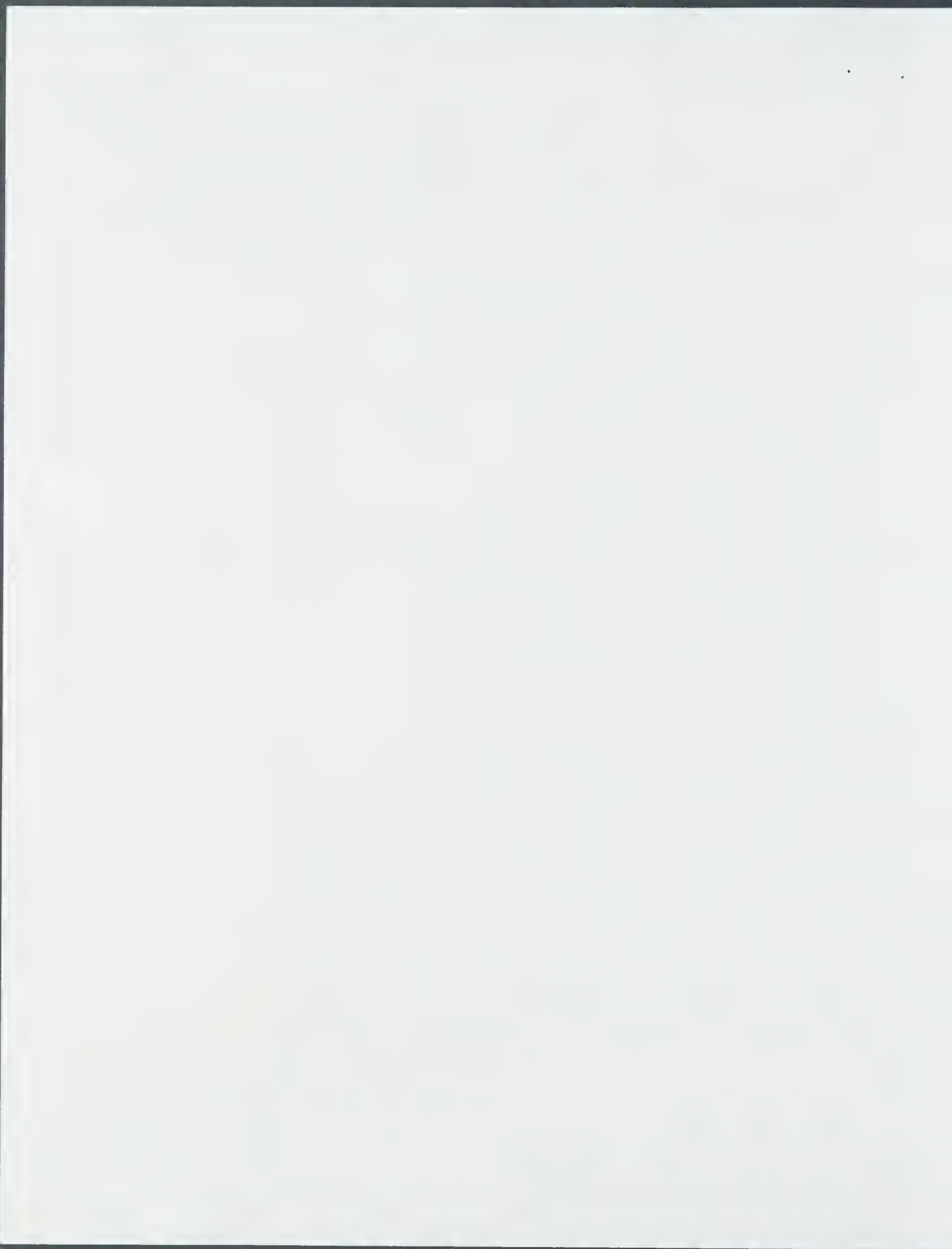
With best wishes for the New Year to you and Isabelle,

Sincerely,

A handwritten signature in cursive script that reads "Lise".

Elizabeth Fernandez-Gimenez
Research Assistant

Enclosures



Homish 17th c. [Portrait]
M1992.269

Katholieke
Universiteit
Leuven



Mrs. Elizabeth Fernandez-Gimenez
Research Assistant
Milwaukee Art Museum
750 North Lincoln Memorial Drive
Milwaukee, Wisconsin USA 53202

Archeologie en
Kunstwetenschap
Blijde Inkomststraat 21
3000 Leuven

December, 15, 1993

ex - " De Vos "

Rimoldi
Pg 1

LIST

list
copy all
to
Bodine

Dear Mrs Fernandez-Gimenez,

Thank you for your letter of 28 November. The portrait reproduced on the transparency is well known to me. I never saw the painting but it came on my way when I was trying to discover a portrait of a man registered by Edith Greindl in her monograph on Cornelis de Vos. In this book (copies are enclosed) she described the portrait as a 'Portrait d'homme'(page 143)and as being part of the collection of Julius Mendes in 1935. She did not mention the date of execution, so probably she did not see the painting herself. However, that the painting in the collection of Mendes with an attribution to Cornelis de Vos must be the same portrait as the one in the Milwaukee Art Museum at this moment can be proved with the help of two black and white photographs, respectively preserved in the RKD in The Hague and The Witt Library in London. A copy of both has been enclosed. The photograph in London illustrates your portrait as being in the collection of Julius Mendes in London in 1935. It has been described as a portrait on panel (47 1/2 x 37 1/2 in.) The reproduction in The Hague identifies the portrait as a painting by De Vos, painted on panel (120 x 95cms) and belonging to the collection J. Mendes in London. Furthermore, there is a reference to an exhibition in Bristol in the year 1946, Dutch Old Masters, where the portrait has been exposed as no. 17 (with illustration). On the base of this rather dark reproductions I did not believe that the painting could be attributed to de Vos. This was the reason that the portrait has not been discussed in my catalogue raisonné.

After having studied your excellent photograph and transparency I have come to the same conclusion. In my view the painting was not painted by Cornelis de Vos. The execution is completely different, especially when you compare the Milwaukee-portrait with portraits by De Vos made between 1625 and 1630. Besides this, I have to admit that I can not suggest another attribution.

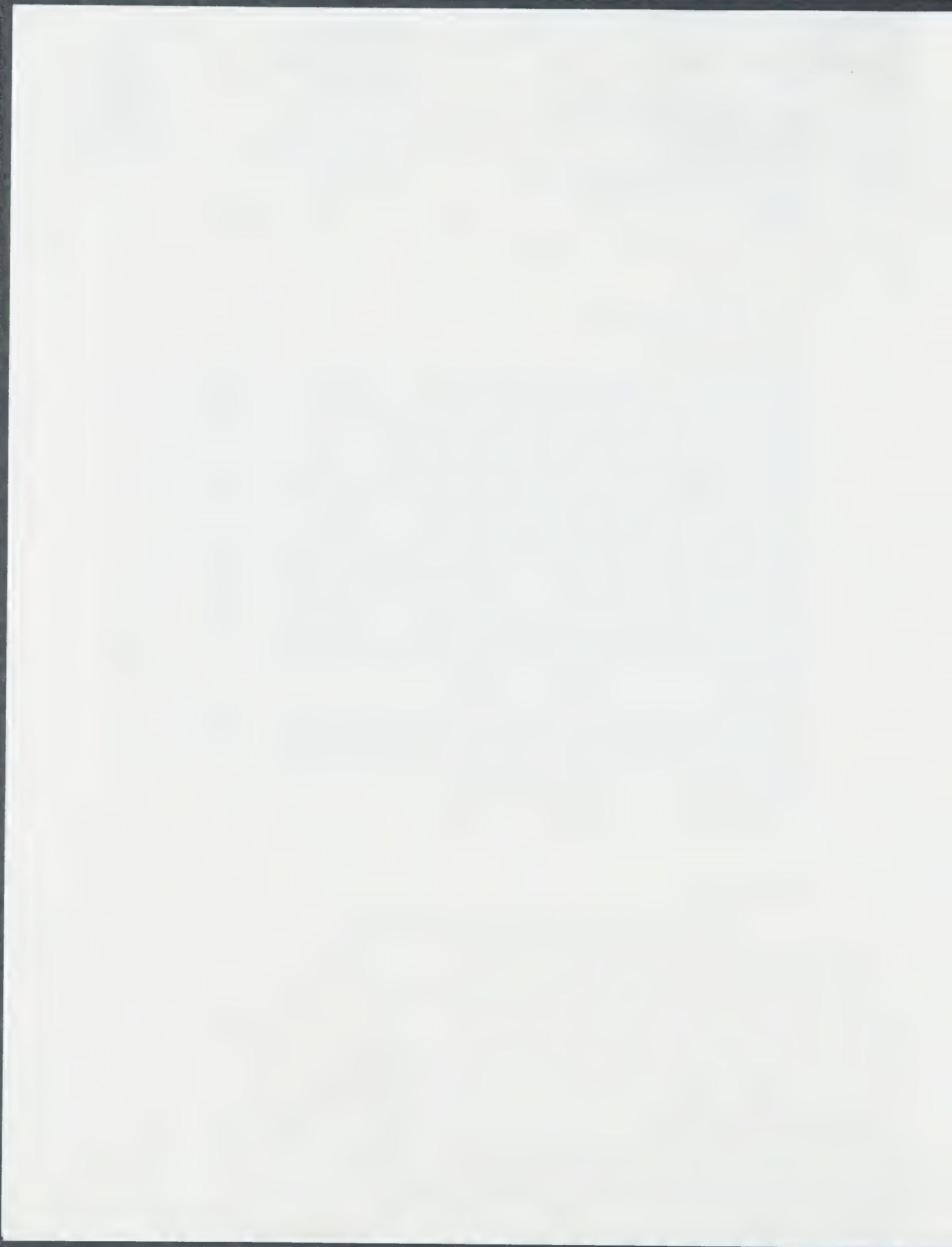
Nonetheless, It is my fervent hope that this information may be of use to you.

Sincerely yours,

Katlyne Van der Stighelen

Dr. Katlijne Van der Stighelen

copy + refs
sent to
L. A. ...



