

Alfred Baber Fonds

Correspondence

Whitfield Fine Art Ltd.
(Clowis)
1995-2003

| | |
|-----------------------------|--------|
| QUEEN'S UNIVERSITY ARCHIVES | |
| LOCATOR | 5095.5 |
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| FILE | 44 |

Subject: Baroni
From: "Clovis Whitfield" <clovis@whitfieldfineart.com>
Date: Wed, 8 Oct 2003 11:06:33 +0100
To: <baderfa@execpc.com>

I had heard the sequel to your early morning call from Vienna. Luca Baroni is the guy who used to run Colnaghis, but has left to work on his own. He is the con of Giancarlo Baroni of Florence, and had been principally interested in Old Master Drawings, but at Colnaghis he moved into a big activity in old masters, so it is no surprise to find him on a mobile with the rest of them.

Rembrandt will follow
CLOVIS

Whitfield Fine Art Ltd.
180 New Bond Street, London W1S 4RL
Tel: +44 (0) 20 74 99 35 92
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www.whitfieldfineart.com

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Subject: FW: print
From: "Clovis Whitfield" <clovis@whitfieldfineart.com>
Date: Wed, 8 Oct 2003 11:00:56 +0100
To: <baderfa@execpc.com>

It is hard to see the battles even with poor eyesight, could have been Marini or Spolverini but the language is the same in all these pictures. I'm surprised however by your comments on the frames, which I find even harder to judge because they are invisible. You'll have to do better if you are to sell them at South Kensington where virtual frames are unheard of. Worth more than the pictures? my oh my what is the world coming to...

Did you not send me once a photograph of a painting looking like this print ?

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Mario Spolverini
Parma (1657-1734)

THE
MUSEUM OF
ART AND HISTORY
OF THE
CITY OF
NEW YORK

Subject: Texas

Date: Tue, 1 May 2001 11:14:37 +0100

From: "Clovis Whitfield" <clovis@whitfield.prestel.co.uk>

To: <baderfa@execpc.com>

Dear Alfred,

Thank you for your note enclosing a letter from your correspondent in Texas. I know him well, although I have always found that he is more interested in finding things at auction than looking at real pictures. Philadelphia also has been a lacklustre centre of activity, although I don't rule out the possibility; I think it was better when they had real collectors around, like Henry McIlhenny.

Yours ever, CLOVIS

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Dear Clovis,

I do want to send the two books and my letter to Wintjes but of course that can wait until later this year when I will send all the material from Bexhill.

I much look forward to the Bredius number.

Best wishes,
Alfred

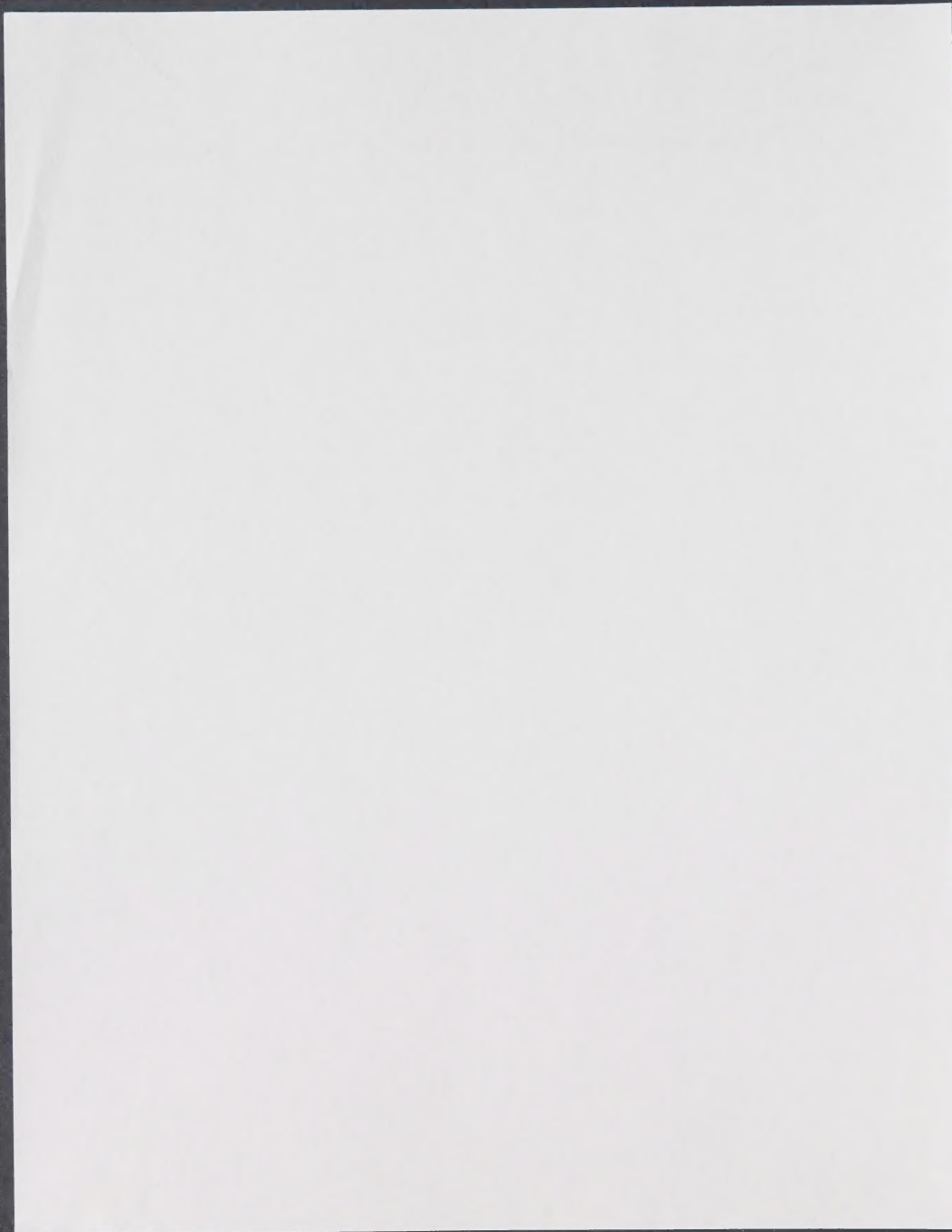
Clovis Whitfield wrote:

Dear Alfred,
Thank you for sending the copy of your letter, which I see is dated today. I would be grateful if you would not send it at this stage, when the client has only just transferred the funds for the purchase. I think it introduces a questionmark about the authorship which is not necessary today, and I would not really like to pass on your identity at the moment - also bearing in mind that the Wientjes have many contacts in the Maastricht Fair (Mrs Wientjes works for TEFAF itself). I think that this information can be passed on a little later, perhaps at the time of Maastricht next March, but bear in mind that my notes already detail the outline of its history. I have also got to field Ann Sutherland Harris, who continues to pound on about its being by Bernini - sounds helpful but since no-one else supports her attribution, it is merely confusing. It is my experience that long files about pictures are discouraging because they give the impression that the work is in some way difficult, or has something to prove that isn't quite clear. With both Mario di Giampaolo and the authors of the book on Faccini singing from the same text, and the comparisons with the other likenesses it seems OK, but a hint of doubt can make it more fragile especially with Northern clients who are used to the certainty of attribution afforded by signatures etc.
Kind regards,
CLOVIS

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ALFRED BADER FINE ARTS

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

Nov 30.00

Dear Clotis

Please return Vignon transparency
to ANDY VAN DAM, 1318 Punnyhill
Drive, Camden, S.C. 29020-1597.
Andy is an honest & enthusiastic dealer.
You might like to suggest to him that
he send photographs of Southern Baroque
paintings to you directly - saving time.
You, he & I could then work out how
to acquire the best.

Andy: for your info.
d.

As always

Alfred

11/11/11
11/11/11

Subject: Cain and Abel

Date: Wed, 18 Oct 2000 17:57:38 +0100

From: "Clovis Whitfield" <fineart@whitfield.prestel.co.uk>

To: <baderfa@execpc.com>

Dear Alfred,

Thank your for the photographs. I quite like the Cain and Abel and don't know who painted it but it is somewhere around Claude Mellan I feel. We are going to look it up in the Witt and in the meantime, I don't need to tell you it is not an easy subject. It is quite sculptural and reminds me of Bernini's David and the lion and also Lanfranco but some how I don't think it is by either - what are the colours?

We will look at the South Kensington sale though I must say the old man (lot.204) does not appeal to me. What happened to the Neapolitan Madonna & Child (Murillo) and the size - not to mention the five brothers. Our portrait will be in the Faccini book the author of which is contemptuous about the old Faccini book needless to say. I am trying hard to move it bearing in mind your need to realise on it before the end of the year. I have discussed the other Faccini, in the catalogue which is right but it once again a difficult subject.

I am off to Milan over the next couple of days, so will be on my mobile. yours ever, Clovis

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Subject: Photographs you sent

Date: Thu, 5 Oct 2000 11:52:54 +0100

From: "Whitfield Fine Art Ltd" <fineart@whitfield.prestel.co.uk>

To: <baderfa@execpc.com>

Dear Alfred,

Many thanks for the photographs, your friend in Toronton has no need to worry about the Reni copy from Santa Maria Maggiore, that is exactly what it is, a fairly pedestrian copy, even without Stephen Pepper's sayso.

Mr van Dam's Madonna and Child is closer to Naples than to Murillo, and to Massimo Stanzione, Carlo Sellitto or Francesco Guarino (1611-1651). There seems a bit more quality to it than just a copy, but it is quite difficult to tell from a small snap - what are the dimensions ?

You don't gives the sizes of the others either, and although I will pass on the Ricciesque Ruins in a landscape (only now do I realize that this is the painting called 'Salvator Rosa'), the Flagellation is a version of Jacopo Bassano's composition, one of a cycle of nine canvases in the Jesuit church in Brescia. A large bozzetto for this was in the the recent Bassano exhibition (Bassano/Fort Worth) 1992/3, No. 69 and you can see it is not exactly the same composition. I would have thought that this is the product of the workshop, Francesco or Leandro at best, and it has some quality. The section of the frame I see in the photograph suggests, however, that it is very small.

The craquelure on the 'Sassoferatto' gives me the impression that it might not be 17th century, but perhaps a later copy of this well-known composition. You can probably tell more about its age from looking at the back of the panel.

I will try the Madonna on a Neapolitan friend to see whether we can get any further, but not many people want the Madonna these days, its a general complaint about the state of the world as a whole, I suppose. I have written to Hans-Berto Korsten to suggest that I take the painting on consignment, saying that I would like to oblige him if I can, short of either of the two solutions he proposed. "I am sure that this is a responsibility of my friendship and regard for you, rather than an obligation, and so I feel sure we should try and resolve it in a mutually agreeable way." But I don't really see the need to get you involved here; if this ever comes to cost me anything I will let you know !

Kind regards, CLOVIS

05 October 2000

Whitfield Fine Art Ltd.
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PT

Andy
Dave
Jane



Whitfield Fine Art Limited

180 New Bond Street
London W6 8BT
Tel: 0171 495 6488
Fax: 0171 495 6489

Dear Sirs,

We are pleased to inform you that your order for the following items has been received and is being processed:

1. [Faint description of artwork]

2. [Faint description of artwork]

3. [Faint description of artwork]

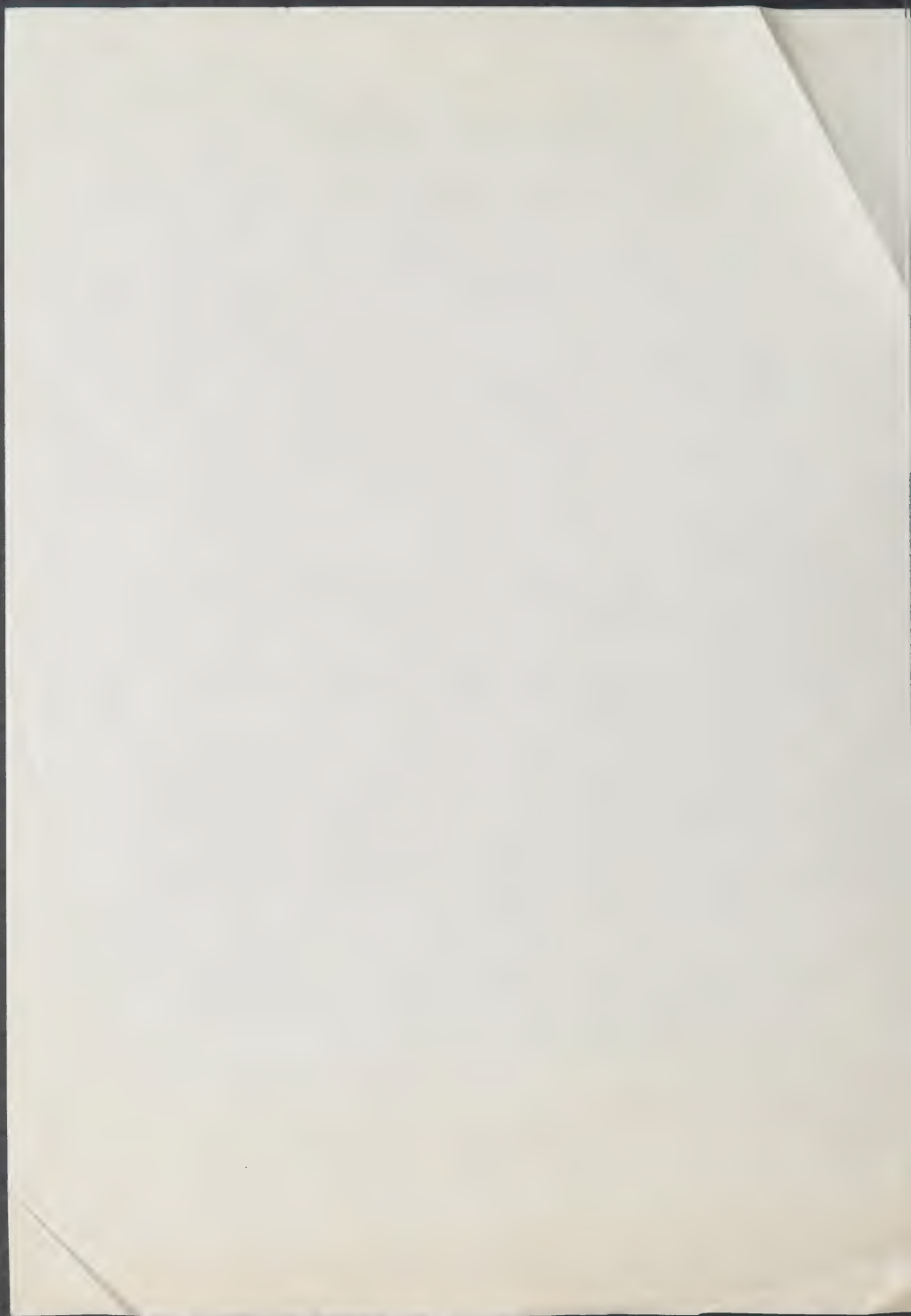
The total value of your order is £[Faint amount]. We have enclosed a copy of the invoice for your records. Payment should be made to the account details provided on the invoice. We will contact you again once your order has been shipped.

Yours faithfully,

Clovis Whitfield

Clovis

Clovis Whitfield



WILFRED W. W. W.

1912

1912

1912

1912

1912

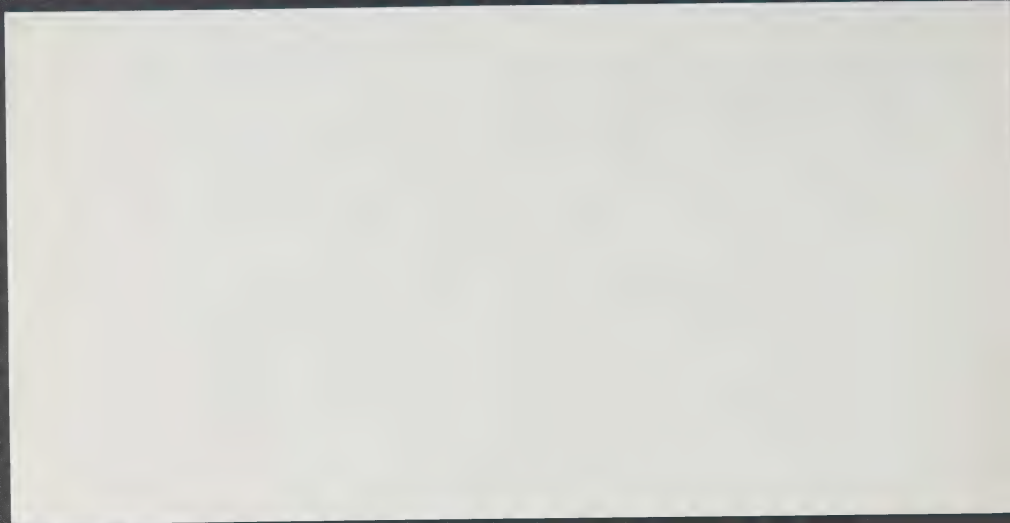
1912

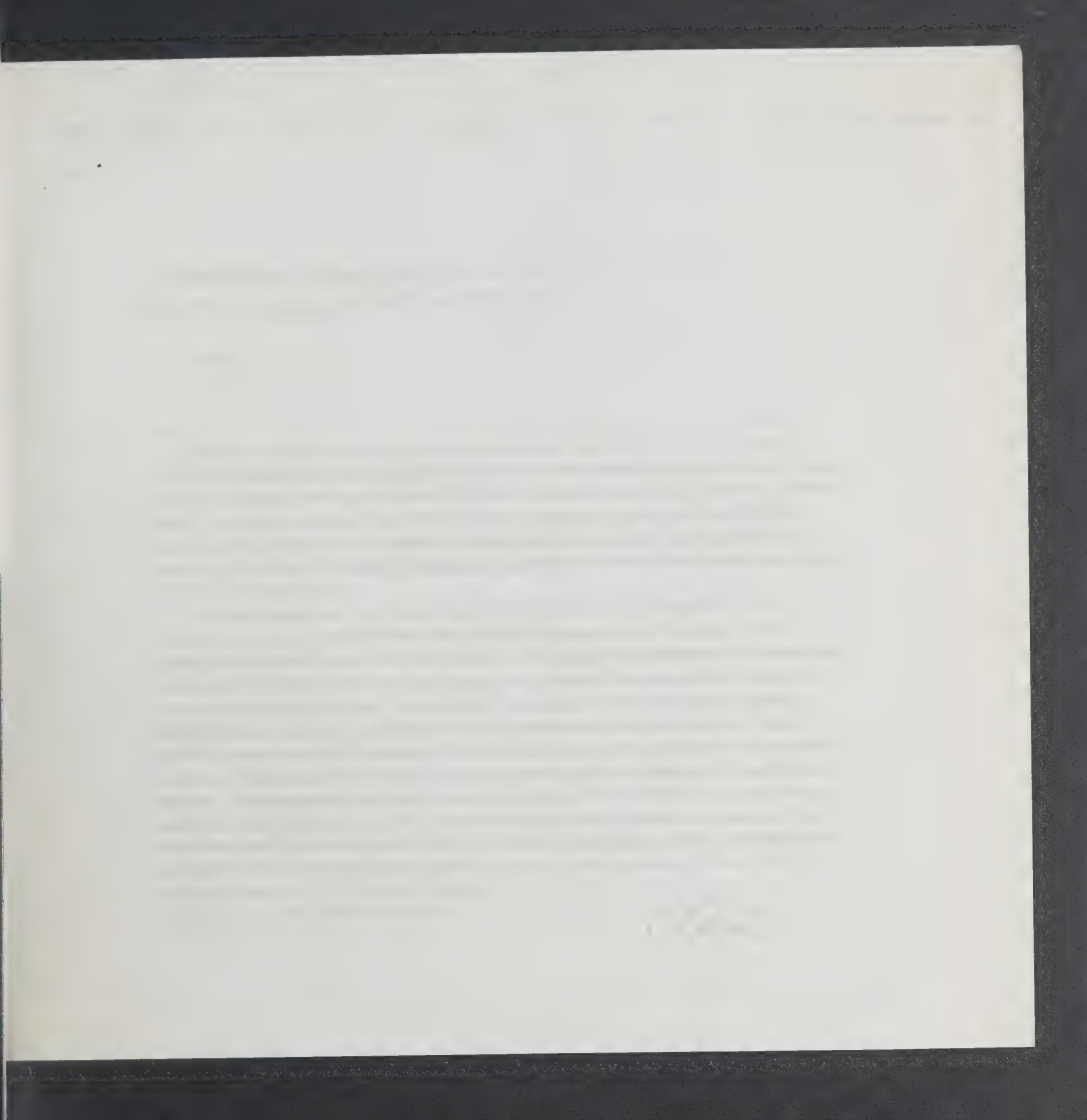
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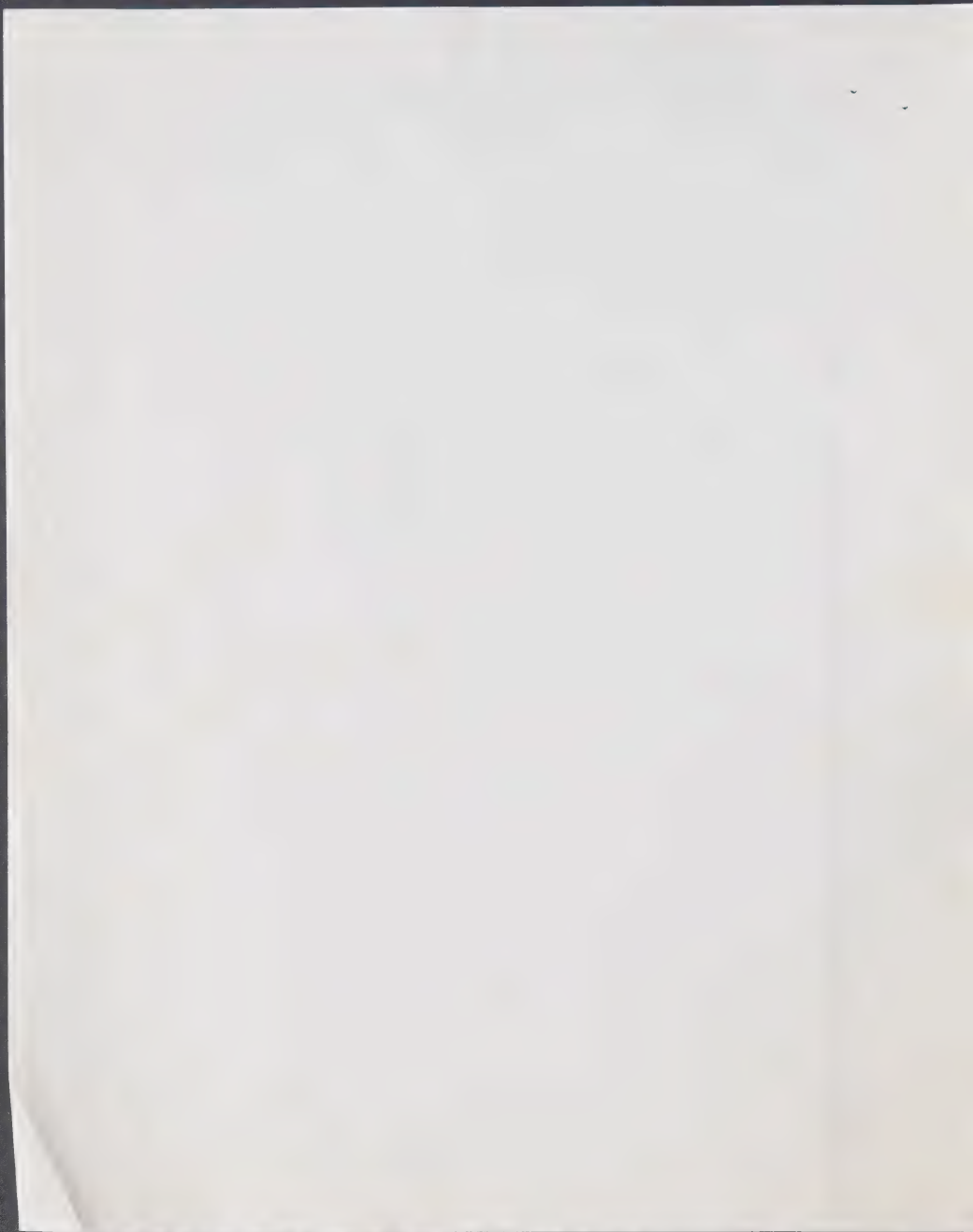






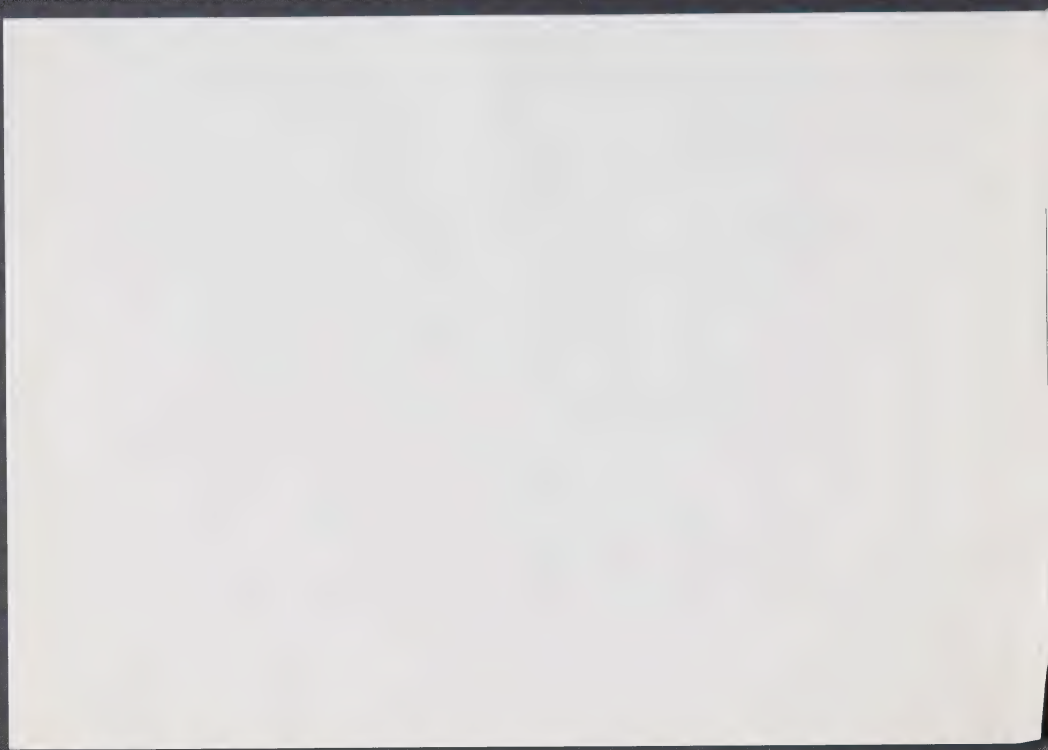
J. Moyreau, 1897





AB37A
1985

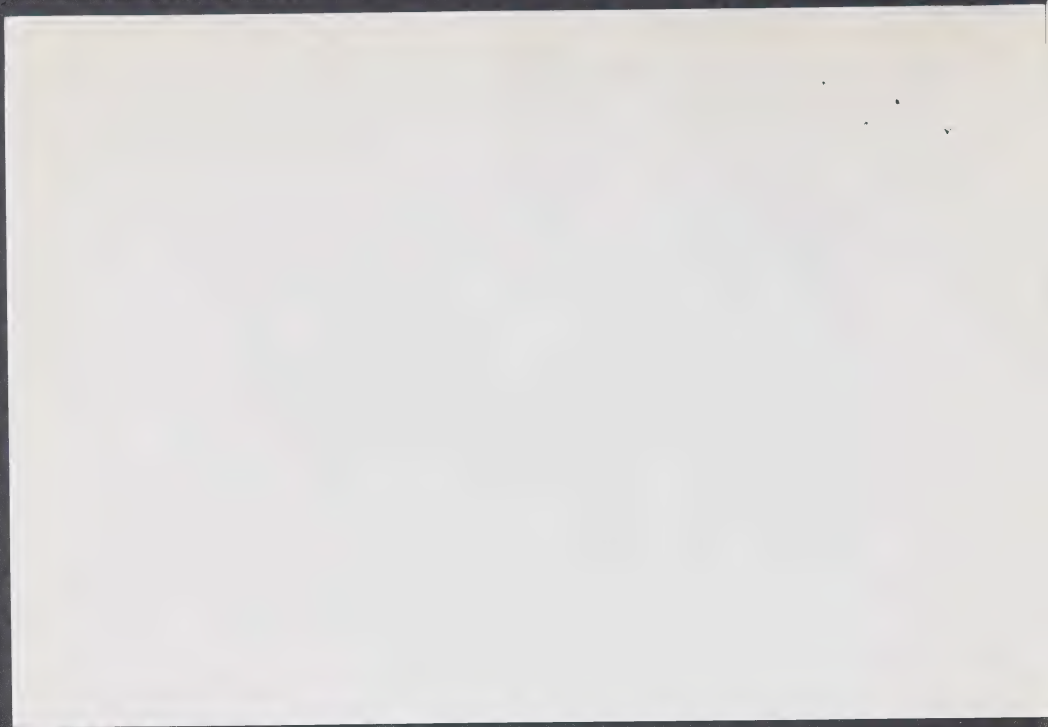
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04-PPR-2001 15:47

WHITFIELD ROAD

10/10/01 10:10



MSC: 63B 2120 2121

Keywords: (faint text)

(faint body text, likely a list of references or a technical document)



Subject: Re: Dorotheum

Date: Mon, 20 Aug 2001 12:01:10 -0500

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

To: Clovis Whitfield <clovis@whitfield.prestel.co.uk>

Dear Clovis,

Dr. Wolf knows that the four works which he picked in your gallery are mine and it is none of his business to know that we will share what profit there might be. Hence, I propose to send Dr. Wolf the following fax but will not send it until I have your approval.

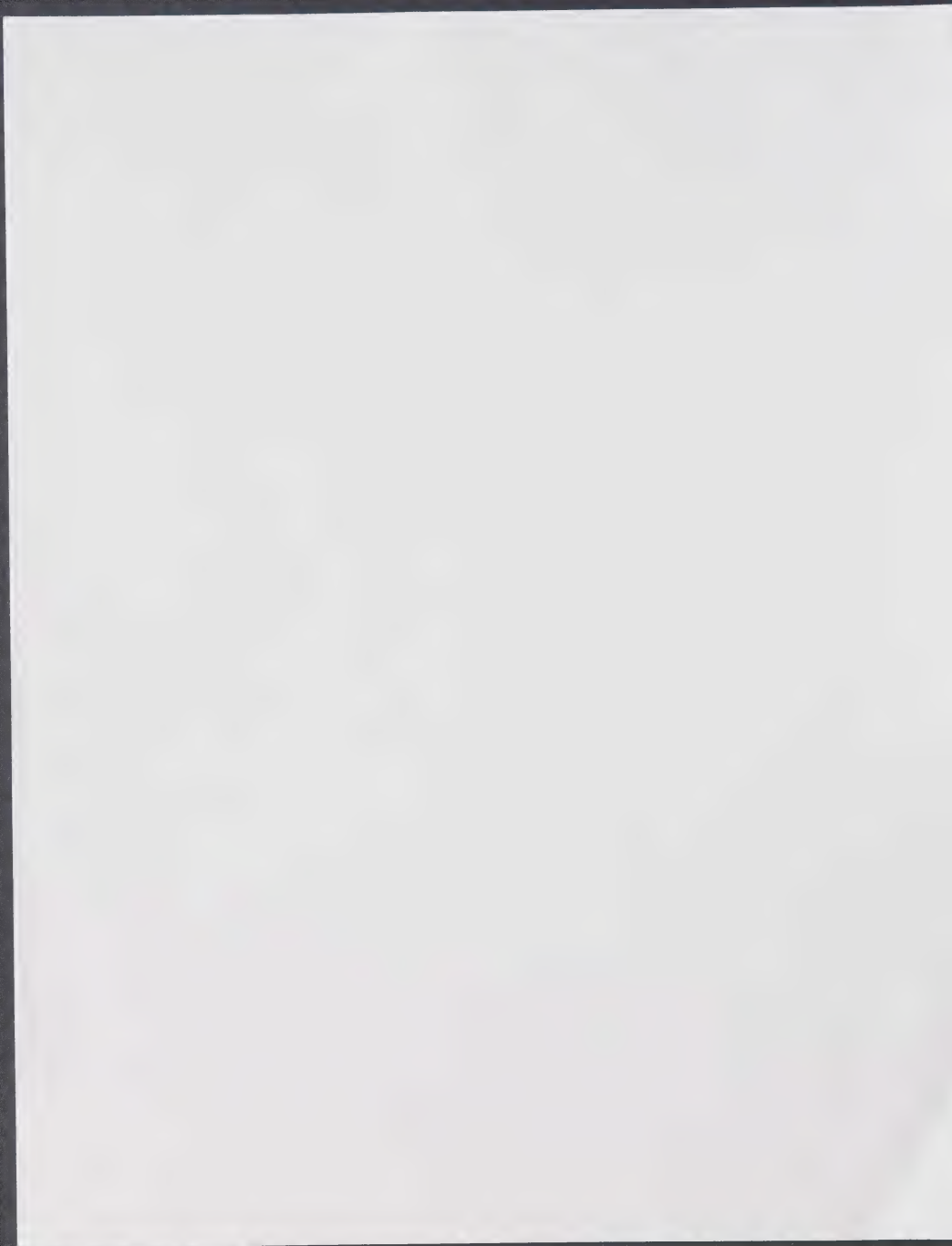
Clovis, did you receive those snapshots of the painting depicting Galileo, and what do you think of it? I also sent you some more Chesrow photographs and hope that you will like at least one or two of these.

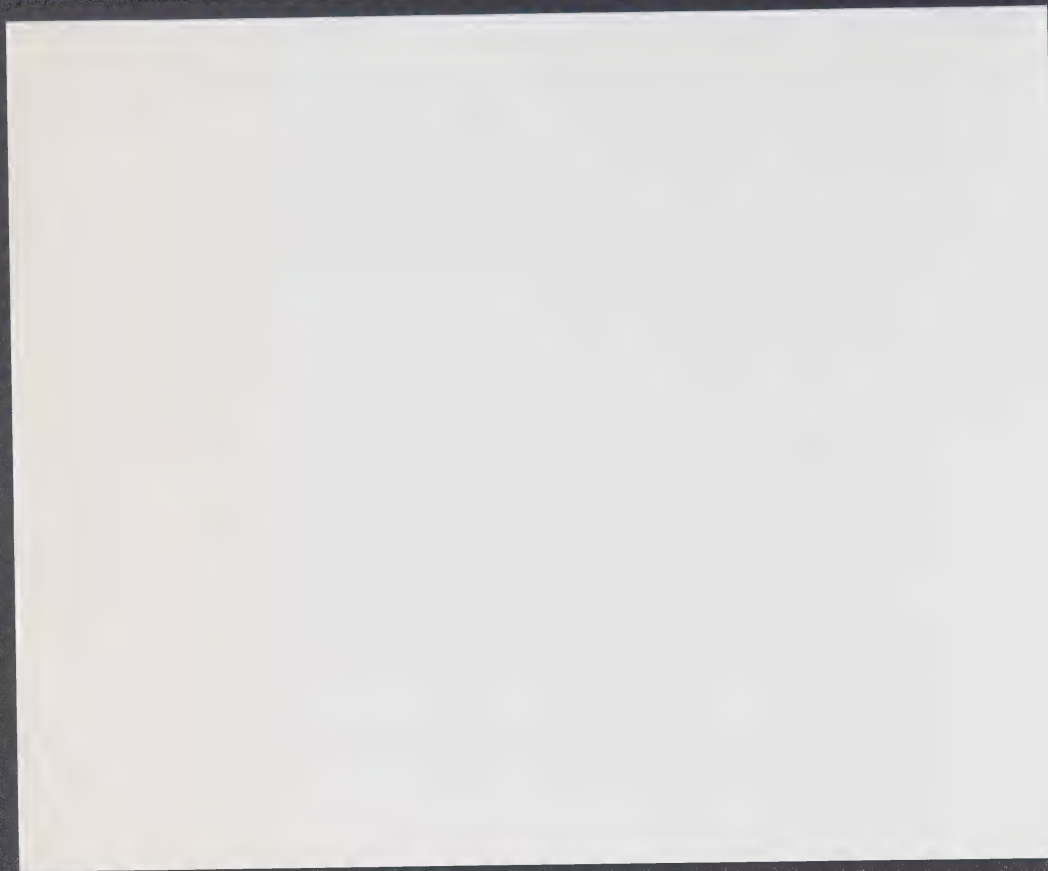
With all good wishes I remain

Yours sincerely,
Alfred Bader

Clovis Whitfield wrote:

> Dear Alfred,
> I have a little problem with Dorotheum and I think that I will put your
> pictures directly under your name, if you are agreeable, to sell there next
> time.
> This is because having sold the Ribera and my having been paid for it, the
> purchasers (Spanish Ministry I think for the Prado) have decided to return
> it to Dorotheum, on the grounds that Spinosa changed his mind. Clearly a lot
> more confusion is going on in Madrid after their purchase of the Raising of
> Lazarus in Jan. NY for 2m\$ as Ribera, now demoted by Perez Sanchez, so my
> painting is small beer, but I wouldn't want Wolf holding your pictures
> proceeds to ransom. I'm taking some advice, but my feeling is that the
> change of opinion occurred after the sale.
> Talk to you soon,
> CLOVIS
>
> -----
> Whitfield Fine Art Ltd.
> 180 New Bond Street, London W1S 4RL
> Tel: +44 (0) 20 74 99 35 92
> Fax: +44 (0) 20 74 95 64 88
> www.whitfieldfineart.com
>
> *****
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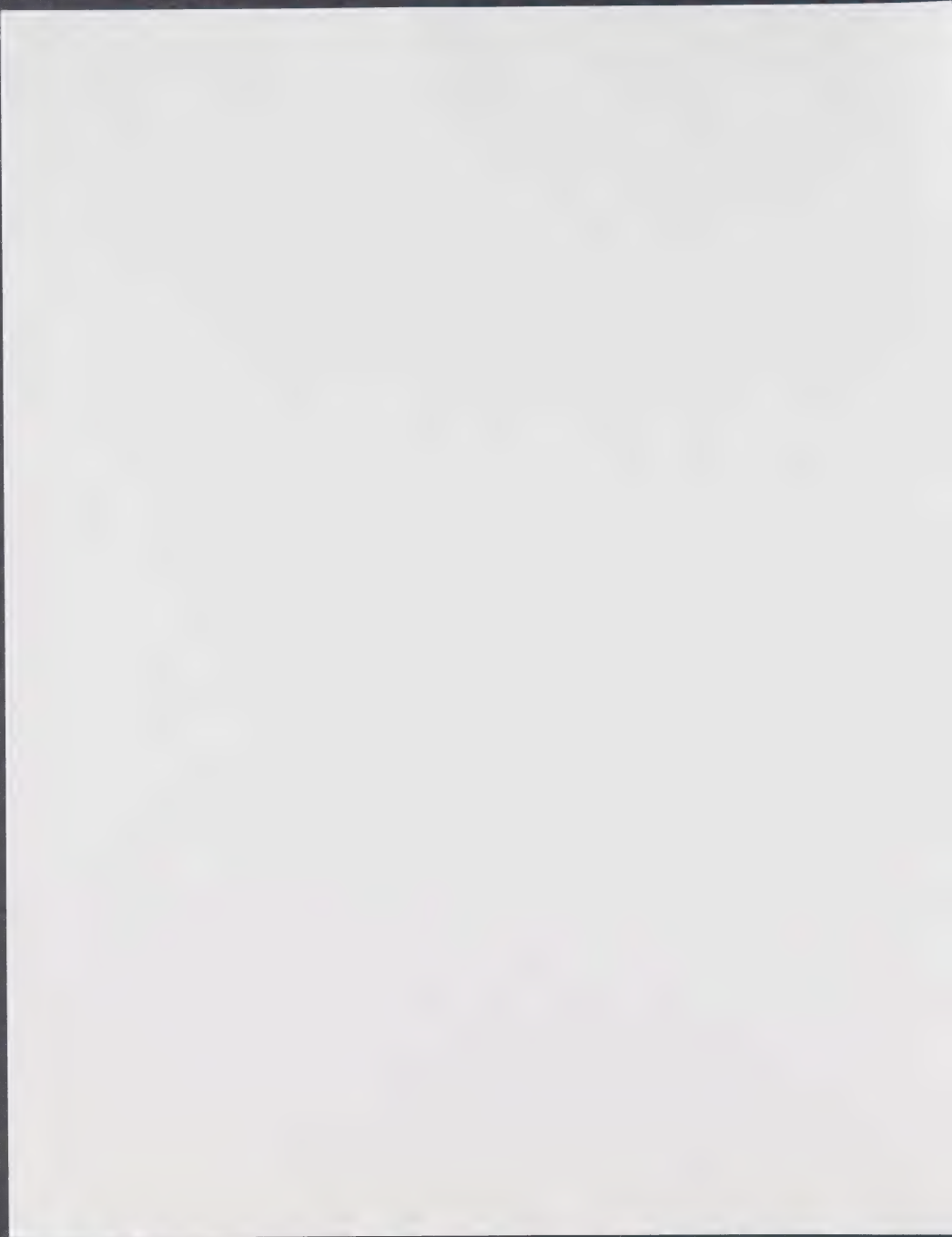


Clovis Whitfield wrote:

Dear Alfred,

i spoke with Slatkes about the Vouet St Catherine which he remembered & thought to be of high quality - I think I have a real use for it particularly if we do the exhibition in Rome. He recalled it belonging to Victor Spark whom you will remember

We are back in London later today. Regards - CLOYIS



Subject: frame for Panini

Date: Fri, 31 Aug 2001 14:03:49 +0100

From: "Clovis Whitfield" <clovis@whitfield.prestel.co.uk>

To: <baderfa@execpc.com>

Dear Alfred,

I see the source of the confusion, we used another frame of mine which needed a massive upgrade to make the grade for the Panini, it was an English fretwork hollow which was missing all the carving on one side. So - no charge for the frame itself, an exchange with the original (composition) one, and just the cost of John Davies's repair. I have a side left from the new frame so you will be able to see how much work was involved, but I thought you had seen it before it went off (in the hundred months we've had the painting...

I'm off to Berlin in the morning, to meet with the following:

Sir Denis Mahon

Prof Dr Jan Kelch

Dr Keith Christiansen (Metropolitan Museum, New York)

Mr Larry Keith (National Gallery, London)

Dr David Jaffe (& Mrs ?) National Gallery, London

Prof Dr Herwarth Rottgen (Stuttgart)

Prof Vincenzo Pacelli (Naples)

Prof John Gash (London & Aberdeen)

John & Michele Spike (Florence)

Helen Langdon & husband (London)

Prof Luigi Spezzaferro (Rome)

Prof Mina Gregori (Florence)

Prof Silvia Danesi Squarzina (Rome, University)

Dr Nicholas Turner (.Tilbury-juxta-Clare)

Mr and Mrs Clovis Whitfield (Whitfield Fine Art)

Mr Hugh Brigstocke (York, England)

Dr Rosella Vodret Galleria Nazionale di Palazzao Barberini, Rome)

Prof. Leonard Slatkes (Queens University New York)

Mr Edward Clark (Whitfield Fine Art)

Dr Beverly Brown (Princeton New Jersey)

Dr Flora Bellini Museon Castel Sant' Angelo Rome)

Prof Zygmunt Waszbinski (Torun, Poland) see above)

Dr Primesberger, Berlin

Dr Roberto Contini

Dr Sergio Benedetti, Dublin, National Gallery of Ireland

Dr Karen Wolfe, Rome

Thomas & Doris Schneider, London

Dr Sybille Ebert-Schifferer, Dresden

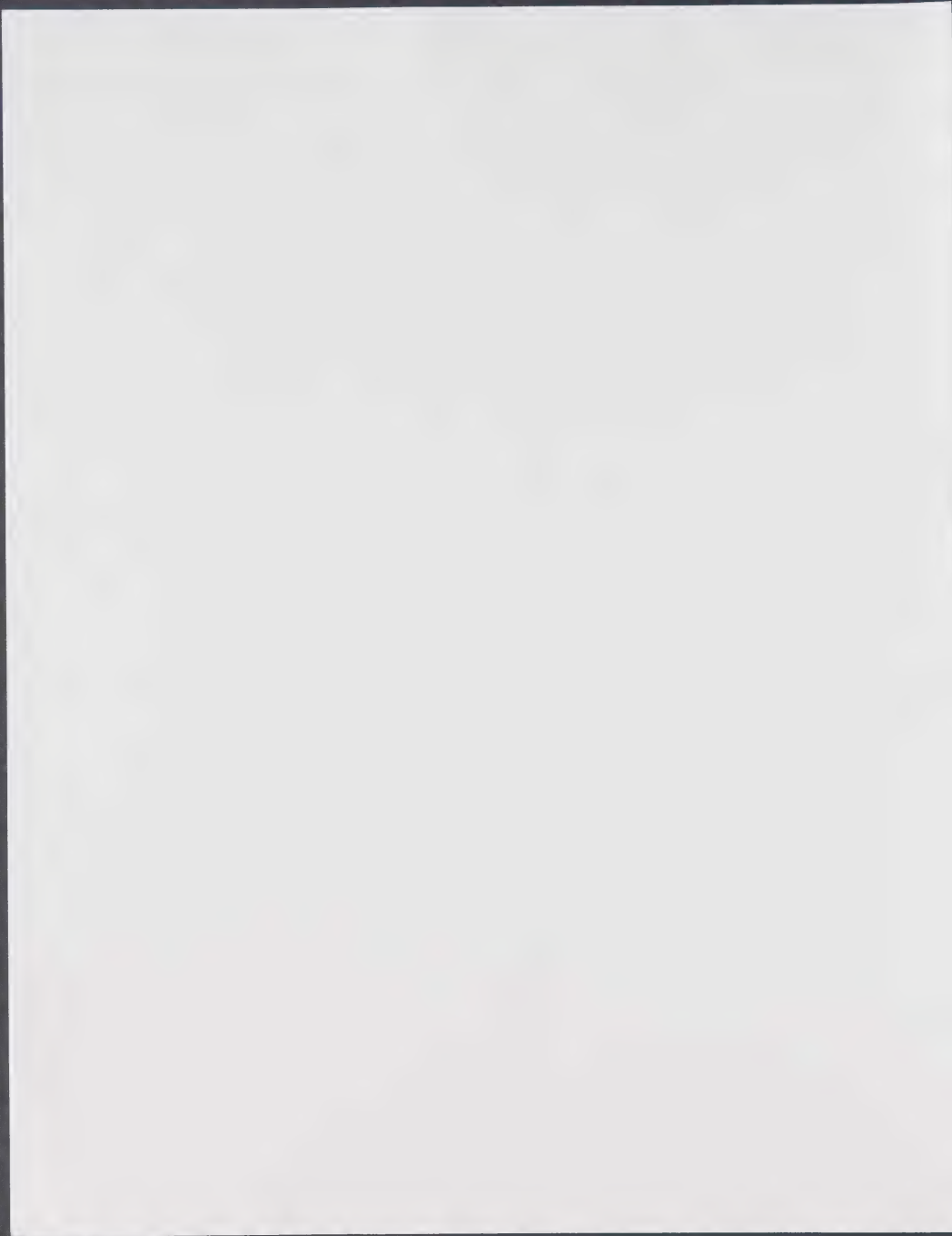
Dr Wolfgang Prohaska, Vienna, Kunsthistorisches Museum

The plans for the exhibition in Rome progress, next spring, & that will be the springboard for announcing the Caravaggio.

I looked at the photos of the Galileo, it looks OK in relation to the Florence original, and there is obviously more than a chance that Susermans did other versions of it. But I could not, unfortunately, read the text of the inscription on the stretcher, nor make sense of the seal, which seemed frustratingly out of focus.

Talk to you soon !

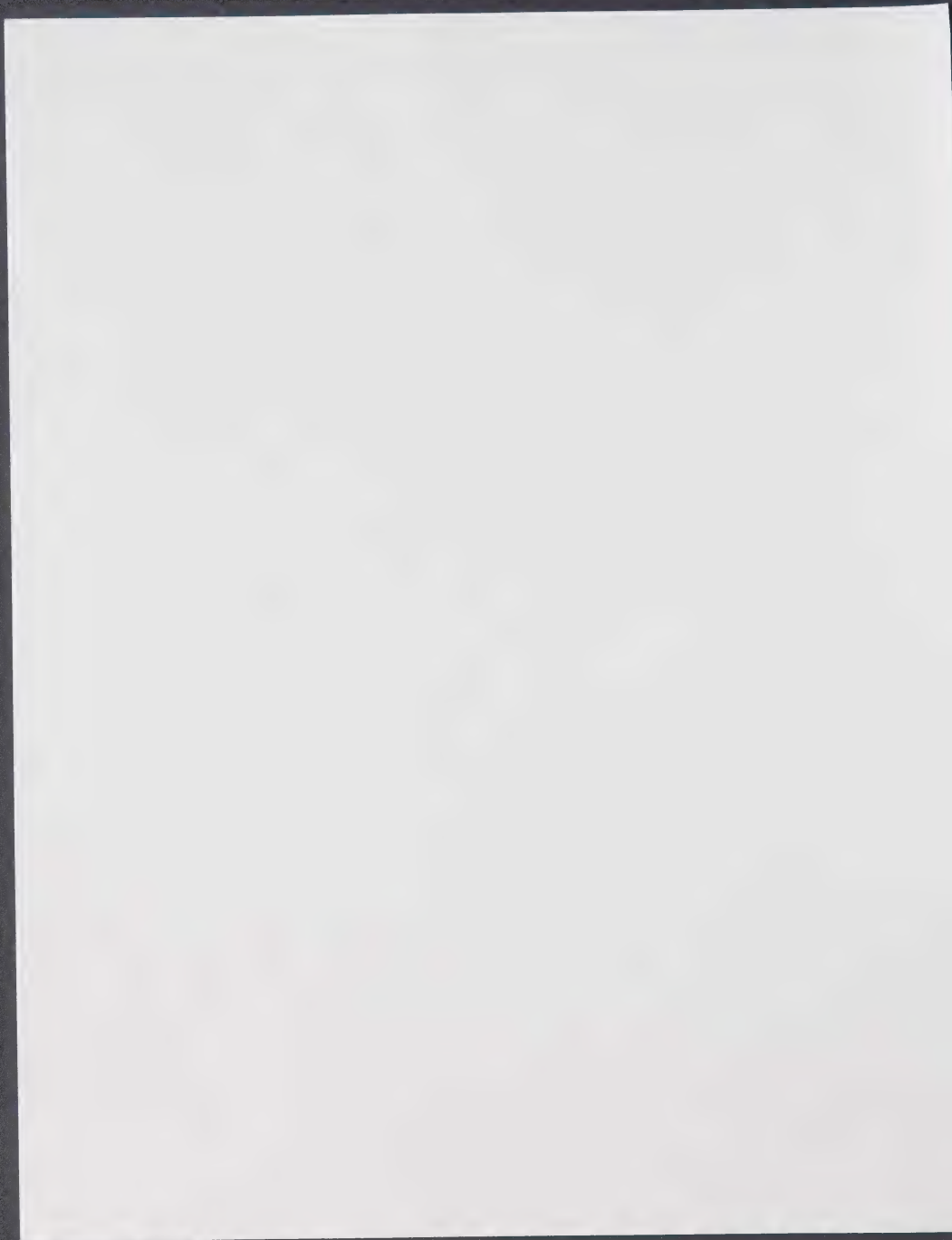
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www.whitfieldfineart.com



Clovis Whitfield wrote:

Dear Aifred

the picture was unveiled today with the Giustiniani painting alongside. Much debate, Denis & Mina Gregori leading for it, Keith Christiansen against. Denis still thinks that it is not the Del Monte picture .that Baglione made a mistake in saying so- but that he was describing this picture. So we are not through with the debate-& there were other dissenters & other fans - but it was very important to get it all started with all the right people in place . All came with exception of Strinati & Vodret from Rome.& the Berlin people very pleased. Now I am going to Rome next weekend for another Caravaggesque study day - but mainly to plan the exhibition for Spring 2002. Called Caravaggio e la Magia Naturale it will focus on the scientific side of this painting & this aspect of Seicento art up to Maratta (Guglielmo Riva) & Carlo de Bonardis (remember him ?)
back in London tomorrow night,
Clovis







FAX FROM:

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

April 10, 2001

TO: Clovis Whitfield

Page 1 of 1

FAX #: 011-44 207 495 6488

Dear Clovis,

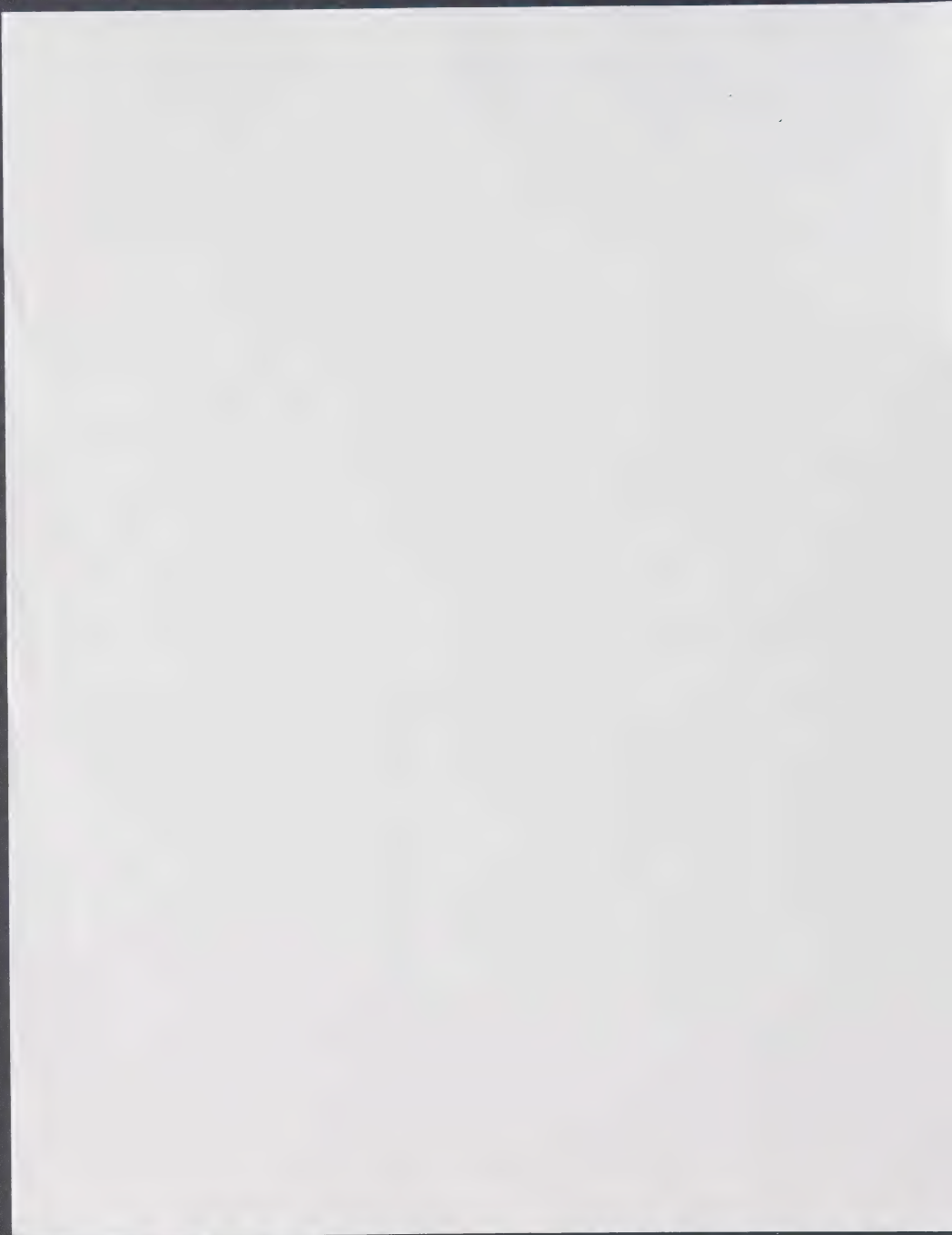
Will you be receiving the \$ 250,000.00, the last payment for the Guercino due on April 15th or will the funds come directly to us?

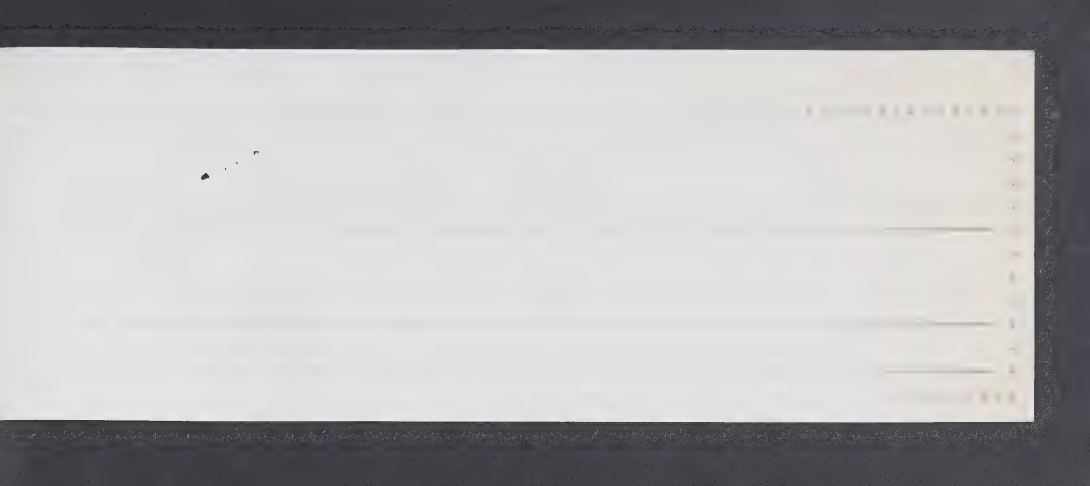
Could you please help me with one specific painting in Sotheby's London April 26th sale? You know perhaps that Isabel really likes simple flower paintings and I would like to ask you to look at those simple tulips, Lot 522 in the sale. If you think them really good, I will ask you to bid for me.

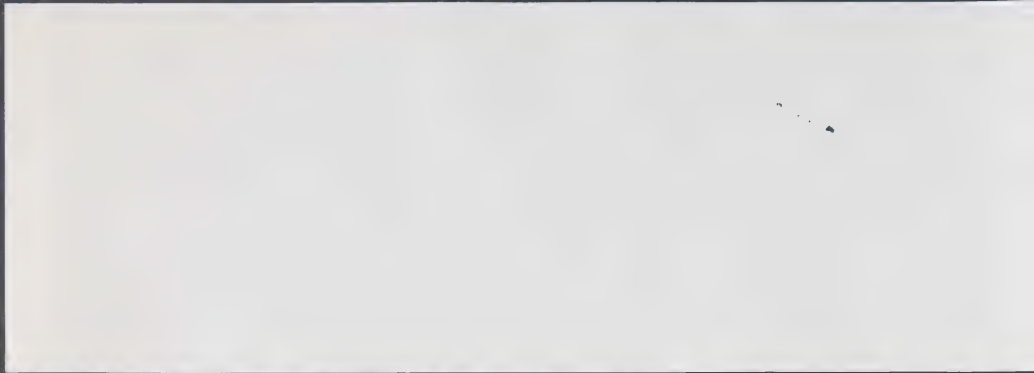
With all good wishes I remain

Yours sincerely,

Alfred
AB/az







Subject: RE: Paintings

Date: Fri, 27 Apr 2001 09:17:11 +0100

From: "Whitfield Fine Art Ltd." <fineart@whitfield.prestel.co.uk>

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

Dear Alfred, I look forward to receiving the Genoese drawing.

The Draughtsplayers is probably the same composition as Nicolson Plate 302. This is presumably based on Manfredi's Fortune Teller and Draughtsplayers formerly in Dresden, but destroyed in the War (Nicolson, Pl. 303). It might also be that the other half of the composition looked like Malcolm Waddingham's Concert (301). Whether Dr Fahl's painting has anything more to do with Caravaggio, or indeed Manfredi, is a moot point; I look forward to seeing the photograph.

Sounds as though the Jesus and John would be worth \$680 to AB, rather than \$85,680, but we will choose another number, when we see the images.

Photographs of the Luteplayer will be in the mail today or on Monday, depending on when they reach us from the photographer, who took it on Wednesday.

More later

CLOVIS

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

From: Bader Fine Arts [mailto:baderfa@execpc.com]

Sent: 26 April 2001 19:00

To: Clovis Whitfield

Subject: Paintings

Dear Clovis,

We purchased the Genoese drawing for a hammer price of \$820, to which has to be added 15% plus packing and shipping.

When I have the total costs I will bill you for half and then bring the drawing with me at the end of May.

I spoke to Dr. Gundolf Fahl in Hanau, near Frankfurt, and asked him to send photographs and information to you. Of course I laughed at his idea that this painting should be worth 20% what a real Caravaggio is worth.

