

Ramb. Dan - St. Louis

5095.5

3

12 (2.72)

7



EICKHOFF DE LORME VAN ROSSEM B.V.

MAKELAARS IN ASSURANTIËN
DRENTESTRAAT 5, 1083 HK AMSTERDAM
TELEFOON 020-5490101, FAX 020-6423813



Issued in onefold

APPENDED DECLARATION TO INSURANCE POLICY NO. 9.582/6.1 in the name of DSM Resin B.V.

Declaration appended to the above mentioned insurance policy undersigned by our leading underwriter Royal Nederland Schadeverzekering N.V.

Name of the Insured : DSM Resins B.V./Zwolle and/or Dr
Alfred Bader/Milwaukee, Wisconsin

The undersigned, ROYAL NEDERLAND SCHADEVERZEKERING N.V., does hereby certify that the policy covers a painting attributed to Rembrandt (85 cm x 65 cm) of US\$ 200.000,00 so valued painted on canvas. The painting belongs to Dr. Alfred Bader, Suite 622 924 East Juneau Avenue Milwaukee, Wisconsin 53202 USA. Transportation will take place on or about 6th Oktober 1995, from Milwaukee to St Louise.

The painting will be shown in the Paint Show in the Cervantas Convention Centre for the periode 9th October until 11th October. OHC including return shipment.

The insurance is covered on All Risks basis.

Excluding damage which only existed of scratching and/or grazing and/or defect, unless the damage is the result of an event covered under the policy. Theft is included under this policy, but only when burglary or attempted burglary is ascertained.

In case of damage and/or loss Eickhoff de Lorme van Rossem B.V. will send the payment of claim to Dr. Alfred Bader.

Dated at Amsterdam on the 29th September, 1995.

100% p.p. ROYAL NEDERLAND SCHADEVERZEKERING N.V.



EICKHOFF DE LORME VAN ROSSEM B.V.

MAKELAARS IN ASSURANTIËN
DRENTSTRAAT 5, 1083 HK AMSTERDAM
TELEFOON 020-5490101, FAX 020-6423813



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

USA

Amsterdam, 2nd October 1995

Our reference : Mr. R. Rank.

Gentlemen,

Re: Appended Declaration to insurance policy no. 9.582/6.1 in
the name of DSM Resins B.V.

We Eickhoff de Lorme van Rossem B.V., hereby declare on behalf of
underwriters concerned, that at the moment of writing the appended
declaration we did not know that there was or will be a report on the
condition of the painting attributed to Rembrandt.

Underwriters are covering scratching and/or grazing and/or defects unless
the type of damage is the result of an event covered under the policy. Old
scratching and/or grazing and/or defects who are mentioned in this report
drawn up by an independend and professional restorer are not covered under
the policy.

Underwriters do accept responsibility for theft only when burglary or
attended burglary is ascertained on the exhibition space or on the means
of transportation on which the painting is brought to the paint show.

Trusting to leave you well informed.

Kind regards,

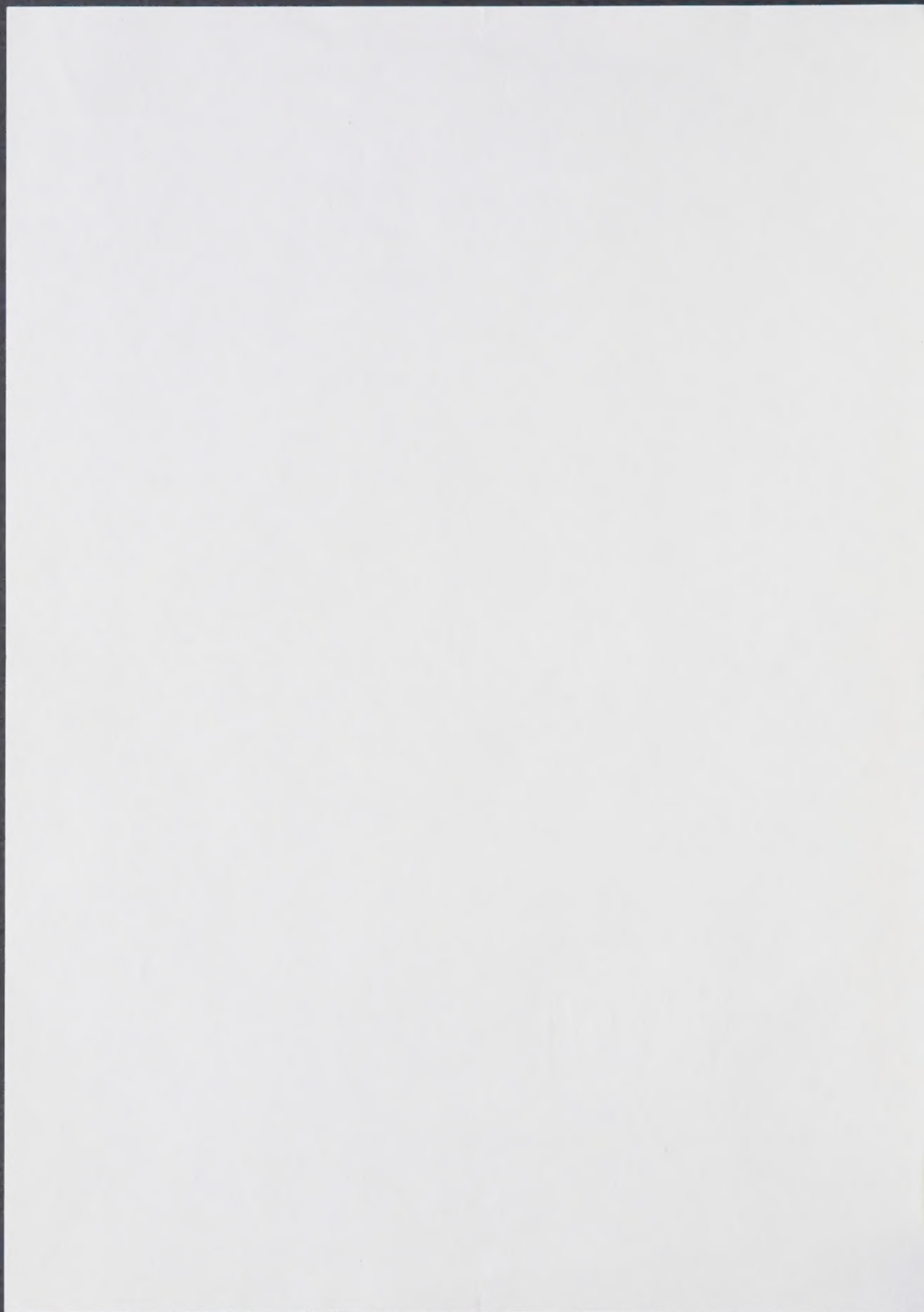
EICKHOFF DE LORME VAN ROSSEM B.V.

c.c. Mr. C. Reijnen

(DSM Resins BV)

Mr. R. Verbroekken

(DSM Insurance Department)



John Hayes - DSM - Augusta GA
706/849-6725

flup - Th. - late aft (4³⁰_{PM})
MKEA4

FE 1702-5755-3

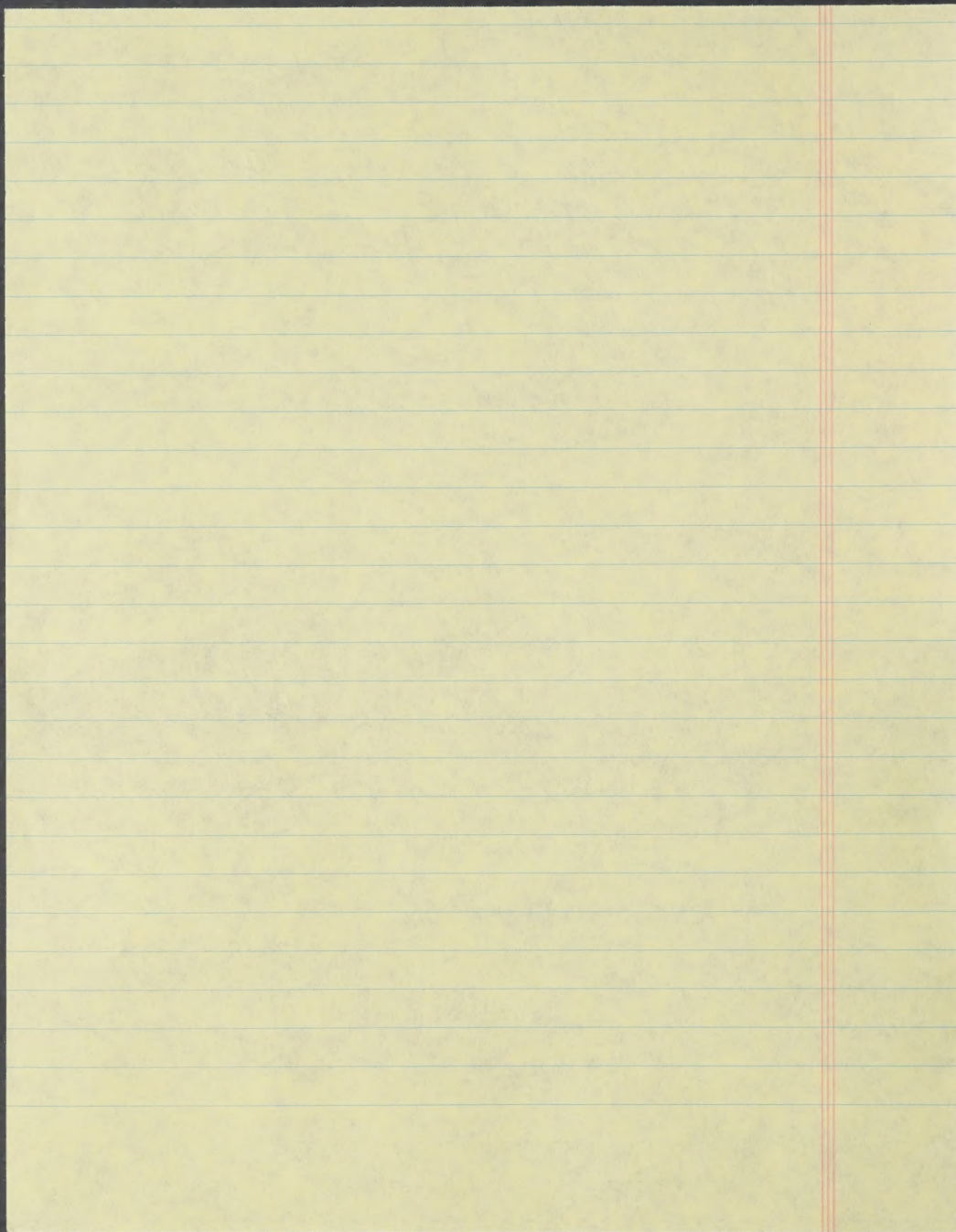
Ship to:

Wk-end } Brinkley
909 N 18th St
St L MO 63106

Attn: Bob Carlsson

returning Th am by 10^{AM}

Pro ph on arrival



FedEx
Federal Express

USE THIS AIRBILL FOR SHIPMENTS WITHIN THE CONTINENTAL U.S.A., ALASKA AND HAWAII.
USE THE INTERNATIONAL AIR WAYBILL FOR SHIPMENTS TO PUERTO RICO AND ALL NON U.S. LOCATIONS.
QUESTIONS? CALL 800-238-5355 TOLL FREE.

AIRBILL
PACKAGE
TRACKING NUMBER

4526164101

9045H 4526164101

SENDER'S FEDERAL EXPRESS ACCOUNT NUMBER

Date

1 1693-9831-3

SENDER'S COPY

From (Your Name) Please Print

Your Phone Number (Vary Important)

2 To (Recipient's Name) Please Print

Recipient's Phone Number (Vary Important)

Company ALFRED BADER

(414) 277-0730
Department/Floor No.

2 BOB CARLSON for DSM
Company

Department/Floor No.

Street Address ALFRED BADER FINE ARTS

PRINNE
Exact Street Address (We Cannot Deliver to P.O. Boxes or P.O. Zip Codes.)

Street Address 924 E JUNEAU AVE STE 622

City State ZIP Required

City State ZIP Required

MILWAUKEE WI 53202

909 North 18th Street
St. Louis MO 63106

YOUR INTERNAL BILLING REFERENCE INFORMATION (optional) (First 24 characters will appear on invoice.)

H IF HOLD AT FEDEX LOCATION, Print FEDEX Address Here
Street Address

FEDEX pickup # MKEA4

3 PAYMENT 1 Bill Sender 2 Bill Recipient's FedEx Acct. No. 3 Bill 3rd Party FedEx Acct. No. 4 Bill Credit Card

City State ZIP Required

5 Cash/Check 6 Credit Card No. 1702-5755-3 Exp. Date

4 SERVICES (Check only one box)

5 DELIVERY AND SPECIAL HANDLING (Check services required)

6 PACKAGES WEIGHT IN POUNDS ONLY YOUR DECLARED VALUE (See right)

SERVICE CONDITIONS, DECLARED VALUE AND LIMIT OF LIABILITY

Federal Express Use

Priority Overnight (Delivery by next business morning)
11 OTHER PACKAGING
16 FEDEX LETTER*
12 FEDEX PAK*
13 FEDEX BOX
14 FEDEX TUBE

Standard Overnight (Delivery by next business afternoon, no Saturday delivery)
51 OTHER PACKAGING
56 FEDEX LETTER*
52 FEDEX PAK*
53 FEDEX BOX
54 FEDEX TUBE

Weekday Service
1 HOLD AT FEDEX LOCATION WEEKDAY (Fill in Section H)
2 DELIVER WEEKDAY
Saturday Service
31 HOLD AT FEDEX LOCATION SATURDAY (Fill in Section H)
3 DELIVER SATURDAY (Extra charge) (Not available to all locations)
9 SATURDAY PICK-UP (Extra charge)

Use of this airbill constitutes your agreement to the service conditions in our current Service Guide, available to you in the form of a separate document. A copy of this airbill is also available to you in the form of a separate document.

Base Charges
Declared Value Charge
Other 1
Other 2
Total Charges

Economy Two-Day (Delivery by second business day)
30 ECONOMY*
46 GOVT LETTER
41 GOVT PACKAGE

Government Overnight (Restricted for authorized users only)
46 GOVT LETTER
41 GOVT PACKAGE

Special Handling
4 DANGEROUS GOODS (Extra charge)
6 DRY ICE (Dangerous Goods Shippers Declaration not required)

DIM SHIPMENT (Chargeable Weight)
L x W x H
Total Total Total

REVISION DATE 4/94
ART #145A12FXEM 1/95
DRMAT #160

70 OVERNIGHT FREIGHT** (Confirmed destination required)
80 TWO-DAY FREIGHT**
*Declared Value Limit \$500
**Call for delivery schedule

DESCRIPTION
2 HOLD/AT DELIVERY (if offered) (Extra charge)

Received At
1 Regular Stop 3 Drop box
2 On-Call Stop 5 Station

Release Signature:
9/18 am
A. Addison
- sec. guard

160
© 1993-94 FEDEX
PRINTED IN U.S.A.

SENDER'S COPY

TERMS AND CONDITIONS

DEFINITIONS

On this Airbill, we, our and us refer to Federal Express Corporation, its employees and agents. You and your refer to the sender, its employees and agents.

AGREEMENT TO TERMS

By giving us your package to deliver, you agree to all the terms of this Airbill and in our current Service Guide, which is available upon request. If there is a conflict between the current Service Guide and this Airbill, the Service Guide will control. No one is authorized to alter or modify the terms of our Agreement.

RESPONSIBILITY FOR PACKAGING AND COMPLETING AIRBILL

You are responsible for adequately packaging your goods and for properly filling out this Airbill. Omission of the number of packages and weight per package from this Airbill will result in a billing based on our best estimate of the number of packages received from you and an estimated "default" weight per package, as determined and periodically adjusted by us.

AIR TRANSPORTATION TAX INCLUDED

Our basic rate includes a federal tax required by Internal Revenue Code Section 4271 on the air transportation portion of this service.

LIMITATIONS ON OUR LIABILITY AND LIABILITIES NOT ASSUMED

Our liability for loss of damage to your package is limited to your actual damages or \$100, whichever is less, unless you pay for and declare a higher authorized value. We do not provide cargo liability insurance, but you may pay an additional charge for each additional \$100 of declared value. If you declare a higher value and pay the additional charge, our liability will be the lesser of your declared value or the actual value of your package.

In any event we will not be liable for any damages, whether direct, incidental, special or consequential in excess of the declared value of a shipment, whether or not Federal Express had knowledge that such damages might be incurred including, but not limited to, loss of income or profits.

We won't be liable for your acts or omissions, including but not limited to improper or insufficient packing, securing, marking or addressing, or for the acts or omissions of the recipient or anyone else with an interest in the package. Also, we won't be liable, if you or the recipient violates any of the terms of our Agreement. We won't be liable for loss of or damage to shipments of prohibited items.