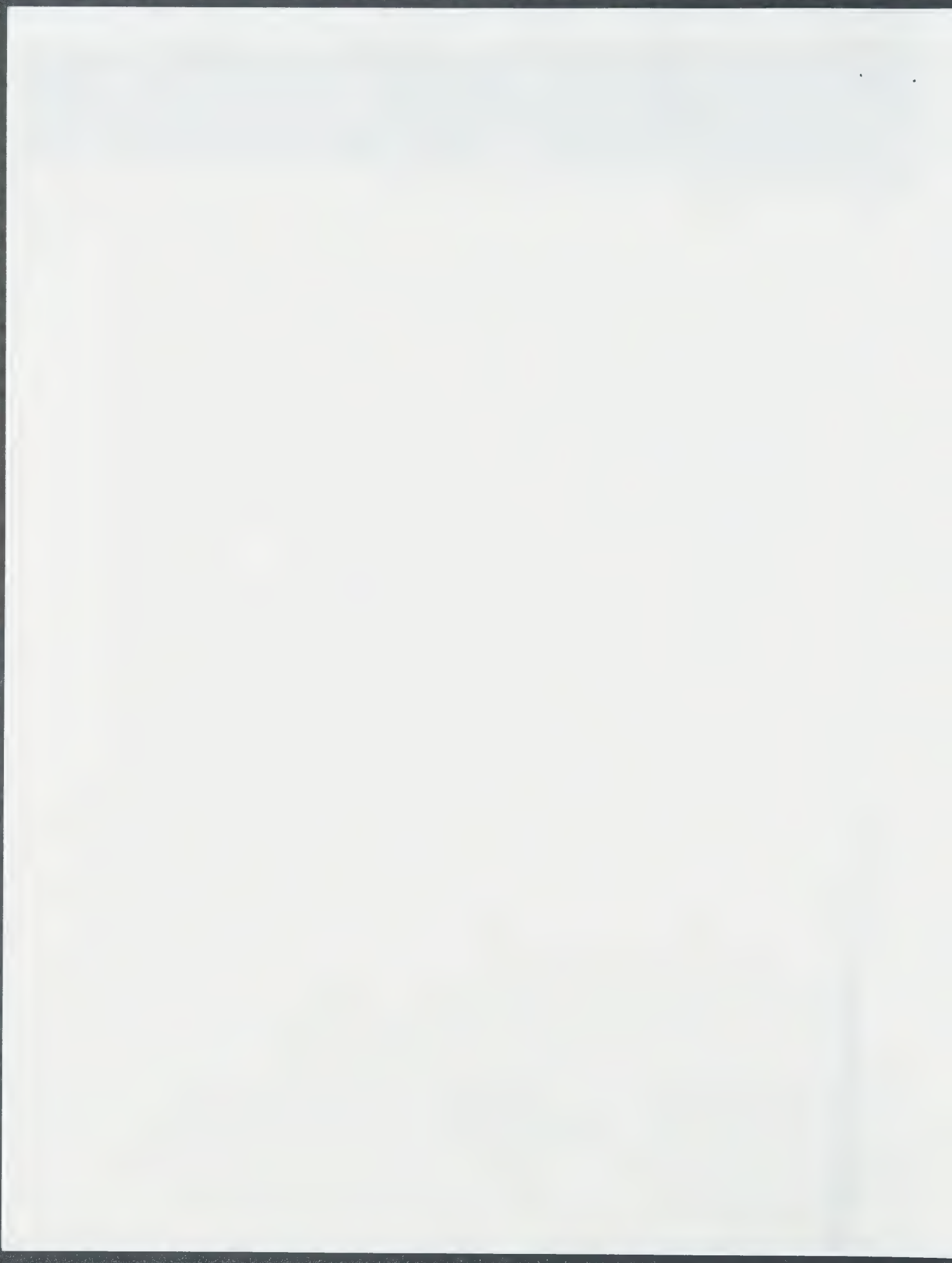
EDITH GREINDL

CORNEILLE DE VOS

PORTRAITISTE FLAMAND (1584-1651)

1944

EDITIONS DE LA LIBRAIRIE ENCYCLOPEDIQUE
7, RUE DU LUXEMBOURG - BRUXELLES



Johnson à Philadelphie, daté de 1622. Son attribution à Corneille de Vos ne peut susciter aucun doute, quoiqu'en dise M. J. Muls (*Cornelis de Vos*, p. 56).

Peint vers 1622.

Planche 24.

COLLECTION CHARLES BUTLER.

PORTRAIT DE FEMME ACCOMPAGNÉE D'UN ENFANT.

Bois : environ 120 x 90 cm.

Inscription AETATIS SUAE 24 ANNO 1624.

La composition de ce portrait semble particulièrement réussie, grâce à l'homogénéité du groupement : la jeune femme, présentée assise, tient auprès d'elle son enfant figuré debout. Les deux formes s'unissent par les gestes des mains. Des notes de couleurs vives, — vermillon, carmin, jaune et blanc —, sont abondamment distribuées dans les toilettes et le décor.

Par son élégance exceptionnelle, ce portrait s'apparente à certaines effigies de van Dyck, notamment au *Portrait de Femme accompagnée d'un Enfant* (Leningrad, Musée de l'Ermitage).

→ London :
COLLECTION JULIUS MENDES (1935).

PORTRAIT D'HOMME.

Bois : 120 x 95 cm.

Le modèle est figuré debout devant une fenêtre s'ouvrant sur un paysage ; il tient à la main un chapeau.

L'élégance de la présentation et du costume apparentent ce portrait à ceux de van Dyck, mais la facture en diffère par la présence de vigoureux empâtements dans les dentelles.

Peint vers 1630.

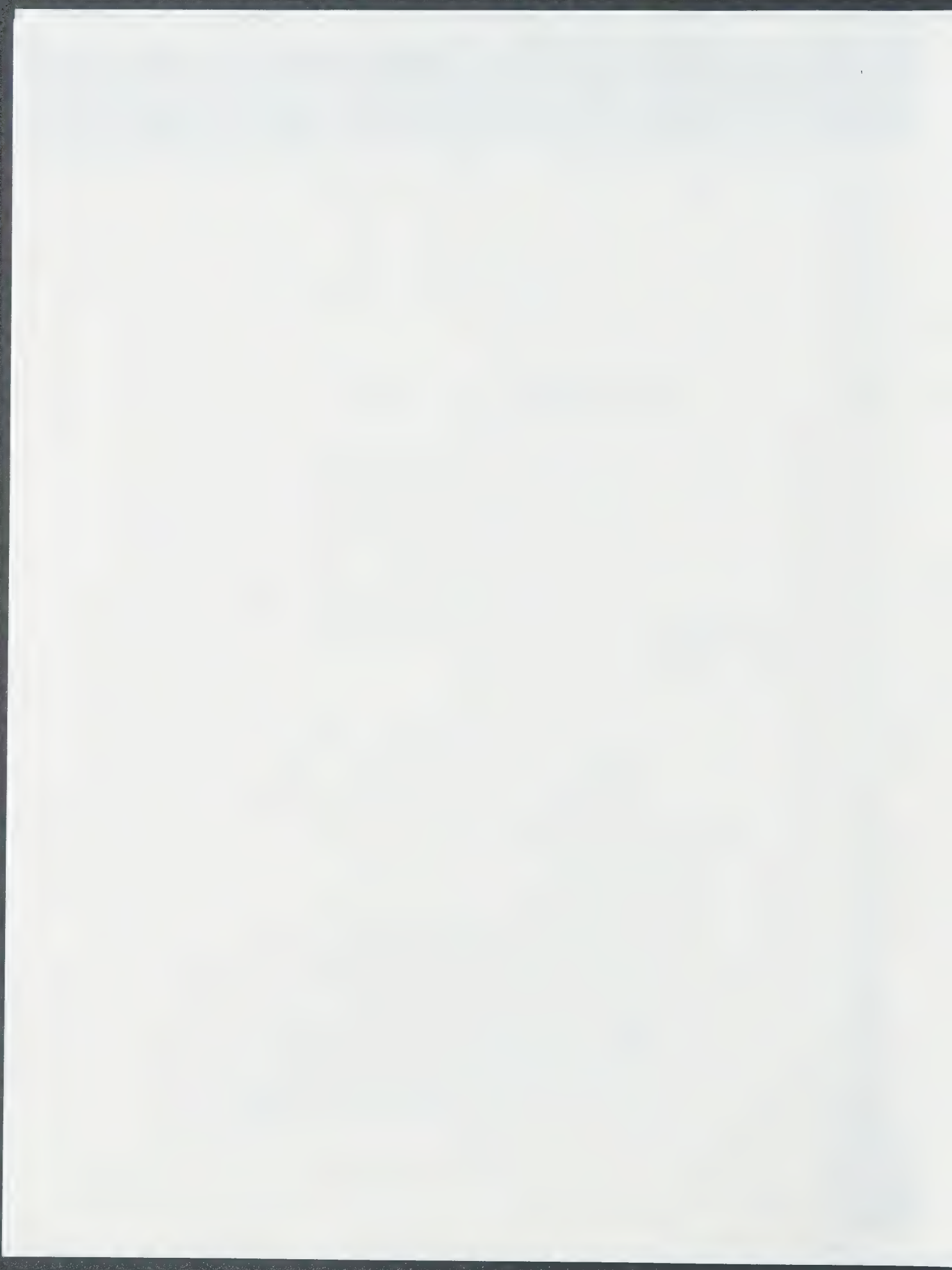
ANCIENNE COLLECTION LORD NORTHBROOK (1928).

PORTRAIT DE FILLETTE.

Bois : 87,5 x 80 cm.

Le modèle est figuré debout, tourné de trois-quarts vers la gauche, tenant dans la main droite une rose. Sa robe gris-verdâtre s'orne d'un corsage à manches jaunes et de garnitures de même ton, recouverte d'un tablier blanc. Une chaise de cuir rouge se profile sur le fond de couleur neutre.

Attribué à Albert Cuyp par C. Hofstede de Groot (*Beschreibendes und kritisches Verzeichnis der Werke der hervorragendsten holländischen Maler des XVII. Jahrhunderts*, t. II, p. 48, n° 147) et à Corneille de Vos par Rudolf Oldenbourg (*Die flämische Malerei des XVII. Jahrhunderts*, p. 78). La grâce du maintien, l'expression mutine de la physionomie et