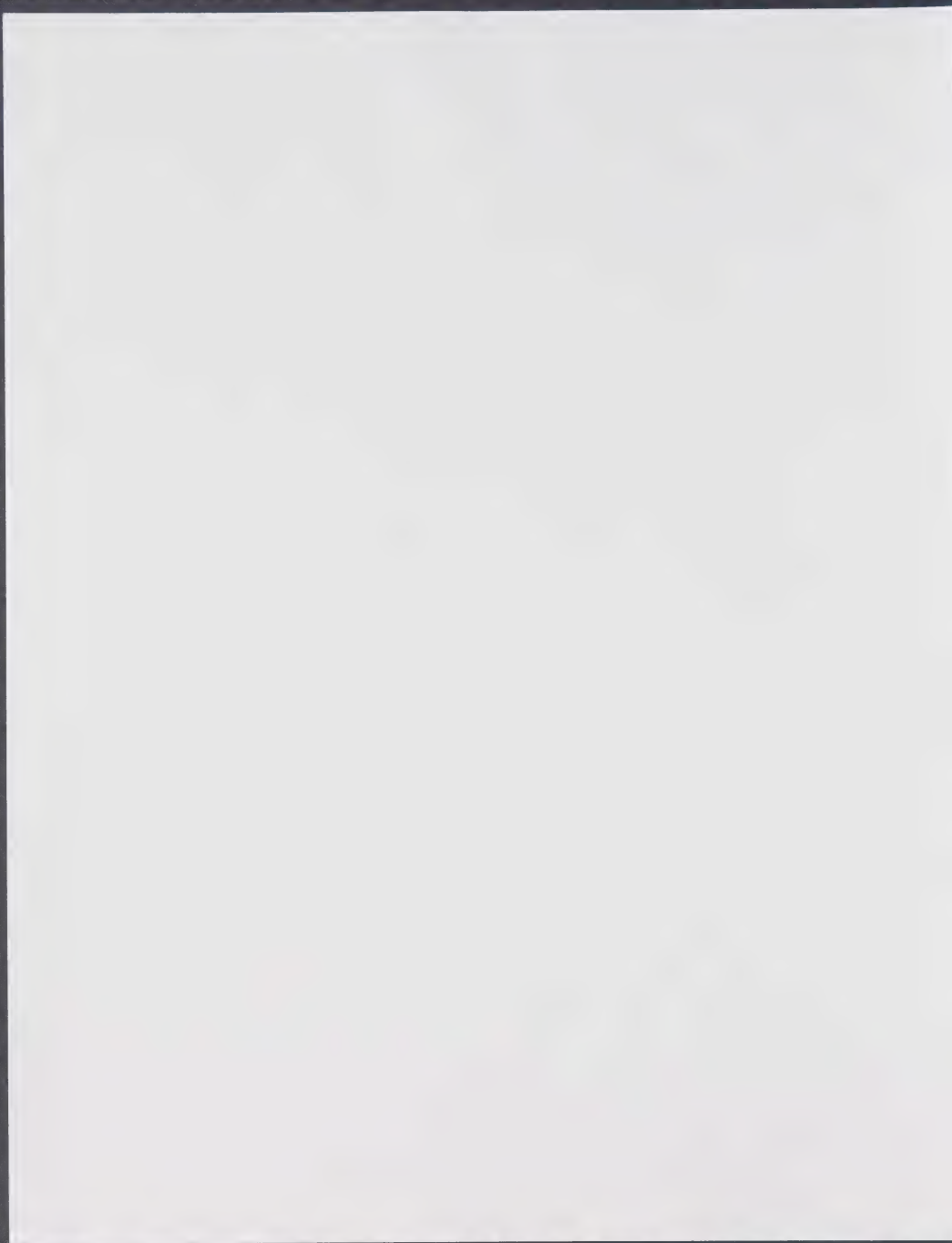
Dr. Fahl owns the painting and clearly wants to sell it. He claims (honestly?) that I am the first to whom he has offered it.

Let's discuss after you have seen the photographs and information.

By Air Mail I am sending you two photographs of a large painting depicting *Jesus and St. John*. The owner took it to a gallery in Florida which alleged that the painting is worth \$85,680, no more and no less. I told the owner that if someone offered her \$80,000 she should take it immediately and just make sure that the check doesn't bounce.

I do not like such saccharin paintings and yet it may be a good painting worth something. Please do let me know and I will then talk to the owner.

With all good wishes,



Dear Clovis,

Of course I was happy to learn in our telephone conversation this morning that you have sold ABFA #2269 which we bought in Stockholm for \$15,725.33 as well as ABFA #2328, the Faccini, in a package deal for US \$130,000.

The price is fine but I disagree with your manner of wanting to apportion the costs of these two. Of course you explained that you wanted to pay the minimum for the Faccini because there you only get 20%, whereas for ABFA #2269 you get 50% of the profit.

It seems to me that the only fair way to apportion it is based on how you quoted to the customer. He undoubtedly bargained you down to \$130,000 but it is inconceivable to me that he would have offered you \$50,000 for the Faccini and \$80,000 for the two saints.

I hope that at the end of the day you will agree to treat me fairly.

Best regards,
Alfred

Clovis Whitfield wrote:

Dear Alfred,

Here is an image and details of what is virtually a companion piece to the Canaletto capriccio. Both subjects are in Constable/Links, (Nos 496 and 497) and it does seem that the artist did several versions of these capricci. The one we had last year was an excellent version, and I took the view that it was really by Canaletto himself - I think that this one looks strictly comparable, and also in good condition. Proportion is a little more on the square side, but the sky (where most of the added detail is in the 'Khurana' picture) looks quite OK for C himself, and I think one can recognize this shorthand. The capricci are subjects that C repeated, I have the idea that this was one of the group of subjects that were in Consul Smith's house on the upper level of the wall as it were, and so he was asked more frequently to repeat them - and the capricci as opposed to the standard views demonstrated artistic virtuosity.

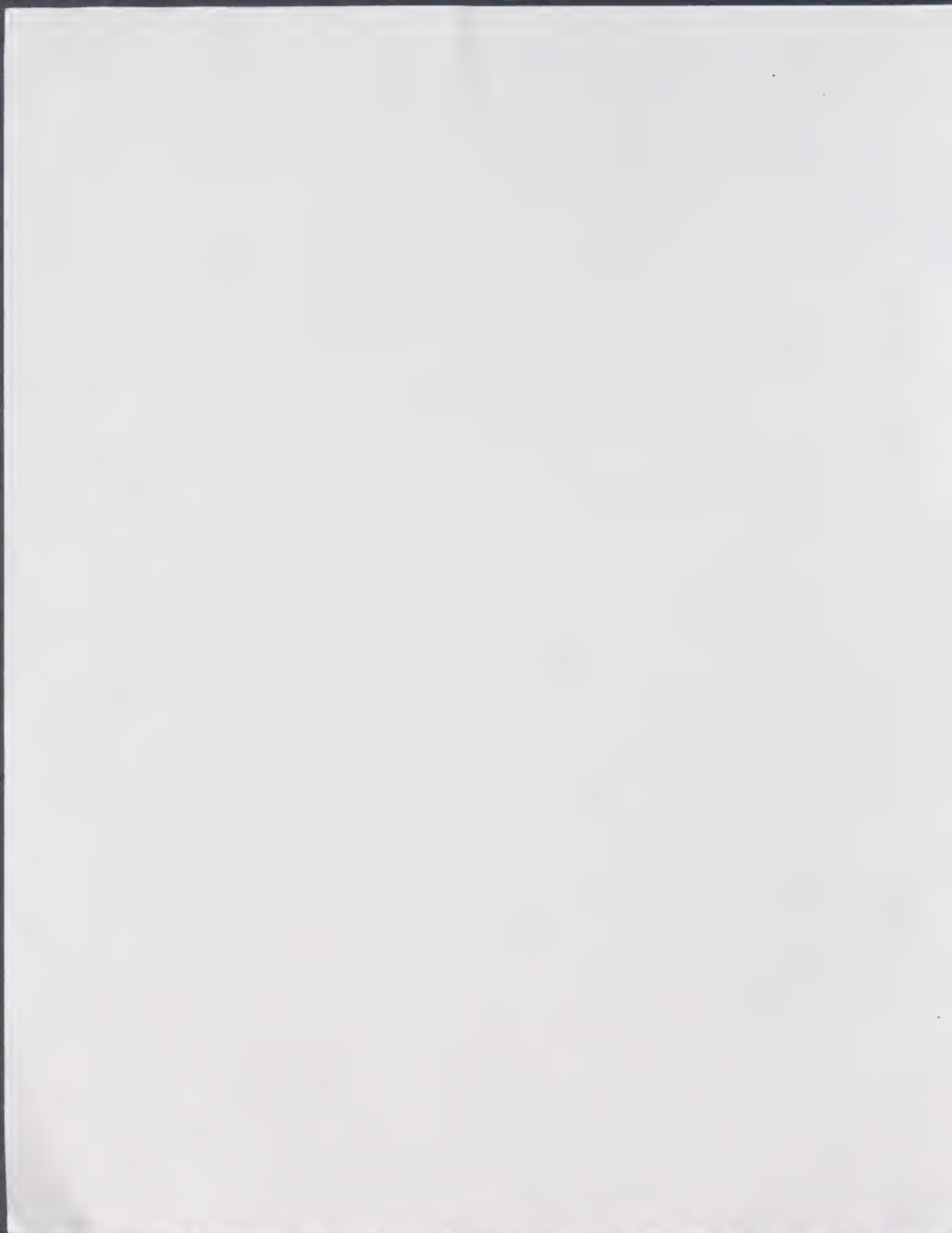
Having said that, we sold the capriccio last year (along with the Dughet) after seeing it year after year with Raf Valls, who found it difficult to get moving. Eventually we bought it (35,000) and sold it to our client for \$75,000. And we guarded our interest by calling it 'Canaletto and Studio' which is what I suppose we would have to show this painting as. I think that I would have to show it to Charles Beddington, since although he is a dealer, he has taken over some of the Canaletto cataloguing. It would be nice to know about the condition - looks as though it has been cleaned in recent memory. Frame?

Something else - there was a version of our capriccio that turned up in a warehouse in Milan, having been there for generations, sotheby's had something to do with it, and as I remember they were thinking about \$2m, and wanted \$150,000 for an option... at which point I rather lost interest.

Although we took the other capriccio essentially on consignment, I think it is a good picture and could be sold - but capricci have their price,, and eventually Raf was happy with £35. Constable lists 15 versions of the first listed in Hamburg, ,Kunsthalle. In the case of the 497 he suggests the participation of assistants in the background of his first listed version (Poldi Pezzoli museum, Milan. I don't think Constable Linkis are to be trusted in determining originality with Canaletto, but the listing may help if it could be recognized as one of the versions they list. But the dimensions do not coincide with any of them.

Talk to you later.

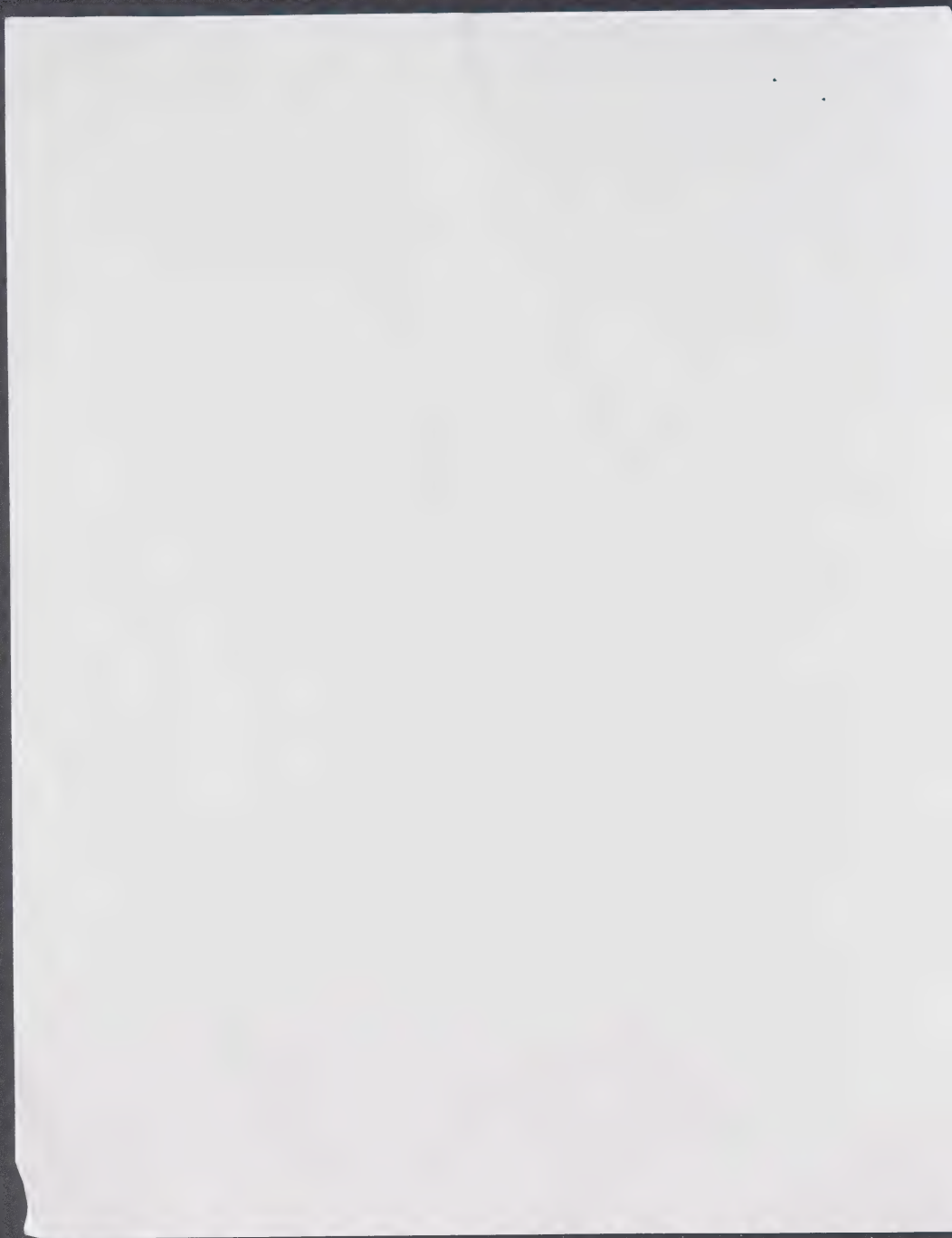
CLOVIS



here is a photo of the Capriccio we purchased from Valls for £35000

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FAX FROM

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

Date: Nov 6 96

To:
Fax:

Clavis

Message:

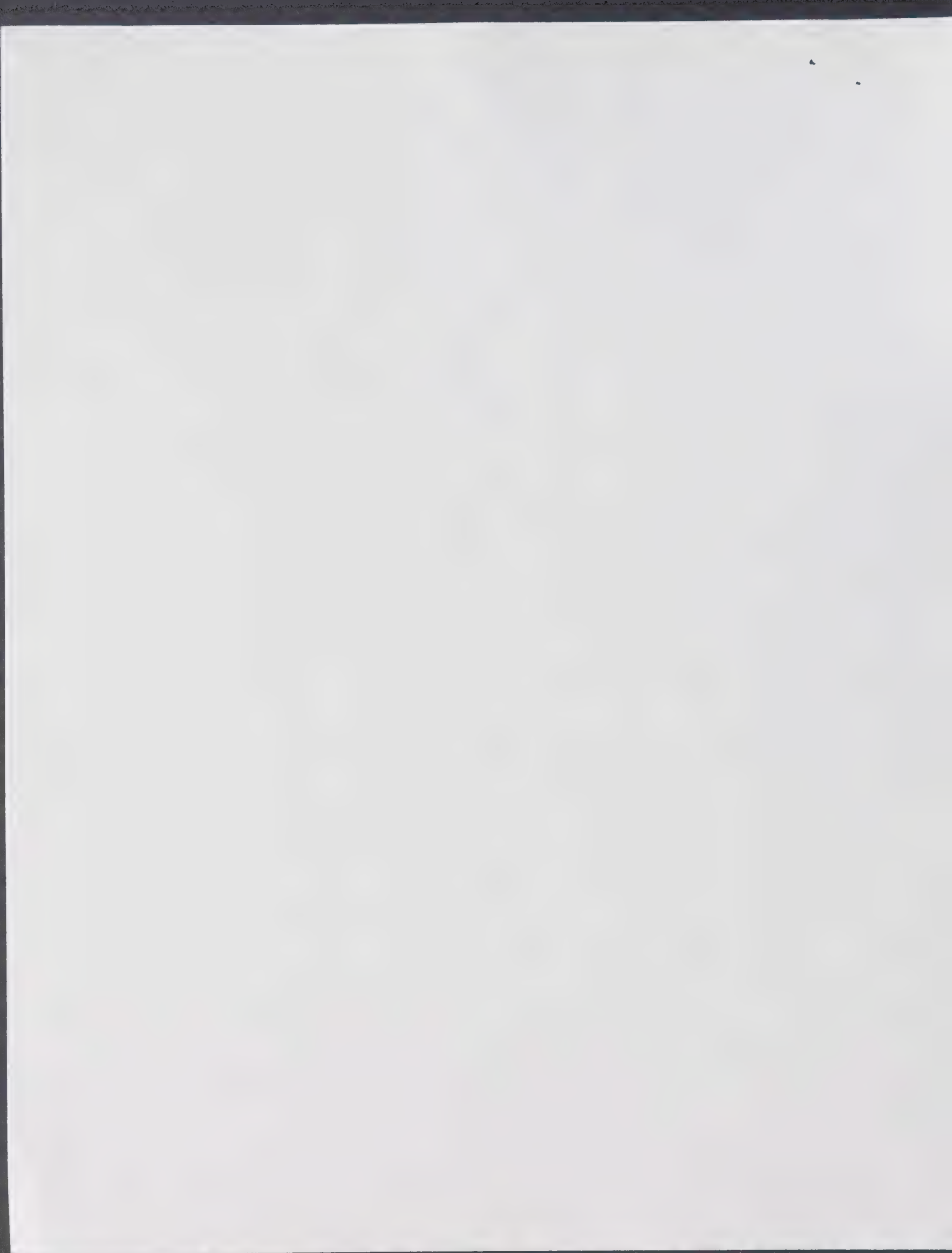
Thanks for fax

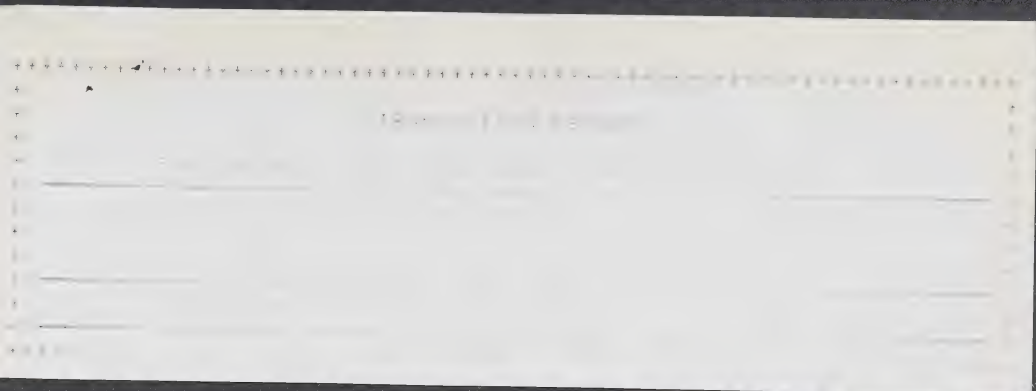
I have never liked van der Spelt -
often so stuffy.

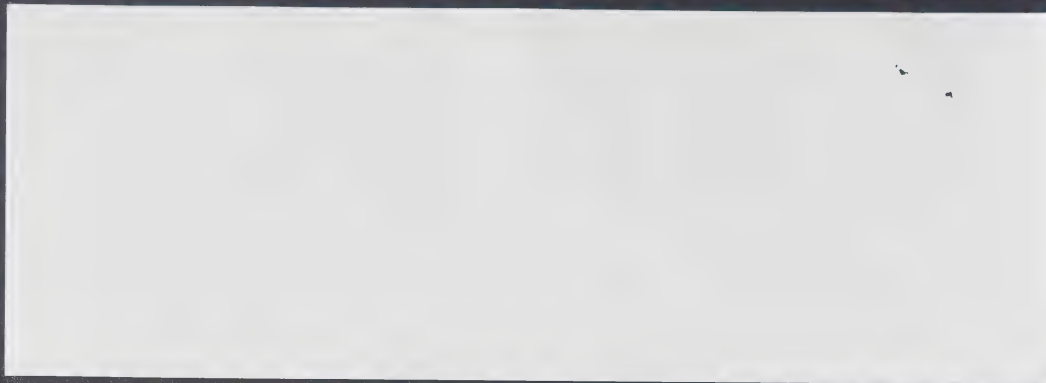
We'll arrive in Bexhill this
Saturday morning, Nov. 9, and I'll
call you to discuss future purchases.

Best wishes

Gene







FAX FROM:

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

April 13, 1995

TO: Mr. Clovis Whitfield
Whitfield Fine Art Limited
FAX: 071-495-6488

Dear Clovis:

I just returned from a ten-day trip to California and the Canadian West.

My grandmother had a very apt saying: Take when you are given and shout when they take away. Of course, I had offered Consular AG Ltd. prompt payment, but then they sent me their invoice giving me thirty days to pay, which of course I accept. I am just wire-transferring £40,000 to their Geneva bank.

I am just delighted that you were able to sell the *Joseph with Potiphar's Wife* so very well. Please remember that the original cost put onto our agreement was in error: The £16,000 included £15,000 which was returned to me after the seller's death. Thus, the cost is only £1,000.

Knowing you, I believe that you are being very fair in suggesting to take a painting in lieu of your very high expenses, which included that expensive frame. But wouldn't it be much simpler if you charged our partnership for all your expenses and then sold the painting under our joint accounting?

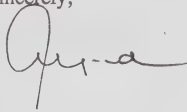
You will recall that I asked you for one favor when you made your first very substantial profit sale - namely, to take the Carneo *Mother and Child* - which I so dislike - off my hands at cost plus the cost of money, without further profit to me.

Do I have 30 or 60 days to pay for the Munari? Did Christie's turn the painting over to you, as I requested by fax yesterday?

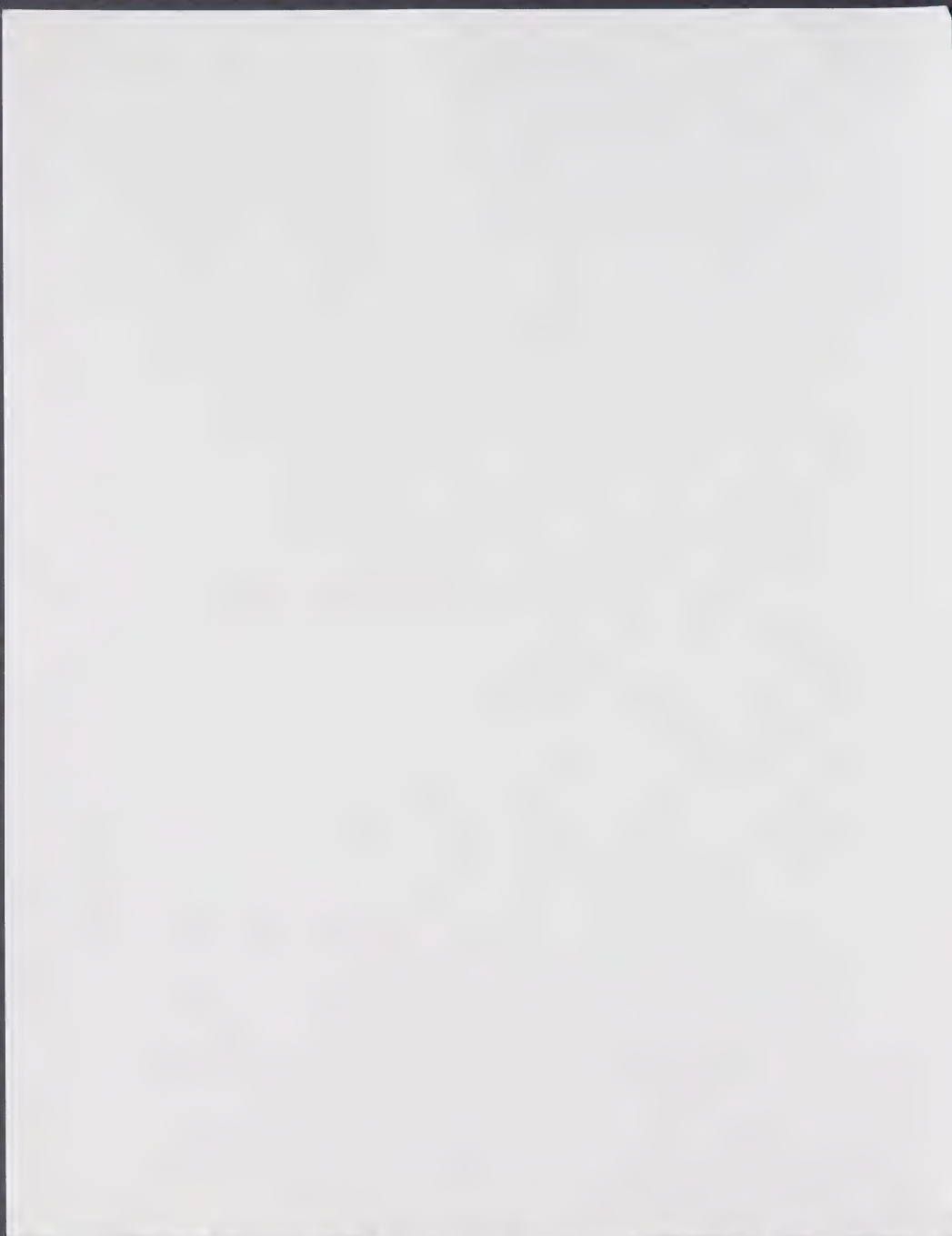
Please do keep on selling so very successfully.

With all good wishes, I remain,

Yours sincerely,



AB/cw



FAX FROM



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

AO7A
1371

May 1, 1997

To: Mr. Clovis Whitfield
Whitfield Fine Art Limited
England
Fax: 44-171-495-6488

Dear Clovis:

In response to your fax of yesterday, I am sorry that I did not make myself completely clear.

Of course, under our contract, I owe interest on the restoration during the period of the contract, which in this case - it being a Dutch painting - was two years. After that, I left the painting with you and Otto because you asked me to and clearly hoped that you could sell it. Keep in mind that my investment - in this case £150,000 - is very much higher.

This is the first time that you are returning a major painting to me, and I would like to rethink this problem carefully.

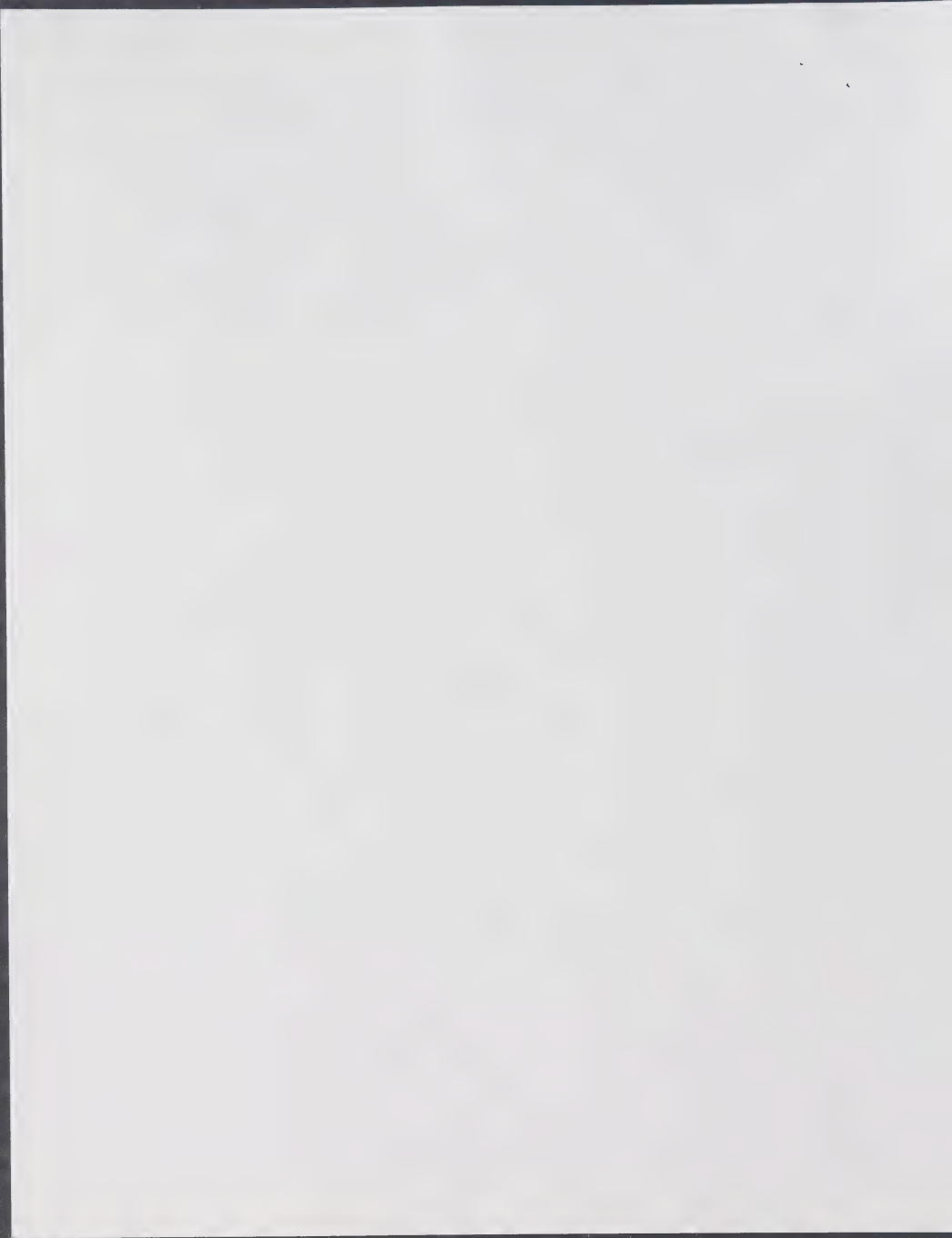
Of course, I also owe money to Otto, but I have already paid him for half of what he paid you, and we have agreed that I do not owe interest to him.

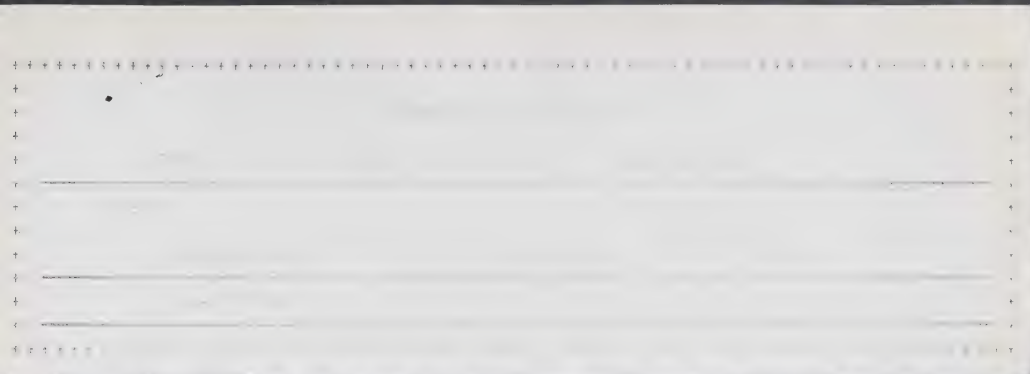
Let me discuss this with you while you are in New York.

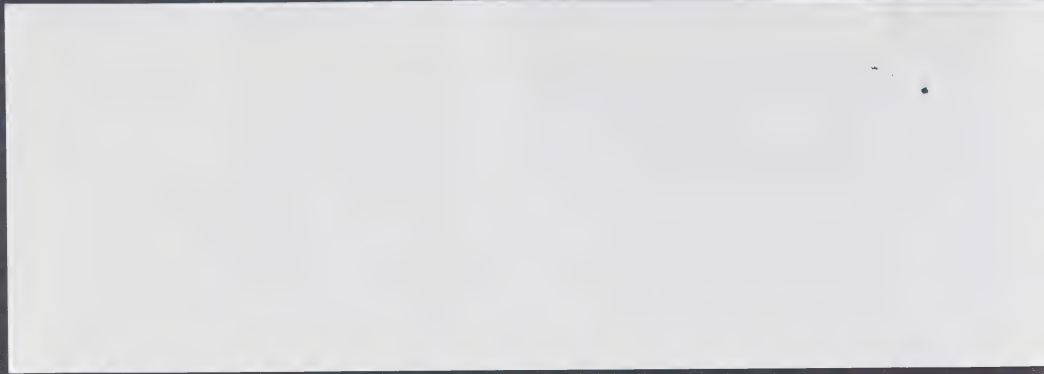
I don't recall seeing catalogs of two New York auctions like the ones in May with so few really interesting paintings in them.

Best wishes,

AB/cw







DR. ALFRED BADER
WHITE GABLES
2A HOLMESDALE ROAD
BEXHILL-ON-SEA
EAST SUSSEX TN39 3QE
TEL: 01424 222223

3 pages

Nov. 20 1976

FAX

0171 495 6488

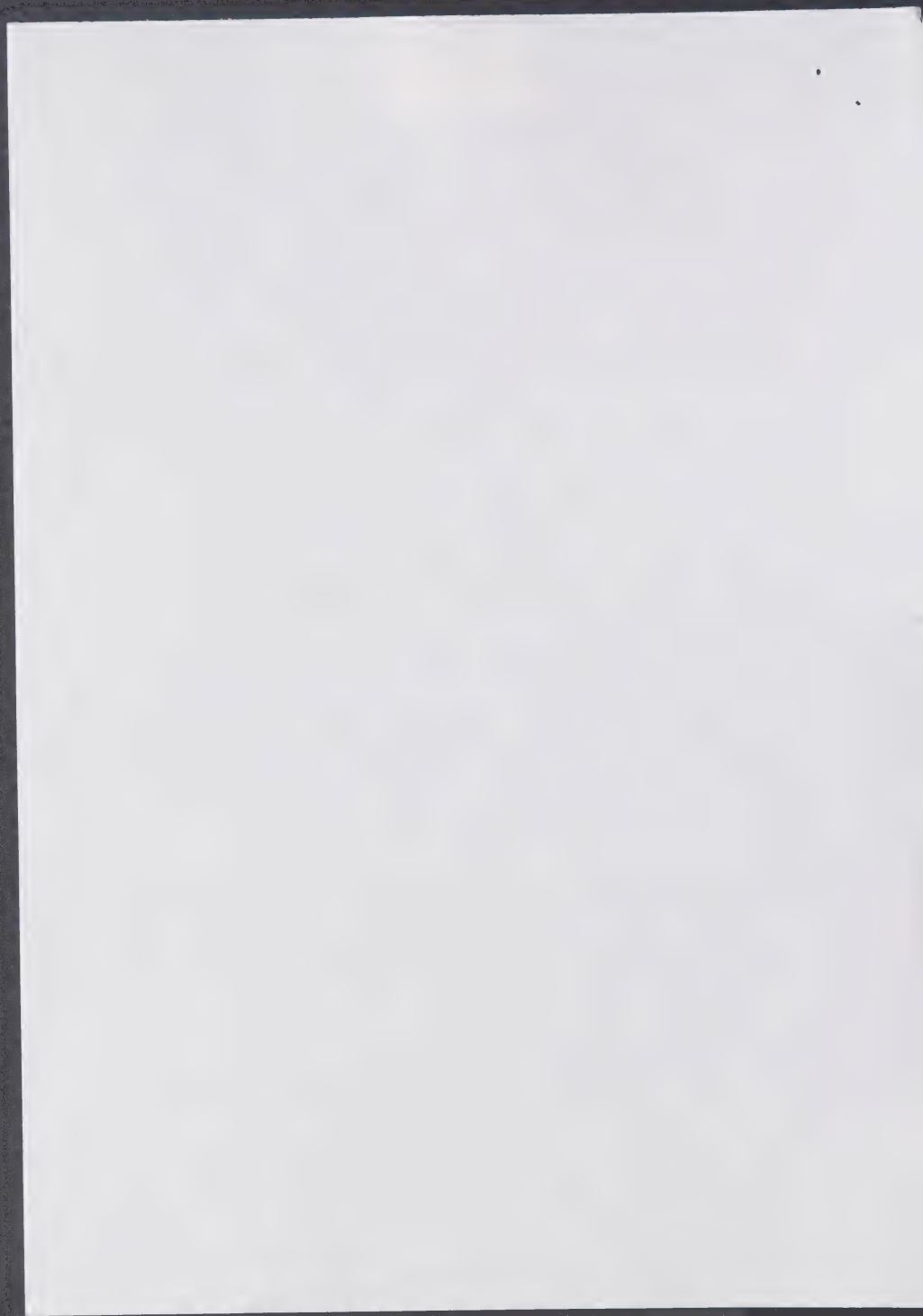
Dear Clovis:

Please note that I have dated my letter to Karsten Nov. 21 - if I do not hear from you, I'll mail it to-morrow.

Please lean on Wadler to make certain the Panini (ABTA 1366!) will be in the January New York sale. We agreed on that months ago - in fact just after your last Panini (in much poorer condition) sold for \$700,000. The January sale will be a great sale and we might all make some money when his sells.

Best regards

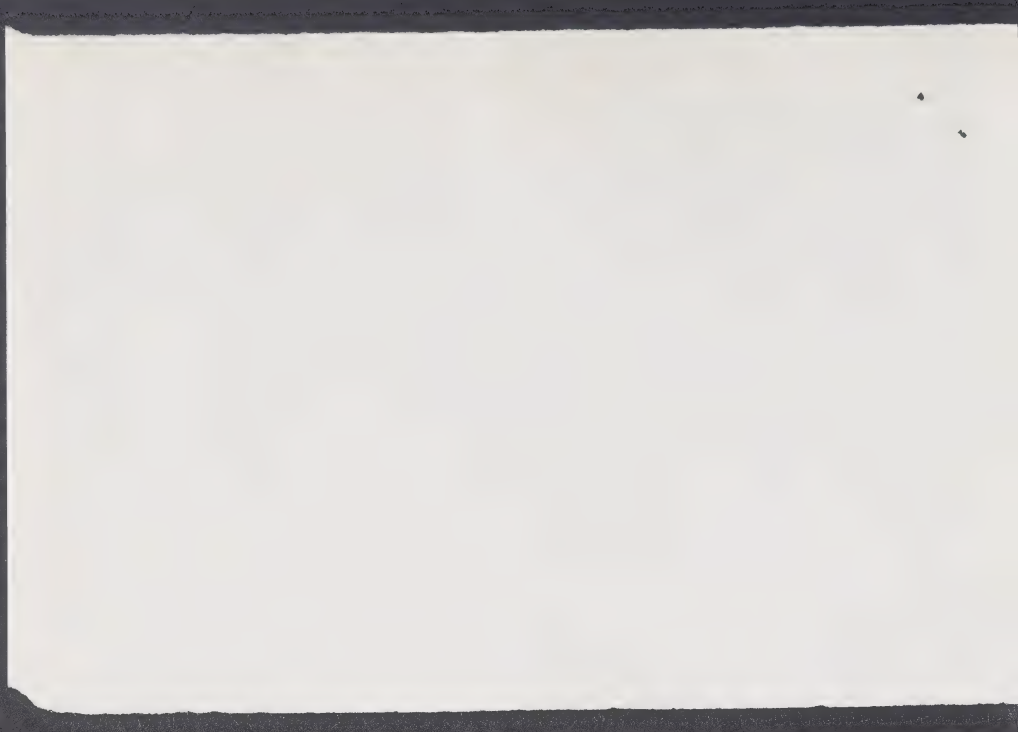
Alfred



THE UNIVERSITY OF CHICAGO

18

| NAME | ADDRESS |
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*Whitfield Fine Art Limited**180 New Bond Street**London W1Y 9PD**Tel: 071-499 3592**Fax: 071-495 6488*

Dr. Alfred Bader,
Alfred Bader Fine Arts
924, East Juneau Avenue
Milwaukee, Wisconsin 53202
U.S.A.

Fax 0101 414 277 0709

7th April 1995

Dear Alfred,

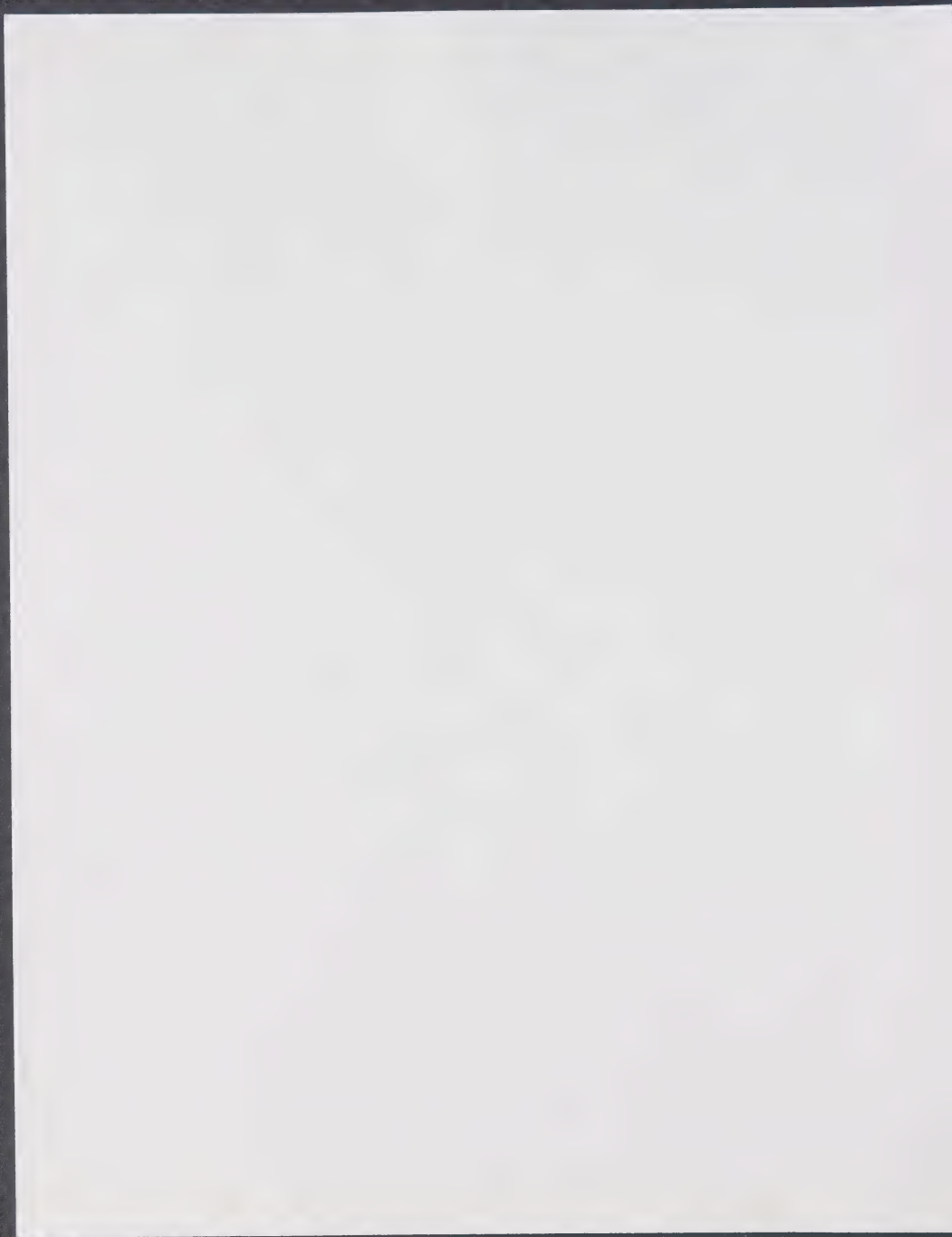
a line to say that we were at least partly successful today. Unfortunately the Luttichuys (Lot1) went for £22,000, and I had already dropped out; but we did buy the Munari still life and I am very pleased that I had some in hand, as the final bid was only £60,000. Could you instruct Christie's to release it to my care? I am about to ask them to give you 60 days to pay but I am assuming so far that it will be the usual 30 days.

Good news about the Cavaliere - FF 750,000 + \$20,000 + a picture that will look after the expenses I have incurred with it.

Talk to you soon.

Yours,

Clovis Whitfield





FAX FROM



ALFRED BADER FINE ARTS

Suite 622

924 East Juneau Avenue
Milwaukee, Wisconsin 53202

Telephone: 414/277-0730

Fax: 414/277-0709

May 16, 1997

To: Mr. Clovis Whitfield
Whitfield Fine Art Limited
England

Fax: 44-171-495-6488

Dear Clovis:

I called you at your New York home yesterday, but as you did not return my call I presume that you have gone back to England.

I had a long chat, by telephone, with Dr. Korsten. Of course I suggested to him that he should just leave you the three paintings, calling it quits - remembering that you had paid a fair amount for the restoration and examination of the non-Lievens.

Korsten is quite excitable and he really lost his temper. He told me that he had suggested that you sell the three paintings for over \$130,000 or \$135,000, keep 10% as a commission and any amount above that as profit. And now, here I was suggesting that he accept only a total of \$100,000.

He urged me to persuade you to go back to the original agreement which he has from you in writing, that is that you try and sell the three paintings at the agreed prices.

It seems to me, from our vantage point, that we would be very much better off just to pay him the \$10,000 which he agreed to accept, and then that we swallow the cost of the non-Lievens examination.

If that is agreeable to you, then I would be prepared to put \$10,000 to the cost of the Soolmaker which you could surely sell quickly at auction and which would give us at least some profit. I would also be willing, of course, to pay you half of your cost of the non-Lievens examination. Then you could sell the other two paintings leisurely and whatever you get would be our joint profit.



Mr. Clovis Whitfield
May 16, 1997
Page two

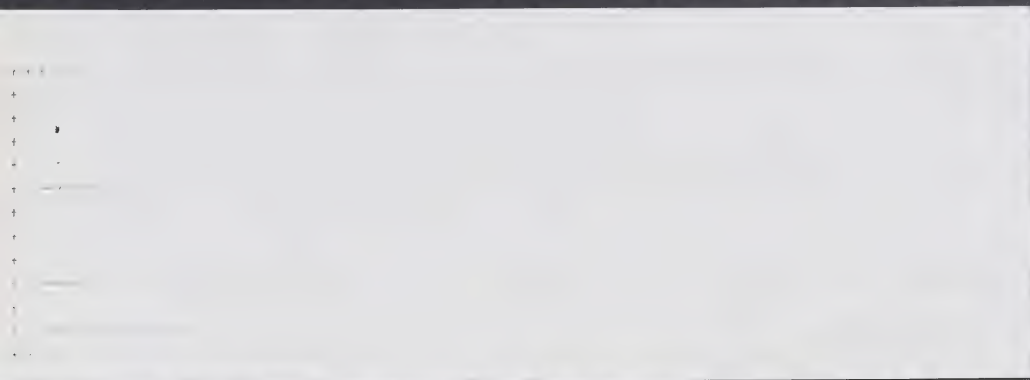
Please let me know what you think.

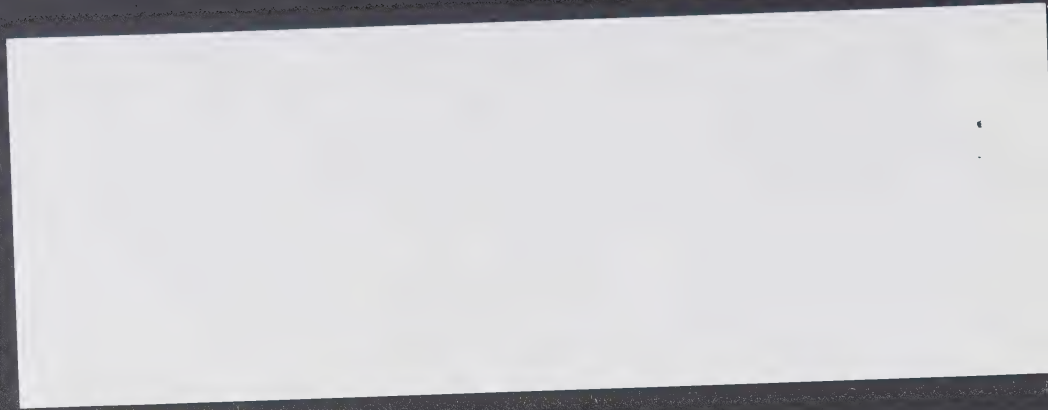
If you are agreeable, then I would like to give you the equivalent of \$10,000 in sterling, when I see you in the first week of June and then bring your cheque, for the equivalent of \$10,000, to Korsten.

Best wishes, as always,



AB/nik







FAX FROM



ALFRED BADER'S OFFICE

Suite 622

924 East Juneau Avenue

Milwaukee, Wisconsin 53202

Telephone: 414/277-0730

Fax: 414/277-0709

April 14, 1997

To: Mr. Clovis Whitfield
Whitfield Fine Art Limited
England

Fax: 44-171-495-6488

Dear Mr. Whitfield:

Thank you for your fax of this morning. Dr. Bader is in San Francisco for an American Chemical Society meeting through Thursday, but he should be back in the office on Friday. I'll let him know you've responded to his fax when he calls in for messages, and he will respond to you personally when he returns to Milwaukee.

Best wishes,

Cheryl Weiss



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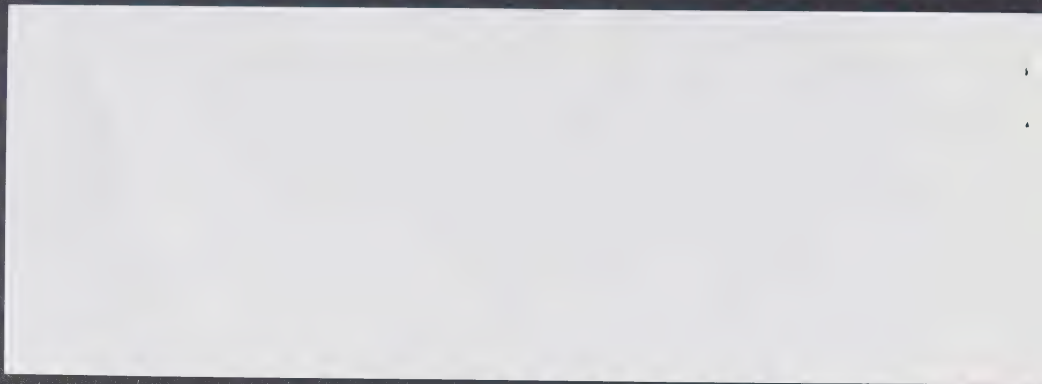
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FAX FROM

ALFRED BADER'S OFFICE

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

April 14, 1997

To: Mr. Clovis Whitfield
Whitfield Fine Art Limited
England
Fax: 44-171-495-6488

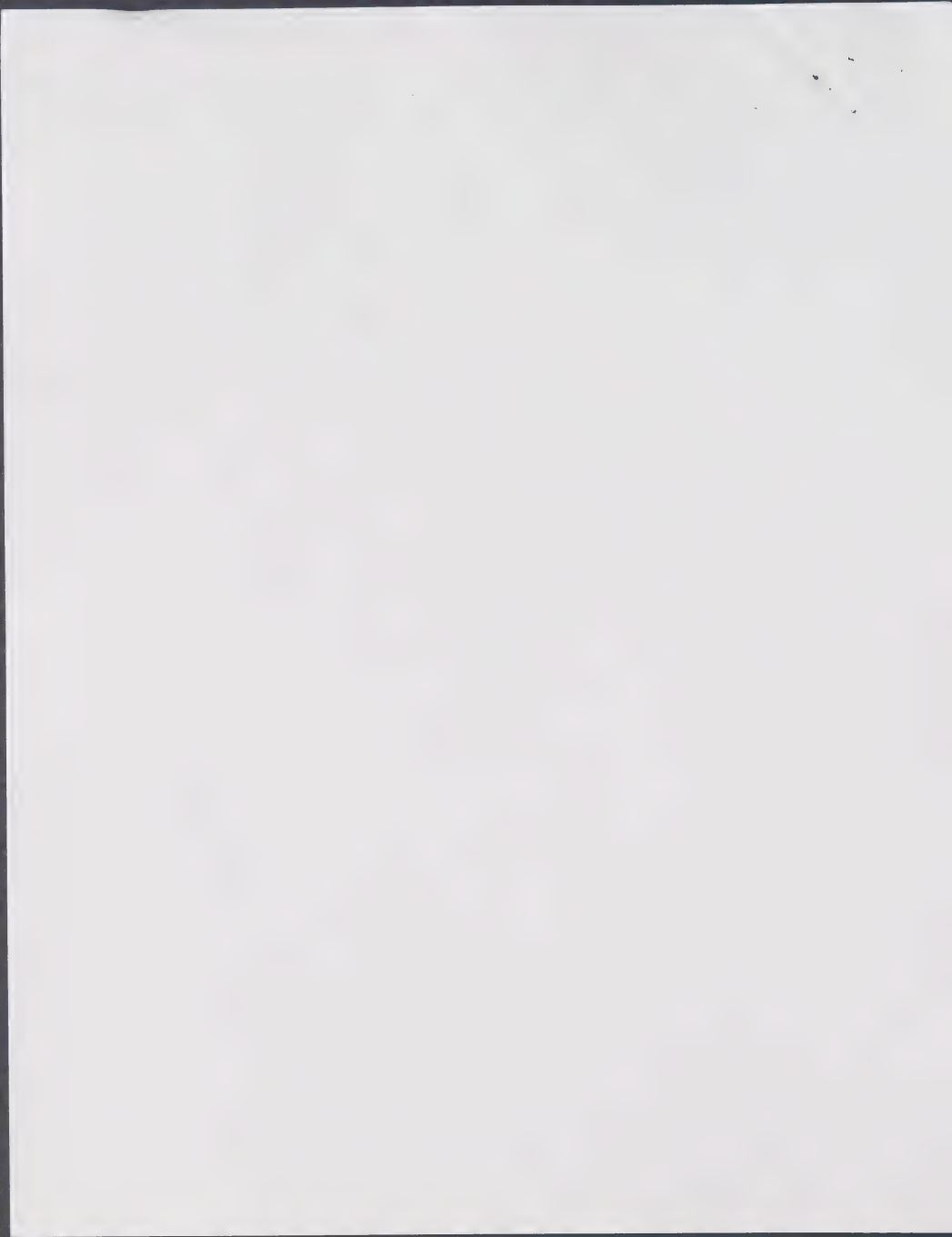
Dear Mr. Whitfield:

I have just spoken with Dr. Bader who asked me to let you know that he is in San Francisco until Thursday, and he recommends that you pass on all of them.

Best regards,



Niki Karp (as requested by Alfred Bader)



Whitfield Four A/c Limited

21 New Bond Street
London W.C. 2
Telephone 4940
Fax 01-493 4411

Mr. J. H. ...
21, ...
London, W.C. 2

Dear Sir,

Thank you for your letter of ...

I am writing you from ...

... the ...

... the ...

I will work with me ...
at the ...
sale in ...
discuss with Dr. ...
time of asking he was thinking of ...

Yours faithfully,

Clovis

Clovis Whitfield



FAX FROM

ALFRED BADER FINE ARTS

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

March 21, 1997

To: Mr. Clovis Whitfield
Whitfield Fine Art Limited
England
Fax: 44-171-495-6488

Dear Clovis:

How did things go in Maastricht?

How are your negotiations on that beautiful, large Procacinni proceeding?

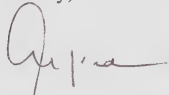
I have now given away that large Jan van Noordt of Hagar which was hanging in our bedroom, in order to make way for the large Koninck. When will that be coming to Otto?

Is there anything you really like in Christie's April sale in London?

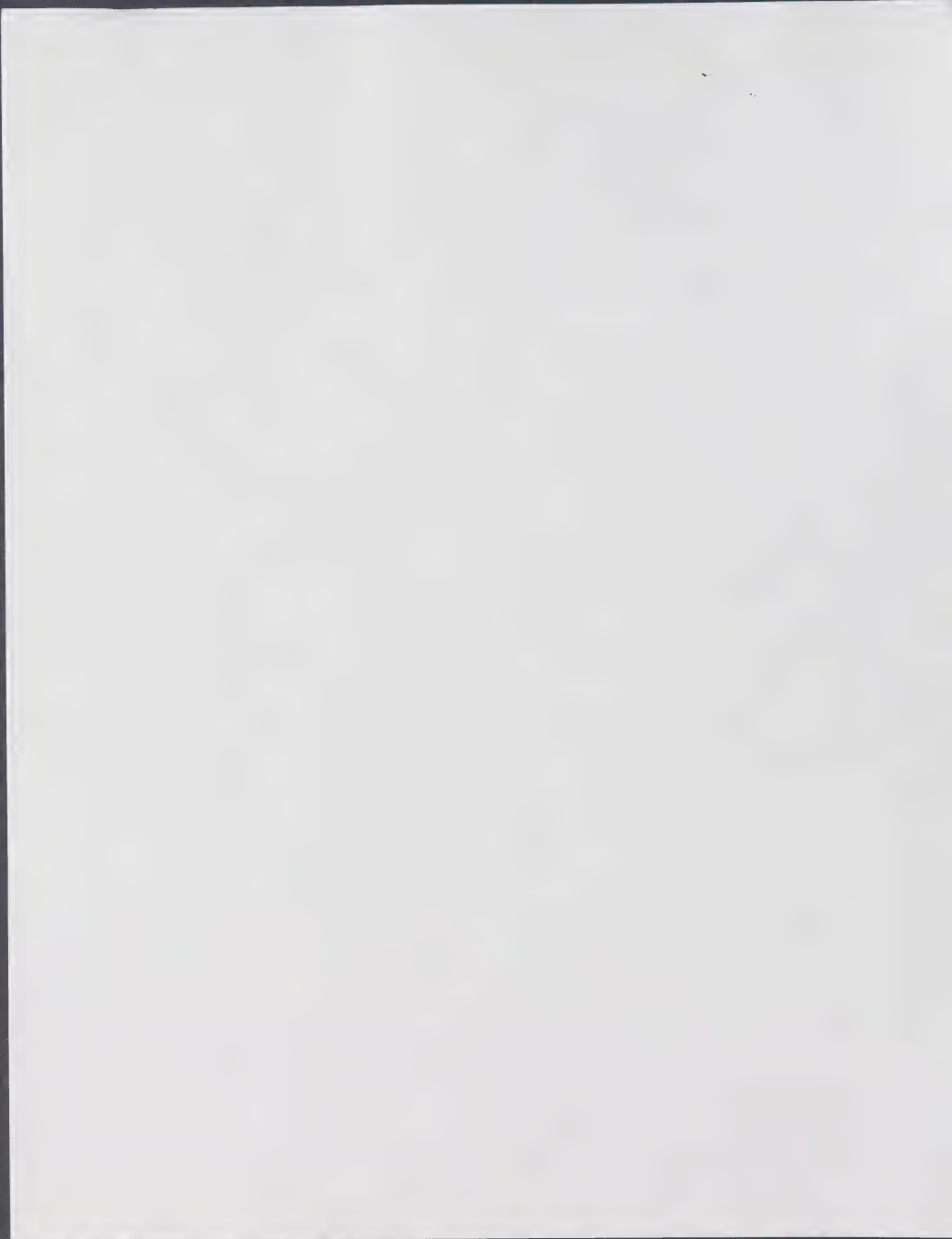
I will be travelling next week but back on Friday afternoon and in touch with my secretary.

All good wishes,

Sincerely,



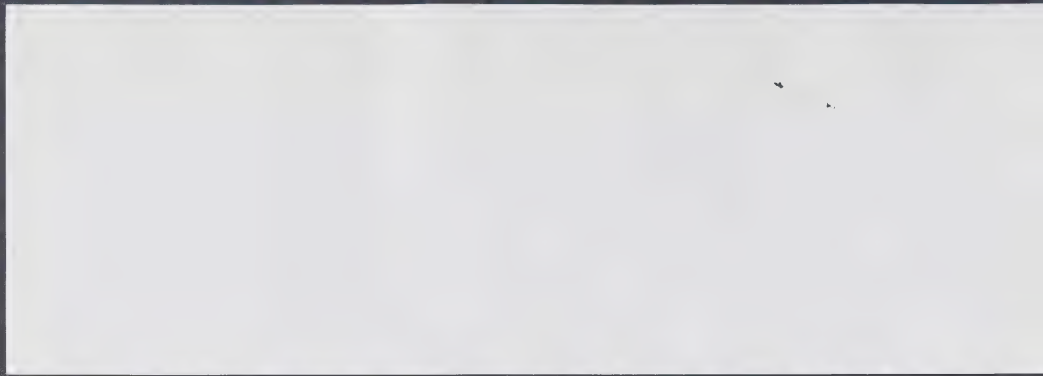
AB/nik



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CHICAGO, ILLINOIS



*Whitfield Fine Art Limited**180 New Bond Street**London W1Y 9PD**Tel: 0171-499 3592**Fax: 0171-495 6488*

Dr Alfred Bader
Alfred Bader Fine Arts
924, East Juneau Avenue
Milwaukee, Wisconsin 53202
U.S.A.

Fax 001 414 277 0709

5th February 1997

Dear Alfred,

I hope you didn't mind my asking you for the loan? and equally I quite understand your reluctance. I think that it is much better for me to do it myself - I have a lot of unused equity and I do believe that the bank will help. It is just that my instinct as an academic does not always guide me more than overcautiously!