We won't be liable for loss, damage or delay caused by events we cannot control, including but not limited to acts of God, perils of the air, weather conditions, acts of public enemies, war, strikes, civil commotions, or acts or omissions of public authorities (including customs and quarantine officials) with actual or apparent authority.

DECLARED VALUE LIMITS

The highest declared value we allow for FedEx Letter and FedEx Pak shipments is \$500. For other shipments, the highest declared value we allow is \$50,000 unless your package contains items of "extraordinary value" in which case the highest declared value we allow is \$500. Items of "extraordinary value" include artwork, jewelry, fine precious metals, negotiable instruments, and other items listed in our current Service Guide.

If you send more than one package on this Airbill, you may fill in the total declared value for all packages, not to exceed the \$100, \$500 or \$50,000 per package limit described above. (Example: 5 packages can have a total declared value of up to \$250,000.)

If more than one package is shipped on this Airbill, our liability for loss or damage will be limited to the actual value of the package(s) lost or damaged (not to exceed the lesser of the total declared value or the per package limits described above). You have the responsibility of proving the actual loss or damage.

FILING A CLAIM

ALL CLAIMS MUST BE MADE BY YOU IN WRITING. You must notify us of your claim within strict time limits. See current Service Guide.

We'll consider your claim filed if you call and notify our Customer Service Department at 800-238-5355 and notify us in writing as soon as possible.

Within 90 days after you notify us of your claim, you must send us all relevant information about it. We are not obligated to act on any claim until you have paid all transportation charges, and you may not deduct the amount of your claim from those charges.

If the recipient accepts your package without noting any damage on the delivery record, we will assume that the package was delivered in good condition. In order for us to process your claim, you must, to the extent possible, make the original shipping cartons and packing available for inspection.

RIGHT TO INSPECT

We may, at our option, open and inspect your packages prior to or after you give them to us to deliver.

NO C.O.D. SERVICES

NO C.O.D. SERVICES ON THIS AIRBILL. If C.O.D. Service is required, please use a Federal Express C.O.D. airbill for this purpose.

RESPONSIBILITY FOR PAYMENT

Even if you give us different payment instructions, you will always be primarily responsible for all delivery costs, as well as any cost we may incur in either returning your package to you or warehousing it pending disposition.

RIGHT OF REJECTION

We reserve the right to reject a shipment at any time, when such shipment would be likely to cause damage or delay to other shipments, equipment or personnel, or if the transportation of which is prohibited by law or is in violation of any rules contained in this Airbill or our current Service Guide.

MONEY-BACK GUARANTEE

In the event of untimely delivery, Federal Express will at your request and with some limitations, refund or credit all transportation charges. See current Service Guide for further information.

FAX FROM



ALFRED BADER FINE ARTS

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

September 28, 1995

Page 1 of 2

To: Mr. Cyril Reijnen
Manager, Marketing Communication
DSM Resins BV
Fax: 31-38-456-9500

Dear Mr. Reijnen:

Thank you so much for your fax of today, very much appreciated. All is now in order.

To turn to your five paragraphs, allow me just to make one comment: Please do fax me the copy of the insurance policy, but there is then no need to send the original by either DHL or FedEx because that is so expensive. After faxing a copy of the policy, please just air-mail it to me.

The painting will be safely packed in a sturdy wooden box by Friday morning, October 6th. In that box, there will also be approximately 50 color reproductions of the painting and 50 reproductions of a detail of the face. You might like to share these with your best friends at the exhibition in St. Louis. Of course, there is no charge for these.

You might be interested in seeing my autobiography entitled *Adventures of a Chemist Collector*, ISBN 0-297-83461-4. That book is available in St. Louis from one bookstore called Library Limited at 7700 Forsyth Blvd. in Clayton (ph: 314/727-8834), and it costs \$25.00 plus tax. In it, I talk about many paintings including two now-undoubted works by Rembrandt, one of which I recently sold to the Rijksmuseum in Amsterdam. The book has been widely reviewed, and I attach a copy of the review from *Chemistry in Britain*.

I much look forward to hearing from you on Monday, October 9th, advising me that the painting is at the exhibition safely.

With all good wishes for a great exhibit and best personal regards, I remain,

Yours sincerely,

AB/cw

cc: Ms. K. Groen (fax: 31-20-675-1661)



Reviews

Adventures of a chemist collector

A Bader
London: Weidenfeld & Nicolson, 1995
Pp 288 £14.99 (HB) ISBN 0 297 83461 4

This is the autobiography of a remarkable man. Alfred Bader is one of the world's richest chemists, and founder of Sigma-Aldrich, the leading supplier of research chemicals. He is also a major player in the art world, and has built up a famous collection of old masters. Bader has led a life full of drama, and *Adventures of a chemist collector* tells tales of tender love and tough negotiations, of contacts who befriend, and colleagues who betray. Put them all together and you have one of the most fascinating books I have ever read.

Bader was born in Vienna in 1924, the son of a Jewish father and a Catholic mother. His father was murdered soon after Alfred was born, and his mother was disowned by her family because of her runaway marriage. Unable to support her children, she agreed that Alfred should be raised by his aunt. Despite all this, Bader had a happy childhood, but his world fell apart when the Nazis took over Austria in 1938.

Bader was lucky in that he was able to leave his homeland in December that year, as one of 10 000 Jewish children who were allowed to come and live in the UK. He continued his education at the East Hove Senior School for Boys, followed by Brighton Technical College.

After the defeat of the allied armies in France in 1940, the UK government, fearful of spies and saboteurs, rounded up all refugees from Nazi-occupied Europe. Bader was deported to Canada, but there he continued his studies, struggled to get to university, and eventually was accepted by Queens. He has never forgotten the kindness he found there, and he has since lavished on it gifts of paintings, massive donations and a castle — Herstonmeaux in Sussex — which is now its European campus.

Bader did his PhD with the great Louis Fieser at Harvard, and then went to work in Milwaukee, for the paint division of the

Pittsburgh Plate Glass Company. There he became frustrated by the take-it-or-leave-it attitude of the major chemical supplier, Eastman Kodak, and so with a friend, Jack Eisendrath, they started their own company, Aldrich, and ran it from a rented garage. It soon gained a reputation for speedy and reliable service, and grew to become the billion dollar business empire we know today.

If you'd be millionaires with chemistry degrees would like to know how it's done, here is the recipe for success: find your niche and follow Bader, paying special attention to customer relations. Bader himself became Aldrich's greatest advert and asset, touring the world asking chemists at the bench what they wanted, seeing that they got it, and sometimes buying what they themselves had made. I must confess that I found some of the details of business negotiations in this book rather hard going, but then comes a riveting chapter. In it we learn how, on 20 November 1991, disaster struck while Bader was at the Russell Hotel, London, and his life's work was wrested from him.

In a curious way, *Adventures of a chemist collector* resembles a book of an Old Testament prophet, with its tales of greed and deception, love and loyalty. In this latter category was his love affair with his present wife, Isabel, which began as a shipboard romance and progressed through unexpected coincidences, heartbreaking letters, and even a prophetic dream.

There is also Bader's claim that Josef Loschmidt was the first to work out the structure of benzene, rather than Kekulé. This brought Bader the sting of academic venom when he wrote about it in *Chemistry in*



The entombment by Rubens; Bader bought it at Christie's, and then sold it at a profit to the Getty Museum

Britain. He entertains us with extracts from a reader's letter to the editor, which naturally could not be published.

Another of Bader's tales is the embarrassing one of what can happen when you try to give money away to help students. What appears so easy turns out to be rather difficult when you do it for the chemistry department of Sheffield University. Readers there would be well advised to skip chapter 21!

Much of the book is devoted to Bader's other life as an art collector. In recent years he has bought and sold individual paintings worth millions of dollars, but it is his joy at finding hidden masterpieces that he recounts in most detail.

Few people write their autobiography so well and with such candour as Bader. He includes details that a normal writer would judiciously avoid, but when you are a multi-millionaire, you can afford a few small luxuries, like telling the whole truth. This is what really makes the *Adventures of a chemist collector* such compelling reading.

J. EMSLEY

Stereochemistry of organic compounds

E. L. Eliel and S. H. Wilen
Chichester: Wiley, 1994
Pp 1267 £29.95 (SB) ISBN 0 471 05446 1

Generations of organic chemists grew up with Ernest Eliel's *Stereochemistry of carbon compounds*, published in 1962. Eliel's new work on stereochemistry, co-authored by Samuel Wilen with a chapter on *Stereoselective synthesis* by Lew Mander, surpasses even the first book in its scholarship and depth of coverage. This is a book that can be opened and read profitably anywhere, and continuously re-wards close study. The quality of the writing and the clarity of explanations and illustrations are exemplary.

Witness the description of the determination of specific rotation, or the story of the

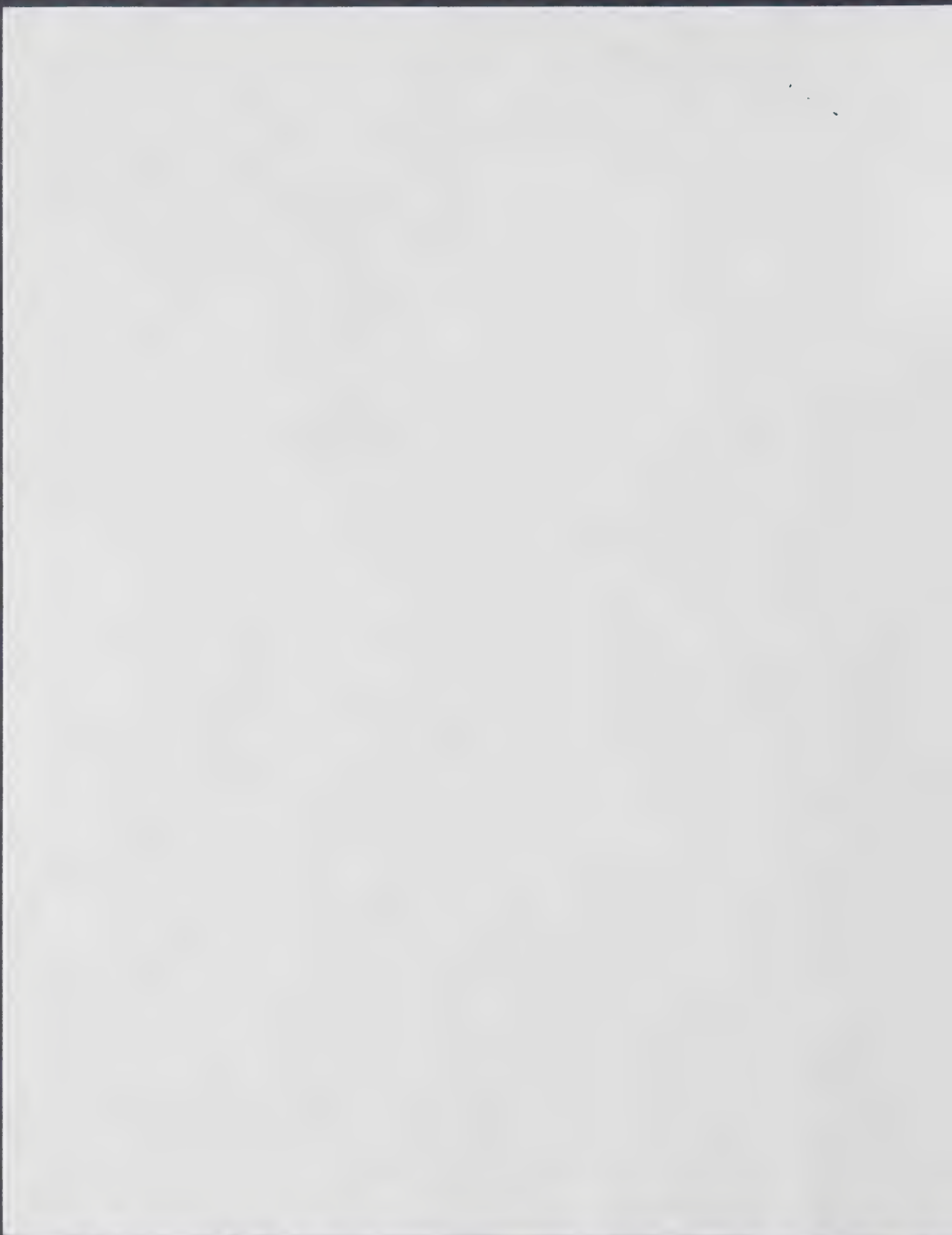
conformational analysis of 1,2-dibromoethane, a problem that we learn was only solved (but how cleverly and in 1950!) by Raman analysis of specifically deuterated 1,2-dibromoethanes. In a subject where terminology has proliferated (are terms such as eutomer, distomer and eudismic ratio really necessary?), and where clear definitions have sometimes proved elusive, the lucid glossary should settle such controversies as the correct use of stereoselective and stereospecific.

There are concise essays on contemporary topics such as that entitled *Biological properties*, which covers, *inter alia*, chirality in the context of drug action. The book has short but adequate accounts of many specialised topics, eg Baldwin's rules. There are many useful tables of data, such as functional group conformational energies. The book is strong on history — we discover the story of H. Sachse, who

could not defend against attacks on his insightful conformational analysis of cyclohexane because of his premature death in 1893. It is even stronger on the present, with its extensive treatment of key topics such as prochirality, enantioselective synthesis (the fine chapter by Mander), and stereoisomer analysis, with references up to 1994.

Despite its heavyweight 1267 pages, I can safely recommend this book to undergraduates and especially postgraduates, and it is an excellent companion for the tedious train journey from Newcastle to London. In the BBC radio programme *Desert island discs*, a celebrity selects music and books for his or her solitary confinement; the obligatory Mozart or Presley, Bible and Shakespeare would now be passed over by any chemical celebrity, for the new 'Eliel' will suffice.

B. T. GOLDING



TRANSACTION REPORT

FOR: ALFRED EAGER FINE RPT - 614071000

SEND

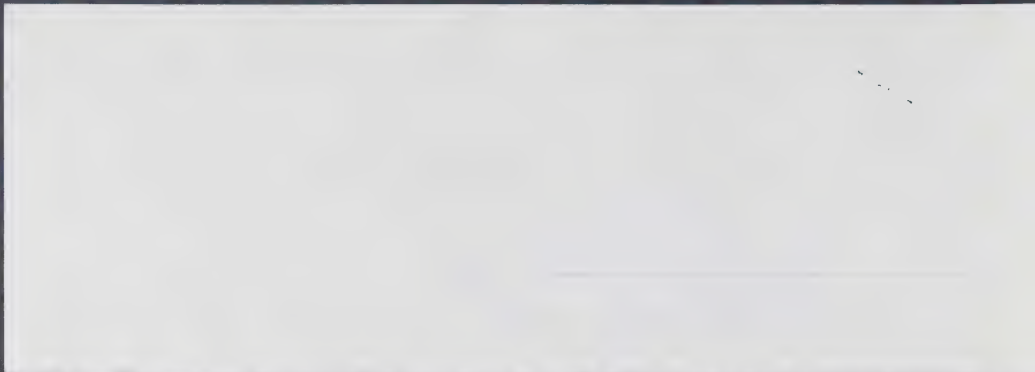
RECEIVER

DATE

NOTE

01131200000000

00



TRANSACTION REPORT

FOR: ALBERT WOOD FINE ARTS 10/20/81

SEND

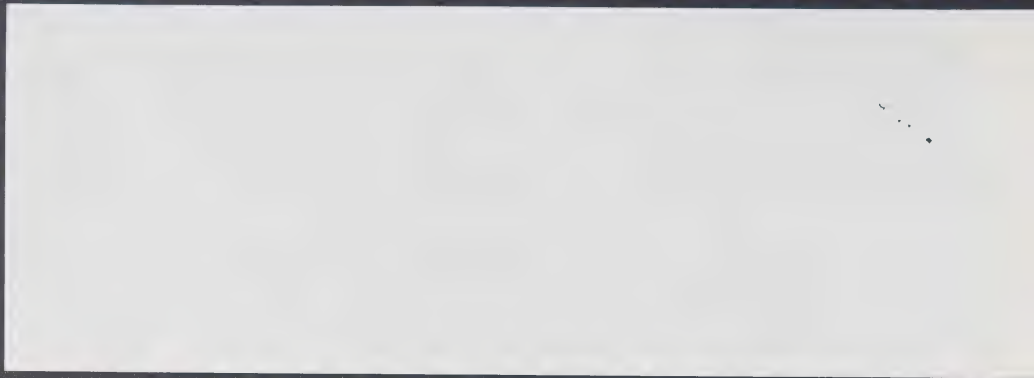
RECEIVED

EXCESS

DATE

01131404000000

00



DSMResins

DSM 

Telefax message

To
Fax no. : 00 1 414 277 0709
Company
Name : Dr. Alfred Bader
Department
Copy to : Ms. K. Groen, Centraal Laboratorium, Amsterdam
020-5751661

