

Alfred Baker Fonds

Correspondence

Pelletier, S. William
(B.11)
1992-96

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The University of Georgia

Chemistry Building
Athens, Georgia 30602-2556, U.S.A.

Institute for Natural Products Research

S. William Pelletier, Director
(706) 542-5800
FAX: (706) 542-~~9000~~ 5804

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

Dear Alfred:

Thank you for your letter about Maida and George Abrams. Can you give me their address? I would like to send them a copy of our Ostade catalogue. Appendix 1 of the catalogue gives a complete list of Ostade drawings that are related to his prints. This may be of interest to the Abrams.

With best wishes,

Sincerely,

Bill

S. W. Pelletier

SWP:bh

August 27, 1996

22 BERNARD LANE

22 Bernard Lane

Newton, Mass.

02168

phone 617 723 6150

fax 617 227 6907

Best regards

Anna

TRANSACTION REPORT

FOR: ALBERT BAKER FINE ARTS 414 J. THTON

SEND

RECEIVER

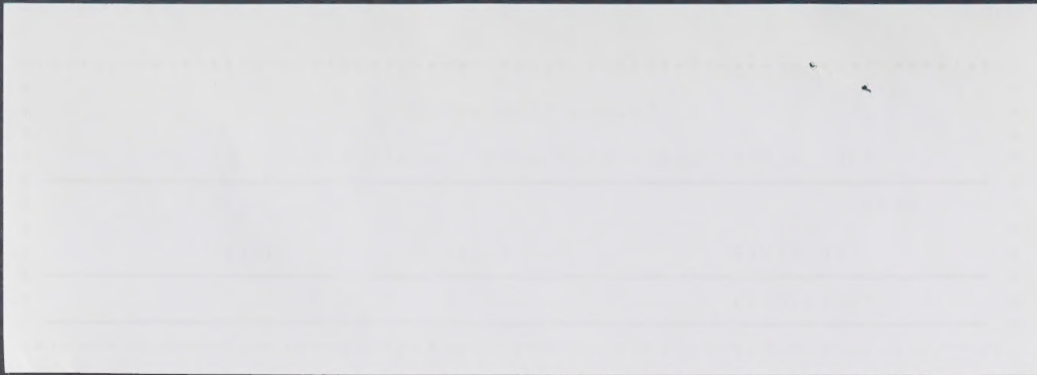
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Dr. Alfred Bader
924 East Juneau, Suite 622
Milwaukee, Wisconsin 53202
Phone: 414/277-0730
Fax: 414/277-0709

A Chemist Helping Chemists

October 8, 1996

Professor William Pelletier
Director, Institute for Natural Products Research
University of Georgia
Chemistry Building
Athens, GA 30602-2556

Dear Bill:

I'm happy to know from your letter of October 2, that the Whalley exhibition will not be until next summer.

I look forward to seeing you and Dr. Eiland in Milwaukee to pick the paintings. My son Daniel might also be interested in loaning some to the exhibition.

I will be in Milwaukee, until October 22, when we leave for various cities in Canada. From November 8, until January 6, we will be in England and Holland. The balance of January is open. In February, I may have an ACS tour in Florida, but the date has not been set.

With all good wishes, I remain,

Yours sincerely,

AB/cw

Chemistry Building
Athens, Georgia 30602-2556, U.S.A.



The University of Georgia

Institute for Natural Products Research

S. William Pelletier, Director
(706) 542-5800
FAX: (706) 542-~~5800~~ 5804

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

Dear Alfred:

This is to acknowledge receipt of the Spring 1996 issue of the *Harvard University Art Museum Bulletin* featuring Ostade drawings and prints. Thank you very much for remembering me. I am reading with great interest the essay by Anna C. Knaap on peasant genre in 17th-century Dutch drawings and prints. I am especially interested in the Ostade drawings from the Maida and George Abrams collection. Do you know these collectors?

With best wishes,

Sincerely,

S. W. Pelletier

SWP:bh

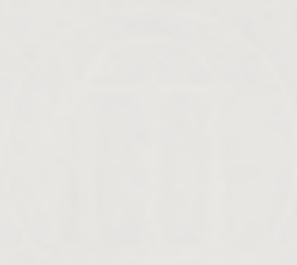
August 20, 1996



THE UNIVERSITY OF CHICAGO

Office of the Registrar
5408 S. University Avenue
Chicago, Illinois 60637

Office of the Registrar
5408 S. University Avenue
Chicago, Illinois 60637





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 23, 1996

Professor William Pelletier
Director, Institute for Natural Products Research
University of Georgia
Chemistry Building
Athens, GA 30602-2556

Dear Bill:

I know Maida and George Abrams quite well. They are very nice people. He is a lawyer, and they have what must be one of the finest collections of Old Master drawings. He is a great supporter of the Fogg Museum.

Occasionally, they have been selling works, but I don't think that prints are uppermost in their minds.

With all good wishes, I remain,

Yours sincerely,

AB/cw

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





The University of Georgia

Institute for Natural Products Research

Chemistry Building
Athens, Georgia 30602-2556, U.S.A.

S. William Pelletier, Director
(706) 542-5800
FAX: (706) 542-9454

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

Dear Alfred:

I received your letter of 27 September.

I left a message on your telephone answering machine, but decided a letter is in order to clarify the situation. I obviously did not make my intention clear and I apologize for my lack of clarity.

When I telephoned you, I only wanted to alert you that Dr. William Eiland and I would like to come to Milwaukee (at your convenience) to identify those Whalley works that the Georgia Museum of Art would like to request for the Whalley exhibition. The list of those you agree to loan for the exhibition will be turned over to the Museum's registrar to prepare a formal loan request. She would need a list from you of the insurance value for each work so that an appropriate insurance certificate can be issued. The above is the procedure the Museum **always** follows in borrowing works. The Museum has borrowed art works from the Tate Gallery, the British Museum, and museums in Italy. Everything is always done properly. They are to have an exhibition in 1998 of drawings and prints of Rembrandt in the collection of the Rembrandt House in Amsterdam.

I was in error in telling you that the Whalley exhibition is scheduled for December 1996. It is now scheduled for July-August 1997, so that gives us more time.

Again, I apologize for not being clear and upsetting you. I hope this letter clears up the situation.

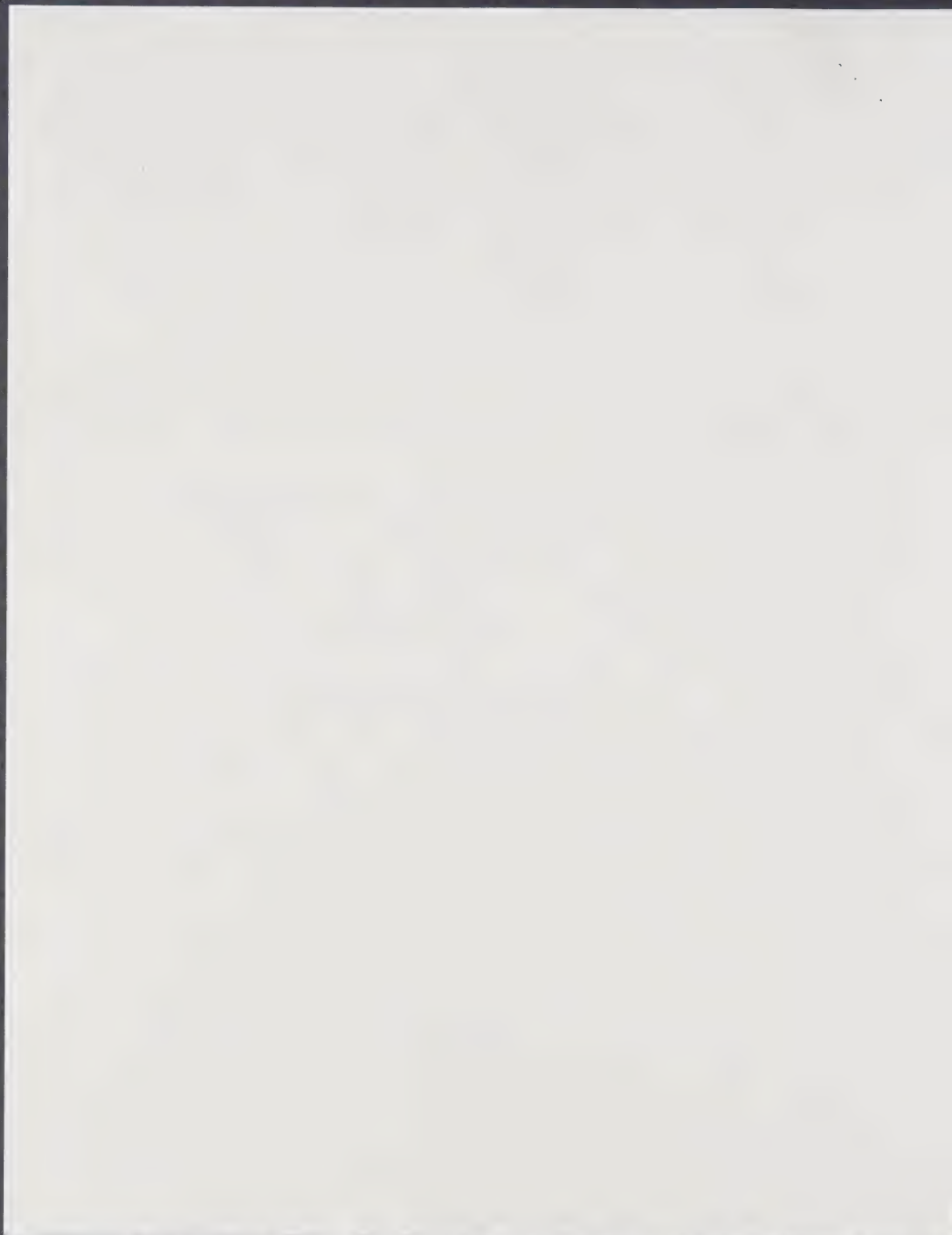
With best wishes,

Sincerely,

S. W. Pelletier

SWP:ac

October 2, 1996





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

A Chemist Helping Chemists

September 27, 1996

Professor William Pelletier
Director, Institute for Natural Products Research
University of Georgia
Chemistry Building
Athens, GA 30602-2556

Dear Bill:

I must tell you that I was really taken aback by your call last week, saying that you and the director of your museum would appear here sometime to pick up the Whalleys for your show.

Bill, I have loaned paintings over the years to many dozens of museums, but never in such an offhand manner.

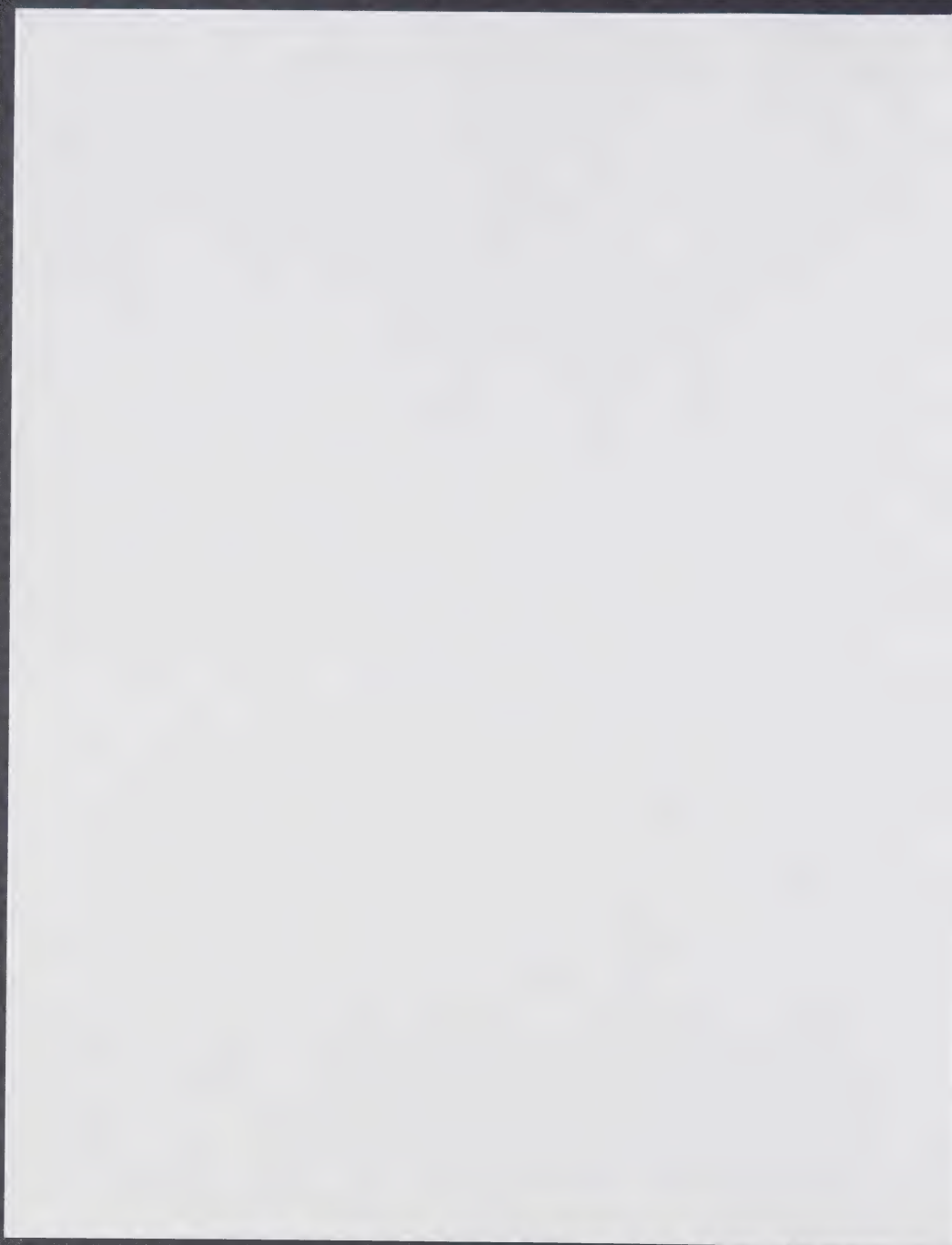
First of all, between now and year-end, I will be in Milwaukee for only a few days.

Beyond that, I expect museums borrowing my paintings to let me know in writing which they will want and to send me their insurance certificate covering damage and loss under all circumstances.

With all good wishes, I remain,

Yours sincerely,

AB/cw





The University of Georgia

Chemistry Building
Athens, Georgia 30602-2556, U.S.A.

Institute for Natural Products Research

S. William Pelletier, Director
(706) 542-5800
FAX: (706) 542-~~9464~~ 5804

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

Dear Alfred:

Thank you for your kind letters of 26 September and 28 September. I owe you an apology. On page 102, I misread "fugus" as "fungus". I am sorry. That criticism therefore is not valid. I think the proper word is "fugu".

Yes, of course I will be happy and honored to write a review of your book. A review for *The Art Bulletin* would be of interest. Let me know details.

I am very disappointed that Whalley's *Still Life with a Crock (Jug)* is not for sale. I had set my heart on it, for it would fill a gap in my Whalley collection. I have no classic-type still lifes and that one appeals very strongly to me. I think it is one of Whalley's best works. It possesses a simple elegance and charm. When I visited you two years ago, it, along with *The Carpenter* and *The Loading Dock*, made the most favorable impression on me. You got me started on buying Whalley paintings, so I look to you for help in acquiring some of his best works. I had thought from our telephone conversation on September 22, that you might sell it to me, since you said we would talk about it when I come to Milwaukee. I will appreciate very much your reconsidering.

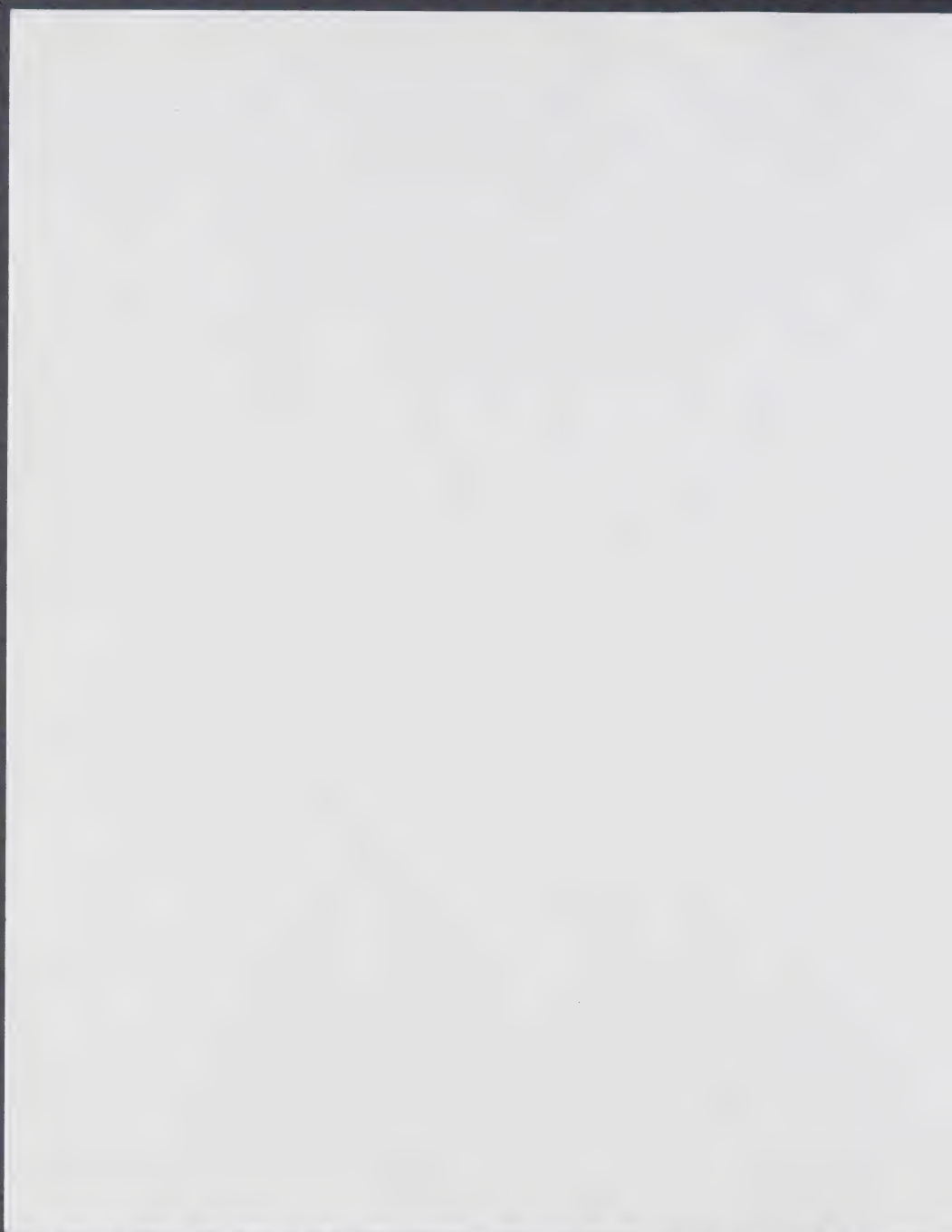
I have encouraged John Walley to paint more. He is working only part time now for Daybreak Ministries in order to spend more time painting. He is now doing studies for a portrait of his young sons. I think that he is taking seriously your suggestion that he use children as subjects. He has a very high regard for you, and carefully considers all your advise. He is also very appreciative of what you have done to help him in his career in art.