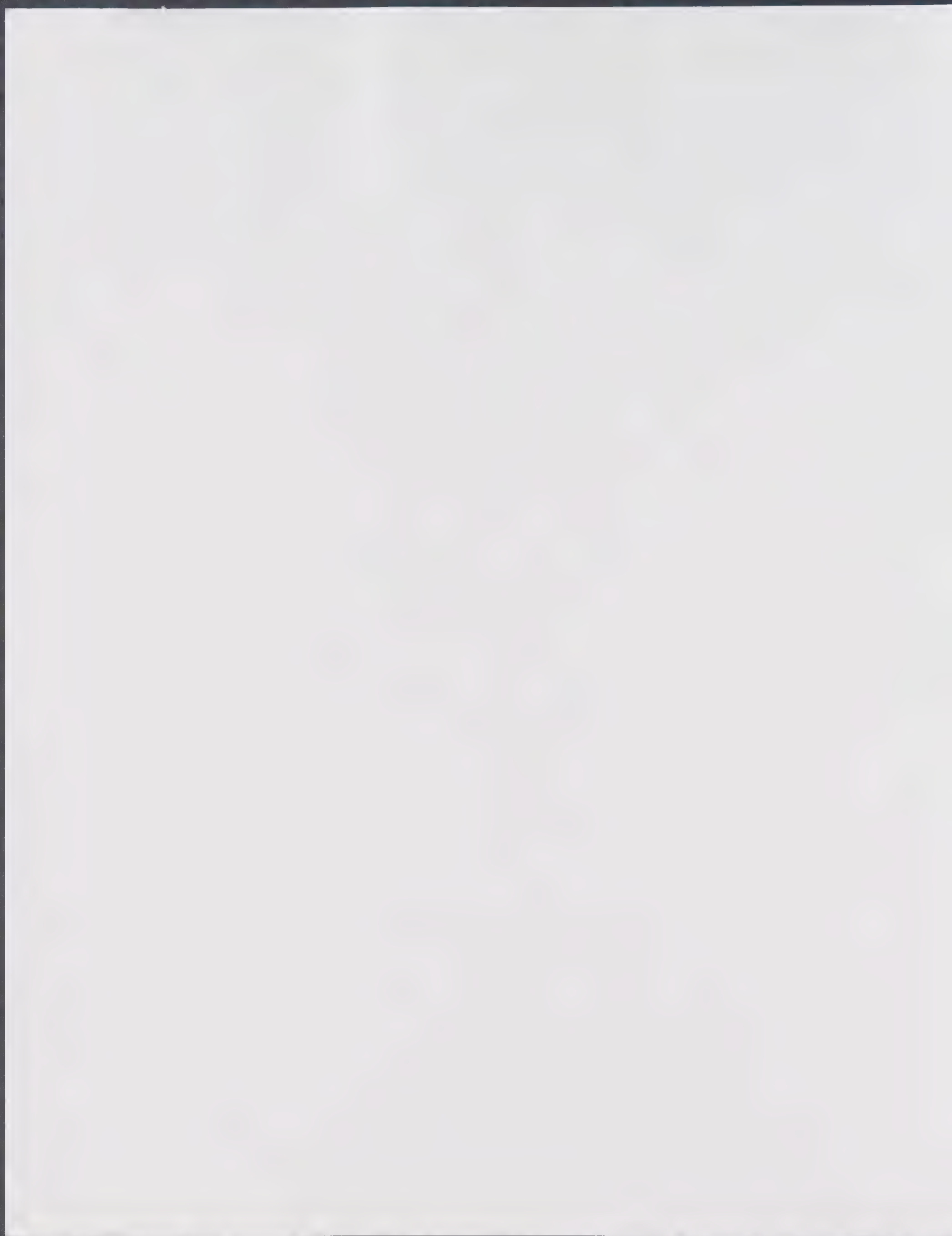
Looking at Korsten's note again (9th Jan) I think that if he is prepared to pay something like DM 100,000 to 110,000 up front, this would go some way towards filling the gap of US\$100,000. I think that at the present exchange rate DM100,000 is approx. US\$60,000. It has some advantages, as I am sure you will appreciate, over my selling the painting at Maastricht for the same figure.

I hope to have some more news about the Procaccini on Friday - and I shan't hesitate to go to Milan on Friday if I think it will make a difference.

Kind regards,

Clovis

Clovis Whitfield



Whitfield Fine Art Limited

180 New Bond Street

London W1Y 9PD

Tel: 0171-499 3592

Fax: 0171-495 6488

Dr. Alfred Bader
White Gables
2A Holmesdale Road
Bexhill-on-Sea
E. Sussex TN39 3EQ

13th December 1996

Dear Alfred,

Here is the print of the Lingelbach that Korsten hopes to get. On Monday Anna will pay a visit to the Witt Library to find out if it was in a recent sale, and she will let you know if she finds anything.

The sales were all upside down, but I do think that the Micco Spadaros that were not sold (Lot 116) are a good opportunity, and they don't need much work. Please look at them in the catalogue (Anna will send you the pages if you do not have them).

Bonham's were very disappointed over the Zoffany's, but Caroline Oliphant (tel.0171 393 3960) says she has already warned the vendors not to expect the reserve figures.

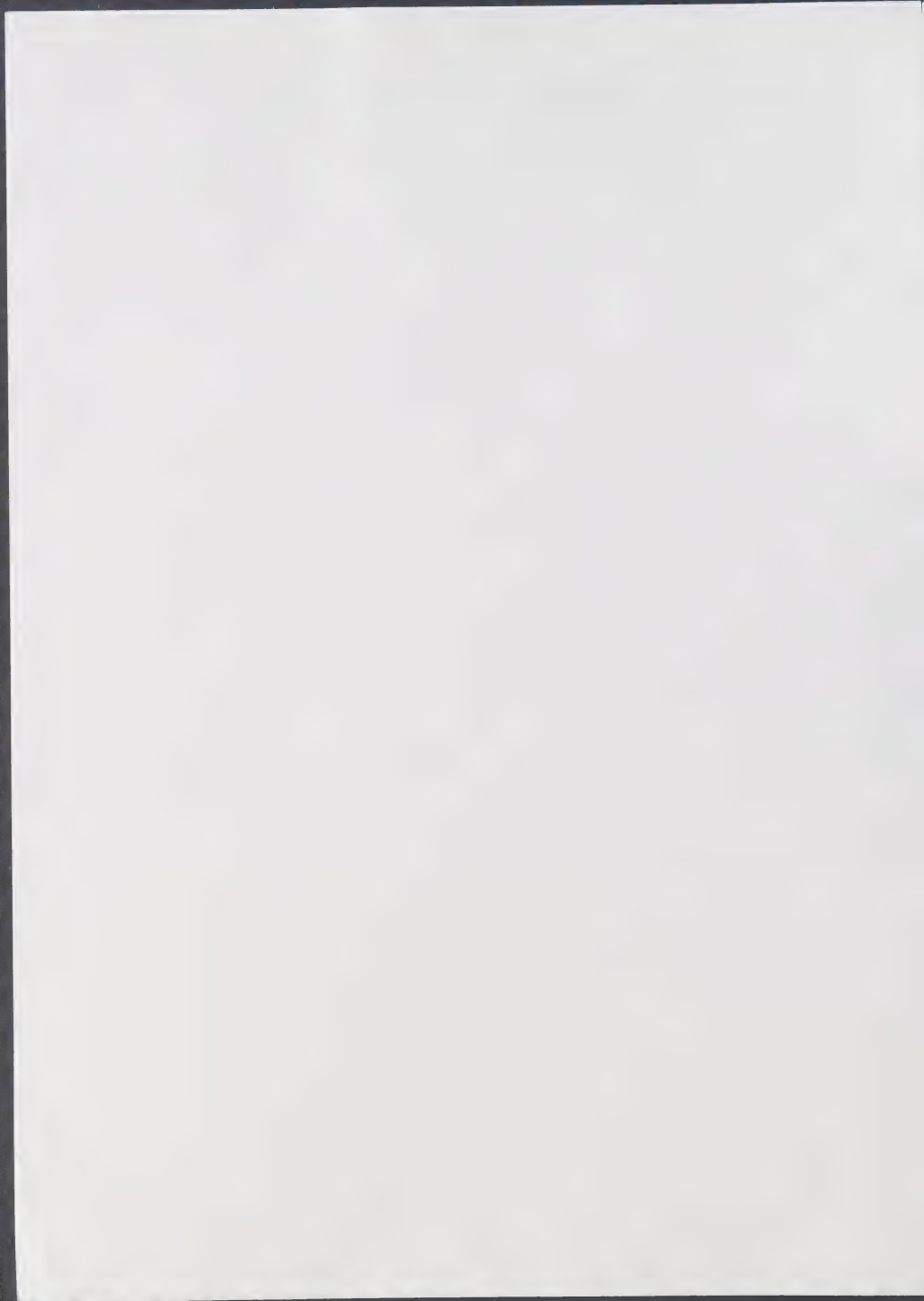
These pairs would be excellent at Maastricht and both could easily be ready next March.

Kind regards,

Clovis

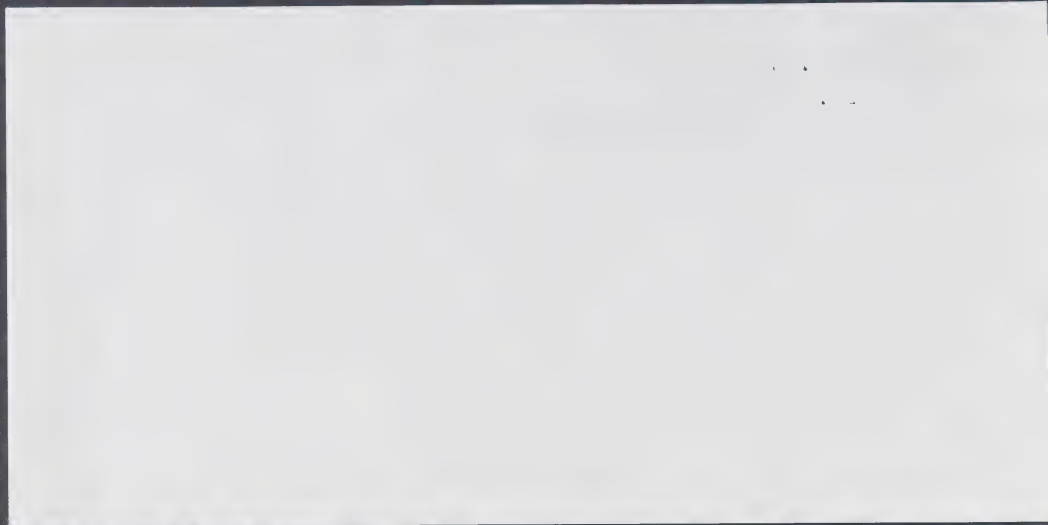
Clovis Whitfield

M/s. Slisse
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ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

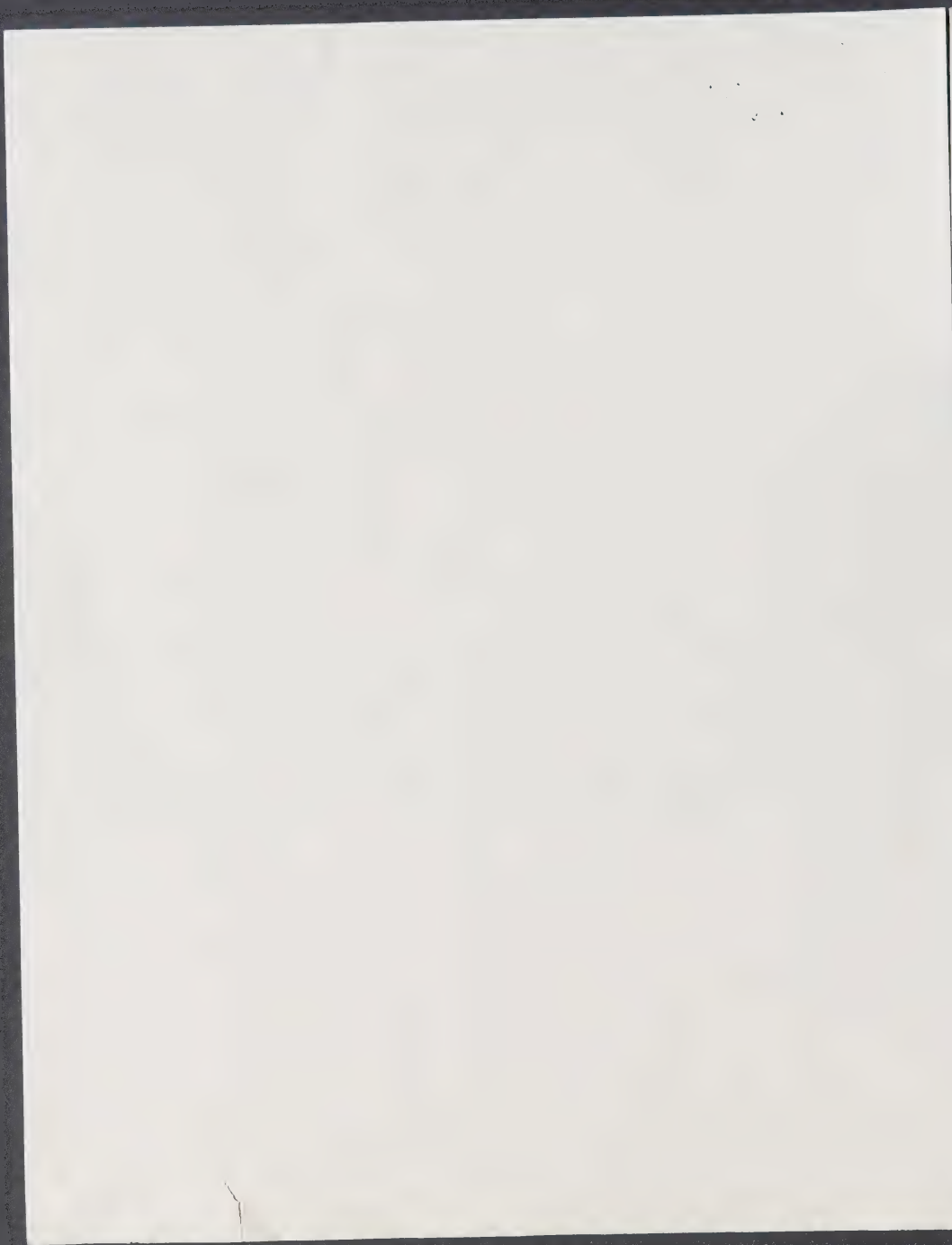
Dear Clovis
Re the Terbrugghen "with
Studio intervention in the costume".
Let's pass: I much prefer our
Annunciation.
Best wishes for the "repose"
of the Pisacini.

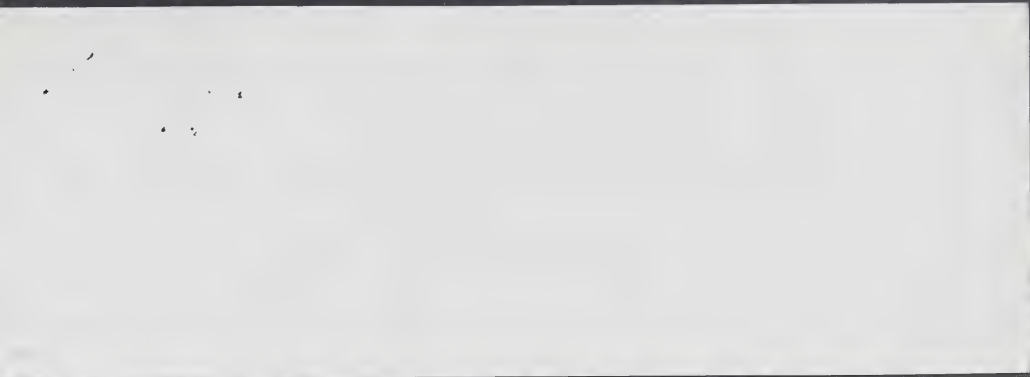
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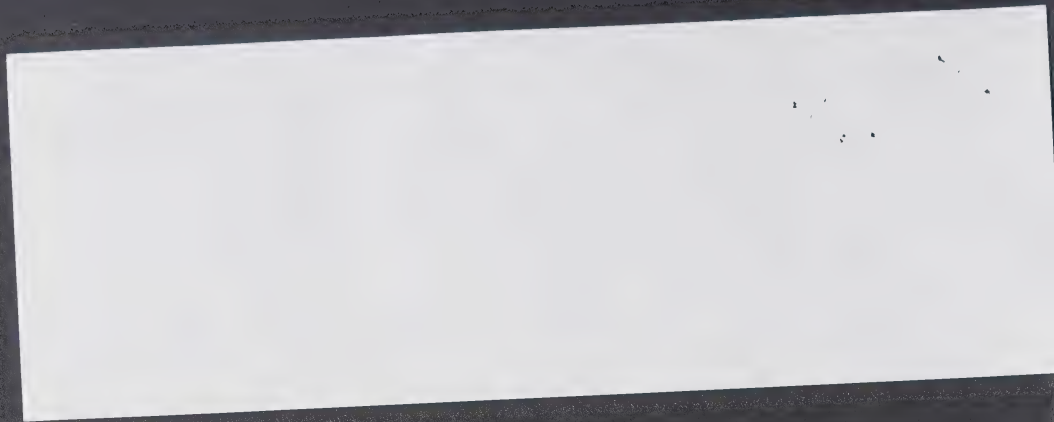
2/7/97

Qua

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









N° 51

Dans les pages qu'il consacre à Terbrugghen, Olivier Le Bihan (*op. cit. supra*, p. 73) remarque la nette prédominance, en cette année 1624, de la scène de genre sur la peinture d'histoire, et notamment de ces «effigies de musiciens campés à mi-corps et coiffés de bérets» : en plus des tableaux déjà mentionnés, on connaît en effet également un autre *Luthiste* passé en vente chez Sotheby's à Londres, en 1986, un *Violoniste* du musée de Krefeld, et de deux *Sonneurs de cornemuse* des musées de Cologne et d'Oxford, tous signés et datés 1624. «Seule *La délivrance de Saint-Pierre* du Maritshuis vient rompre (...) la prééminence momentanée du Genre sur l'Histoire». Dans presque tous ces exemples les musiciens représentés arborent les mêmes éléments de costume : un éclatant habit blanc aux larges rayures, un béret noir orné d'une belle plume jaspée et un modèle identique d'agrafe en forme de médaille. Aux côtés de Bloemaert, Baburen, Bijlert et surtout Honthorst, Terbrugghen s'inscrit ici parfaitement dans la tradition caravagesque utrechtaise des sujets musicaux dont il s'affirme comme le représentant le plus poétique et le plus raffiné.

Léonard J. Slatkes inclura ce tableau dans le Catalogue Raisonné dont il achève actuellement la rédaction.



50. **ECOLE BOLOGNAISE** du XVI^e siècle
 Suiveur de Orazio SAMACCHINI
 «La Sainte-Famille et Sainte-Catherine d'Alexandrie»
 Panneau
 Haut, 103,5 cm - Larg. 78 cm.
 (restaurations).

9th Feb (Sunday) Rouen

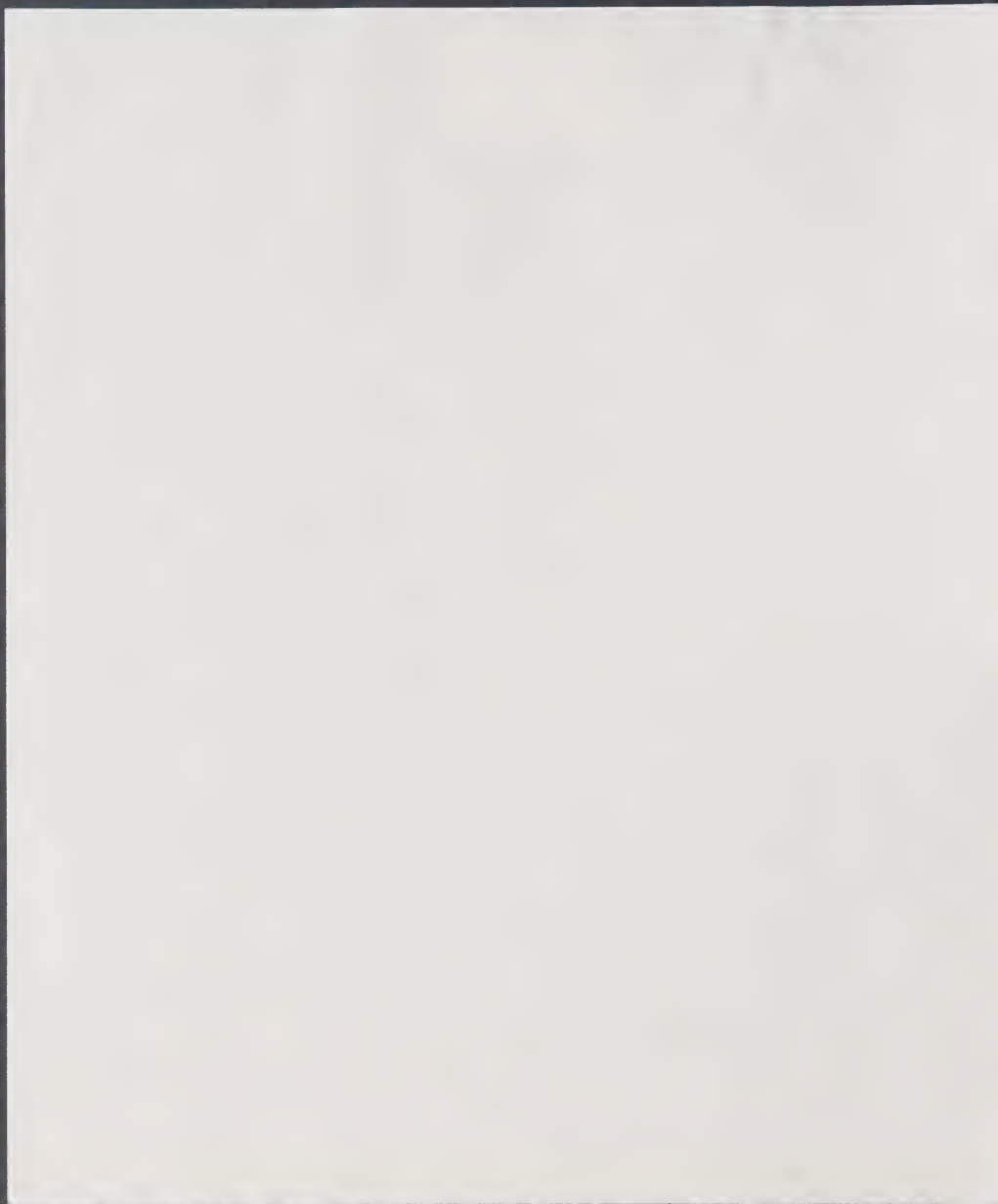
- * 51. **Hendrick TER BRUGGHEN** (Deventer 1588-Utrecht 1629)
 «Le joueur de luth»
 Toile monogrammée et datée au centre à gauche *H.T.B. fecit 1624*
 Haut. 64 cm - Larg. 54 cm.

Ce tableau jusqu'à présent inédit, a été reconnu par Léonard J. Slatkes, après examen direct de l'œuvre, comme de la main de Terbrugghen, avec probablement une intervention de l'atelier dans l'exécution du costume.

On peut le rapprocher de deux autres peintures de même sujet elles-aussi datées 1624 «*le chanteur s'accompagnant au luth* du Musée des Beaux-Arts de Bordeaux et celui acquis en 1963 par la National Gallery de Londres (voir O. Le Bihan, *L'or et l'ombre. La peinture hollandaise du XVII^e et du XVIII^e siècle au Musée des Beaux-Arts de Bordeaux*, 1990 p. 72). Comme dans le tableau de Bordeaux, la présence de plusieurs repentirs - visibles notamment dans les doigts du musicien - atteste que Terbrugghen a hésité avant de fixer l'attitude définitive de son modèle (voir reproduction ci-contre).



- * 46. **John OPIE** attribué à (1761-1807)
«Jeune garçon et son chien»
Sur sa toile d'origine (accidents et manques).
Haut. 77,5 cm - Larg. 97,5 cm.
47. **Jan Josef HOREMANS** (atelier de)
«Le concert»
(restaurations)
Haut. 41 cm - Larg. 33,5 cm.
48. **Jan Van BYLERT** (attribué à) (1603-1671)
«Portrait de berger au coquillage»
Panneau de chêne, deux planches non parqueté. (restaurations).
Haut. 82,5 cm - Larg. 63 cm.
49. **ECOLE FRANCAISE** vers 1820
«Portrait d'enfant en habit rouge»
Toile.
Haut. 40,5 cm - Larg. 33 cm.



THE UNIVERSITY OF CHICAGO

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ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

Dear Clotis
Thanks for your fax of to-day
with the good news
Tuyardin is better than Asselign!

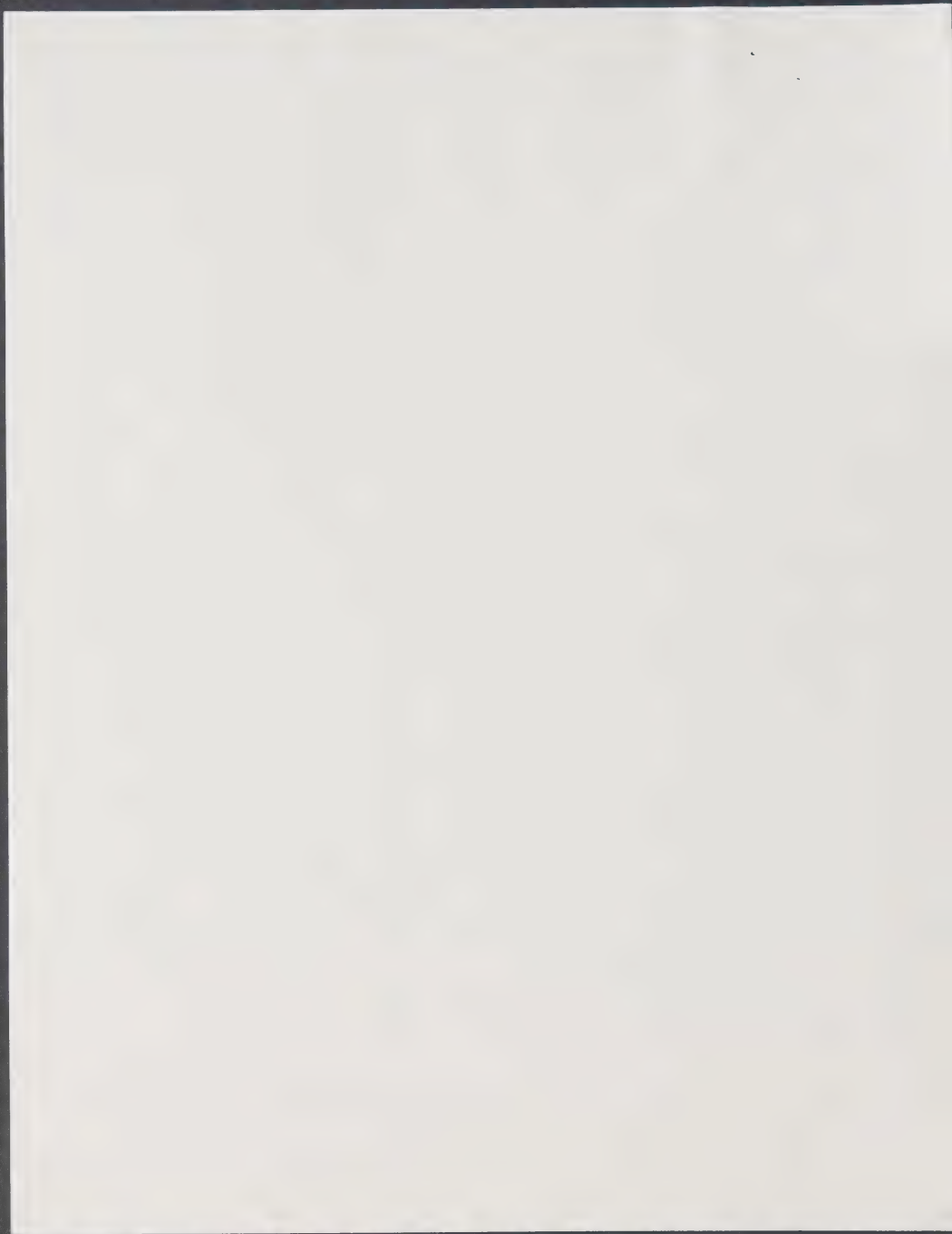
Please fax me (1) copy of seller's
invoice for 1.12 230 000 000 ^{CIT} London
230 million lire
and (2) your invoice in sterling. Where does
the US \$ 118 663.11 come from?

I bought sterling just in case
Bonham's accepts my offer but that is unlikely
I would transfer £ from my English bank
to you either on January 31 or when you
have the Trocaceini — whichever is later.
I don't want to pay until you have painting
in your gallery.

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

Best wishes

Anna

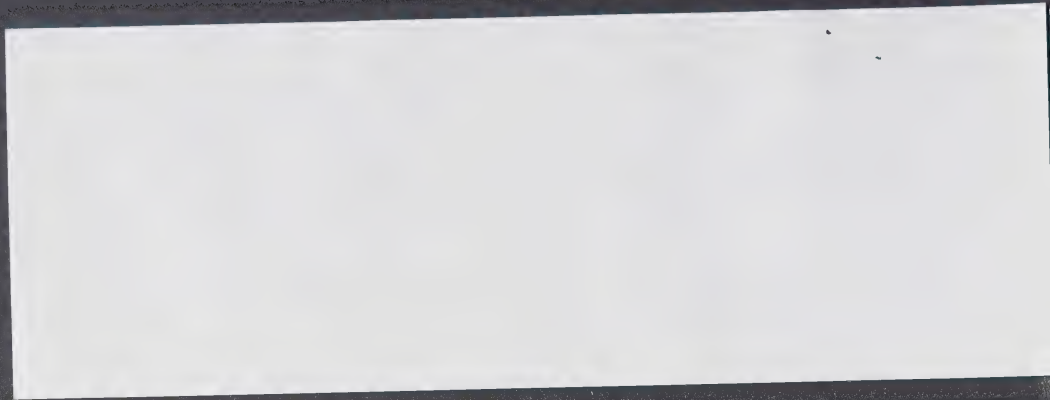


TRANSACTION REPORT

DATE: 1991-08-14 TIME: 14:00:00

RECEIVED

UNIT: 100



Whitfield Fine Art

495 6488
Fax 0171-499-3592

04 277 0709

correction!

Mr. Alfred Bader, Alfred Bader Fine Arts,
Astor Hotel, Suite 622,
924, East Juneau Ave.,
Milwaukee, Wisconsin 53202
U.S.A.

22 January 1997

Dear Alfred,

I have put in the post a colour print of the Procaccini *Washing of Feet*, which I hope you will like as much as I do. It is a big canvas, some 2,10 by 1,50 m, and in great condition. The owners have arranged to have it shipped (via Daytona Shipping, I think) to London, and they will tell me tomorrow which day next week they expect it to arrive here. They will then send me an invoice by DHL with the payment details - I gather that the invoice will be from Monaco and probably in FF, the equivalent of 230 million Italian lire. It is a great picture and I have high hopes for it.

account #

I think you know my bank details, ~~if you choose to pay for it via WFA, but here they are anyway~~, £ A/c is 0212643, ~~VS \$ 11866311~~, with Lloyds Bank, 39 Old Bond Street, London W1A 4DN, Sort Code 30-96-24.

I shall be in New York (212-996-1202) from Saturday next until Sat 1 Feb., and will bring another copy of the colour illustration with me.

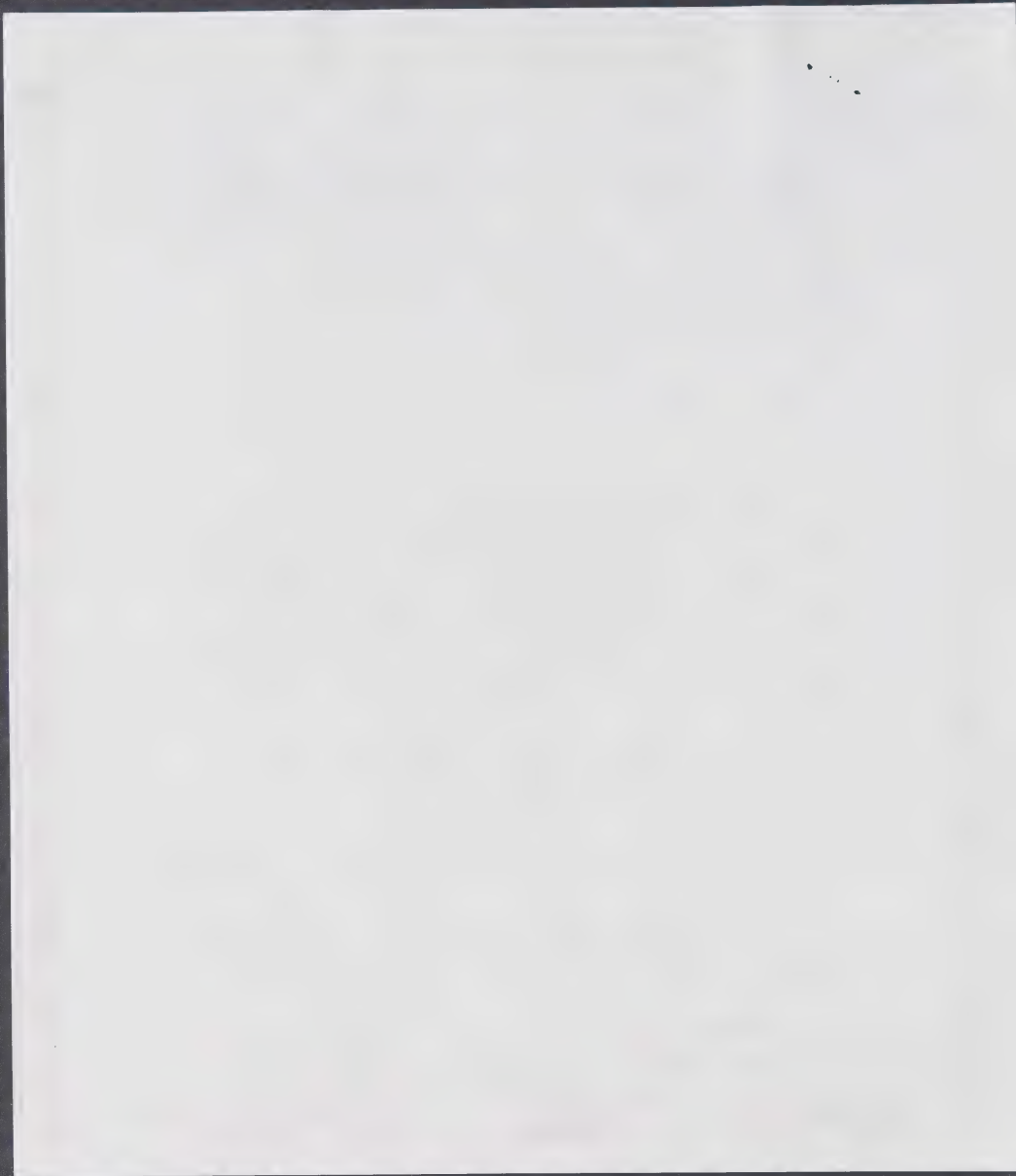
I have spoken with Caroline Oliphant at Bonhams, but she has not yet heard anything from the owners of the Zoffanys. I shall of course be in touch with her again during next week.

Yours ever,

Clowd

Clowis Whitfield

the scholar in Amsterdam has confirmed that the landscape is by Du Jardin + I shall take it to Maastricht.



Whitfield Fine Art Fax 0171-499-3592

442770709

Dr. Alfred Bader, Alfred Bader Fine Arts,
Astor Hotel, Suite 622,
924, East Juneau Ave.,
Milwaukee, Wisconsin 53202
U.S.A.

1.2 1580 / 4

22 January 1997

Dear Alfred,

I have put in the post a colour print of the Procaccini *Washing of Feet*, which I hope you will like as much as I do. It is a big canvas, some 2,10 by 1,50 m, and in great condition. The owners have arranged to have it shipped (via Daytona Shipping, I think) to London, and they will tell me tomorrow which day next week they expect it to arrive here. They will then send me an invoice by DHL with the payment details - I gather that the invoice will be from Monaco and probably in FF, the equivalent of 230 million Italian lire. It is a great picture and I have high hopes for it.

I think you know my bank details, if you choose to pay for it via WFA, but here they are anyway. A/c is 0212643, US \$ 11866311, with Lloyds Bank, 39 Old Bond Street, London W1A 4DN, Sort Code 30-96-24.

I shall be in New York (212-996-1202) from Saturday next until Sat 1 Feb., and will bring another copy of the colour illustration with me.

I have spoken with Caroline Oliphant at Bonhams, but she has not yet heard anything from the owners of the Zoffanys. I shall of course be in touch with her again during next week.

Yours ever,

Clod

Clod Whitfield

the scholar in Amsterdam has confirmed that the landscape is by Dujardin + I shall take it to Maastricht.



DR. ALFRED BADER
WHITE GABLES
2A HOLMESDALE ROAD
BEXHILL-ON-SEA
EAST SUSSEX TN39 3QE
TEL: 01424 22223

2 XII 96

To Clotis

I have spent hours trying to figure out your calculation for ABTA ibot - I would tear my hair out if I had any left. I think I get the gist, but not the details.

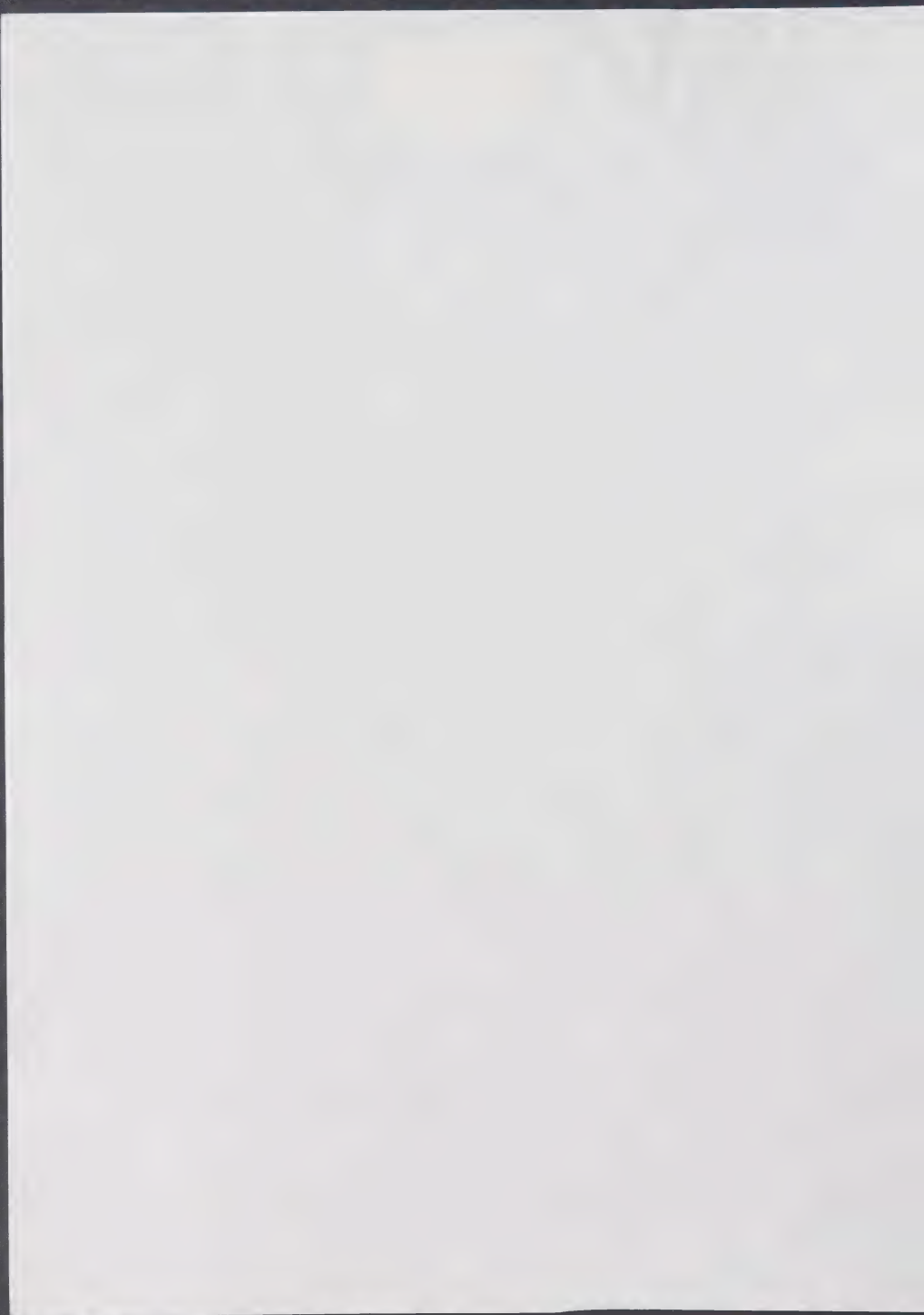
On July 10 95 I paid Christian £11762.50, Rev (at £1.59) £18702-
Could you please fax me a copy of your agreement: that will indicate my cost and hence whether we received VAT receipts.

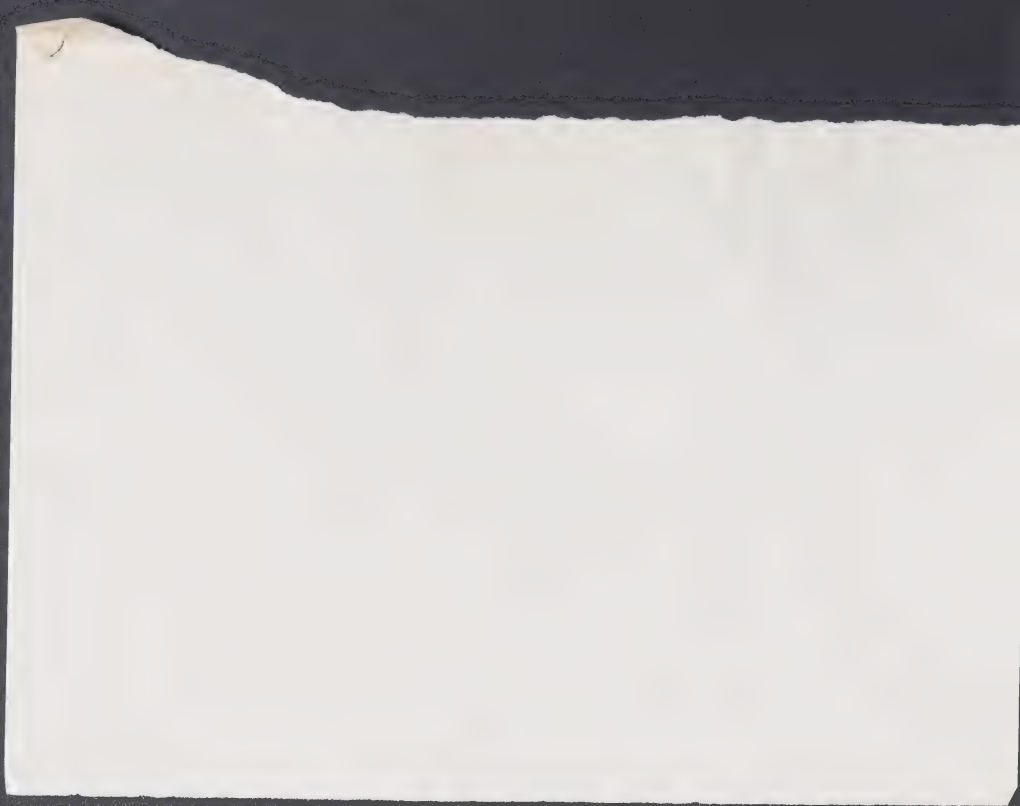
May I visit you either to-morrow or Wednesday at around 11 am?

Please give me a little while to discuss this and a couple of hours to discuss my inventory with you, one by one

Thanks and best regards

Alfred Bader







FAX FROM

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

Date: Nov 5 94

To:
Fax:

Photo's

Message:

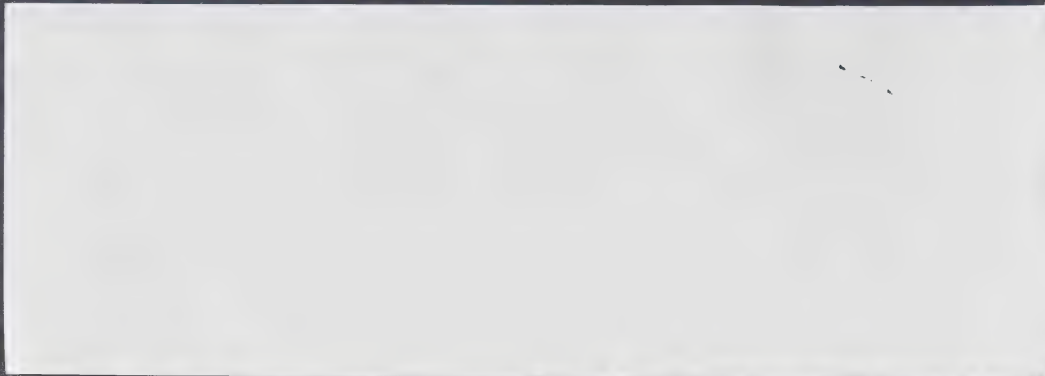
Thanks for call. I don't plan
to go to Amsterdam pale & like
only one northern work at Christian's
there. Otto will be at the pale &
I have asked him to bid.

As you know, the Magnasco
in Vienna went much higher & I
did not get a single work.

Best wishes

Alfred

—
—





English Hip
file

ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1901

May 22 96

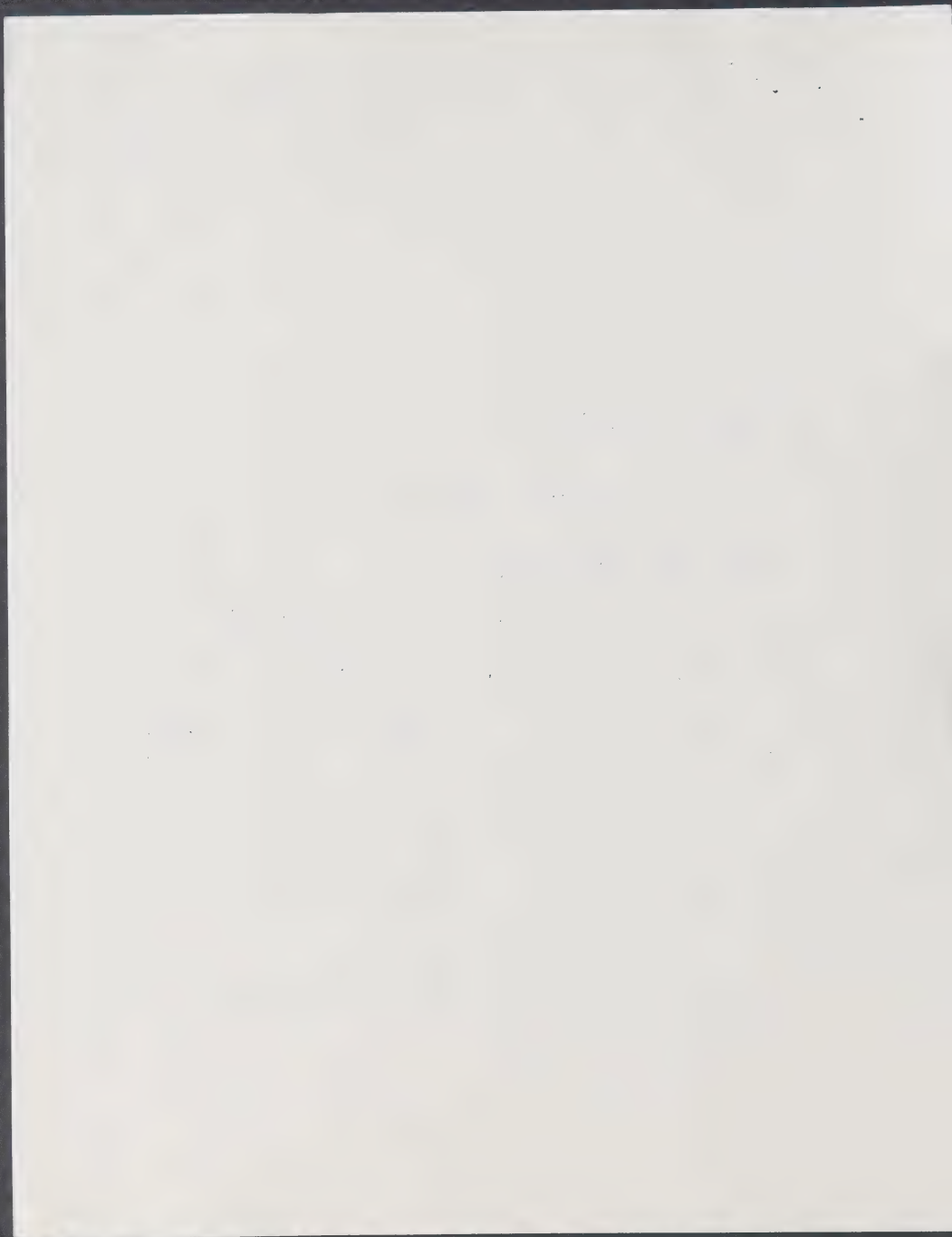
Dear Clotis:

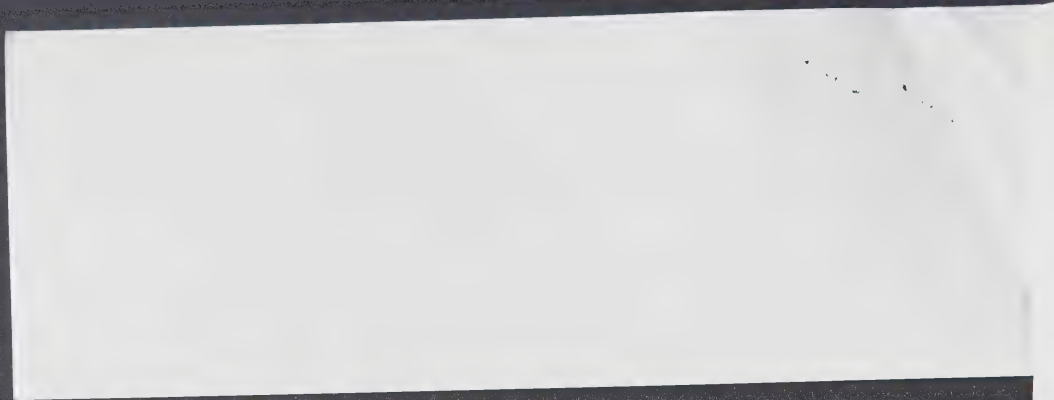
I really appreciate your
fax of to-day.

We'll arrive in England
on Sunday & I hope to see you
on Tuesday or Wed. May 28-29.

Best wishes

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





22



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 16, 1996

PERSONAL & CONFIDENTIAL

Mr. Clovis Whitfield
Whitfield Fine Art Limited
180 New Bond Street
London W1Y 9PD
England

Dear Clovis:

Discussing business matters at a Fair, surrounded by other people, is not at all easy, particularly when we have such sharp disagreements.

I feel so strongly about these problems that I didn't want to discuss them in public and would like to do that privately now.

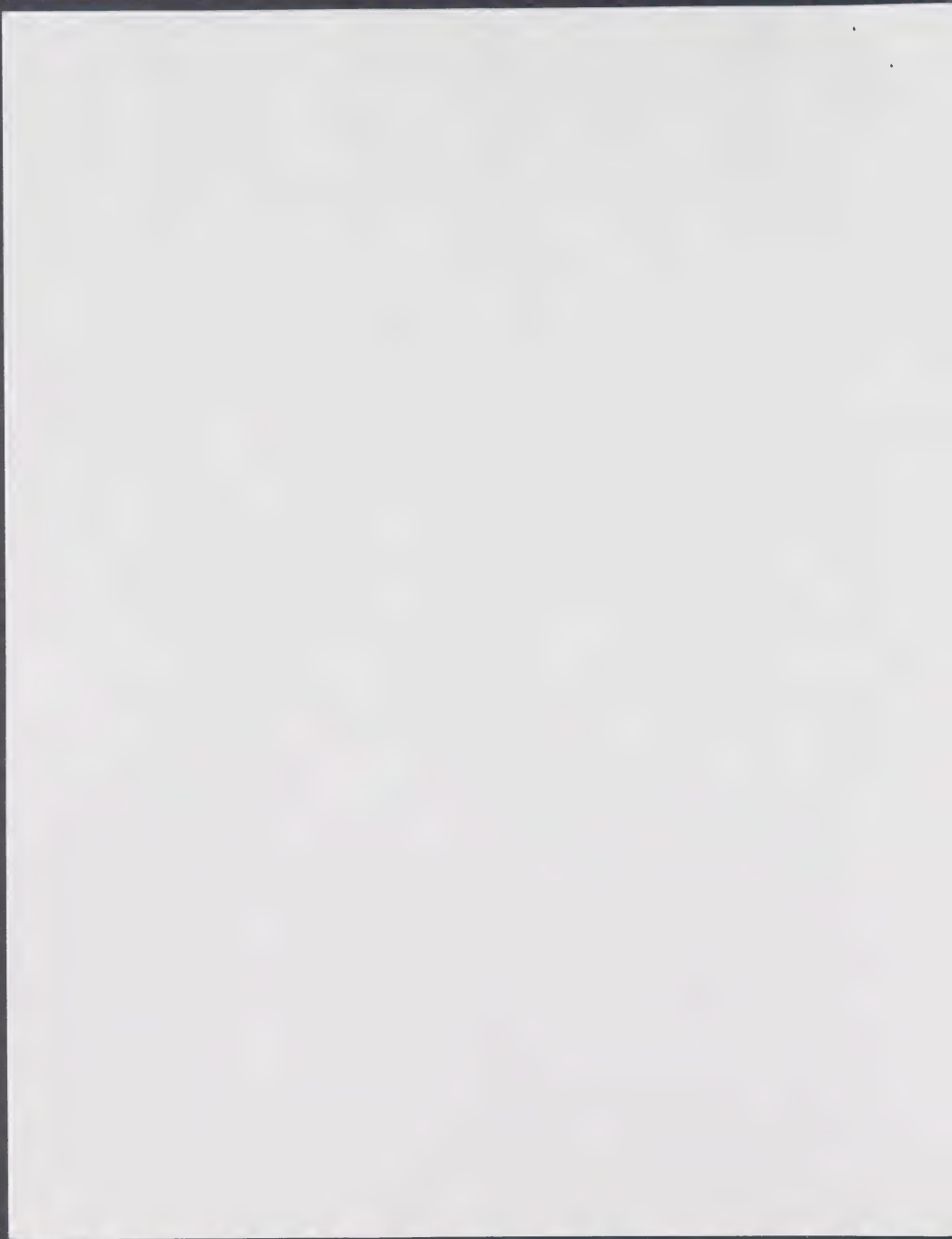
Our disagreements cover three subjects: (1) the Melendez, (2) whether you (and of course Otto when he is involved) should share in a potential loss, and (3) your convoluted accounting, which at times I simply do not understand.

(1) The Melendez - The facts are the following: Before the sale, I asked you whether you would be interested in selling it if I could buy it, and you said yes. I brought it to your attention, not vice-versa.

Time and again, Bernheimer and I have been bidding each other up - we obviously have much the same taste - and you know what happened, for instance, with the Brill. In this case, he and I decided to buy the still life together, bid up to £300,000, and each pay half.

After the sale, I asked Konrad whether he would like you to help either with the restoration or the selling, and he declined.

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





Mr. Clovis Whitfield

May 16, 1996

Page 2

You have now brought up the subject three times in a manner which I find very hurtful. I don't understand how you can demand a share of the profit when you neither put up any money nor helped with the sale. I find it hard to believe that you would have made an arrangement to buy it with someone else, as you knew I planned to go very high.

I am convinced that there is neither moral nor legal basis for your demanding a share of the profit. On the other hand, I know that I would have given you the painting for sale if I could have bought it alone, and I was sorry not to be able to offer it to you. As you know, I had decided before the Melendez sale, that I would not buy the Guercino because I do not know enough about his landscapes. But after Konrad said he preferred to deal with the Melendez himself, I changed my mind and bought the Guercino, realizing your great interest.

Look at it practically: On your share of the profit on the Guercino, you will make many times what you would have made had you shared on any reasonable basis in the small profit on the Melendez.

Clovis, think about this carefully: If you still believe that I have treated you in any way unfairly, please let me know, and I will have to decide that our ideas of fair are just too different for future joint purchases.

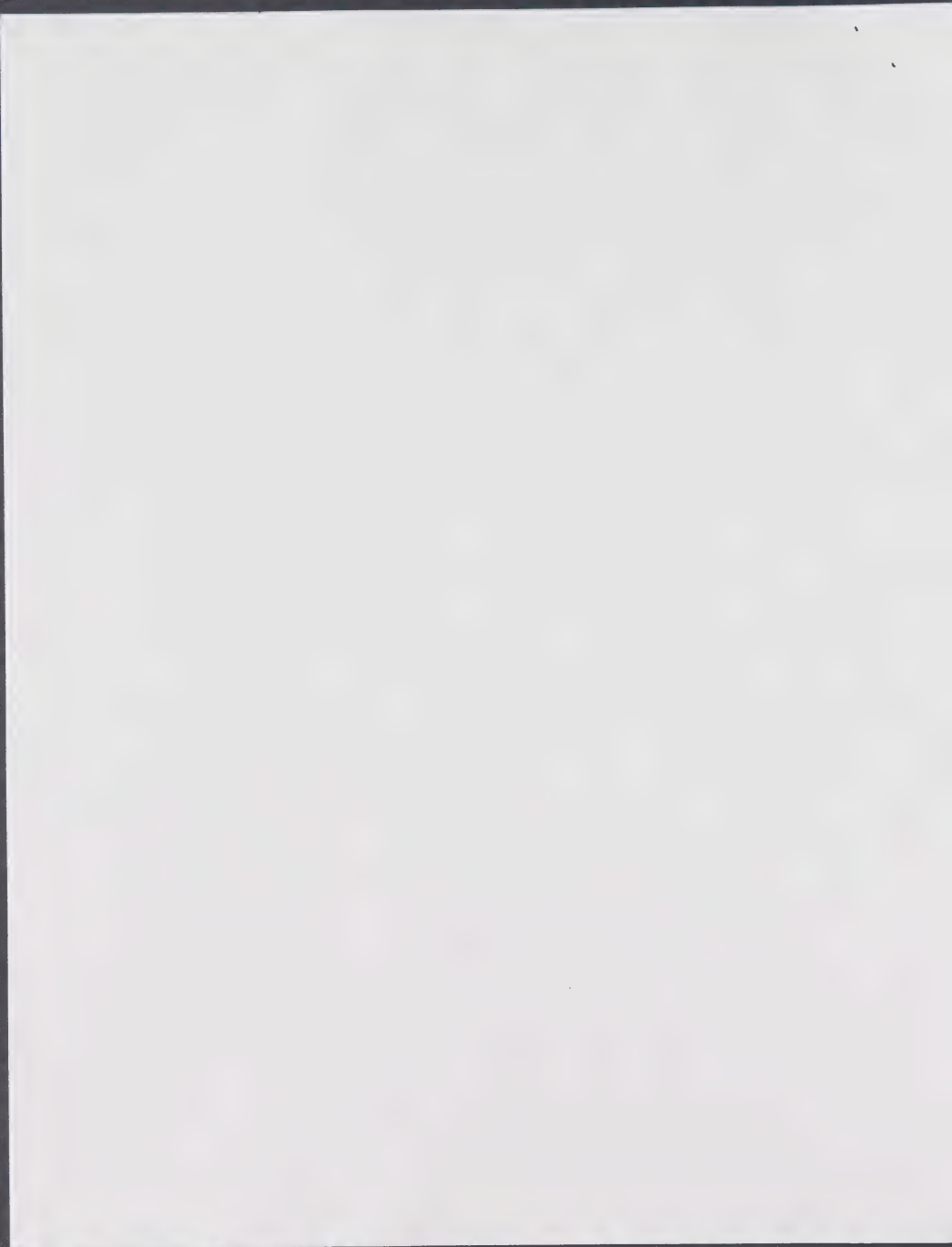
- (2) Losses - You told me that you do not share my understanding about your responsibility for potential losses.

Two kinds of losses are involved:

(a) If I purchase something at my own discretion without consulting you, such as I did with those two drawings for which I paid \$1,000 each, then of course, you are not responsible for any losses. But before putting up any such work for auction, you should check with me that I am satisfied with the reserve. Certainly, I would not have been satisfied with your putting up that interesting French drawing with a reserve of £500.

(b) If, on the other hand, you and I - and Otto when he is involved - take counsel together and buy, for instance, the Panini for \$100,000 and for some reason - which luckily I don't foresee - it has to be sold at a loss, then I think you should share in the loss as you would share in the profit.

The sharing of losses should apply, for instance, in the case of the Flemish panels, where I took counsel with you before the sale.





Mr. Clovis Whitfield
May 16, 1996
Page 3

- (3) Convoluted Accounting - So often, I simply do not understand the explanations which you give me.

Let me give you two very different examples:

I bought the little copper which you took with you and have now sold for almost £10,000, and you know to the penny what I paid - \$3,600. Now you present me with a veritable shopping list of deductions, including two different VAT's and an £200 charge for importation of a tiny, postcard-sized painting hand-carried by you. I have just received your bank's dollar check, and my net profit on this is all of \$1,098.

Would you not come to the conclusion that it would have been better for me to send the painting to auction in New York?

Even more complicated is your explanation as to why you have not accounted for the part profit you made on the sale of the Procaccini. If I understand it correctly, you took two paintings with the understanding that the buyer of the Procaccini would get a "nut" and we would share in the profit of each. You have sold one of these at a reasonable profit, but you have not shared that profit.

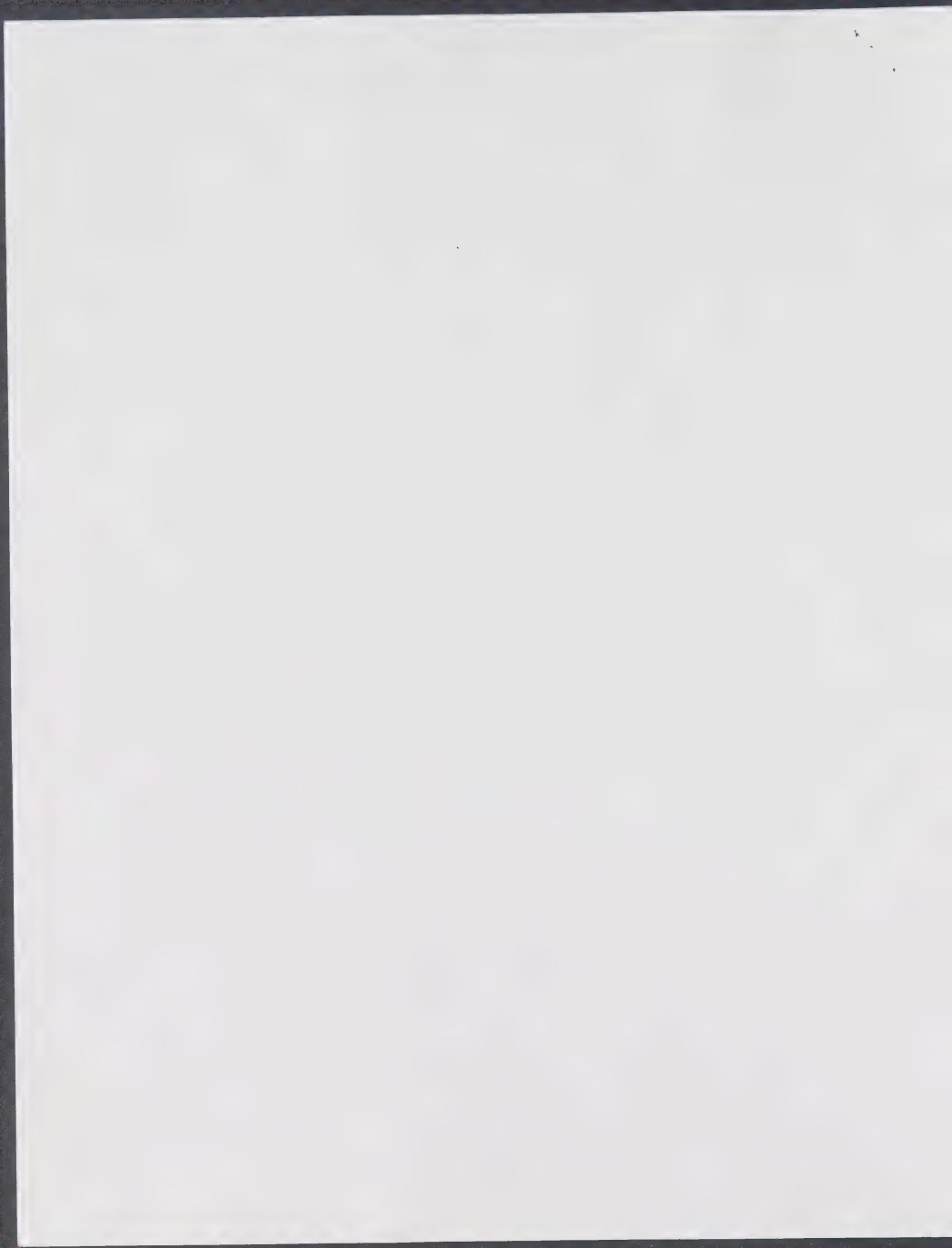
Clovis, it must have been clear to you that I have really enjoyed working with you, and we've both done well with a number of paintings. But - particularly recently - matters have become much more complicated, and unless we can quickly discuss this and come to a very clear understanding, then I would just like to wind up the sales of the paintings which you have.