From
Company : DSM Resins BV Telephone : 038-4569473
Ceintuurbaan 5
8022 AW Zwolle Telefax : 038-4569500
The Netherlands

Name : Cyril Reijnen
Department : PR & Marketing Communication

Date : September 28, 1995

Page 1 of 2

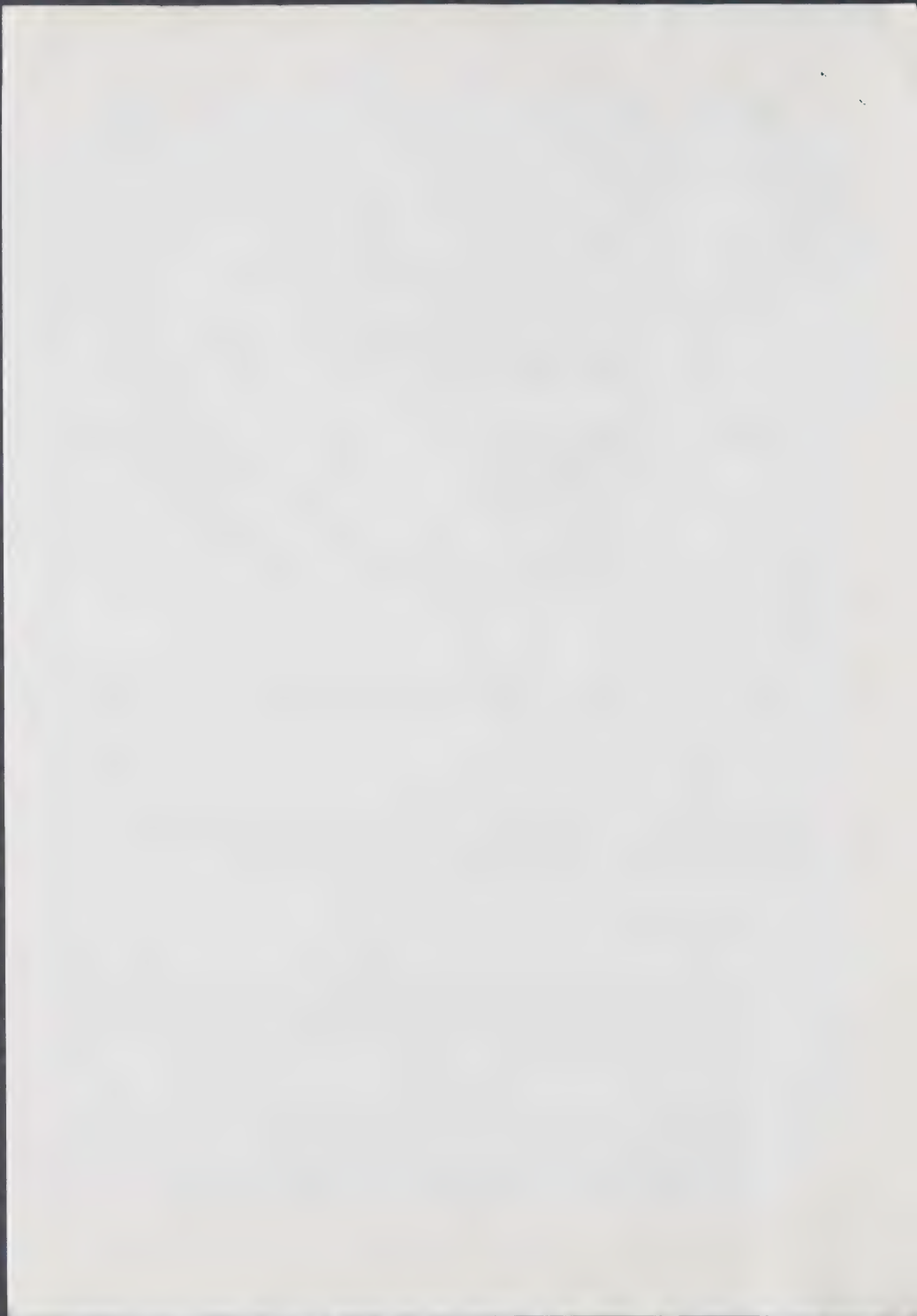
If you do not receive all pages as indicated, please call the above mentioned telephone number.

Dear Dr. Bader:

DSM is delighted that you are kindly lending us your painting for the Paint Shows Exhibition in St. Louis. I apologize that working in a triangle has caused some confusion, it is rather complicated to deal with organizational matters from Europe.

After consultation with Ms. Groen, I am sending you this fax in order to inform you about the status of our actions:

1. The painting will be insured all risk to the amount of \$ 200,000, wall-to-wall in your favor. The insurance company is preparing the policy. However it has to be signed by two parties of DSM's insurance consortium. We expect to receive the policy if not tomorrow, than next Monday October 2. We will fax it to you immediately. The original will be sent to you by DHL or FedEx.
2. We will arrange for the FedEx to pick-up the painting in Milwaukee for transportation to St. Louis on Friday October 6. The painting will be delivered directly to a safe deposit of DSM's bank representative in St. Louis for the weekend (Bank, contactperson and telephone number to be confirmed). We will arrange for transportation from St. Louis to Milwaukee with FedEx on Wednesday October 11 in the afternoon and notify arrival. (The exhibition closes at h 12.00)
Costs will be charged directly to the account number of DSM Resins US, Inc. in Augusta, GA.



Date and time will be confirmed by fax as soon as arrangements with FedEx have been made

- 3 On Monday morning an armoured car will transport the painting from the safe deposit to the St. Louis Convention Centre. It will never be left unattended. In order to ensure complete safety outside of exhibition hours, we will pack the painting every day at h 16.30 in the wooden box for collection by an armoured car of DSM's bank relation to be stored overnight in a safe deposit at the bank. Every morning it will be brought back to the exhibition premises
During the exhibition we inform you every day by fax or telephone on safe arrival.
- 4 The painting will be exhibited during the **1995 Paint Industries Show**
This exhibition will be held in

Cervantes Convention Centre

801 Convention Plaza,

St. Louis, MO 63101

Tel: 314 342 5036

Fax: 314 342 5040

(tel and fax nr of Events Manager in Convention Centre, telephone on DSM Resins Booth still to be confirmed!)

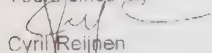
The DSM Resins booth number is 168

- 5 We produced a text panel: "Self portrait, attributed to Rembrandt, Collection Dr. and Mrs. Alfred Bader"

I trust that I to have answered all your questions and will personally see to it that all our agreements will be met. I will be in St. Louis from October 7 to October 12.

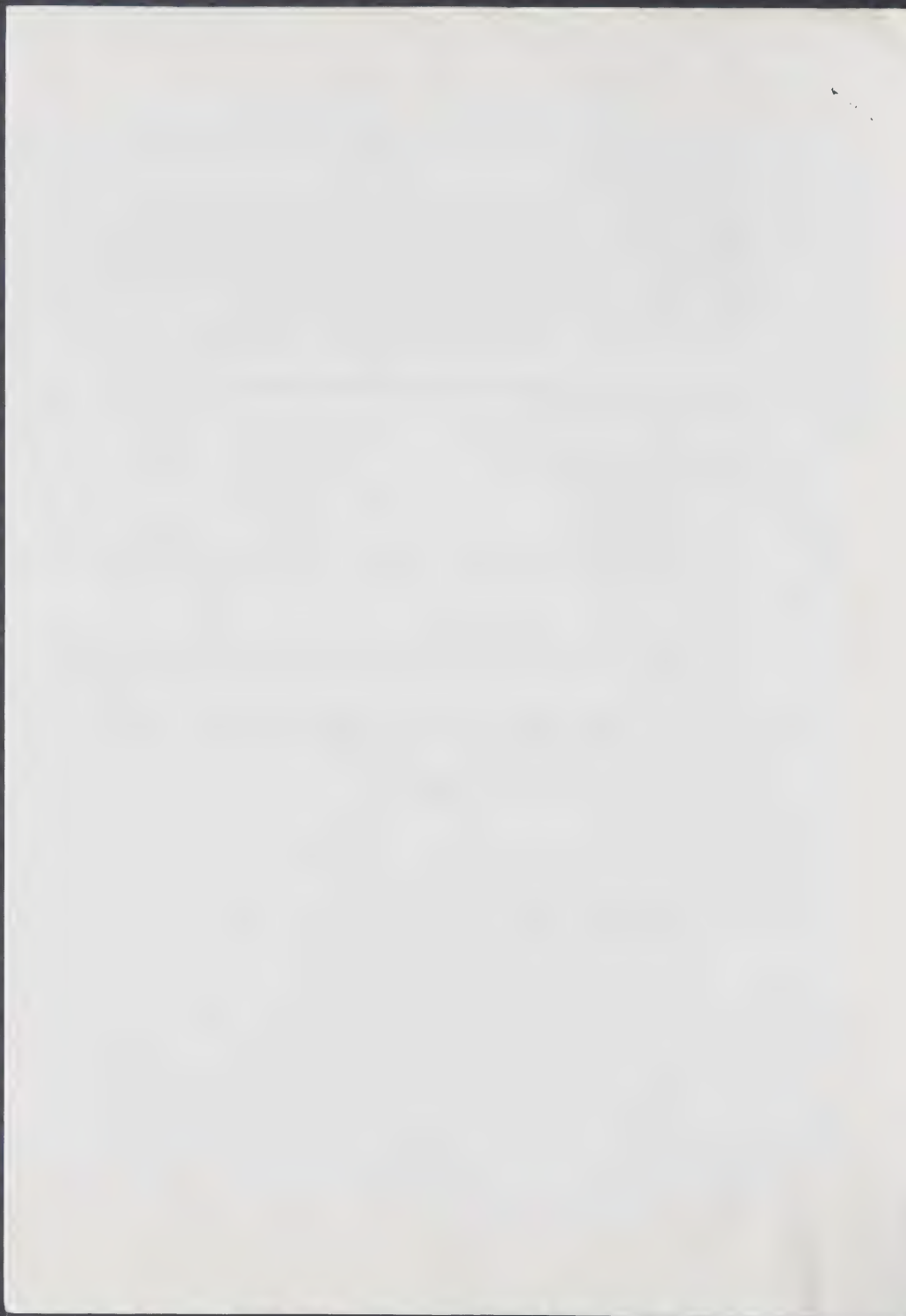
I would like to thank you for your kind cooperation.

Yours sincerely



Cyril Reijnen

Manager Marketing Communication





FAX FROM

ALFRED BADER FINE ARTS

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

October 3, 1995

To: Mr. Cyril Reijnen
Manager, Marketing Communication
DSM Resins BV
Fax: 31-38-456-9500

Dear Mr. Reijnen:

Shortly after I sent my fax to you this morning, I received the explanation from Eickhoff de Lorme van Rossem B.V.

Thank you for expediting this explanation. As always, working through language barriers and across oceans complicates things, but your patience is greatly appreciated.

I am pleased to accept the insurance policy as explained, and I will have the painting carefully packed and ready for pick up by Federal Express on this coming Friday morning. I presume that you will be instructing Fed-Ex and we need do nothing else but await their pick-up. I will be at my gallery from 8:15 a.m. to 5:00 p.m. on Friday.

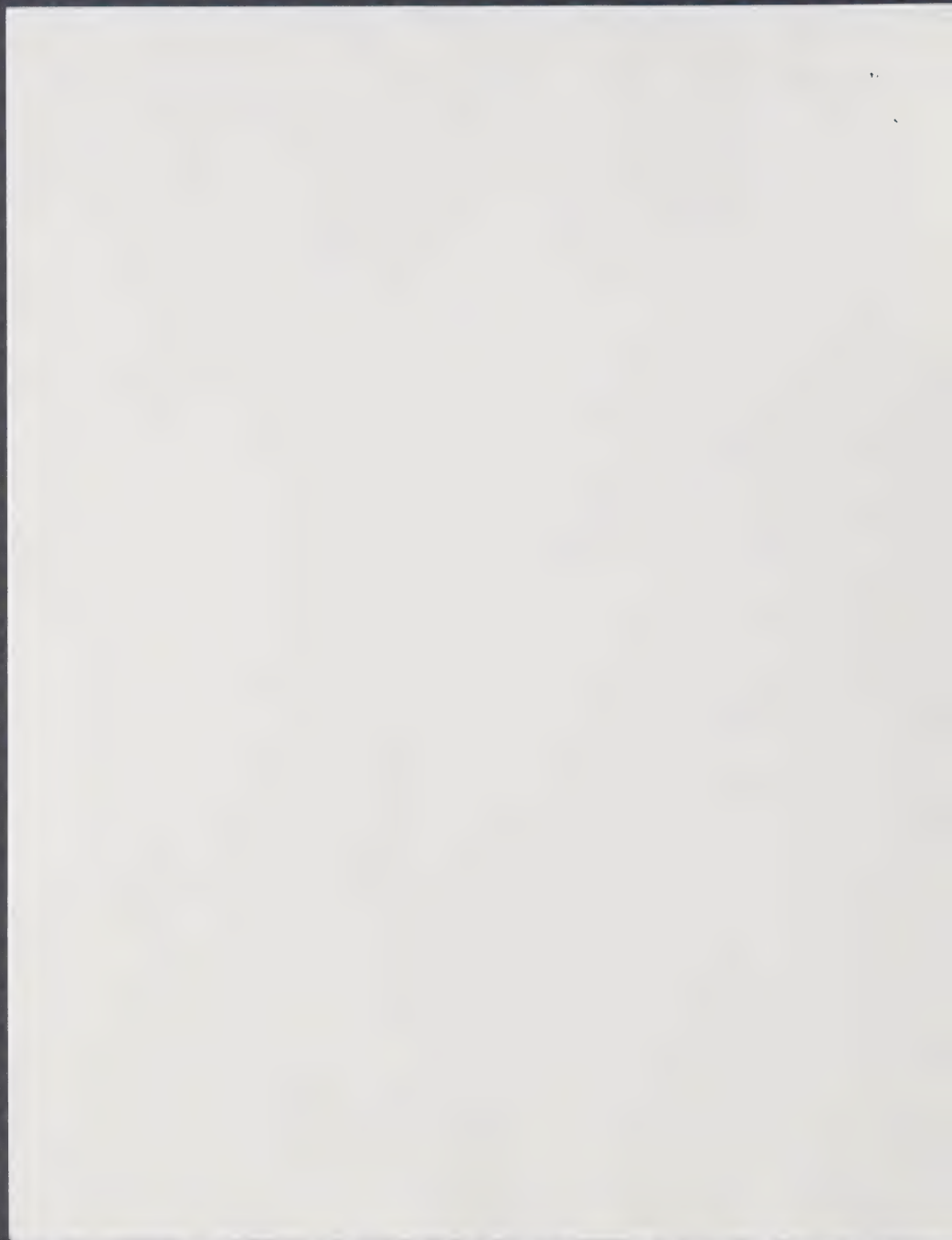
I will look forward to receiving your fax on Monday morning regarding the safe arrival of the painting in St. Louis.

Again, I extend my best wishes for a successful and productive show for DSM and remain,

Yours sincerely,

AB/cw

cc: Ms. K. Groen (fax: 31-20-675-1661)



TRANSACTION REPORT

FOR: ALFRED WADER FINE WAT 424000000

SEND

RECEIVER

PAGES

NO. 55

01131206751661

1

55



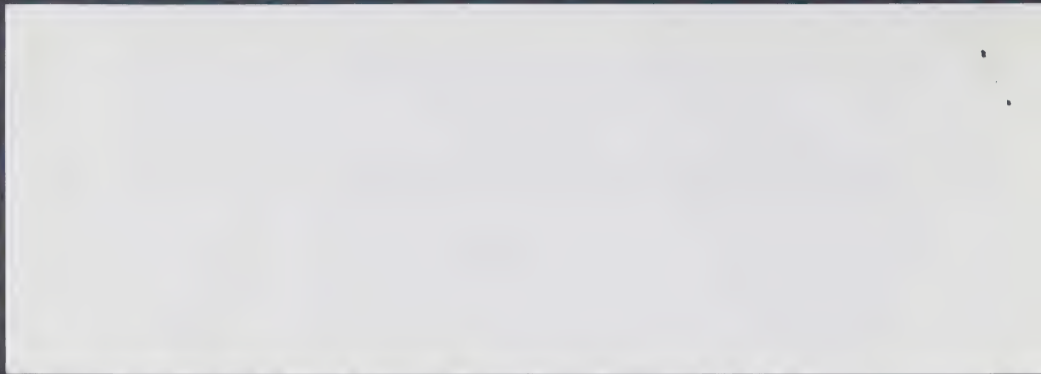
TRANSMISSION REPORT

FOR: WLFSSB: NUSIF: RIND: ANT: 147000

SEND

RECEIVED

0113:3040-1500





EICKHOFF DE LORME VAN ROSSEM B.V.