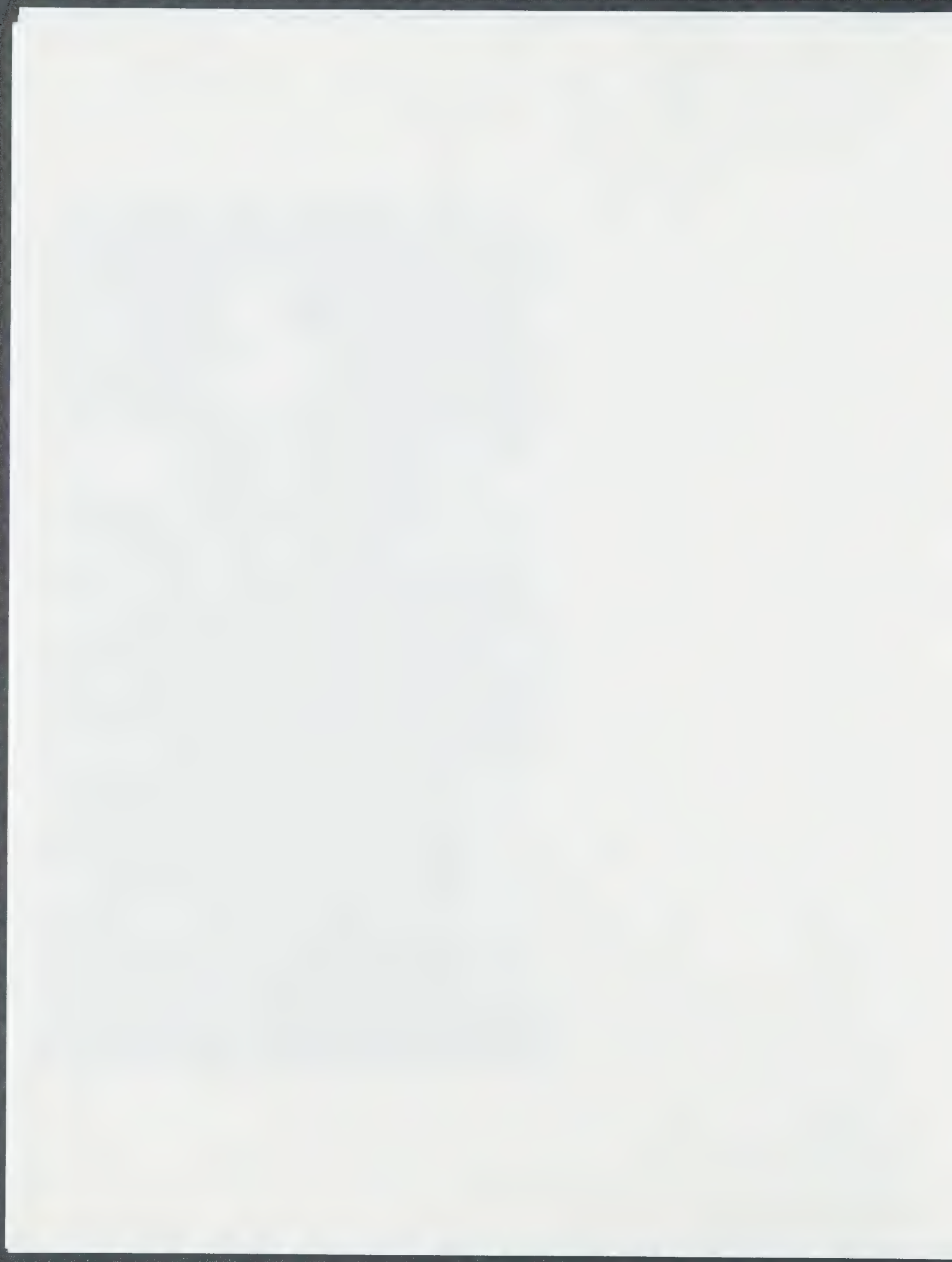
C. de VOS

J. P.
Lond





9. H. M. A. P.





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 4, 1994

Mr. Russell Bowman
Director
Milwaukee Art Museum
750 N. Lincoln Memorial Drive
Milwaukee, Wisconsin 53201

Dear Russell:

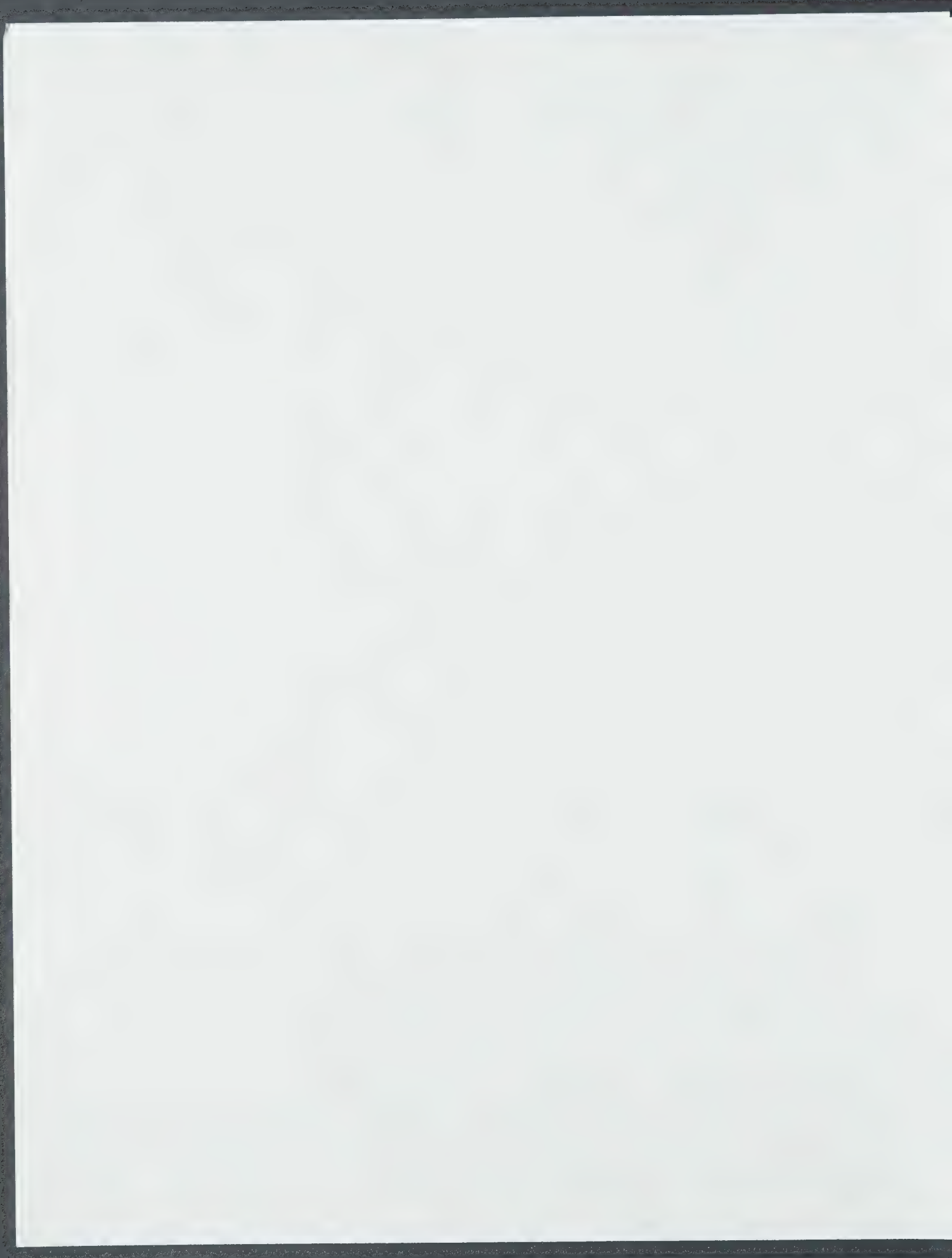
As discussed, George Gordon, the head of old masters of Sotheby's London, will be with us this coming Thursday, January 6th.

Konrad O. Bernheimer, probably Germany's most distinguished art dealer, will be visiting us on Saturday, January 15th.

Best wishes for the New Year.

Sincerely,

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

October 11, 1993

Mr. Russell Bowman, Director
Milwaukee Art Museum
750 N. Lincoln Memorial Drive
Milwaukee, Wisconsin 53202

Dear Russell:

You have asked me to give you my opinion of the value of the painting which we looked at together in a Whitefish Bay church.

I am convinced that this work is an original by Johann Heiss, a well known 17th century Augsburg artist. It depicts a scene from the history of Achilles.

The picture needs a considerable amount of restoration, removal of mold, careful cleaning and re-lining. The cost of such work and restoration of the frame will be on the order of \$5000.

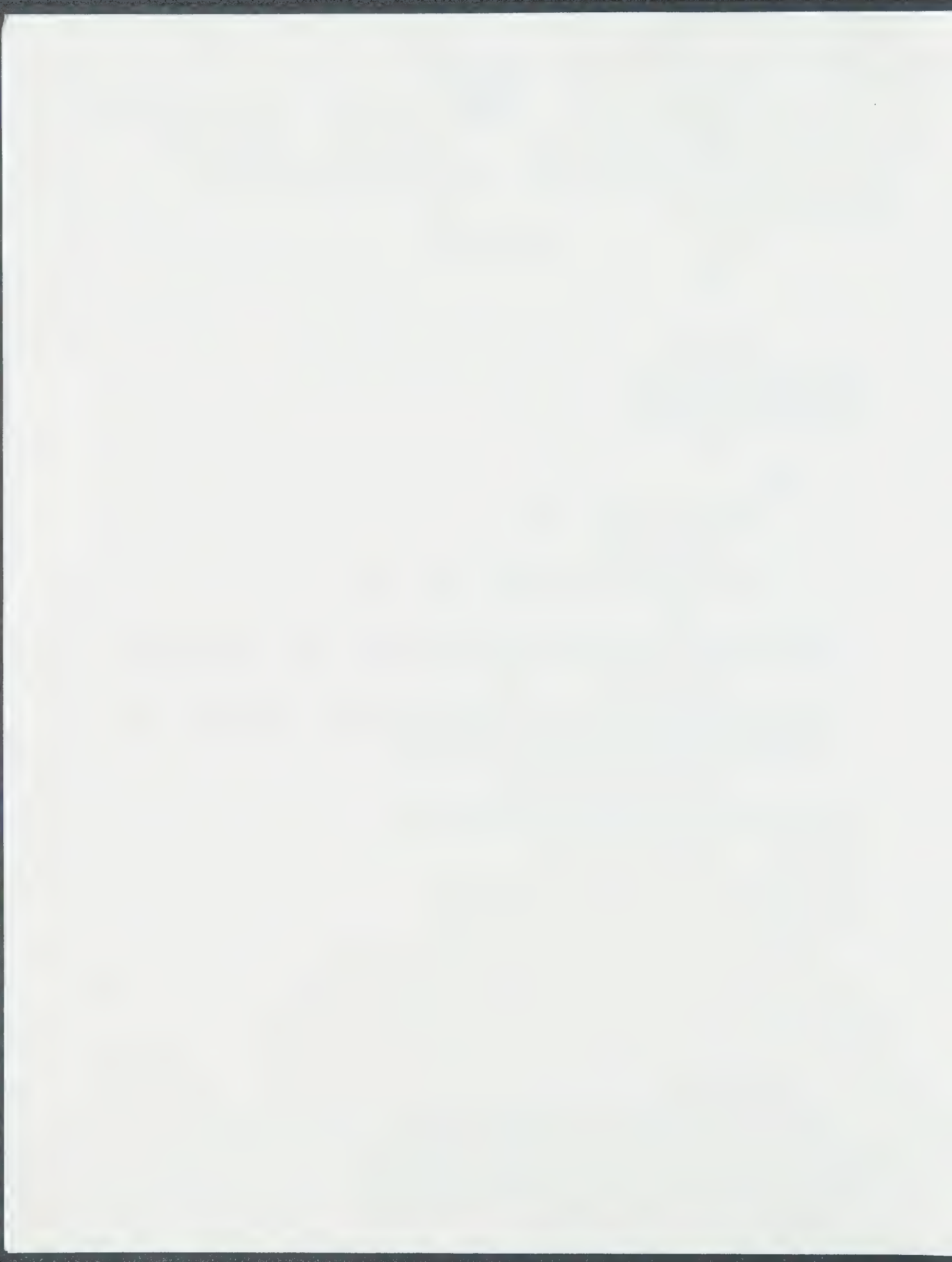
I have seen several paintings by Heiss, all of similar size, come up at auction, and they usually bring between \$10,000 and \$25,000. I know of two such paintings by Heiss with dealers who are asking between \$20,000 and \$30,000 for their paintings.

Thus considering the condition of the painting, I believe that a fair market value for this painting in its present state is between \$10,000 and \$12,000.