This is a very strong letter, but I truly resent your suggestion that I have not treated you fairly with the Melendez when I am convinced that this simply is not true and that any objective observer looking at all the facts would come to the conclusion that I have treated you now, as I always have, with the utmost fairness.

I want to enjoy dealing with paintings and of course, greatly admire your enormous knowledge, but I don't want to be involved in further hassles. We either straighten this out during my next visit at the end of this month or we'll just stop working together on any further purchases. I do hope that you will understand and, on reflection, will agree with me.

Best wishes, as always,

AB/cw



Dr. Alfred Bader, Alfred Bader Fine Arts,
Astor Hotel, Suite 622,
924, East Juneau Ave.,
Milwaukee, Wisconsin 53202
U.S.A. 22 May 1996

Dear Alfred,

Many thanks for your letter, and thank you for your frankness. I quite agree that it was not conducive to a satisfactory discussion to air it in the middle of the Fair.

I don't think that there is a great deal that separates our points of view. There was a genuine misunderstanding on my part about my participation in the Melendez, and I could not help but be surprised - I am sorry. I will make a much better deal out of the Guercino.

So far as a policy about sharing in losses, what I was only beginning to say when I think I was interrupted, that when we embarked on these ventures, we did not lay down what was to happen in the event of losses. You have mentioned the responsibility for the little altarpiece, and I did say then that I thought there was a case for a share of the loss. I do agree with Otto that losses should also be considered in the context of the overall picture. I do believe any losses will be small and therefore digestible, but this is a factor that would be best discussed a viva voce before establishing a principle to apply to all the ventures.

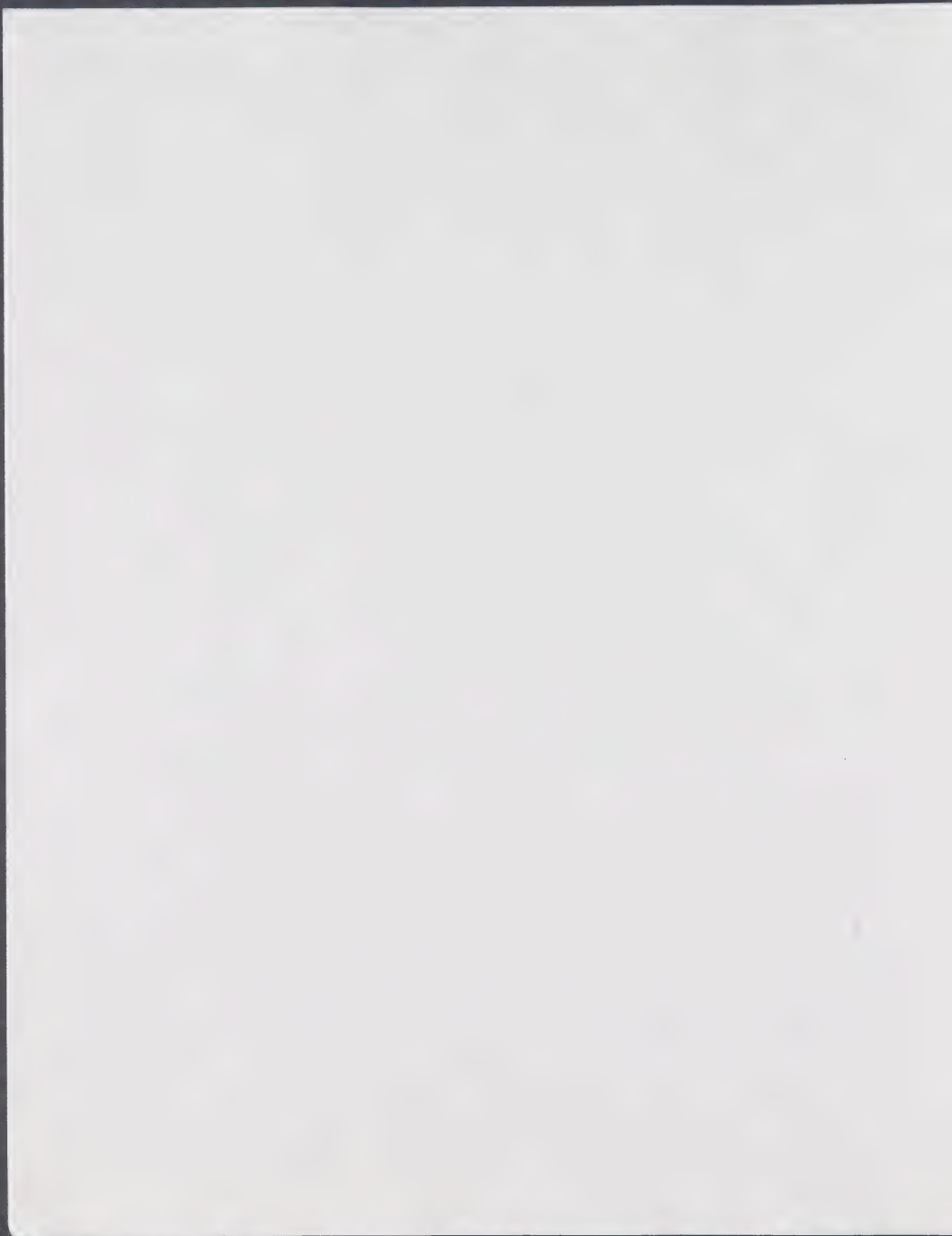
I am sorry about the complications and expense of selling in the EEC, and about the £200 charge for importing the little picture. I will forgo that cost and refund it you when I see you. It was on file because I did have to get it cleared at Heathrow.

The VAT situation has become very complicated, through no fault of my own, and the little copper was to a certain extent a dry run for understanding the new system. I think that it was still less punitive than selling it directly in Belgium, but we are studying all channels for future transactions.

The Procaccini transaction is still open; we have the frame which I hope will produce \$12000 +, and the two consigned pictures. I agreed with the purchaser to get him at least \$150000 for these, and the one painting is still with me. I would like to buy it out at the balance owing of \$40,000, in which case we would then divide the ultimate sale proceeds. Through all this there is 40% profit to WFA, 10% to Naumann.

I hope that you will gather from the tenor of this note that I value your initiative and co-operation.

yours ever
Cloris





FAX FROM

ALFRED BADER FINE ARTS

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

March 21, 1996

Mr. Clovis Whitfield
Whitfield Fine Art Limited
180 New Bond Street
London W1Y 9PD
England

Dear Clovis:

You may have realized that I was really shaken by your suggestion on the telephone that I should pay you half of ABFA's profit from the sale of the Melendez.

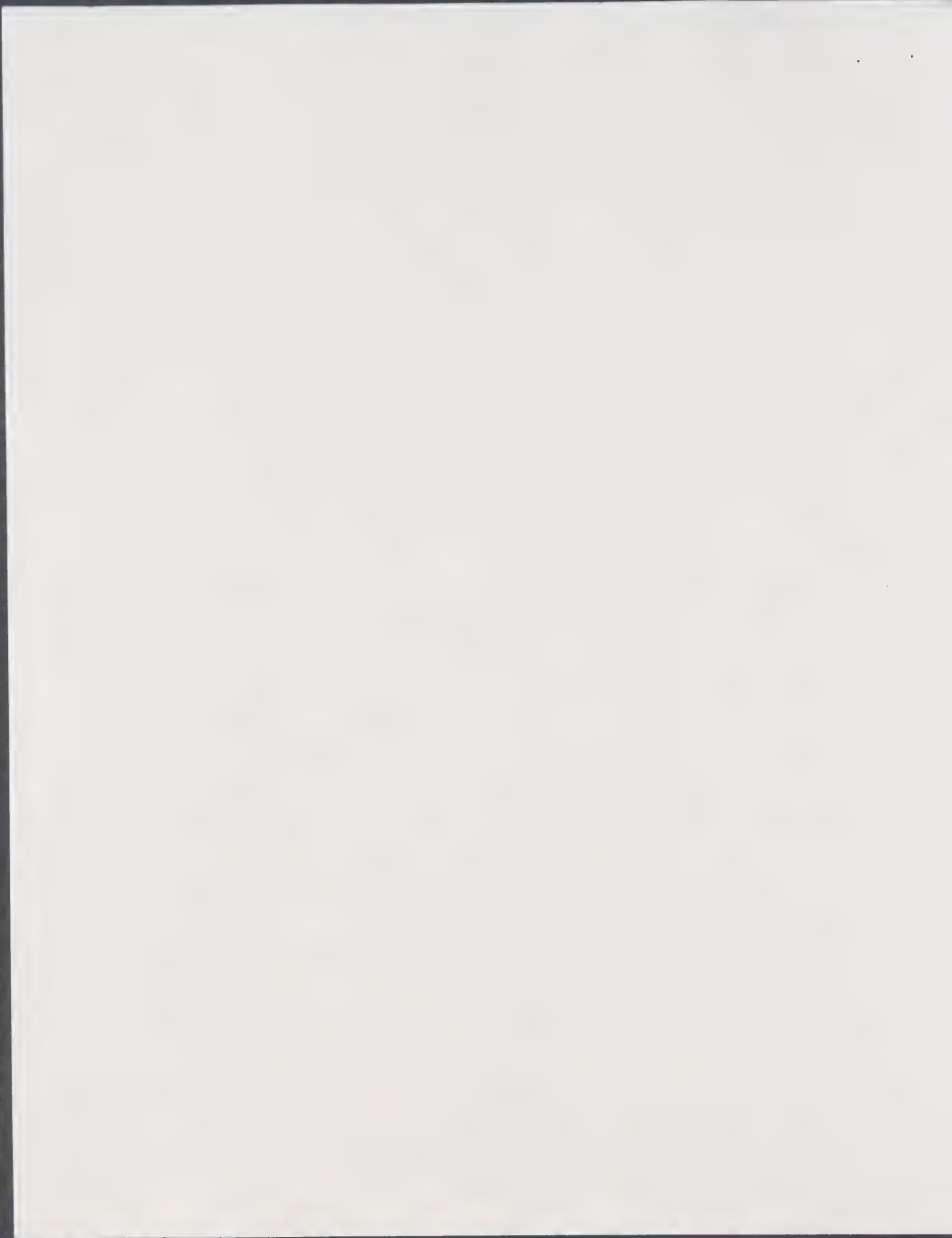
Let me summarize the facts first:

Before the sale, I very much liked the Melendez and asked you whether you liked it also. You did. I then said that I would try and buy it. My idea at that point was that if I could buy it, I would immediately have it delivered to you, you would sell it, and we would split the profit under our usual arrangement.

Sometime earlier, I had met Konrad Bernheimer - I believe Otto introduced me to him - and I noticed time and again that he and I were bidding each other up. This happened, for instance, on that large Brill, which he purchased at a very high price. Had I purchased it, I would of course have given it to you for sale and we would have shared the profit.

Realizing that he and I have very much the same taste, I drew Konrad's attention to the Melendez and asked him what he thought of it. He liked it very much and agreed to buy it 50/50 with me. He put up half of the money and I the other.

I asked Konrad whether he wanted to have you sell the painting and have the painting restored by Thomas Schneider, and he said no, he wanted it restored by his own restorer and sold by him.



Mr. Clovis Whitfield
March 20, 1996
Page 2

With every painting turned over to you for our profit-sharing scheme, I have sent you a contract and you put the painting under your insurance coverage. Neither happened here.

Surely I don't have to belabor the point that I have always tried to be totally ethical, but I simply do not understand how you could be entitled to half of my profit, having neither found nor purchased part nor sold the painting.

Time and again, I have sent my customers and friends to you and Otto and Johnny van Haeften. Would I be entitled to a commission? Am I just being stupid not to ask?

You referred to the Terbrughen. There the situation is totally different. I bought the painting and paid for it in full, and both you and Otto have tried hard to sell it. There I can certainly understand you and Otto sharing half of the profit with my getting the other half.

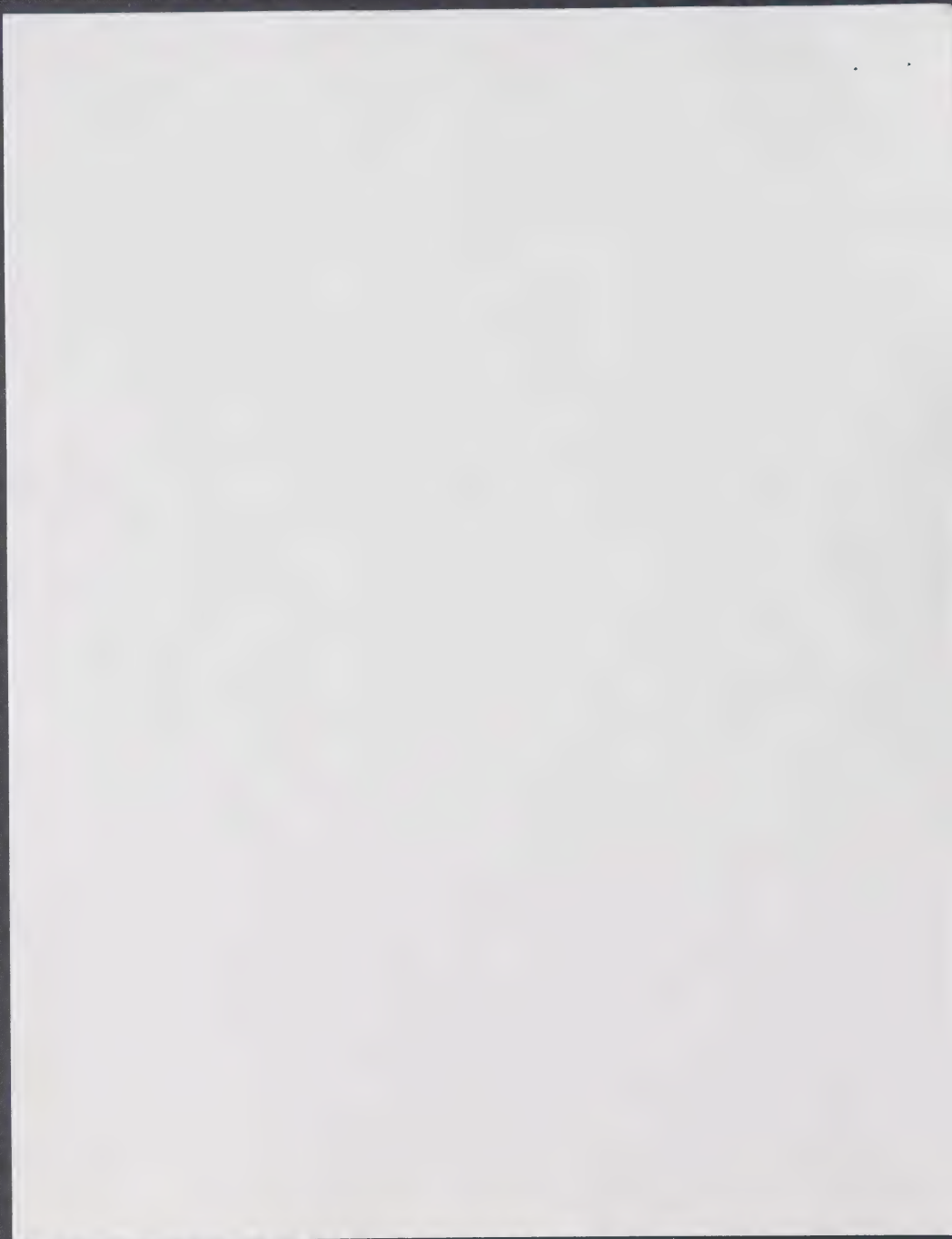
I look forward to discussing this with you when I see you in London in May.

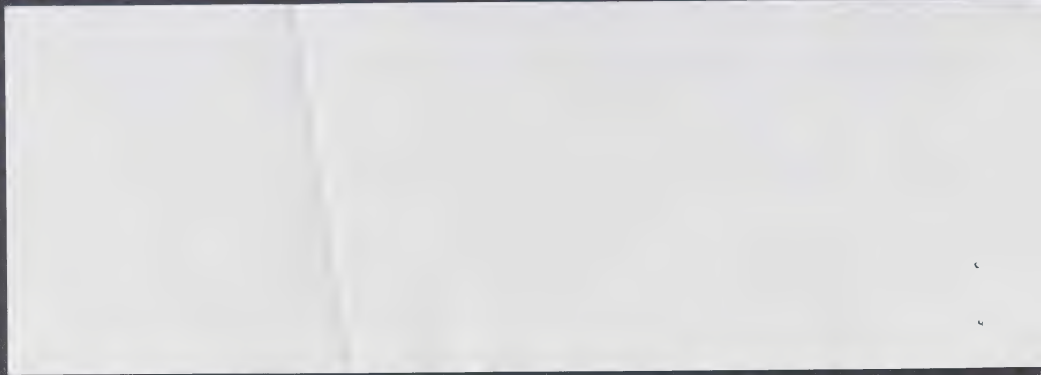
Best wishes, as always,

Handwritten signature

AB/cw

*D.P. Surely you know that Konrad sold
the Melander at the very beginning
of the phase to an old customer and friend
of his.*







FAX FROM

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

November 10, 1995 28. August 96

To:
Fax:

Clovis

Message:

Dr. Korsten is just leaving & asked
me to transmit this offer:

He buys the poet Adoration for US \$150,000 -

He pays \$50,000 at once and gives you

3 paintings in commission

(1) The Blower / Hevens Tenius Landscape

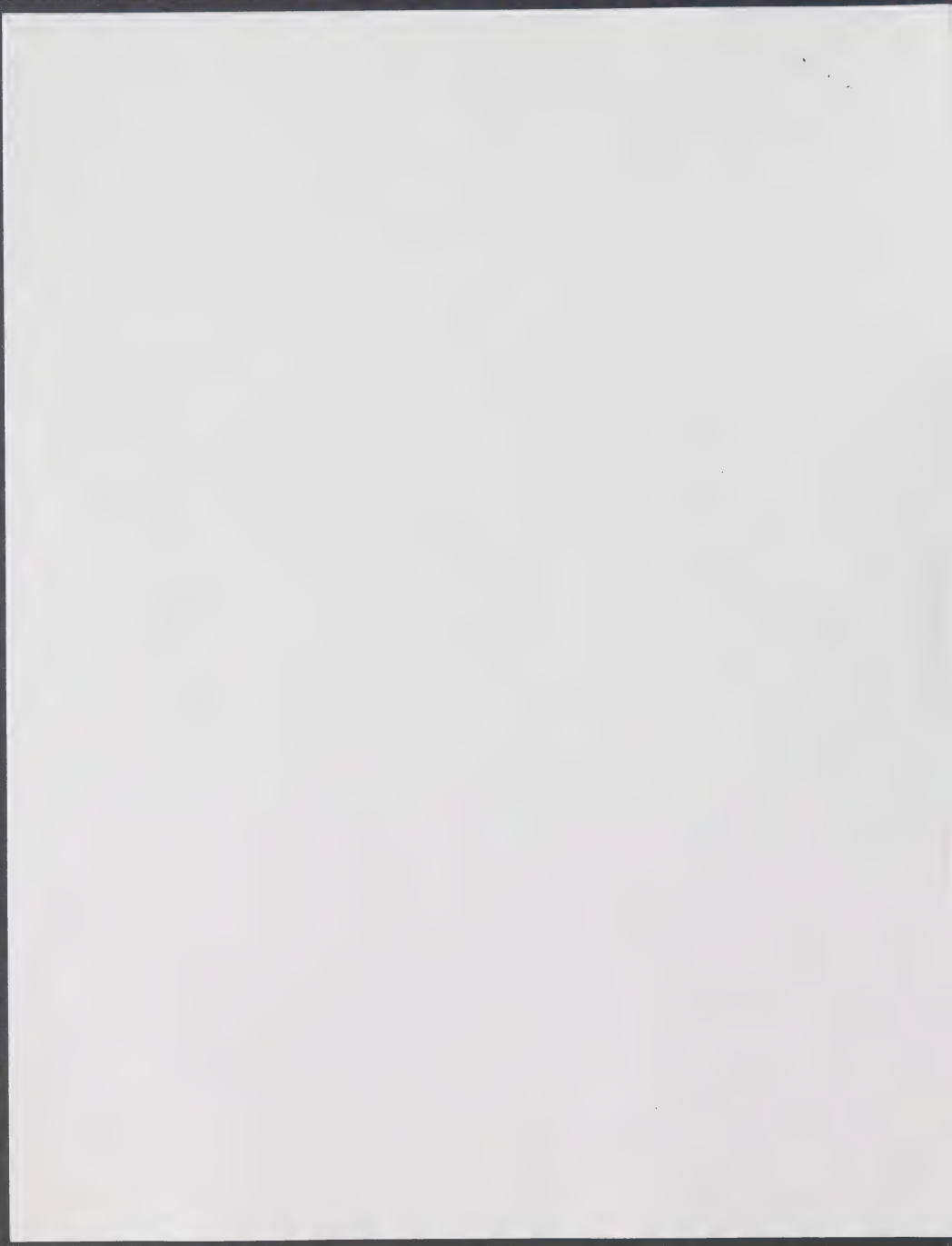
(2) The school of Cock van Aelst, 1542 dated

(3) Poelenburgh, Adoration of Magi
et Noortman.

you will sell & whatever you get above
\$100,000 for the three, you will credit
him for his future purchases from between you.

Sincerely
Alfred Bader

Alfred Bader



+++++
+

* *

* TRANSACTION REPORT *

+ +

+ FROM: ALFRED BROWN COMPANY

+ -----+

+ TO:

+ +

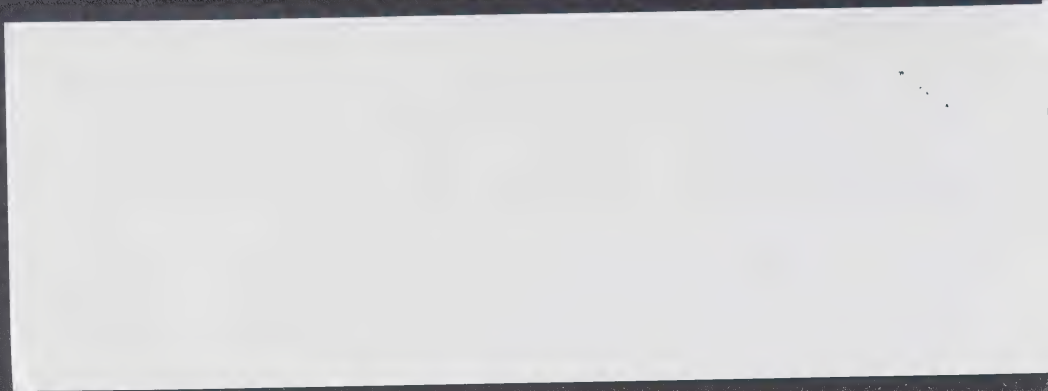
+ BY: ALFRED BROWN COMPANY

+ -----+

* DATE: JAN 1 1964 *

+ +

+++++





FAX FROM

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

Date: Oct. 8 96

To:
Fax:

Clodis

Message:

Re AB7A 1604
your letter Oct. 3

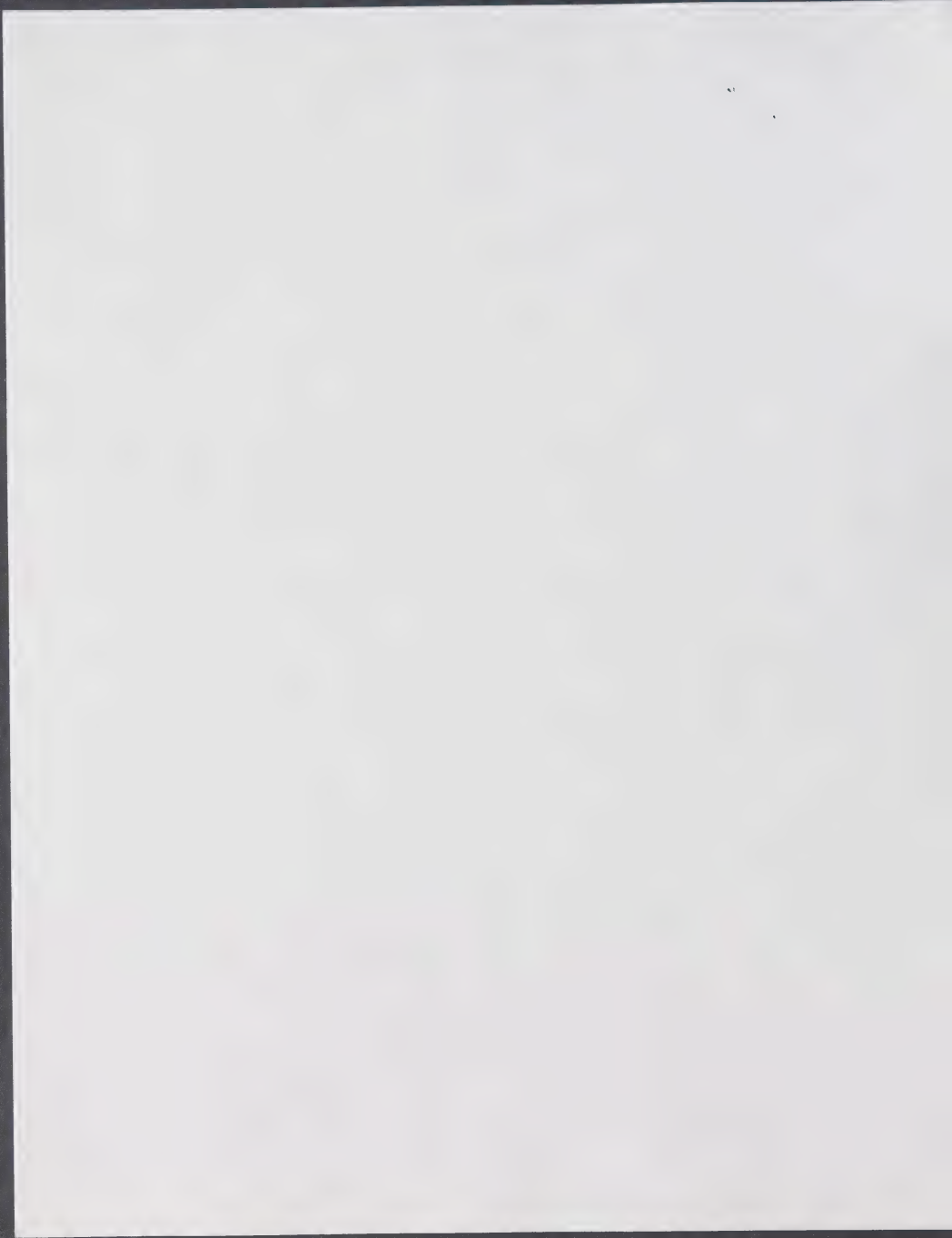
I was never any good
at math and look forward to
you teaching me in November.

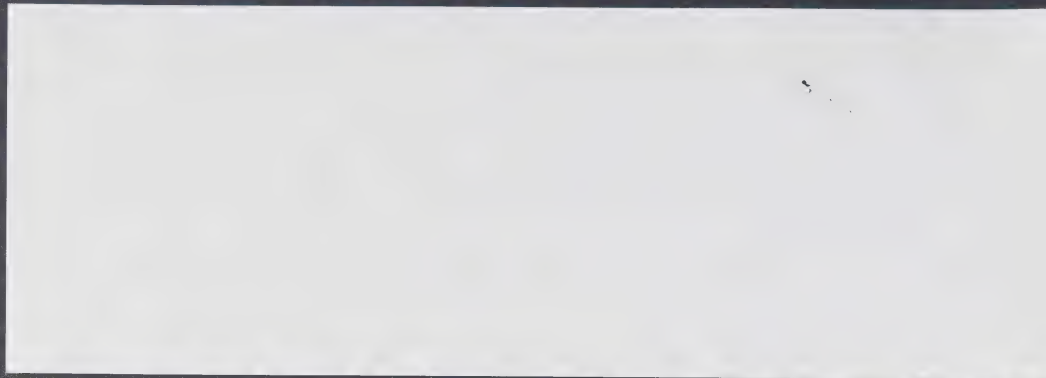
just one quick correction
(interest is 10%, not 12%) and
one query (the answer to which
can wait till November also): what
VAT do I have to pay in England?

P.S. How is Michigan?

Best wishes

Alfred





Whitfield Fine Art Limited

160 New Bond Street

London W1 6 0PE

Telephone 492 4344

Fax 492 4345

Whitfield Fine Art Limited
160 New Bond Street
London W1 6 0PE
Telephone 492 4344
Fax 492 4345

Whitfield Fine Art Limited

Whitfield Fine Art Limited

Whitfield Fine Art Limited

Whitfield Fine Art Limited is pleased to announce the opening of our new gallery in London. This gallery is situated in the heart of the city and is a true reflection of the quality and style of our art. We are proud to have a permanent collection of works by some of the most important artists of the 20th century. Our gallery is open to the public and we are happy to welcome all who are interested in art. We are also pleased to announce that we have a number of new works by some of our favorite artists. These works are available for purchase and we are happy to discuss them with you. We are also pleased to announce that we have a number of new works by some of our favorite artists. These works are available for purchase and we are happy to discuss them with you.

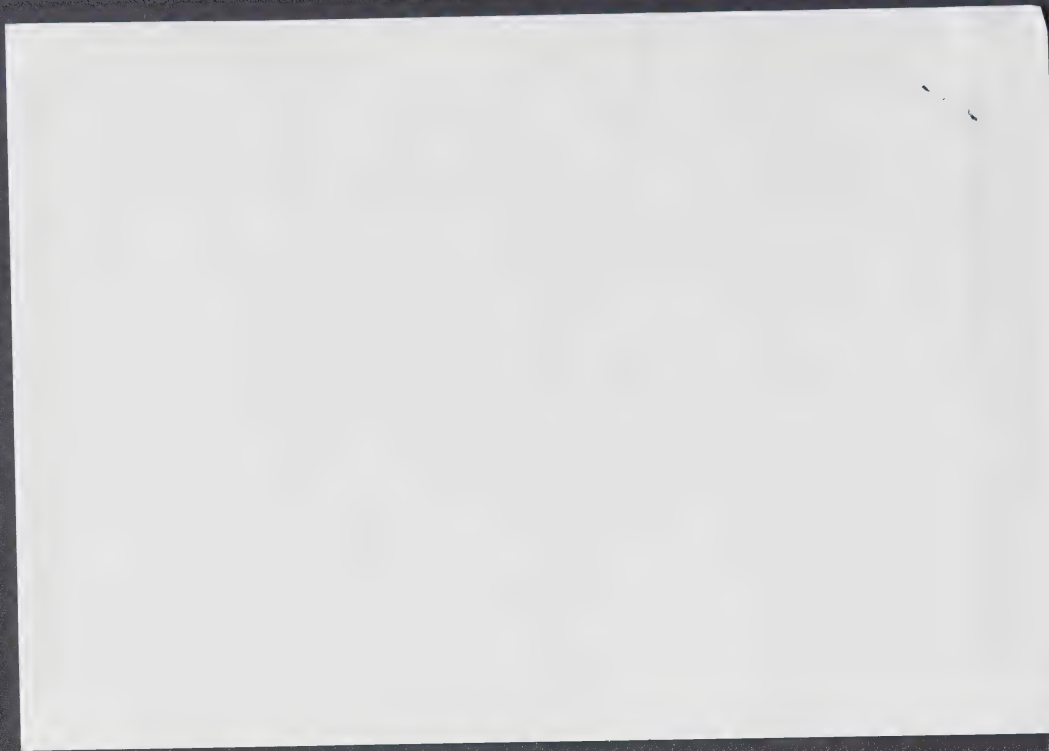
Whitfield Fine Art Limited is pleased to announce the opening of our new gallery in London. This gallery is situated in the heart of the city and is a true reflection of the quality and style of our art. We are proud to have a permanent collection of works by some of the most important artists of the 20th century. Our gallery is open to the public and we are happy to welcome all who are interested in art. We are also pleased to announce that we have a number of new works by some of our favorite artists. These works are available for purchase and we are happy to discuss them with you. We are also pleased to announce that we have a number of new works by some of our favorite artists. These works are available for purchase and we are happy to discuss them with you.

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As you look at the picture, I think you will be struck by the quality and style of the work. It is a true reflection of the quality and style of our art. We are proud to have a permanent collection of works by some of the most important artists of the 20th century. Our gallery is open to the public and we are happy to welcome all who are interested in art. We are also pleased to announce that we have a number of new works by some of our favorite artists. These works are available for purchase and we are happy to discuss them with you. We are also pleased to announce that we have a number of new works by some of our favorite artists. These works are available for purchase and we are happy to discuss them with you.





*Whitfield Fine Art Limited**180 New Bond Street**London W1Y 9PD**Tel: 0171-499 3592**Fax: 0171-495 6488*

Dr Alfred Bader
Alfred Bader Fine Arts
924, East Juneau Avenue
Milwaukee, Wisconsin 53202
U.S.A.

Fax 001 414 277 0709

4th September 1996

Dear Alfred,

Many thanks for your several missives! I'm sorry to have tarried in answering them, we were away for a long time in the Tirol and in Italy.

Last things first, I am grateful to you for your agency with Dr Korsten, I am going to try and work something out with him. I think I shall go to Dusseldorf next week and see the paintings - I barely remember the "Coecke van Aelst" and I don't think I saw the Poeleberg at all. At any rate the down payment would give us both something in the meantime.

I will send the Panini to New York for next January's Old Master sale, although I do have someone coming to see it in early October from California. I will alert George Wachter that he may expect it and I hope that they will be able to consolidate it with another shipment going to New York. I will make sure that it is put in the ABFA's name and I will advise on the reserve when George gets back to me. I think it can well be US\$100,000+, with the philosophy that it is best to make the estimate lower than what we expect it to fetch.

I am pleased to report that following Maastricht, and the sale of the British Rail Pension Fund picture, I have several lines of interest in the Koninck:

1. a client from Europe is coming to see it in the next weeks and making a special trip.
2. a client who came to see it on Monday is coming back shortly with his wife.
3. the Japanese museum to whom I am selling my Brill is very interested in Koninck, and once the holiday season is over in these next days will be in touch with me about its purchase.



I hope therefore to have a serious proposal before long and in any case before there is a group of pictures to send to New York/Milwaukee. In any case, I will keep you posted about all the developments.

So far as the clock face is concerned, I was never under any illusion that it was painted except for this purpose, and that the holes were already there before. But I do think that it will be much easier to sell if this is not as obvious as at present. It may be quite difficult to do, and I would suggest that Charles Munch leaves this problem for us to tackle when we get it here. I doubt very much that a clock collector would be interested in it.

Thank you also for sending the photographs of the collection of paintings. Nothing that really bowls me over, although the Rest on the Flight is quite charming, looks Genoese around Tavella. Perhaps I should see it when I next come to Milwaukee? I cannot be deterred by the importation formalities, although certainly every transaction has to be profitable enough to justify the expenses, including import VAT and Vat.

I gather from Otto that you are away this week, so perhaps we will talk next week.

Yours sincerely,

Clovis
+ kind regards to Isabel

Clovis Whitfield

1
2
3
4
5



FAX FROM

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

Date: August 12 96

To:
Fax:

Clodis

Message:

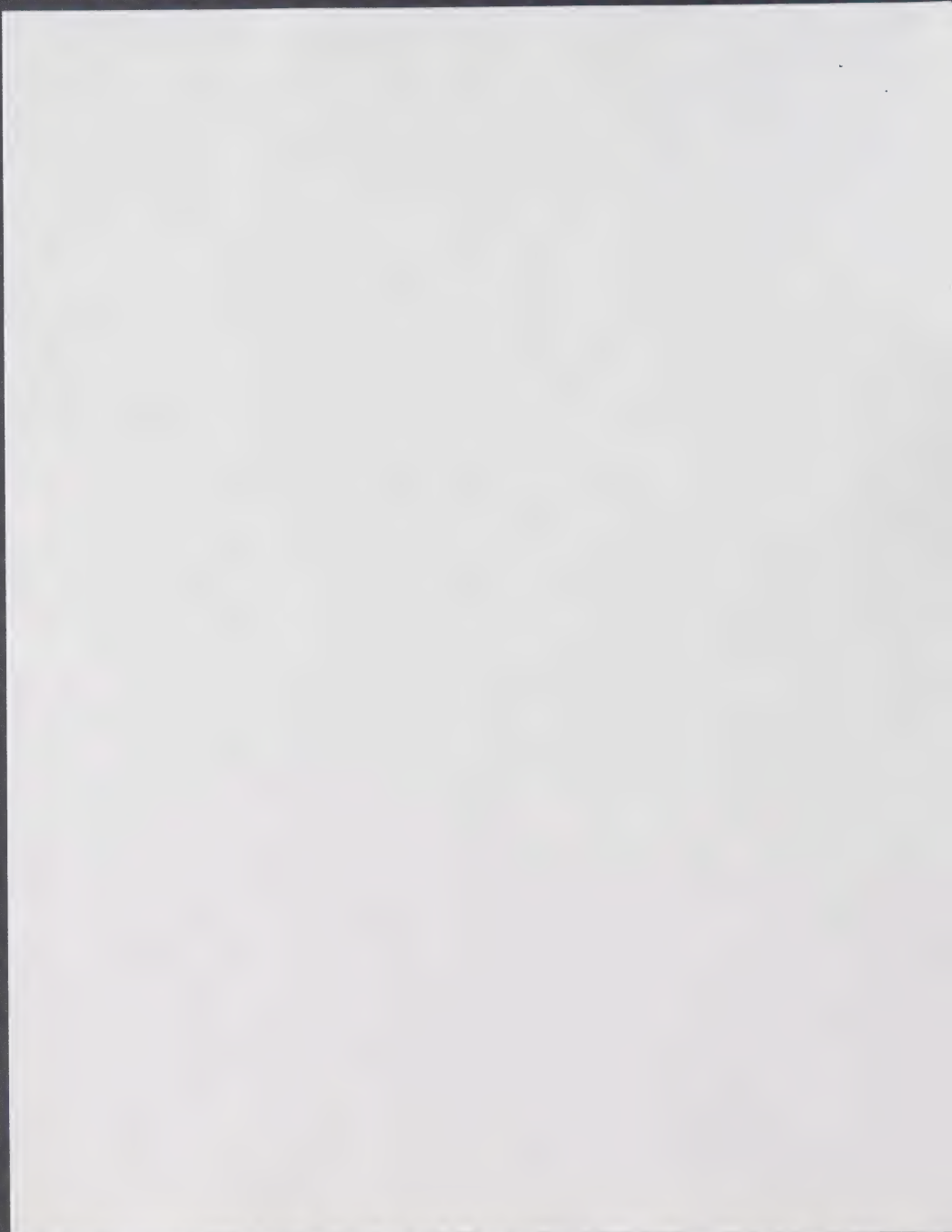
Re: clock face ABFA 1797

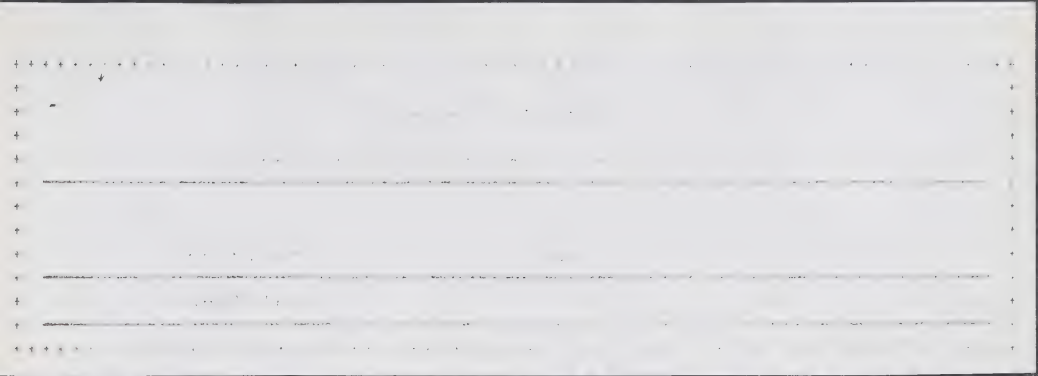
My restore, Charles Munch, believes that
the copper plate was cut BEFORE the
work was painted and should be left
to show that it was a clock face - just
suitably backed. There are clock collectors
who might find this really attractive.

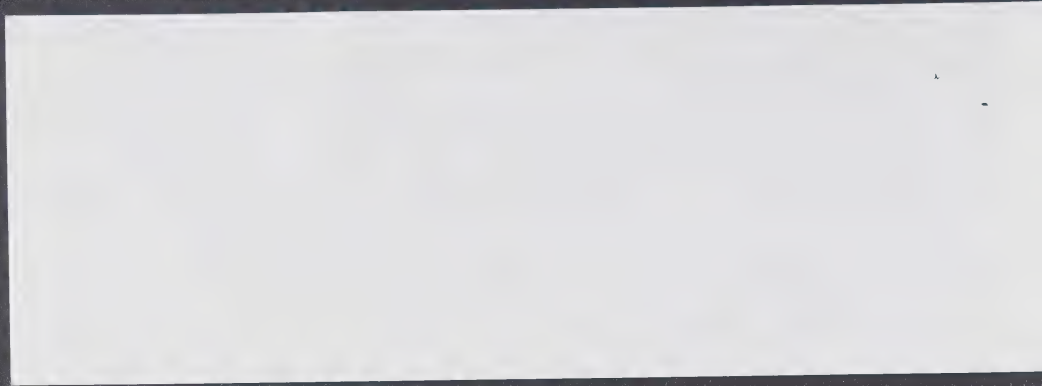
What do you think?

Aug. 12 96.

Alfred









ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 16, 1996

Mr. Clovis Whitfield
Whitfield Fine Art Limited
180 New Bond Street
London W1Y 9PD
England

Dear Clovis:

I bought a small collection of paintings, almost all with totally unbelievable attributions. But some of the paintings don't look bad, and I enclose photographs.

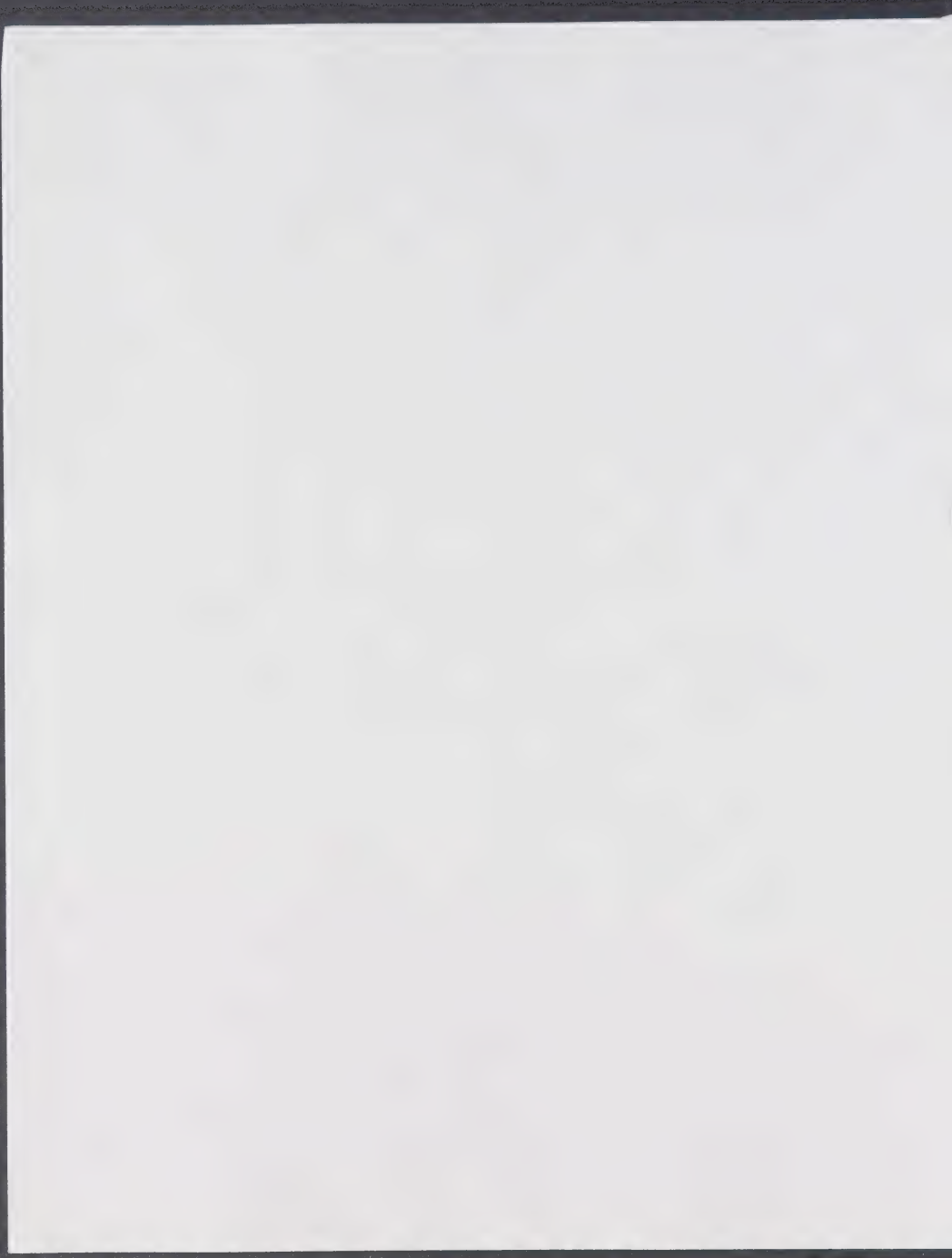
Might any be of interest to you?

Of course, I know of the difficulties involved in shipping paintings into Britain now, but maybe we can overcome these if you think highly enough of any one.

Best regards, as always,

AB/cw

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



DR. ALFRED BADER
WHITE GABLES
2A HOLMESDALE ROAD
BEXHILL-ON-SEA
EAST SUSSEX TN39 3QE
TEL: 01424 222223

Dear Clotis

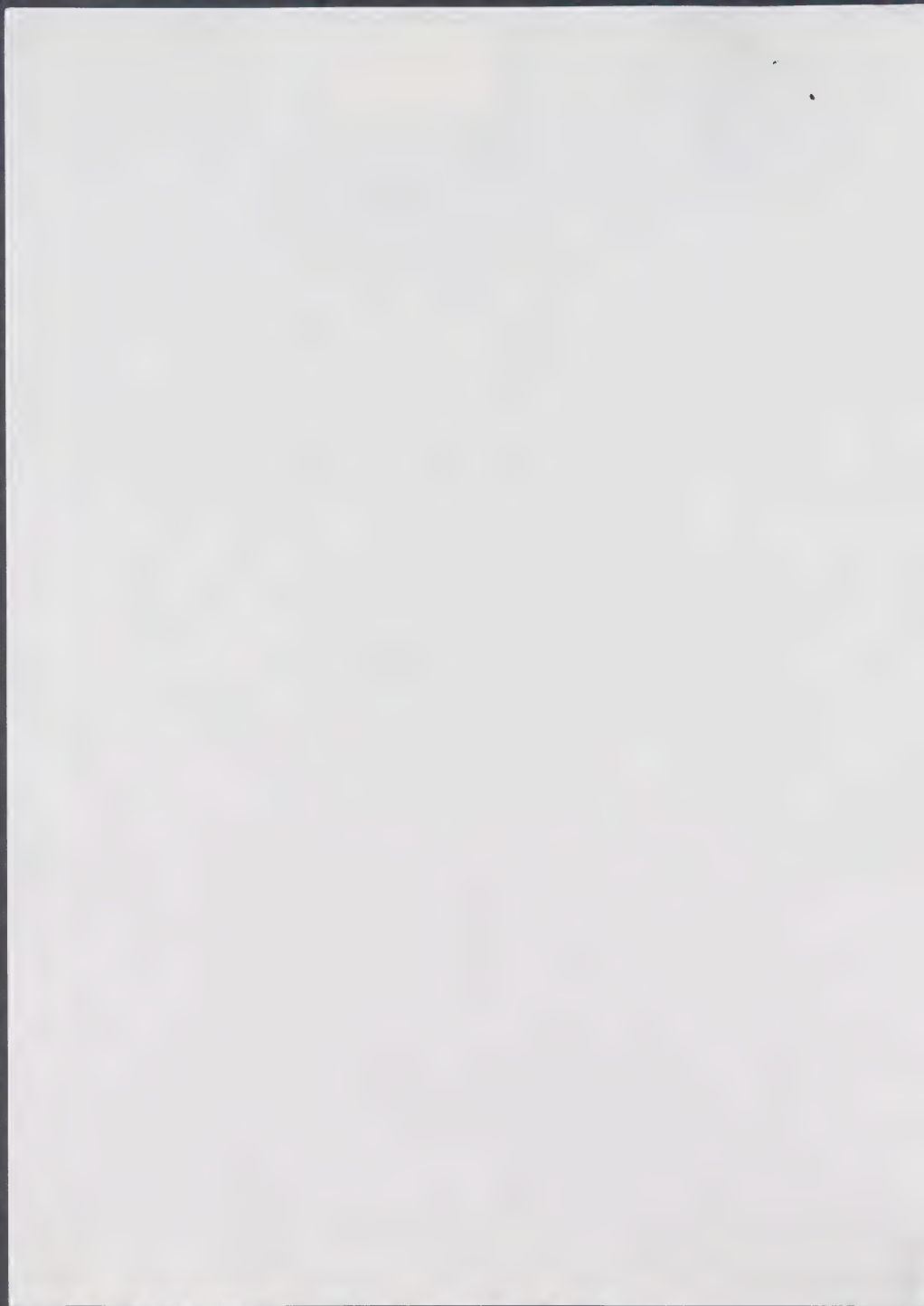
I am glad you picked up
lot 7 at Phillips. Any idea about
proposals?

During lunch yesterday
Christopher Brown spoke very highly about
your knowledge - and also of the beauty
and importance of our Terbrugghen
Annunciation. I suspect that he advises
the buyer of the Liss - have you
offered him the Terbrugghen -

Best wishes

Alfred

July 10 '86.





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 1, 1996

Via facsimile

Mr. Clovis Whitfield
Whitfield Fine Art Limited
180 New Bond Street
London W1Y 9PD
England

RE: ABFA #1366

Dear Clovis:

This is to confirm our discussion regarding the Panini which you have had since early 1993.

You agreed that you would arrange to have this sold by Sotheby's New York next January and hope that you can persuade Sotheby's to arrange for the freight from London to New York at no charge.

Please point out to George Wachter that this belongs to Alfred Bader Fine Arts and that payment should be made to ABFA.

What do you think a reasonable reserve should be?

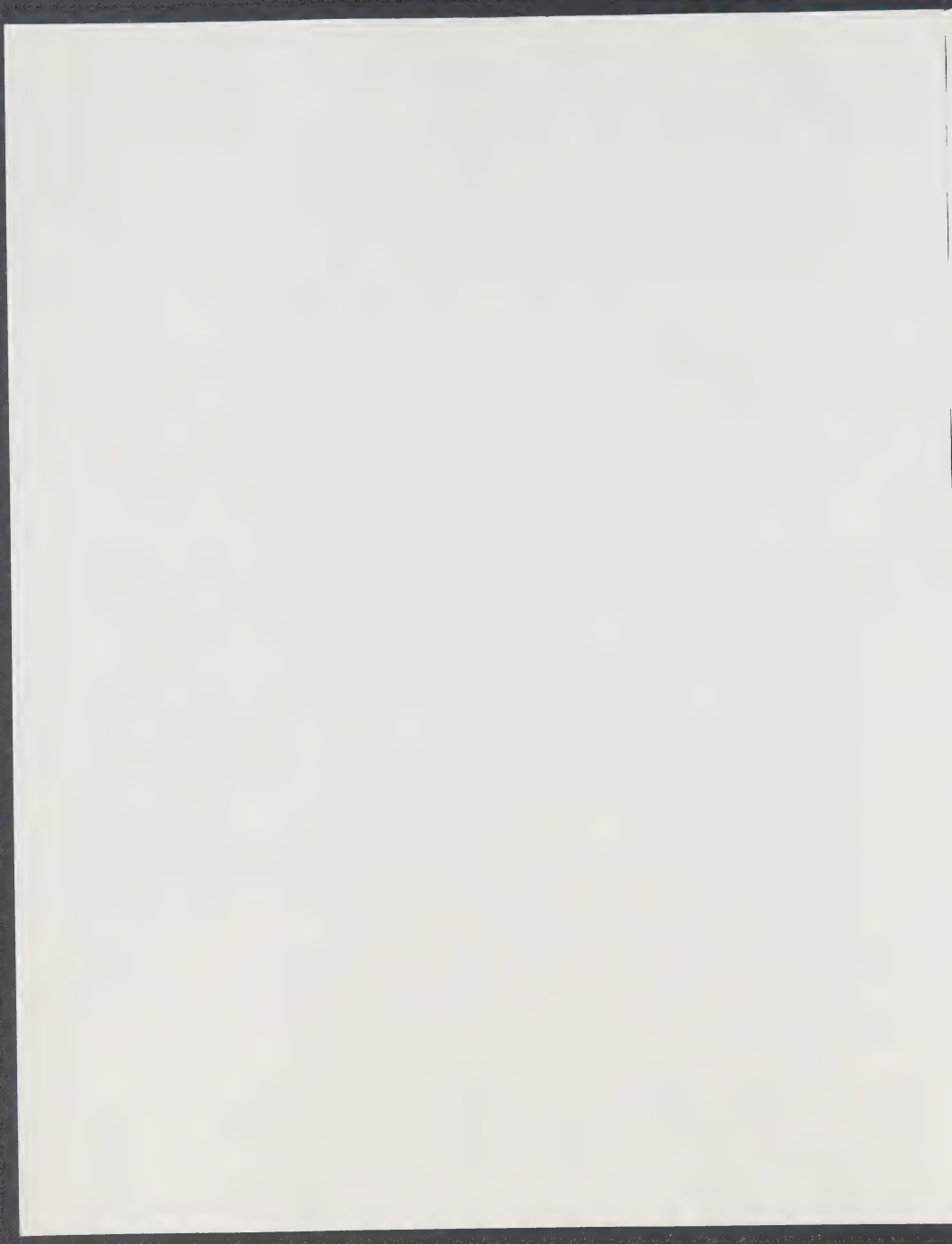
I would like to confirm that if the net proceeds to ABFA exceed the purchase price of \$100,000 plus 10% annual interest, then half of that "excess" will be split between you and Otto. Please confirm.

Best regards, as always,

AB/cw

cc: Dr. Otto Naumann

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 1, 1996

Dr. Otto Naumann
Otto Naumann, Ltd.
22 East 80th Street
New York, NY 10021

Mr. Clovis Whitfield
Whitfield Fine Art Limited
180 New Bond Street
London W1Y 9PD
England

RE: ABFA #1371 - The landscape by Koninck

Dear Clovis and Otto:

As you know, you have had this landscape since February of 1993, that is, for longer than three years.

I know that each of you has tried to sell it, and I also have done my very best to bring two serious collectors to you, who were very close to buying it. All to no avail.

Hence, I would like to ask you to send the painting to me. Clovis, please send it in your next consolidated shipment to Otto, and as it had been with Otto before, surely it can just be sent as a painting returned.

I have already paid Otto half of his half of the restoration expenses, etc., and I propose now to pay Otto the second half and to you, Clovis, the full amount for restoration and framing.

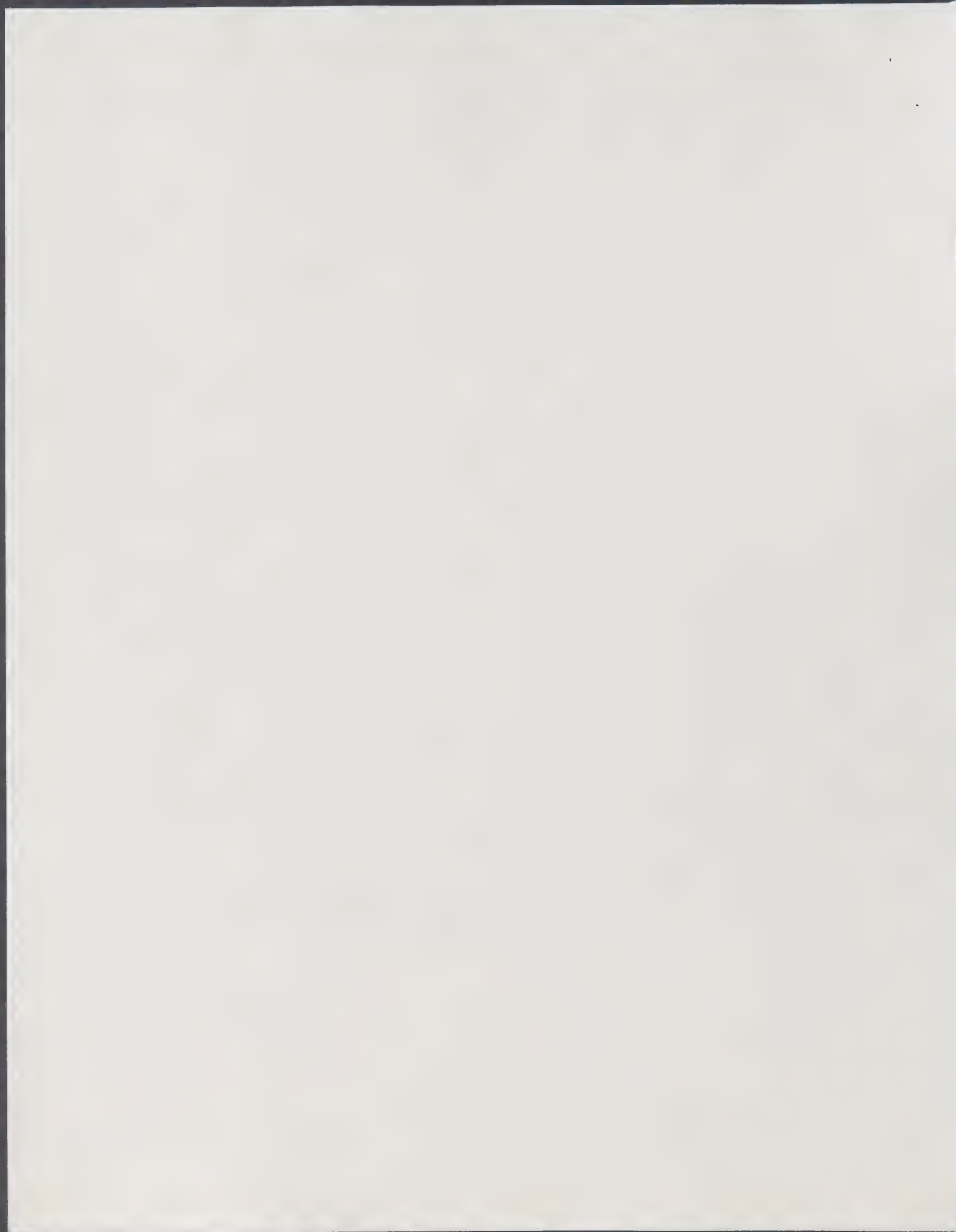
It is just possible that sometime in the future, either Dr. Korsten or Bert van Deun may change their mind and want to buy the painting. It seems to me that it would then be fair to share any profit, using exactly the calculation we would have used had they bought the painting from you. However, every agreement should have a termination date, and so I would like to suggest a termination date of December 31, 1999.

I hope that you will consider all of this fair, and I look forward to having the painting in my bedroom, where it will join another landscape by Koninck, Rembrandt's father, and two works by Lievens.

Best regards, as always,

AB/cw

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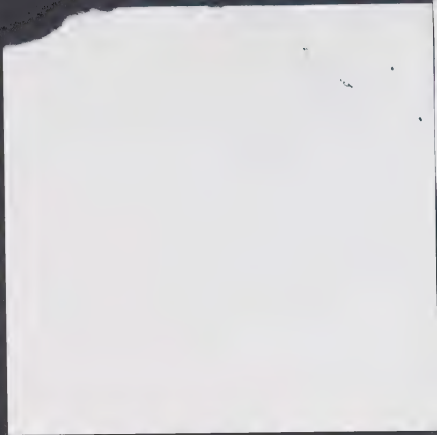


PaineWebber

Invest With More Intelligence.