MAKELAARS IN ASSURANTIËN
DRENTESRAAT 5, 1083 HK AMSTERDAM
TELEFOON 020-6490101 FAX 020-6423813



Alfred Bader Fine Arts
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53207

198A

Amsterdam, 2nd October 1981

Our reference : Mr. K. RANK.

Gentlemen,

Re: Appended Declaration to insurance policy no. 9.082.6.1 in
the name of DSM Resins B.V.

We Eickhoff de Lorme van Rossem B.V., hereby declare on behalf of
underwriters concerned, that at the moment of writing the appended
declaration we did not know that there was or will be a report on the
condition of the painting attributed to Rembrandt.

Underwriters are covering scratching and/or grazing and/or defects unless
the type of damage is the result of an event covered under the policy. Old
scratching and/or grazing and/or defects who are mentioned in this report
drawn up by an independent and professional restorer are not covered under
the policy.

Underwriters do accept responsibility for theft only when burglary or
attempted burglary is ascertained on the exhibition space or on the means
of transportation on which the painting is brought to the paint show.

Trusting to leave you well informed.

Kind regards,

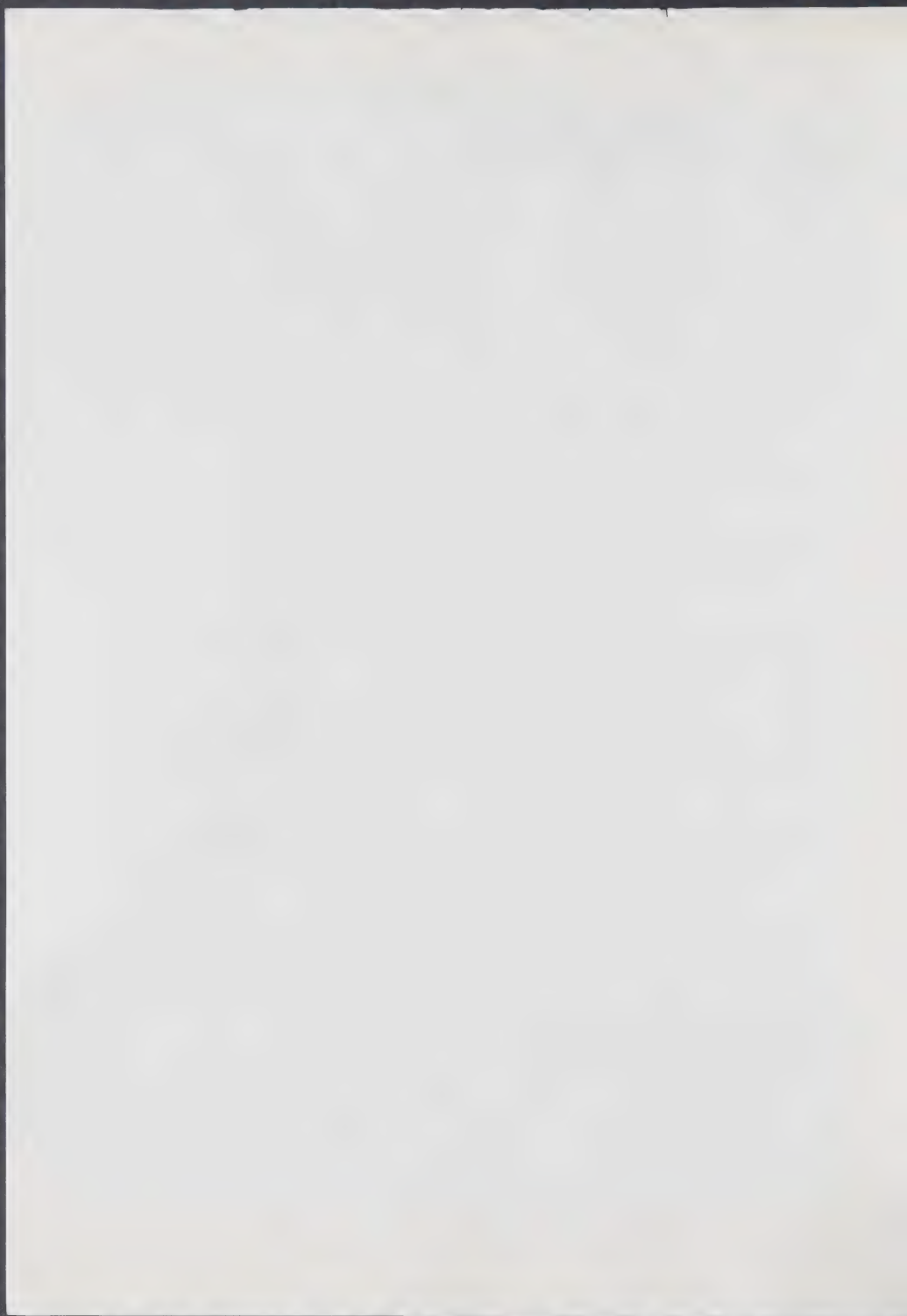
EICKHOFF DE LORME VAN ROSSEM B.V.

C. P. Mr. C. Reijnen

(DSM Resins BV.)

Mr. R. Verbraekken

(DSM Insurance Department)





FAX FROM

ALFRED BADER FINE ARTS

Suite 622

924 East Juneau Avenue
Milwaukee, Wisconsin 53202

Telephone: 414/277-0730

Fax: 414/277-0709

October 3, 1995

Page 1 of 2

To: Mr. Cyril Reijnen
Manager, Marketing Communication
DSM Resins BV
Fax: 31-38-456-9500

Dear Mr. Reijnen:

I hope that my fax of yesterday, copy enclosed, did not get lost.

The painting and the box are ready for shipment, and my very able restorer is coming in on Thursday afternoon to confirm that the painting is stable for shipment.

However, I hope you will understand that I would not like to ship the painting without an all-risks insurance policy.

If I read the present policy correctly, I would get nothing if the painting disappears mysteriously in St. Louis or in transit. Also, if the painting should get scratched or disfigured in some other way during the exhibition, surely I should be reimbursed for the cost of restoration.

I much look forward to hearing from you and remain,

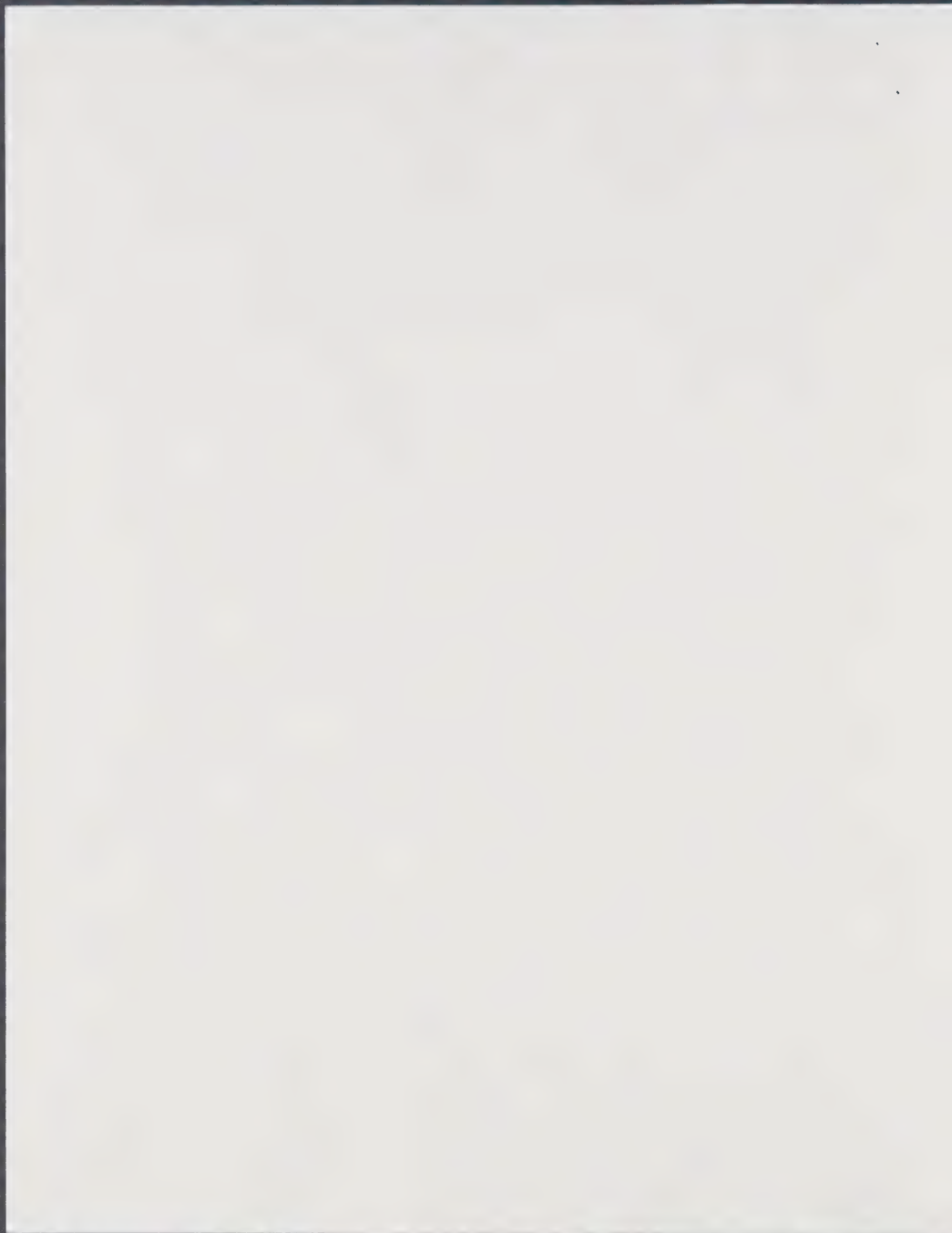
With best wishes, I remain,

Yours sincerely,

AB/cw

Enclosure

cc: Ms. K. Groen (fax: 31-20-675-1661)





FAX FROM

ALFRED BADER FINE ARTS

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

October 2, 1995

To: Mr. Cyril Reijnen
Manager, Marketing Communication
DSM Resins BV
Fax: 31-38-456-9500

Dear Mr. Reijnen:

Thank you for your two-page fax of today.

Regarding the insurance declaration, would you please ask Eickhoff de Lorme to clarify paragraph three regarding the exclusions, as these exclusions appear to contradict the prior sentence, "The insurance is covered on All Risks basis." Paragraph three appears to exclude theft other than burglary, as well as scratching, grazing, etc. These exclusions are not acceptable, and an explanation would be greatly appreciated.

Furthermore, I plan to have a professional restorer examine the painting while it is being packed to ascertain that there are no scratches, etc. If the painting is scratched or otherwise damaged in transit or in St. Louis, the insurance company must be responsible.

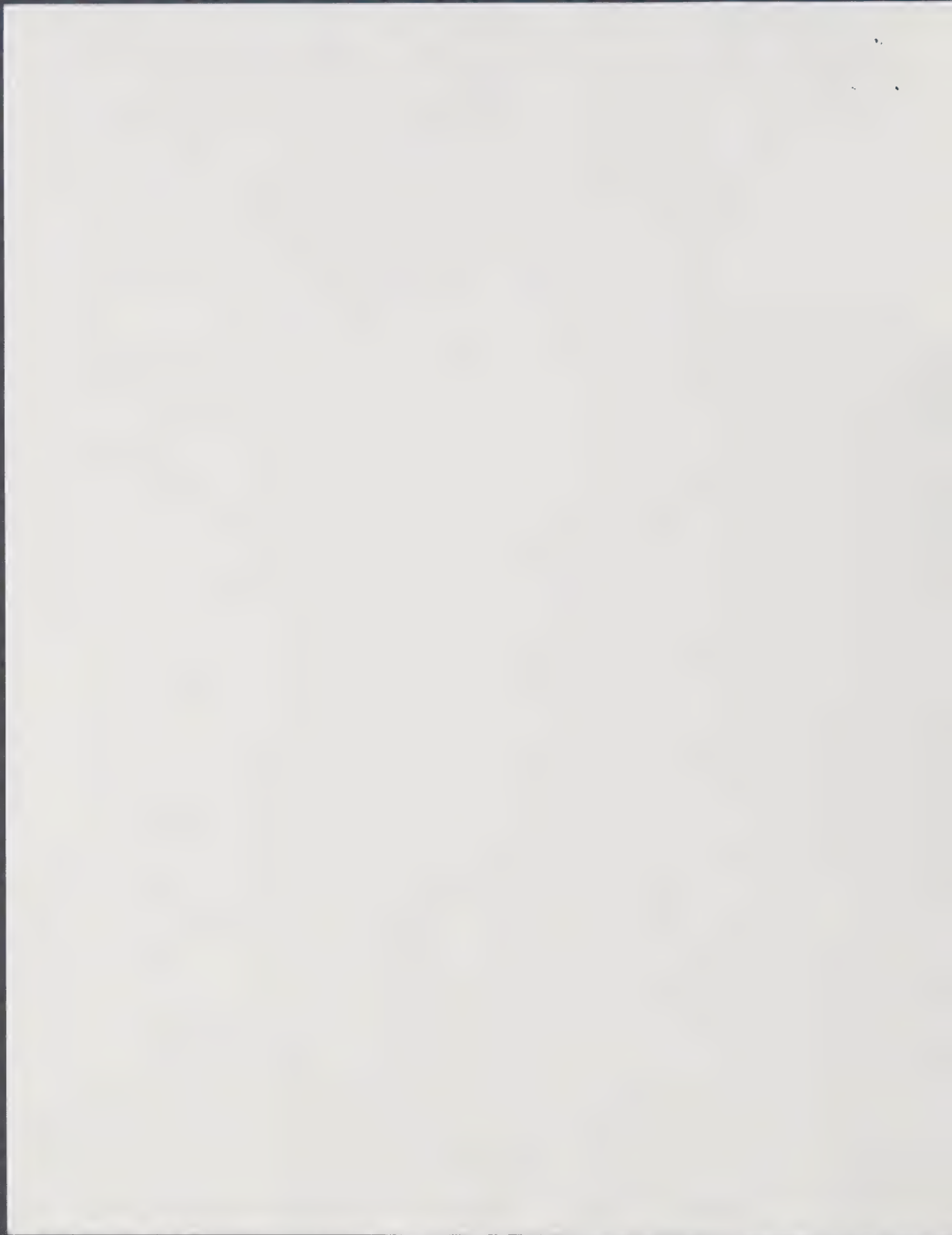
Regarding transportation, please be aware that the crated painting may weigh as much as 100 pounds. If Federal Express needs to know the exact weight prior to pick-up, please have them call me directly at 414/277-0730 Thursday afternoon or Friday morning.

Thank you for providing the phone numbers at your booth. We will keep these on file.

With all good wishes for a great exhibit and best personal regards, I remain,

Yours sincerely,

AB/cw



TRANSACTION REPORT

FOR: HARVEI DAWER FINE WETS

SEND

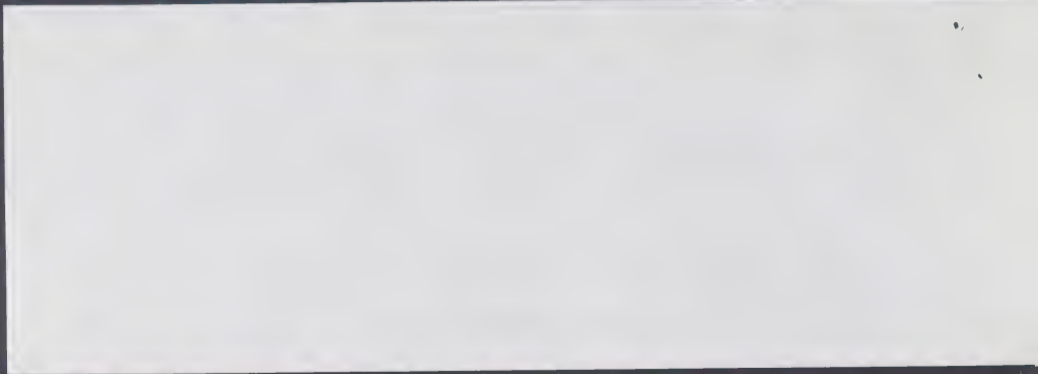
RECEIVER

PAGES

DATE

1/20/71

0113020895001



TRANSPORTATION RECEIPT

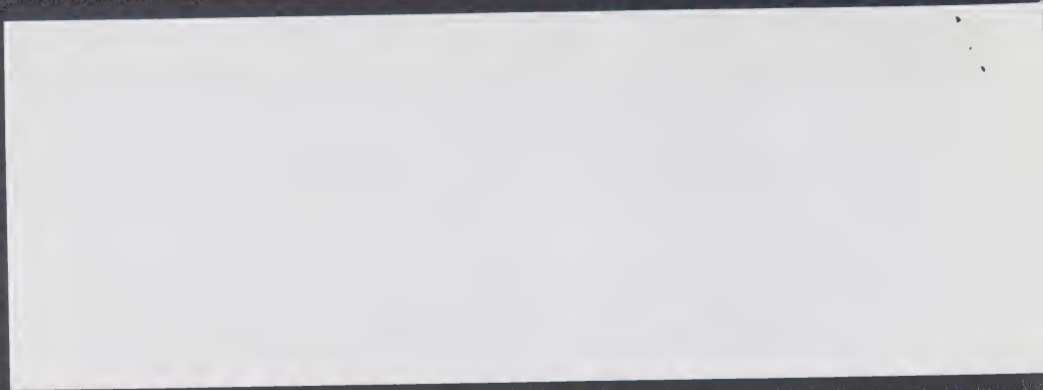
FOR: ALBERT BUDGET LINE 414

SEND

RECEIVED

ENTER

8113130444900





Exhibitor's name

Address

City, State, Zip

Telephone

Reference

Date

Thank you very much for sending us your picture. I am very glad that you are willing to cooperate in our project.