With best wishes,

Sincerely,


S. W. Pelletier

SWP:bh
October 4, 1995





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. 25 95

Page 1 of 1

To: Prof. William Pelletier
Fax: 001 706 542 5304

Dear Bill

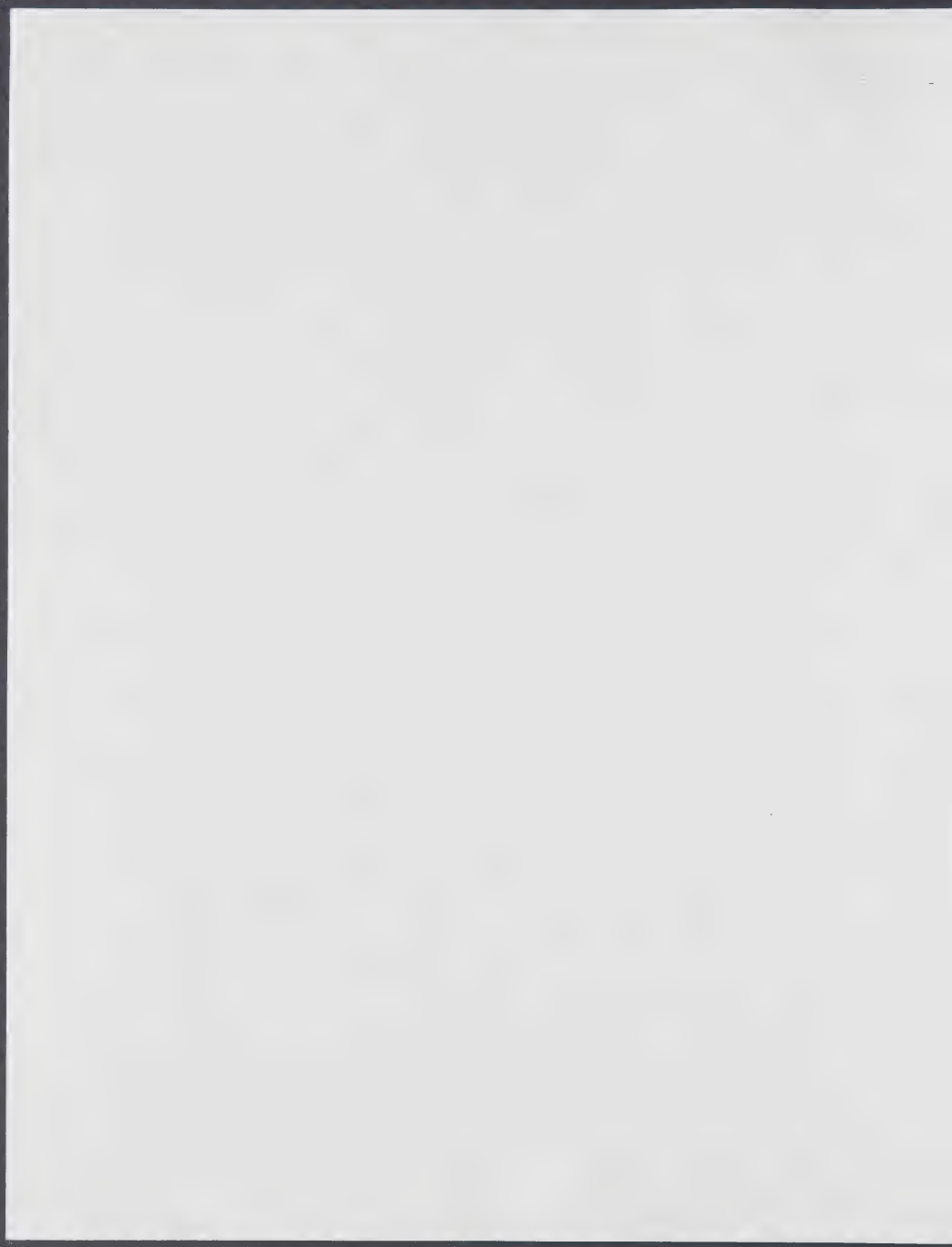
Many thanks for your fax forwarded from
Milwaukee.

The draft is just fine. just a few
nitpicking details:

The company is Pigma-Aldrich
Wulther Beint with an H
E.H - Beyeman with an R

Thanks to best with

As Always



FAX FROM



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

A Chemist Helping Chemists

January 26, 1996

TO: Professor William Pelletier
Department of Chemistry
University of Georgia
FAX: 706/542-5804

Page 1 of 2

Dear Bill:

Thank you for your thoughtfulness in sending me the Art Bulletin's response to you.

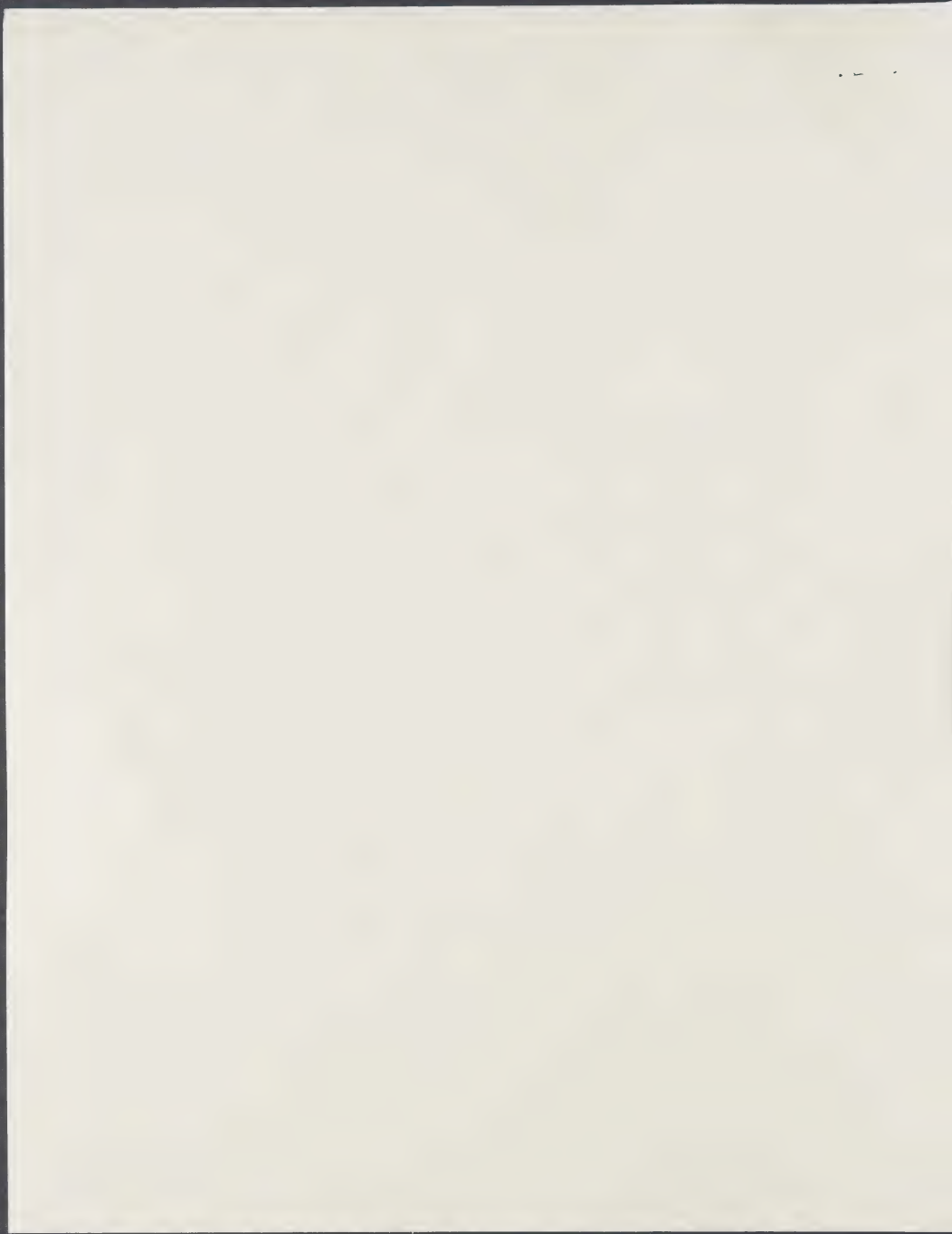
A few days ago, I received an interesting letter from an old friend, Bill Robinson, who is Curator of Prints & Drawings at the Fogg, and that letter may be pertinent to your review, and hence, I enclose it.

With all good wishes, I remain,

Yours sincerely,

AB/cw

Enclosure



HARVARD UNIVERSITY ART MUSEUMS

ARTHUR M. SACKLER MUSEUM

FOGG ART MUSEUM

BUSCH-REISINGER MUSEUM

SEKAUS CENTER FOR CONSERVATION

32 QUINCY STREET
 CAMBRIDGE, MASSACHUSETTS 02138
 TELEPHONE 617.495.9400
 FAX 617.495.9936

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

January 12, 1996

Dear Alfred,

Thanks so much for your letter of January 2nd. I apologize for not getting back to you in time for the Sotheby's sale. Since I am on leave to work on Maes, I only come in every few days to pick up mail and today is the first day I've been in this week. I did see the Maes portrait last Saturday and like it very much. Coloristically, it so daring—that eggplant robe against the purple curtain! And the characterization is nice, too. I hope you got it. It would be a good mature Maes portrait for your collection.

Thanks, too, for your annual gift of \$1000 to the Harvard Art Museums.

A long time ago you wrote me about trying to place Mr. Pelletier's review of your book. I recently had a couple of thoughts. One is Tableau; the other is Apollo. I do not know anyone at Tableau--perhaps Otto does--but I would be happy to write to Paul Josefowitz, the publisher of Apollo, and recommend the book and the review. Please let me know if you would like me to do this. If so, it would probably make sense to send a copy of the book with my letter.

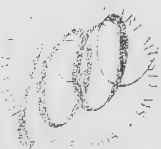
All warmest greetings from house to house.

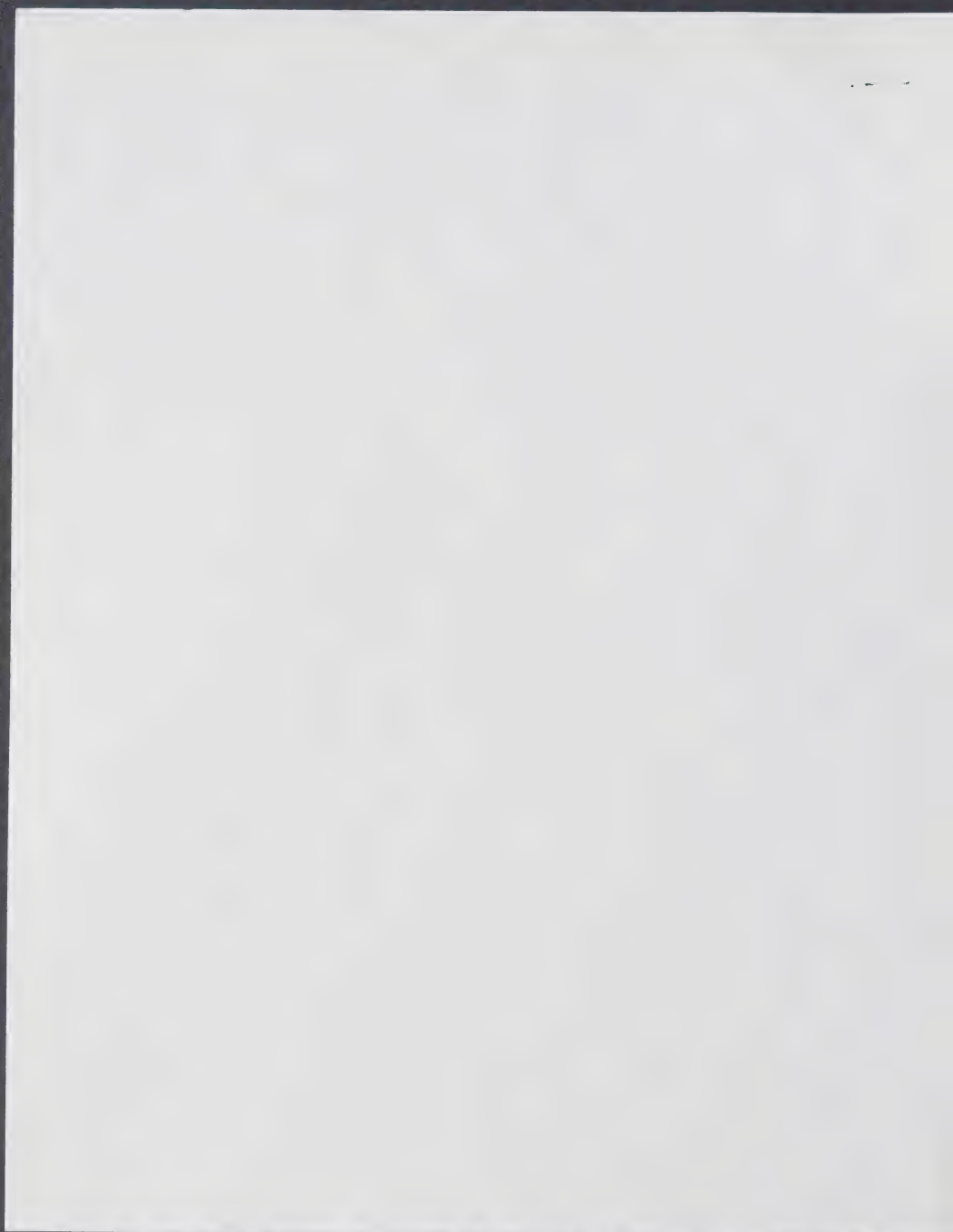
Best,

Bill

William W. Robinson
 Ian Woodner Curator of Drawings

*ABJA
 1742*





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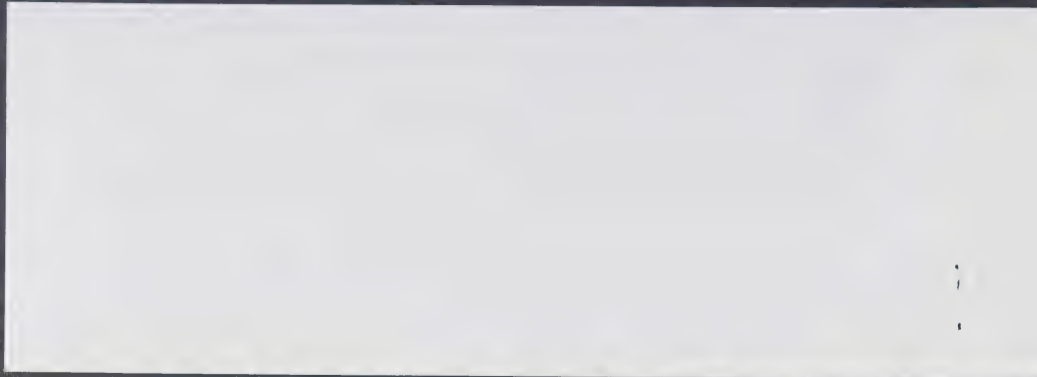
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FOR

SEN:

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Dec. 14, 1954



COLLEGE ART ASSOCIATION

Dear Mr. [Name]:

Thank you for your letter of [Date].

Thank you very much for your letter which Professor Hoerner passed

regretfully. It is a policy of the Art Bulletin not to accept solicitations for reviews. I am happy you are bringing the book to my attention, however, and hope to take some action on it soon.

Sincerely,
Miss Atlanta [Name]
Professor of [Subject]
Art Bulletin Book Review Editor





The University of Georgia

Office of the President
Athens, Georgia 30602-3033

Office of the Vice President for Academic Affairs

100 University Hall

Athens, Georgia 30602-3033

Dear Mr. [Name]:

[Faded text]

[Faded text]

[Faded text]

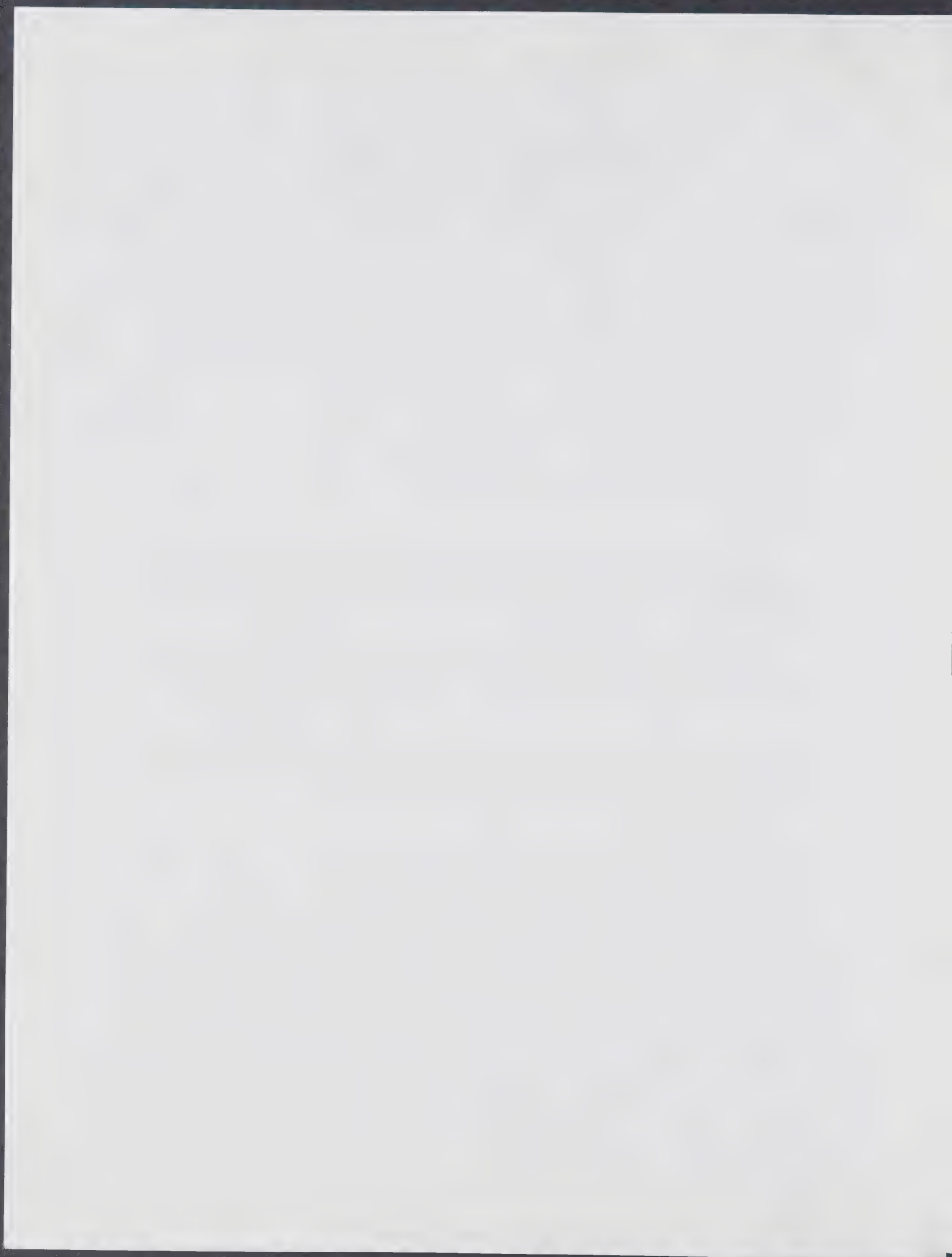
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Thank you for your FAX letter of 7 November 1996. I will work with Joseph L. Kuehnert to see if they would be interested in the doing a 6 page of your book in the *Art 8* journal. If they are willing, I would be delighted to do so.