Q

Keep with me
copies of [unclear]



COB VAN OOSTSANEN, Crucifixion

| | | <u>your share</u> |
|--|----------|-------------------|
| 1/2 Restoration of frame (Lowy) | \$450 | \$225 |
| 1/2 Restoration (Nancy Krieg) | \$13,500 | \$6,750 |
| 1/2 Photography (Robert Lorenzson) | \$310 | \$155 |
| 1/2 Catalogue expenses (research D. Freedburgh, A. Woollett) | \$1150 | \$575 |
| 1/2 Color transparencies (Color Wheel) | \$322 | \$161 |
| 1/2 Moving from Sotheby's to 4 East 74th Street (Grosso) | \$42 | \$21 |
| | \$15,774 | \$7,887 |

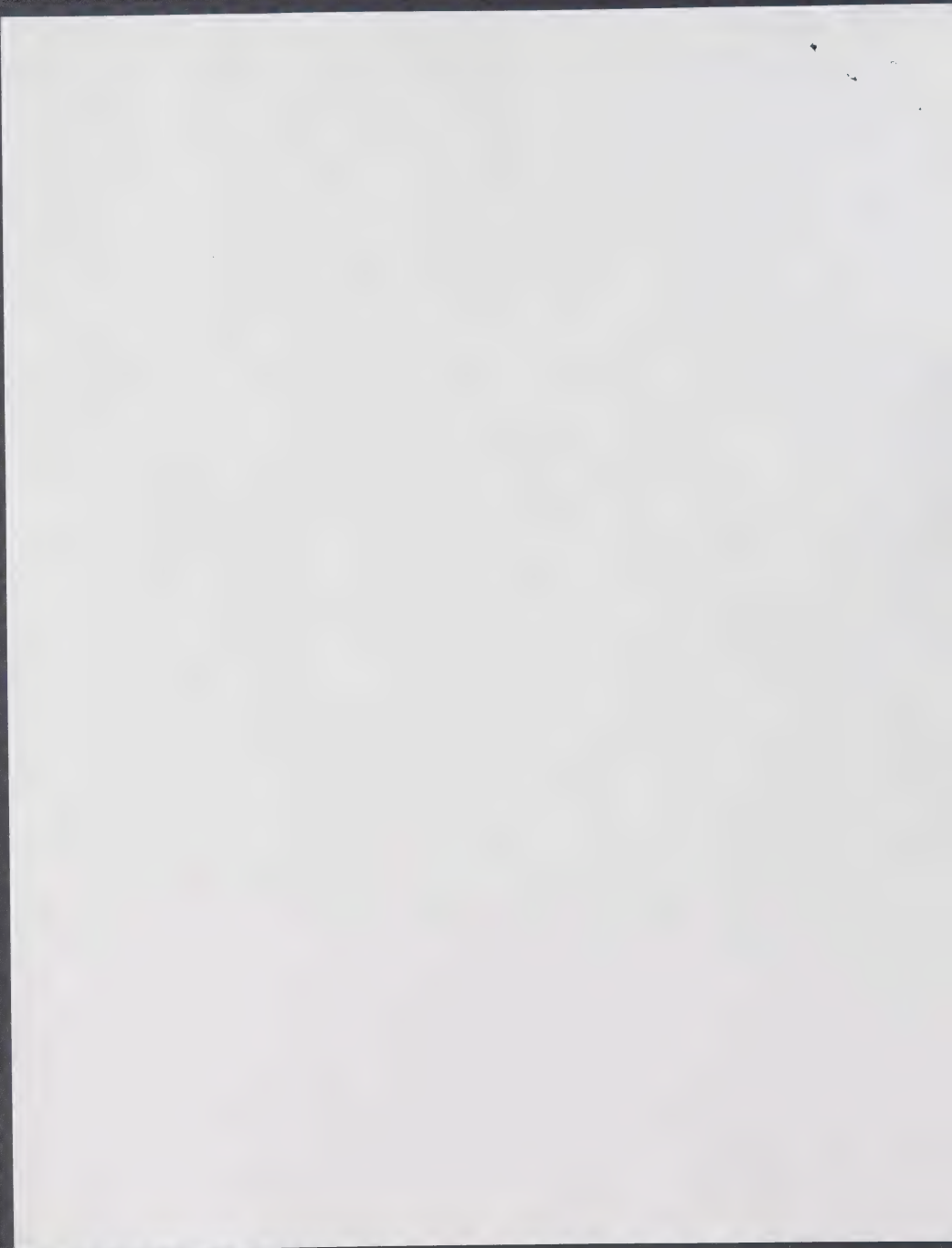
PHILIP KONINCK, Landscape

| | | <u>your share</u> |
|--|-------------|-------------------|
| 1/2 Photography (Van Chromes) | \$167.79 | \$83.90 |
| 1/2 Steinberg to 4 East 74th Street 2 times both directions (Grosso) | \$189 | \$94.50 |
| 1/2 Restoration (Thomas Schneider) | \$11,193.75 | \$5,596.87 |
| 1/2 Framing (John Davies) | \$895.50 | \$447.75 |
| 1/2 Collection from Christie's (T.Rogers) | \$33.58 | \$16.79 |
| 1/2 VAT at 17.5 % | \$2,121.35 | \$1,060.68 |

| | | |
|---|-------------|----------|
| R 1/2 Repair of scratches (Nancy Krieg) | \$75 | \$37.50 |
| P 1/2 Transparency to Milwaukee (Federal Express) | \$16.50 | \$8.25 |
| T 1/2 Shipping to 4 East 74th Street (Gander & White) | \$1219.18 | \$609.59 |
| C 1/2 Catalogue expenses (Peter Sutton) | \$500 | \$250 |
| | \$16,411.65 | 7145.15 |

ARENT DE GELDER- King Solomon

| | | <u>your share</u> |
|---|---------|-------------------|
| R 1/2 Restoration (Nancy Krieg) | \$3,475 | \$1,737.50 |
| R 1/2 Spray varnishing 2x (Nancy Krieg) | \$100 | \$50 |

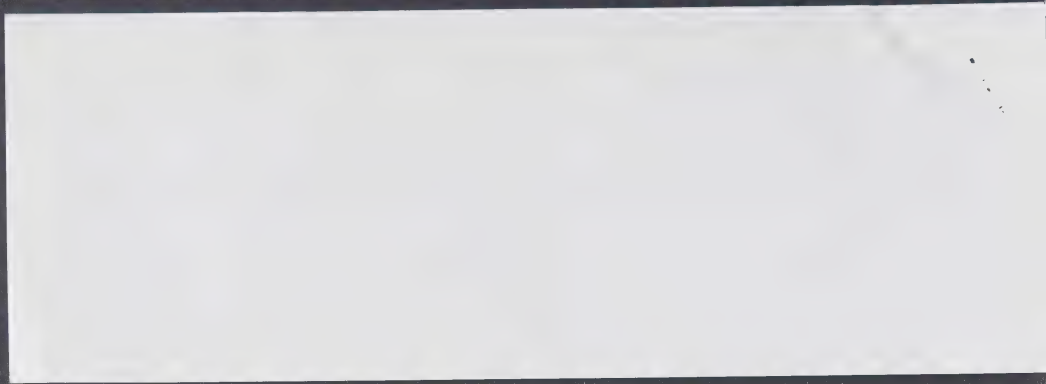


1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice to ensure transparency and accountability.

2. The second part outlines the procedures for handling discrepancies between the recorded amounts and the actual cash flow. It suggests a systematic approach to identify the source of the error and correct it promptly to avoid any financial misstatements.

3. The third part provides a detailed breakdown of the monthly budgeting process. It includes a table showing the allocation of funds across various departments and projects, along with a comparison of actual spending against the budgeted amounts.

4. The final part of the document concludes with a summary of the key findings and recommendations. It stresses the need for continuous monitoring and reporting to ensure that the organization remains on track with its financial goals and objectives.





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 1, 1996

Dr. Otto Naumann
Otto Naumann, Ltd.
22 East 80th Street
New York, NY 10021

Mr. Clovis Whitfield
Whitfield Fine Art Limited
180 New Bond Street
London W1Y 9PD
England

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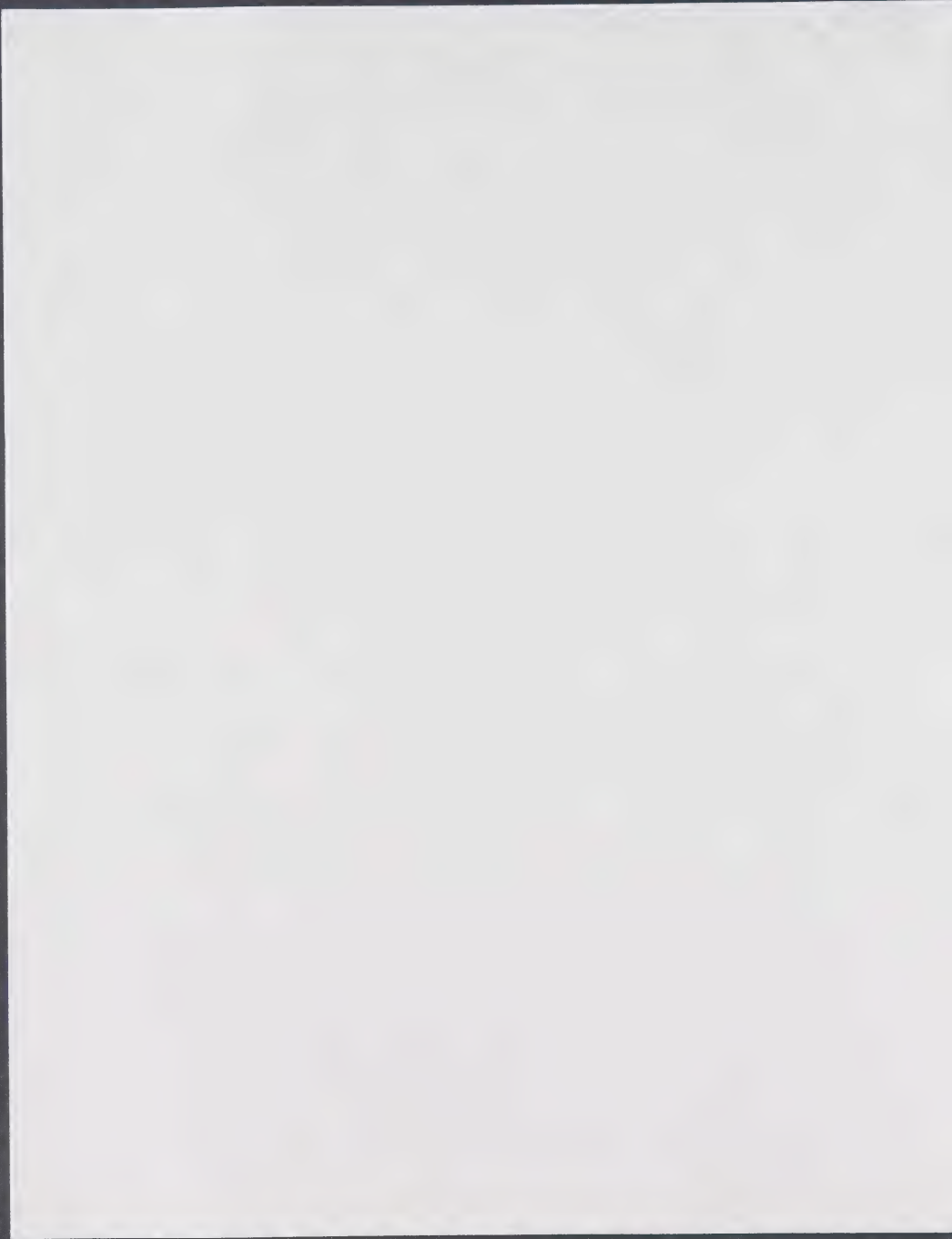
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I hope that you will consider all of this fair, and I look forward to having the painting in my bedroom, where it will join another landscape by Koninck, Rembrandt's father, and two works by Lievens.

Best regards, as always,

AB/cw

Re: *Response to Otto*
A. B. F. A. # 1371
NEW AVENUE
MUSEUM OF MODERN ART
1100 5th Ave
New York, NY 10028





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

To Anna

Re AB7A 1610

Thanks for your credit note
of April 25 received to day.

Did the £ 3156 go to my
English bank? It is account
280701 of Clope Brothers Ltd.,
12 Appold St. London EC2A 2AA.

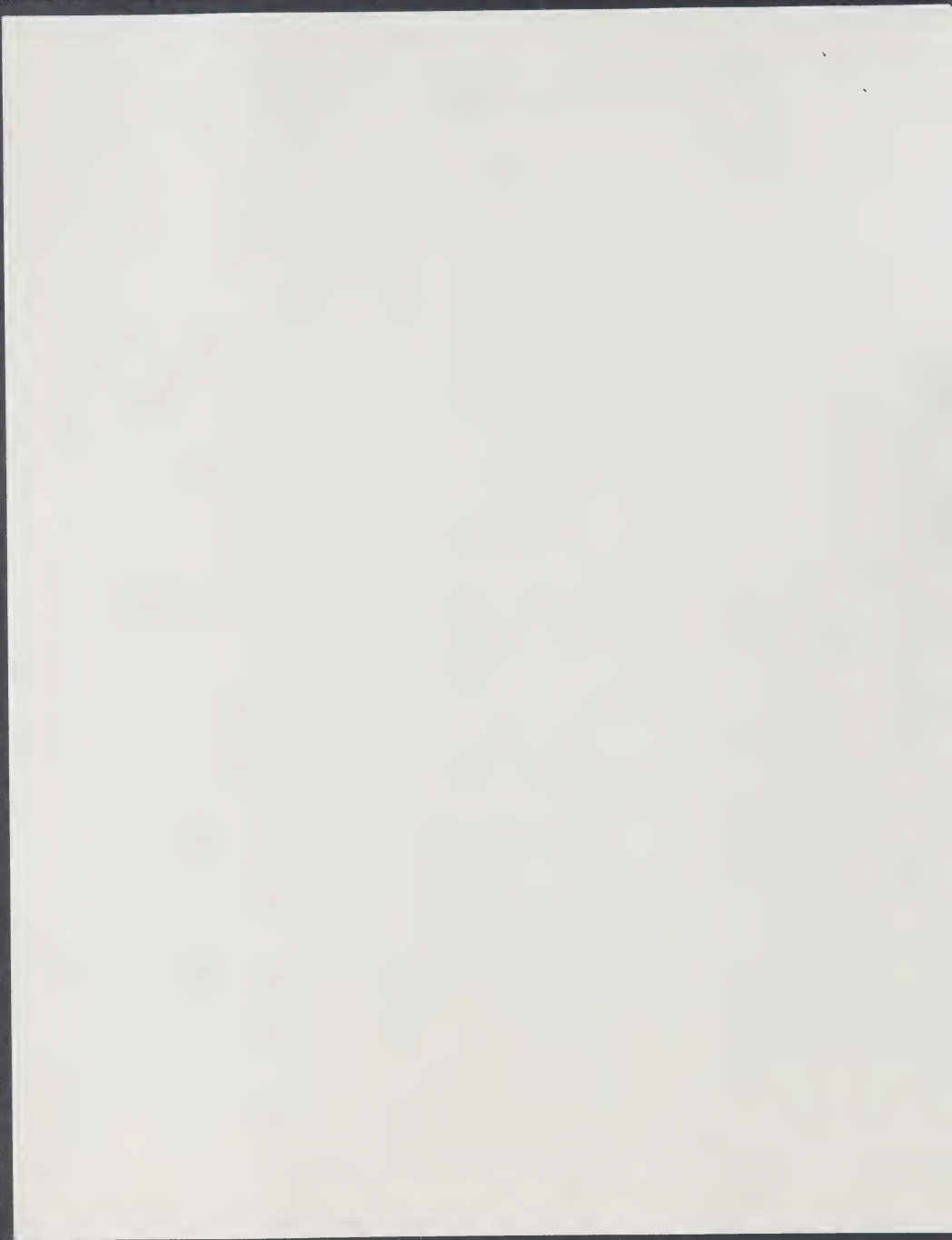
If you speak to Clotis: I'll
be in New York from Saturday evening
May 11 to Monday afternoon, May 13,
staying at Loew's Hotel, 51 E Lexington

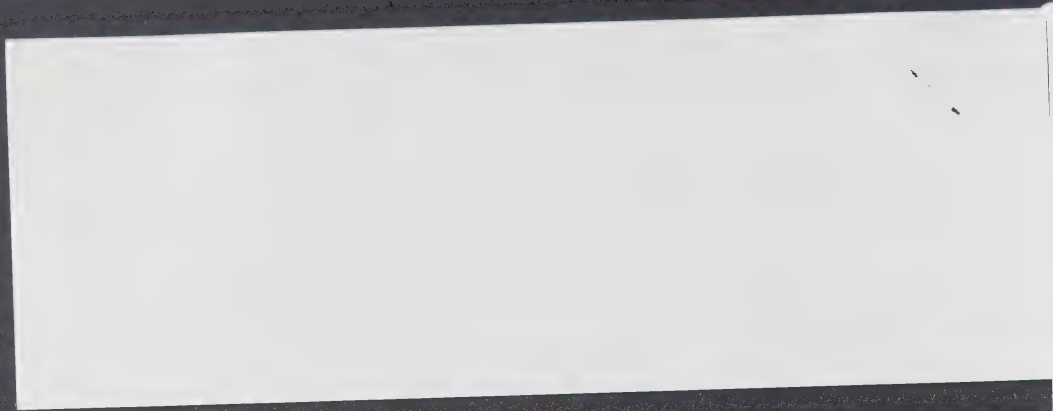
Best regards

6/4/96.

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

Anna





Whitfield Fine Art Limited

180 New Bond Street

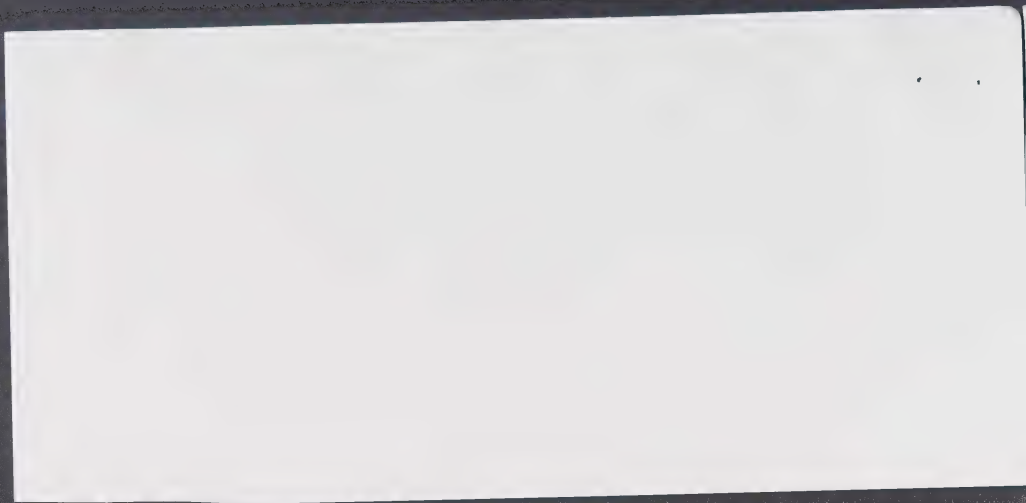
London W1Y 9PD

Tel: 0171-499 3592

Fax: 0171-495 6488

*A bank draft will be sent to you directly from
the Bank.*

Yours With Compliments



Whitfield Fine Art Limited

180 New Bond Street

London W1Y 9PD

Tel: 0171-499 3592

Fax: 0171-495 6488

Dr Alfred R. Bader
Bader Fine Arts
Suite 622, 924 East Jueneau Avenue
Milwaukee, Wisconsin 53202
U.S.A.

CR96180

25th April 1996

CREDIT NOTE

TO THE PROCEEDS OF SALE OF THE PICTURE BY:

SOUTHERN ITALIAN SCHOOL ca. 1575

The Holy Trinity and Saints

Oil on copper, 19.2 x 17 cms in a marbled seventeenth-century Italian frame.

NET SALE VALUE Belgian Francs 290,000.00 £5,936.54

LESS

| | | |
|-------------------------------|-----------|------------------|
| COST PRICE \$3,600.00 @ 1.532 | £2,349.87 | |
| 2.5% VAT ON IMPORT VALUE | £ 58.60 | |
| 17.5% ON MARGIN (£3,528.08) | £ 617.41 | |
| 4.16% (5 MONTHS INTEREST) | £ 97.75 | |
| RESTORATION | £ 650.00 | |
| FRAME PURCHASE | £ 250.00 | |
| FRAME ALTERATION | £ 210.00 | |
| SHIPPING - IMPORTATION | £ 200.00 | |
| PHOTOGRAPHY | £ 85.85 | |
| TOTAL COSTS | | £4,519.48 |
| PROFIT | | £1,417.06 |

AMOUNT OWED TO ALFRED BADER FINE ARTS:

50% PROFIT £708.53

COST PRICE \$3,600.00 @ 1.532 £2349.87

4.16% (5 MONTHS INTEREST) £ 97.75

AMOUNT OWED TO YOU £3,156.15

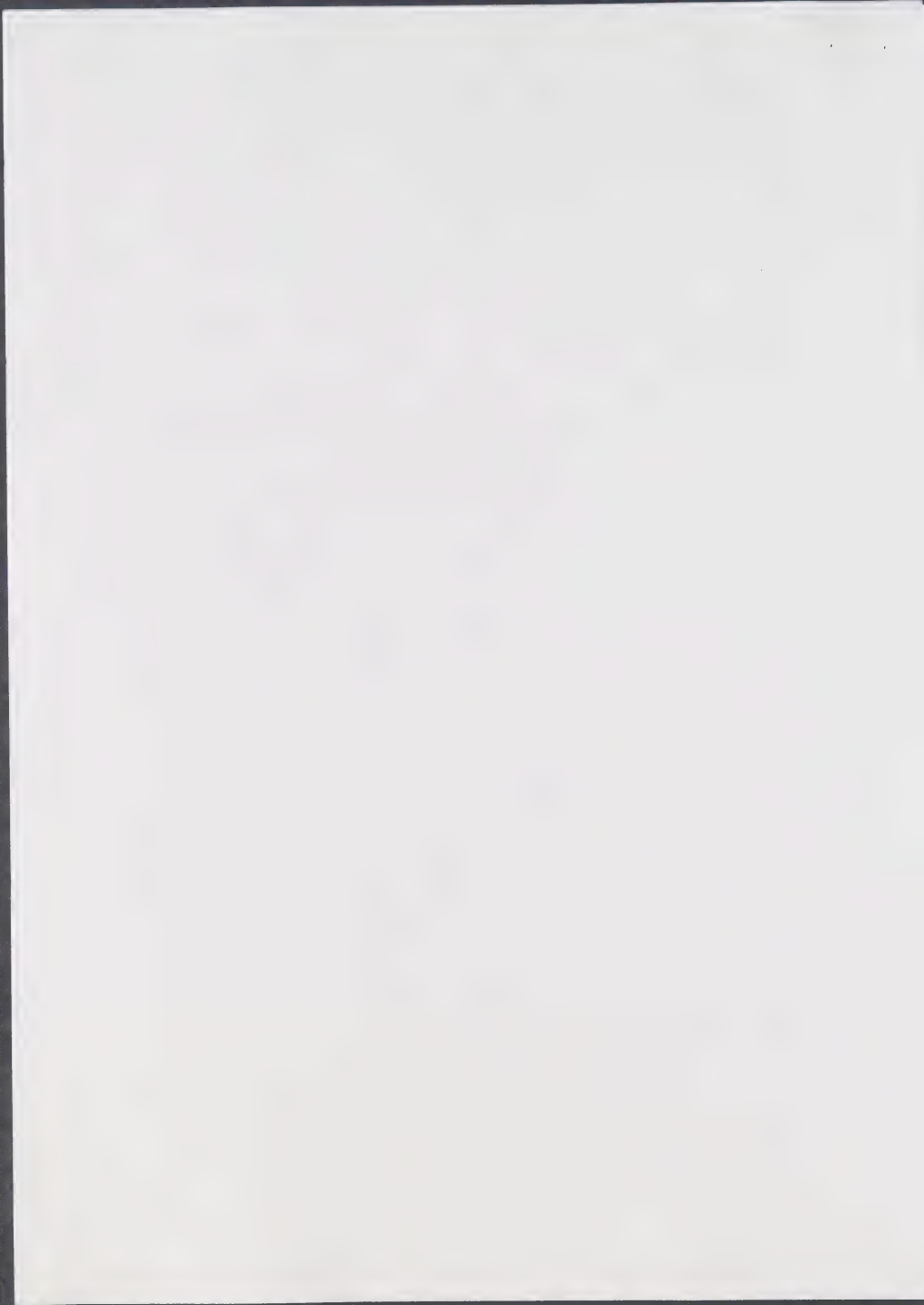
Copies of invoices enclosed.

DIRECTORS: C. WHITFIELD, I. CIOFFI (U.S.A.)

REGISTERED IN ENGLAND NO. 1465413

REG. OFFICE AS ABOVE

VAT. REG. NO. GB 340 3976 58





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1971

October 9, 1995

Mr. Clovis Whitfield
Whitfield Fine Art Limited
180 New Bond Street
London W1Y 9PD
England

Re: ABFA No. 1610

Dear Clovis:

Sienege, c. 1520

I am placing with you as agent of Alfred Bader Fine Arts ("ABFA") a painting of a New Testament scene, oil on copper, about $\frac{12}{8}$ " square.

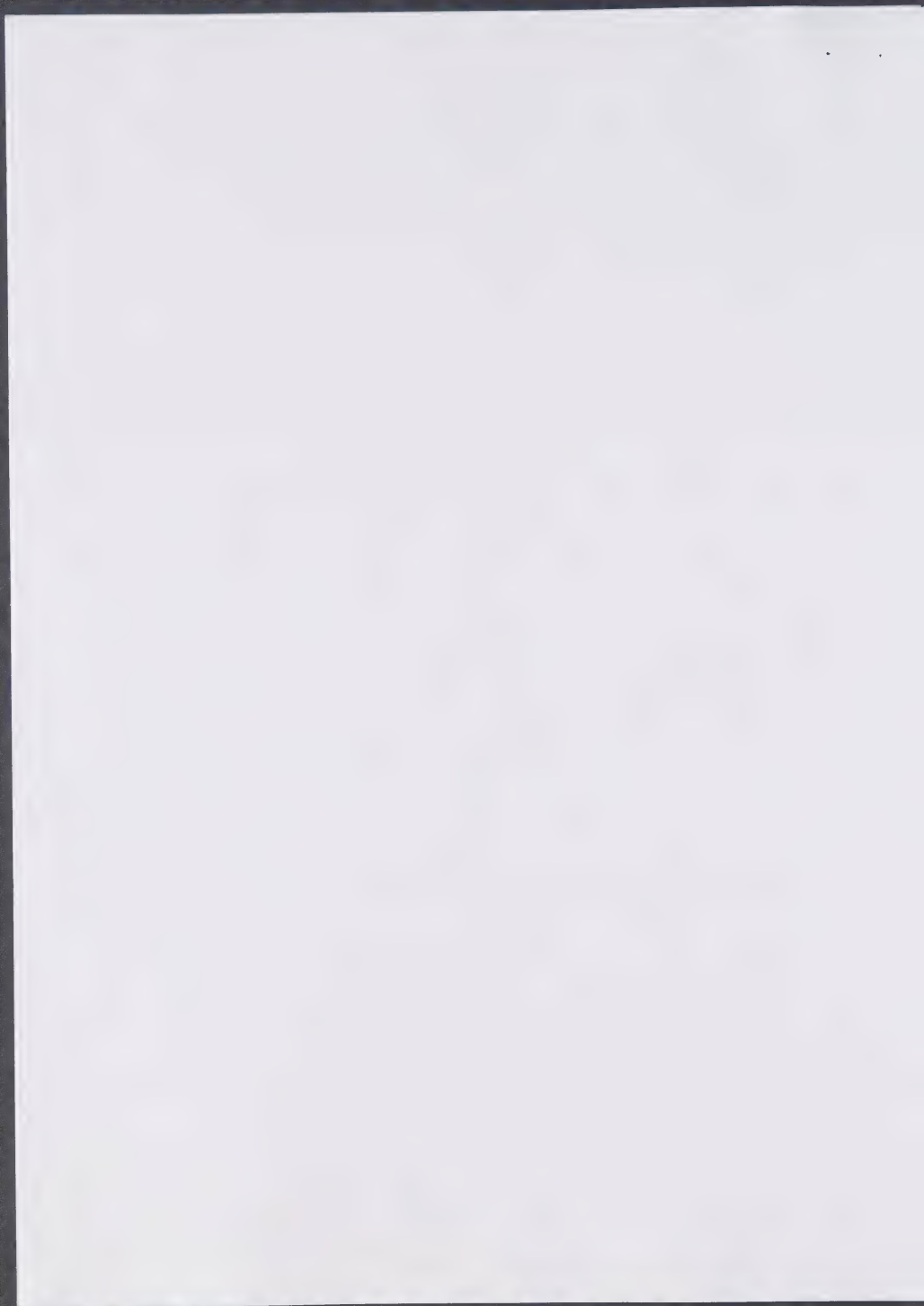
ABFA acquired this painting on August 18, 1995 for \$3,600.00.

The terms of the placement of this painting on deposit for sale by you on ABFA's behalf are as follows:

1. Today's cost of the painting is agreed to be U.S. \$3,600.00.
2. You will retain the painting for sale for a period of three (3) years from today's date, after which the painting will be returned to ABFA.
3. The current annual cost of money is agreed at 10%.
4. You will not sell the painting at less than today's cost, increased by the pro rated annual cost of money, as appropriate.
5. You will insure the painting for its current cost, again increased from time to time as may be appropriate by the pro rated annual cost of money.
6. The painting will remain ABFA's property until sold in accordance with the terms of this letter.

Upon successful sale of the painting by you within the period referred to in 2 above, the net profit shall be calculated by deducting from the gross proceeds of sales:

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



ANTIQUE AND MODERN
PICTURE FRAMES AND
FRAME RESTORATION

ROLLO WHATELY
40-41 OLD BOND STREET
LONDON W1X 3AF
TELEPHONE: 0171 629 7861

Clovis Whitfield, Esq.,
Whitfield Fine Art,
180 New Bond St.,
London W1Y 9PD.

INVOICE No 302

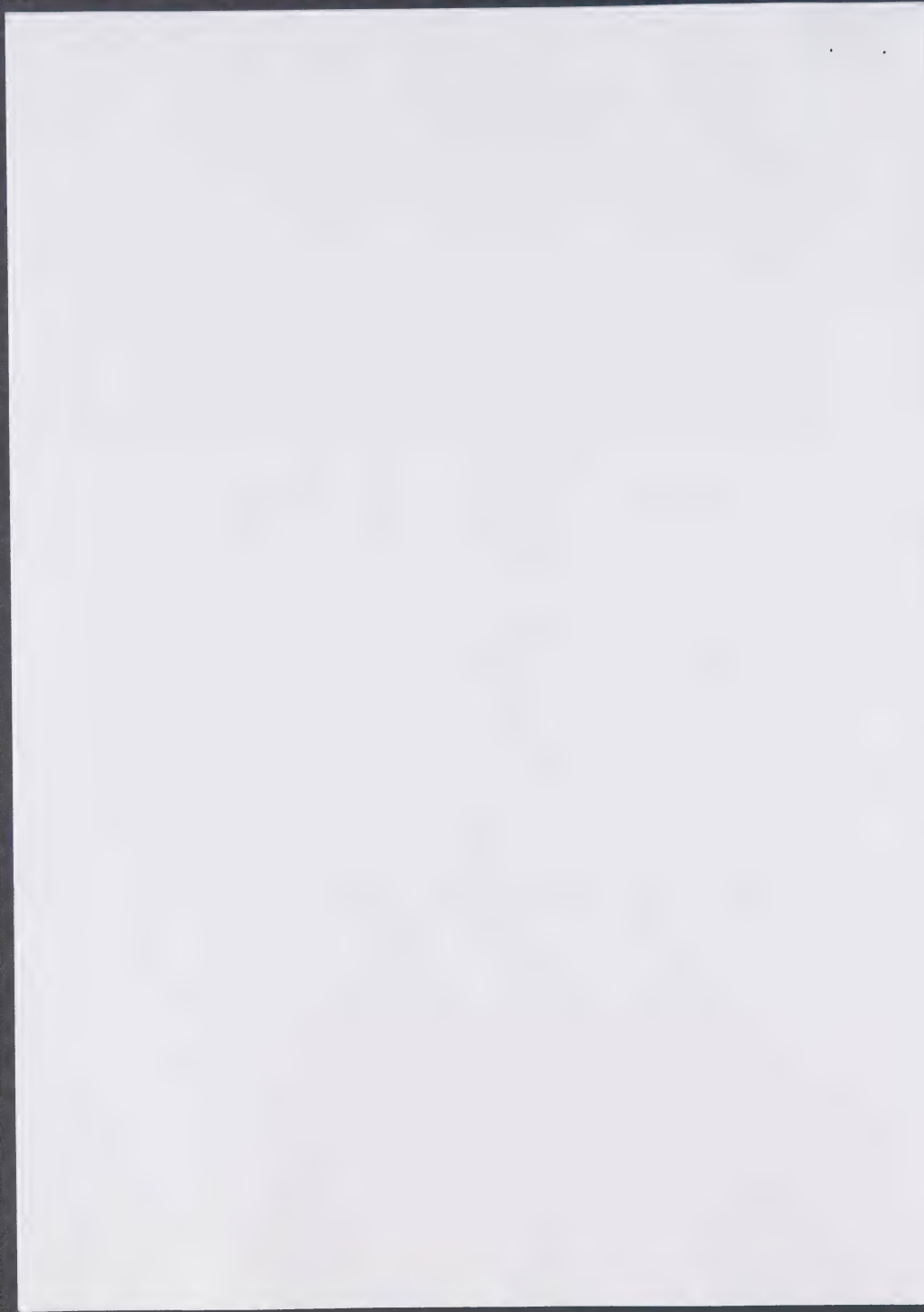
6 February 1996

TO:

Sale of Italian 17C painted and marbelised moulding frame

| | |
|------------------|----------|
| | £250 |
| Plus VAT @ 17.5% | 43.75 |
| | ----- |
| TOTAL | £293.75. |

VAT No 668 0245 26



MARTINSPEED

LIMITED

Albert Yard, 7 Glasshouse Walk, London SE11 5ES, Telephone: 071-735 0566, Telex: 883762
Fax 071-793 0137

OUR REF: 7245

WHITFIELD FINE ART LTD.
180 NEW BOND STREET,
LONDON W1

25TH OCTOBER 1995

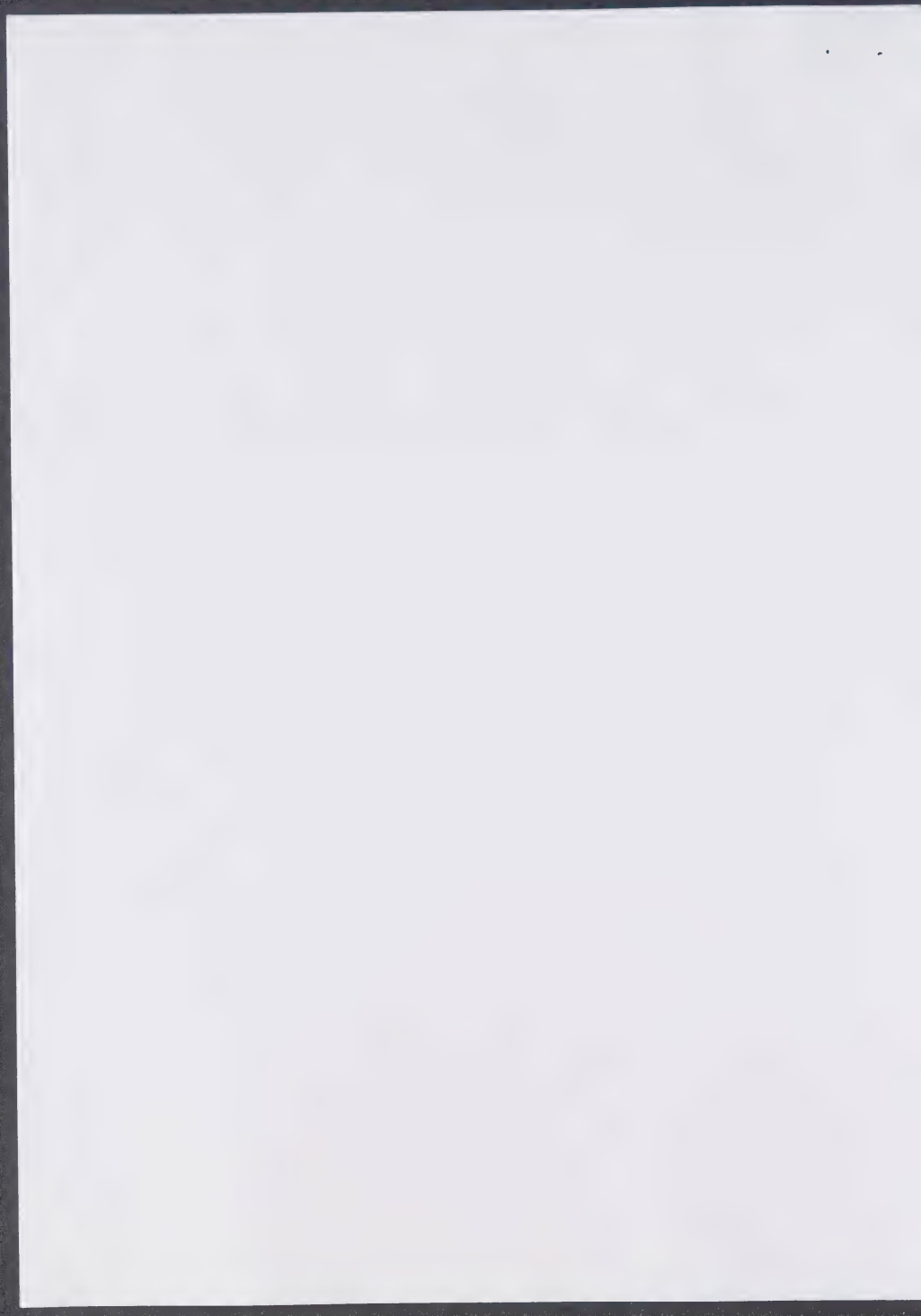
TEMPORARY IMPORT

FLIGHT: AA106
PORT OF LOADING: JFK AIRPORT NEW YORK
AIR WAYBILL NO: NOT APPLICABLE (HAND CARRIED)
PORT OF LANDING: LONDON HEATHROW AIRPORT.
IMPORT ENTRY NO: 120-930181
IMPORT ENTRY DATE: 14TH OCTOBER 1995
CONSIGNOR: VARIOUS
NEW YORK.
CONSIGNMENT: J.A VALLIN
A BACCHANTE PLAY THE TAMBOURINE
ITALIAN SCHOOL
NEW TESTAMENT SCENE -
ATTR. TO FILIPPO NAPOLETANO
ECCE HOMO
ATTR TO DOMENICHINO
LANDSCAPE WITH FIGURES
EXPIRY DATE: 13TH OCTOBER 1997
REMARKS: NOT IN FREE CIRCULATIONG MUST BE
EXPORTED UNDER T1 STATUS BOTH
WITHIN THE COMMUNITY AND OUTSIDE
THE COMMUNITY.

APPLICATIONS FOR THE EXTENSION TO THE TWO YEAR PERIOD
MUST BE GIVEN IN WRITING FOURTEEN DAYS PRIOR TO EXPIRY.

MARTINSPEED LIMITED.


D.J. TAYLOR



THOMAS M. SCHNEIDER
FINE ART RESTORER

9 OLD BOND STREET
LONDON W1X 3TA
TEL: 071-629 2985
FAX: 071-499 8935

11th Dec. 1995

Inv. n° 331295

WHITFIELD FINE ART LTD.

180, New Bond Str.

L o n d o n W1

For works of restoration done on
a painting on panel "Ecce Homo" by a
Florentine painter (beginning XVII.Cent.:

Cleaning; Filling of the missing areas;

Inpainting; Varnishing:

£ 750,00

+ VAT 17,5% £ 131,25

Total amount: £ 881,25

a painting on copper "Sanints in Adoration
of the Wholy Trinity" by a Sienese Painter
(beginning of the XVI.Cent. :

Cleaning; Filling of the missing areas;

Inpainting, Varnishing:

£ 650,00

+ VAT 17,5% £ 113,75

Total amount: £ 763,75

Both Id
No 1284
£3,995.01 ✓

Dr. Alfred Bader, Alfred Bader Fine Arts,
Astor Hotel, Suite 622,
924, East Juneau Ave.,
Milwaukee, Wisconsin 53202
U.S.A. 22 May 1996

Dear Alfred,

Many thanks for your letter, and thank you for your frankness. I quite agree that it was not conducive to a satisfactory discussion to air it in the middle of the Fair.

I don't think that there is a great deal that separates our points of view. There was a genuine misunderstanding on my part about my participation in the Melendez, and I could not help but be surprised - I am sorry. I will make a much better deal out of the Guercino.

So far as a policy about sharing in losses, what I was only beginning to say when I think I was interrupted, that when we embarked on these ventures, we did not lay down what was to happen in the event of losses. You have mentioned the responsibility for the little altarpiece, and I did say then that I thought there was a case for a share of the loss. I do agree with Otto that losses should also be considered in the context of the overall picture. I do believe any losses will be small and therefore digestible, but this is a factor that would be best discussed a viva voce before establishing a principle to apply to all the ventures.

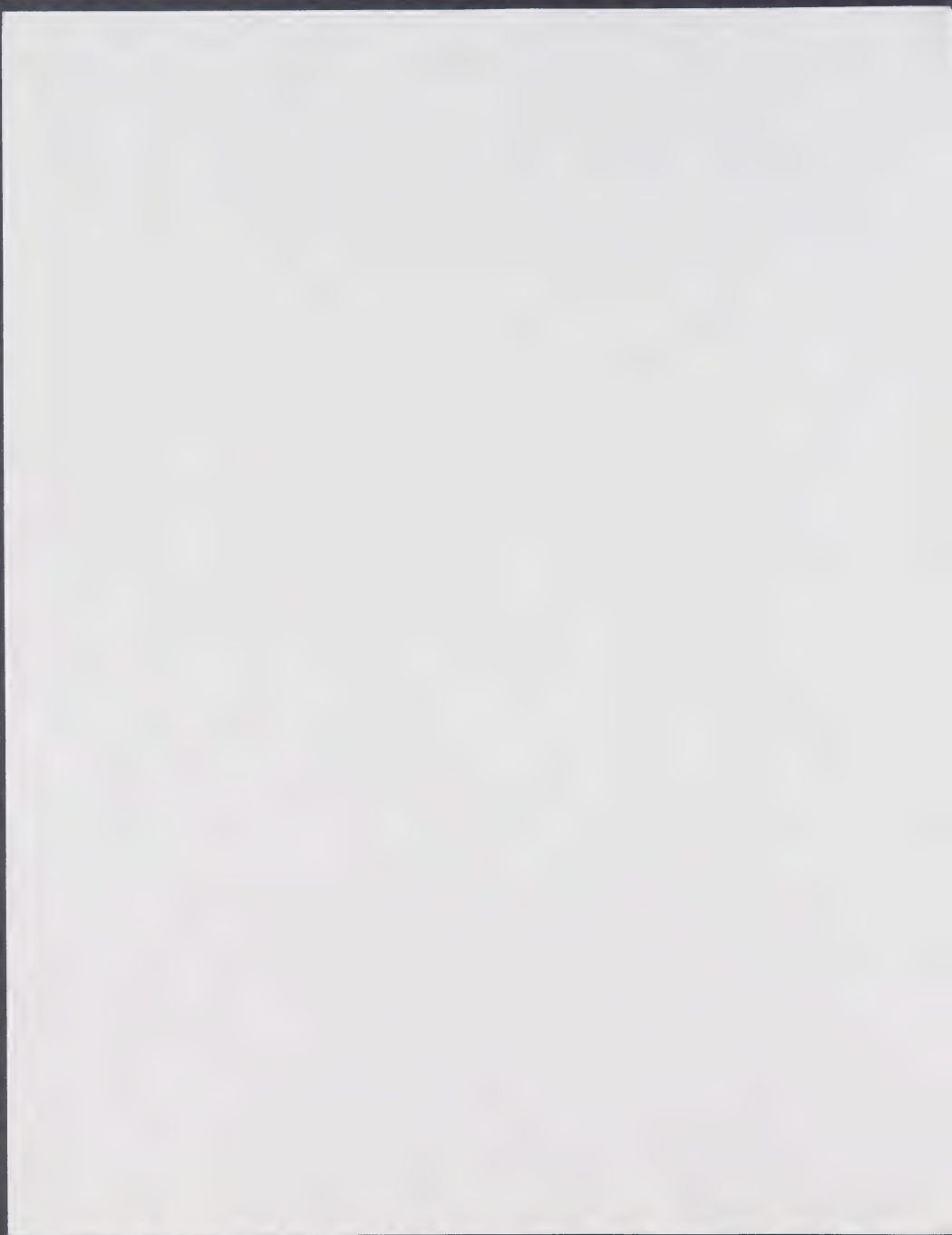
I am sorry about the complications and expense of selling in the EEC, and about the £200 charge for importing the little picture. I will forgo that cost and refund it you when I see you. It was on file because I did have to get it cleared at Heathrow.

The VAT situation has become very complicated, through no fault of my own, and the little copper was to a certain extent a dry run for understanding the new system. I think that it was still less punitive than selling it directly in Belgium, but we are studying all channels for future transactions.

The Procaccini transaction is still open; we have the frame which I hope will produce \$12000 +, and the two consigned pictures. I agreed with the purchaser to get him at least \$150000 for these, and the one painting is still with me. I would like to buy it out at the balance owing of \$40,000, in which case we would then divide the ultimate sale proceeds. Through all this there is 40% profit to WFA, 10% to Naumann.

I hope that you will gather from the tenor of this note that I value your initiative and co-operation.

yours ever
Cloris



FAX FROM



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

Copy to
Otho

Date: April 9 196

To:
Fax:

Clotis

Message: Thanks for fax. Of course I would prefer to have you sell the Parisi even at only a small profit to a private client, than go through the hassle of an auction.

Any leads from Maastricht on the Guercino? You will recall that early in ~~January~~ December I had firmly decided against buying this. Only when I understood from Benkenner that he wanted to sell the Melendy alone, did I change my mind, so that you would have another major work to sell.

Best wishes



Whitfield Fine Art Limited

180 New Bond Street
London WY 9PD
Tel: 0171 499 3592
Fax: 0171 495 6488

9 April

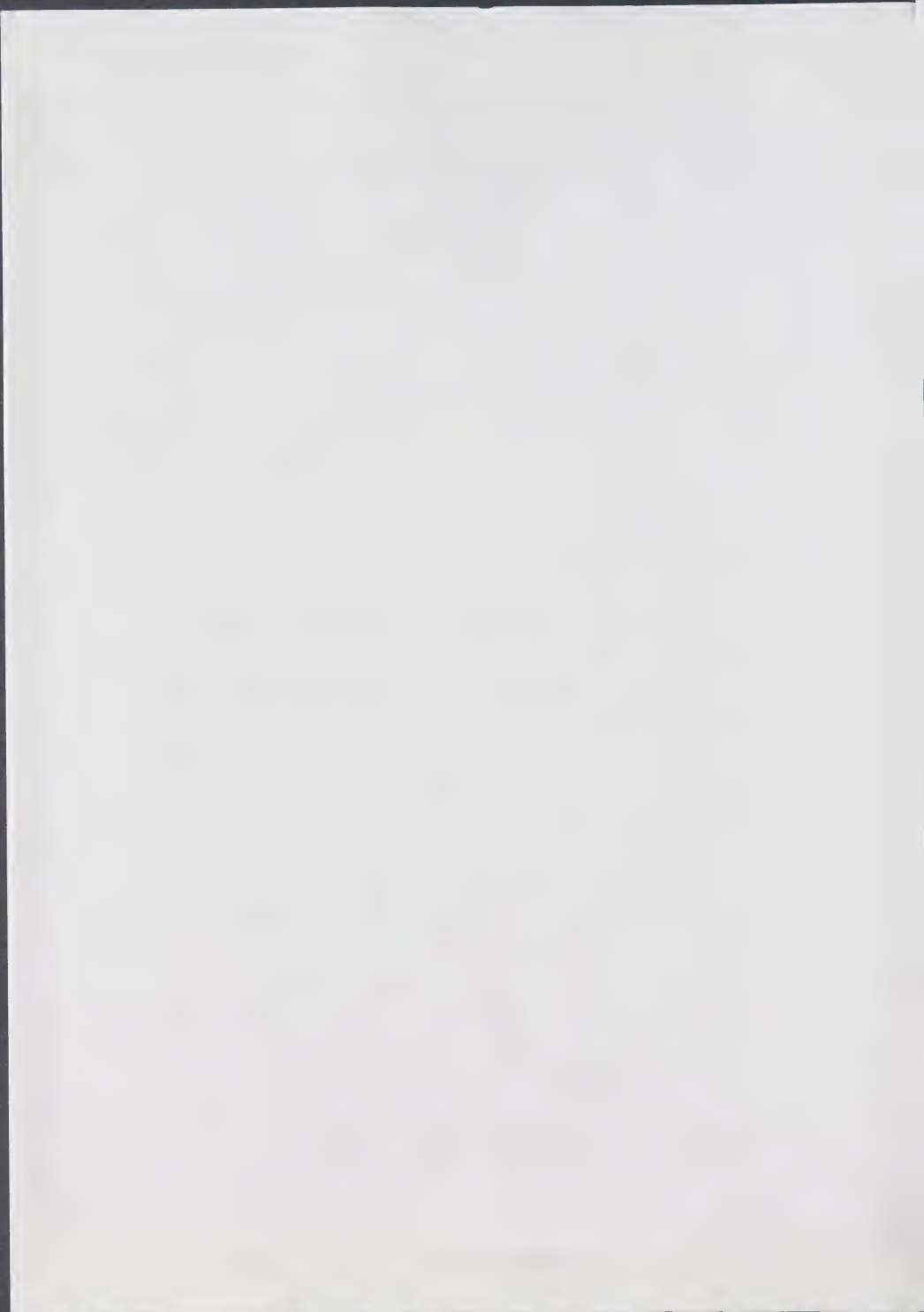
Dr Alfred Bader
414 277 0709

copy to Otto

Dear Alfred,

Many thanks for your note -
I had talked to Sothebys in
New York earlier and they
want to put the Panini into
the January sale. I still
have a client who is
interested since Maastricht -
so I did not pursue the
May sale option as vigorously
as I could have. More on
this when I'm back from
this coming weekend.

yours ever
Chris



FAX FROM



ALFRED BADER FINE ARTS

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

April 2, 1996

Mr. Clovis Whitfield
Whitfield Fine Art Limited
180 New Bond Street
London W1Y 9PD
England

Dear Clovis:

You will recall that we purchased our Panini, ABFA #1366, in January of 1993, so that well over three years have passed.

This is the first time that we have struck out with such a major work, and as you know, I have been wondering whether it would be better to sell it in London or New York. Your Panini did so well in the January auction that I am inclined to opt for New York. Would it make sense for me to talk to Christopher Apostle to try to arrange for him to add the painting to a large shipment which Sotheby's will have from London to New York anyway? }

Are you inclined to think that the sale would do better in October or next January? The terrible snowstorm last January didn't really seem to affect the prices of the good paintings, and this surely will be one of them. }

Otto has shared with me his thinking on what should be done if there is a loss, and I enclose his comments. Of course, I hope that there won't be a loss, and if we're lucky, there might actually be a profit for all of us. Do you think that a reserve of \$110,000 or \$120,000 would be reasonable?

To turn to more minor matters, you have also had the 17th century French Drawing and the 19th century Venetian drawing for a long time, and I hope you will give them to a good drawing auction.

With all good wishes, I remain,

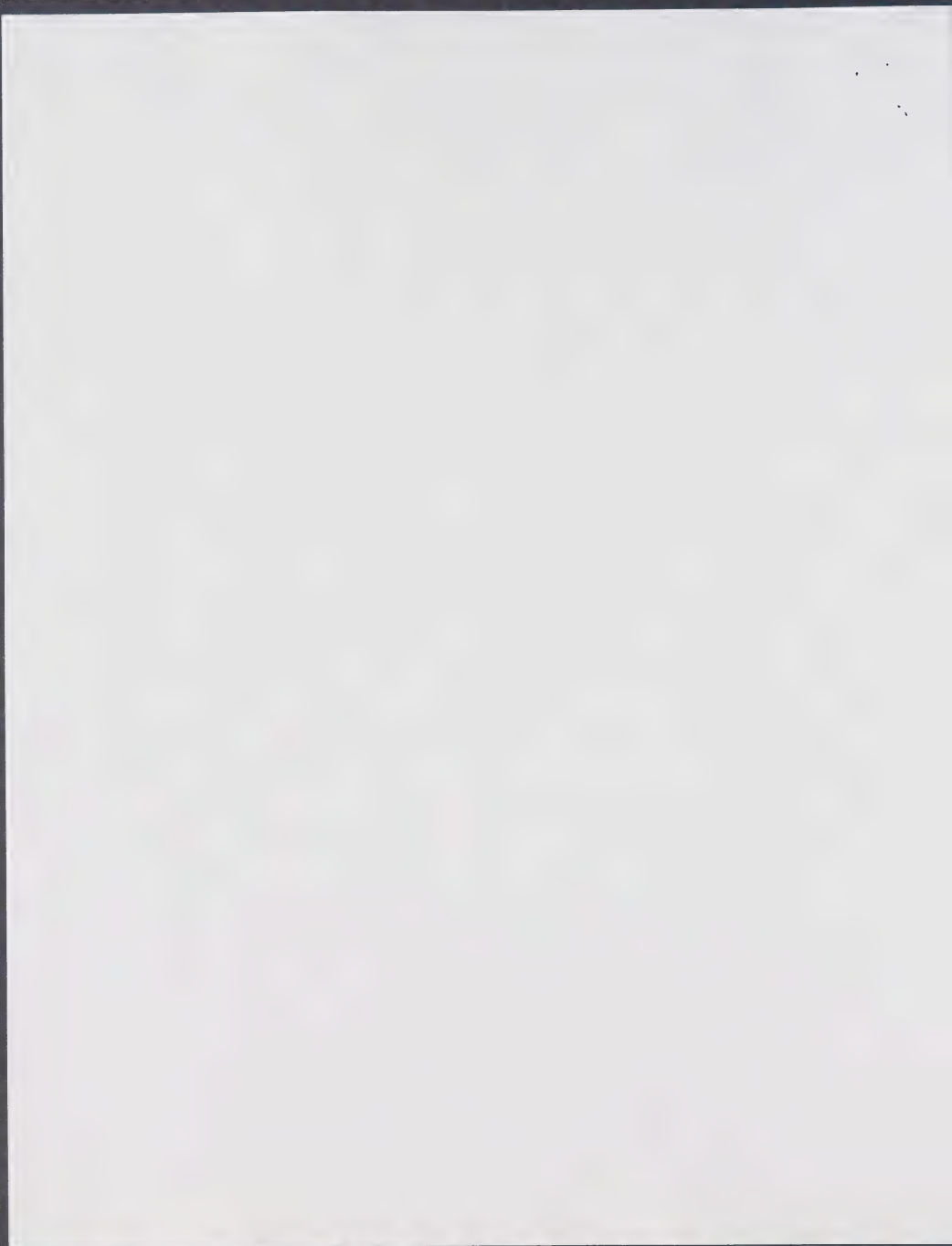
Yours sincerely,

AB/cw
c: Dr. Otto Naumann (by fax)

Dear Clovis.
I hope this did not
get lost.

Best wishes

Anne S. B.



03/28/1996 13:47

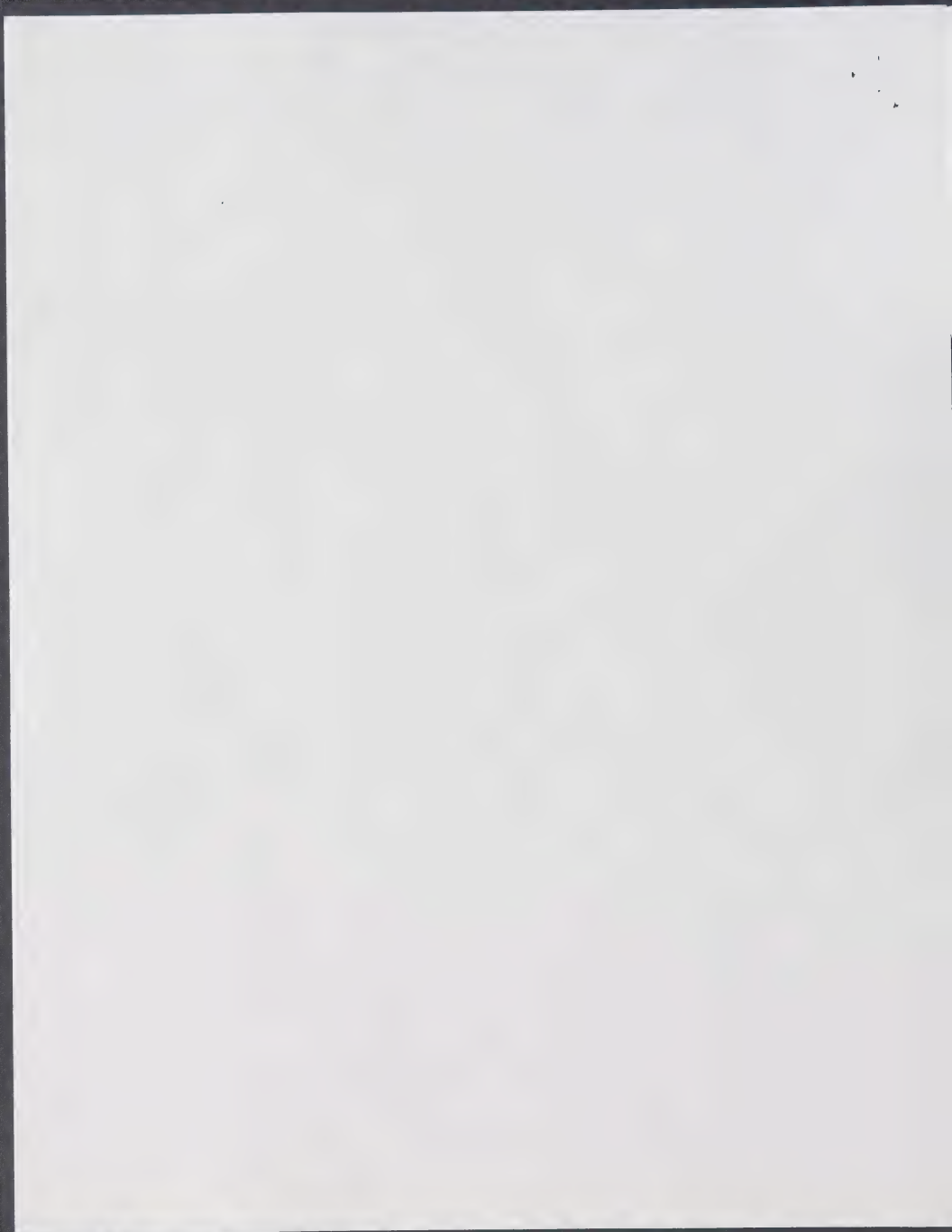
2125358617

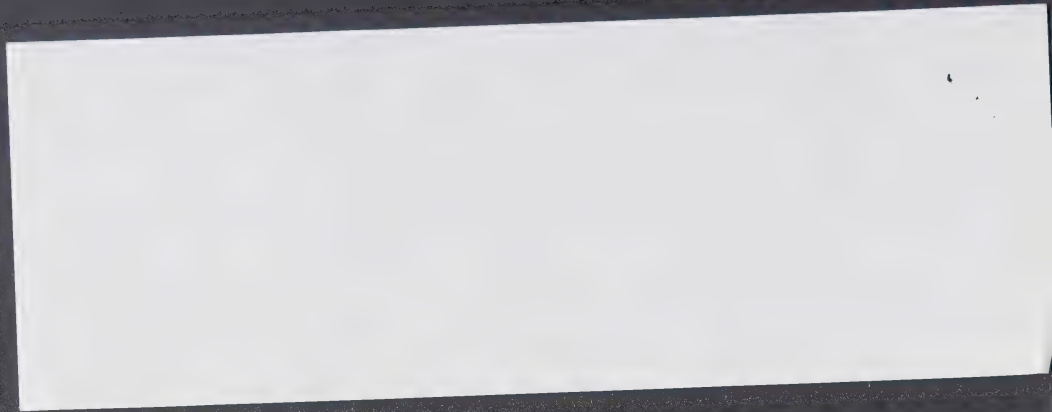
OTTO NAUMANN

PAGE 02

Dr Clovis

One thing is certain, as I see it: any losses should be limited to the extent of potential profits. For instance, with the Pannini, if any money is lost via auction, I should bear 25%, Clovis 25% and you 50%, since this is equal to the profit division. Also, I don't think it's fair to charge interest on top of this, since we all face a loss and it would not be correct to take further advantage of this (so to speak) by assessing interest on top of the loss. If the painting cost \$100,000.00 and it sells for \$80,000.00 net, this would be a loss of \$20,000.00. You should take the proceeds from the sale, and Clovis and I should pay you \$5,000.00 each, for a total of 50% of your loss. Neither should interest be applied to restoration, shipping, framing, etc. Probably these expenses should be added to the cost price to determine the precise nature of the loss, and the money distributed accordingly, but this is a small detail that can be worked on in the event of a loss.





Whitfield Fine Art Limited

180 New Bond Street

London W1Y 9PD

Tel: 0171 499 3592

Fax: 0171 495 6488

Dr Alfred Bader
Alfred Bader Fine Arts
924, East Juneau Avenue
Milwaukee, Wisconsin 53202
U.S.A.

Fax 001 414 277 0709

22nd March 1996

Dear Alfred,

You asked me to give you my opinion on the Melendez prior to the sale, and it was one of the few pictures there that I was enthusiastic over (it is very close to a picture of lemons I had sold to a client in London). I agreed with you that it would be a good idea to take Bernheimer in, because of our experience with the Brill - but I would have considered an alternative partnership over the Melendez had I not got the clear impression that your share in it would be entrusted to me to sell. I recall that you told me after the sale that you had explained to Bernheimer our arrangements, in the context of this painting, and I was expecting your consignment note in due course, so all this is a surprise to me.

Re your letter of Feb. 28th, which I saw only on my return, I do recall the Italian portrait of a monk, and I thought it could well be by Francesco de Mura - I think a fair appraisal for gift tax valuation would be \$4,500.