Best wishes.

Sincerely,

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



Dr. ALFRED R. BADER
52 WICKHAM AVENUE
BEXHILL-ON-SEA
EAST SUSSEX TN39 3ER
Telephone: (0424) 222223

FAX TO 1-414 277 0709

To Mr. R. Bowman
Director, Milwaukee Art Museum

page 11

Dear Russ

As you know, I am involved in a quite unpeacable
fight with the IRS Art Advisory panel, and I fear
that they will look askance at any valuation I give.
My advice to owner is to submit photos to Art
Dealers Association - my secretary can supply details.

The Hepp is with a dealer in Florida from whom
I have bought several fine works. I am interested
in some more things.

Best wishes
Alfred

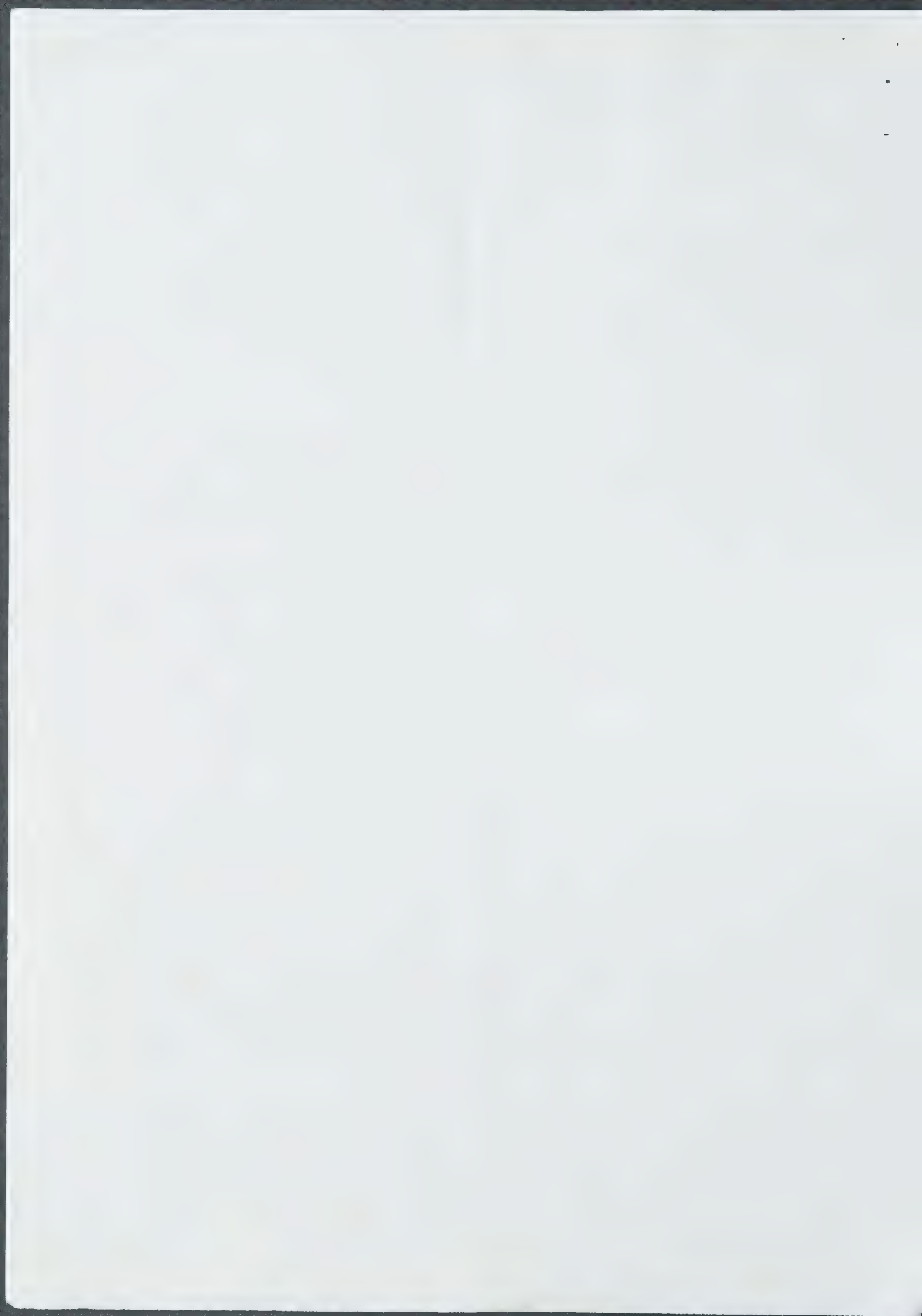
To Myself

Please forward memo to Russ Bowman

If anything important comes up, please call me
at Lou Bee next Wednesday. Give it, 2 you you have

If you receive checks from Schragu Auctions,
for 5 paintings - the Christie's etc. I have an
interest in selling Tamborini water scenes, and
the other lot please.

Best wishes
Alfred



93 06 12 10 24

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VUOS RYBITVI

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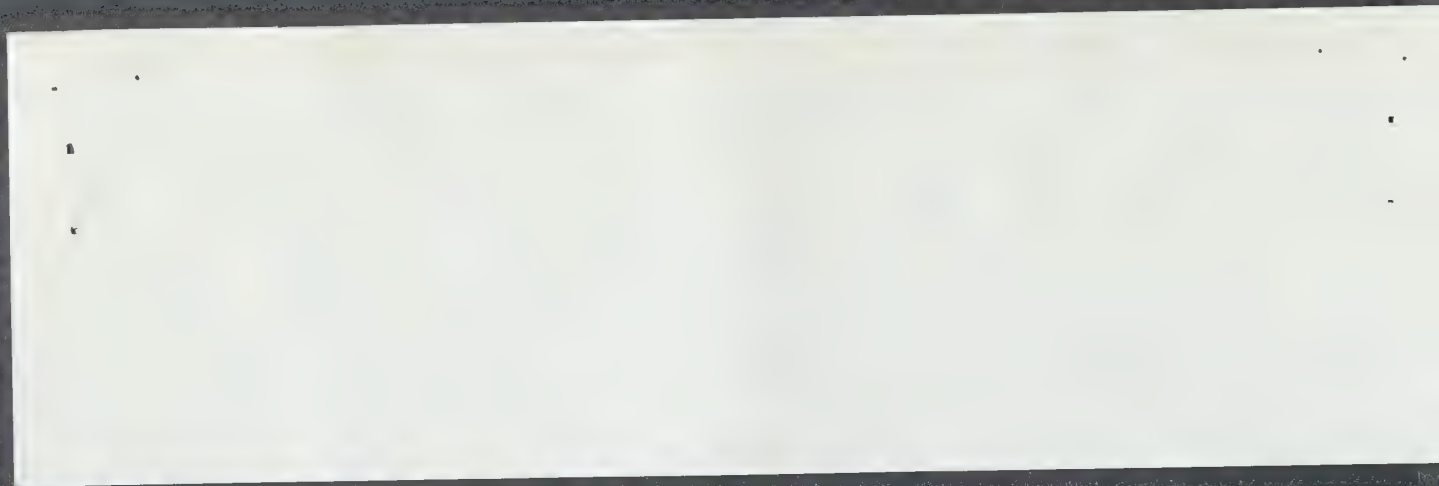
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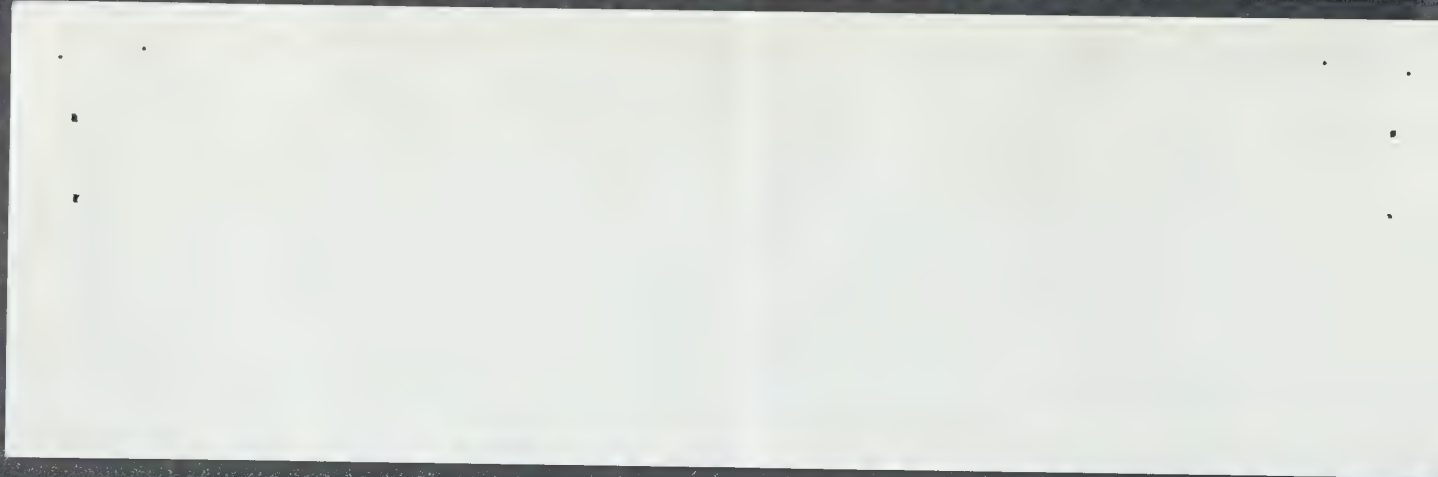
VUOS RYBITVI

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Dipl. Ing. VLADIMÍR MATOUŠ
Business Manager

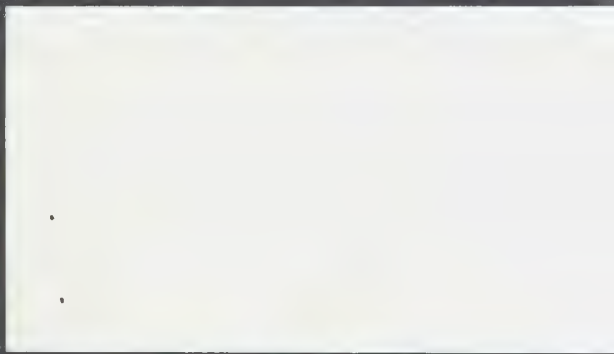


VÚOS

RESEARCH INSTITUTE OF ORGANIC SYNTHESIS
532 18 PARDUBICE-RYBITVÍ
Czechoslovakia

Phone: 040-471 56
Fax: 040-406 82
Telex: 196604-vuos-c

Kind regards! V. Matouš





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 22, 1993

Mr. Russell Bowman, Director
The Milwaukee Art Museum
750 N. Lincoln Memorial Drive
Milwaukee, Wisconsin 53202

Dear Russ:

You will recall that I related to you recently that the director and two curators from the Fogg Museum visited us in Milwaukee, and then thought the museum's beautiful Sacrifice of Isaac is by Carel Dujardin.