Thank you for your kind comment, but I don't have any other journals in mind. I am an art historian. I only know a little about a very small segment of the art world and very little about animals - a field in which you are very much an expert.

Alfred, would you please ask the editor of the *Journal of the History of Biology* (Dr. [Name]) if he would like to read your article from the side of the *Journal of the History of Biology*. I will be glad to provide you with the journal's name and address.





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

A Chemist Helping Chemists

January 23, 1996

Professor William Pelletier
Director, Institute for Natural Products Research
University of Georgia
Chemistry Building
Athens, GA 30602-2556

Dear Bill:

Thank you for your thoughtful and thought-provoking letter of January 16th.

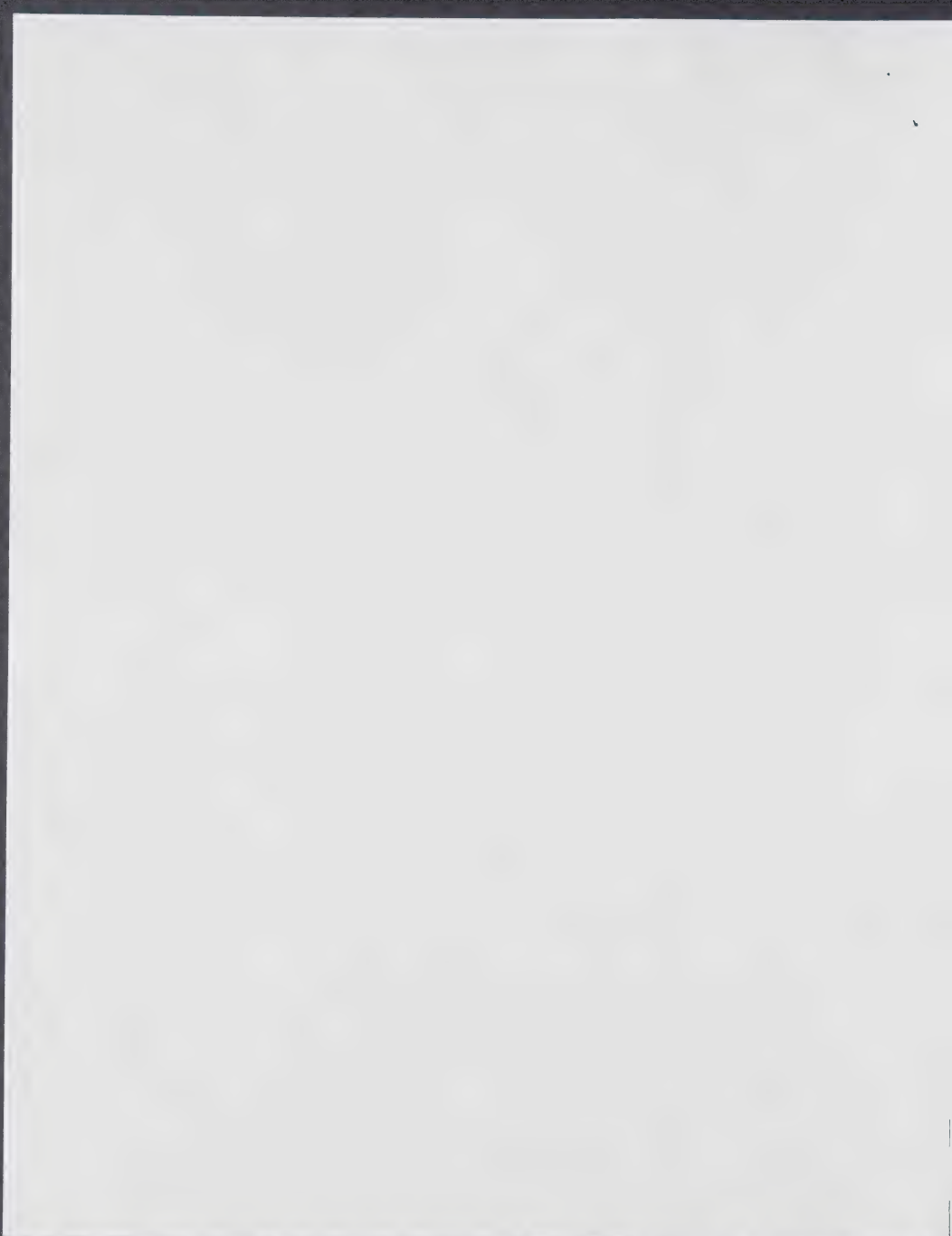
I look forward to discussing this with you during your visit to Milwaukee.

I don't know whether I have told you that I sent the chapter to John before submitting it for publication, and he made a few minor corrections, which I took care of.

With all good wishes, I remain,

Yours sincerely,

AB/cw





The University of Georgia

Chemistry Building
Athens, Georgia 30602-2556, U.S.A.

Institute for Natural Products Research

S. William Pelletier, Director
(706) 542-5800
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Dr. Alfred R. Bader
Alfred Bader Fine Arts
Aster Hotel, Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202

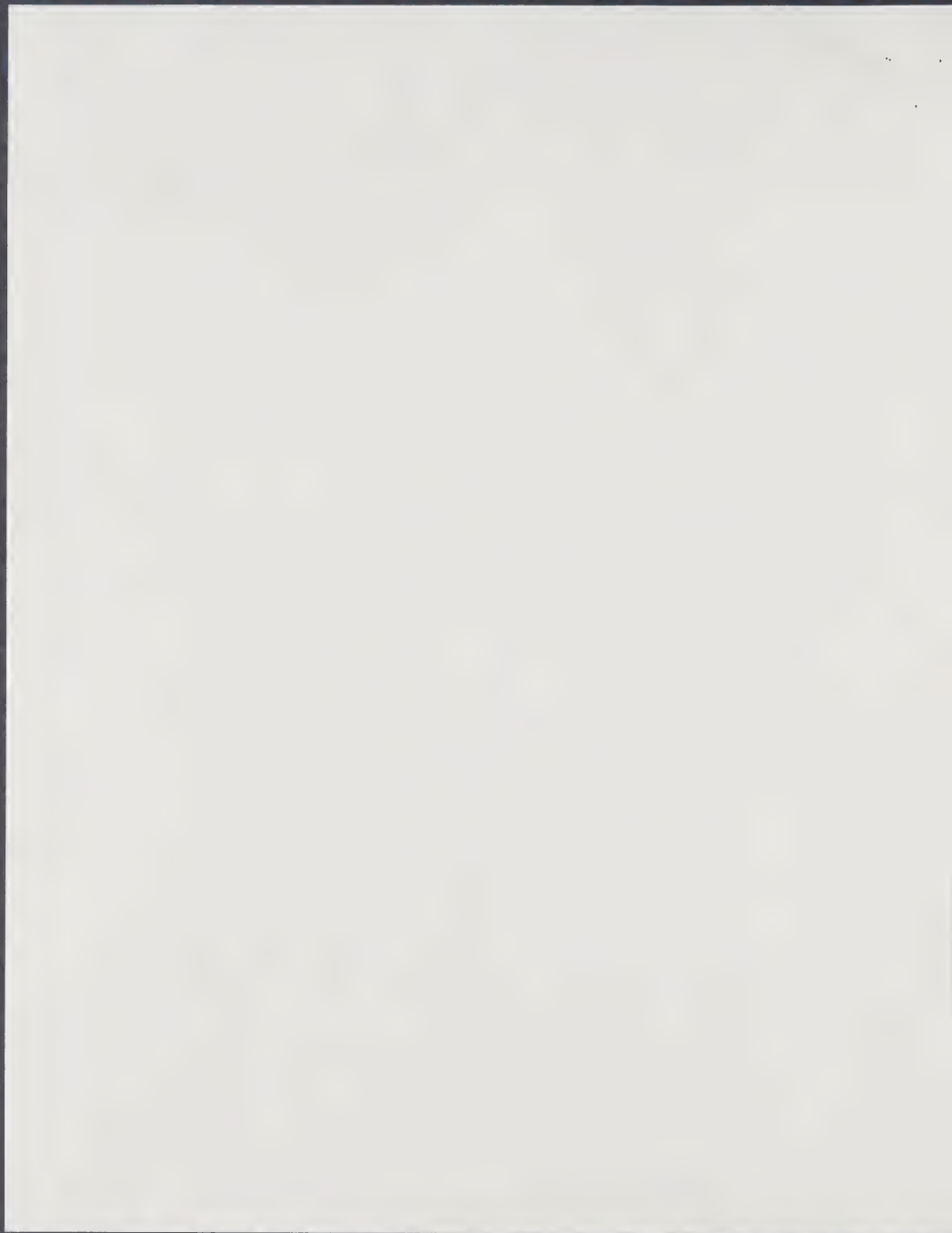
Dear Alfred:

I hope you find this a good and satisfying New Year. I send my best wishes to you and Isabel. It was good to speak with you on the telephone today.

Recently in rereading the chapter on John Whalley in your autobiography, it occurred to me that it could be substantially improved, at least as far as Whalley is concerned, by deleting several negative comments and questions about his lack of dedication to art. At the present time I believe these comments are no longer appropriate since he is not now on the payroll of Daybreak Ministries and is spending much more of his time painting and drawing. I think it is unfair to him to convey negative ideas about his dedication to his art work now that circumstances have changed. With this idea in view, I have deleted what I regard as harmful passages from your chapter for inclusion in a revised version in a second edition of your book. If John Whalley is to be helped, your chapter needs to convey a very positive thrust, rather than mixed signals. I think the few deletions suggested will improve the positive tone of the chapter.

The addition of a paragraph relating Whalley's work to the Dutch masters of genre, such as Vermeer, and to Chardin and Thomas Eakins would be instructive. I see the influence of all of these painters in his work. Also perhaps mention of some of his greatest works would be of interest.

I am confident that your wonderful biography will go to a second edition and hope you will see fit to further help John Whalley by enhancing the positive thrust of your chapter on him and his work. I know you were deeply hurt by his wanting to abrogate his contract with you. But chalk that up to his artistic temperament.



I think you have discovered a very fine artist who is deserving of any further help you can give him. Please let me know what you think about this.

With best wishes,

Sincerely,

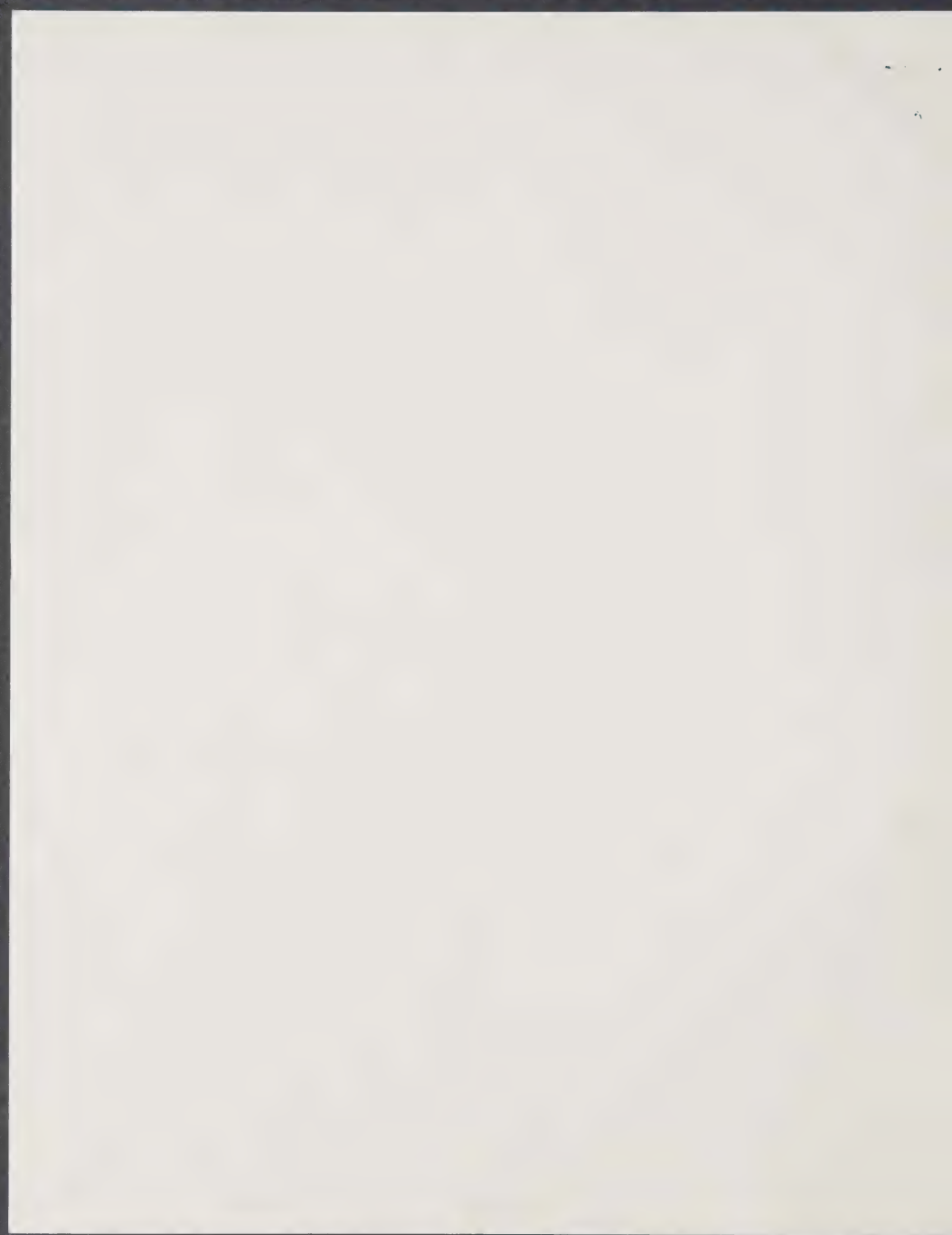
Bill

S. W. Pelletier

Enclosure(s)

SWP:bh

January 16, 1996



John Whalley

I have my good friend Barry Young to thank for meeting John Whalley. For many years I enjoyed travelling with Barry, Aldrich's eastern sales manager, visiting customers all the way from Boston to Philadelphia. He is such a happy person, also interested in antiques, and our customers loved him. I was saddened when he left Aldrich and joined Fluka, but then came back into the fold when Sigma-Aldrich purchased Fluka, only to leave again shortly after I was dismissed.

Late one evening in March 1981, Barry took me to visit his brother William, who lives in Lima, New York, where I saw a stunning tempera painting of an old woman. It was a masterpiece, and Bill told me that it was the work of his neighbor, John Whalley. Although it was then about 10 pm, we could see through the window that Whalley's lights were still on, so we called on him.

John was born in Brooklyn in 1954, and from an early age his parents encouraged him to paint and draw. He studied at the Rhode Island School of Design where he received his Bachelor of Fine Arts degree in 1976, the year he married Linda, a delightful fellow graduate. Both John and Linda were interested in religion and in helping disadvantaged people. At one time John had planned to enter the ministry, and to this day ~~has still not decided whether he would prefer to be a painter or a social worker.~~

That Monday evening in 1981, John seemed quite depressed and it quickly became clear why: he had recently exhibited twenty-eight of his paintings at the Gallery Zena in Boston, and every one had been returned unsold. What could be more discouraging to a young artist? I was unfamiliar with John's technique, painting in tempera, but I loved some of the works and immediately purchased two of them. John explained that working in tempera is a slow process and that he also did water colors and drawings in pencil. I liked his temperas by far the best, and during the years that followed, purchased a good many of them. Finally in 1986, John listened to my oft repeated advice that he should also paint oils on canvas, a less time-consuming process, and he has in fact turned out some beautiful oils. Plate 35 shows the *Farm Scale*, one of his finest temperas; plate 36, a beautiful, pensive sketch of Linda and their son Matthew; and plate 37, a lovely still life in oils done in 1986.

What John wrote in one of the catalogs exhibiting his works is so very apt, "I much more enjoy taking everyday unbeautiful things in the prop-

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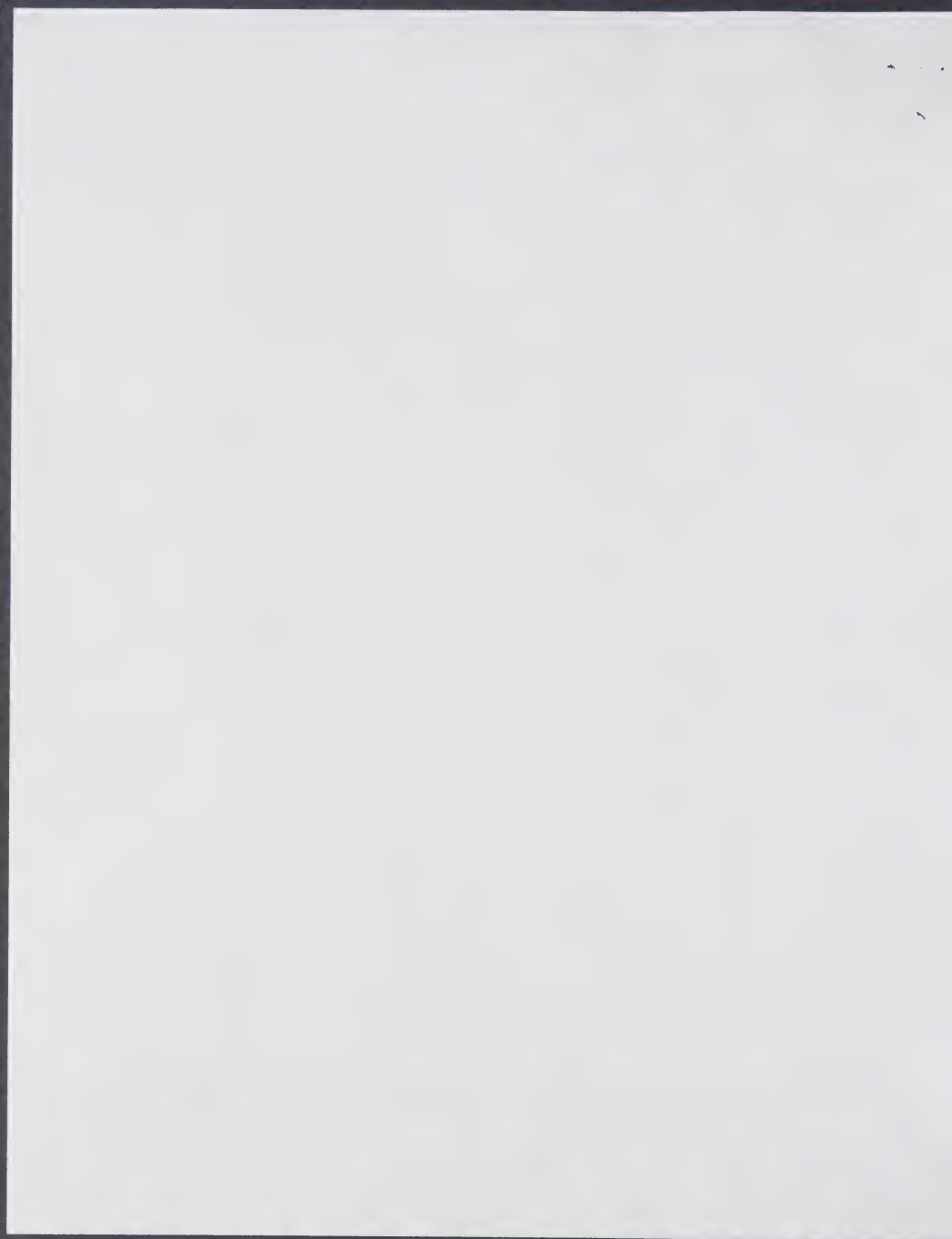
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(bird life with a line)



er setting and painting them beautifully if I can, rather than taking a beautiful thing and painting it all right. I like to take something unbeautiful and bring out the beauty in it." He has certainly done that in many of his still lifes.