- I had a telephone conversation with Federal Express in the USA. They can deliver the picture before 10.50 am on Monday 9th Oktober at the Cervantes Convention Centre in St. Louis. I will be there to receive the picture. I will send you a telephone and fax number of the DSM stand in the exhibition centre. I do not know how early on Monday morning it would have to be picked up in Milwaukee. Perhaps it is best if you contact them about the price.

It could be picked up in St. Louis for return to you at 27.00 on Wednesday 11 Oktober.

- The address of the Cervantes Convention Centre is:
St. Louis, MO
tel. 314.3425036 (Miss Page-Millard)

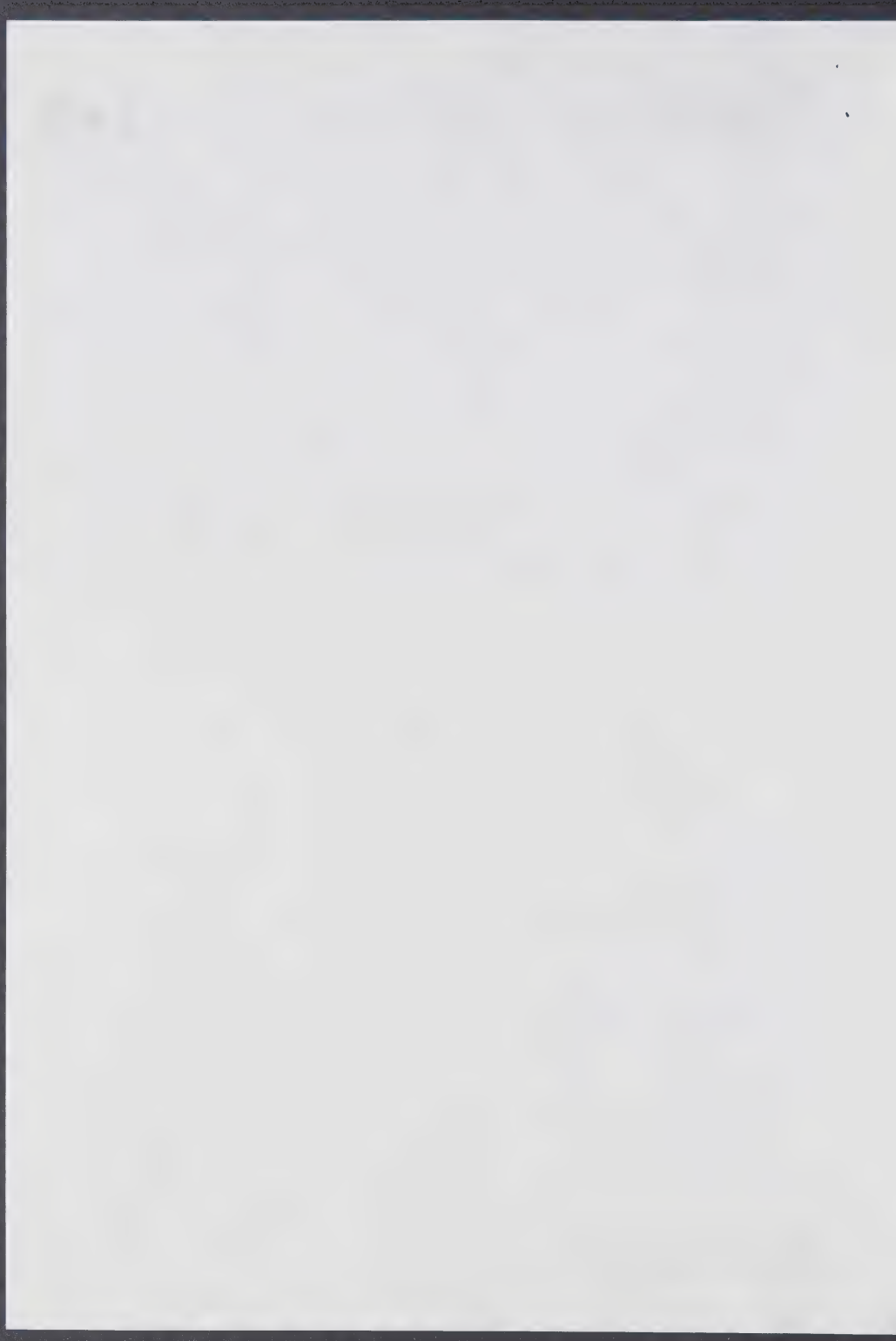
- The person who organizes the exhibition at DSM is
Mr. Cyril Reijnen
DSM Resins BV
Ceintuurbaan 5
8022 AW Zwolle
The Netherlands

tel. 038-569473, fax 038-569500

- The bill for transport can go to
DSM Resins USA
31, Columbia Nitrogen Road
Augusta, GA 30903
USA
- DSM will ensure the picture. You will receive the insurance policy from them.
- We are trying to find a safe for the night, possibly the bank.

With kind regards,

Karin Groen



Centraal Laboratorium
voor Onderzoek van Voorwerpen
van Kunst en Wetenschap

Central Research Laboratory
for Objects of Art and Science



TELEFAX SIMILE COVER SHEET

Date sent: 23. Sept. 1990 To Fax nr. 020-673 51 62

To: _____

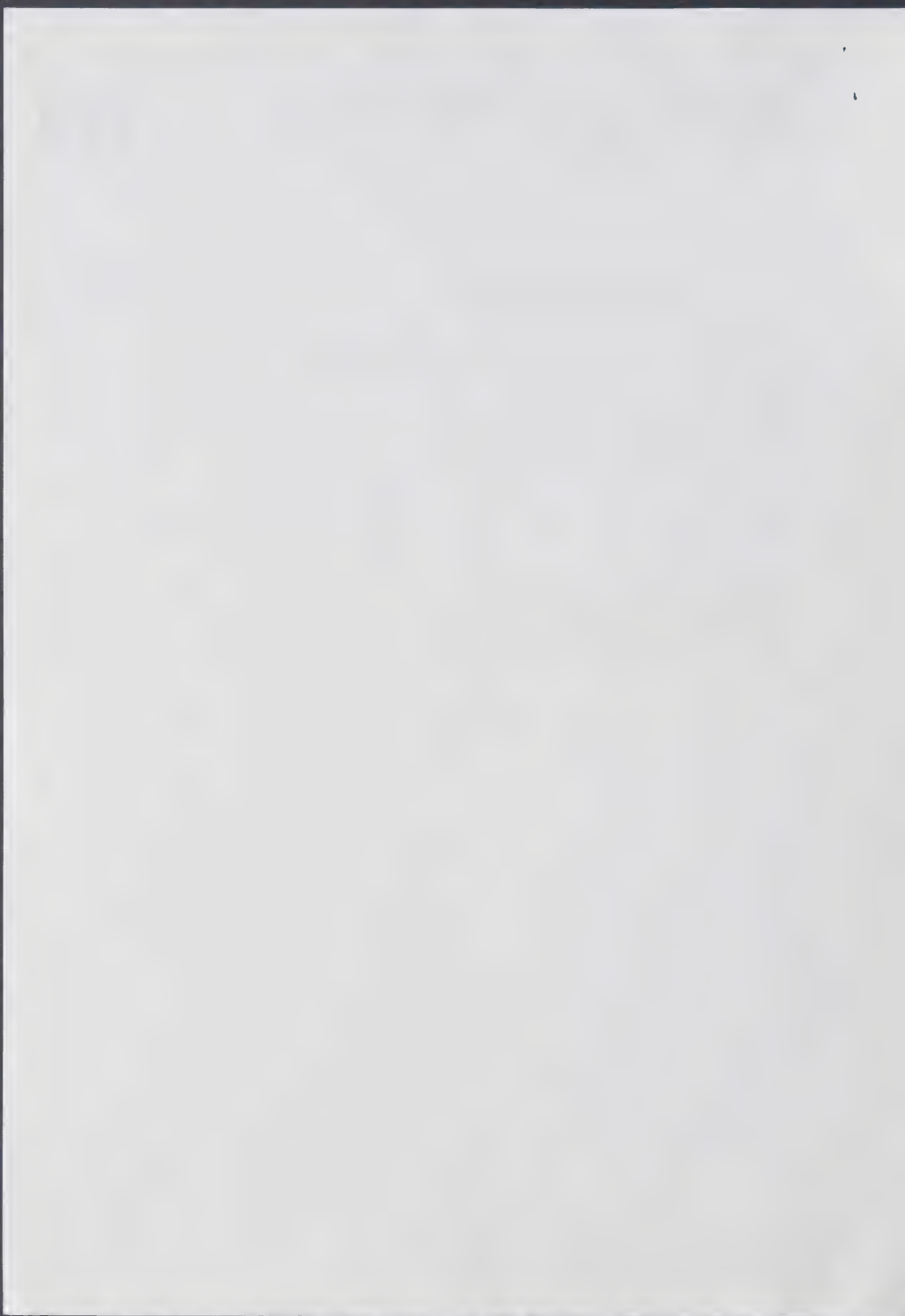
Att: *Dr. H. ...*

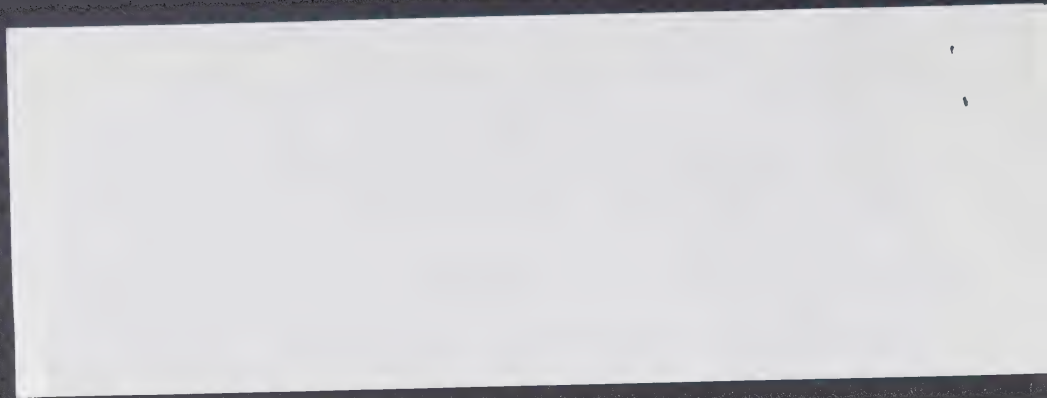
Ref. _____

From: _____

Number of pages (including cover sheet) _____

Should this message be unreadable please kindly contact us by telephone
(0)20 - 673.51.62. Thank you







EICKHOFF DE LORME VAN ROSSEM B.V.

MAKELAARS IN ASSURANTIE
DRENTSTRAAT 5, 1083 HK AMSTERDAM
TELEFOON 020-6490101. FAX 020-6423613



Issued in english

APPENDED DECLARATION TO INSURANCE POLICY NO. 9.582.411 OF THE ROYAL NEDERLAND
Resin B.V.

Declaration appended to the above mentioned insurance policy issued by
our leading underwriter Royal Nederland Schadeverzekering N.V.

Name of the Insured

: DSM Resins B.V. c/o
Alfred Bader M. Waukesha, Wis. U.S.A.

The undersigned, ROYAL NEDERLAND SCHADEVERZEKERING N.V., hereby
certify that the policy covers a painting attributed to Rembrandt (ca. 1650-1680
cm) of US\$ 200.000,00 so valued painted on canvas. The painting is owned by
Alfred Bader, Suite 622 924 East Juneau Avenue Milwaukee, Wisconsin. The
Transportation will take place on or about 6th October 1987, from Milwaukee
St. Louis.
The painting will be shown in the Paint Show in the Cervantes Cultural
Centre for the periode 9th October until 11th October. One of the main
shipment.

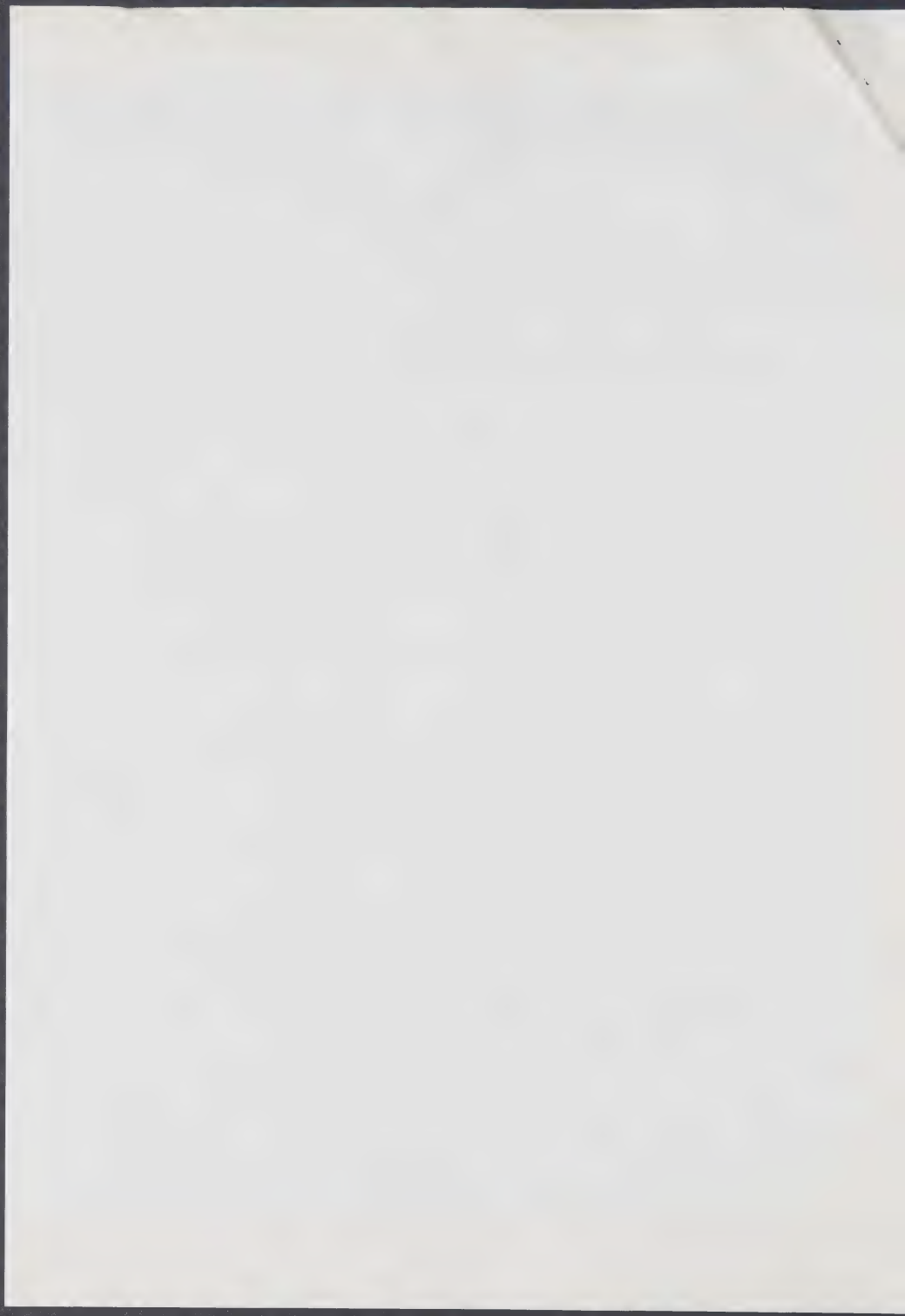
The insurance is covered on All Risks basis.