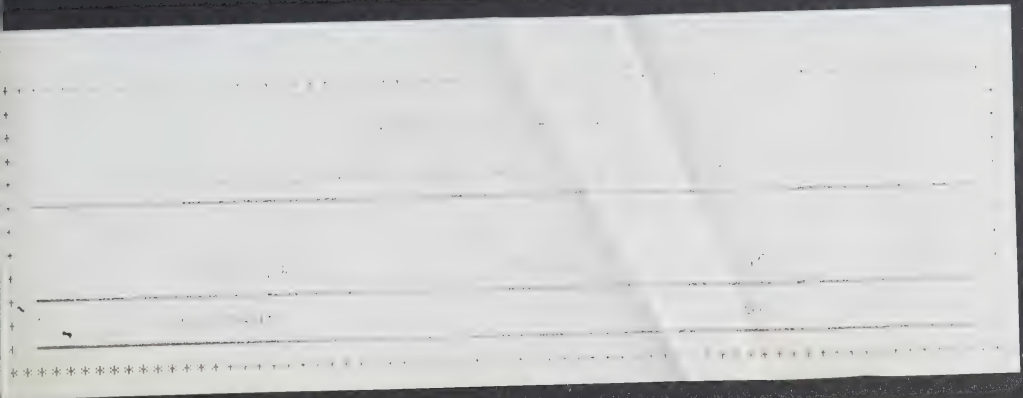
I think that the Panini can still be put in the May sale at Sotheby's in New York, and Richard Charlton Jones is liaising over it, but I wonder if it would not be equally effective to put it in the London sales in June?

Yours sincerely,

Clovis Whitfield

To Otto:
which is better? Clovis
Signed 22 III







*Whitfield Fine Art Limited**180 New Bond Street**London W1Y 9PD**Tel: 0171-499 3592**Fax: 0171-495 6488*

Dr Alfred Bader
Alfred Bader Fine Arts
924, East Juneau Avenue
Milwaukee, Wisconsin 53202
U.S.A.

Fax 001 414 277 0709

20th March 1996

Dear Alfred,

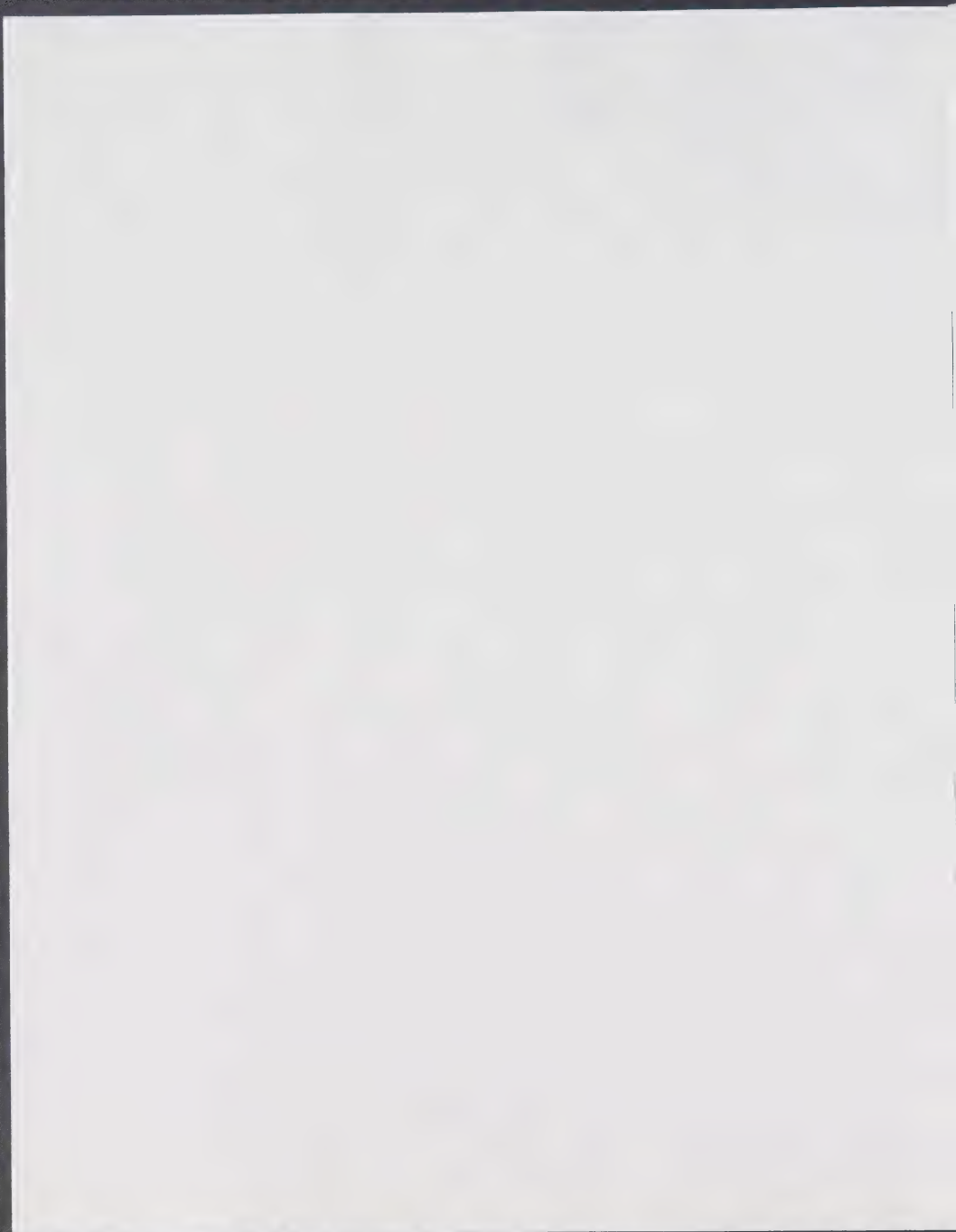
I am sending you a copy of Denis Mahon's letter identifying the Guercino in the artist's account books. These were published in 1805 and 1841, but a new and more accurate edition is being prepared, so the St. Paul the Hermit will be published at this point.

So far as the Melendez is concerned, I saw no difference with my promotion of its sale with that of any of the other pictures which I look after for you, and was active on its behalf since the auction. I certainly thought that we had this clear understanding when we were discussing its purchase and after the sale I then talked with Bernheimer about its future.

Yours sincerely,

Clov's

Clov's Whitfield





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 7, 1996

Mr. Clovis Whitfield
Whitfield Fine Art Limited
180 New Bond Street
London W1Y 9PD
England

Dear Clovis:

One of the most beautiful paintings we ever bought together was Lot 97 in last July's sale, my ABFA #1604.

I am happy to be able to tell you that I have now recovered the VAT of £262.50, so that our cost in the painting is £11,500.

I no longer pay Travelex 15% on the recovered VAT, and just consider my British accountant's fees as a business expense.

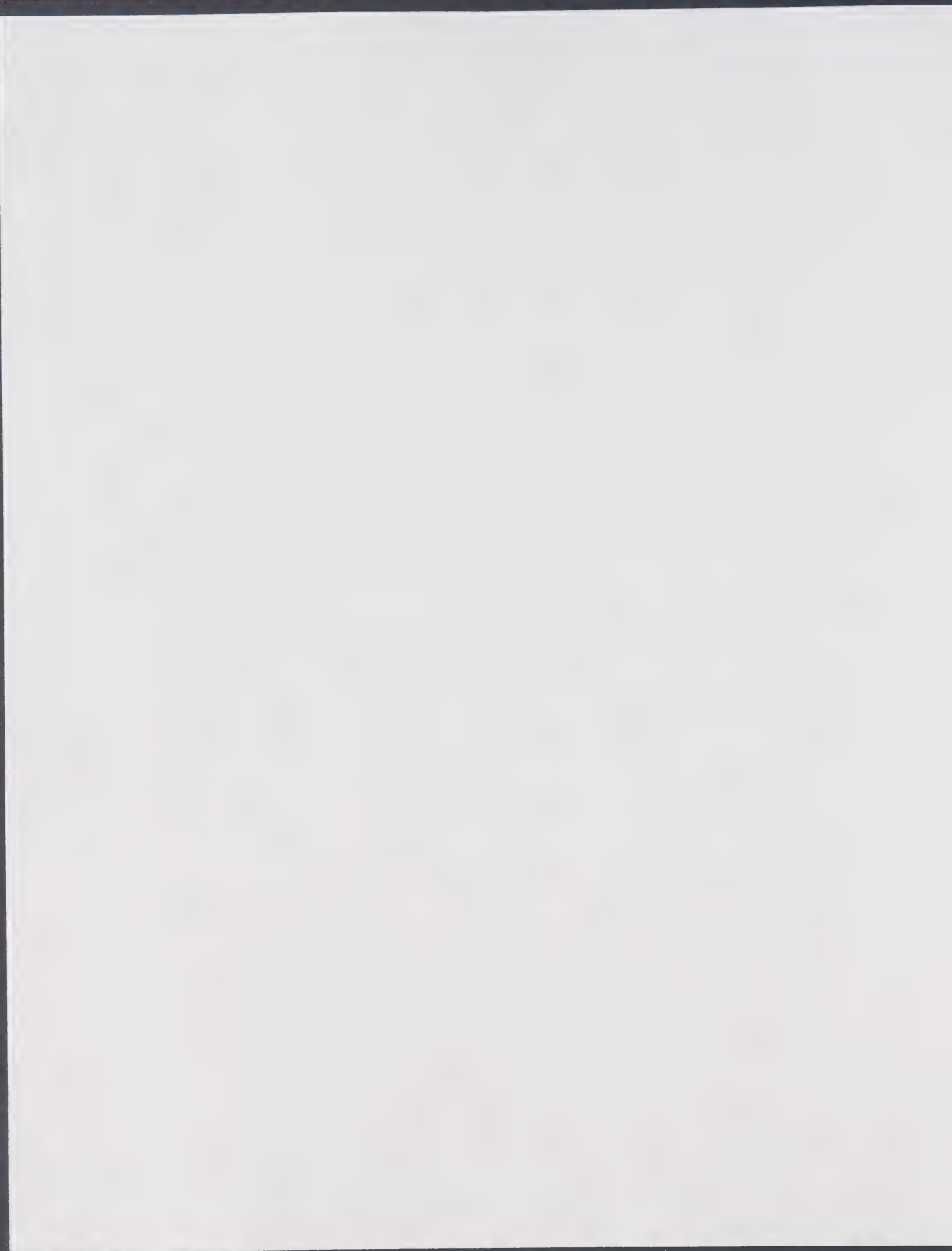
I am sure that you won't give this beautiful painting away.

Best wishes, as always,

AB/cw

Enclosure

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 9, 1996

Mr. Clovis Whitfield
Whitfield Fine Art Limited
180 New Bond Street
London W1Y 9PD
England

Dear Clovis:

May I have your advice on a painting, oil on paper, 14-1/2" X 15-3/4", which I re-acquired recently? A photograph is enclosed; the colors are all shades of brown.

As you will see from the enclosed, Professor Michael Jaffé has given it to Jordaens, whereas Professor Sydney Freedberg at Harvard gave it to Annibale. Clearly, they cannot both be right.

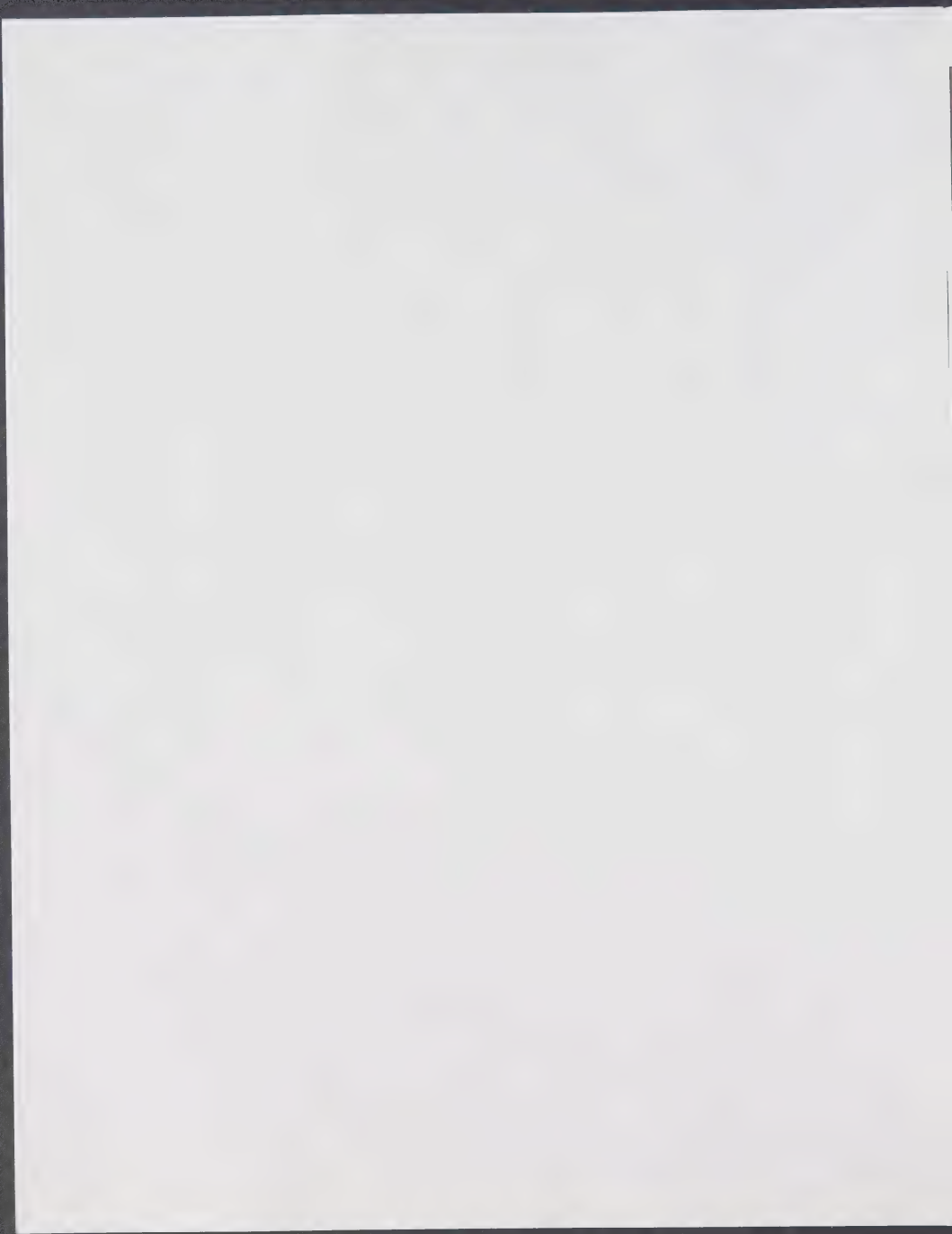
What do you think? Who is today's great expert on the correct artist?

With many thanks for your help and best wishes,

AB/cw

Enclosures

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



Whitfield Fine Art Limited

180 New Bond Street
London W1Y 0F1
Tel: 071-499 3592
Fax: 071-495 6488

Dr. William Sader
Alfred Sader Fine Arts
924, East Juneau Avenue
Milwaukee, Wisconsin 53202
U.S.A.

Fax 001 414 277 0709

17th January 1996

Dear Alfred,

a line to say Bert van Deun came this morning and will come again, for lunch, tomorrow. Neither he nor his wife liked the Terbrugghen - the angel's wings reminding him of all he did not like about religion when he was growing up! But he does like the Koninck and we will be talking about it again tomorrow. I did mention the little "Schalken" picture but will show it to him tomorrow - it happened to be at the photographer's. He mentioned the Vossprink, and talked of it as something he wanted to see again. I did confirm that you had an interest in the Koninck - and he of course knew it from Otto's catalogue.

More I hope tomorrow - I couldn't get your gallery phone to answer this afternoon.

Yours ever,

Clovis

Andris Bork
Trippich

Clovis Whitfield

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry, no matter how small, should be recorded to ensure the integrity of the financial data. This includes not only sales and purchases but also expenses and income. The document provides a detailed list of items that should be tracked, such as inventory levels, employee salaries, and utility bills. It also outlines the proper procedures for recording these transactions, including the use of double-entry bookkeeping and the importance of regular reconciliations.

The second part of the document focuses on the analysis of the recorded data. It explains how to calculate key financial ratios and metrics, such as the gross profit margin and the current ratio. These calculations are essential for understanding the company's financial health and identifying areas for improvement. The document also discusses the importance of comparing the company's performance against industry benchmarks and providing a clear explanation of the reasons for any variances.

The final part of the document provides a summary of the findings and offers recommendations for future actions. It stresses the need for ongoing monitoring and reporting to ensure that the company remains on track with its financial goals. The document concludes by reiterating the importance of transparency and accuracy in financial reporting, and encourages the company to continue to refine its processes and improve its overall financial performance.



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 28, 1996

Mr. Clovis Whitfield
Whitfield Fine Art Limited
180 New Bond Street
London W1Y 9PD
England

Dear Clovis:

Are you planning to send the Panini to Sotheby's in New York for sale in May? Of course, it is not as grand a work as the one you sold in January, but it is in better condition. Should I negotiate with Sotheby's about terms?

Sometimes my memory is not as good as I would like it to be. When you were in my house, you looked at a portrait of a monk, and I believe that you told me that this is by Francesco de Mura. Is that correct? If so, what do you think would be a fair appraisal for a gift tax valuation?

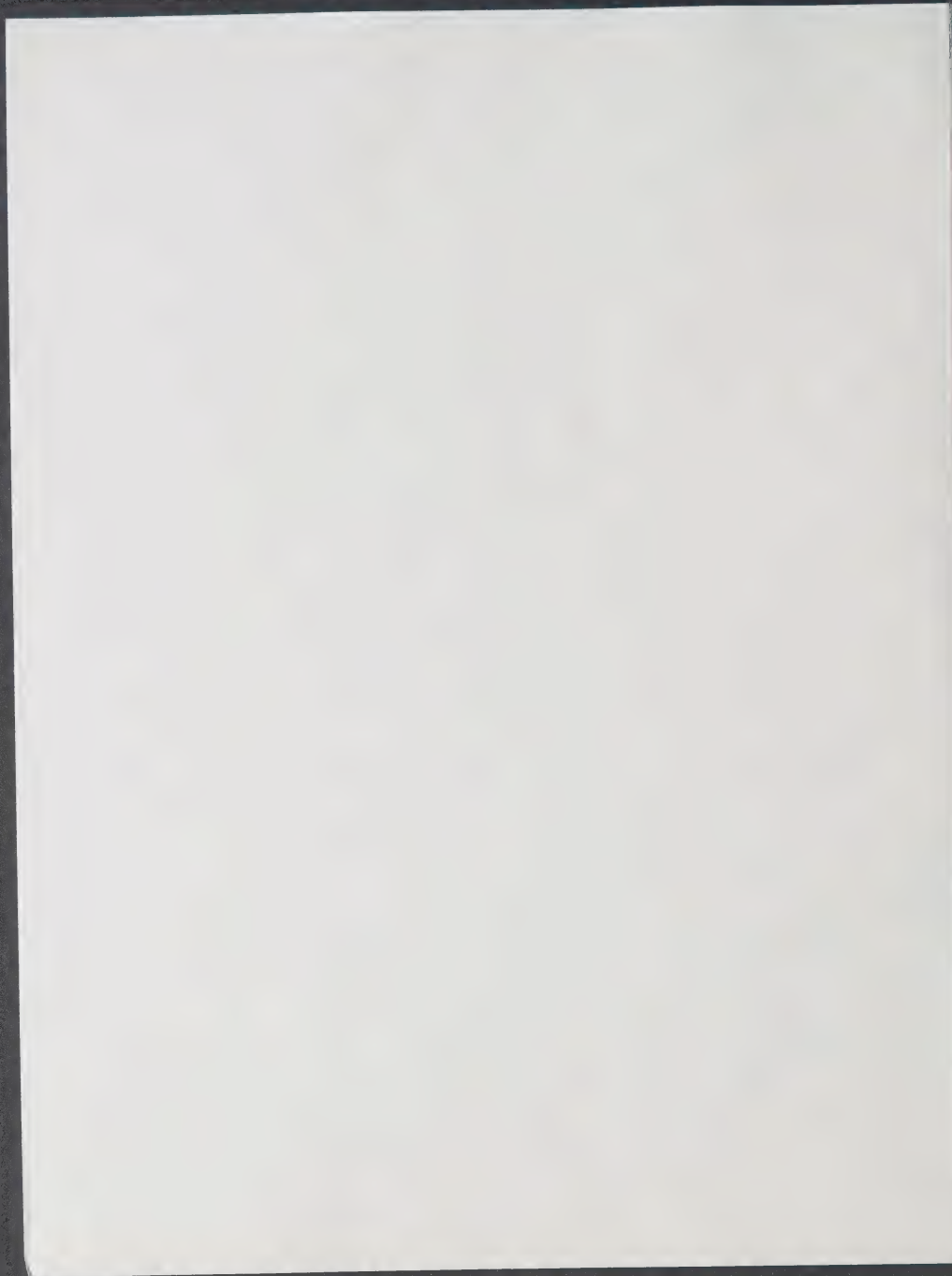
Needless to say, my thoughts and best wishes are with you in Maastricht.

Best regards, as always,

AB/cw

Enclosure

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



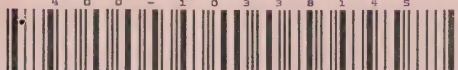


CALL YOUR LOCAL FEDEX OFFICE
FOR INFORMATION OR ASSISTANCE.

400-1033 8145

400-1033 8145

INTERNATIONAL AIR WAYBILL
PACKAGE TRACKING NUMBER



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| | | | X770000 |

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3 **TO (Recipient's Name) Please Print**

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2 **FROM (Your Name) Please Print**

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County

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Postal Code

City/Country

B BROKER NAME Complete only when International Priority Broker Selection Option is requested. Broker Phone Number (Very Important to Ensure Delivery)

2 **Sender Internal Billing Reference Information (Optional) (First 24 Characters Will Appear on Invoice)**

City/Country

Broker Postal Code

4 **FEDEX SERVICES** Tick One Box Only Not all options available to all destinations

1 International Priority DESCRIPTION

2 International Priority Freight Service DESCRIPTION

9 **UNUSUAL INFORMATION** FedEx cannot estimate Customs charges

| | | | |
|---|---|------------------------|--|
| Number of Packages (Shippers Load and Count - SLAC) | Total Weight Tick One Box and Enter Weight | Country of Manufacture | Specify Currency of Declared Value |
| | <input type="checkbox"/> lbs. <input type="checkbox"/> kgs. | | Total Declared Value for Carriage Total Declared Value for Customs |

5 **PACKAGING** Tick One Box Only

1 FEDEX Letter/Envelope FEDEX Pak

2 All Other Packaging

Complete Description of Contents/Harmonised Code

6 **DELIVERY/HANDLING INSTRUCTIONS** Tick boxes required Not all options available to all destinations

1 Hold for Pick-up DESCRIPTION

2 Broker Selection (Fill in Section 8. See reverse for additional information) Deliver Weekday Deliver Saturday DESCRIPTION

3 DANGEROUS GOODS (See per attached Singapore's Guidelines) No Yes Dry Ice IN 1845 X 43 9048 CA Cargo Aircraft Only

10 **RECIPIENT'S SIGNATURE**

By giving us your shipment, you agree to the conditions on the back of this Non-Negotiable Air Waybill. Certain international treaties, including the Warsaw Convention, may apply to this shipment and limit our liability for damage, loss or delay, as described in the Conditions of Contract.

Recipient's ID Number for Customs Purposes (e.g. I.N./V.A./T.E./I.N. or as locally required)

7 **DISPATCH/POSTAGE CHARGES** Not all options available to all destinations

1 Bill Sender Credit Card

2 Bill Recipient Cash/Cheque

3 Bill 3rd Party

4 FEDEX Acct. or Credit Card No.

5 Bill 3rd Party

6 Fill in FEDEX Account No.

8 **DUTIES AND TAXES** Not all options available to all destinations

1 Bill Sender Bill Recipient Bill 3rd Party

2 Bill Recipient Bill 3rd Party

3 a b

4 Fill in FEDEX Account No.

SENDER'S SIGNATURE This is not authorization to deliver this shipment without a recipient signature

FOR FEDEX USE ONLY

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|--|--------------|-----------------|-------|---------|-------|
| Received At | Base Charges | Dec. Val. Chrg. | Other | ODA/OPA | Total |
| <input type="checkbox"/> Regular <input type="checkbox"/> Drop Box <input type="checkbox"/> Service Center <input type="checkbox"/> On-Cat Ship <input type="checkbox"/> Station | FedEx Emp. # | Audit Emp. # | Date | Time | |

196

RECEIVED ABOVE SHIPMENT IN GOOD ORDER AND CONDITION. WE AGREE TO PAY ALL CHARGES INCLUDING CUSTOMS DUTIES AND TAXES AS RESPONSIBLE AND TO THE CONDITIONS OF CONTRACT AS STATED ON THE REVERSE SIDE OF THE CONSIGNEE COPY.

RECIPIENT'S SIGNATURE X

Recipient Name Printed

Del. Courier Emp. #

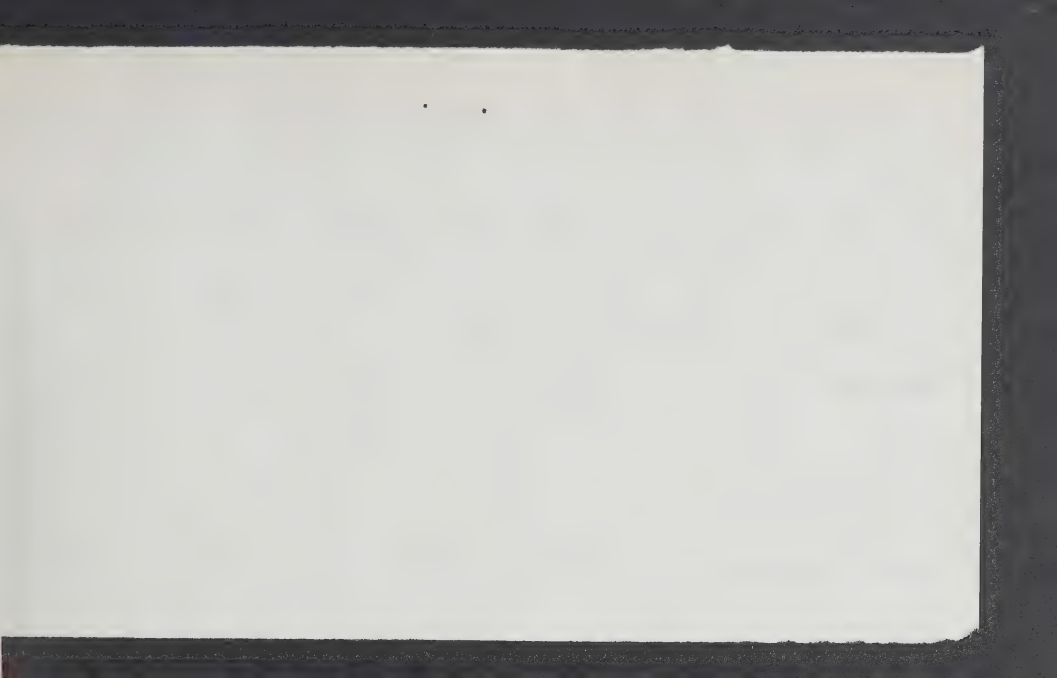
Date

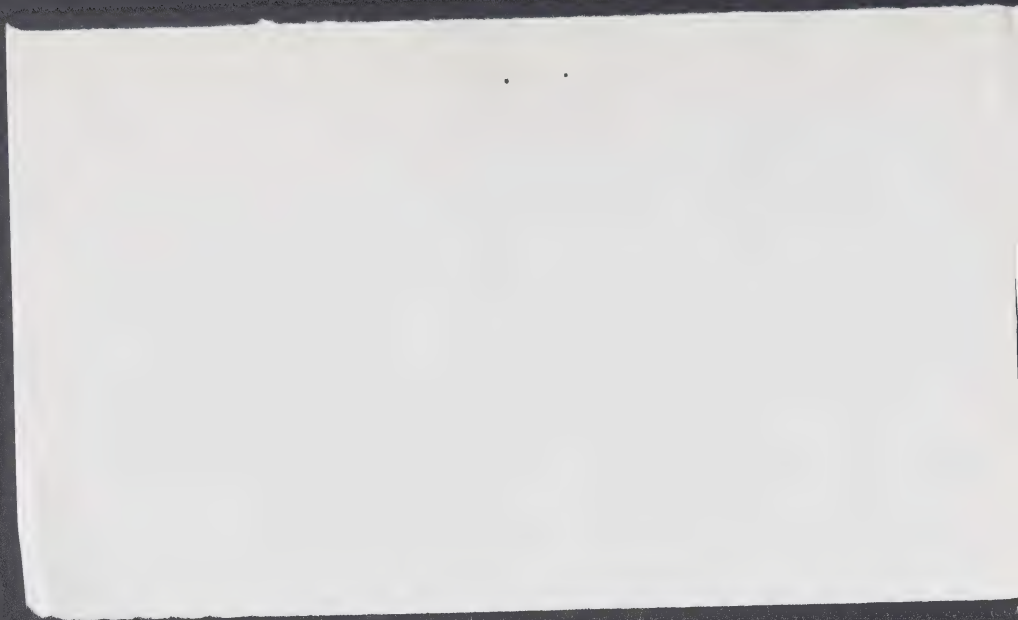
Time

Non Negotiable International Air Waybill
© 1994 Federal Express Corporation

SHIPPER COPY

SPD 95





Whitfield Fine Art Limited

180 New Bond Street

London W1Y 9PD

Tel: 071-499 3592

Fax: 071-495 6488

Dr. Alfred Bader
Bexhill-on-Sea
E. Sussex

Fax no. 0424 222223

12th December 1995

Dear Dr. Bader,

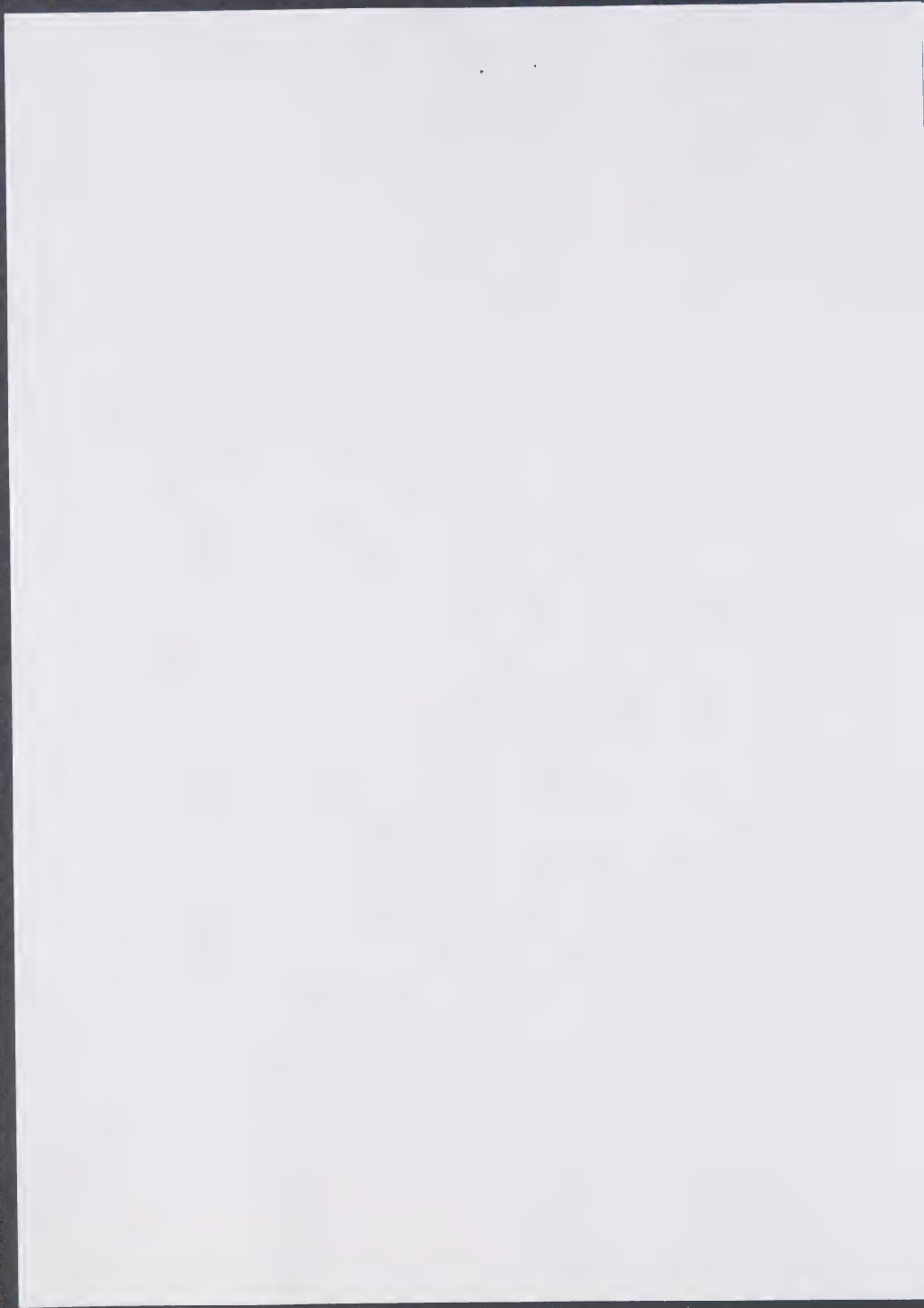
The picture was collected today and I am enclosing the 2 customs forms and the receipt from Federal Express.

Please do not hesitate to contact me should you require anything while Clovis is in New York, I will be in the gallery in the mornings.

Yours sincerely,



Anna Snodgrass





CALL YOUR LOCAL FEDEX OFFICE
FOR INFORMATION OR ASSISTANCE
400-3033 6145

Order of Shipment: Open Station I.D. (FedEx use only) Def. Station I.D. (FedEx use only) FISA Holding (FedEx use only)

Phone Number (Very Important)

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INTERNATIONAL AIR WAYBILL
PACKAGE TRACKING NUMBER

Phone Number (Very Important to Ensure Delivery)

1 Sender's Preferred: Air Surface

Company: Dept./Div. No.

Exact Street Address

City, Country

Postal Code

Country

2 Sender Internal Billing Preference Information (Optional) (First 24 Characters Will Appear On Invoice)

Country: Postal Code: City/Country:

4 SERVICES: International Priority International Priority International Priority Freight Service

5 FEDEX Letter/Envelope: FEDEX Pak All Other Packaging

6 MULTIPLE PACKS: Hold for Pickup Deliver Weekday Deliver Saturday

7 TRANSPORTATION CHARGES: Bill Sender Credit Card Bill Recipient Cash/Check

8 DUES AND TAKES: Bill Sender Bill Recipient Bill 3rd Party

Exp. Date: Approval Code:

3 Complete: Bill Sender Bill Recipient Bill 3rd Party

Phone Number (Very Important to Ensure Delivery)

Company: Dept./Div. No.

Exact Street Address

City, Country

Postal Code

Country

8 Complete: Bill Sender Bill Recipient Bill 3rd Party

Broder Phone Number (Very Important to Ensure Delivery)

9 Number of Packages (LAC): Total Weight Total Declared Value for Customs

Complete Description of Contents/Harmonized Code

Recipient's ID Number for Customs Purposes (e.g. IN/VATE/IN, or as locally required)

By giving us your shipment, you agree to the conditions on the back of this Non-Negotiable Air Waybill. This is not authorization to deliver to recipient without recipient signature.

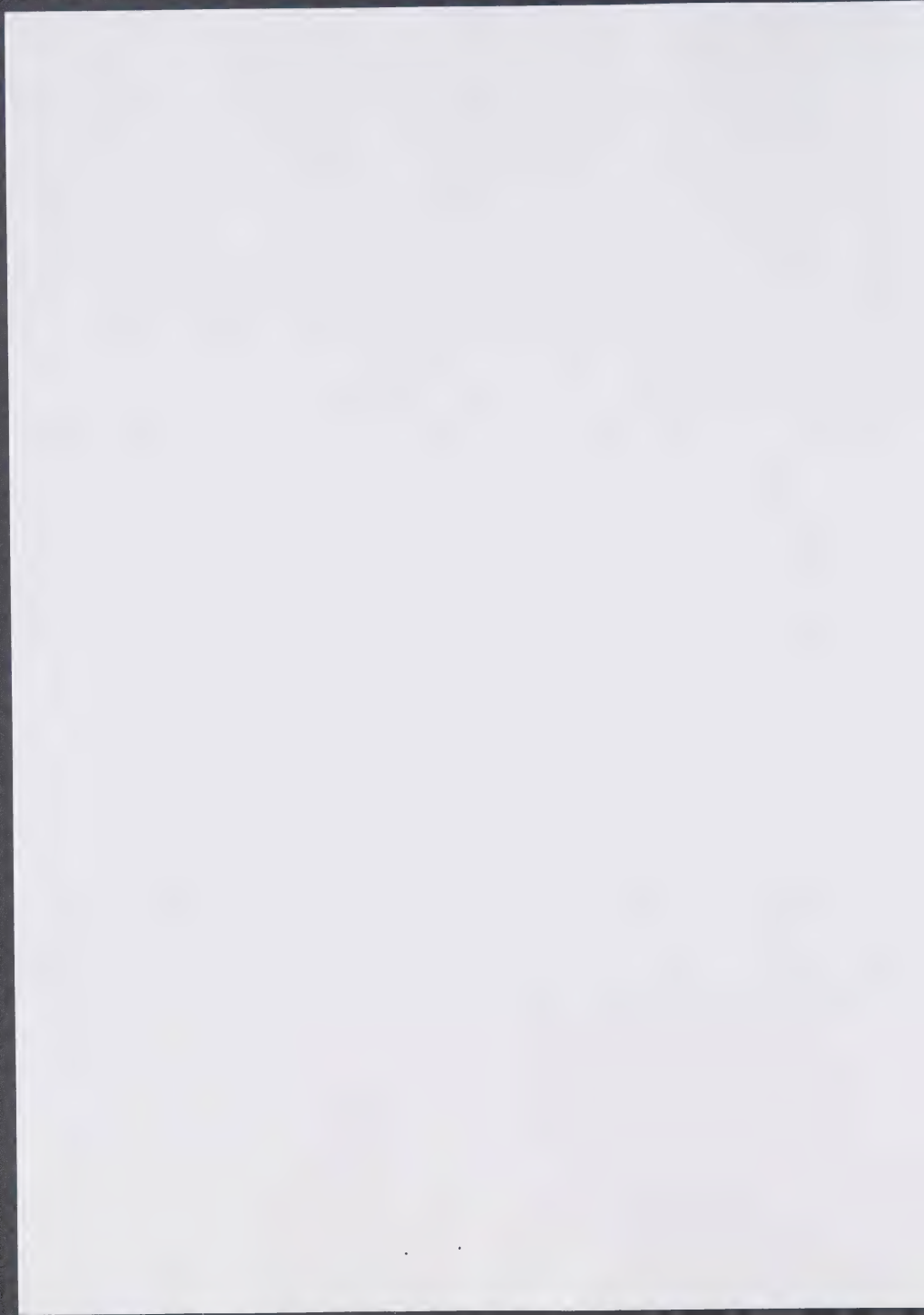
FOR FEDEX USE ONLY: DIM Changeable Statement Base Charges Dec. Vol. Chrg. Other ODA/OPA

Signature: **196**

SHIPPER COPY

SRG 95

RECIPIENT'S SIGNATURE





! IFAX_No : 01714956488 !
 ! Recipient : whitfield fine arts !
 ! Sender : PHILLIPS/DAVID@EMC2 !

WORKS OF ART STATEMENT NEEDED FOR DUTY FREE ENTRY

REQUIRED THAT THE ARTIST, SHIPPER OR SELLER OF THE GOODS COMPLETE THE STATEMENT AS FOLLOWS:

I, HEREBY DECLARE THAT I AM THE PRODUCER, SELLER OR SHIPPER OF CERTAIN WORKS OF ART, NAMEDLY COPY AFTER A. BLOEMAERT 1700 COVERED
 (LIST THE WORKS OF ART, DETAILED DESCRIPTION)
 BY THE ANNEXED INVOICE NUMBER letter, DATED 12/12/95 UNDER FEDERAL EXPRESS AWB# 460-1033-8145; THAT ANY MOSAICS INCLUDED ARE ORIGINALS; THAT ANY SCULPTURES OR STATUARY INCLUDED ARE THE ORIGINAL WORKS OR MODELS OR ONE OF THE FIRST TEN (10) CASTINGS, REPLICAS, OR REPRODUCTIONS MADE FROM THE SCULPTORS ORIGINAL WORK OR MODEL; AND THAT ANY ETCHINGS, ENGRAVINGS, WOODCUTS, LITHOGRAPHS OR PRINTS MADE BY HAND-TRANSFER PROCESSES INCLUDED IN THAT INVOICE WERE PRINTED BY HAND FROM HAND-ETCHED, HAND-DRAWN OR HAND ENGRAVED PLATES, STONES, OR BLOCKS.

MR CLOVIS WHITFIELD

Name: Seller/Shpr/Artist

Clovis Field

Signature: Seller/Shpr/Artist

N/A

Title

Private

Company Name/Firm

12/12/95

Date

This form must be completed and accompany any works of art that are originals as noted above and are eligible for entry as duty free works of art. The shipper, seller, or the original artist/producer of the works of art should complete the form. The consignee must show adequate proof to Customs that the seller, shipper, or artist could not provide the needed form, before it can be, accepted from the any source other than the shipper, seller or artist.



11/12/95 16:40

FEDEX

PHILLIPS/DAVID@EMC2 -> whitfield finearts

1/1



! IFAX No : 01714956488 :
! Recipient : whitfield finearts :
! Sender : PHILLIPS/DAVID@EMC2 :
.....

STATEMENT OF ANTIQUITY

- * WHEN? For antiquities
- * WHO? Provided by the shipper.
- * WHAT? A statement on the invoice for all antiques that allows the destination country to waive duties and taxes.
- * HOW MANY COPIES? No extra copies if the statement appears on the invoice.

I HEREBY CERTIFY TO THE BEST OF MY
KNOWLEDGE AND BELIEF THE ITEM IN THIS
SHIPMENT IMPORTED ON FEDERAL EXPRESS
AWB# _____ IS
100 YEARS OLD OR OLDER.
CIRCA 1700 SIGNED Whitfield
(approximate date of manufacture)

.....
END_FAX

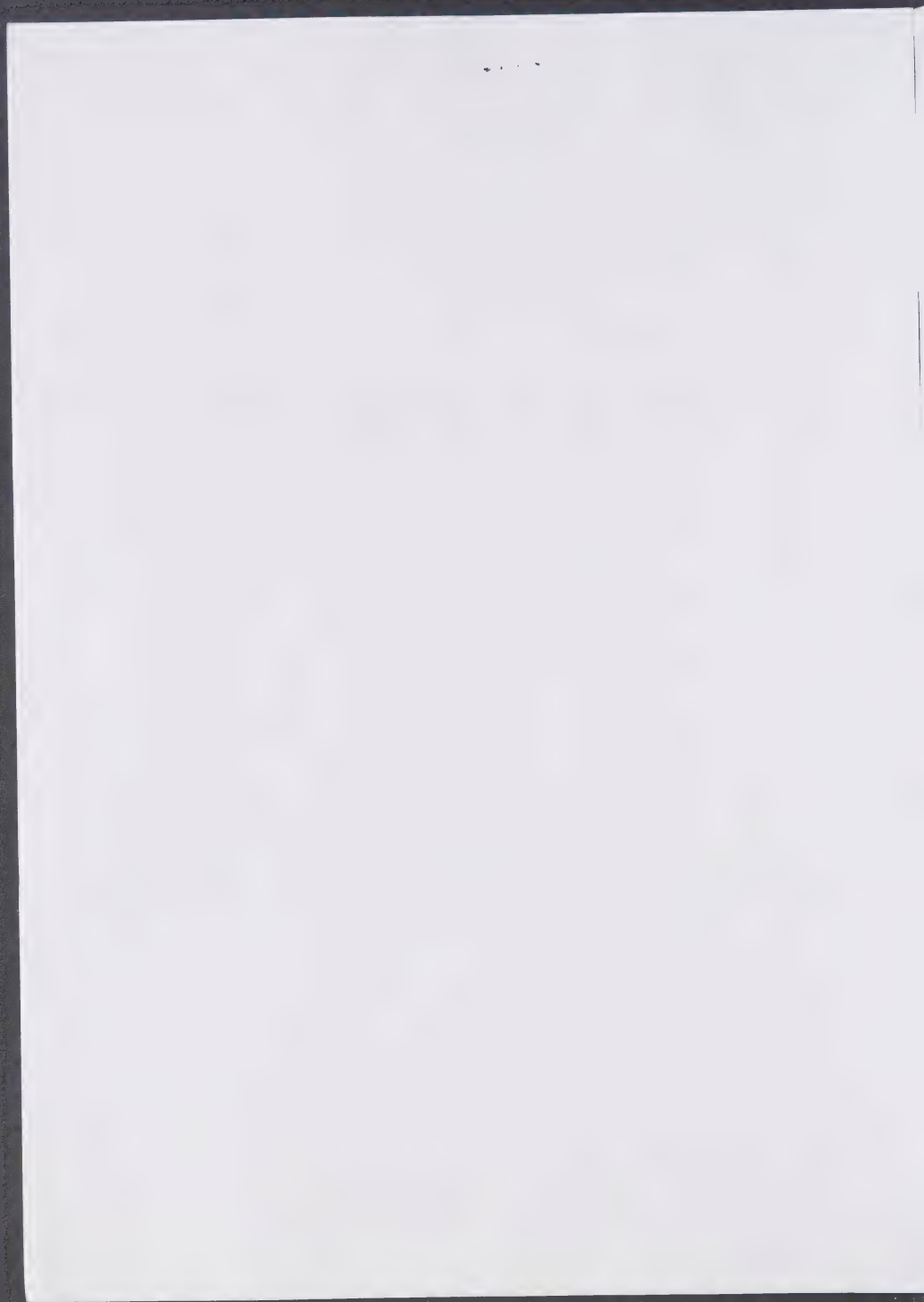


81

81
After Abraham Bloemaert
 The Dream of Jacob
 oil on canvas, unframed
 45¼ x 37¾in (116.3 x 96cm)
 £2,000-3,000

82
Follower of Gerard de Lairesse
 An Allegory of Beauty and Valour
 oil on panel
 13½ x 11in (34.3 x 28cm)
 £500-700

83
Follower of Antonio Bellucci
 A Nymph, bust length, looking upwards
 oil on canvas
 17½ x 14¾in (44.5 x 37cm)
 £800-1,200



FAX FROM



DR. ALFRED R. BADER

White Gables
2A Holmesdale Road

Bexhill-on-Sea
East Sussex TN39 3QE
Telephone/Fax: 0424-22-22-23

Clovis: Please comment
If OK with you, I'll
fax to Marvin Kestner.

Thanks

Alfred

Date: Nov. 24 95

Page 1 of 1

~~Please look at
Pottery lots 74
and 64. Pick low
estimates! Why?~~

To MARVIN KLITSNER

To:
Fax:

Clovis

Rough draft

(WFA)

Agreement between Whitfield Fine Arts, and
Alfred Bader Fine Arts (ABFA).

ABFA will bid on lot 61A, the O. Gentileschi's
Finishing of Naples in Pottery's sale on November 6 1995 as up to
a hammer price to be agreed between WFA and ABFA.

If ABFA is successful in its bid, ABFA will sell 61A
to WFA at the price of hammer price plus commission
(without VAT) plus thirty percent ^(30%) of that price. WFA
agrees to pay ABFA within 24 (twenty four) months after
ABFA has made payment to Pottery's. WFA has the option
of payment in pounds sterling on the date ABFA pays
Pottery's or at the US dollar equivalent of the date of
payment plus ten percent (10%) annually computed from
the date of payment to Pottery's.

CW

OK per CW, tel.
3pm 11/24

AB

FAX FROM



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

A Chemist Helping Chemists

Date: Nov. 24 95

Page 1 of 2

To: Cheryl
Fax:

Please type the enclosed rough draft of an agreement with Whitfield and give it to Martin who may suggest changes. Incorporate these, and then fax the corrected draft to me here and also to Whitfield. I will visit him on December 1 and sign the agreement.

To-day I airmailed you the paperwork for my first 6 purchases and my handwritten report on Oretsky, to be sent (typed) to the Buggenheim Foundation.

If anything very important comes up Monday please call at 4 pm at my office, 44 1283 534220.

We'll be back in Bexhill next Thursday evening & will talk to you at 4.30 Friday,
Best wishes
Alfred

ROUGH DRAFT

November 27, 1995

Mr. Clovis Whitfield
Whitfield Fine Art Limited
180 New Bond Street
London W1Y 9PD
England

Re: Lot 61-A at Sotheby's December 6, 1995 sale

**AGREEMENT BETWEEN WHITFIELD FINE ARTS (WFA)
AND ALFRED BADER FINE ARTS (ABFA)**

ABFA will bid on Lot 61-A, the O. Gentileschi's Finding of Moses, in Sotheby's sale on December 6, 1995 up to a hammerprice to be agreed between WFA and ABFA.

If ABFA is successful in its bid, ABFA will sell 61-A to WFA at the sum of hammerprice plus commission (without VAT) plus 30% of that sum. WFA agrees to pay ABFA within twenty-four (24) months after ABFA has made payment to Sotheby's.

WFA has the option of payment in pounds sterling on the date ABFA pays Sotheby's or at the U.S. dollar equivalent of the date of payment plus ten percent (10%) annually computed from the date of payment to Sotheby's.

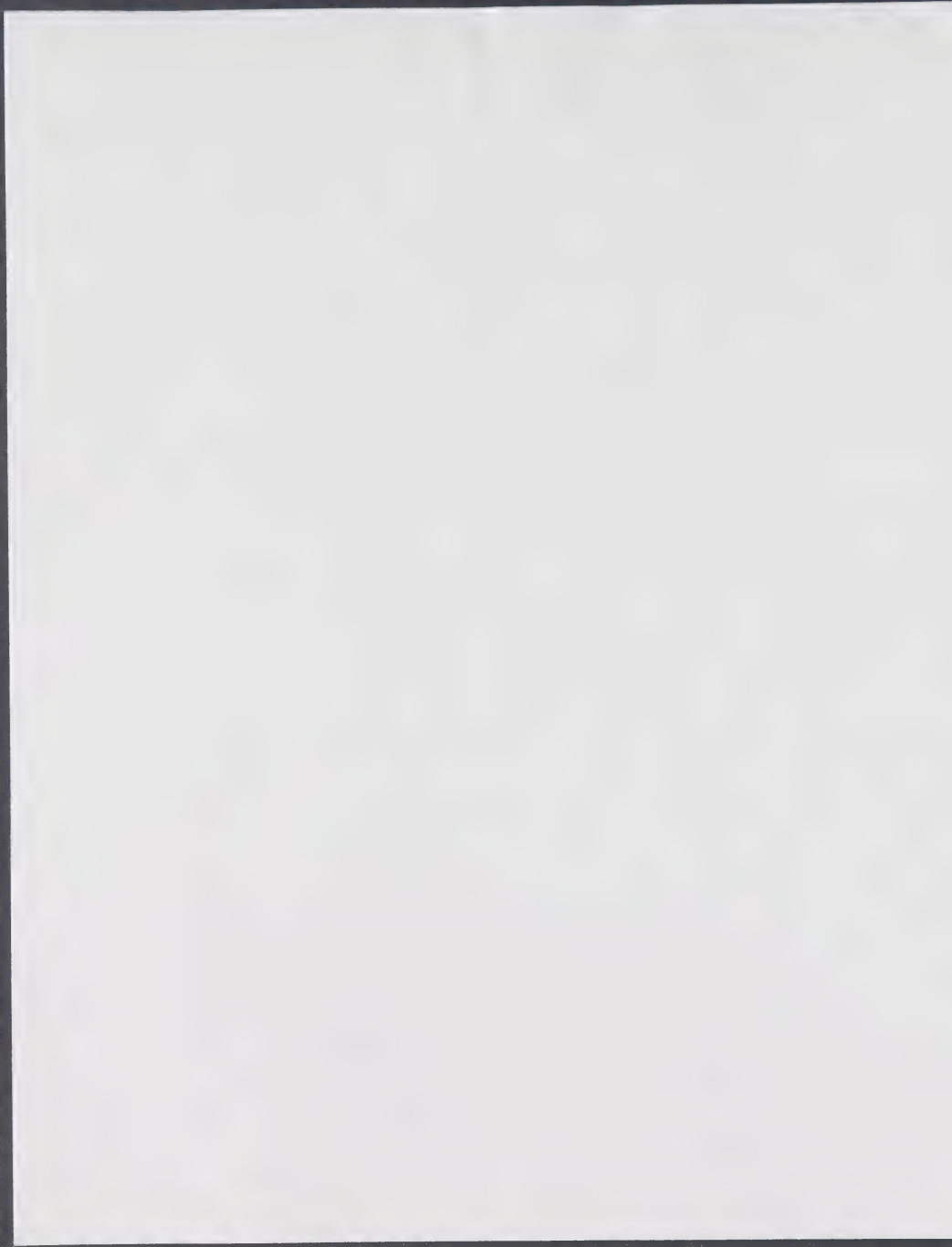
Please sign and return the enclosed copy of this letter confirming your acceptance of the above.

Sincerely,

Alfred Bader
for and on behalf of Alfred Bader Fine Arts

I agree to the terms and conditions set out above.

for and on behalf of Clovis Whitfield Fine Art Limited





FAX FROM

DR. ALFRED R. BADER

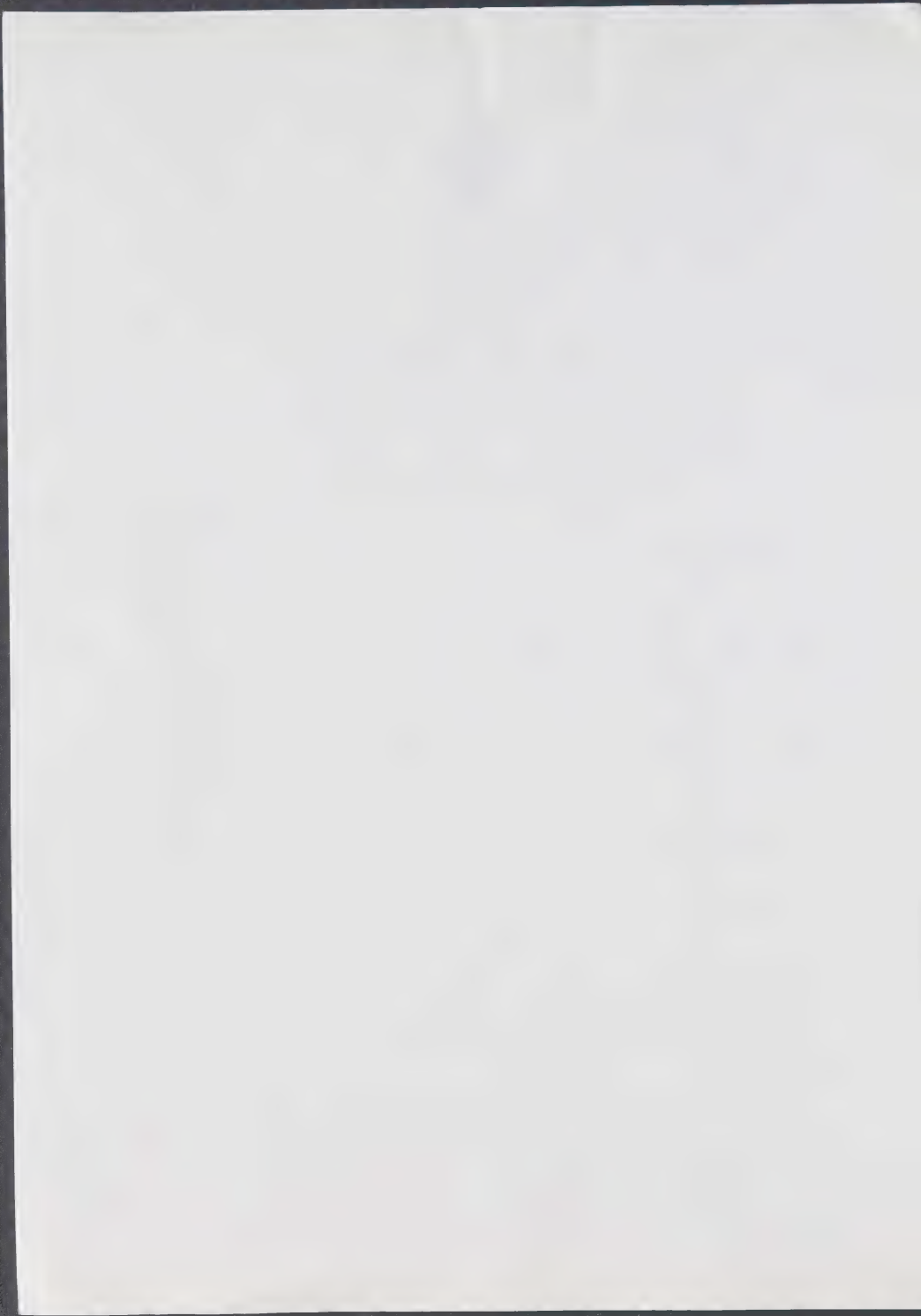
White Gable
 7, Homevale Road
 Farnborough
 Hampshire GU14 7JF
 Telephone Fax: 0424-22-22-23

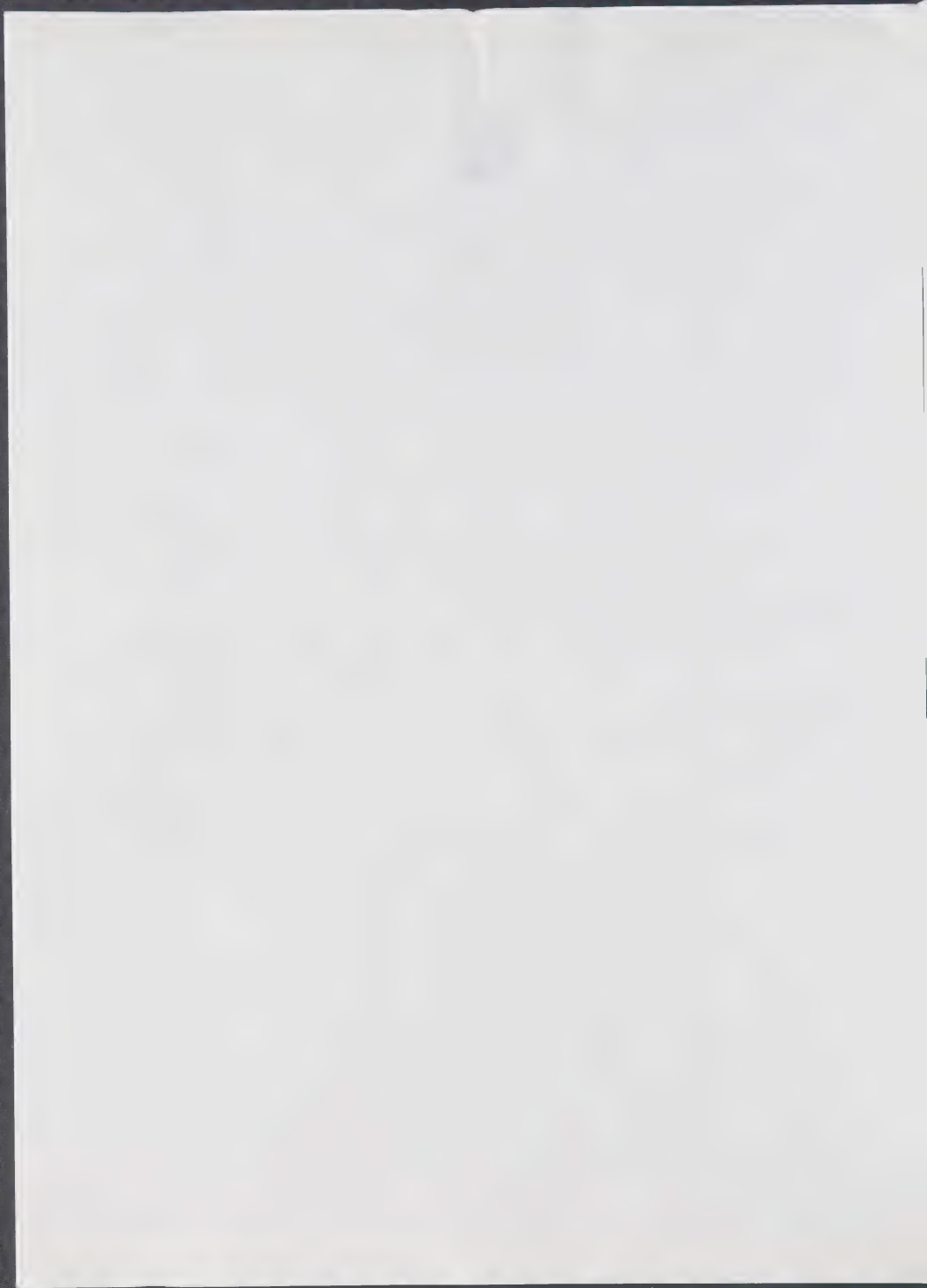
Chemist Helping Chemists

Please find the enclosed cheque drawn on our account
 of £100.00 and give it to Maxine with my
 regards. I am sorry for the delay, and I
 am sure the enclosed debt for my books and also
 for my books. I will send him in December
 and I will be back.

Today I submitted your 2000 book for
 my first purchase and my handwritten report
 on Urethral, to be sent (typed) to the printer
 in...

If anything very important comes up regarding
 please call at 4pm at my home, 4211111111
 we'll be back in Bexhill next Thursday
 evening I will talk to you at 4.30 Friday.
 Best wishes
 Z. Bader





ROUGH DRAFT

December 1, 1995

Mr. Clovis Whitfield
Whitfield Fine Art Limited
180 New Bond Street
London W1Y 9PD
England

Re: Lot 61-A at Sotheby's December 6, 1995 sale

**AGREEMENT BETWEEN WHITFIELD FINE ARTS (WFA)
AND ALFRED BADER FINE ARTS (ABFA)**

ABFA will bid on Lot 61-A, the O. Gentileschi's Finding of Moses, in Sotheby's sale on December 6, 1995 up to a hammerprice to be agreed between WFA and ABFA.

If ABFA is successful in its bid, ABFA will sell 61-A to WFA at the sum of hammerprice plus commission (without VAT) plus 30% of that sum. WFA agrees to pay ABFA within twenty-four (24) months after ABFA has made payment to Sotheby's.