In the winter of 1981, Linda and John moved to a school for abused children in Harrison Valley, Pennsylvania, way off the beaten track and not very far from the New York border. There they worked closely with the children, and I am sure no one could have done a more thoughtful job. John spent some of his spare time painting, but free time in such a residential home is very limited, particularly as their first son, Matthew, was born in 1982.

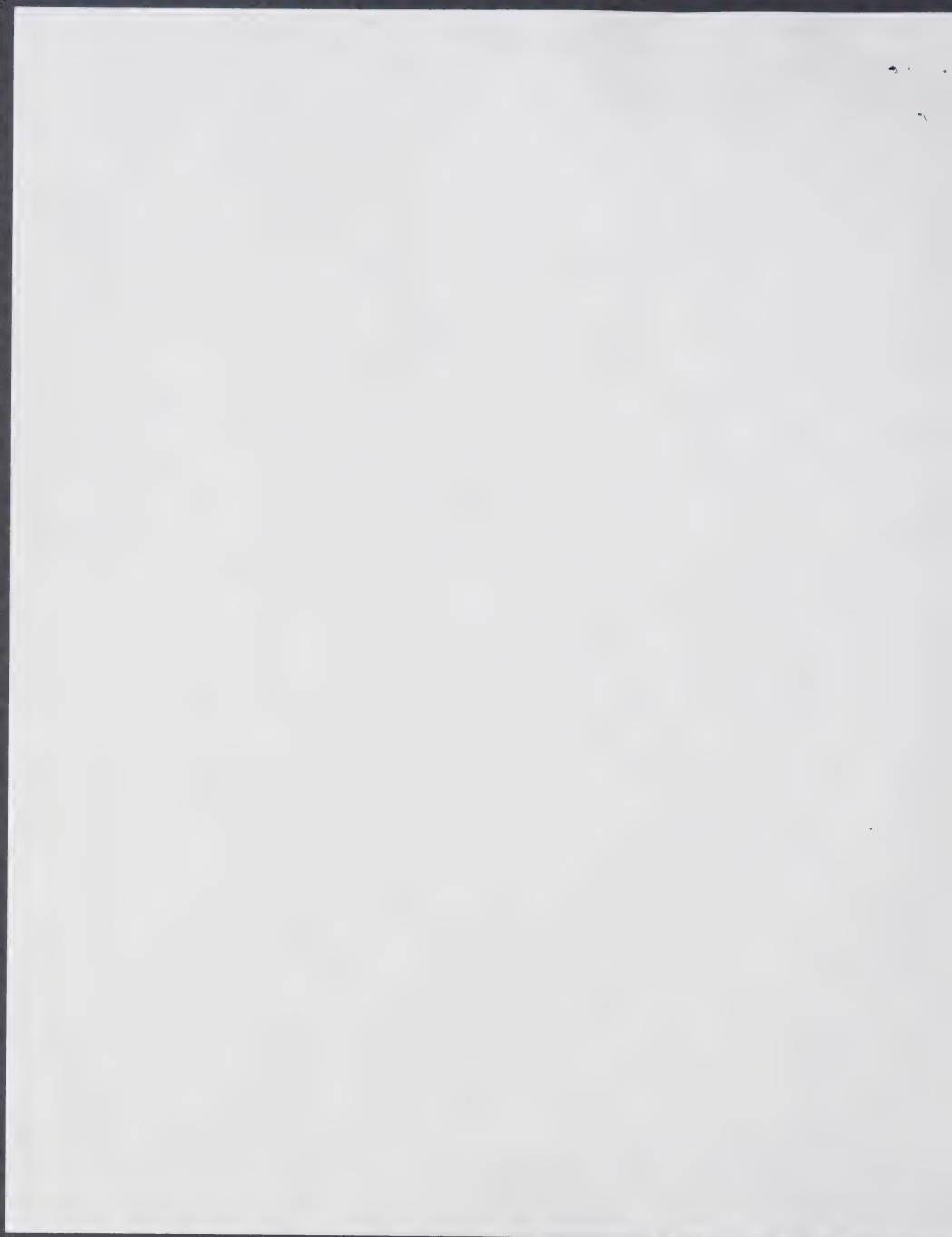
During the next few years, Isabel and I visited the Whalleys several times, buying many beautiful pieces. In August 1984, I arranged an exhibition at the art gallery of Purdue University, showing the works of two of my artist friends, John Whalley and Charles Munch. During our visits to the Whalleys in Harrison Valley, it became clear that John had very little time for painting, and it seemed that he would be happier if he were able to paint full time. I suggested that I become his limited agent, buy a number of his paintings fairly regularly on a first-choice basis, and pay him a guaranteed salary that would increase annually. The idea appealed to him, and I asked Marvin Klitsner to draw up a contract. John discussed it in detail with his father and his attorney, and during our next visit to Harrison Valley, signed it in April 1986.

John and Linda left Harrison Valley in the summer of 1986 and moved to Standish, a small town near Portland, Maine. He then began his life as a full-time painter. He and Linda now had two healthy boys, Matthew and Benjamin, and some of John's happiest drawings and paintings have been of these youngsters. I kept urging him to paint more studies while the children were young, but alas he spent most of his time on still lifes, beautiful but not as moving as the studies of the children.

During the summer of 1986, John sent me a number of slides of his new work, and I picked several items for purchase, under the terms of our contract. All was well, I thought.

In order to promote his work, I arranged with the art department of the University of Wisconsin in Eau Claire to have an exhibition in April 1987. There were seven of John's works from our collection, and several of his paintings that were offered for sale. The university invited John to come to Eau Claire to lecture and to talk to students in the fine art department about his work and technique. We looked forward to what we believed would be a particularly interesting and enjoyable event that would please him.

We met John in our motel room on April 8, and within minutes it was clear that he was very unhappy. In a discussion lasting until midnight, he explained that he found it difficult to live on \$24,000 a year and had



taken a loan from his father. I pointed out to him that he was free to sell his paintings to others and that in fact I knew that two of the paintings which he had sent to Eau Claire had already been sold, which alone would give him an additional \$3000. He said that other dealers were reluctant to buy from him because they felt that with my having first refusal, I would take the best paintings. That, of course, is a matter of opinion and taste, and I was certain that John had many paintings that both dealers and individual collectors would purchase.

John's second worry was that, while I had paid the \$2000 per month promptly, I had not taken \$2000's worth of paintings every month. He calculated that by the end of the first year of the contract, I would have paid him \$24,000 but would have taken only about \$15,000's worth of paintings, leaving a \$9000 carry-forward for the year following. He told me that he found it very difficult to live with such a burden, although I pointed out that he would never have to repay the money other than in works of art.

His third problem was my five-year option beyond the first three years of the contract. He said he had not initially realized the implications of this option and that, while I was happy for him to teach or attend courses to further his work in art, he did not want to be obliged to dedicate all his working time to art.

What was clear in this rather heated discussion was that John was not only unhappy, but believed that his output had suffered because of what he saw as a burden. Of course, I explained more than once the reason for the option. It takes time for an artist to become well known. I had arranged for exhibitions and had printed 20,000 beautiful reproductions of his *Farm Scale*, but John Whalley had certainly not yet become a household name. I had already worked hard and might well represent him for three years without any of his paintings selling for substantial money. This explanation did little to satisfy him, and at one point he referred to himself as "being indentured" to me.

The effect of his feeling "indentured" was very clear. Until he signed the contract, he had painted little, but had been a versatile artist, painting still lifes, portraits, and also animal pictures. I had found the portraits of his children by far the easiest to sell, but since the signing of the contract, he had painted only still lifes, and ~~seemed to resent my suggesting portraits.~~ Time and again, he referred to the fact that other well-known artists received many thousands of dollars for their works, while ~~even his most expensive paintings fetched only a few thousand dollars.~~

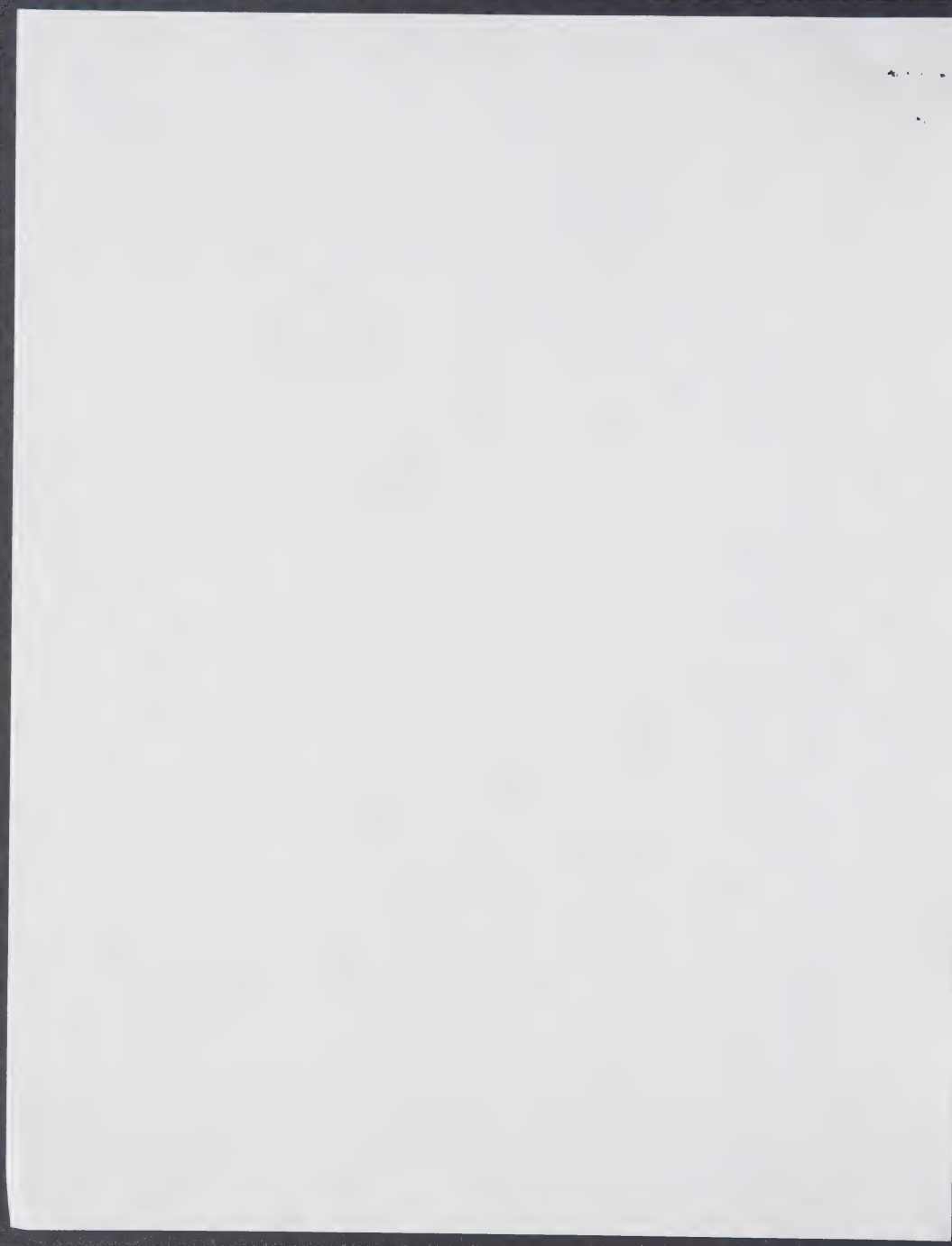
Clearly the only thing to do was to tear up the contract and to let John go his own way, so we assured him in May that we would release him from the contract and hoped that from then on he would again be able to paint some wonderful works.

There had been no question in my own mind that the contract was

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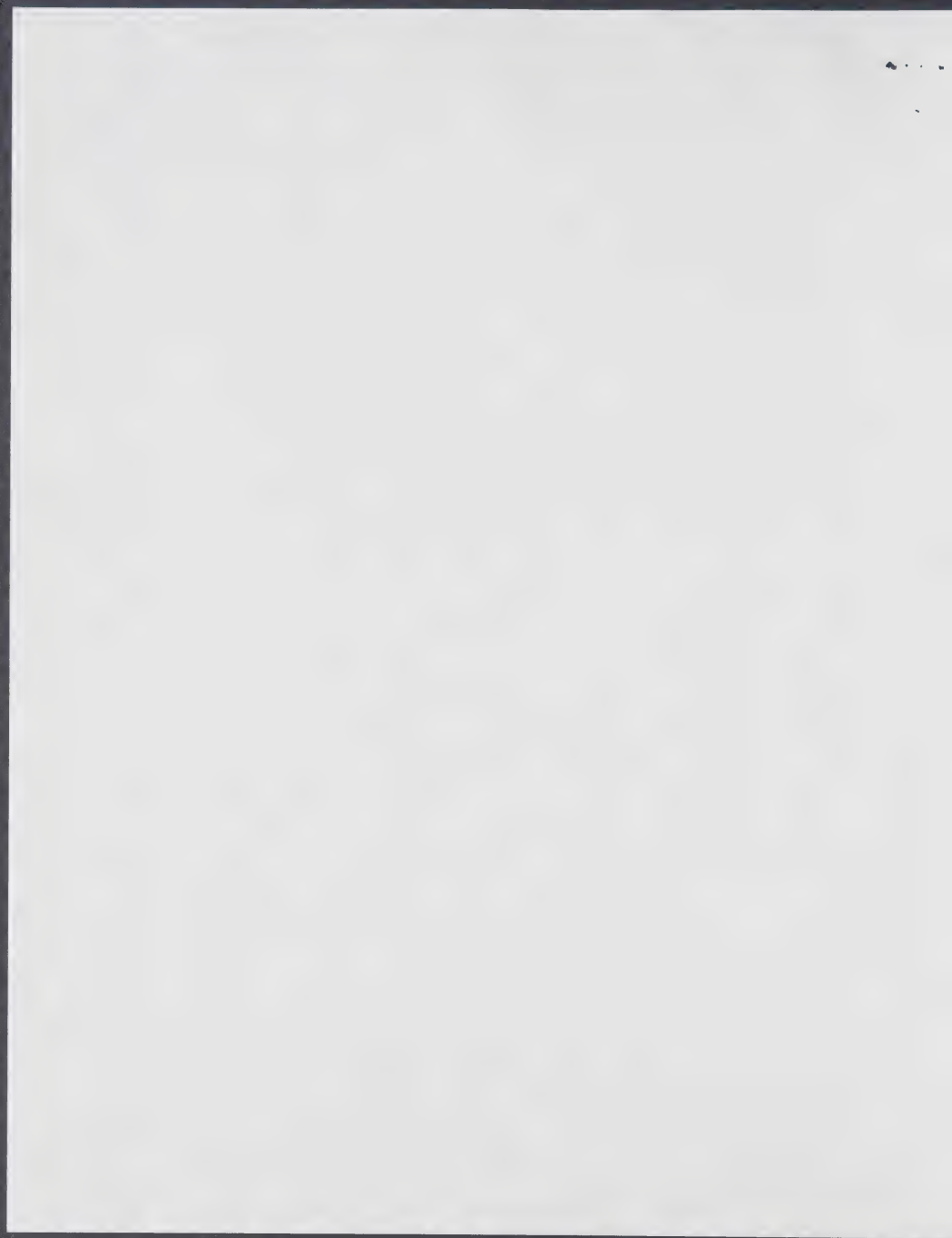
fair. I had shown it to several artists and dealers. The former thought that most young artists would be happy to have the security, effort in promotion and freedom to sell to others. Dealers pointed out that they wanted exclusivity and generally took paintings only on consignment, to be paid for after sale. But all that was immaterial. John felt "indentured" and we certainly did not want him to live like that.

Under the contract, he still owed us works to the value of about \$8000, and we visited him later that year and picked some of his paintings, mainly older works, to balance the books. Most of these paintings were works that had not been my first choices, but by then I was as anxious as John to settle the matter.

^{John} I have been deeply disappointed by how little John has been painting since. At first he took a job in Maine, renovating houses, and then in the summer of 1990 he moved to Fort Lauderdale and accepted a position with Daybreak, a religious organization attempting to help youngsters who were into drugs and prostitution. The organization actually sent John to Colombia for study and to Brazil, with his family, to set up an orphanage.

We have visited John and his family several times in Florida, and he has shown us some of his works, mainly very large drawings that I would find very difficult to sell. He is working with two galleries, one in Maryland and the other in Florida, but I understand that they have not been very successful in selling his works.

Isabel and I hoped that his experiences in South America might prove an inspiration to him. I believe that John has both the talent and the genius to be a very great artist and to bring a great deal of pleasure to many people. His work reminds me of that of Andrew Wyeth, and yet it has a character all its own. I think that in time John will be considered one of the very good American artists of the late 20th century, but, alas, ~~he has still not decided whether he wants to be a painter or a social worker.~~ Of course I understand his desire to help people, but in the long run the beauty of his works will bring such pleasure. Just recently, he has again begun working on beautiful small still lifes in oil, and I certainly hope he will continue.





FAX FROM

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

A Chemist Helping Chemists

November 7, 1995

TO: Professor William Pelletier
Department of Chemistry
University of Georgia

FAX: 706/542-5804

Dear Bill:

In response to your letter of October 17th, you will just have to come to Milwaukee and look at many Whalley still lives.

I believe that one of my sons bought the *Still Life with Paint Brush*. As you know, Whalley generally does a pencil and then a watercolor and then an oil or a tempera, and I still have the pencil of that composition.