Excluding damage which only existed of scratching and/or surface
defect, unless the damage is the result of an event covered under the policy.
Theft is included under this policy, but only when burglary or a
burglary is ascertained.

In case of damage and/or loss Eickhoff de Lorme van Rossem B.V. will send the
payment of claim to Dr. Alfred Bader.

Dated at Amsterdam on the 29th September, 1987.

100% p.p. ROYAL NEDERLAND SCHADEVERZEKERING N.V.



DSM Resins

DSM 

Telefax message

To
Fax no. 00 1 414 277 3709
Company
Name Dr. Alfred Bader
Department

Copy to

From
Company : DSM Resins BV Telephone 0049-4566100
20000 Zwolle
4022 AW Zwolle Telex 4566100
Fax 004566100

Name Cyril Reijne
Department PR & Marketing Communication

Date : October 2 1985

Page 1 of 1

If you do not receive all pages as indicated please call the above mentioned telephone number

Dear Dr. Bader

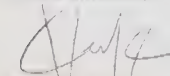
Here is the appended declaration to the insurance policy of DSM Resins. I will send the original today by mail. I hope that with this document the insurance is settled. I will inform you as soon as possible on the details regarding the transportation of the painting.

I finally know our telephone and fax number on the DSM 4566100

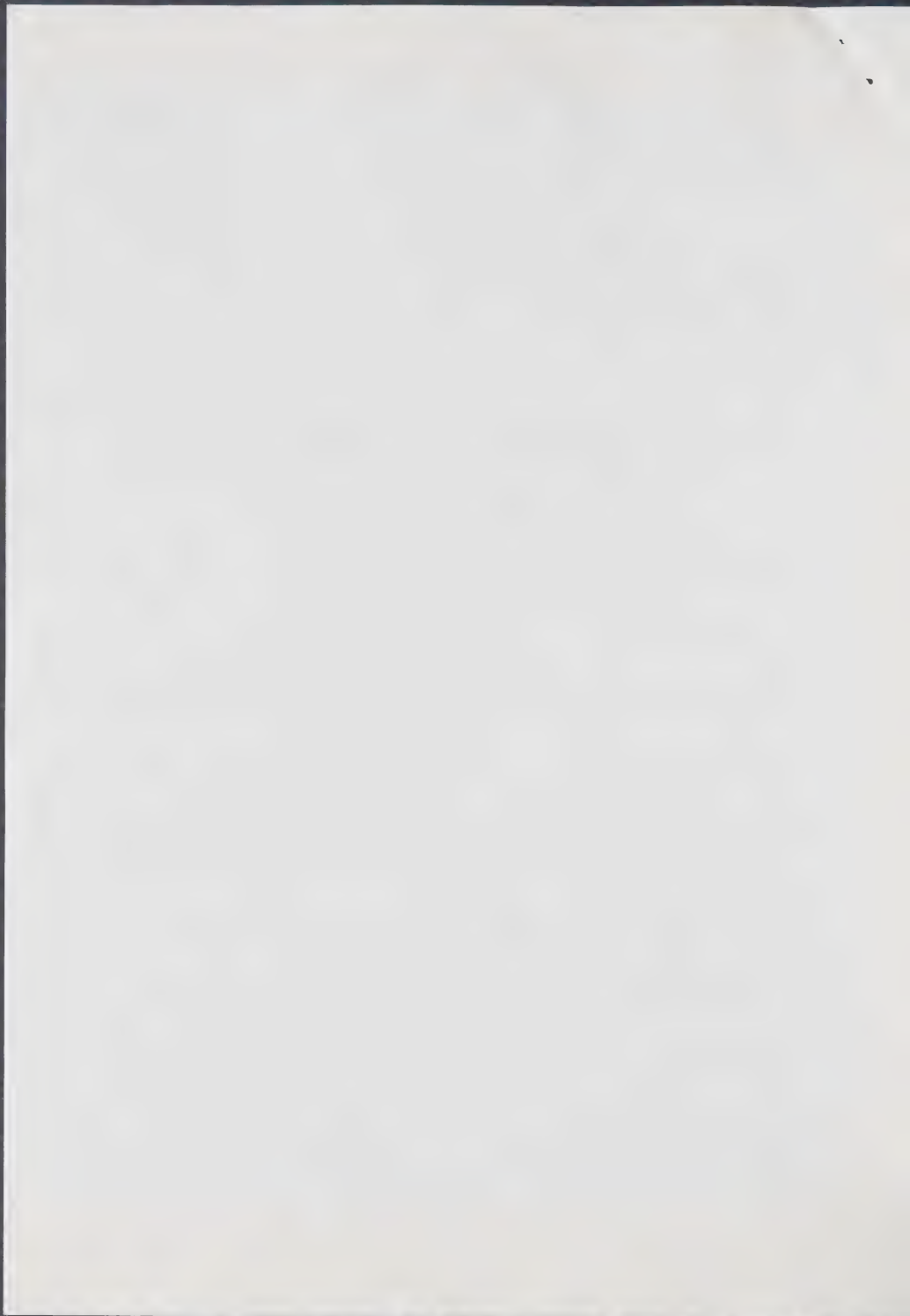
Tel: 314 342 531

Fax: 314 342 531

Yours sincerely,



Cyril Reijne
Manager Marketing Communication





FAX FROM

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

September 20, 1995

To: Ms. Karin Groen
Centraal Laboratorium voor Onderzoek
van Voorwerpen van Kunst en Wetenschap

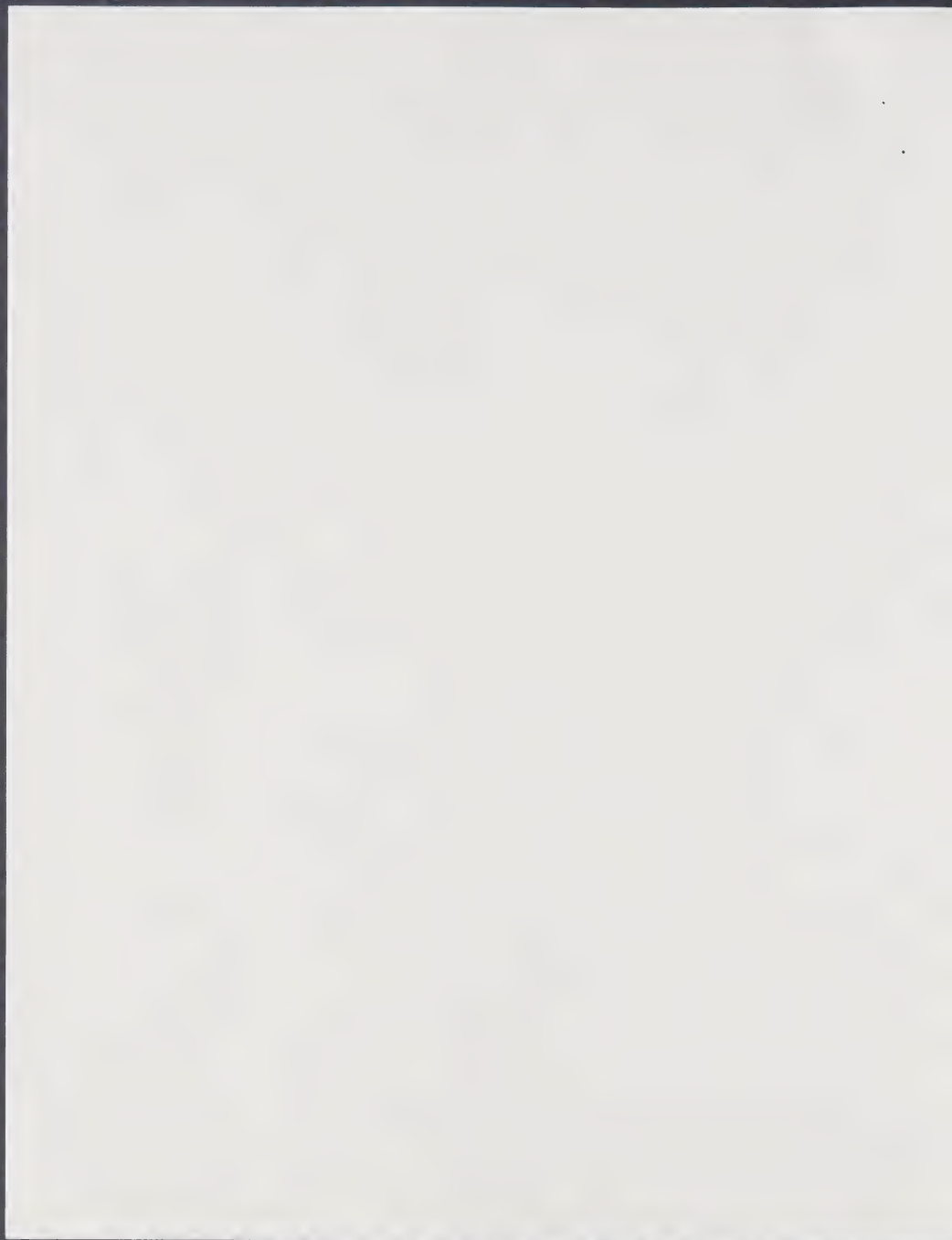
Fax: 31-20-675-1661

Dear Ms. Groen:

Thank you for your detailed fax of yesterday.

I had a long discussion with Professor Volker Manuth in Kingston yesterday, and we decided to agree to allow you to bring my painting to St. Louis under the following conditions:

- (1) The painting is on canvas. It is in a sturdy, solid wooden frame, which is practically unbreakable. We would pack it in a wooden box, ready for shipment.
- (2) Prior to shipment, you will supply me with an all-risks insurance policy in the amount of U.S. \$200,000 in my favor covering the painting from the moment it leaves my gallery until its safe return.
- (3) You will provide my office with the following shipping details:
 - Your Fed-Ex account number so that freight charges both ways will be billed to you.
 - The date the painting is needed in St. Louis. (Please note: Regarding your fax of September 1st in which you stated that the painting should arrive on a Sunday, Fed-Ex does not deliver on Sundays, but does deliver on Saturdays if someone is present to receive the delivery.)
 - The name of the person responsible for receiving the shipment in St. Louis and a telephone number where that person can be reached the day delivery is scheduled.
 - The complete address of the exhibition hall, including the telephone number.
- (4) Upon safe arrival in St. Louis, a confirming fax will be sent to me acknowledging that.



Ms. Karin Groen
September 20, 1995
Page 2

- (5) You have assured me that the painting will never be left unattended at the Paint Show and will be under lock and key at other times. Would you please reconfirm this and provide details about how and where the painting will be stored when the Show is closed?
- (6) Upon conclusion of the exhibition, you and/or your staff will repack the painting in the wooden box provided and arrange return shipment via Fed-Ex, freight charges to be billed to you. You will notify my office when the painting has been picked up by Fed-Ex in St. Louis and when it is expected to arrive in Milwaukee.
- (7) It should be shown as coming from the collection of Dr. and Mrs. Alfred Bader in Milwaukee.

If all this is acceptable to you, please send me the insurance policy and advise me regarding the other details described above.

Surely you will understand my concerns, just as I can understand how the presence of such a painting would be attractive in the exhibition.

I look forward to hearing from you and remain, with best regards,

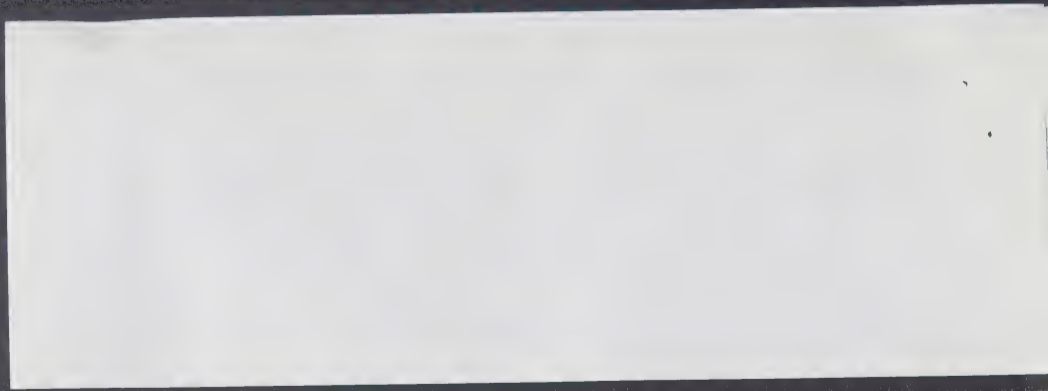
Yours sincerely,



AB/cw

c: Professor V. Manuth (via fax)

11/10/15



CONVENTIONAL RECEIPT

FOR: ALBERT UNDERWOOD JR. 1914. 1914

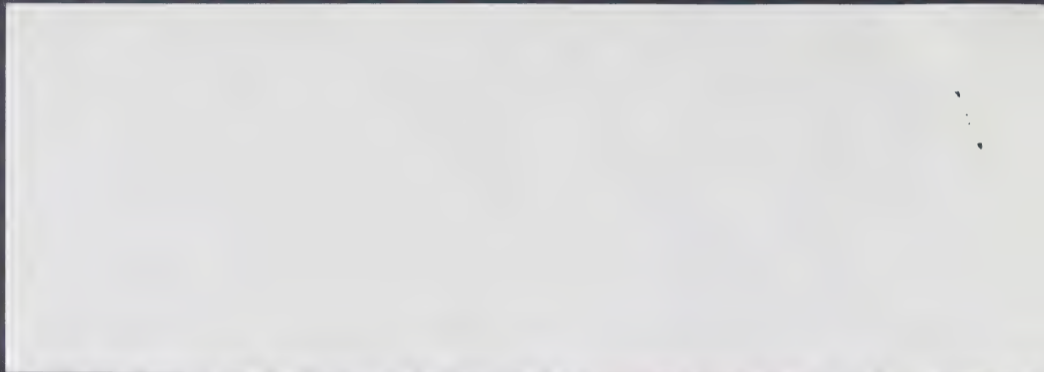
SEND

RECEIVED

PAGE

NO.

00141246018-1



Centraal Laboratorium
voor Onderzoek van Voorwerpen
van Kunst en Wetenschap

Central Research Laboratory
for Objects of Art and Science



FACSIMILE COVER SHEET

Date sent: _____ To Fax nr. RD. 1-614-2710709

To Dr. A. B. ...

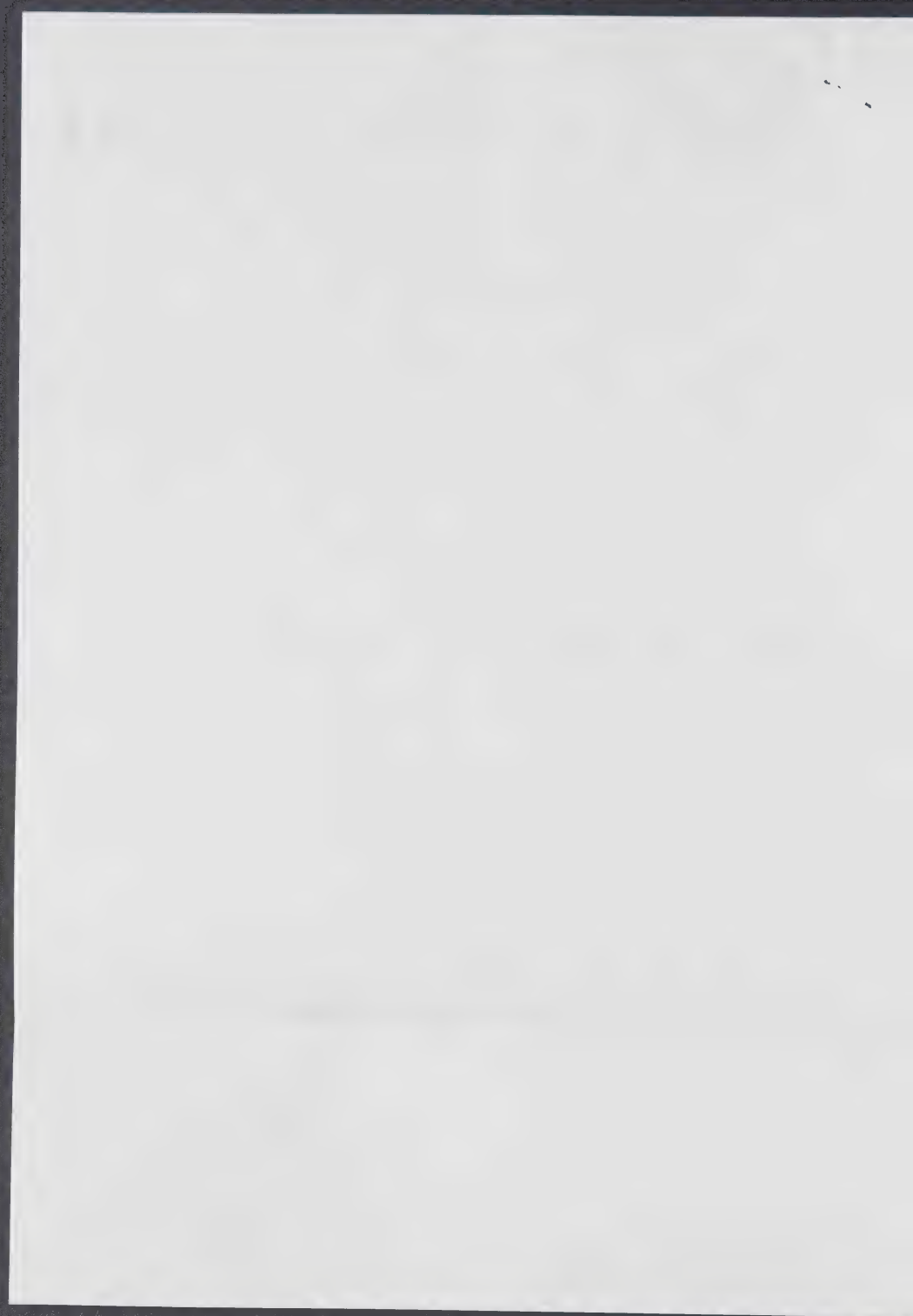
Att: Alfred ... + ...