WFA has the option of payment in pounds sterling on the date ABFA pays Sotheby's or, if WFA elects to pay in U.S. dollars by written notice to that effect within ten (10) days after ABFA's payment to Sotheby's, it shall pay in U.S. dollars at the U.S. dollar equivalent of the date of payment plus ten percent (10%) annually computed from the date of payment to Sotheby's.

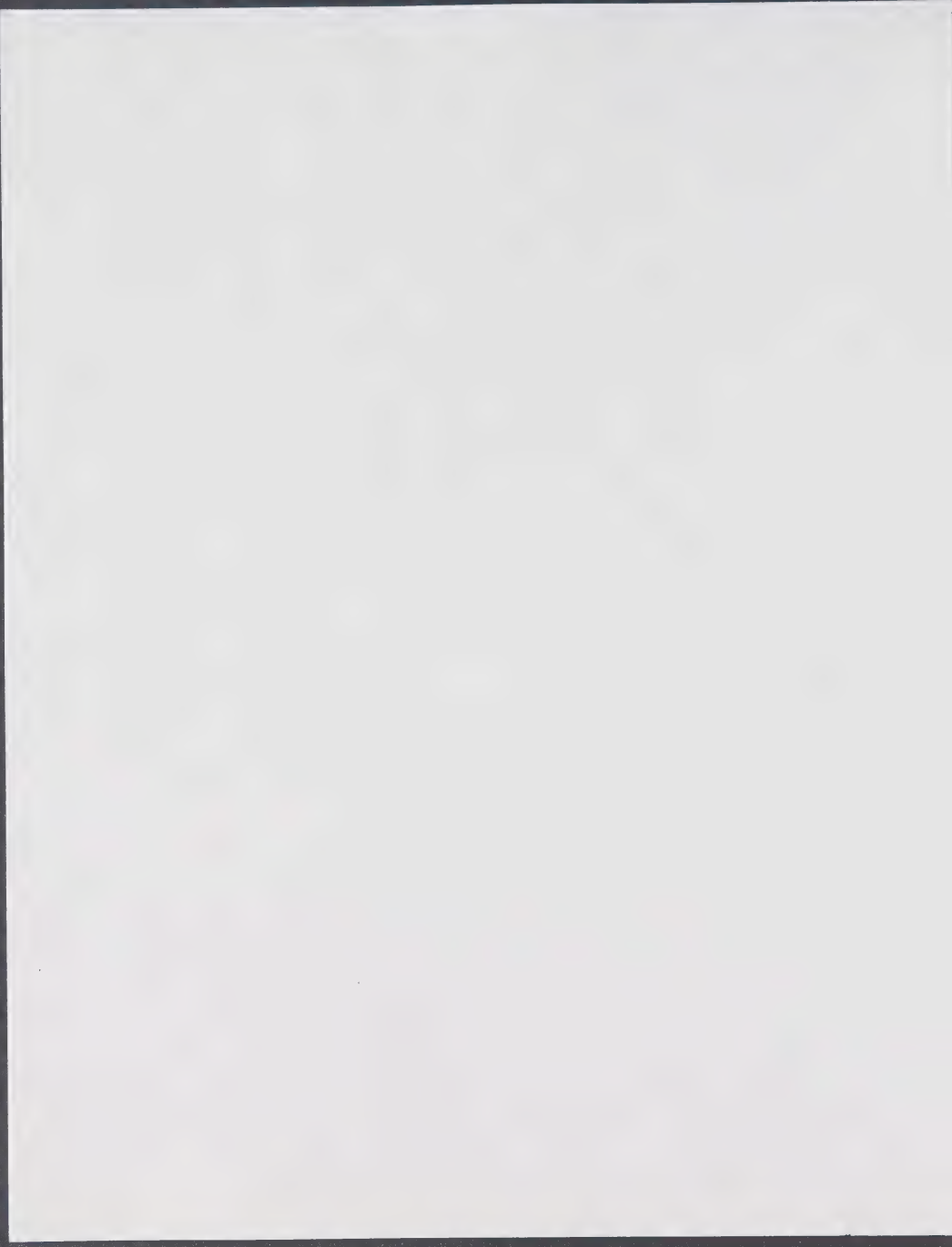
Please sign and return the enclosed copy of this letter confirming your acceptance of the above.

Sincerely,

Alfred Bader
for and on behalf of Alfred Bader Fine Arts

I agree to the terms and conditions set out above.

for and on behalf of Clovis Whitfield Fine Art Limited



Apr 20 11 E 88th St. New York N.Y. 10128

Dr Alfred
Mitsubishi Bldg
414 77 Street

W

Dear Alfred

We had another busy day! The Guillaume
de Cayre sale for \$170,000, the Duke van
Lee for \$12,000, the little Bloemert for
\$12,500, even the little Tammie went for
\$23,000 (I am happy) but I did manage
to buy the little Spadina I was trying for
myself (\$21,000), and your Pynid was
bought for \$45,000 on the phone. Some very
good prices in town for the market after
yesterday. The telephone followed 2 hrs and
the gold market is all out very well.

I shall go to Christie's this afternoon
and I will take another look at
the still life (46) for which we about
I think it bought in at 7,000. I will
call again if I see anything else
that appeals.

Kind regards and
sincerely,
C. J. S.





Capital Performances by
The Old Masters

including works of

Cavalier d' Arpino

Barocci

Brill

Bonavia

Grammatica

Guercino

Orizzonte

Panini

Sebastiano Ricci

Detail from G. C. Procaccini, Judith

WHITFIELD
FINE ART

We are Shewing at
THE GROSVENOR HOUSE
Antiques Fair
June 9 - 19, 1993.

STAND 47

180 *NEW BOND Street*
London W1Y 9PD

071 499 3592 Facsimile 071 495 6488.

By appointment

File
Whitfield



Cloris Whitfield

Whitfield Fine Art Limited

100, Tottenham Court Road
London W1P 0LP
Tel: 01-477 4000
Fax: 01-477 4048

Dear Sir,
I have your letter of 11th June 1988
re: 1710 - Prussian Blue
I have been very busy since then
and have not had time to write
you back. I am sorry about this.
I will try to get back to you
as soon as possible.

Modern fakers usually
knew enough to avoid
Prussian Blue. Restores
sometimes don't!

I don't know like the Magelans - but I suppose in
the 17th century it was quite difficult to deal with when they are
fresh.

I have had some tests on the 1710 - I have a
small piece of the original, and I will let you know what the results are.
The test was encouraging, but it has been suggested that
the 1710 is Prussian Blue - which would date it after

1710 - we are hoping for 1480!

There is quite a nice pastel portrait of James in
the collection of British Drawings sale - but I don't believe
you get these all over.

Yours faithfully

Clovis

Clovis Whitfield

No - and I rather
prefer pastels

Best wishes

Janet



100

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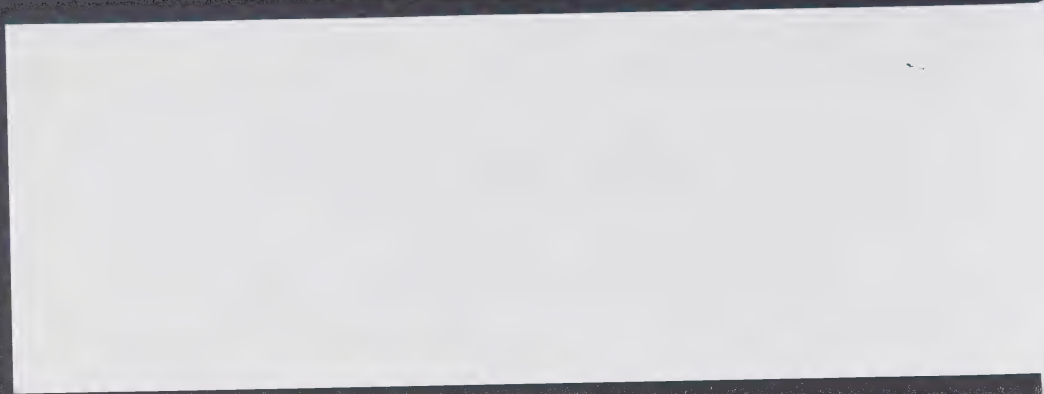
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Whitfield Fine Art Limited

180 New Bond Street

London W1Y 9PD

Tel: 071-499 3592

Fax: 071-495 6488

Dr Alfred Bader
Alfred Bader Fine Arts
924, East Juneau Avenue
Milwaukee, Wisconsin 53202
U.S.A.

Fax 0101 414 277 0709

23rd January 1996

Dear Alfred,

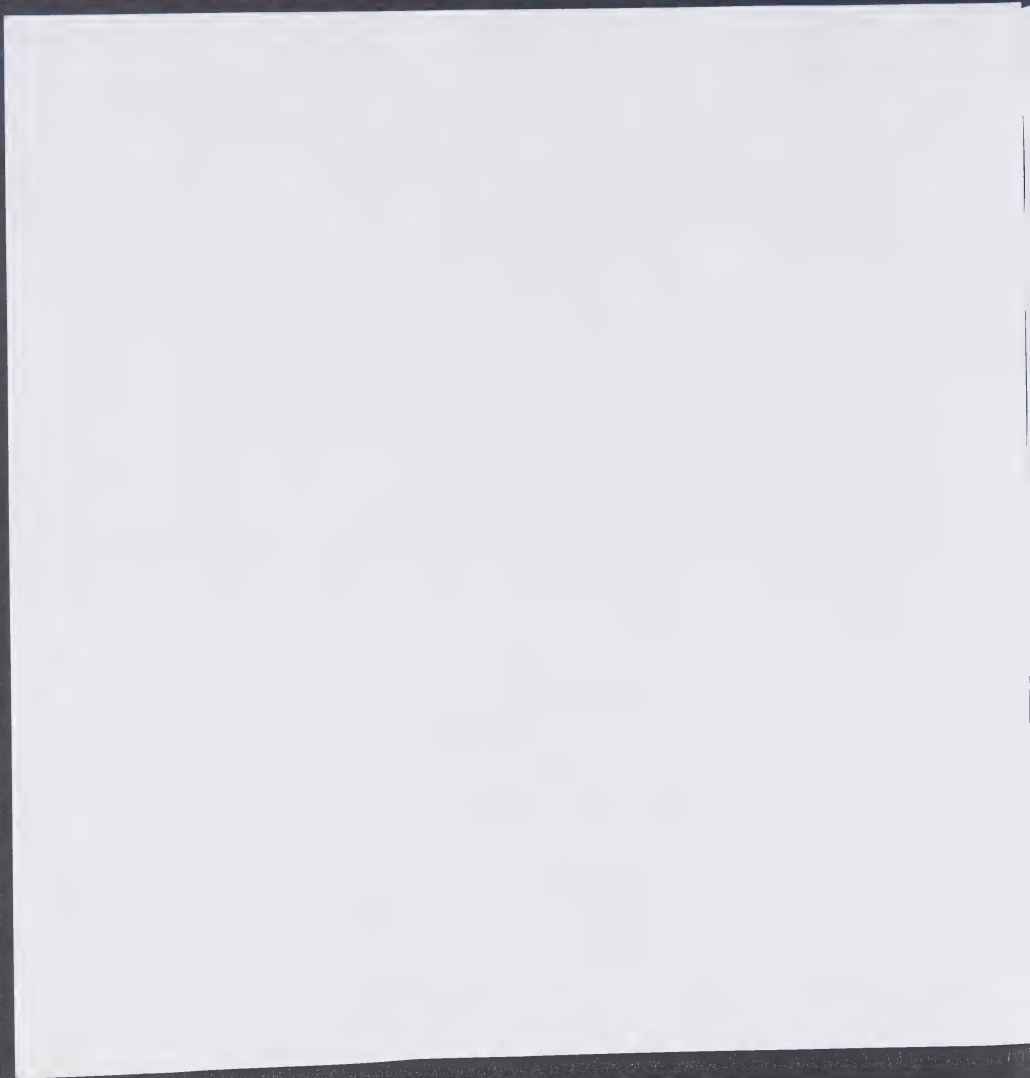
Many thanks for the Ribera snapshots. Actually, Spinosa and Felton downgraded this picture, even though it is signed and dated, and although it might still be better than the "Circle of" it starts with a tremendous handicap, not to mention ^{the} support of Maurizio Marini.

I think it is better to stay with one St. Paul the Hermit (and his landscape), and so I am sending the snaps back.

Yours ever,

Clovis.

Clovis Whitfield



Aide Memoire

Alfred Bader
October 10, 1995

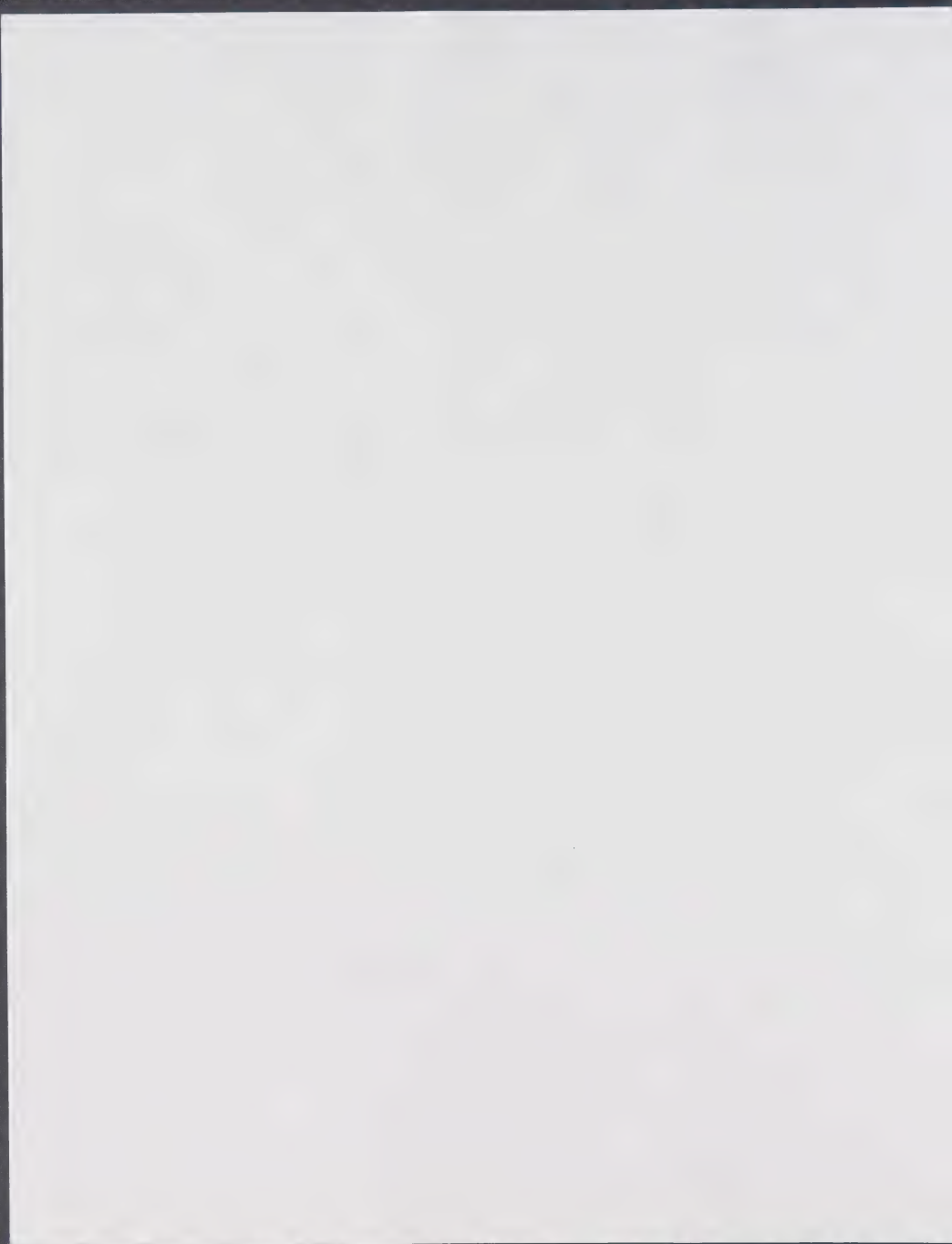
Conversation with Rachel Kaminsky last week re: Clovis and the Procaccini:

Cash price was \$800,000

Purchaser also gave CW 2 Dutch paintings on consignment for 2 years - Owner wants \$75,000 net for each - Anything above that goes to CW - Proceeds of consignment are also part of the Procaccini agreement. (In fact, the purchaser wanted to make it two separate transactions and CW wanted them married.)

The original frame from the Procaccini is also left over and available for sale.

Otto is due 10% of the proceeds from the entire transaction, to come from CW's portion of proceeds.





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 26, 1995

Mr. Clovis Whitfield
Whitfield Fine Art Limited
180 New Bond Street
London W1Y 9PD
England

Dear Clovis:

Enclosed please find two copies of the inventory report, and I would appreciate your checking it and then returning the indicated copy during your visit.

The report does not include the little painting which you believe is Florentine 17th century of St. John the Baptist. I had hoped, in my ignorance, that it could be close to Correggio, but if it is worth very little, I will just take it back in November. If you think that you can sell it profitably, I will send you the paperwork showing the cost of \$1,000.

Also, the list does not include my 1/2 interest in your profit when the sell the two paintings you have taken on consignment in partial exchange for the Procaccini, nor my 1/2 interest in the original Procaccini frame.

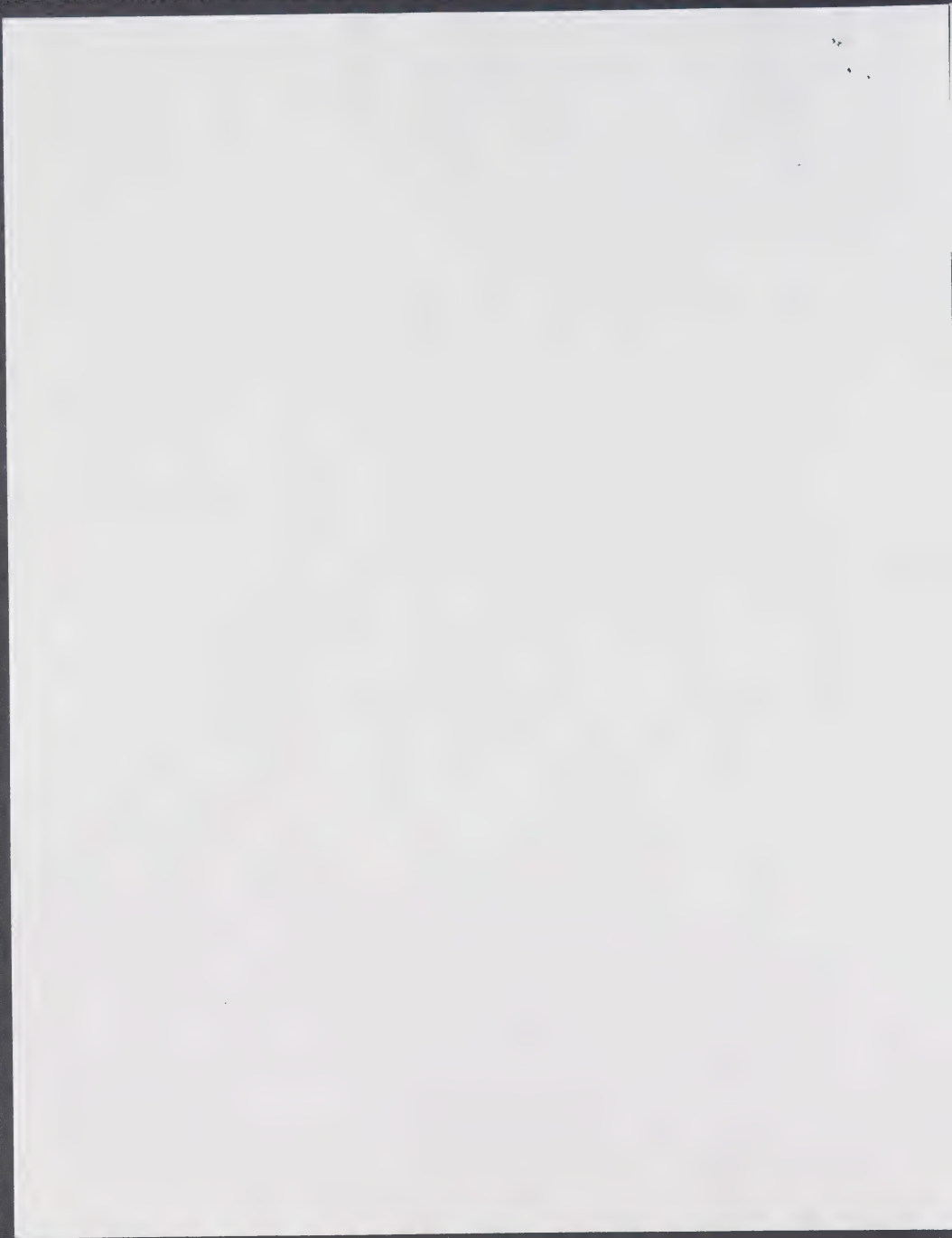
With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosures

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



Alfred Bader Fine Arts
Whitfield Inventory Report

| Item | Description | Artist | Date | Cost |
|--------|-----------------------------|--------------------------|----------|--------------|
| 1345 | Miracle of Fishes | Lombard | 12/1/92 | \$3,069.00 |
| 1361 | Mocking of Jesus | Dutch or Italian, c.1610 | 1/11/93 | \$1,800.00 |
| 1366 | Italian Scene | Panini | 1/23/93 | \$100,000.00 |
| 1368 | Moses in the Desert | Zuccarelli | 1/15/93 | \$24,150.00 |
| 1369 | Holy Family | Carneo | 1/15/93 | \$29,900.00 |
| 1400 | Pair of Biblical Paintings | Dutch, c. 1700 | 7/6/93 | \$7,976.00 |
| 1419 | Jesus | Sandart? | 11/24/93 | \$1,407.00 |
| 1422 | Peasant Scene | A. Both | 11/24/93 | \$3,049.00 |
| 1423 | Historical Scene | Stella (attr.) | 11/24/93 | \$3,284.00 |
| 1427 | Mythological fragment | Varotari | 11/30/93 | \$1,396.00 |
| 1431-B | French 17th century drawing | | 12/8/93 | \$1,000.00 |
| 1431-C | Italian Drawing of Venice | | 12/8/93 | \$1,000.00 |
| 1433 | Diogenes | Italian | 12/10/93 | \$12,186.00 |
| 1441-A | Battle Scene | Wootton | 12/20/93 | \$22,200.00 |
| 1458 | Italian Grisaille | Monti | 3/2/94 | \$888.00 |
| 1459 | Italian Grisaille | Amigoni | 3/2/94 | \$592.00 |

1/1/94

Alfred Bader Fine Arts
Whitfield Inventory Report

| Item | Description | Artist | Date | Cost |
|------|------------------------------|--|---------|--------------|
| 1461 | Portrait of a Saint | Contarini (attr.) | 3/10/94 | \$1,000.00 |
| 1500 | Annunciation | Terbrugghen | 9/20/94 | \$140,000.00 |
| 1543 | Feast of Cana | Florentine grisaille - Timoteo | 1/13/95 | \$13,800.00 |
| 1544 | Jesus Carrying Cross (large) | 16th Century/ Pordenone | 1/24/95 | \$450.00 |
| 1545 | Pugilists & Spectators | Dutch Italianate | 1/25/95 | \$20,700.00 |
| 1562 | Diana the Huntress | Carlo Maratta | 3/16/95 | \$64,440.00 |
| 1566 | Still Life | Munari | 4/7/95 | \$109,412.00 |
| 1578 | Physicist | unknown - Neopolitan | 5/12/95 | \$8,977.00 |
| 1582 | Tryptic | Flemish | 7/6/95 | \$21,882.85 |
| 1584 | Pair of Landscapes | Italian, 18th Century | 7/6/95 | \$2,735.00 |
| 1588 | Old Testament Scene | Steenwyck | 7/7/95 | \$10,099.00 |
| 1604 | A Ferrarese Adoration | unknown | 7/7/95 | \$18,702.00 |
| 1605 | French Landscape | Harpignies | | \$1,000.00 |

Total:

\$627,094.85

(strike
one)

I AGREE WITH THIS INVENTORY AS PRESENTED / AS CORRECTED HEREIN.

CLOVIS WHITFIELD

date

Alfred Bader Fine Arts
Whitfield Inventory Report

| Item | Description | Artist | Date | Cost |
|--------|-----------------------------|--------------------------|----------|--------------|
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| 1366 | Italian Scene | Panini | 1/23/93 | \$100,000.00 |
| 1368 | Moses in the Desert | Zuccarelli | 1/15/93 | \$24,150.00 |
| 1369 | Holy Family | Carneo | 1/15/93 | \$29,900.00 |
| 1400 | Pair of Biblical Paintings | Dutch, c. 1700 | 7/6/93 | \$7,976.00 |
| 1419 | Jesus | Sandart? | 11/24/93 | \$1,407.00 |
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| 1423 | Historical Scene | stella (attr.) | 11/24/93 | \$3,284.00 |
| 1427 | Mythological fragment | Varotari | 11/30/93 | \$1,396.00 |
| 1431-B | French 17th century drawing | | 12/8/93 | \$1,000.00 |
| 1431-C | Italian Drawing of Venice | | 12/8/93 | \$1,000.00 |
| 1433 | Diogenes | Italian | 12/10/93 | \$12,186.00 |
| 1441-A | Battle Scene | Wootton | 12/20/93 | \$22,200.00 |
| 1458 | Italian Grisaille | Monti | 3/2/94 | \$888.00 |
| 1459 | Italian Grisaille | Amigoni | 3/2/94 | \$592.00 |

Whitfield. 7. 10. 95

01/20/72

36 1/2

**Alfred Bader Fine Arts
Whitfield Inventory Report**

| Item | Description | Artist | Date | Cost |
|--------|------------------------------|--|---------|--------------|
| 1461 | Portrait of a Saint | Contarini (attr.) | 3/10/94 | \$1,000.00 |
| 1500 | Annunciation | Terbrugghen | 9/20/94 | \$140,000.00 |
| 1543 | Feast of Cana | Florentine grisaille - Tintoretto? | 1/13/95 | \$13,800.00 |
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| 1578 | Physicist | unknown - Neopolitan | 5/12/95 | \$8,977.00 |
| 1582 | Tryptic | Flemish | 7/6/95 | \$21,882.85 |
| 1584 | Pair of Landscapes | Italian, 18th Century | 7/6/95 | \$2,735.00 |
| 1588 | Old Testament Scene | Steenwyck | 7/7/95 | \$10,099.00 |
| 1604 | A Ferrarese Adoration | unknown | 7/7/95 | \$18,702.00 |
| 1605 | French Landscape | Harpenies <i>Teubert CW</i> | | \$1,000.00 |
| Total: | | | | \$627,094.85 |

I AGREE WITH THIS INVENTORY AS PRESENTED / AS CORRECTED HEREIN.

(strike
one)

C Whitfield 7/10/95
date

CLOVIS WHITFIELD



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 26, 1995

Mr. Clovis Whitfield
Whitfield Fine Art Limited
180 New Bond Street
London W1Y 9PD
England

Dear Clovis:

Enclosed please find two copies of the inventory report, and I would appreciate your checking it and then returning the indicated copy during your visit.

The report does not include the little painting which you believe is Florentine 17th century of St. John the Baptist. I had hoped, in my ignorance, that it could be close to Correggio, but if it is worth very little, I will just take it back in November. If you think that you can sell it profitably, I will send you the paperwork showing the cost of \$1,000.

Also, the list does not include my 1/2 interest in your profit when the sell the two paintings you have taken on consignment in partial exchange for the Procaccini, nor my 1/2 interest in the original Procaccini frame.

With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosures

To Otto

For your information.

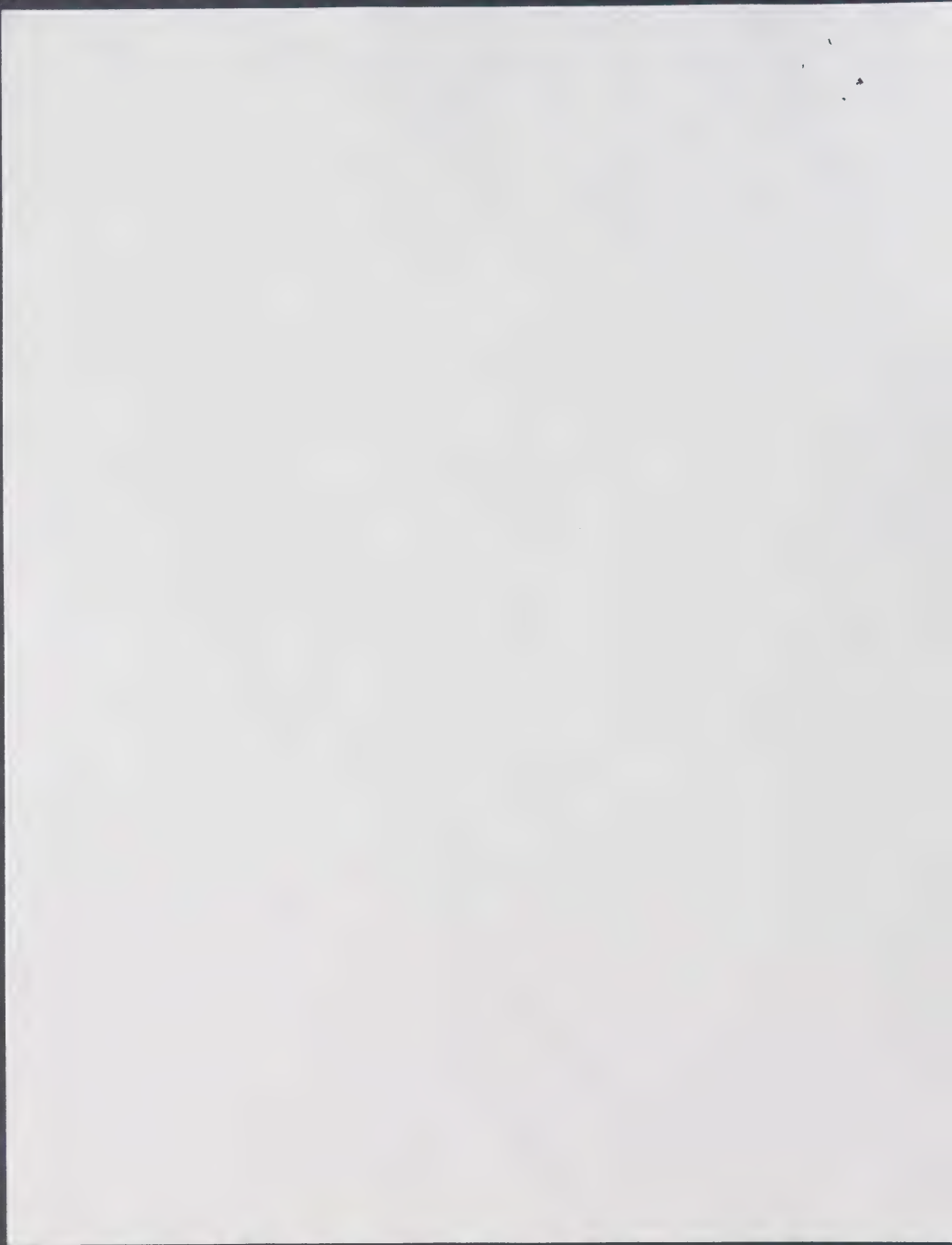
Please sign & return
your inventory report also

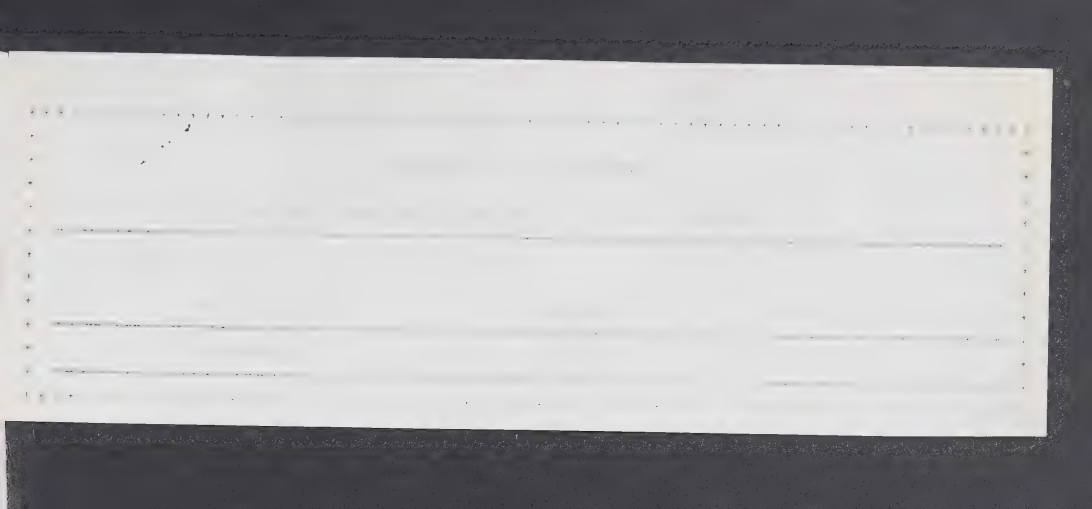
By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0700

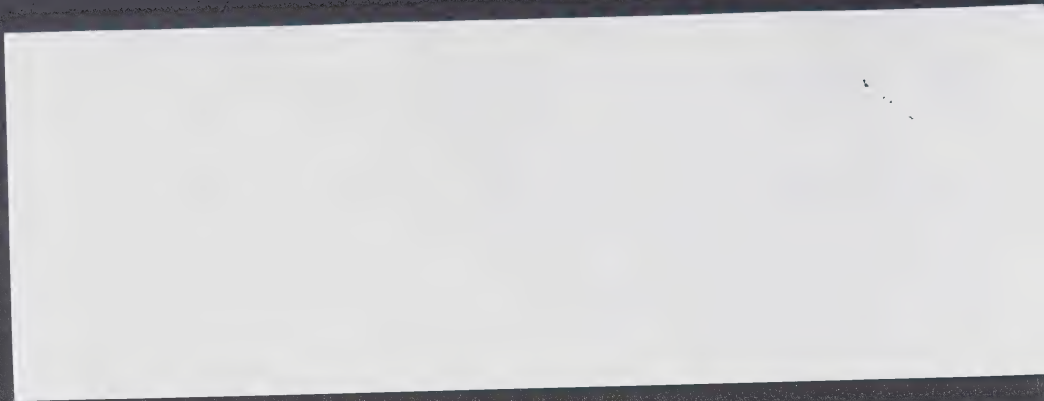
Thank

Anna

10/10







Alfred Bader Fine Arts
Whitfield Inventory Report

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01/20/10

Alfred Bader Fine Arts
Whitfield Inventory Report

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| 1544 | Jesus Carrying Cross (large) | 16th Century/ Pordenone | 1/24/95 | \$450.00 |
| 1545 | Pugilists & Spectators | Dutch Italianate | 1/25/95 | \$20,700.00 |
| 1562 | Diana the Huntress | Carlo Maratta | 3/16/95 | \$64,440.00 |
| 1566 | Still Life | Munari | 4/7/95 | \$109,412.00 |
| 1578 | Physicist | unknown - Neopolitan | 5/12/95 | \$8,977.00 |
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| 1584 | Pair of Landscapes | Italian, 18th Century | 7/6/95 | \$2,735.00 |
| 1588 | Old Testament Scene | Steenwyck | 7/7/95 | \$10,099.00 |
| 1604 | A Ferrarese Adoration | unknown | 7/7/95 | \$18,702.00 |
| 1605 | French Landscape | Harpignies | | \$1,000.00 |
| Total: | | | | \$627,094.85 |

I AGREE WITH THIS INVENTORY AS PRESENTED / AS CORRECTED HEREIN. (strike one)

CLIOVIS WHITFIELD

date



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 10, 1995

Mr. Clovis Whitfield
Whitfield Fine Art Limited
180 New Bond Street
London W1Y 9PD
England

Dear Clovis:

We really enjoyed your visit and just wish that you could come once a year and not just every three years.

Just a note to confirm that you will take possession of ABFA #1369, the Holy Family by Carneo, in the first week of January 1996 and make payment for \$36,000.

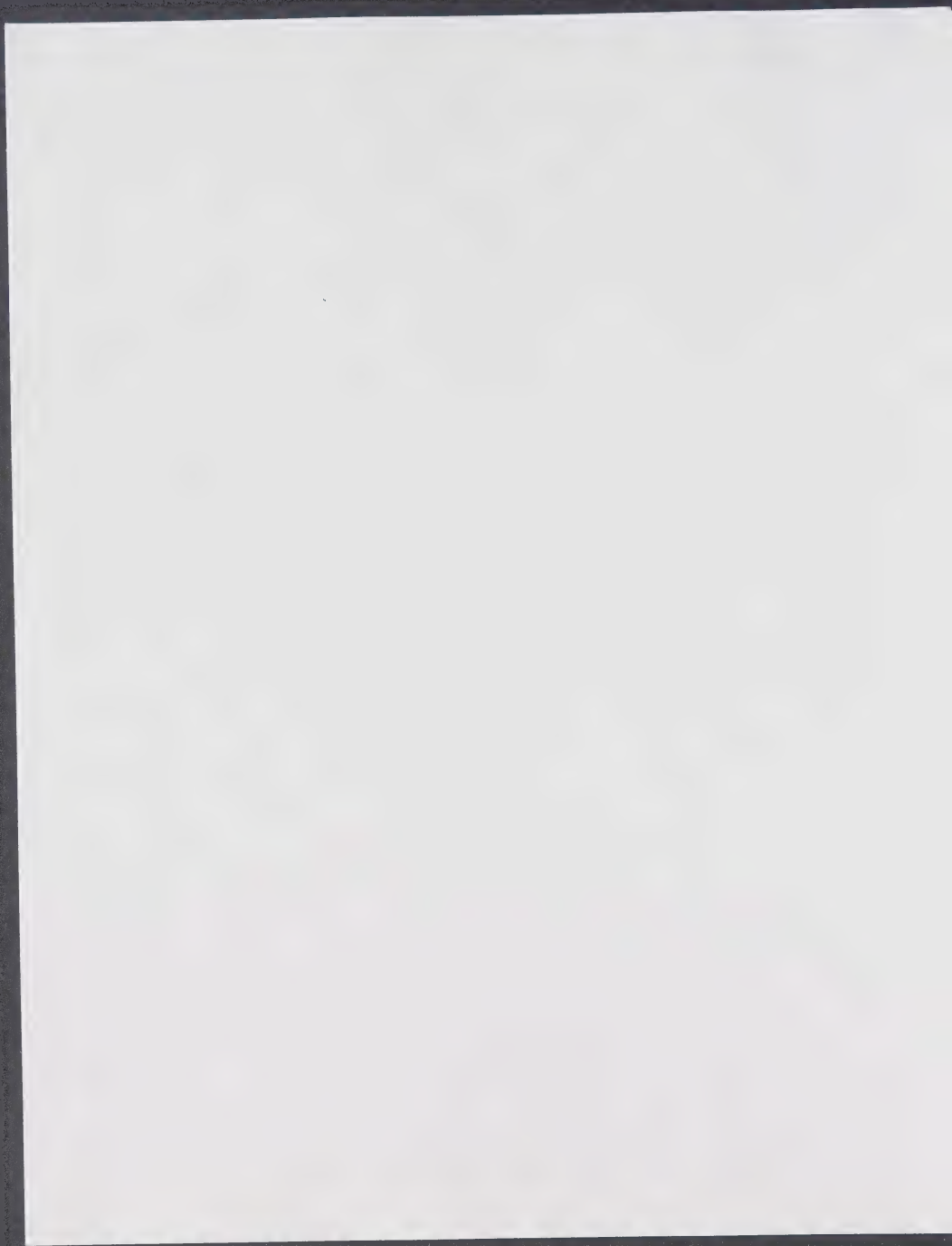
Isabel and I look forward to arriving at Gatwick on November 14th, and I look forward to visiting you in your gallery later that week.

Hopefully, there will be some great Italian paintings to buy in December.

Best wishes, as always,

AB/cw

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



Alfred Bader Fine Arts
Whitfield Inventory Report

| Item | Description | Artist | Date | Cost |
|--------|---|-------------|------------------|-------------------------------------|
| 1265 | Jesus <i>Panel</i> | S. Ricci | 12/1/91 | \$97,302.00 |
| 1292 | Judith <i>Panel</i> | Proccaccini | 7/1/92 | \$409,723.55 |
| 1294 | Portrait of Polish youth <i>Panel</i> | Desportes | 7/1/92 | \$20,000.00 |
| 1300 | Saint <i>(framed panel)</i> | Cantaroni | 7/1/92 | \$6,916.00 <i>framed</i> |
| 1345 | Miracle of Fishes | Lombard | 12/1/92 | \$3,069.00 |
| 1351e | Joseph and Potiphar's Wife <i>Panel</i> | | 12/1/92 | \$27,280.00 |
| 1366 | Italian Scene | Panini | 1/23/93 | \$100,000.00 |
| 1368 | Moses <i>✓</i> | Zuccarelli | 1/15/93 | \$24,150.00 |
| 1369 | Holy Family <i>✓</i> | Carneo | 1/15/93 | \$29,900.00 |
| 1371 | Landscape <i>Panel to O.M.</i> | Koninck | February 1, 1993 | \$216,317.30 |
| Total: | | | | \$934,657.85 |

FROM ALFRED BADER'S PERSONAL COLLECTION:

Four Heads

Restoration

Lanfranco

Nov. 1, 1990

L 12,000

This amended list is OK

Whitfield

Whitfield Fine Art Limited

280 New Bond Street
London W1X 9PD

8/5/93

1871
1872
1873

File: Clowes W

To be sold by consent of the Chancellor of the Diocese of Chichester

21 GUIDO RENI

(Calvenzano 1575-1642 Bologna)

GOD THE FATHER

On oval shaped panel

Overall size 21 ½ in. x 29 ⅞ in. (54.5cm. x 74cm.)

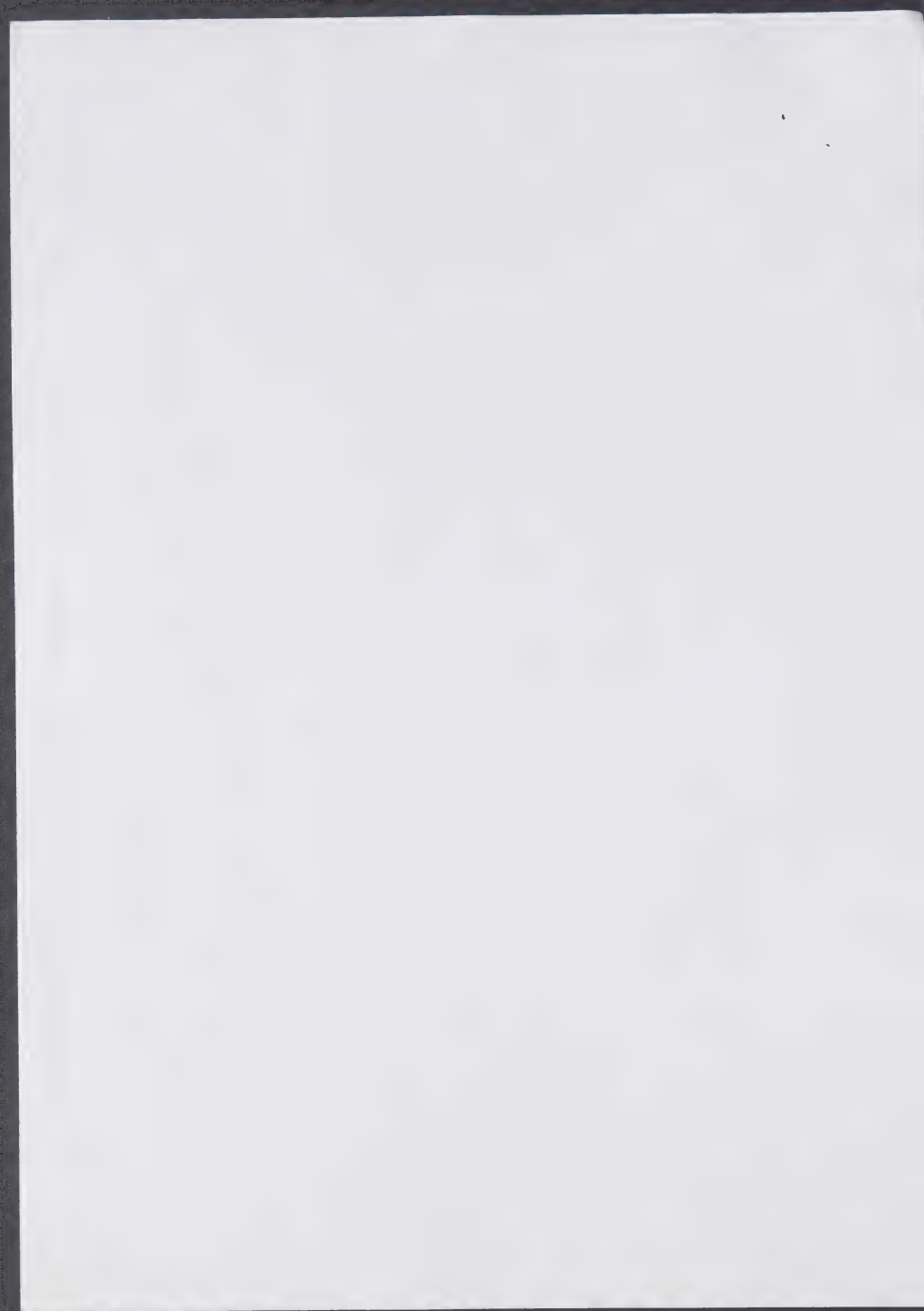
PROVENANCE:

Lord Anson, 1742

Purchased at auction by Mrs. Slagg and presented to the Church of St. Mary the Virgin, Battle, 1942, where it has been in situ until the present time.

A late work by the artist which can be compared with the 'Head of an Apostle', on canvas, 21 in. x 17 ½ in., in the possession of Hazlitt Gooden & Fox, in 1968, which has been dated c. 1640, and a similar comparison with 'St. Mark', sold in these rooms, 15 May 1984, lot 56, now in a private collection, London. An old label verso states that the work came from a church in the Ferrarasca Campagna

£20,000-30,000







Whitfield Fine Art Limited

180 New Bond Street

Mr Alfred Cooper, Alfred ~~Cooper~~ ~~Cooper~~ Arts
Tel: 071 499 589

419 377 0709

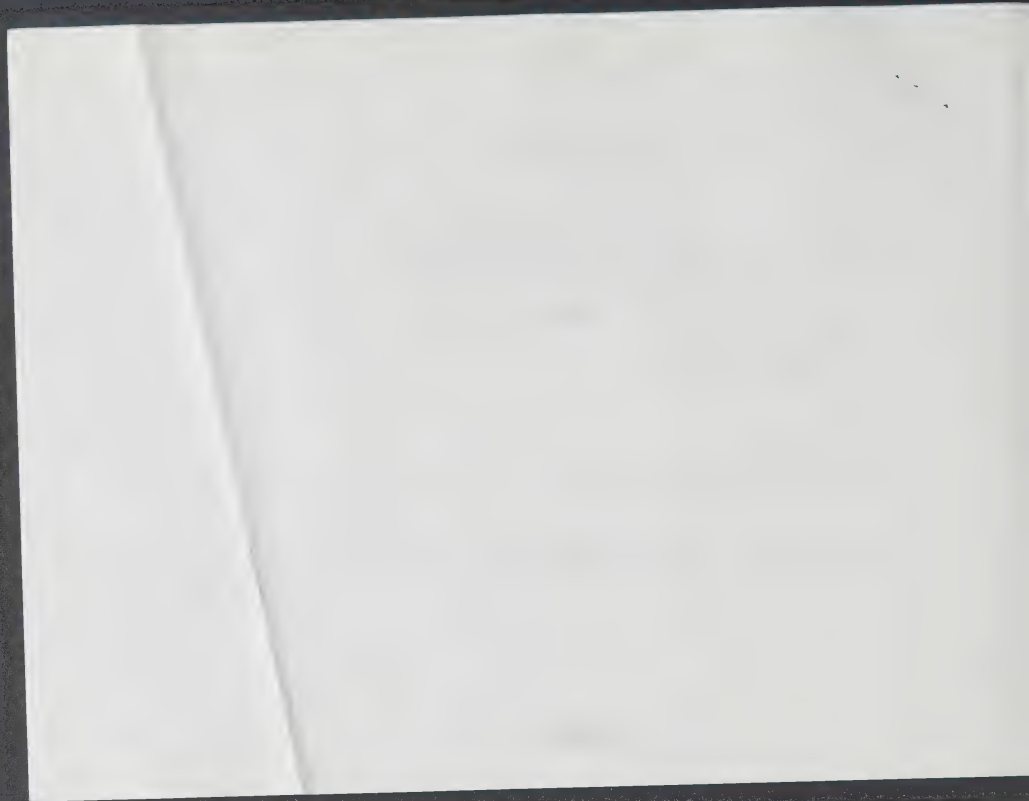
Dear Sirs, I am writing to you in fine to
regard the [unclear]

I am writing to you from New York in
regard to the [unclear] Is this OK?
I will be in the night and leave early the following day

Alfred Cooper

Whitfield

180 New Bond Street



| MAJOR OMEGA OFFICES | GA | Atlanta | 404-255-7400 | MA | Boston | 617-227-0006 | PA | Harrisburg | 717-234-2136 | VA | Falls Church | 703-999-1724 |
|------------------------------------|-----------|---------------|--------------|-----------|------------------|--------------|-----------|---------------|--------------|-----------|-------------------|--------------|
| CORPORATE HQ 703-359-0200 | IL | Chicago Dntr. | 312-715-0717 | MI | Troy | 313-382-0900 | | Philadelphia | 215-884-1834 | | Norfolk | 804-222-1000 |
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| San Francisco 415-956-0680 | LA | New Orleans | 504-525-8900 | NY | Buffalo | 716-626-1731 | | York | 717-646-8188 | | Tysons Corner | 703-999-1824 |
| Stamford 203-724-6600 | MD | Baltimore | 410-637-3439 | | New York City | 212-753-4900 | TX | Memphis | 901-278-1911 | WI | Madison Airport | 608-246-6900 |
| DC Northwest 202-466-5160 | | Greenland | 301-345-3267 | NC | Jacksonville, NC | 910-455-9077 | | Houston Dntr. | 713-228-9000 | | Milwaukee Airport | 414-327-1112 |
| Natl Press 202-347-1650 | | Rockville | 301-984-3888 | OH | Cleveland | 216-771-7900 | | Dallas/Irving | 214-869-9863 | | Milwaukee HQ | 414-423-2400 |

137942 ITINERARY INVOICE

OMEGA WORLD TRAVEL

Mail payments to: Dept 0876, McLean, VA 22109-0876

| | | | |
|--------------|--------------|---------------|--------------|
| AMERICAN | 800-433-7300 | SOUTHWEST | 800-435-9792 |
| AMERICA WEST | 800-235-9292 | TWA | 800-221-2000 |
| CONTINENTAL | 800-525-0280 | UNITED | 800-241-6522 |
| DELTA | 800-221-1212 | USAIR | 800-428-4322 |
| NORTHWEST | 800-226-2525 | OMEGA 24 HOUR | 800-964-6342 |

ID-W-X7C-CREDIT
 MADE W-X7C PERCREDIT
 ACTRESS BADER FINE ARTS
 924 E JUNEAU AVE STE 622
 MILWAUKEE WI 53202

BADER/ALFRED, DR

ERIKA M1 M1H0082 10AUG95

V SA 0700T MISC INFORMATION THIS TICKET IS NON-REFUNDABLE

N SA 0700T LV MILWAUKEE 945A MIDWEST EXP 1690K OK OSTOP BE

AR CLEVELAND-HOPKIN 1215P
 OPERATED BY SKYWAY AIRLINES

A SU 0800T LV CLEVELAND-HOPKIN 540P MIDWEST EXP 787K OK SNACK

AR MILWAUKEE 545P OSTOP BOB

SEAT 04-B **RESERVED**
 BADER/ALFRED, DR

*excellent
airline
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NY.*

TICKET NUMBER(S): 4531035591030

| | |
|----------------|--------|
| AIR FARE | 148.90 |
| TAX | 20.80 |
| TOTAL AIR FARE | 169.70 |
| AMOUNT CHARGED | 169.70 |

THIS AMOUNT WILL BE CHARGED TO CREDIT CARD: CA 5442 7532 5125 2275

TOTAL 169.00 NON-REFUNDABLE BOTH AIRLINES
 3#F88A
 01-00718800

THANK YOU FOR YOUR BUSINESS

*Clotis: Please note that we are
 scheduled to return from Cleveland at
 5:45 pm Sunday, October 8. We'd love
 to see you & have you stay with us.*

To avoid inconvenience - Please verify departure times directly with carrier on day of travel"
 Terms and conditions plus important travel information on reverse side

AIRLINE TICKETS ARE NEGOTIABLE DOCUMENTS - RETURN TICKETS NOT USED

Gy-d
 WS • Me
 5 pt

BUSINESS TRAVELER/RETAIL BRANCH OFFICE COPY

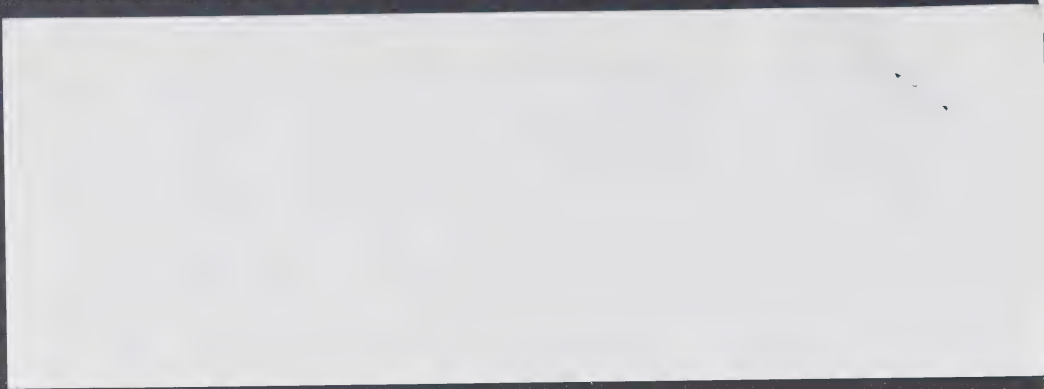


1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice to ensure transparency and accountability.

2. In the second section, the author outlines the various methods used for data collection and analysis. This includes both primary and secondary research techniques, as well as the use of statistical software to process large datasets.

3. The third section provides a detailed overview of the findings from the study. It highlights several key trends and patterns observed in the data, which are discussed in the context of the research objectives.

4. Finally, the document concludes with a series of recommendations for future research and practical applications. It suggests that further exploration of the identified trends could provide valuable insights into the underlying factors influencing the results.



*Whitfield Fine Art Limited**180 New Bond Street**London W1Y 0PD**Tel: 071-499 3592**Fax: 071-405 6488*

Dr Alfred Bader
Alfred Bader Fine Arts
924, East Juneau Avenue
Milwaukee, Wisconsin 53202
USA

Fax 0101 414 237 0709

18th September 1995

Dear Alfred

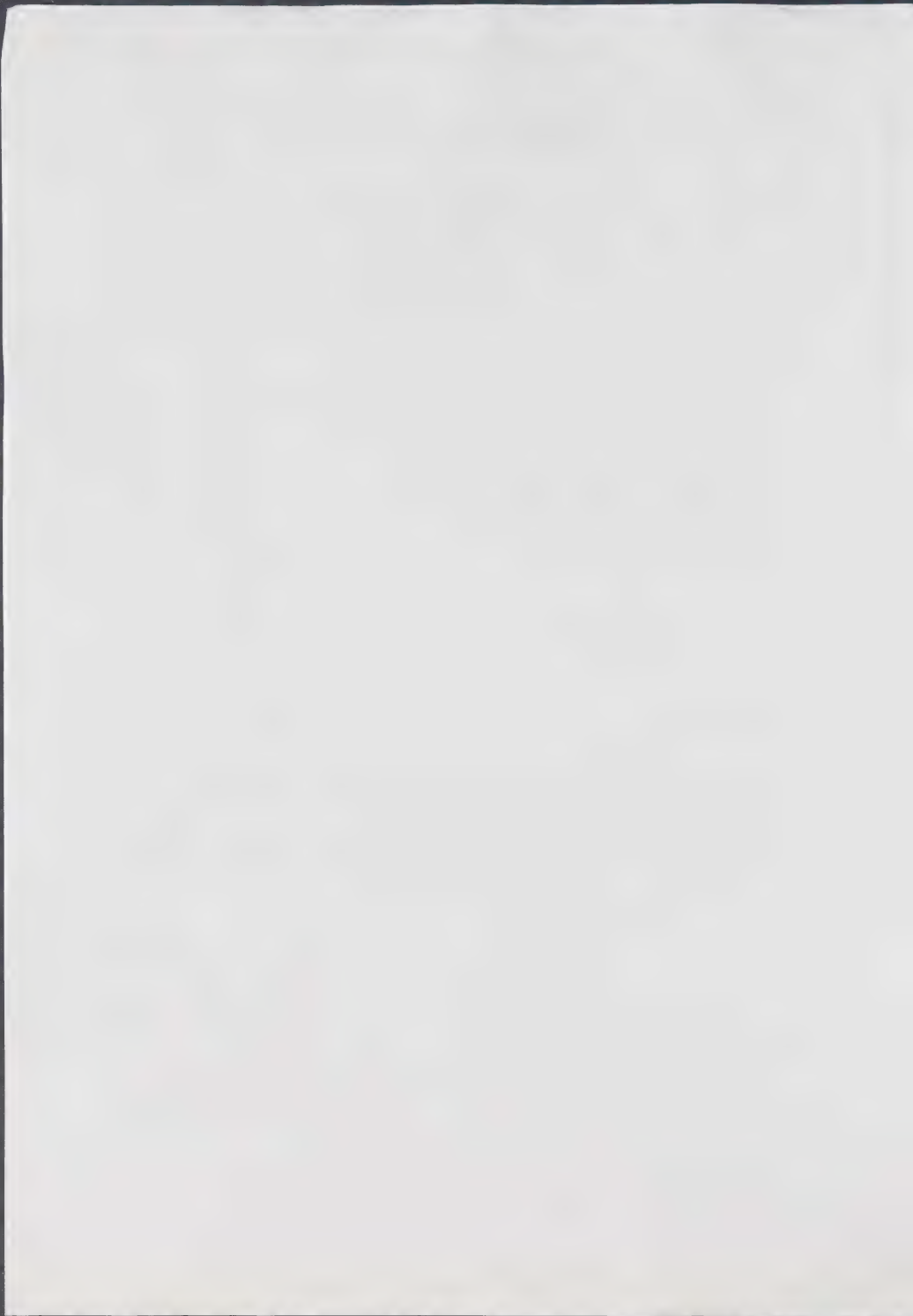
I agree with you about the "Perugino" in the German sale. It seems to have a good contemporary look and craquelure, and although it is a handicap that it is a smaller reduction of another painting. I see that it has been cradled, but it is quite small and so probably this is alright, I can't really think what its worth - I fear that in this sale it may be exaggerated.

Yours sincerely,

Cloris

Cloris Whitfield

*ps I've sent
back your
ancient saint
photo - can't
share your
enthusiasm!*



FAX FROM:



ALFRED BADER FINE ARTS

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

September 21, 1995

TO: Mr. Clovis Whitfield
Whitfield Fine Art Limited
FAX: 171-495-6488

Dear Clovis:

Thank you for your fax from Paris. I hope that you have found your stay both enjoyable and profitable.

The drive from the Milwaukee airport to Madison will take about 2 hours, and so it is probably not practicable for you because museums close on Sunday at 5:00 p.m. You could visit the Milwaukee Art Museum, which is right downtown at the lake and which is about a 15 minute drive from the airport.

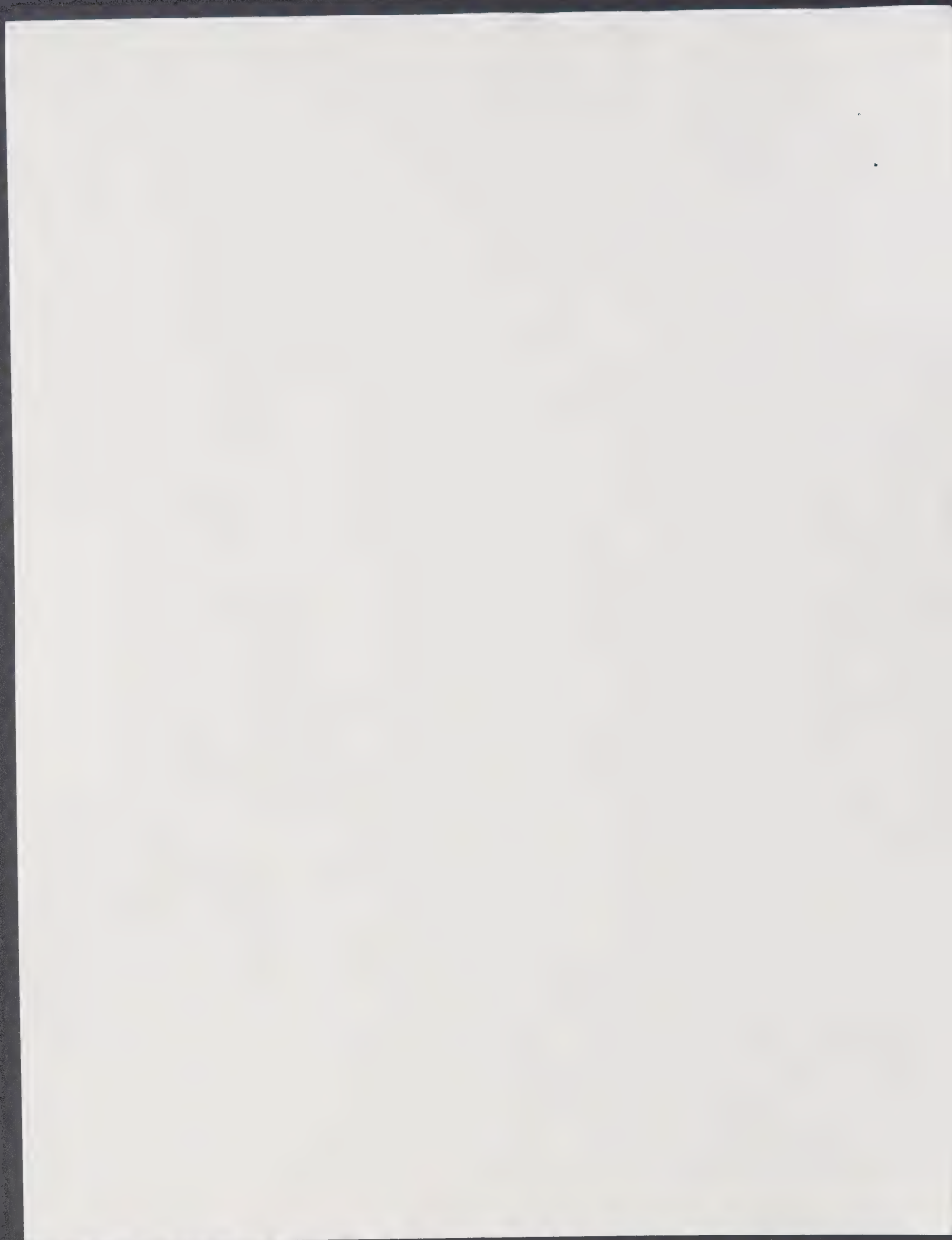
The Milwaukee Art Museum does not have a curator of paintings, and its director, Russell Bowman, knows more about modern paintings than Old Masters.