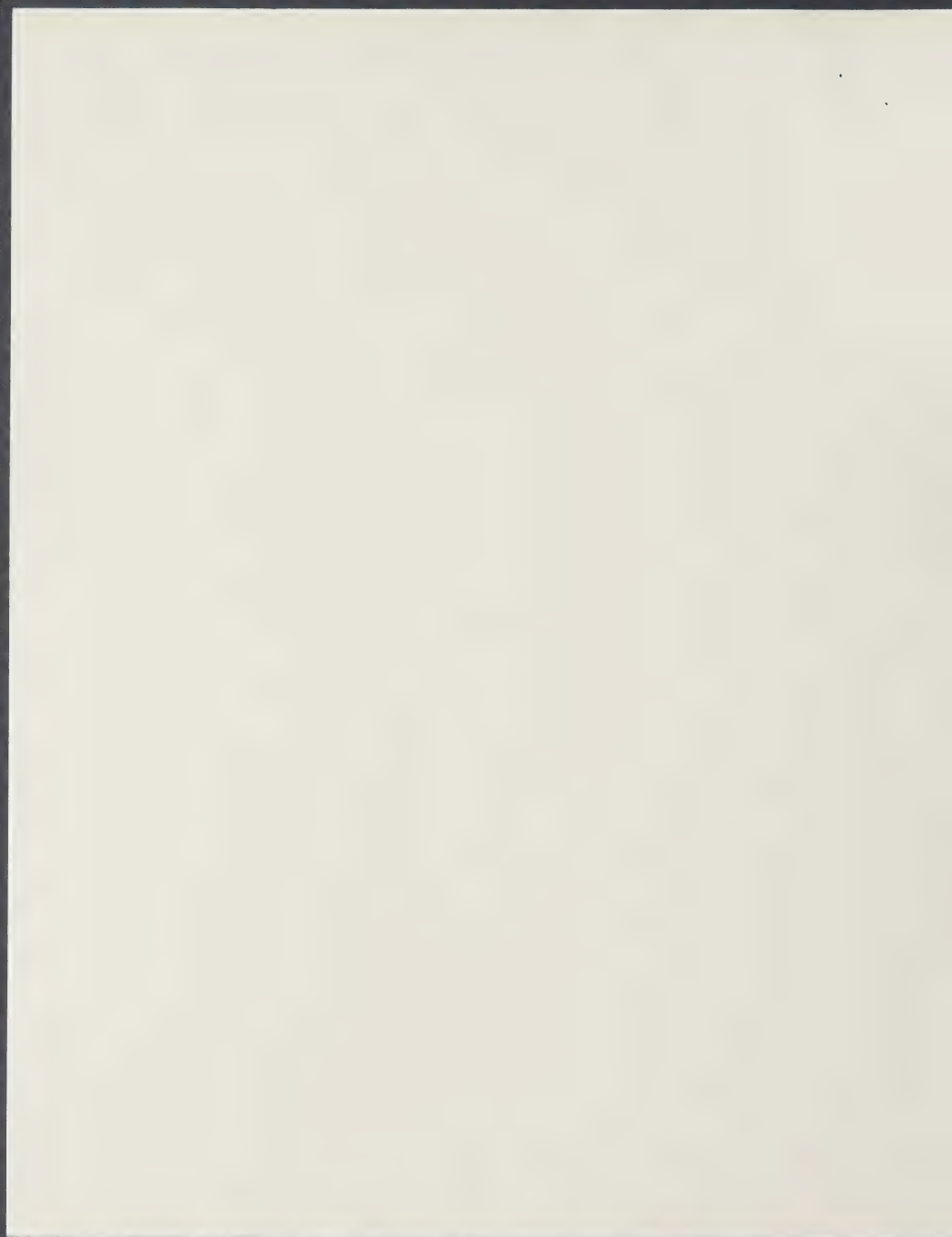
In response to your fax of today, my son, Daniel, who lives here in Milwaukee, owns the *Attic Corner* and will, I think, loan it to your exhibition.

You are far better known as an art historian than I will ever be, and I really don't have much of any rapport with any journal editor. Perhaps someone will occur to you or even to me.

With best wishes, as always,

AB/cw

cc: Daniel Bader



TRANSACTION SCRIPT

FOR: ALLIED WIRELINE CRT: 114374109

REV:

RECEIVED

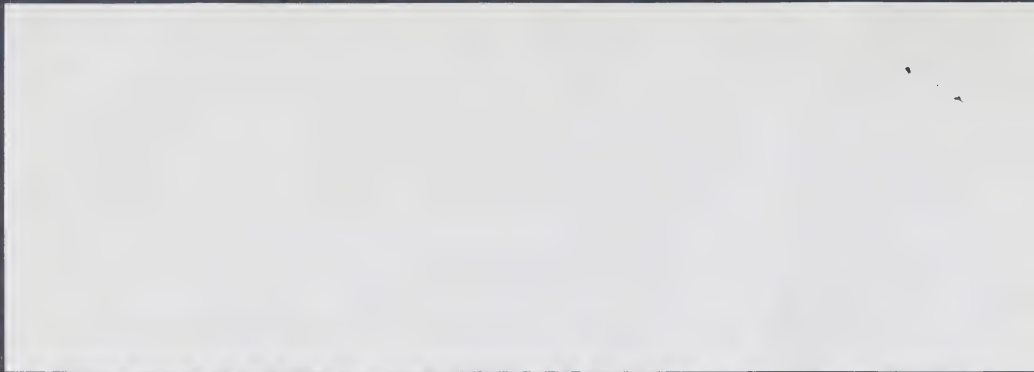
PLSE

DATE

11/25/41

1

1





The University of Georgia

Chemistry Building
Athens, Georgia 30602-2556, U.S.A.

Institute for Natural Products Research

Dr. William Helleker, Director
Phone: 542 5800

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

Dear Alfred:

I have seen a slide of a Whaley egg tempera titled *Attic Corner*. It is listed as no. 8 in your exhibition catalogue, *Selections from the Collection of Dr. & Mrs. Alfred Bader*, Krannert Drawing Room, Purdue University, August 20 - October 14, 1984. Do you know who owns this painting now? We may like to borrow it for the Georgia Museum of Art Whaley exhibition. I would appreciate the owner's name and address, so that we can make a contact if we decide to request a loan of the painting.

Thanks for the information on the sale of Ostade's copper plates in Amsterdam. I already received the catalogue. I plan to bid on a few of the small plates.

Did you receive my letter of 17 October 1995 about Whaley's *Still Life with a Paint Brush*? Is it available?

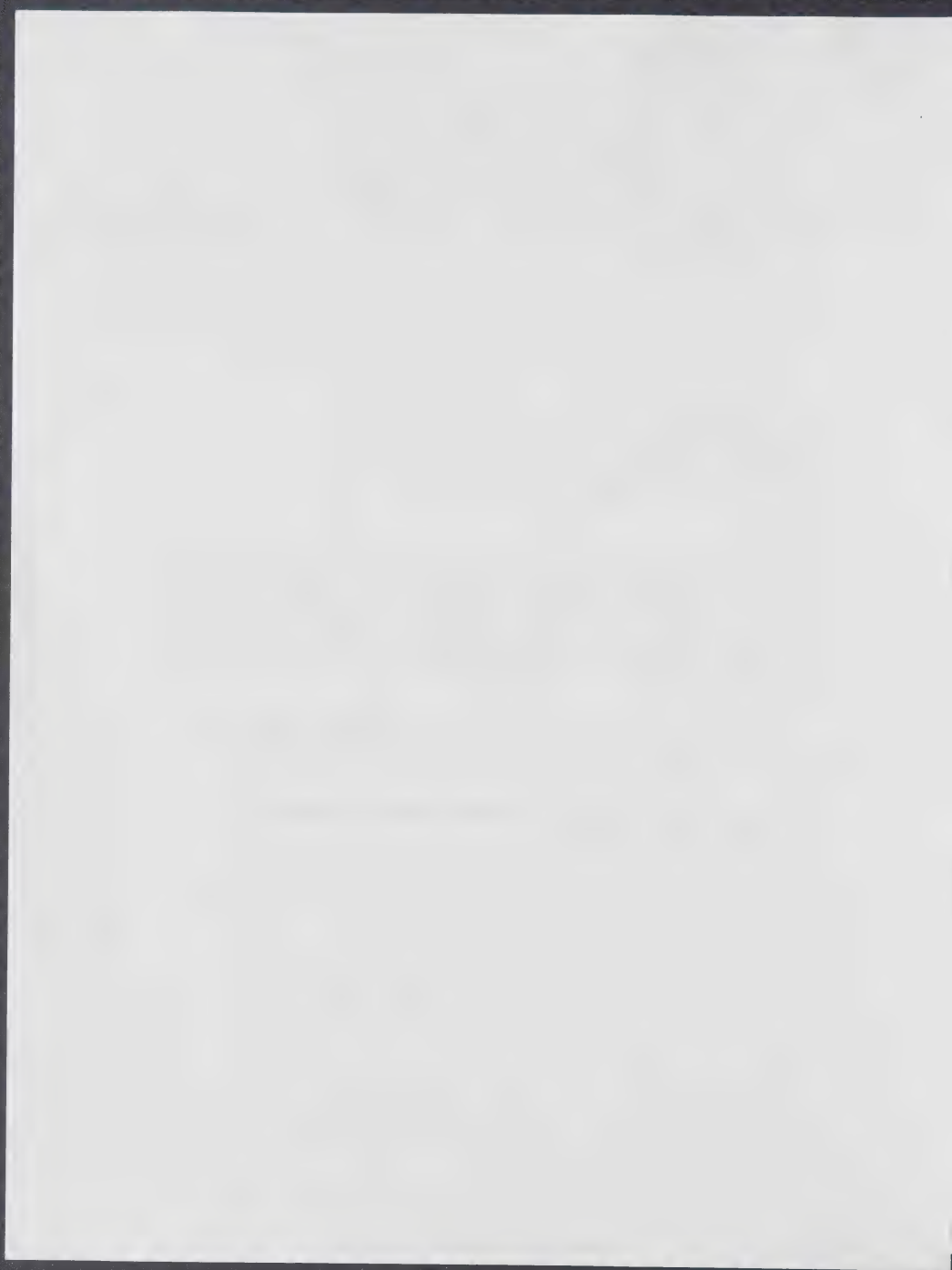
With best wishes

Sincerely,

W. Helleker

WHP:vc

November 7, 1995





The University of Georgia

Chemistry Building
Athens, Georgia 30602-2556, U.S.A.

Institute for Natural Products Research

S. William Pelletier, Director
(706) 542-5800
FAX: (706) 542-9454

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

Dear Alfred:

Thank you for your letter of 11 October which arrived a few minutes after my fax letter to you of 16 October. Thank you for the slide of Whalley's *Cans and Creamer* (1987). I am not interested in this one, for I do not respond well to it. It seems a bit dull. I am returning the slide. Do you have any other Whalley still lifes?

I have seen a Whalley slide of an oil painting, *Still Life with Paint Brush* (1986) showing a paint brush lying on top of a can and two pears. Do you have this? It looks rather nice.

I am a bit concerned about preparing an uninvited review of your splendid book. Usually an editor requests a review. Can you arrange for an invitation to be extended to me?

With best wishes,

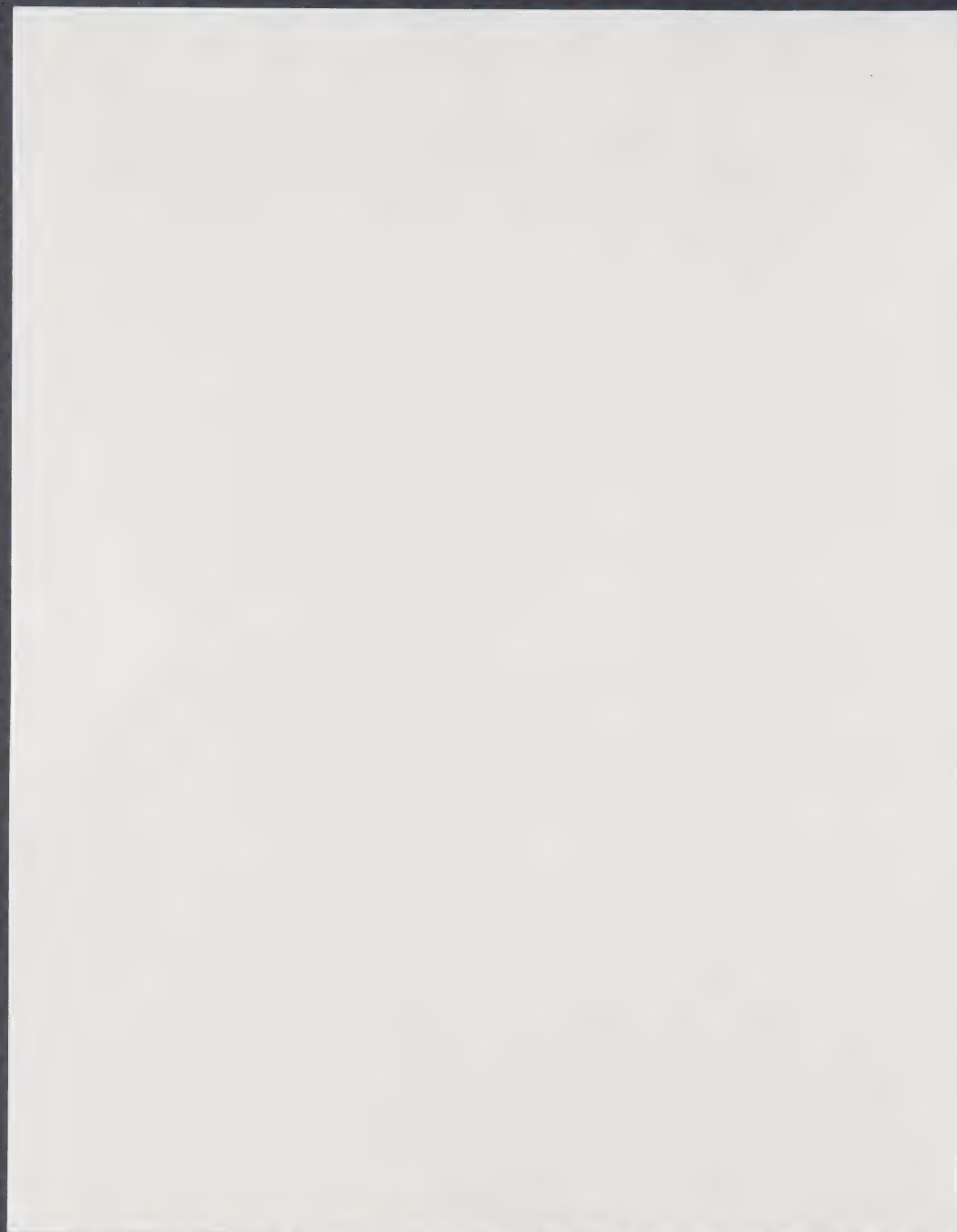
Sincerely,

S. W. Pelletier

Enclosure(s)

SWP:ac

October 17, 1995





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

October 11, 1995

Professor William Pelletier
Department of Chemistry
University of Georgia
Athens, GA 30602-2556

Dear Bill:

Thank you for your letter of October 4th.

I am particularly happy about your last paragraph about John Whalley. I think he is a very able painter. and I will be happy when he will again reach the heights he reached in the middle 1980's.

You will have realized from my book that Isabel and I were shattered when we met John the evening before the UW-Eau Claire exhibition. We had looked forward to a real celebration: He was to give two lectures to art students, many of his paintings were going to be on view, and I was assured that several of these would sell - as indeed they did. We had no idea that he was unhappy and that clearly he was terribly so - considering himself 'indentured'.

Please understand, Bill, that I was not trying to mislead you in our telephone conversation, but I didn't understand just which painting of John's you were talking about. A number of them are quite similar. I really don't want to sell any of the three illustrated in my book.

I enclose a slide of an oil painting done at the same time, which I think is very comparable and which is for sale, as is a pencil drawing of the same subject. As you know, John often did works in graphite, watercolor and oil or tempera of the same composition.

Thank you for your willingness to write a book review. Such a review for any art historical publication would be great. I enclose the details from *The Art Bulletin* showing that the book review editor is at Harvard. He may know that I have given a number of fine paintings to the Fogg Museum and that I write in detail about one of his colleagues, Bill Robinson, who is the curator of prints and drawings at Harvard.

1000 WEST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202

TEL 414 277-0730 FAX 414 277-0709



Professor William Pelletier
October 11, 1995
Page 2

But before you tailor a book review for *The Art Bulletin*, you might like to check with Dr. Koerner to inquire whether they would accept such a review.

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

Yours sincerely,

AB/cw

Enclosures



The University of Georgia

Chemistry Building
Athens, Georgia 30602-2556, U.S.A.

Institute for Natural Products Research

S. William Pelletier, Director
(706) 542-5800
FAX: (706) 542-~~9454~~ 5884

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

Dear Alfred:

Thank you for your kind letters of 26 September and 28 September. I owe you an apology. On page 102, I misread "fugus" as "fungus". I am sorry. That criticism therefore is not valid. I think the proper word is "fugu".

Yes, of course I will be happy and honored to write a review of your book. A review for *The Art Bulletin* would be of interest. Let me know details.

I am very disappointed that Whalley's *Still Life with a Crock (Jug)* is not for sale. I had set my heart on it, for it would fill a gap in my Whalley collection. I have no classic-type still lifes and that one appeals very strongly to me. I think it is one of Whalley's best works. It possesses a simple elegance and charm. When I visited you two years ago, it, along with *The Carpenter* and *The Loading Dock*, made the most favorable impression on me. You got me started on buying Whalley paintings, so I look to you for help in acquiring some of his best works. I had thought from our telephone conversation on September 22, that you might sell it to me, since you said we would talk about it when I come to Milwaukee. I will appreciate very much your reconsidering.