Ref: KG.

From: K. G. ...

Number of pages including cover sheet: _____

If you find this message be unreadable please kindly contact us by teleph. or fax. Tel. 07.5.91.67. Fax: 07.5.91.67.



**Centraal Laboratorium
voor Onderzoek van Voorwerpen
van Kunst en Wetenschap**

Central Research Laboratory
for Objects of Art and Science



Dr A. Bader
Alfred Bader Fine Arts
Milwaukee, Wisconsin
USA

fax 00-1-414 277-0709

*Fax to
Prof. J. Mann*

Dear Dr Bader,

Thank you very much for your faxed letter, which I found on my return in the lab after holidays. I am very sorry that my fax has caused you concern and that, at the moment of my request, I could not take more time for writing to you. I hope you allow me to explain to you further my request.

What I called 'Paint Show' is really the Paint Industries' Show Exhibition, sponsored by the Federation of Societies for Coatings Technology. The St Louis exhibition will be the 60th edition, with 278 companies attending.

One of the companies attending in October will be DSM, with their paint and coatings division, based in Zwolle in The Netherlands.

DSM sponsors since 1990 the scientific examination of Rembrandt paintings for the Rembrandt Research Project. In practice this means that they provide part of my salary and put their research laboratories in Geleen at our disposal. Needless to say that the RRP accepted this arrangement on the condition that DSM and DSM-Research would not interfere with the analyses and the results. However, they do expect something in return. By advertising their support of RRP, DSM hopes to become better known. The idea of having a picture in the exhibition comes from DSM. In their beautifully designed stand in St Louis would be a corner devoted to the Rembrandt research. A video-film, made about the research for he general, interested, public and shown on television in Holland, Belgium and Germany, will be shown. DSM suggested that, since I am in the film, I would be in their stand to answer questions about the research and about restoration and examination of paintings in general. I will send you the film today.

DSM's main purpose for the Rembrandt stand in their products exhibit is of course to attract people to their own exhibits. For RRP this is not a goal. If it is necessary for the RRP to participate in this, than the Rembrandt exhibit must be true to the nature of RRP. Therefore, if a picture is being exhibited, it should be either a picture by Rembrandt or one as close to Rembrandt as possible. It was Ernst van de Wetcing's suggestion to ask you if it would be possible to have your picture of the selfportret there.

I will be in St Louis, together with 8 employees from DSM.

I would be with the picture in the exhibition during the show all the time, with one other person from DSM besides the picture. It would not be necessary and not even possible to do intrusive chemical analyses. I could tell the public about the analyses and show them X-rays and/or UV, infrared if available.

We are very interested in Joyce Plesters' detailed examination report of your picture and in the technical photographs. If it would be an advantage to do further examination, this could indeed be done in Amsterdam at a later date. If you agree on lending the picture, I would be grateful if you could send a copy of Joyce Plesters' report to Amsterdam, so that I could have a look at

**Centraal Laboratorium
voor Onderzoek van Voorwerpen
van Kunst en Wetenschap**



I hope very much that you are willing to lend the picture. It would be a very good example of Rembrandt workshop practices. I would receive the picture in St. Louis myself and would see to its safe return and storage when not on the exhibition. Insurance will be paid by DSM.

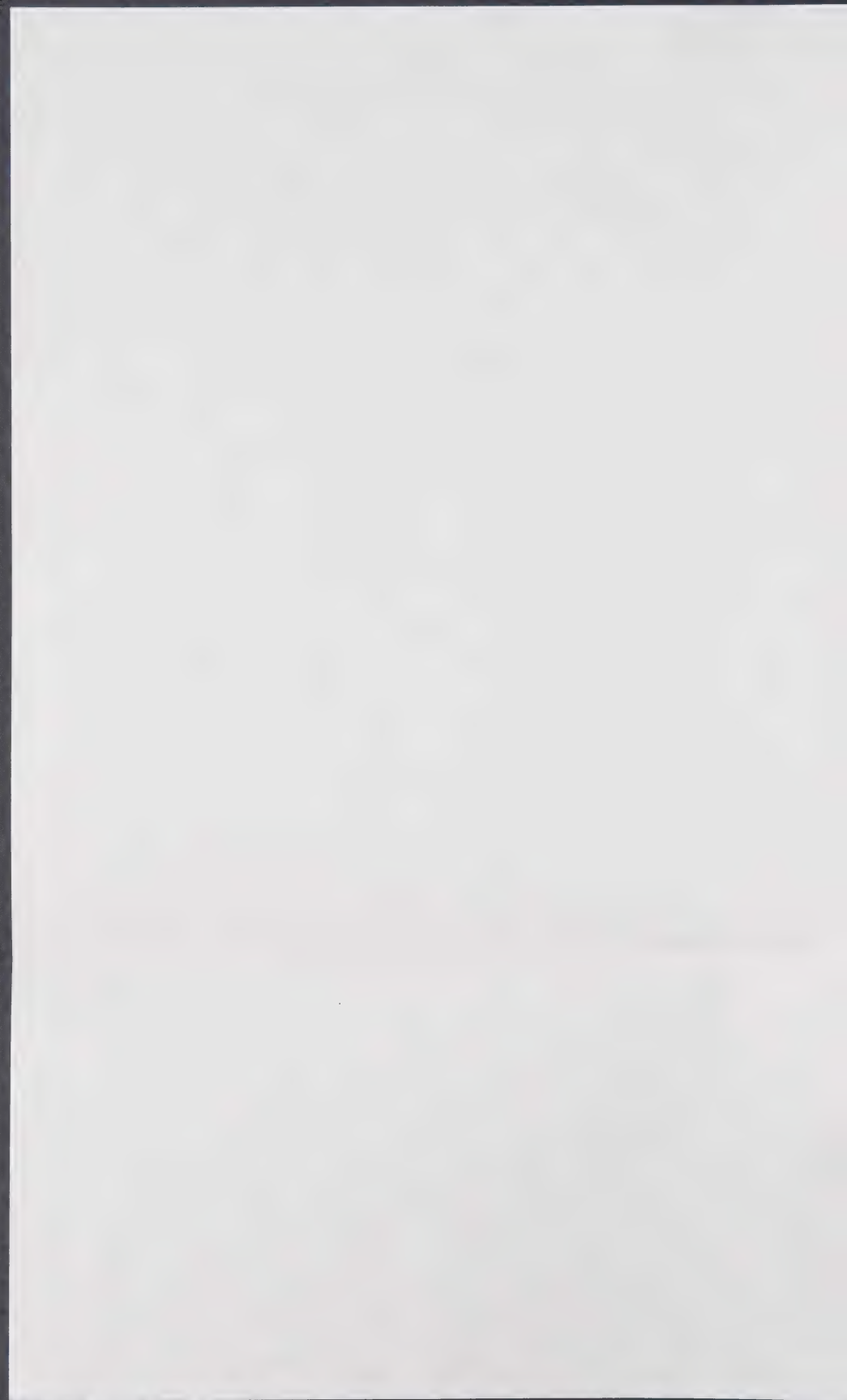
I love paintings too. I am looking forward very much to hear from you.

I will be at the Central Lab in Amsterdam today and for the rest of the week.
Tel. nr Central Lab 020-6735162, fax 020-6751661.

Yours sincerely,

Karin Groen

Karin Groen





Dr A. Bader
Alfred Bader Fine Arts
Milwaukee, Wisconsin
USA

fax 00-1-414-278-9799

Dear Dr Bader

Thank you very much for your faxed letter, which I found on my return in the lab after holidays. I am very sorry that my fax has caused you concern and that, at the moment of my request, I could not take more time for writing to you. I hope you allow me to explain to you further my request.

What I called 'Paint Show' is really the Paint Industries' Show Exhibition, sponsored by the Federation of Societies for Coatings Technology. The St. Louis exhibition will be the 40th edition, with 278 companies attending.

One of the companies attending in October will be DSM, with their paint and coatings division based in Zwolle in The Netherlands.

DSM sponsors since 1990 the scientific examination of Rembrandt paintings for the Rembrandt Research Project. In practice this means that they provide part of my salary and put their research laboratories in Geleen at our disposal. Needless to say that the RRP accepted this arrangement on the condition that DSM and DSM-Research would not interfere with the analyses and the results. However, they do expect something in return. By advertising the support of RRP, DSM hopes to become better known. The idea of having a picture in the exhibition comes from DSM. In their beautifully designed stand in St. Louis would be a corner devoted to the Rembrandt research. A video-film, made about the research for the general interested, public and shown on television in Holland, Belgium and Germany, will be shown. DSM suggested that, since I am in the film, I would be in their stand to answer questions about the research and about restoration and examination of paintings in general. I will appear in the film too.

DSM's main purpose for the Rembrandt stand in their products exhibit is of course to attract people to their own exhibits. For RRP this is not a goal. If it is necessary for the RRP to participate in this, then the Rembrandt exhibit must be true to the nature of RRP. Therefore, if a picture is being exhibited, it should be either a picture by Rembrandt or one as close to Rembrandt as possible. It was Ernst van de Wetering's suggestion to ask you if it would be possible to have your picture of the self-portrait there.

I will be in St. Louis, together with 8 employees from DSM.

I would be with the picture in the exhibition during the show all the time, with one other person from DSM besides the picture. It would not be necessary and not even possible to do intrusive chemical analyses. I could tell the public about the analyses and show them X-rays and/or UV, infrared if available.

We are very interested in Joyce Plesters' detailed examination report of your picture and in the technical photographs. If it would be an advantage to do further examination, this could indeed be done in Amsterdam at a later date. If you agree on lending the picture, I would be grateful if you could send a copy of Joyce Plesters' report to Amsterdam so that I could have a look at

Centraal Laboratorium
voor Onderzoek van Voorwerpen
van Kunst en Wetenschap



I hope very much that you are willing to lend the picture. It would be a very good example of Rembrandt workshop practices. I would receive the picture in St. Louis myself and would see to its safe return and storage when not on the exhibition. Insurance will be paid by DSM.

I love paintings too. I am looking forward very much to hear from you.

I will be at the Central Lab in Amsterdam today and for the rest of the week.
Tel. or Central Lab 020-6735162, fax 020-6751661

Yours sincerely,

Karin Groen





FAX FROM:

ALFRED BADER FINE ARTS

September 1, 1995

Via Facsimile: 31-20-662-4106

Page 1 of 2

Ms. Karin Groen and
Professor Ernst van de Wetering
Central Research Laboratory, RRP
Gabriel Metsustraat 8
Amsterdam

Dear Ms. Groen and Professor van de Wetering:

I am rather concerned by your fax of today telling me that my portrait of Rembrandt would be in a paint show at a fair in the St. Louis Convention Centre.

When Professor Manuth called me, I understood that you would happen to be in St. Louis and would then have an opportunity to examine my painting.

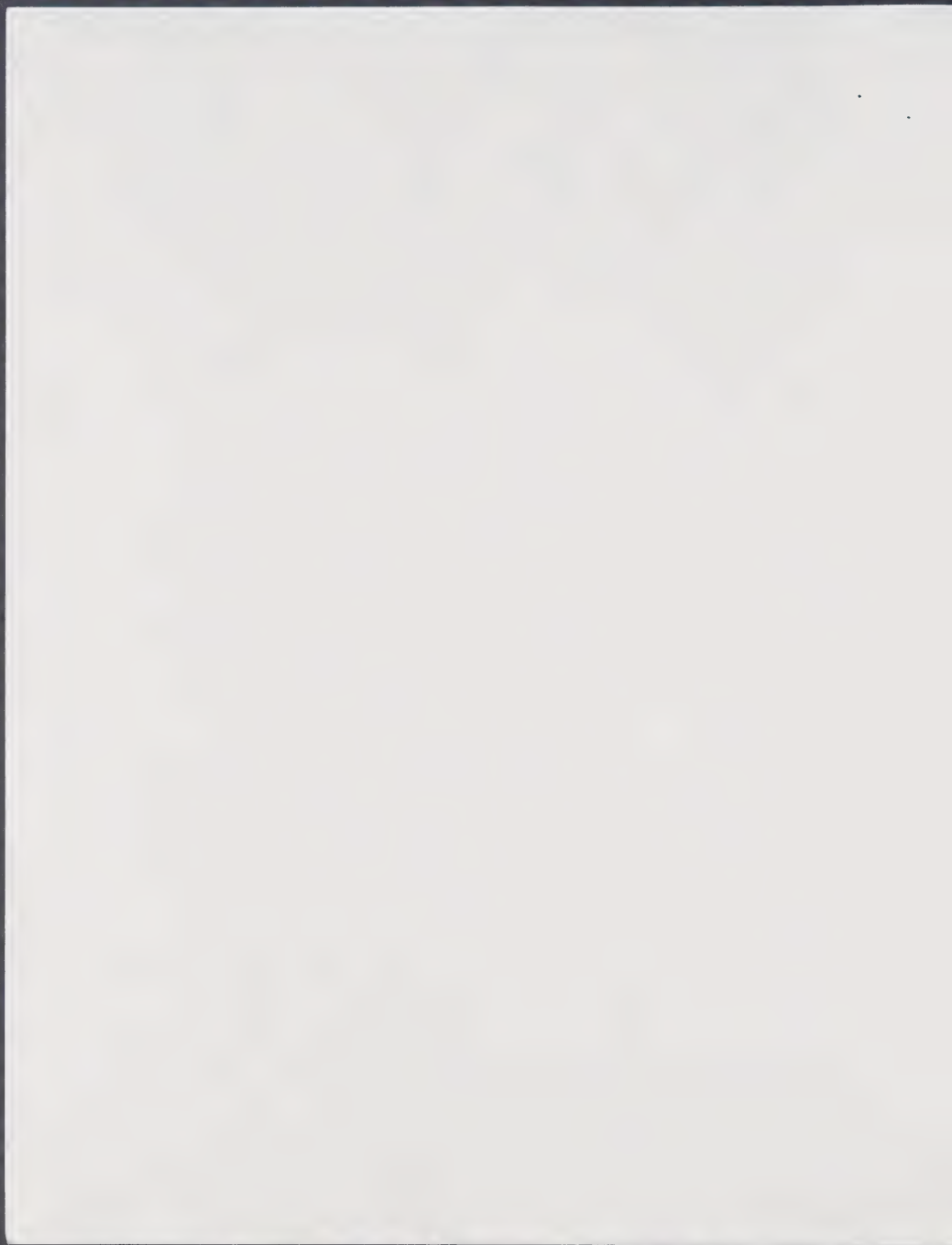
I did not realize - and perhaps I am mistaken - that the painting might be exhibited in some kind of a circus-like exhibition in St. Louis.

Of course, I would like you to have an opportunity to examine my painting by UV and IR, if you wish. But I want to make it clear that I do not want to allow intrusive chemical analyses which are unnecessary because I have Joyce Plesters' detailed examination report of four paint and ground samples with pigment analyses, showing that the painting does not contain any pigments not used at Rembrandt's time. Naturally, I will be happy to supply you with that analysis, as well as with photographs before the last restoration of the painting and completely stripped during the last restoration.

It seems to me that whatever examination is necessary could be done either at Queen's University or in your own laboratory in Amsterdam. The Rembrandthuis is asking me to carry RRP-C22 by hand to Amsterdam, and as my portrait of Rembrandt is on canvas, stable, and in a sturdy wood frame, bringing it to Amsterdam would present no great problem.

I am just afraid of thousands of people milling around the painting at a show, without proper supervision. Also, you have not explained who would undertake the insurance nor who would take care of receiving and shipping the painting back. Certainly, I don't wish to have to make enquiries about such matters by calling the Convention Centre.