As you will see from the enclosed, I have just heard from Dr. William Robinson, one of the two curators who was here, telling me that he no longer thinks that the painting is by Dujardin.

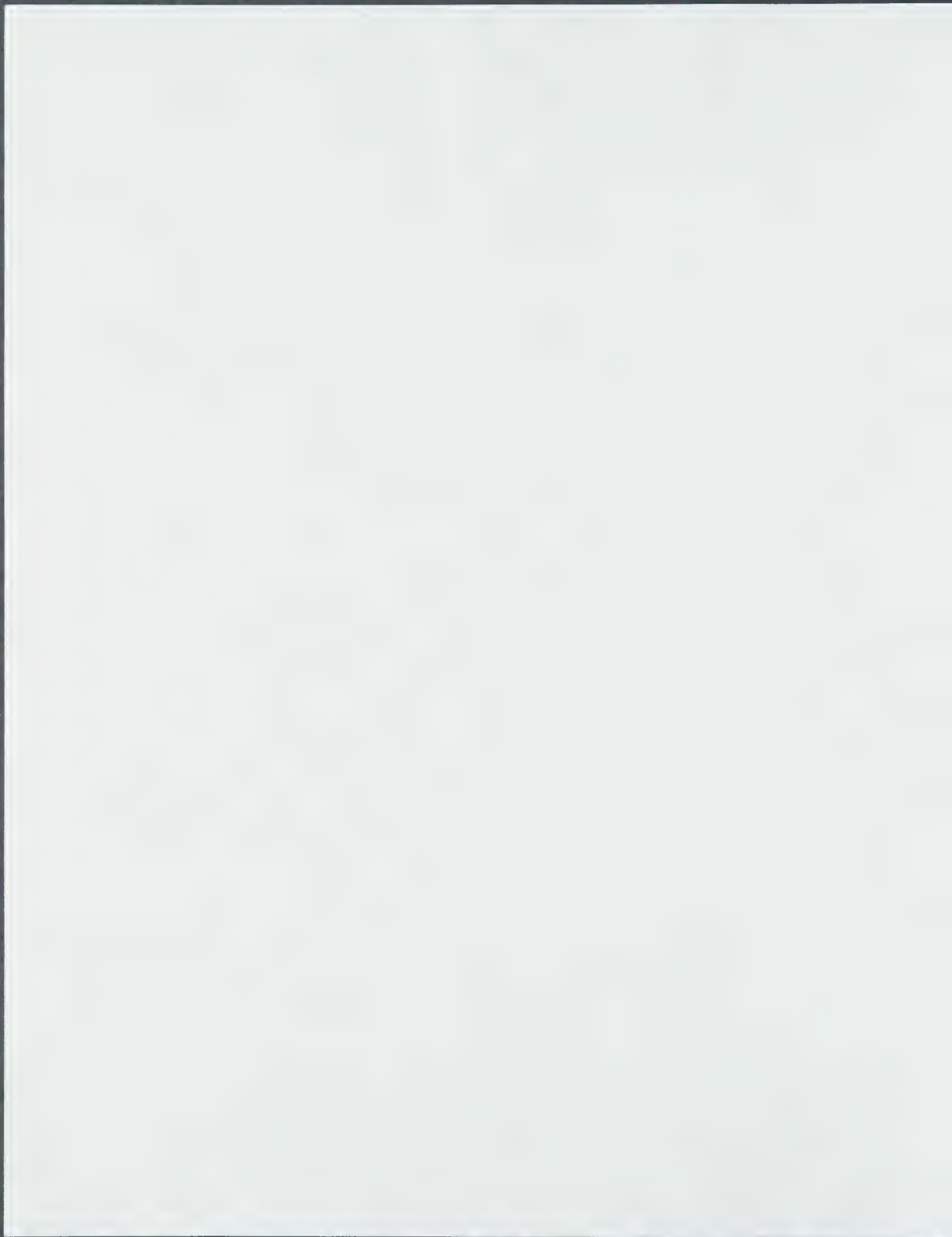
This doesn't change the fact that it is a beautiful work.

Best regards.

Sincerely,

Enclosure

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 30, 1993

Mr. Russell Bowman
Director
Milwaukee Art Museum
750 N. Lincoln Memorial Drive
Milwaukee, Wisconsin 53202

Dear Russell:

The Director of the Fogg Museum and two of the Curators, Bill Robinson and Ivan Gaskell, visited us this weekend and also looked at the paintings of the Milwaukee Art Museum. Their comments about two paintings will surely interest you.

One, regarding the large family portrait which I have loaned to you: they believe that this must be American. Incidentally, I thought of the possibility that it could be Danish, but I have heard from the curator of Danish paintings at the museum in Copenhagen, that it certainly is not Danish.

The other is that very fine Sacrifice of Isaac which was left to the museum recently. There, both Ivan Gaskell and Bill Robinson thought that it is by Carel Dujardin, and they pointed to very much the same angel in the Dujardin in the painting of which I enclose a Xerox copy.

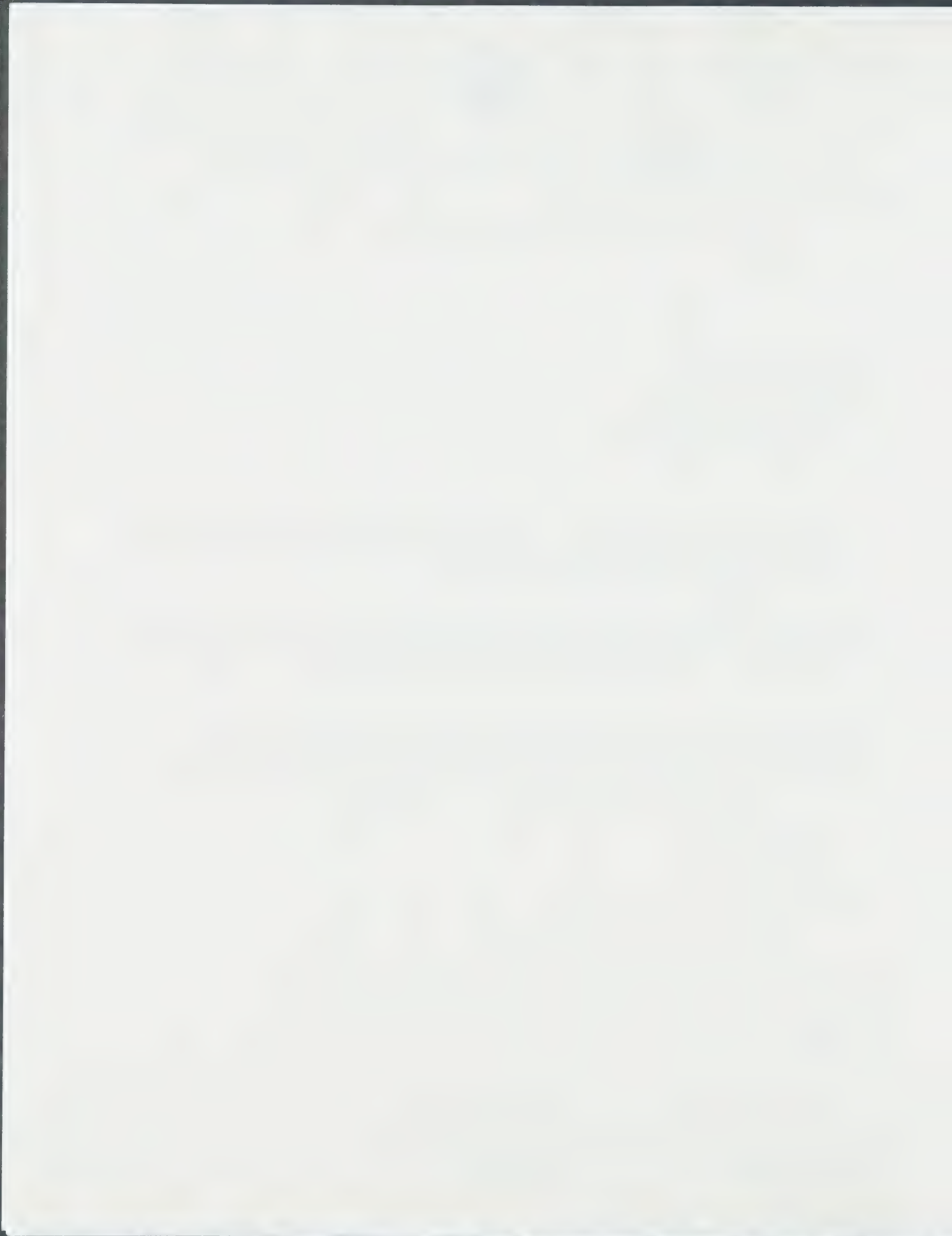
I am sorry that I will not be able to be at your reception on April 9th.

All good wishes.

Sincerely,

Enclosure

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1901

February 26, 1993

Mr. Allen L. Samson
President
Milwaukee Art Museum
750 N. Lincoln Memorial Drive
Milwaukee, Wisconsin 53202

Dear Allen:

Thank you so much for your personal invitation to be at the Milwaukee Art Museum Council Meeting on April 14th. I have been invited to speak on art in Cleveland that day.