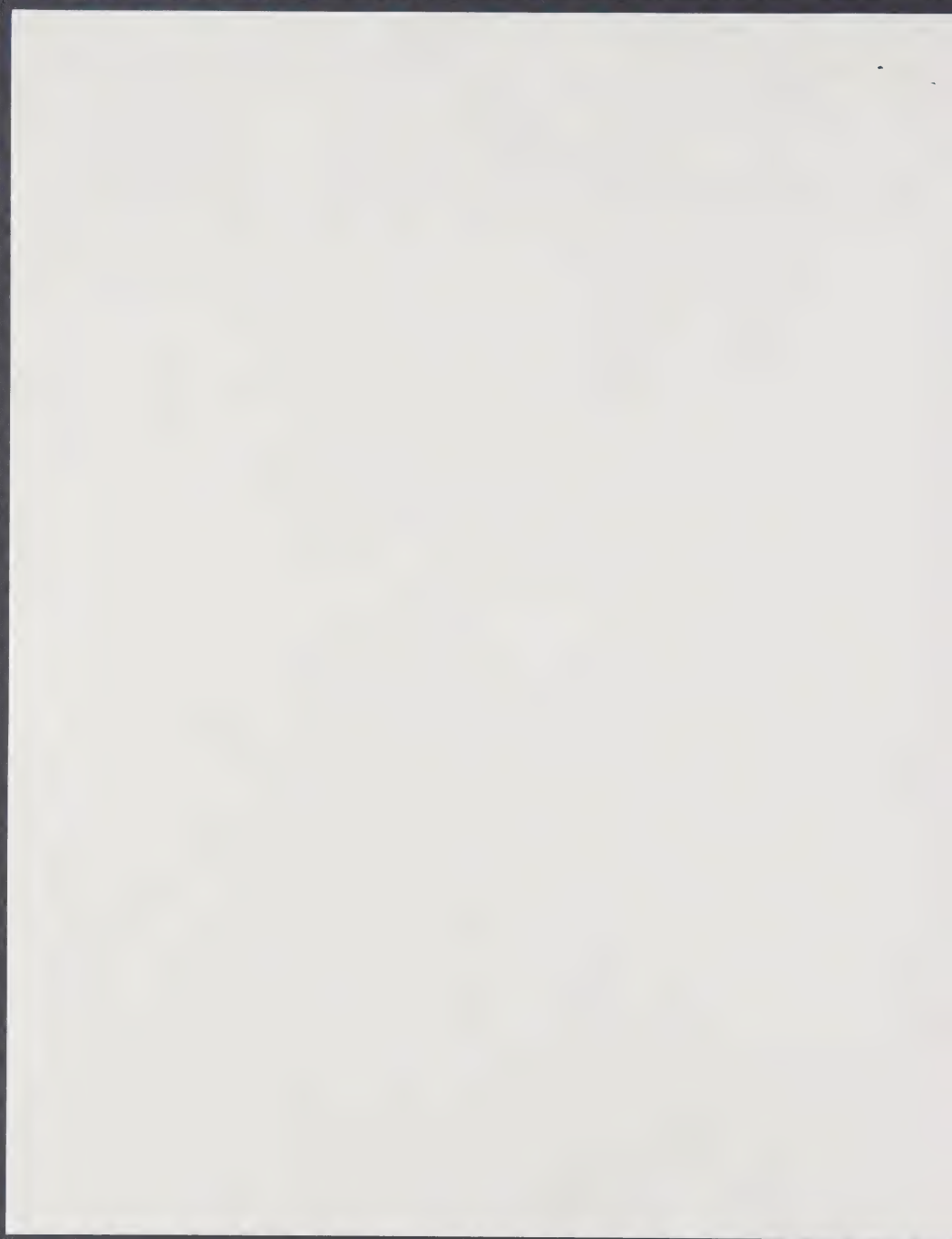
I have encouraged John Walley to paint more. He is working only part time now for Daybreak Ministries in order to spend more time painting. He is now doing studies for a portrait of his young sons. I think that he is taking seriously your suggestion that he use children as subjects. He has a very high regard for you, and carefully considers all your advise. He is also very appreciative of what you have done to help him in his career in art.

With best wishes,

Sincerely,

S. W. Pelletier

SWP:bh
October 4, 1995



Chemistry Building
Athens, Georgia 30602-2856, U.S.A.



The University of Georgia

Institute for Natural Products Research

S. William Pelletier, Director
(706) 542-5800
Fax: (706) 542-7434

Dr. Alfred Y. Baba
Alfred Bauer Fine Arts
1010 Kohler, Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202

Dear Alfred:

I had two more conversations with Henk van Os before he departed for Amsterdam on the 13th. He said all your correspondence had been with the Rijksmuseum's Director of Collections, so he was not aware that you especially wanted to see him. He borrowed your autobiography from the Director of Collections and read it. I urged him to visit you the next time he is in the U. S. He promised me that he will arrange a visit to Milwaukee to see you.

Incidentally, van Os has agreed to curate a selection of works from the Rijksmuseum to be exhibited in the Georgia Museum of Art. Isn't that exciting?

I hope you received my letter to you of 4 October.

With best wishes

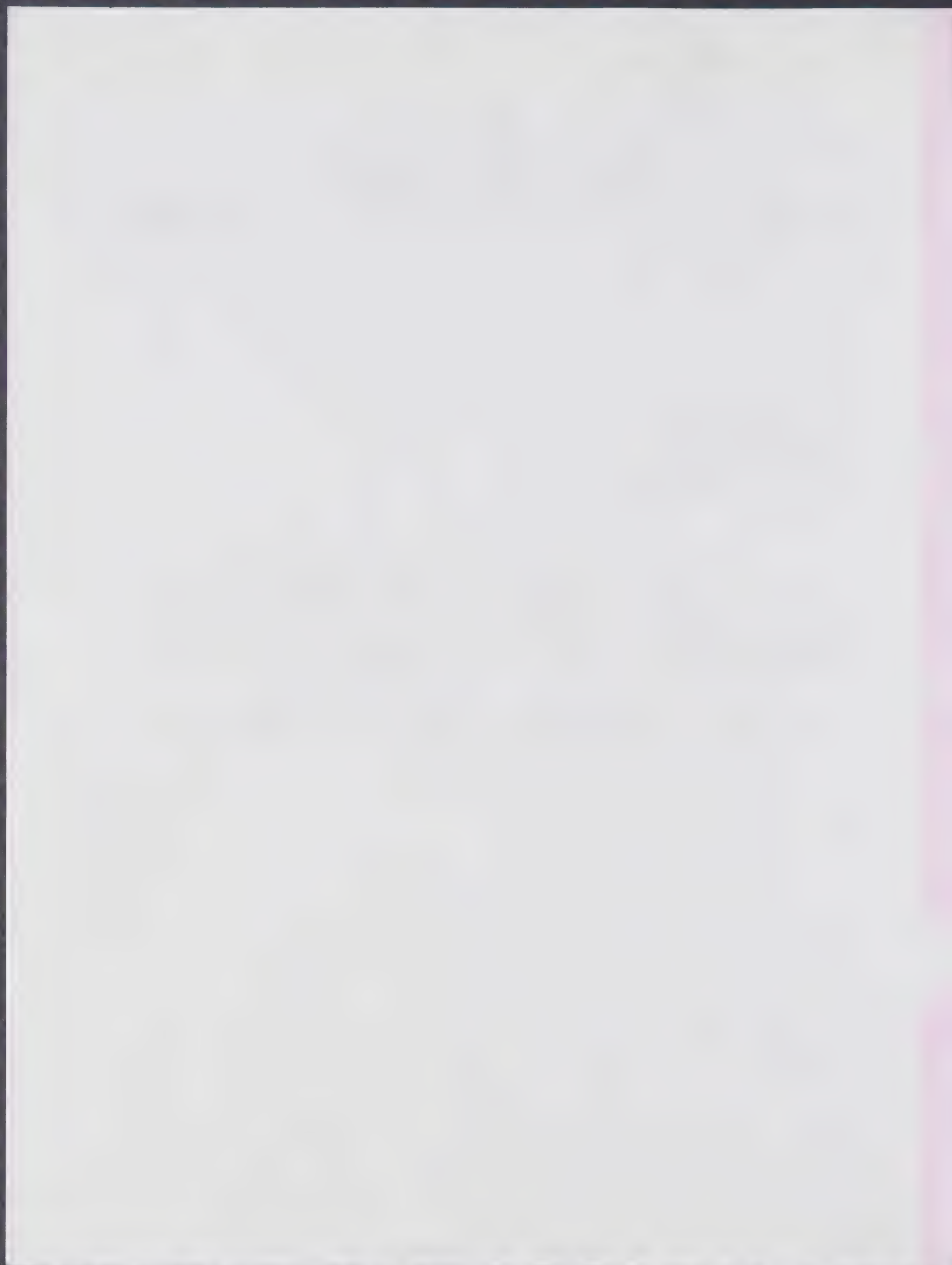
Sincerely,



S. W. Pelletier

SWP:aw

October 10, 1995





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 26, 1995

Professor William Pelletier
Department of Chemistry
University of Georgia
Athens, GA 30602-2556

Dear Bill:

I very much look forward to your and your museum director's visit to pick modern realistic paintings by John Whalley and others.

Shipping these back and forth will be easy because all you will need is a station wagon and adequate insurance.

The three Whalleys illustrated in my autobiography are not for sale, but I do have one or two oils very similar to the oil shown there, and of course, many really good drawings.

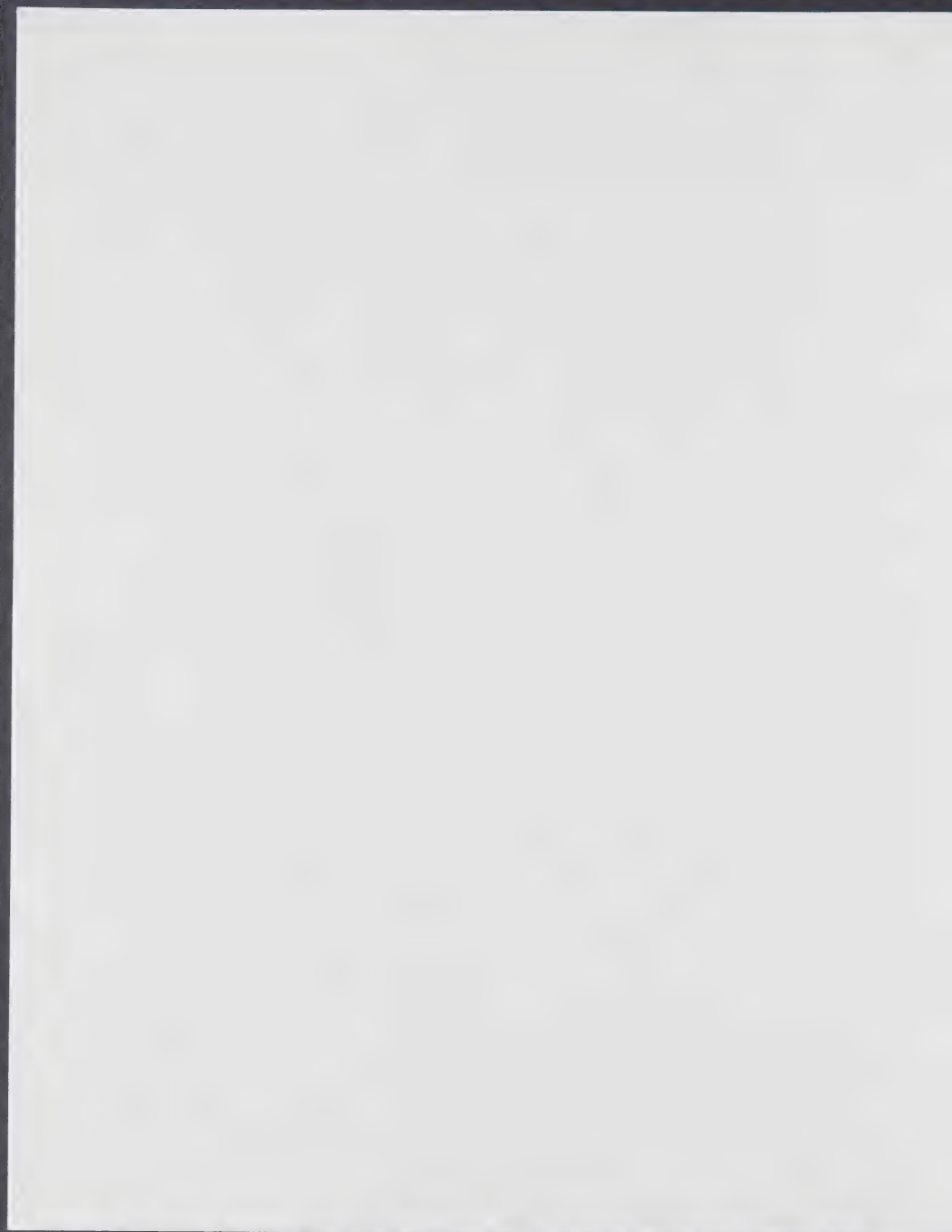
How interesting that Van Oss is with you. Could you not arrange to come with him to Milwaukee?

With all good wishes, as always, I remain,

Yours sincerely,

AB/cw

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





The University of Georgia

Chemistry Building
Athens, Georgia 30602-2556, U.S.A.

Institute for Natural Products Research

S. William Pelletier, Director
(706) 542-5800
FAX: (706) 542-9454 5804

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

Dear Alfred:

Thank you for your kind letter of 1 August. I had already read the review of your book in *Chemistry in Britain* and immediately ordered a copy. I have finished reading the book and find the account of your life both interesting and inspiring. I especially enjoyed reading the chapter on John Whalley and his works. I hope your wonderful book sells thousands of copies and leads to an enhanced interest in Whalley's paintings and drawings.

I will not be able to attend the Chicago A.C.S. meeting for I am scheduled to present an invited paper on our alkaloid work before an I.U.P.A.C. Chemistry Symposium in Istanbul, August 14-19. I cannot afford the time to also attend the Chicago meeting immediately upon my return on August 21. So I regret very much I will not be able to visit you and Isabel. It would be wonderful to see you both again and to enjoy again your very impressive art collection.

I wish you could see my three Whalley paintings that I obtained directly from him. I would be very interested in your evaluation of what I selected.

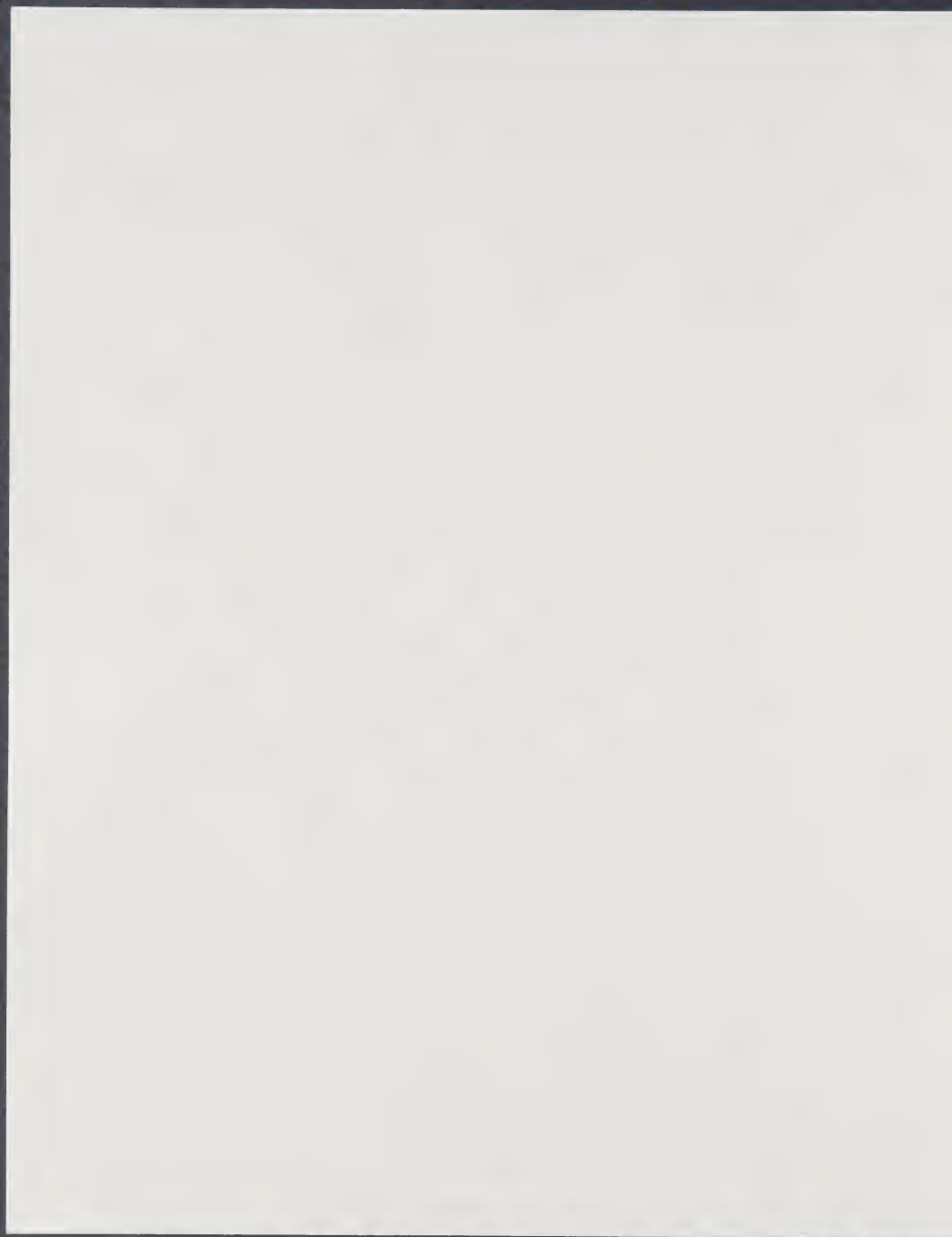
With best wishes,

Sincerely,

S. W. Pelletier

SWP:bh

August 7, 1995





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 1, 1995

Professor William Pelletier
Department of Chemistry
University of Georgia
Athens, GA 30602-2556

Dear Bill:

A long trip to Europe has delayed my thanking you for your letter of July 7th and that most interesting spring issue of *The Conspirator*. You're certainly putting Fred Wise on the map.

I am so happy that you like John Whalley's work, and I hope that my chapter in my autobiography will do for Whalley what you are doing for Wise.

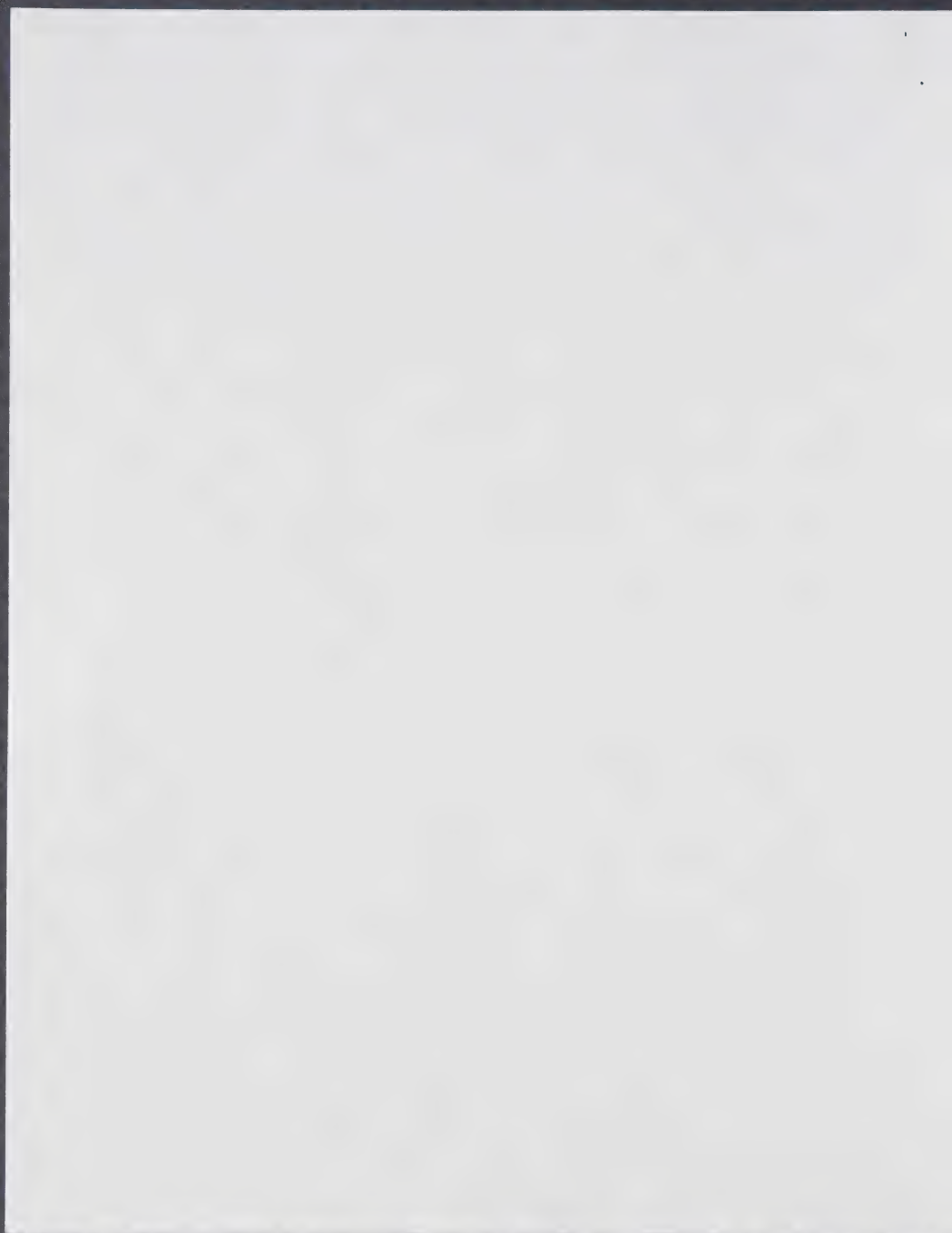
Will you be in Chicago this month and then perhaps Milwaukee?