By Appointment Only
ASTOR HOTEL SUITE 622
124 EAST LEXINGTON AVENUE
MILWAUKEE, WISCONSIN, USA 53202
Tel: 914 277-0000 Fax: 914 277-0000





Ms. Karin Groen and
Professor Ernst van de Wetering
September 1, 1995
Page 2 of 2

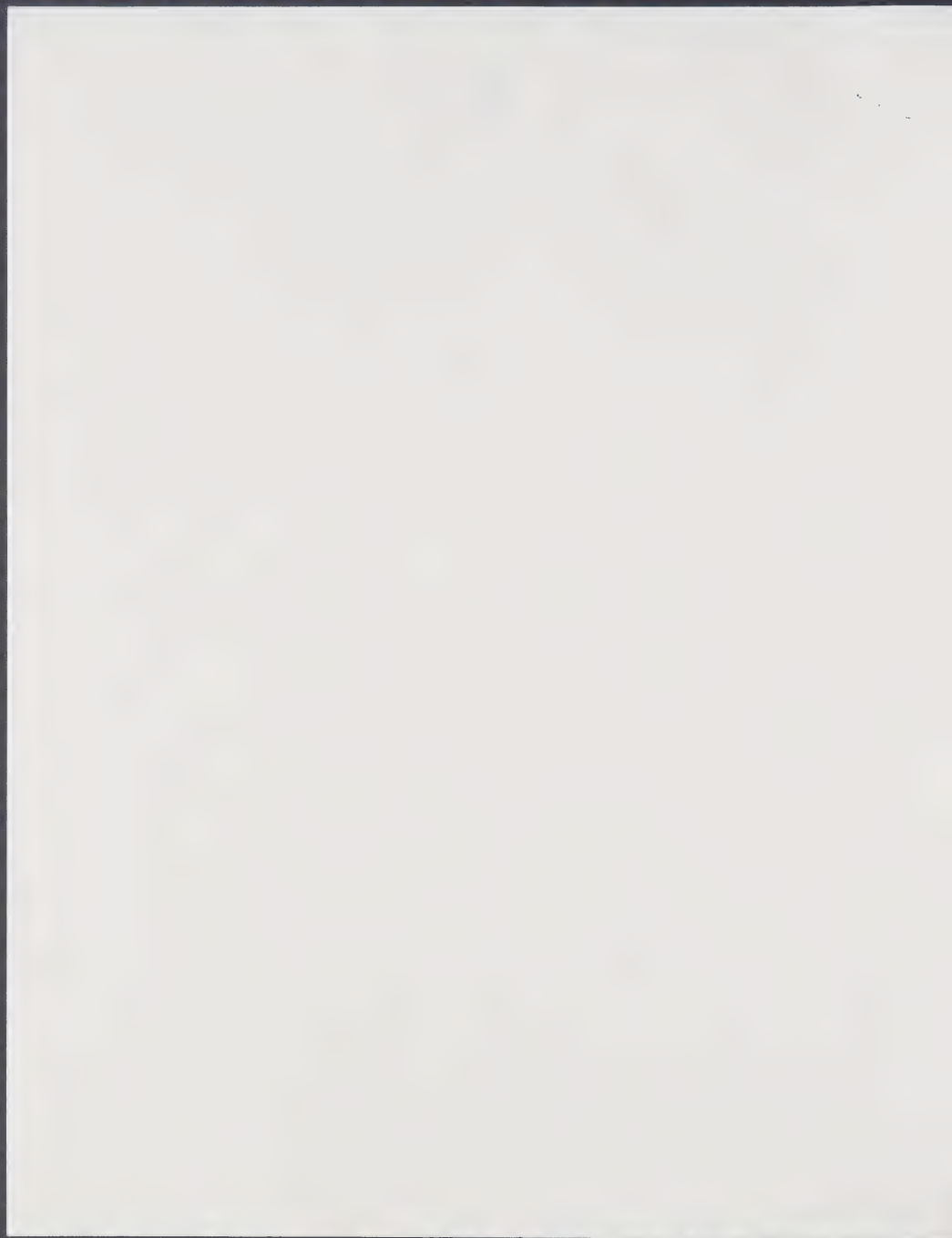
Professor Manuth is returning to Queen's this weekend, and I will then speak to him by telephone to make the final decision.

I do hope that you will understand my concerns. I love the painting, which hangs over my desk, and I am convinced that it is the best of the six versions, though of course, I am not convinced that it is by Rembrandt. Professor Bruyn has told me that he prefers the painting in San Francisco, which I have looked at very carefully and which I believe it not period; mine certainly is.

Yours sincerely,

AB/cw

cc: Professor Volker Manuth, Queen's





FAX FROM:

ALFRED BADER FINE ARTS

DR. ALFRED BADER

September 1, 1995

ESTABLISHED 1961

Via Facsimile: 31-20-664106

Page 1 of 2

Ms. Karin Groen and
Professor Ernst van de Wetering
Central Research Laboratory, RRP
Gabriel Metsustraat 8
Amsterdam

Dear Ms. Groen and Professor van de Wetering:

I am rather concerned by your fax of today telling me that my portrait of Rembrandt would be in a paint show at a fair in the St. Louis Convention Centre.

When Professor Manuth called me, I understood that you would happen to be in St. Louis and would then have an opportunity to examine my painting.

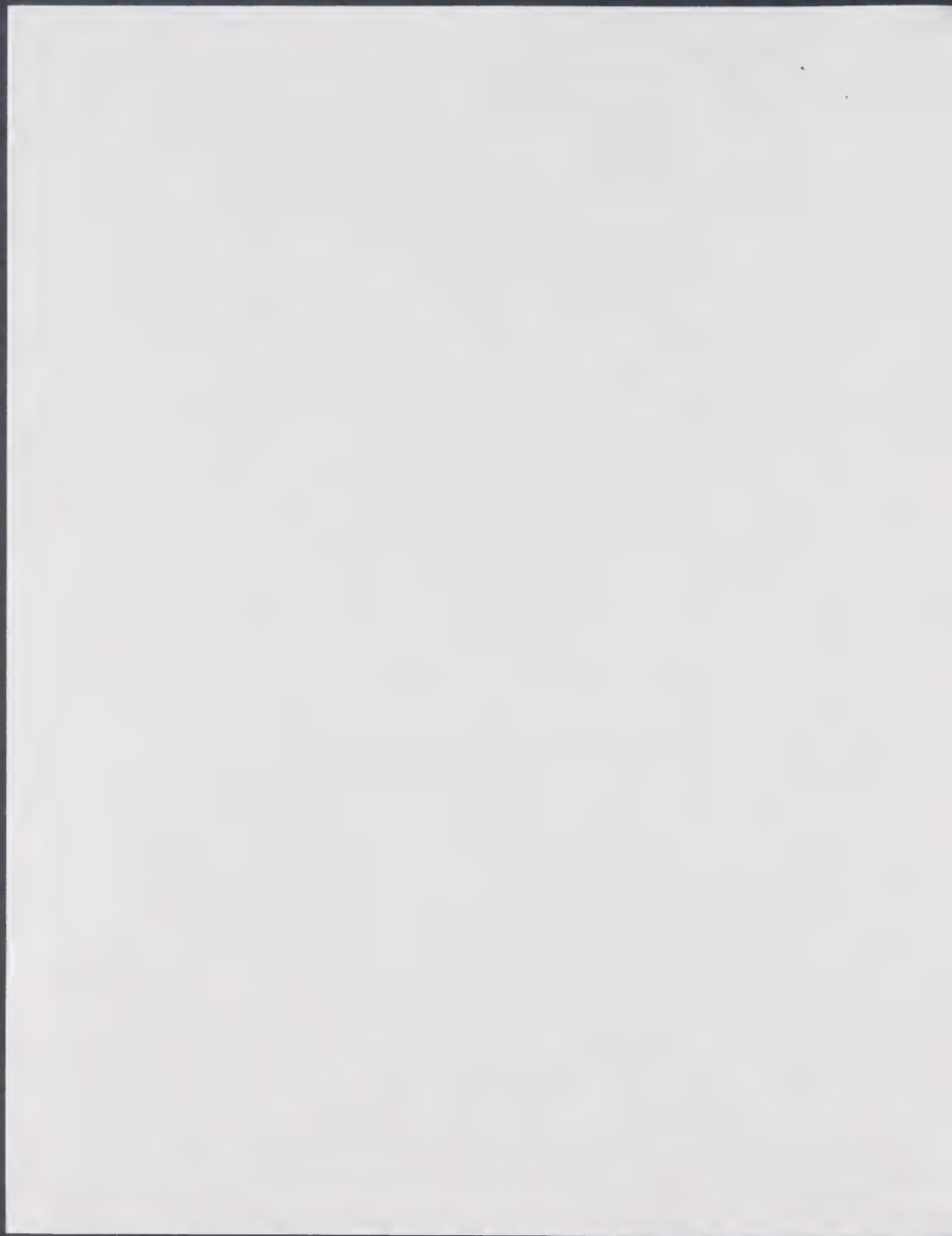
I did not realize - and perhaps I am mistaken - that the painting might be exhibited in some kind of a circus-like exhibition in St. Louis.

Of course, I would like you to have an opportunity to examine my painting by UV and IR, if you wish. But I want to make it clear that I do not want to allow intrusive chemical analyses which are unnecessary because I have Joyce Plesters' detailed examination report of four paint and ground samples with pigment analyses, showing that the painting does not contain any pigments not used at Rembrandt's time. Naturally, I will be happy to supply you with that analysis, as well as with photographs before the last restoration of the painting and completely stripped during the last restoration.

It seems to me that whatever examination is necessary could be done either at Queen's University or in your own laboratory in Amsterdam. The Rembrandthus is asking me to carry RRP-C22 by hand to Amsterdam, and as my portrait of Rembrandt is on canvas, stable, and in a sturdy wood frame, bringing it to Amsterdam would present no great problem.

I am just afraid of thousands of people milling around the painting at a show, without proper supervision. Also, you have not explained who would undertake the insurance nor who would take care of receiving and shipping the painting back. Certainly, I don't wish to have to make enquiries about such matters by calling the Convention Centre.

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0706





Ms. Karin Groen and
Professor Ernst van de Wetering
September 1, 1995
Page 2 of 2

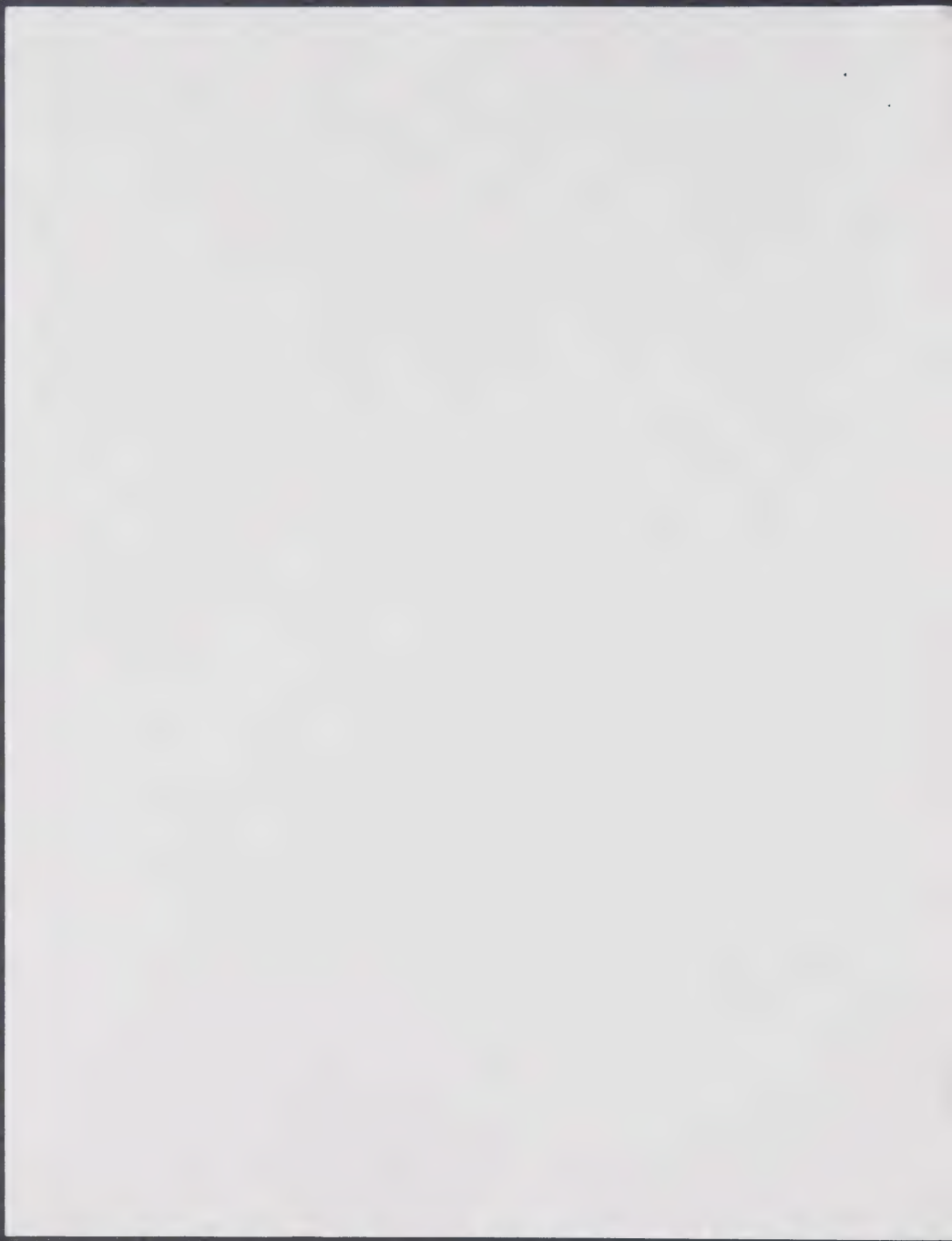
Professor Manuth is returning to Queen's this weekend, and I will then speak to him by telephone to make the final decision.

I do hope that you will understand my concerns. I love the painting, which hangs over my desk, and I am convinced that it is the best of the six versions, though of course, I am not convinced that it is by Rembrandt. Professor Bruyn has told me that he prefers the painting in San Francisco, which I have looked at very carefully and which I believe it not period; mine certainly is.

Yours sincerely,

AB/cw

cc: Professor Volker Manuth, Queen's



fax 00 1 ⁶¹²~~302~~.2770709

Dr A. Bader
Milwaukee

1 Sept. 1995

Dear Dr Bader,

After our telephone conversation a few days ago I want to tell that I am very happy that your picture can be in the paint show in St. Louis.

The dates of the exhibition are:
Monday 9 Oktober 9 - 17 hours
Tuesday 10 " 9-17
Wednesday 11 " 9-12

I will probably be quite busy during the fair (paint show), therefore I suggest that the picture stays until Friday.

The show will take place at the Cerventes Convention Centre , 701 Convention Plaza, St. Louis.

It would be best if the picture could arrive on Sunday the 8th of October. I will let you know later what time I will be there, of whether somebody else will receive the picture (and you?).

I am making inquiries about the storage of the picture when not on show, in the evening and at night. You will probably want to inquire about this yourself as well. The telephone number of the Convention Centre is: 314-4325036 (Ms Page).

I will be away for two weeks. E. van de Wetering and Volker Manuth know about the matters.

Thank you very much,

Yours sincerely,

Karin Groen
scientific examination of paintings

tel 020-6735162
Central Research Laboratory
Gabriel Metsustraat 9, Amsterdam.

[The page contains extremely faint, illegible text, likely bleed-through from the reverse side of the document. The text is too light to transcribe accurately.]

616
fax 00.1 ~~302~~.2770709

Dr A. Bader
Milwaukee

1 Sept. 1995

Dear Dr Bader,

After our telephone conversation a few days ago I want to tell that I am very happy that your picture can be in the paint show in St. Louis.

The dates of the exhibition are:
Monday 9 Oktober 9 - 17 hours
Tuesday 10 " 9-17
Wednesday 11 " 9-12

I will probably be quite busy during the fair (paint show), therefore I suggest that the picture stays untill Friday.

The show will take place at the Cerventes Convention Centre , 701 Convention Plaza, St. Louis.

It would be best if the picture could arrive on Sunday the 8th of Oktober. I will let you know later what time I will be there, of whether somebody else will receive the picture (and you?).

I am making inquiries about the storage of the picture when not on show, in the evening and at night. You wil probably want to inquire about this yourself as well. The telephone number of the Convention Centre is: 314-4325036 (Ms Page).

I will be away for two weeks. E. van de Wetering and Volker Manuth know about the matters.

Thank you very much,

Yours sincerely,

Karin Groen
scientific examination of paintings

tel. 020-6735162

Central Research Laboratory
Gabriël Metsustraat 8, Amsterdam.