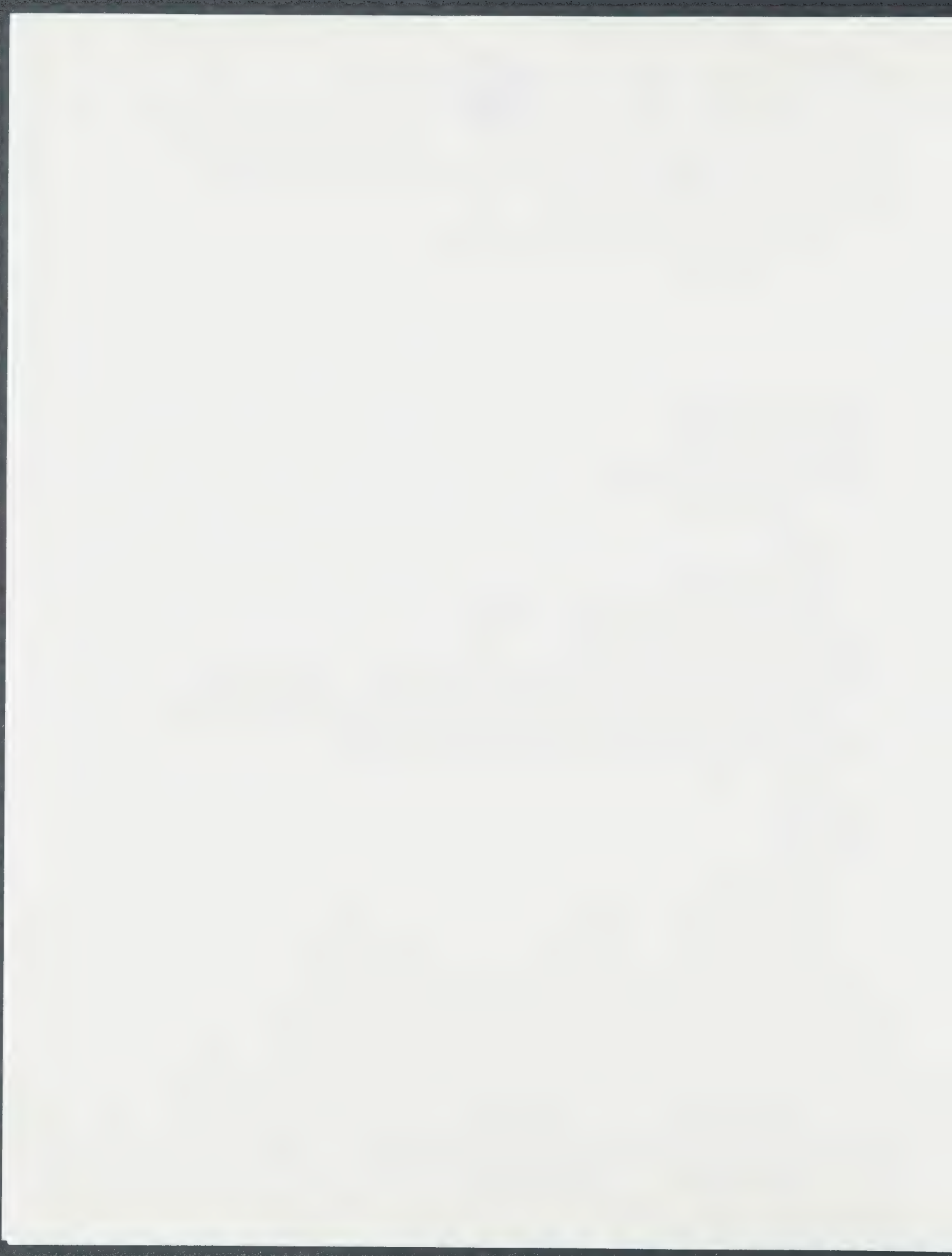
Please allow me to share with you my deep concern about the Milwaukee Art Museum now being without a curator of old master paintings for the second year. For selfish reasons, I would love to have a curator to talk about old master paintings. For the good of the Museum, I am convinced that a competent and personable curator could help a great many collectors in Milwaukee and eventually many of the paintings acquired by collectors would find their way into our Museum. Hence, it is really shortsighted not to fill that position.

Best wishes.

Sincerely,

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

bc Bader





February 24, 1993

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

Dear Alfred and Isabel:

The Milwaukee Art Museum Council will meet on Wednesday, April 14, 1993 at the Art Museum. I hope you will reserve this date and join us for a black tie evening of enjoyment and education.

The evening will begin at 6:00 p.m. and will provide Council members with an opportunity to preview **Common Ground/Uncommon Vision: The Michael and Julie Collection of American Folk Art**. At 7:00 p.m. Director Russell Bowman, along with Michael and Julie Hall, will make brief remarks on this collection. Dinner will immediately follow the lecture.

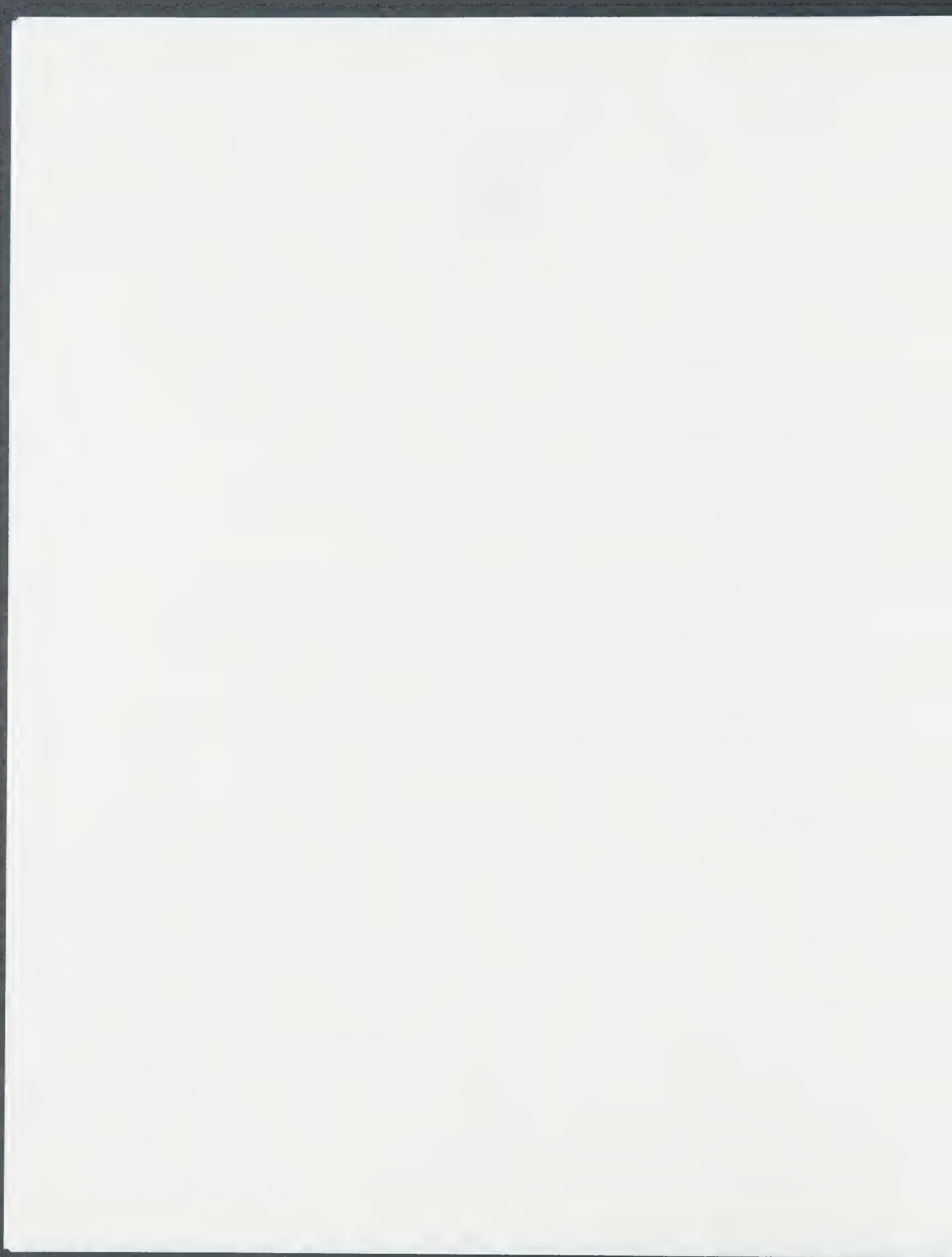
Your invitation will be arriving a few weeks prior to the event. I look forward to seeing you on April 14, as we honor the contributors to this major collection of American Folk Art.

Sincerely,

A handwritten signature in blue ink that reads "Allen".

Allen L. Samson
President

ALS:lh





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

January 8, 1993

Mr. Russell Bowman
Director
Milwaukee Art Museum
750 N. Lincoln Memorial Drive
Milwaukee, Wisconsin 53201

Dear Russell:

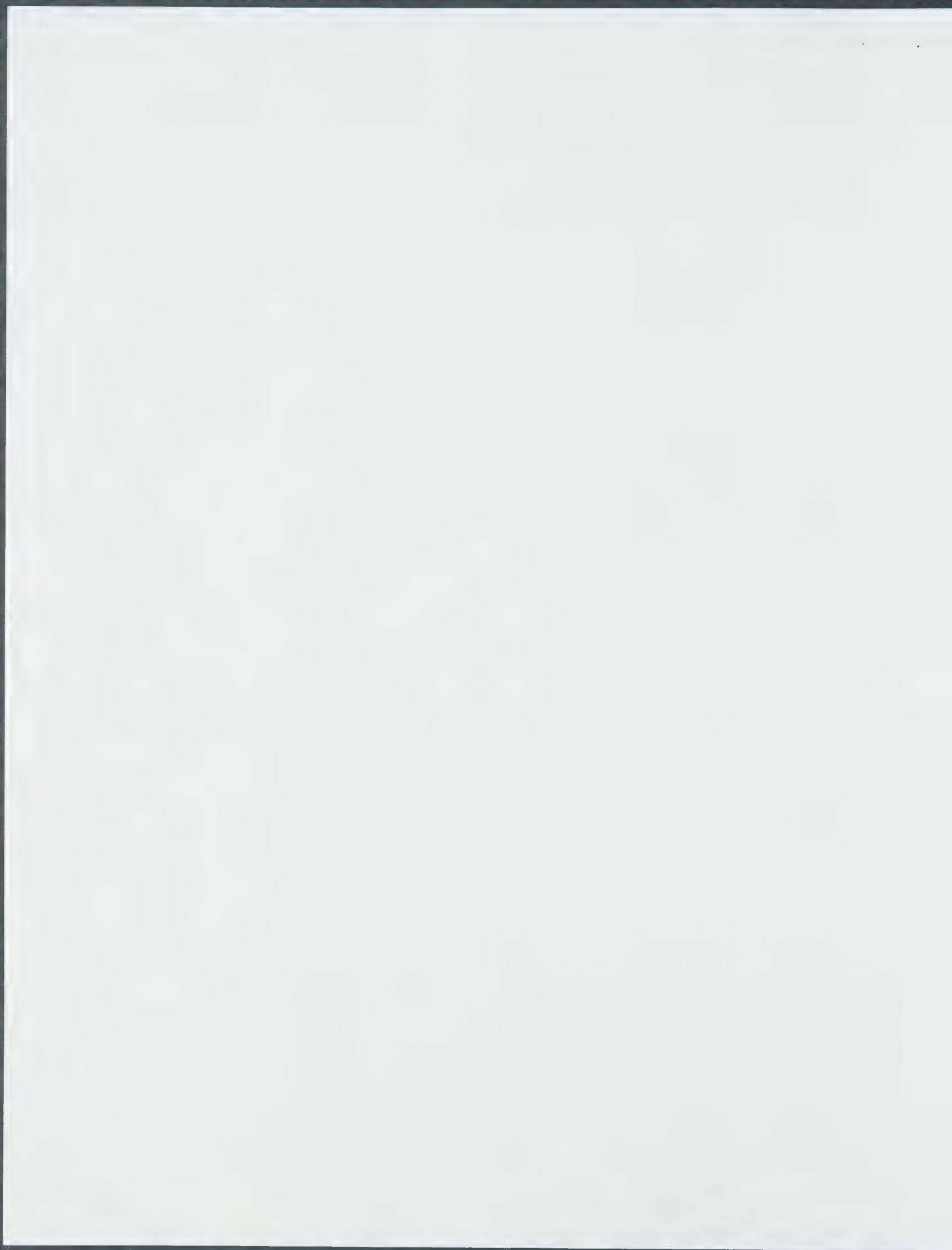
As you will see from the enclosed, Professor Stechow, probably America's greatest expert on Dutch paintings, was certain about the relationship of the two works. The correspondence reminded me that I actually sent the Berchem to Oberlin so that Professor Stechow could look at the original.

My check, as discussed, is enclosed.