Best wishes, as always,

AB/cw

Enclosure - Autobiography review

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





The University of Georgia

Chemistry Building
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Institute for Natural Products Research

S. William Pelletier, Director
(706) 542-5800
FAX: (706) 542-~~9454~~ 5804

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


Dear Alfred:

Enclosed are two copies of the Spring issue of *The Conspirator* containing *Part 3*, my essay on the landscape drawings of Fred Wise. I will be interested in what you think of it. I am almost finished writing *Part 4* on Wise's Old and New Testament drawings of Biblical themes. It will be a longer essay and will feature reproductions of about twenty drawings. I think it is the best and most significant of the articles so far.

John Whalley and his family stopped by my office for a brief visit on June 30. They were enroute north for their vacation. He brought a very impressive egg tempera painting of his friend, "Lester" (24 x 36 inches). I bought it. It was after the very large pencil drawing (39 1/2 x 58 1/4 inches) of the same subject done in 1988. I am glad you introduced me to Whalley's works. I now have five of his egg tempera paintings and wish I had five more of the same quality. He is a very fine artist.

With best wishes,

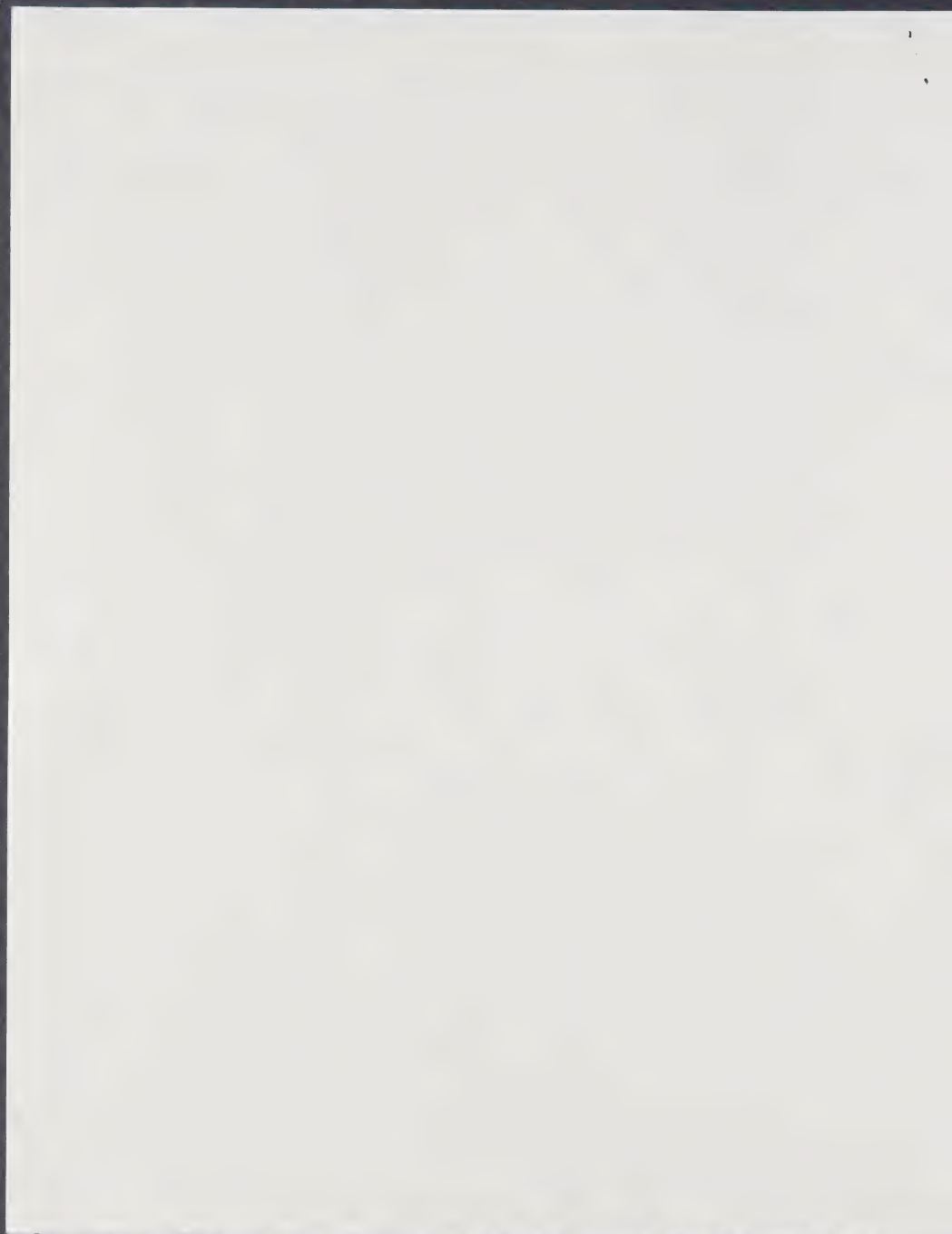
Sincerely,


S. W. Pelletier

Enclosure(s)

SWP:bh

July 7, 1995





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

July 13, 1995

Professor William Pelletier
Department of Chemistry
University of Georgia
Athens, GA 30602-2556

Dear Professor Pelletier:

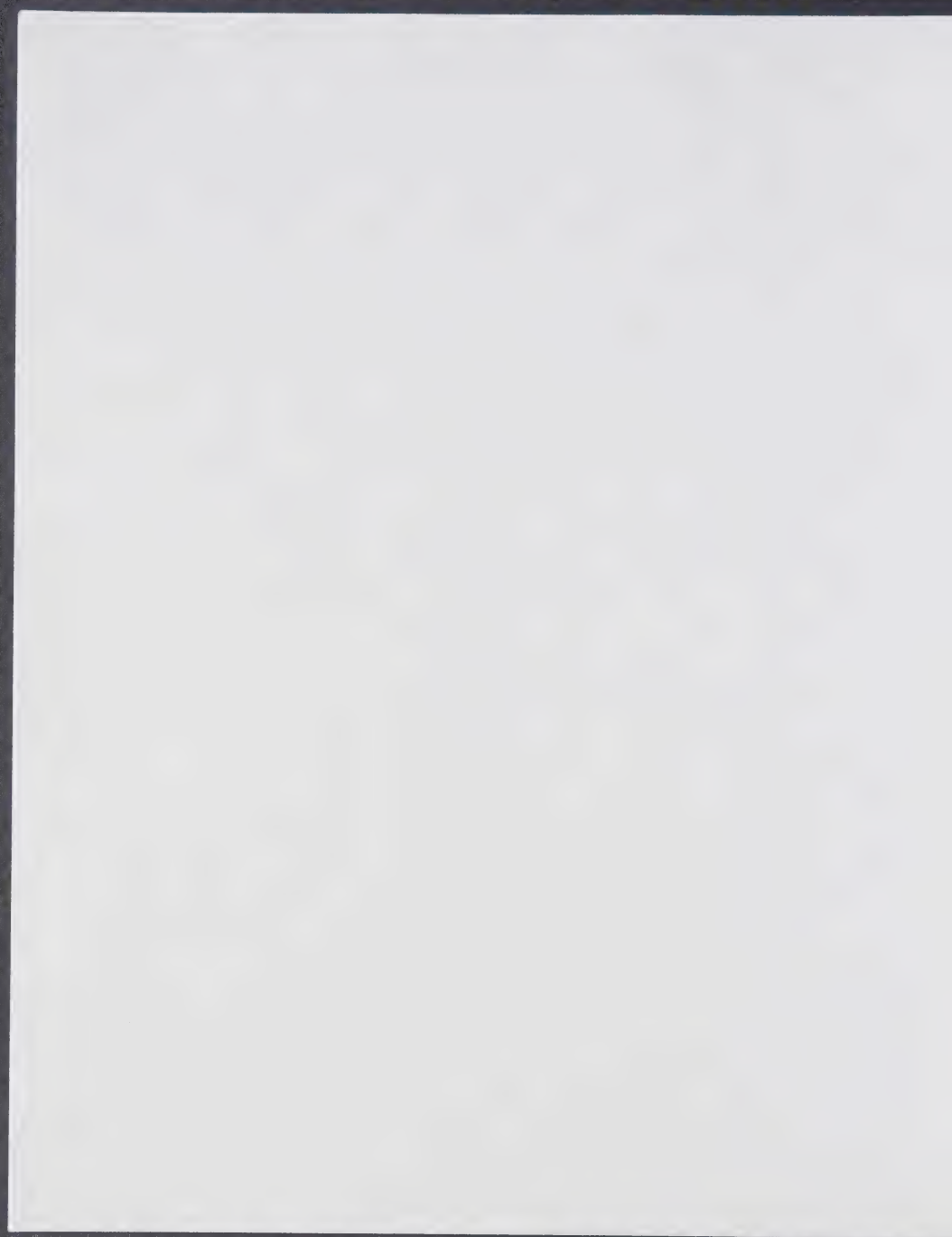
Thank you for your letter of July 7th to Dr. Bader, along with the copies of *The Conspirator*.

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

Best wishes,

Cheryl Weiss
Office Manager

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

January 31, 1995

ESTABLISHED 1961

Professor S. W. Pelletier
Institute for Natural Products Research
University of Georgia
Chemistry Building
Athens, Georgia 30602

Dear Bill,

The Howards and I visited the Whalleys last week Friday and were delighted to learn that you have purchased a number of his works. Of course it is far better for you to buy works from John directly.

I purchased one tempera which Pam Stratton liked so well that she took it on consignment.

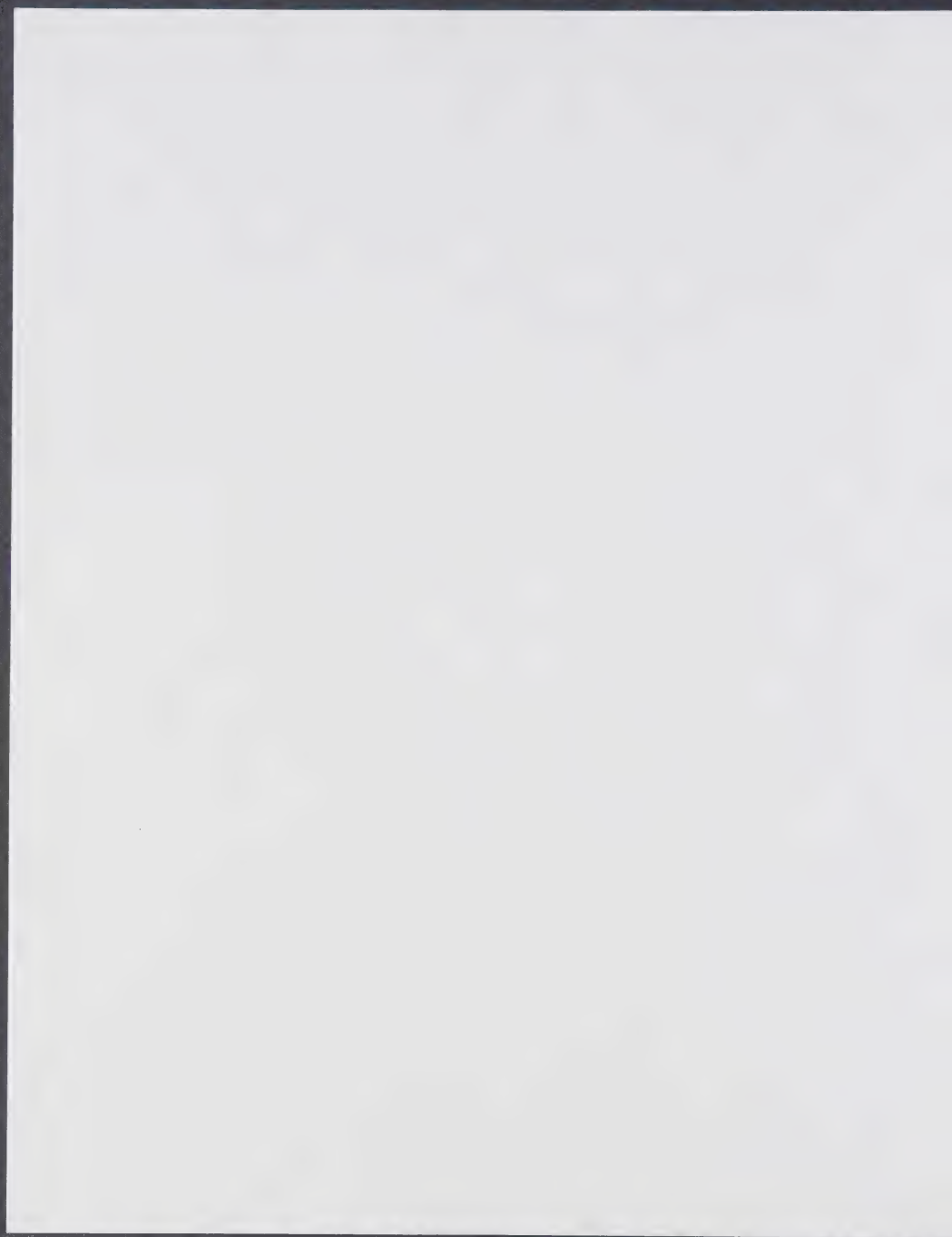
You will be amused by the long reach of Ostade's influence right into the 20th century, as shown by the enclosed etching. Please accept this as a gift.

I very much liked the wonderful Ostade from the Goldschmidt Collection at Christie's in New York, and was the underbidder. The buyer, Richard Green, has many more customers than I do.

Best wishes,

Enclosure
(Dictated by Dr. Bader and
signed in his absence)

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

May 5, 1995

Professor William Pelletier
Department of Chemistry
University of Georgia
Athens, GA 30602-2556

Dear Bill:

Thank you for your thoughtful letter of April 17th.

I don't think for a moment that you deliberately tried to mislead me. Rather, you must have been unaware of the true value of the Whistler etchings. Also, of course, the market in etchings seems to have declined much more than the market in paintings, which is doing very well.

I very much enjoyed both your essays on Fred Wise's drawings.

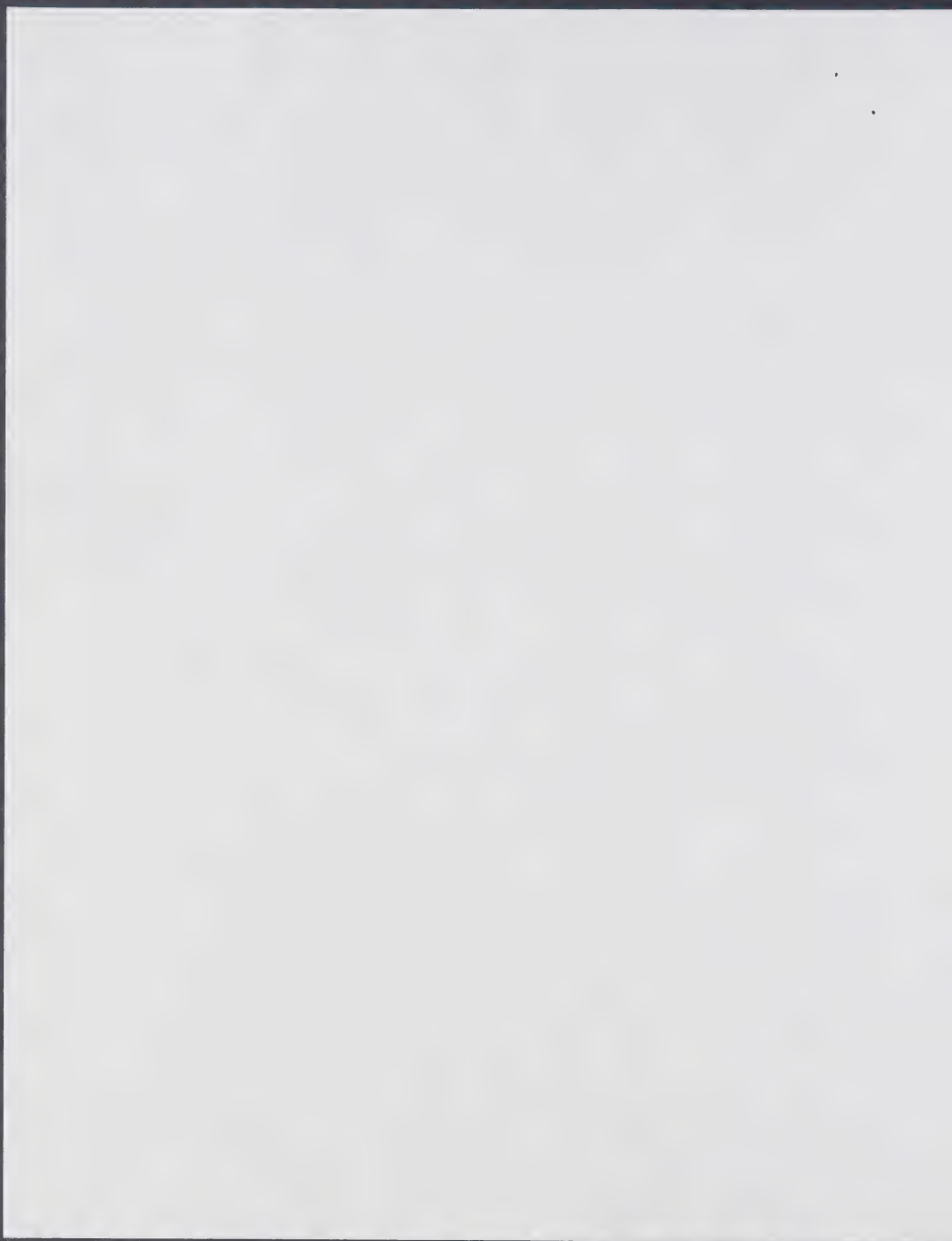
Do you plan to visit us in Milwaukee before or after the August ACS meeting in Chicago?