I presume that you will be attending the New York sales on the days before your visit to Milwaukee, and we can discuss the details then.

With all good wishes, I remain,

Yours sincerely,

AB/cw



REGISTRATION REPORT

UNITED STATES DEPARTMENT OF AGRICULTURE

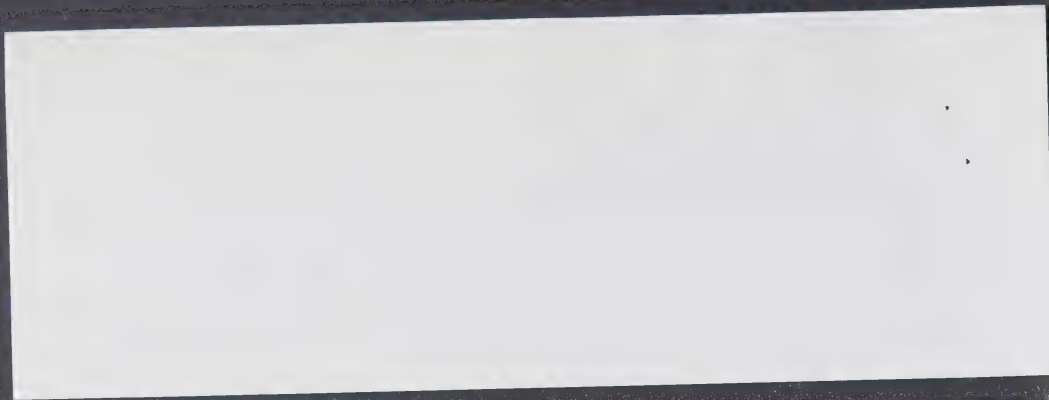
STATE OF

COUNTY OF

TOWNSHIP OF

SECTION OF

1



11 Avenue de la République

Paris Salon des Be Arts Stand 33
Jul 44 18.4105

Dr Alfred Rade

9-1.414.277.0709

telephone direct line
44.18.42.17

Dear Alfred,

We are enjoying our stay in Paris.

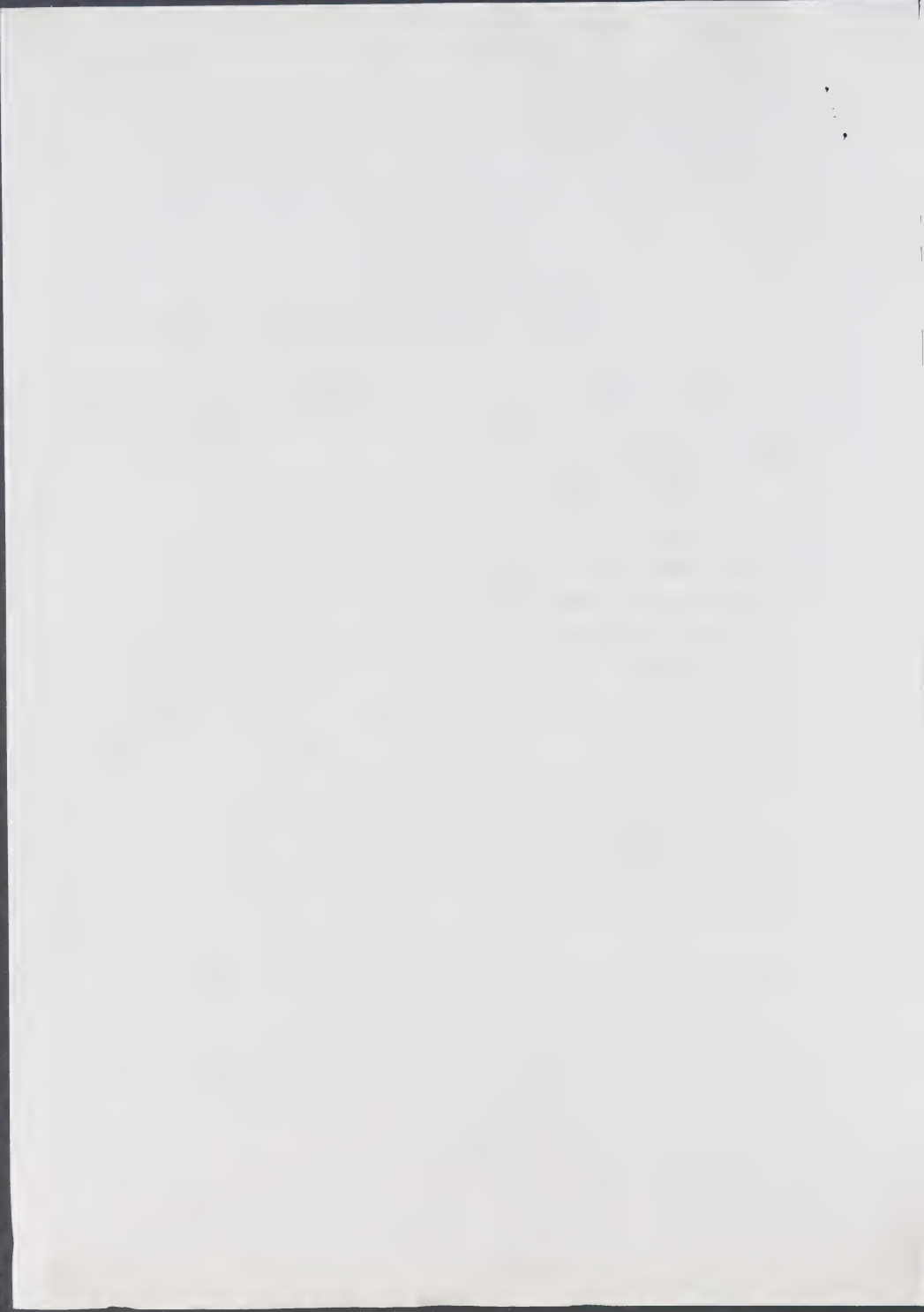
I will come on Sunday 8th and will take the opportunity to visit the Elvejenem Art Center in Madison. Do you know the curator there? My plane arrives in Milwaukee at 12.30 - I would rent a car and be in Madison in the afternoon.

We are here until Tuesday morning then back to London briefly before going to Naples for the re-opening of Capodimonte.

Kind regards also
to Babek.

Yours ever

Cliff





ALFRED BADER FINE ARTS

DR. ALFRED BADER

September 5, 1995

ESTABLISHED 1961

Mr. Clovis Whitfield
Whitfield Fine Art Limited
180 New Bond Street
London W1Y 9PD
England

Dear Clovis:

I feel uneasy communicating with you once again about the Carneo, but I would like you to see the facts clearly - at least as I see them.

What makes the Carneo different from all the other paintings that I have bought is that it is the only painting that I really don't like, and you leaned on me very strongly before the auction in New York, assuring me that it is a fine painting which you would find easy to sell. I find it ill-drawn, and clearly it isn't easy to sell. Compare it with the painting of Moses in the desert by Zuccarelli, which we bought in the same auction. Here is a painting that I really do like, and if you cannot sell it, I would be glad to keep it for myself.

When both of us did so very well with the D'Arpino, I suggested - surely not unfairly - that you use some of the profit to get me out of the Carneo. At our discussion, you thought that the Carneo was sold to the buyer of the pair of Biblical paintings, but clearly it is not.

Please reconsider. Surely to suggest that you pay me only the nut plus the annual interest is not unfair.

I know I am getting older, but I hope not yet senile. To suggest that I couple the sale of the Carneo with the sale to you of the Zucci would be close to senile. Both of us really liked the Zucci, though of course I had no idea who painted it. I would have gone to £40,000 alone, but you suggested that I go as high as £70,000, which I agreed to do. What a bit of luck that we were able to purchase it for only about £10,000, but surely it would indicate senility if I now sold to you for £20,000.

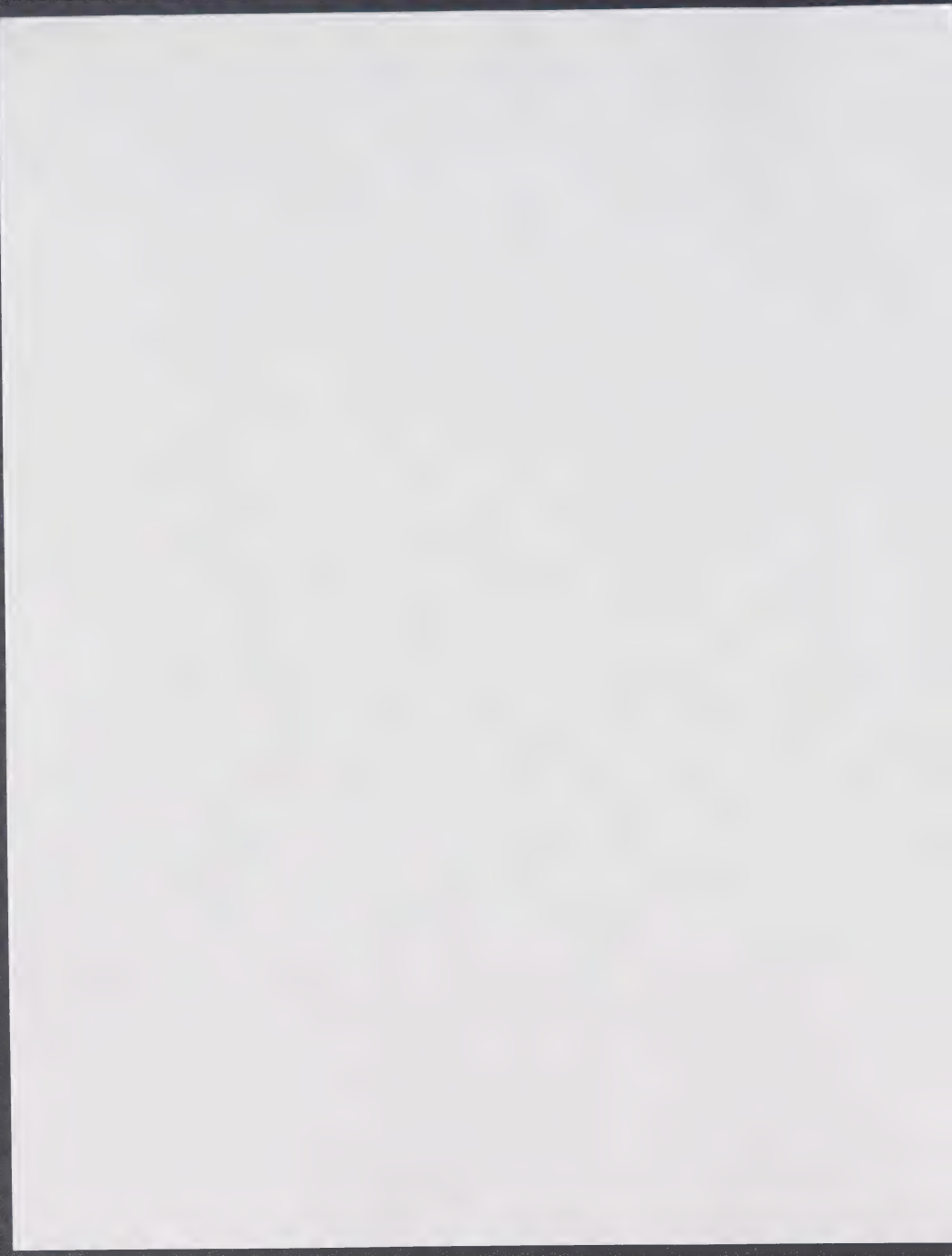
Two more minor and quite different questions:

- 1) What ever happened to that fine frame that came with the Procaccini but then could not be used? and
- 2) Do you know a Dr. Wolfgang G. Fischer at Fischer Fine Art, Ltd. at 30 King Street in London? What kind of a person is he?

With all good wishes,

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

AB/cw



*Whitfield Fine Art Limited**180 New Bond Street**London W1Y 9PD**Tel: 071-499 3592**Fax: 071-495 6488*

Dr. Alfred Bader, Alfred Bader Fine Arts,
Astor Hotel, Suite 622,
924, East Juneau Ave.,
Milwaukee, Wisconsin 53202
U.S.A.

23 August 1995

Dear Alfred,

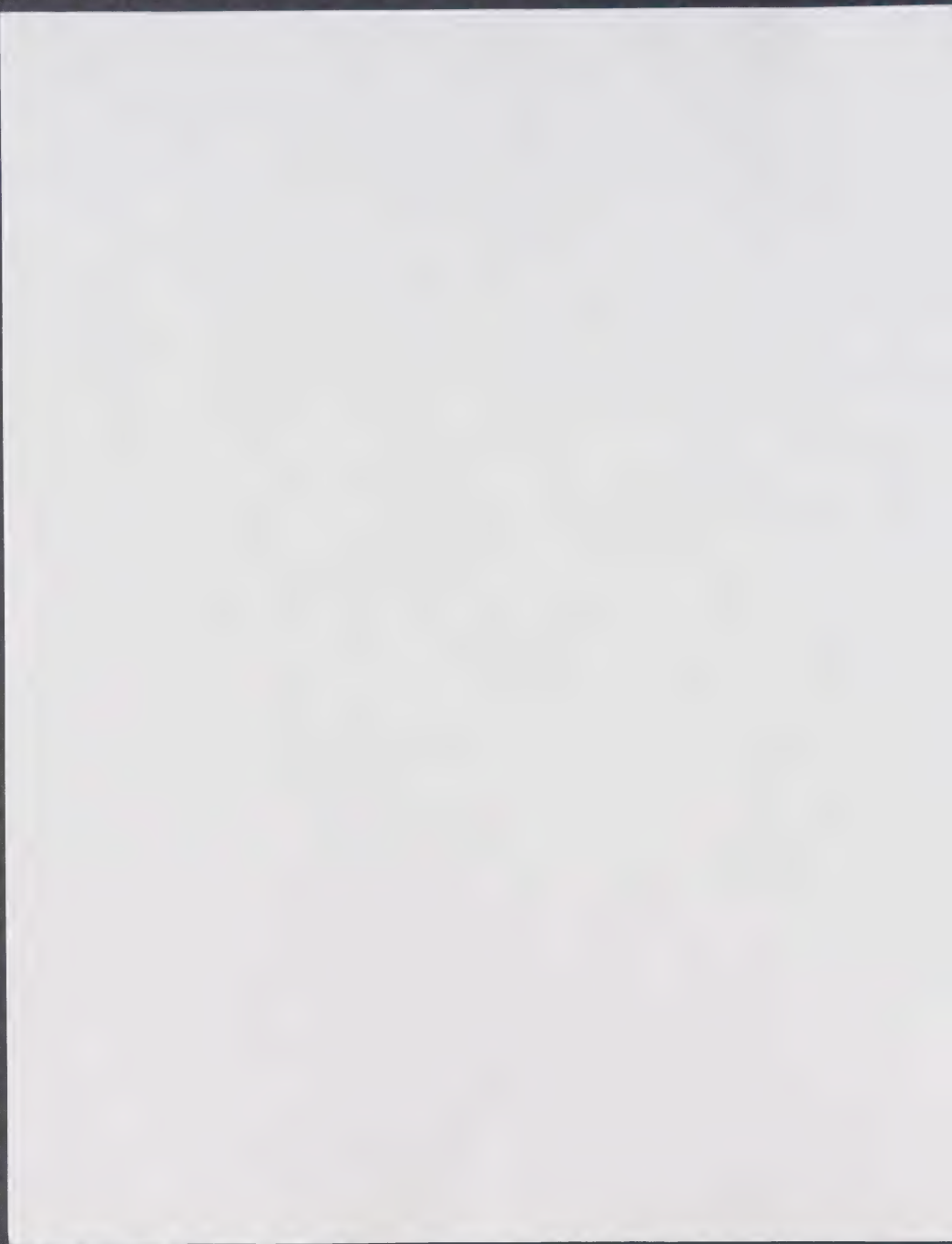
Many thanks for your letter, and the enclosed photographs of a Trinity with Saints. I thought that it could be in the area of Girolamo di Benvenuto, Benvenuto di Giovanni's son, and it certainly seems Sienese to me. Girolamo died in 1520, and I think that as it is on copper, it is probably later, slightly retardataire in style, but by someone like Francesco Vanni or his son Raffaello, who continues into the 17th century. But it looks to have some quality, and the price is not too challenging. Would it not fetch a little more at auction?

I'm not so keen on the 'Angelica Kauffmann' Christ and the Woman of Samaria, nor the oval ladies of pleasure. So I will return the photographs.

I don't have a photograph of our Harpignies, but I will be going to Paris in September and will get one to send to you. I'm sorry that Lloyds seems so expensive, I will see whether these transfers can be done cheaper elsewhere.

Yours ever, *Cloris*

TOTAL P.01





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 10, 1995

Mr. Clovis Whitfield
Whitfield Fine Art Limited
180 New Bond Street
London, England W1Y 9PD

Dear Clovis:

Thank you so much for your comments about that little painting on copper with the Father, the Son, the Holy Spirit and so many saints. I rather like it, though I don't think it can be before 1520 and is more likely to be from around 1580. In any case, as you will see from the enclosed, I purchased it for \$3,600, my ABFA number is 1610, and I plan to bring it along to you in November.

The copper is put down on some masonite, and it should surely be taken off, in case there is an inscription. Also, there are some paint losses, and the painting will be greatly improved on cleaning.

You will have seen the letter from Sweden. I don't think there is any point whatever in pushing that man. If we push, the price will just go up.

What do you think about that portrait of a man, snapshot enclosed? I can't tell whether it is French or English. The man is a rather snooty character, but it is well painted. Do you think that it could be by Duplessis? It is with a good friend of mine, a dealer in Ohio, who is always very reasonable.

You will have seen from my many faxes how complicated the VAT regulations are. Do you think that I will be able to recover the VAT on paintings, such as Christie's July 7 Lot 97, which remain with you? In any case, as you will see from the enclosed, I have asked Christie's to re-invoice, and I hope that they will.

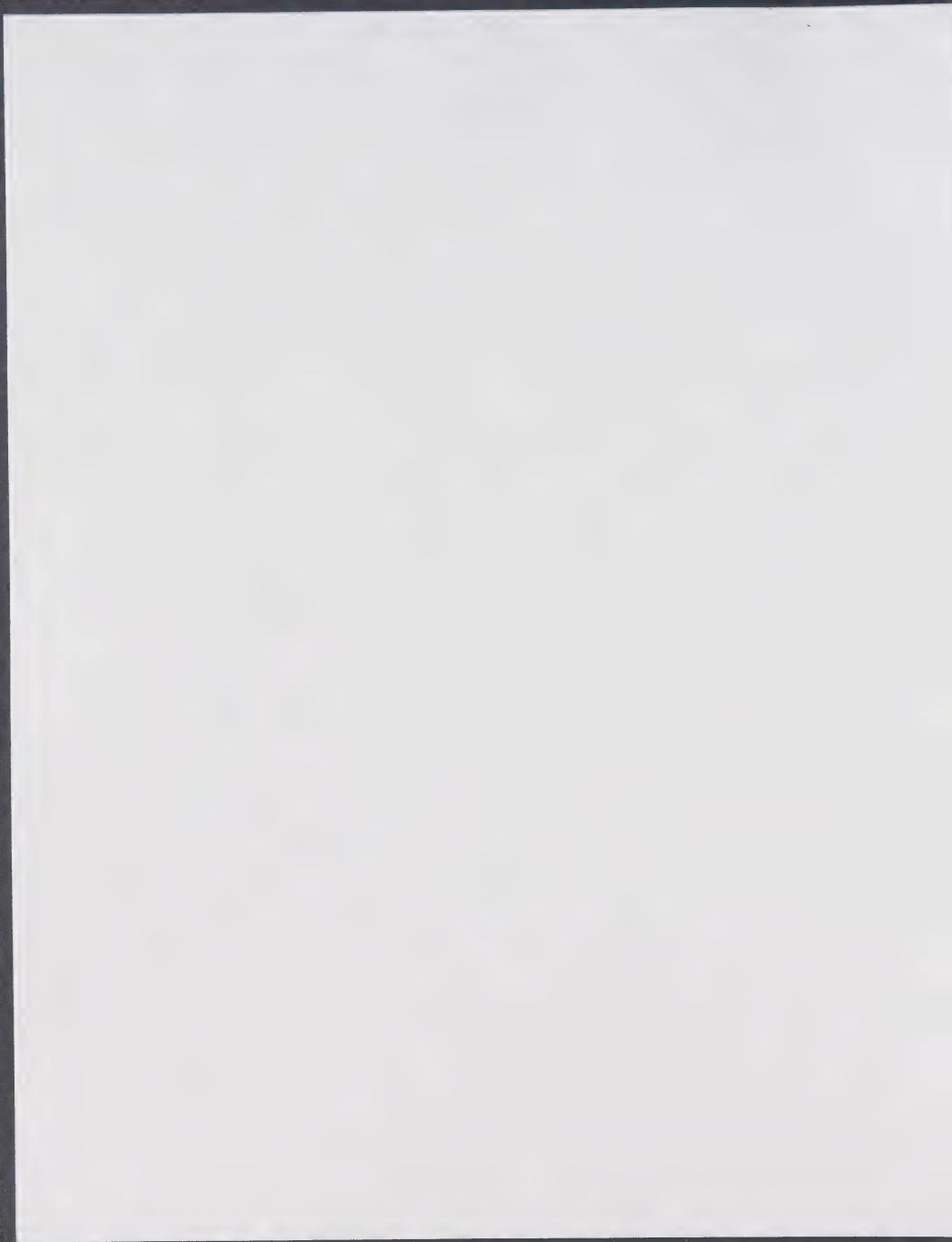
I have also sent you our VAT list of all paintings purchased with VAT recovered through May. This list has gone to no one but you, and you may want us to re-word what has happened to paintings such as ABFA #1436, the Antoniani. Now, the form simply says that the painting was in the UK and was sold. Please guide me if changes should be made, and I will then send that form to Mr. Glynn.

With all good wishes, I remain,

Yours sincerely,

AB/cw
Enclosures

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



FAX.FROM

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

Agos. 1 95

To:

Clotie

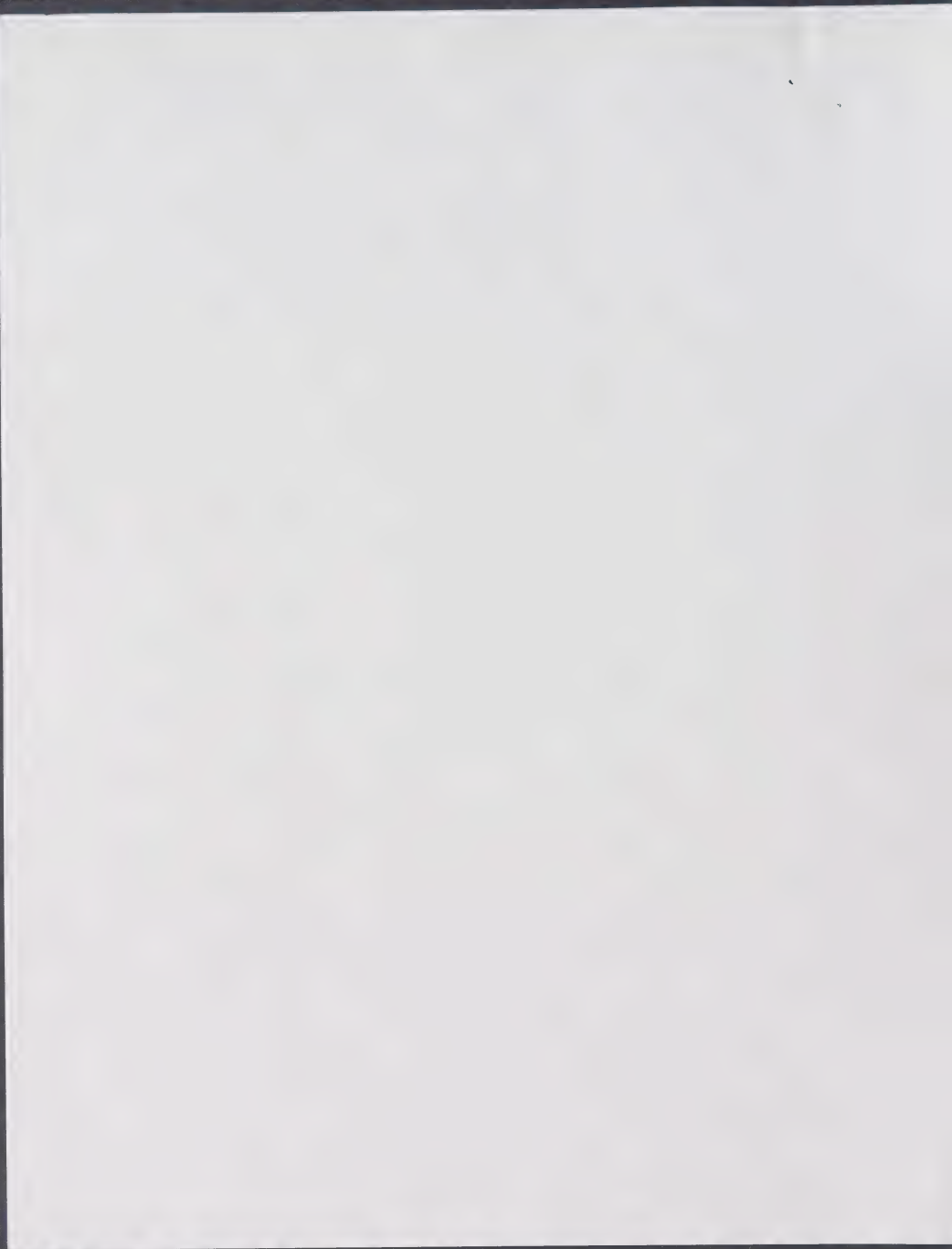
Thanks for fax of to-day.

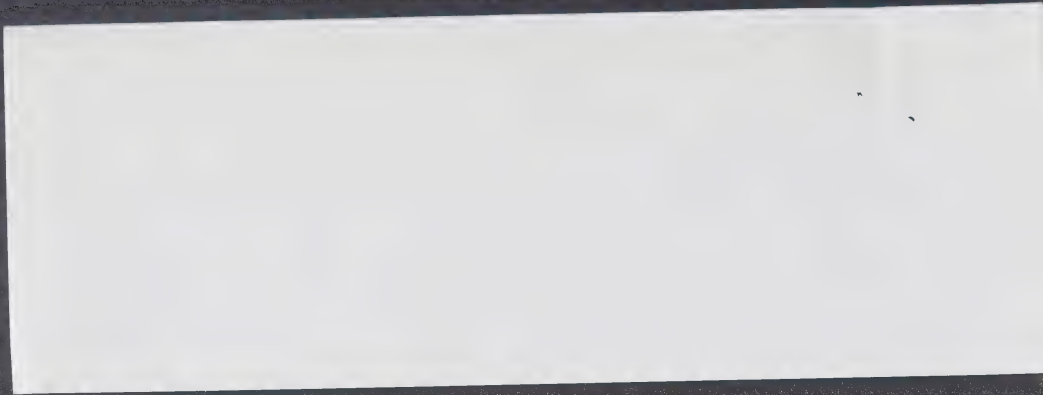
Please let me know what changes I should
make on the VAT list I faxed you.

I will make those changes and then send
the list to my accountant, Mr. Glynn.

The only painting I am planning
to bring you is the tiny oil on copper -
the tiny with many paints, which needs
restoration. Must I show it to customs at
Galwick?

We have not been greedy with each
other, but I hoped that you would use some
of the D'Argino profit to buy the Caruso.
You will certainly do well with the yacht,
and I don't want to sell it now.





Whitfield Fine Art Limited

180 New Bond Street

London W1Y 0PL

Tel: 071 495 3594

Fax: 071 495 0488

Dr. Alfred Bader, Alfred Bader Fine Arts
Kaiser Hotel, Suite 422
100 West Superior Ave.
Milwaukee, Wisconsin 53202
U.S.A.

1 September 1995

Dear Alfred

Thank you very much for your faxes and letters, I have been in touch with Nicholas Lambourn, who said he would look after the situation and call me back. We are all a bit at sea with these new VAT provisions. Please let me know when you are going to bring me pictures on consignment, as there is a 2 1/2% VAT liability on entry now, a liability I can defer (apparently for up to two years) if I take out a bond with the VAT office. Alternatively, the pictures can be let in temporarily free if they are going to be restored here.

I don't really like the rather dull portrait you sent me a snapshot of - I think it most likely to be English and not really very saleable

So far as the Carneo is concerned, I would like to relieve you of it (it is still unsold and looks likely it will return from the country house where it has been). I wonder if you would think of selling me the Zucchi say for 100% profit at the same time?

We are getting ready for Paris, where I shall take the Koninck, the Terbrugghen, the Maratta, among others. The fair opens on 19th September.

Yours ever

Louis



an AIMemo

FROM DR. AL BADER

Clovia
I'll call
you to discuss.
BeA wishes
Qua

GIBBONS
G&M
MANNINGTON
CHARTERED ACCOUNTANTS

29th August 1995

s to be exported or not, the buyers premium was
s able to recover the Input V.A.T. on your next

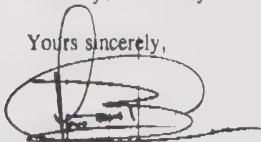
Since 1st June 1995

If you purchase a painting and either (i) take delivery in the U.K. and keep it here with a dealer, or (ii) you take possession of it prior to subsequent exportation, as in the two examples quoted, provided that the auctioneer is in agreement, you will be charged V.A.T. at a standard rate on the buyers premium outside of the Auctioneers Scheme. This V.A.T. can be claimed on your next V.A.T. Return. If you do not take delivery of the painting and export it immediately then the buyers premium will be zero rated and there will be no Input V.A.T. to reclaim.

In order that I can reclaim the Input V.A.T. on the purchases since 1st June 1995 by the end of September, the replacement invoices and credit notes need to be dated before 31st August 1995.

Should you have any further queries, please do not hesitate to contact me.

Yours sincerely,

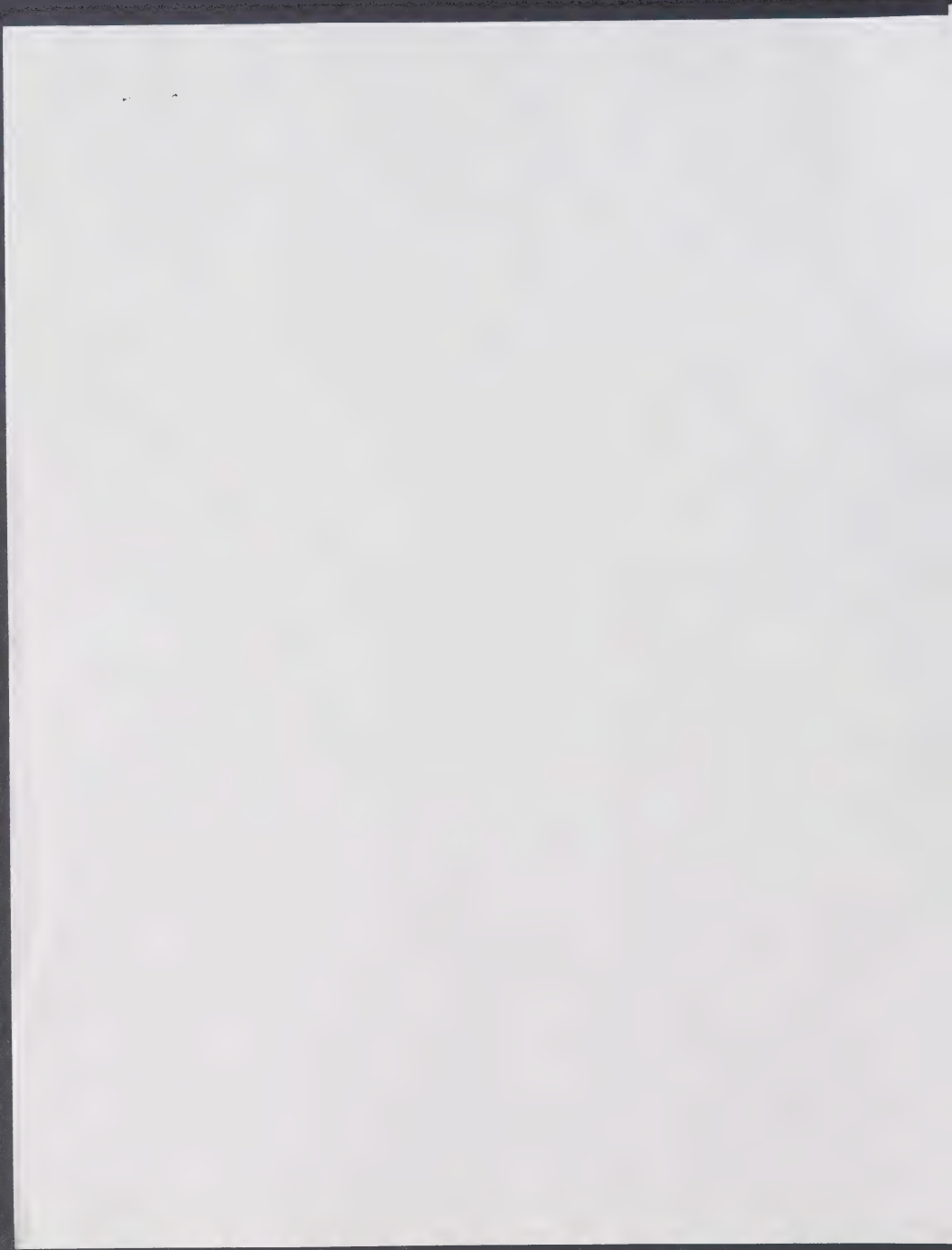


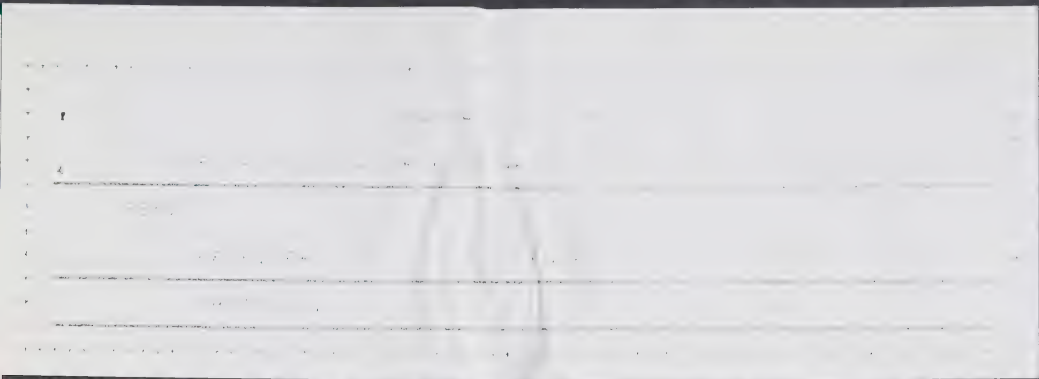
Michael B. Glynn

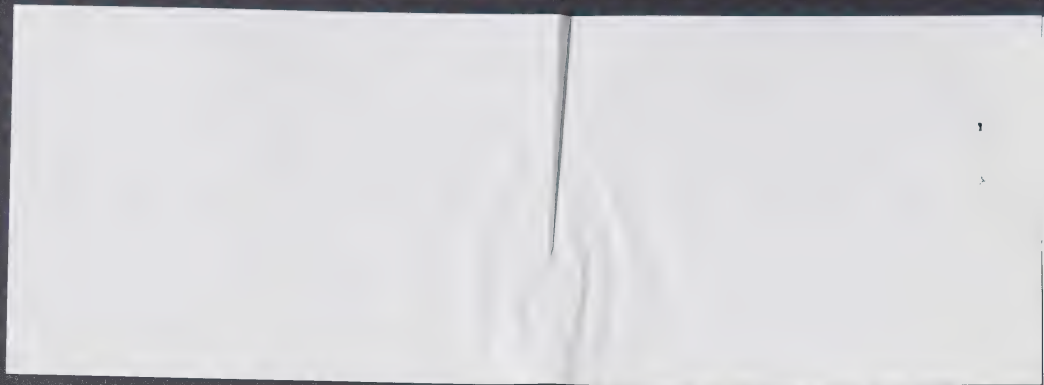
20 Excersley Road, Heston on Sea, East Sussex TN40 1HE

TEL: 01424 710530 FAX: 01424 730668

Assoc. Auctioneers, Bath, Plymouth, Devon, Cornwall, Dorset, Devon, Devon & Cornwall







Whitfield Fine Art Limited

180 New Bond Street

London W1Y 9PD

Tel: 071-499 3592

Fax: 071-495 6488

~~Sold # 1400~~~~£12,500~~

1578

14 Aug 1994

Dr Alfred Bader
Milwaukee

Dear Alfred,

Many thanks for your note —
never mind about the Remi,
what about the Campidoglio,
is it yet in Stockholm?

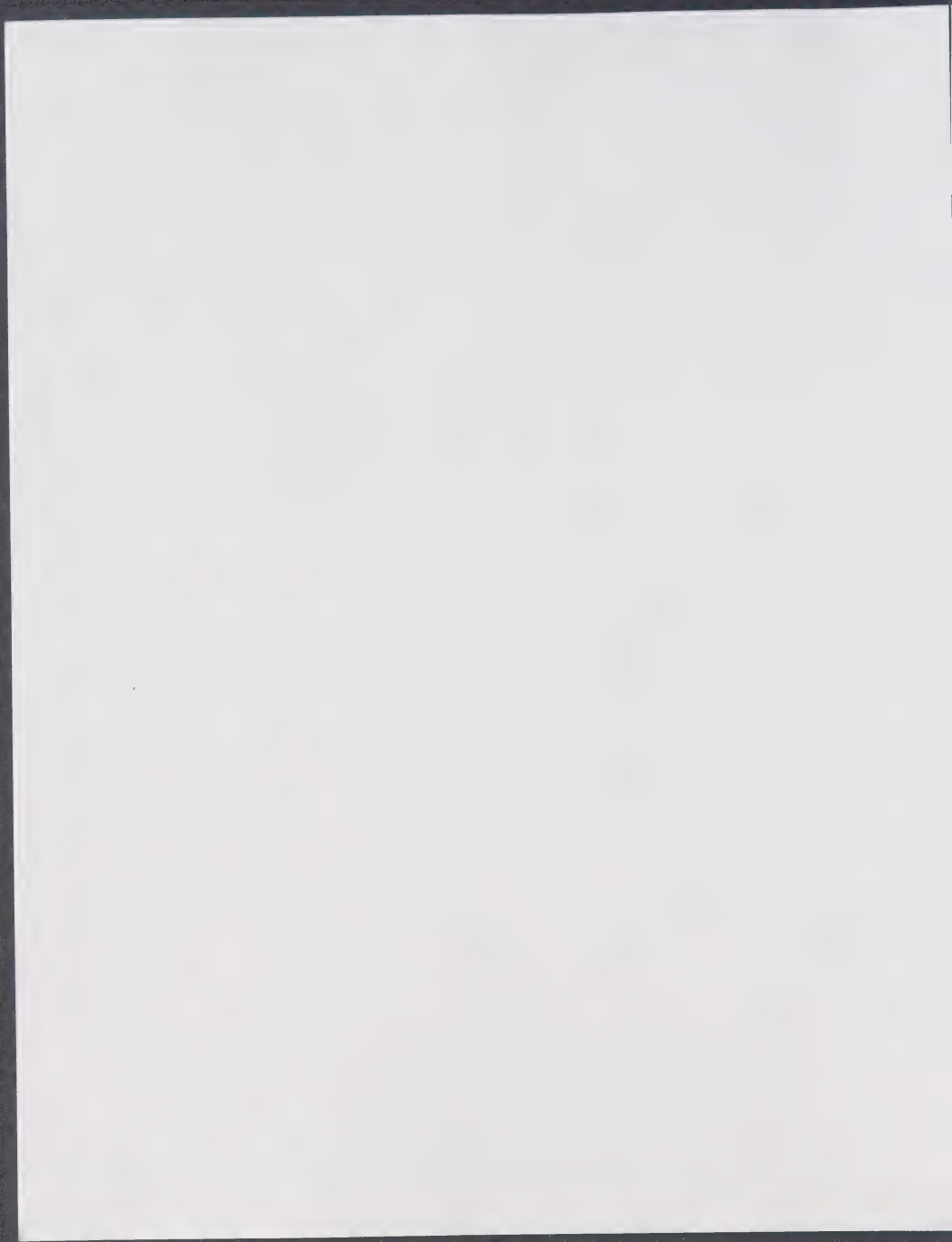
1407A
1400

I have sold the two 'Houbraken'
pictures for £12,500 and should
get payment in two months.
The 'Experiment' picture is quite
interesting, clearly signed
Carolus de Bondotis Mediolanensis.

1578

Please let me know once again
the info you have on the
experiment, and the Travelex
list.

yours ever



August 10, 1995

Mr. Clovis Whitfield
Whitfield Fine Art Limited
180 New Bond Street
London, England W1Y 9PD

Dear Clovis:

I am back home with a mountain of work to tackle.

What do you think of those two oval ladies of pleasure, said to be Italian 17th Century? they are not my cup of tea, but if you think they could be really great, I can pursue them.

Anybody who likes Angelica Kaufmann will like that Jesus with the Samaritan Woman, which just makes me laugh. That an artist could think that the Samaritan woman was an 18th courtesan!

This painting is with a very good dealer friend in the Hague from whom you picked up that large Jesus in such terrible condition. The asking price is Hfl. 3,800, and that is probably negotiable.

Please return all three photographs at your convenience.

You will recall what a nit-picking character I am. In your calculation, you indicated that \$644,252.94 would be wire-transferred, and as you will see from the enclosed, my bank actually received \$644,163.84. Should you or my bank really charge \$89.10? Please smile!

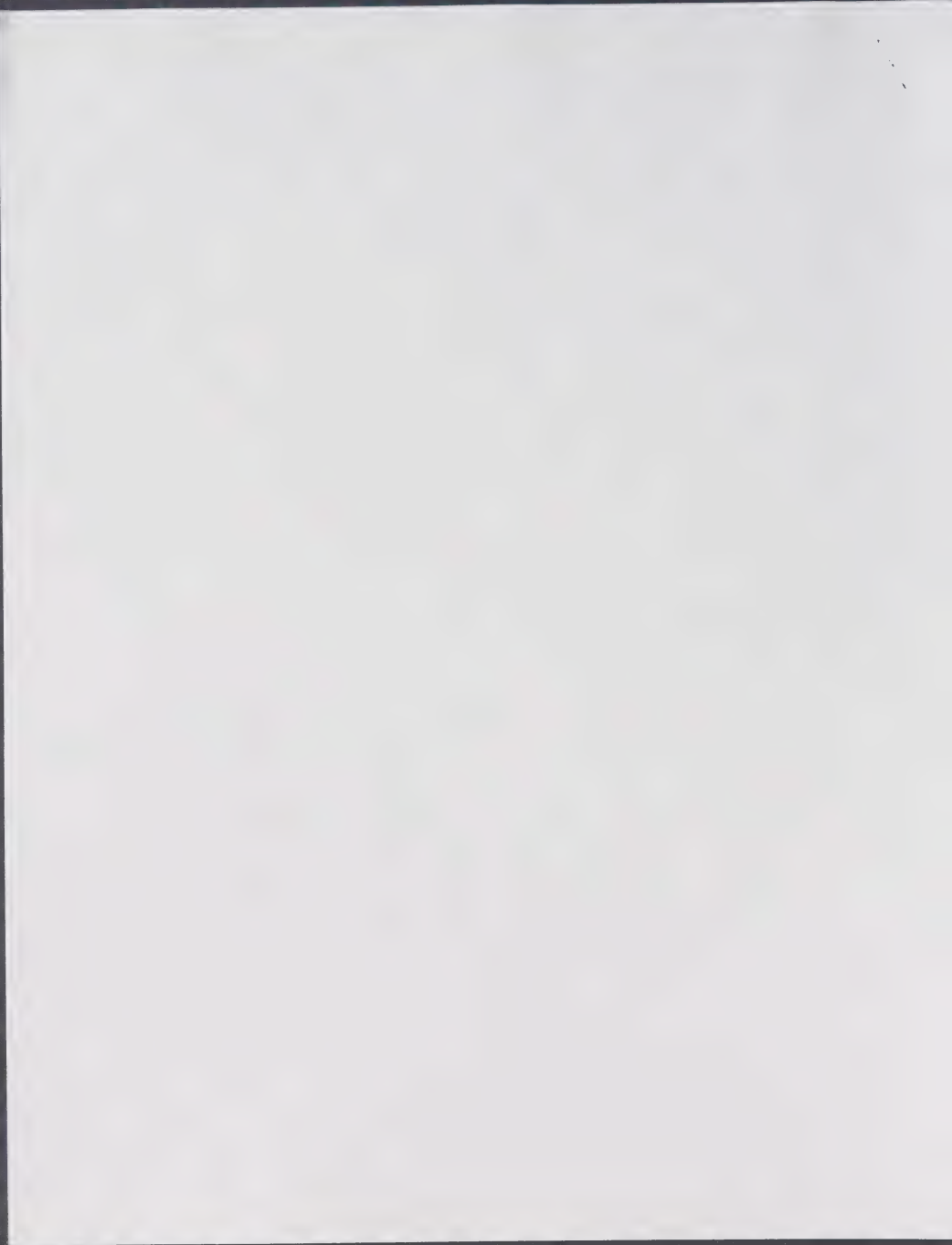
Enclosed please also find notification that we received \$87,379.20 on July 5th. Unfortunately, that notification was overlooked here, and so I was chasing it unnecessarily. Could I please have your calculation how that was arrived at, and also a snapshot of the landscape by Harpignies, which we now own together? I will try to find more such paintings.

I hope to have the list of paintings with you with VAT's recovered by early in September, and then also a list of all the works with you.

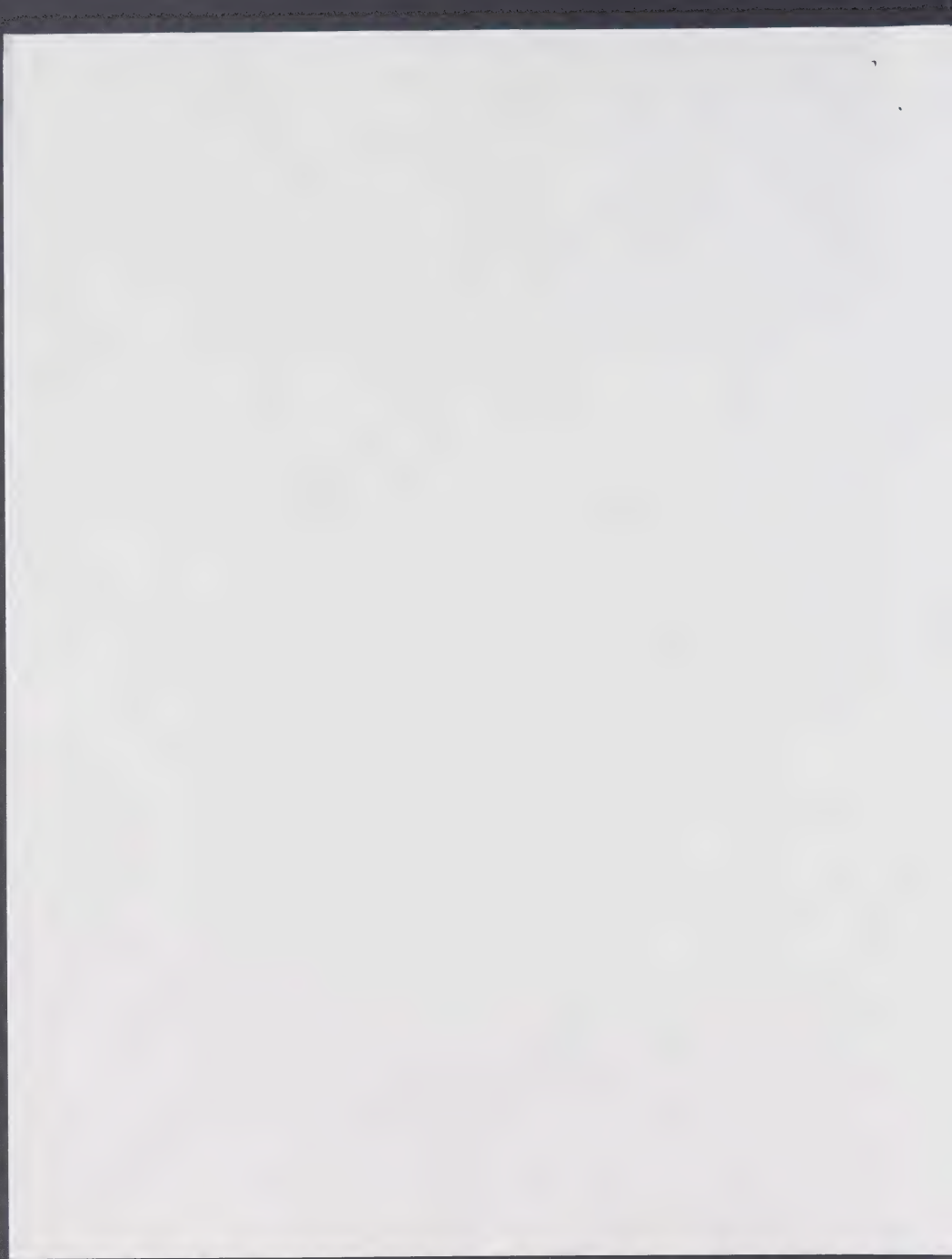
Any word about the pair of Biblical paintings and the Carneo?

Best wishes, as always,

AB/cw
Enclosures







SOTHEBY'S

FOUNDED 1744

34-35 New Bond Street, London W1A 2AA
Telephone: (071) 493 8080
Telex: 24454 (SPBLON G)
Telefax: (071) 409 3100

Clovis Whitfield Esq.,
180 New Bond Street,
London W1Y 9PD

19 May 1995

Dear Mr Whitfield,

We have now had a chance to consider your painting of Saint Catherine, bought at Billingshurst in 1992, property number 20088181, item 1.

Unfortunately we would not be able to include it in a sale at £4,000, but we would suggest an auction price of £1,000 - £1,500. We also feel that it is closer in style to the Neapolitans, around Francesco Guarino, and we would probably catalogue it as Follower of Guarino. We could include it in our next Colonnade sale on September 13th 1995 if you wished.

Please let me know how you would like to proceed.

Yours sincerely,

Jason Lindsay
Jason Lindsay

*Dear Alfred,
I haven't answered
this, but will do so
as soon as you have
seen it.
See you soon!*

*Take back
1/9/95.*



Clovis

29-04-1995 12:26

FROM 414 260 6488

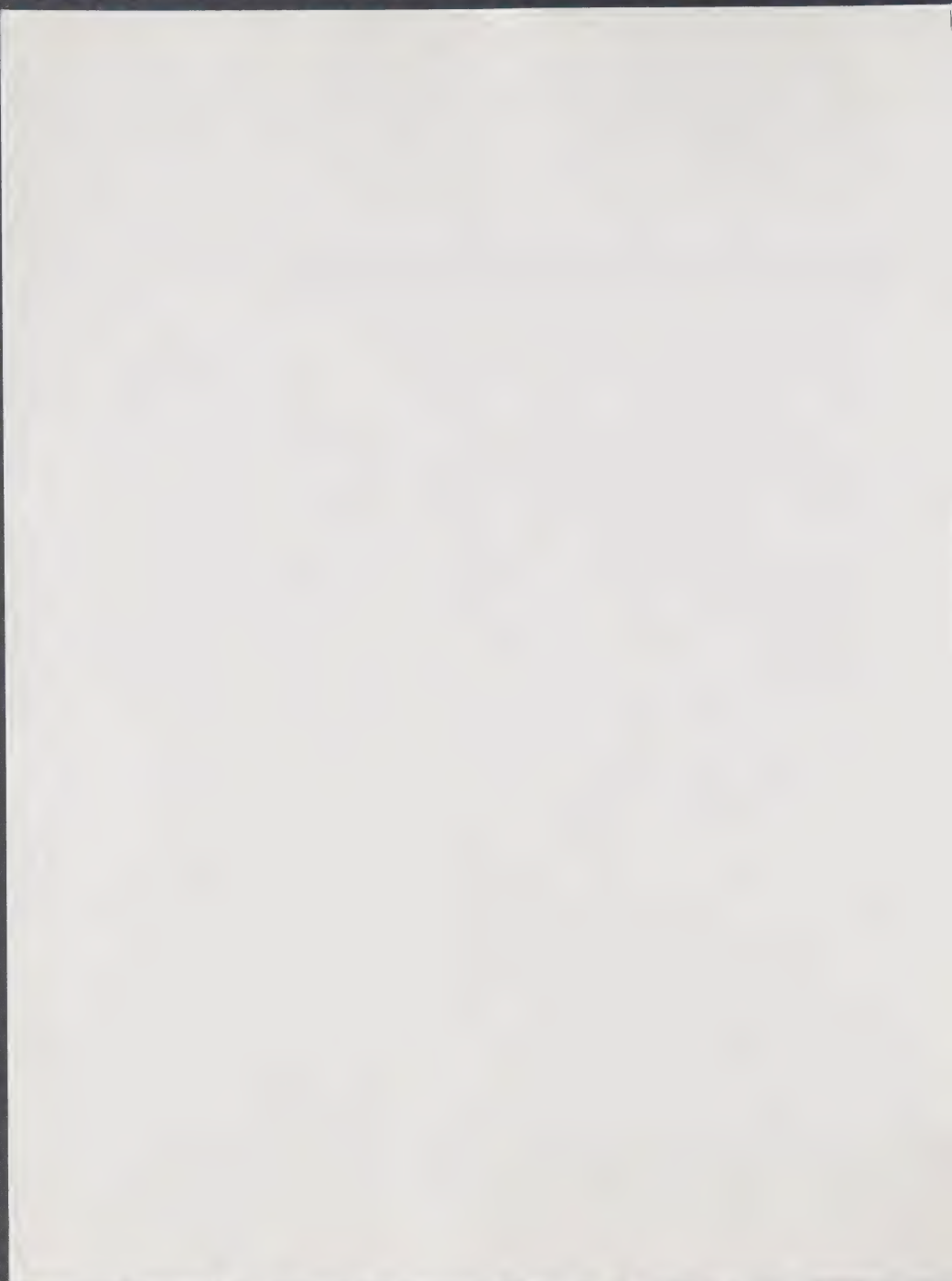
Dr. Alfred Bader, Alfred Bader Fine Arts,
 Mayor Hotel, Suite 622,
 314, East Junean Ave.,
 Milwaukee, Wisconsin 53202
 U.S.A.

20 April 1995

Dear Alfred,
 Jimmy Lawson, the credit controller at Christie's, has
 apparently gone away until Monday, and no-one else can
 give me an answer about the payment for the mural.

I am hoping to get a letter of intent shortly from
 Marselle for the purchase of the Procaccio for a price
 of \$1m. There are still some political problems in the
 way, among them the impending elections, but the director
 of the museums in Marselle is on board, and he is
 asking the co-operation of the present mayor. It has
 already been seen and approved by Pierre Rosenbery, who
 will give it his support and the state will therefore be
 supporting the acquisition, possibly to 50%. They do buy
 from time to time, have not bought a major Italian
 picture since 1986, and of course this would fit in
 perfectly in the collection. Of course the disadvantage
 is that settlement would not be until March. More on this
 later, but I have decided not to bring the picture to the
 New York fair next month. It has certainly been
 worthwhile maintaining my French sale - this year not
 only the Wooster to Lille but also an important Caspari
 to Montclair for \$200.

James over
John



H. Offields,
87, North Trade Road,
Battle, E. Sussex,
TN33 0HN.

14th July, 1965.

Dr. Alfred Bader,
2A, Holmesdale Avenue,
Bexhill-on-Sea,
TN39 3QE.

Dear Dr. Bader,

On behalf of St. Mary's Church Council at Battle, thank you for coming to see our Guide Reni painting and for giving us the benefit of your expertise and advice.

We are grateful to you for obtaining an offer of £4000 from Clovis Whitfield for the painting. This offer will be discussed at our next Church Council meeting on the 28th July after which I will write to you at your Milwaukee Wisconsin address to let you know what transpires.

Yours sincerely,

Hilscabeth Small

(Mrs. H. Small)

cc: Mr. Upton.

To Clovis Please note

To Anna : I'll be with you
next Tuesday, July 25, between
3 and 5 pm.

Best wishes
Anna

the 1990s, the number of people aged 65 and over in the United States is projected to increase from 20 million to 35 million (U.S. Census Bureau 1997).

As the number of people aged 65 and over increases, the number of people aged 75 and over is also projected to increase. The number of people aged 75 and over in the United States is projected to increase from 10 million in 1990 to 15 million in 2000 (U.S. Census Bureau 1997). The number of people aged 75 and over is projected to increase from 15 million in 2000 to 25 million in 2010 (U.S. Census Bureau 1997). The number of people aged 75 and over is projected to increase from 25 million in 2010 to 40 million in 2020 (U.S. Census Bureau 1997).

The number of people aged 75 and over is projected to increase from 40 million in 2020 to 55 million in 2030 (U.S. Census Bureau 1997).

The number of people aged 75 and over is projected to increase from 55 million in 2030 to 70 million in 2040 (U.S. Census Bureau 1997).

The number of people aged 75 and over is projected to increase from 70 million in 2040 to 85 million in 2050 (U.S. Census Bureau 1997).

The number of people aged 75 and over is projected to increase from 85 million in 2050 to 100 million in 2060 (U.S. Census Bureau 1997).

The number of people aged 75 and over is projected to increase from 100 million in 2060 to 115 million in 2070 (U.S. Census Bureau 1997).

The number of people aged 75 and over is projected to increase from 115 million in 2070 to 130 million in 2080 (U.S. Census Bureau 1997).

The number of people aged 75 and over is projected to increase from 130 million in 2080 to 145 million in 2090 (U.S. Census Bureau 1997).

The number of people aged 75 and over is projected to increase from 145 million in 2090 to 160 million in 2100 (U.S. Census Bureau 1997).

The number of people aged 75 and over is projected to increase from 160 million in 2100 to 175 million in 2110 (U.S. Census Bureau 1997).

The number of people aged 75 and over is projected to increase from 175 million in 2110 to 190 million in 2120 (U.S. Census Bureau 1997).

The number of people aged 75 and over is projected to increase from 190 million in 2120 to 205 million in 2130 (U.S. Census Bureau 1997).

The number of people aged 75 and over is projected to increase from 205 million in 2130 to 220 million in 2140 (U.S. Census Bureau 1997).

The number of people aged 75 and over is projected to increase from 220 million in 2140 to 235 million in 2150 (U.S. Census Bureau 1997).

The number of people aged 75 and over is projected to increase from 235 million in 2150 to 250 million in 2160 (U.S. Census Bureau 1997).

The number of people aged 75 and over is projected to increase from 250 million in 2160 to 265 million in 2170 (U.S. Census Bureau 1997).

The number of people aged 75 and over is projected to increase from 265 million in 2170 to 280 million in 2180 (U.S. Census Bureau 1997).

The number of people aged 75 and over is projected to increase from 280 million in 2180 to 295 million in 2190 (U.S. Census Bureau 1997).

The number of people aged 75 and over is projected to increase from 295 million in 2190 to 310 million in 2200 (U.S. Census Bureau 1997).

The number of people aged 75 and over is projected to increase from 310 million in 2200 to 325 million in 2210 (U.S. Census Bureau 1997).

The number of people aged 75 and over is projected to increase from 325 million in 2210 to 340 million in 2220 (U.S. Census Bureau 1997).

The number of people aged 75 and over is projected to increase from 340 million in 2220 to 355 million in 2230 (U.S. Census Bureau 1997).

Hadfields,
87, North Trade Road,
Battle, E. Sussex, TN33 0HN,
England.

21st July, 1995.

Dr. Alfred Bader,
Astor Hotel Suite 622,
924 East Juneau Avenue,
Milwaukee Wisconsin,
U.S.A., 53202.

Dear Dr. Bader,

Further to my letter of 14th July, 1995, the question of the sale of the Guido Reni painting was discussed by St. Mary's Church Council at their meeting on the 28th July, 1995.

I explained the situation fully and how much we are indebted to you for obtaining an offer from Mr. Clovis Whitfield. However, the majority were inclined to think that we should rehang the painting in the church rather than sell it for £4000. In this case, the Council wished to know the cost of insuring and safeguarding the painting; thus no final decision has yet been made. My husband and I hope to provide this information for the next Council meeting on the 4th September and I will then let you know what transpires.

Finally, the members of the Council have asked me to convey to you their gratitude and sincere thanks for your generous advice and practical assistance.

Yours sincerely,

Elisabeth Small

(Elisabeth Small)

copies: Mr. O'Hagan
Mr. Upton

Clovis:

We'll see.

*You did not have to
have this, anyway!*

Best wishes

(D)



London NW1 9PD

London NW1 9PD

London NW1 9PD

London NW1 9PD

London NW1 9PD

June 2nd

1997

Dear Alfred

Many thanks for your note, we
look forward to seeing you and
the girls in June.

The note for a return visit
has been sent but I would not
immediately send the proceeds.
I will keep you posted and I
hope to be able to resolve this
before you come. Perhaps you
could let me know the details
for a visit.

Yours ever

Chris