Best regards,

Enclosures

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





Translations of Various Letters from
Professor Wolfgang Stechow
Art Museum's Early Berchem

I have translated only the paragraphs relating to the Berchem:

Letter of April 1, 1970 written from Vassar College where Prof. Stechow was guest professor. "The painting called de Wet looks, on first glance, like an early Berchem. (See the Oberlin Bulletin of 1964, the painting in Antwerp.) There must be a connection which one should follow."

Letter of April 11, 1970. "The signature which you reproduce in your letter of the 6th of this month is, beyond a doubt,

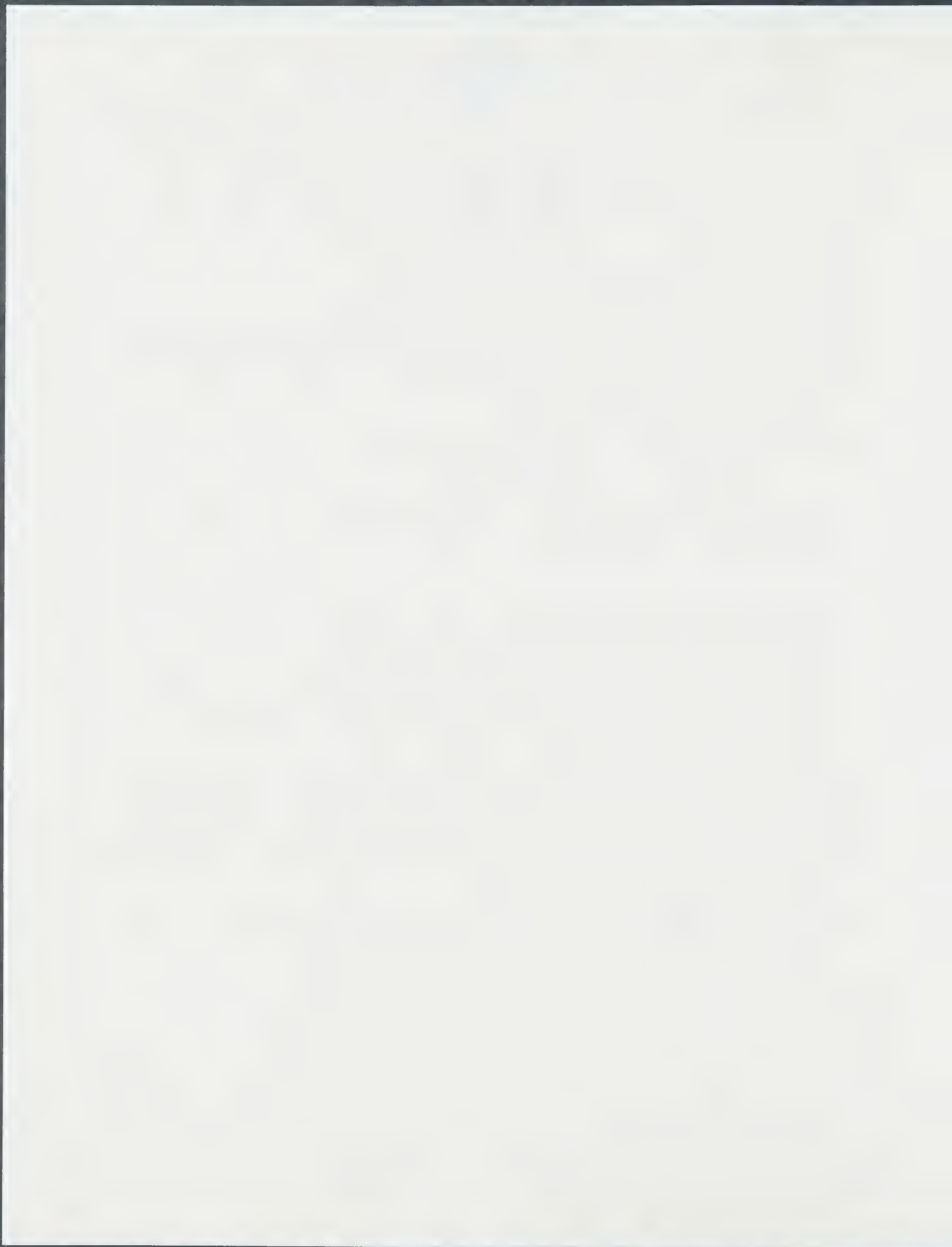
Berchi?gh(em).

exactly as with other early paintings by him! That has really given us a lot of pleasure! A very similar signature is given in Wurzbach; do you have my essay in the volume honoring Trautscholdt, where I discuss the Berchem signatures? Of that I may have a reprint--at Oberlin."

Letter of September 17, 1970, from Oberlin. "I have compared the two Berchem photographs in great detail and have come to the conviction that yours is the earlier version, and I consider the signature genuine. You know that the condition is not flawless...we have looked at the Berchem (under UV); the signature looks good. The other version falls apart a bit and the new form of Juno is outright a bit silly. Despite the losses, your version has a much more genuine handling of space, and the head of Juno is quite characteristic for this early period."

Undated letter. "In New York, I saw at Richard Feigen's another version of the Juno-Mercury-IO of the early version which you had some years ago, and there in the unsigned painting the Juno looks at the viewer. Of the other version I still have a photograph. Have you given this painting to the museum in Milwaukee? And where was the other version then? (In the meantime, that other version has been called Jan Both.) Feigen always has a few interesting works and you should go there to look..."

Undated letter. "Since I wrote to you (on the 17th) your Berchem has gone back to you; let me know how this develops... "



December 30, 1992

MILWAUKEE

ART
MUS
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Mrs. Anita V. Sculthorpe
20 Perky Road
Key Largo, FL 33037


Dear Mrs. Sculthorpe:

At your suggestion, I have contacted James D. Seymour, and he has indicated that you would like to proceed with the gift of the Flemish Portrait of a Man to the Milwaukee Art Museum. I believe you already have a copy of his letter of December 29, 1992 stating that the gift would be made at 25% per year beginning in 1992 with the final portion to come to the museum in 1995. These terms are fully acceptable to the museum.

Please let me say how deeply grateful we are for this exceptional gift. The portrait is of great quality (It hangs opposite my desk as I write this.) and will add substantially to the museum's already strong representation of Dutch and Flemish art. We have no other Flemish portrait of this quality, however, and I expect this piece to hang regularly in the galleries. As you know, Dr. Alfred Bader is currently working on the appraisal of the piece, which he believes to be either Cornelius de Vos or Jacob Jordaens. He understands that you need the approval completed by February 15, 1993.

Again my deepest appreciation, both institutionally and personally, for this extraordinarily generous gift to the Milwaukee Art Museum. Along with the Severin Roesen given in 1988, this work makes an important contribution to the story of art we share with our public.

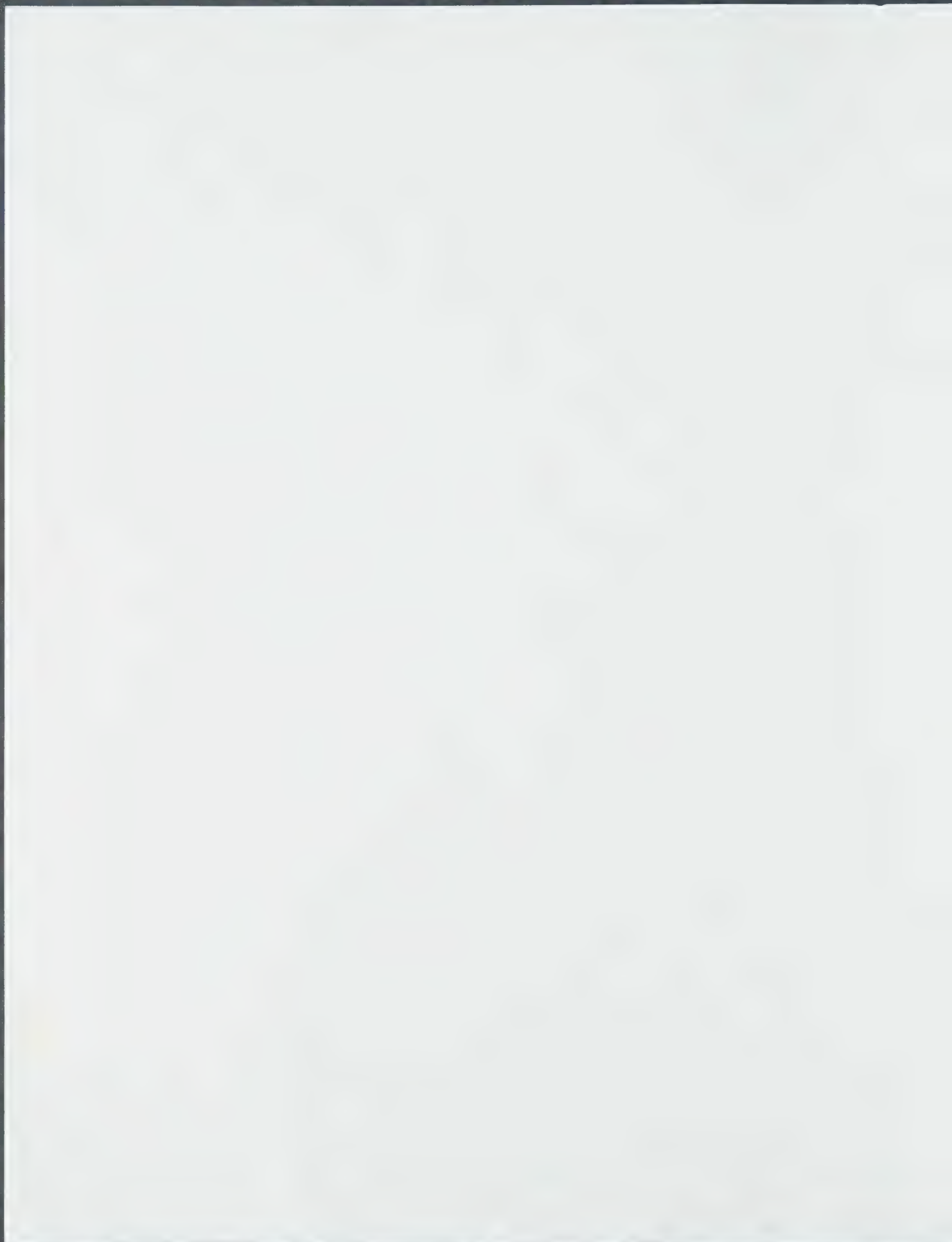
With all best regards,


Russell Bowman
Director

RB/mc

Enclosures

cc: James Seymour
Alfred Bader
Dean Sobel
Leigh Albritton



MILWAUKEE
ART
MUS
EUM

December 28, 1992

Mr. James Seymour
4515 Washington Road
Kenosha, WI 53144

Dear Mr. Seymour:

The information on the painting Mrs. Anita Sculthorpe has indicated she would like to donate in 1992 is:

Flemish (Cornelius de Vos or Jacob Jordaens)
Portrait of a Man, mid 17th century,
Oil on panel, 48 x 35 3/8"
Gift of Anita Sculthorpe in memory of
Ferdinand Hinrichs

It is my understanding from our telephone conversation that you feel Mrs. Sculthorpe may wish to make this a partial gift over several years (possibly 25% per year). These terms would be acceptable to the museum. We are most anxious to have this important work as a part of the collection.

It is also my understanding that Mrs. Sculthorpe has engaged Dr. Aldred Bader to appraise the piece. Dr. Bader has asked to be able to continue his research to achieve the clearest possible appraisal. Please let me know the date by which you need the final appraisal. Upon receipt of your letter indicating Mrs. Sculthorpe's intention to make the gift, I will provide you with a letter of acceptance and a deed of gift form by year end.

Thank you for your help in this matter.

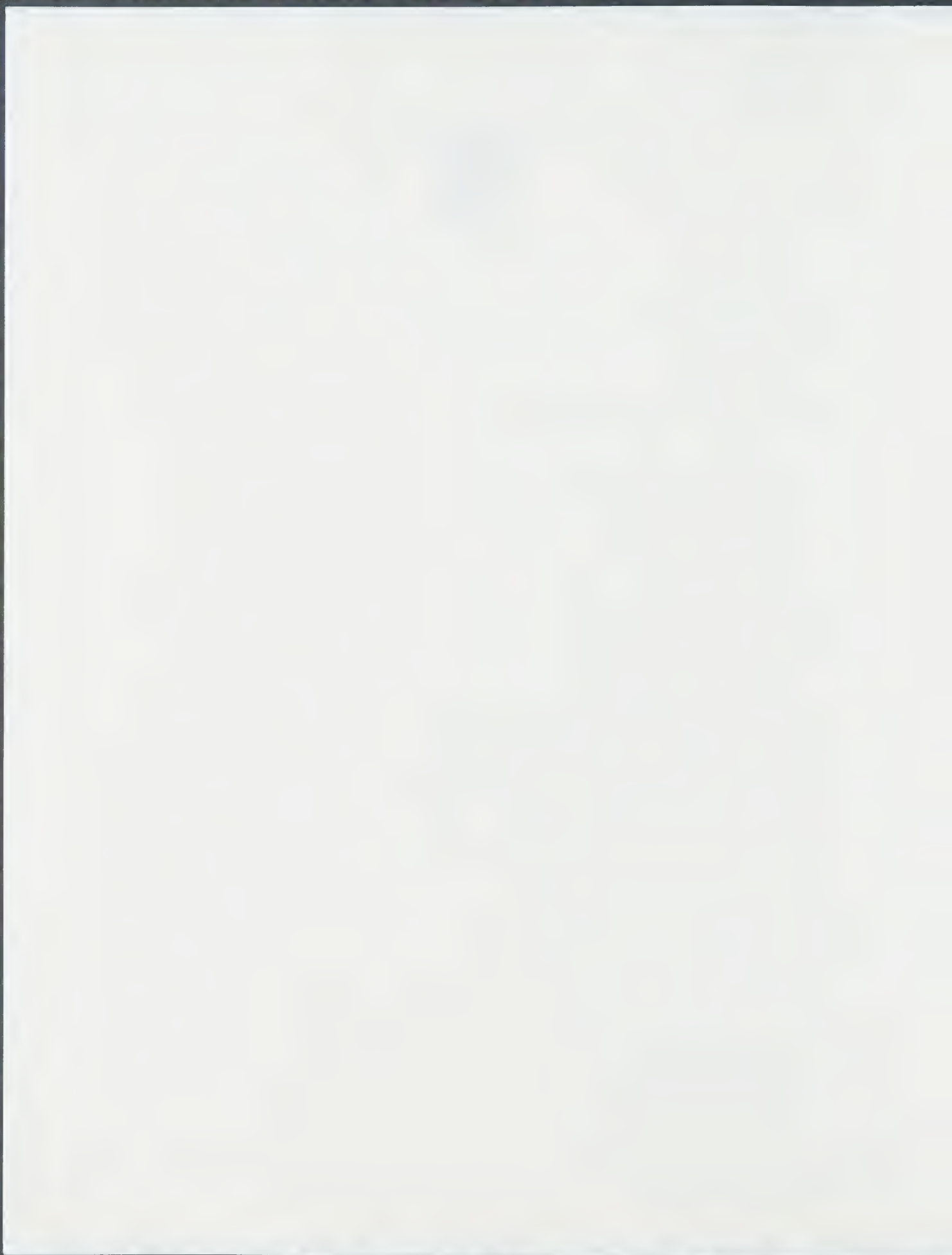
Sincerely,



Russell Bowman
Director

RB:lh

cc: Dr. Alfred Bader ✓
Dean Sobel
Leigh Albritton





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

14 December, 1992

Dear Alfred:

Welcome back! Perhaps you will still be in town when Dino and I return from San Francisco on December 29. But just in case you're not, I'm writing to you now to ask for whatever details you can provide about the Klimt paintings which you gave to this museum in 1961. Russell has asked me to research them.

As you know one of them is now on view at the museum and I am hoping to have a better look at them both, unframed, on the Monday, December 21. Our registration cards say that both were inherited by you from your mother. I understand that you told Tom Beckmann that one or both of the paintings were given to her by the artist. It would help to have some idea of approximately when and where that occurred. Knowing such things as your mother's full name at the time, and when she was living in Hungary, Vienna or elsewhere would also be useful. It would be interesting to discover who the sitter in front of the birch grove is or was. She rather resembles one Hedwig Paulick, later Langer, whose photograph (taken about 1917) appears in a recent book on Klimt and Emilie Floge by Wolfgang Fischer.

I seem to remember your saying that the larger portrait was not by Klimt. The drawing on the back, it seems to me, is more appealing than the painting but not much like any Klimt drawings I have seen. However it is inscribed (or signed) in pencil at the left edge: G.K.88. This is not visible on the photograph.

I'll try to call you on the 20th or 21st. I'll be at the museum Monday. (Leaving town the next morning).

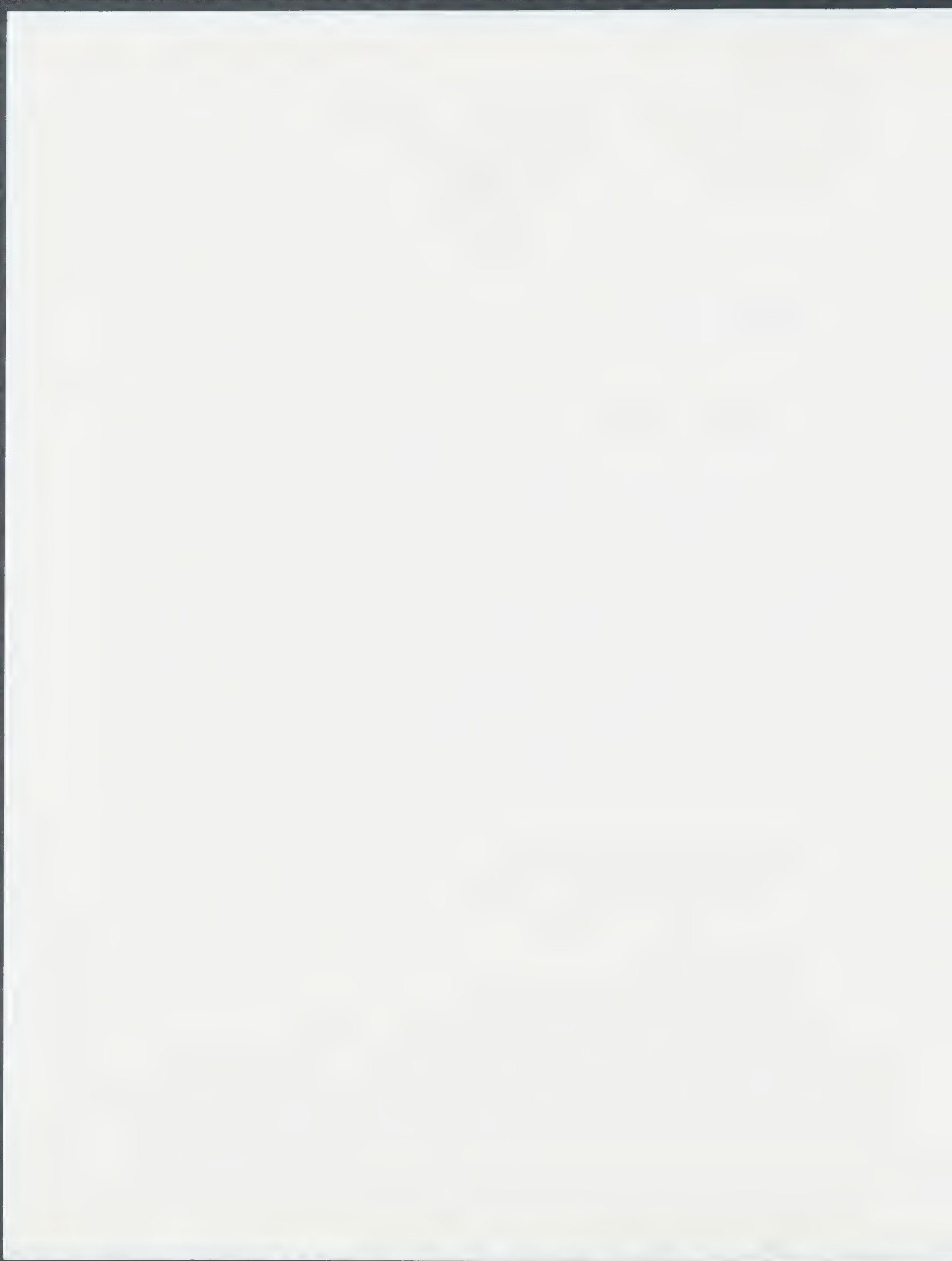
I'd appreciate any information you can give.

My best to Isabelle and greetings to you both from Dino.

Happy Holidays!

Lise

Lise Fernandez-Gimenez
Research Assistant





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 14, 1992

Mr. Russell Bowman, Director
Milwaukee Art Museum
750 N. Lincoln Memorial Drive
Milwaukee, Wisconsin 53202

Dear Russ:

In response to your letter of September 8, I do not know the McNichol Gallery in Glasgow, but the Flemish portrait looks good. I would be happy to appraise it provided I can see the original.

My charge for appraising an old master painting like this would range between \$200 and \$300, depending upon the amount of work.

Isabel and I are going on a lecture tour to Spain, leaving Thursday the 17th, and will return on September 28th.

Best regards.

Sincerely,

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





September 8, 1992

Mr. Alfred Bader
c/o Astor Hotel
924 E. Juneau, Suite 622
Milwaukee, WI 53202

Dear Dr. Bader:

Enclosed is a transparency of a painting supposedly by Cornelius de Vos, Portrait of a Man, that Mrs. Anita Sculthorpe is interested in giving to the Milwaukee Art Museum. She purchased it in the 1960s from the Ian McNichol Gallery in Glasgow. Do you have any information on that gallery? Would you be able to give her an appraisal on the painting? If not, could you suggest someone who could do the appraisal.

Your help in this matter is truly appreciated.

Sincerely,

A handwritten signature in blue ink that reads "Russell".

Russell Bowman
Director

RB/mc

Enclosure