With best regards, I remain,

Yours sincerely,

AB/cw

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

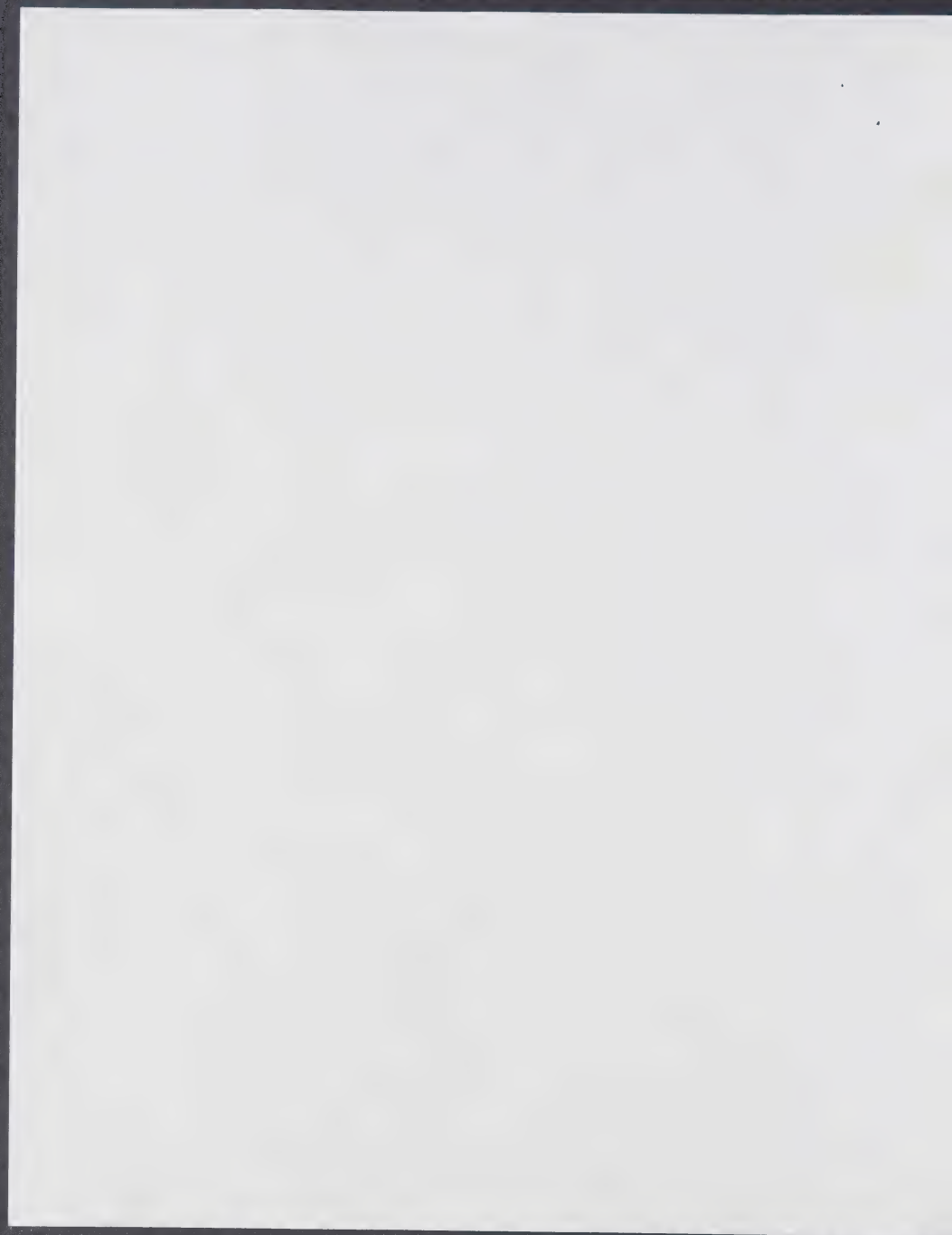


Dr. Alfred R. Bader
Alfred Bader Fine Arts
Aster Hotel, Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53202

Dear Alfred:

This letter addresses the matter of the value of Whistler's *La Rétameuse* included in the collection of prints that I traded to you for your two paintings. To recapitulate the situation: I admired very much your small genre painting of the family group, and told you so. On at least two occasions you suggested that perhaps I could trade prints for the painting. When you visited here in March 1993, you indicated that you wanted \$24,000. in prints for your two paintings. According to the summary of the transaction I prepared, the total value of the 25 Arms etchings, 10 Muirhead Bone etchings, and one Rembrandt etching came to only \$21,050. I did not think a trade for the two paintings was feasible, and began to think in terms of trading for only the small genre painting. But then you suggested that I add one or two Whistler prints to the lot. I reluctantly agreed, and included then: *La Rétameuse* (\$3,000.) and *Drouet* (\$2,000.) to bring my estimate of the total value of prints to \$26,050 — there being an excess now of \$2,050. over the \$24,000. you requested.

Now let's examine the trade from a different viewpoint. Let us assume that Mrs. Stratton's valuation of \$950. for *La Rétameuse* is indeed correct. If we add in \$950., instead of my valuation of \$3,000., the total now becomes: \$21,050. (for 25 Arms, 10 Bone's, 1 Rembrandt) + \$2,000. (for *Drouet*) + \$950. (for *La Rétameuse*) = \$24,000., which is exactly the amount you requested in trade. Thus my evaluation of \$3,000. for *La Rétameuse* becomes irrelevant and should no longer be a source of contention between us.



Alfred, I sometimes regret that we ever traded. From your repeated comments, I conclude you are not satisfied. It would have been better never to have traded than for our friendship to be damaged. I respect you very much and am disappointed about how this whole affair has turned out.

I have finished the third essay on Fred Wise's landscape drawings and given it to the editor of *The Conspirator*. It may not be published until June or July, for they are awaiting several other articles. I hope you liked my second essay on Wise's "Figure Studies and Animals".

I am very sorry to learn that your secretary, Ms. Hassman, suffered a stroke and is now incapacitated.

With best wishes,

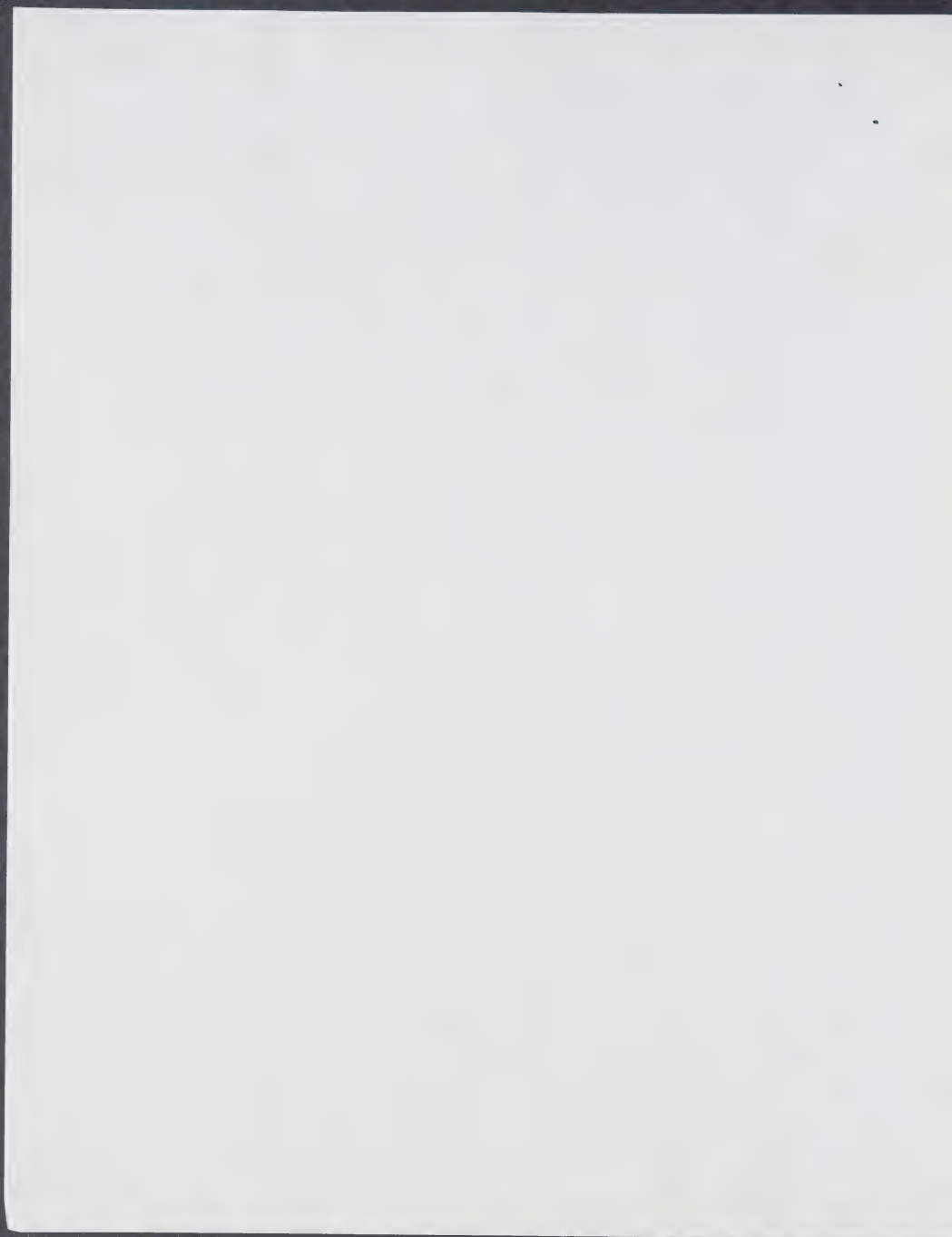
Sincerely,



S. W. Pelletier

SWP:bh

April 17, 1995





The University of Georgia

Chemistry Building
Athens, Georgia 30602-2556, U.S.A

Institute for Natural Products Research

S. William Pelletier, Director
(706) 542-5800

Alfred R. Bader
Alfred Bader Fine Arts
Hotel Suter
924 East JunEAU Avenue
Milwaukee Wisconsin 532

Dear Alfred:

Thank you for your kind letter of 5 May 1995. I will not be able to attend the Chicago A.C.S. meeting for I am scheduled to present an invited paper on alkaloids before an I.U.P.A.C. Chemistry Symposium in Istanbul, Turkey August 14-19. By the time I get home and attend to accumulated correspondence and emergencies, the Chicago meeting will be over. I am sorry, for I had hoped to attend it. Of course, I would love to see you and Isabel again and to view your wonderful paintings, including those by John Whalley. Perhaps on some future occasion, I can visit you and Isabel. You are wonderful hosts.

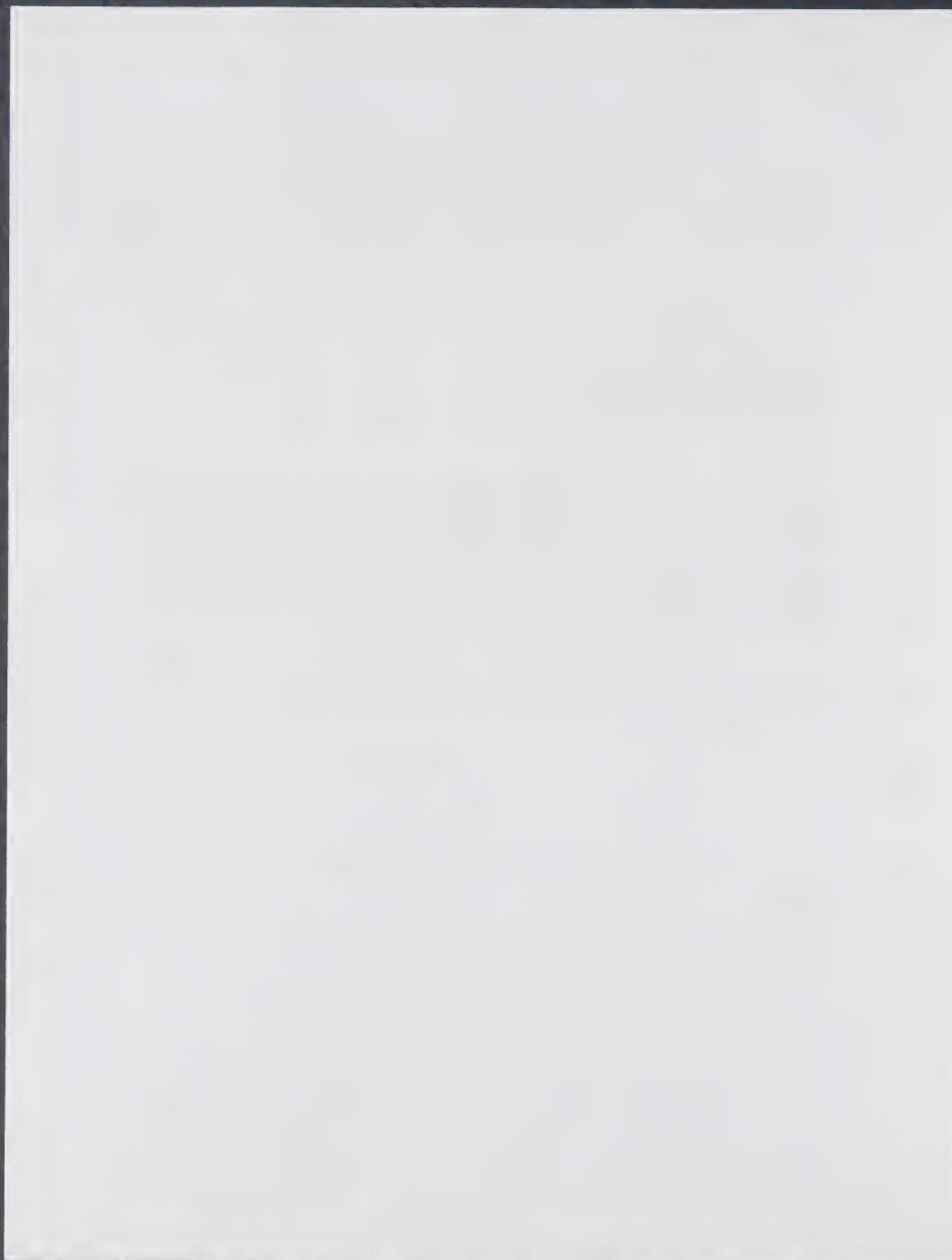
I am enjoying Whalley's *Loading Dock* and *The Carpenter*. They are superb works, exemplifying the best in composition and craftsmanship.

With best wishes

S. William Pelletier

1995.10.04

copies to
Paul Hutton
Lee Rowan





The University of Georgia

Chemistry Building
Athens, Georgia 30602-2556, U.S.A.

Institute for Natural Products Research

S. William Pelletier, Director
(706) 542-5800
FAX: (706) 542-~~9454~~ 5804

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

Dear Alfred:

Last Friday afternoon your friend, Pamela Stratton, paid me a visit. She showed me a selection of high-quality prints and I showed her some of my Whistlers, Japanese prints, and those by Jackson Lee Nesbitt. I may purchase one of her fine Whistler etchings after I have checked out the state.

I was very favorably impressed with Mrs. Stratton. She was very friendly, knows a great deal about prints, and impressed me as being very fair and professional in her dealing in prints. She seems to know everyone in the world of print dealers. I also was impressed with her statement to me that she tries never to over charge for a print, but sets her price in about the middle range of values. She spent a little over two hours with me and I certainly enjoyed her visit.

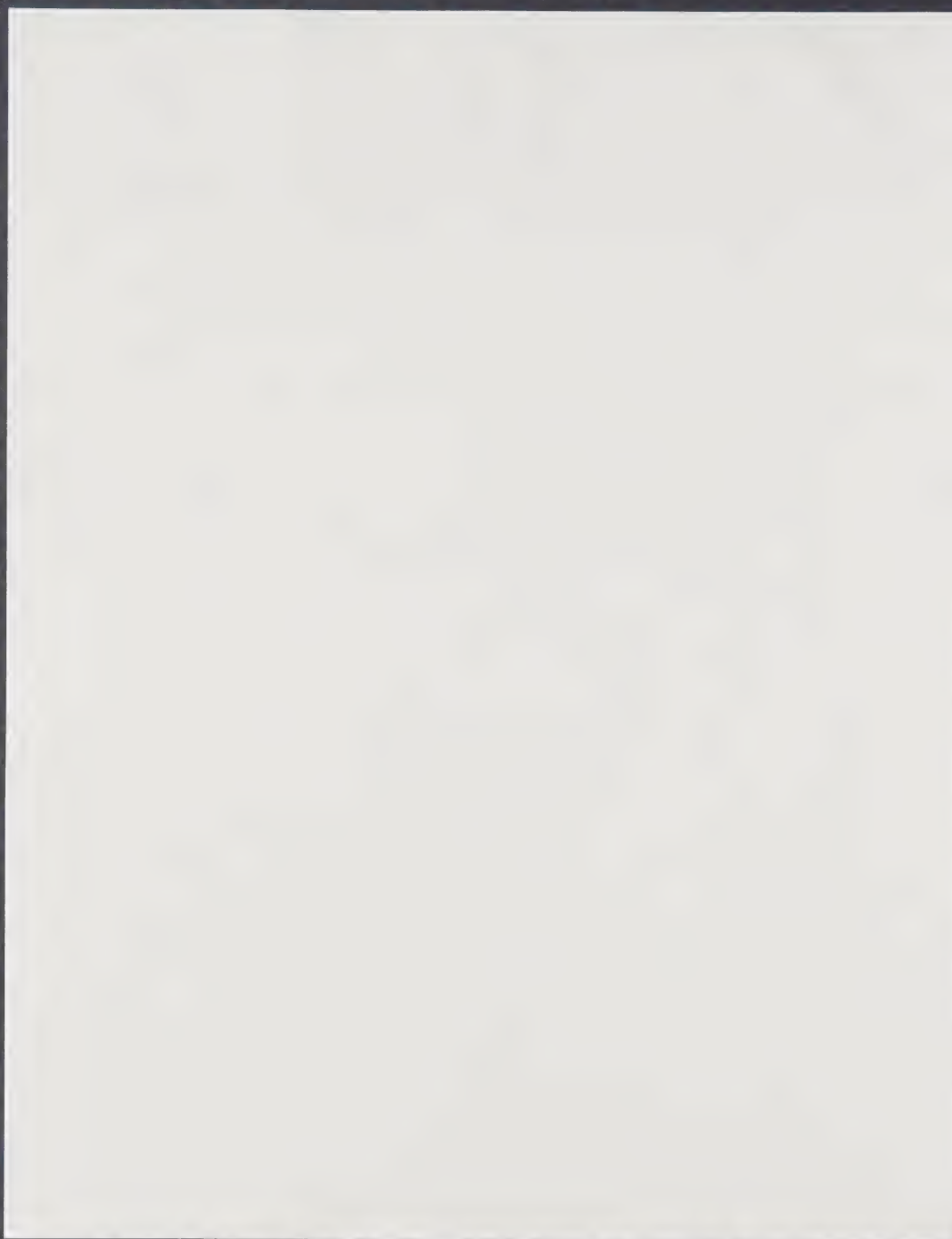
With best wishes,

Sincerely,

S. W. Pelletier

SWP:bh

May 15, 1995





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

November 11, 1994

Professor S. W. Pelletier
Institute for Natural Products Research
University of Georgia
Chemistry Building
Athens, Georgia 30602

Dear Bill,

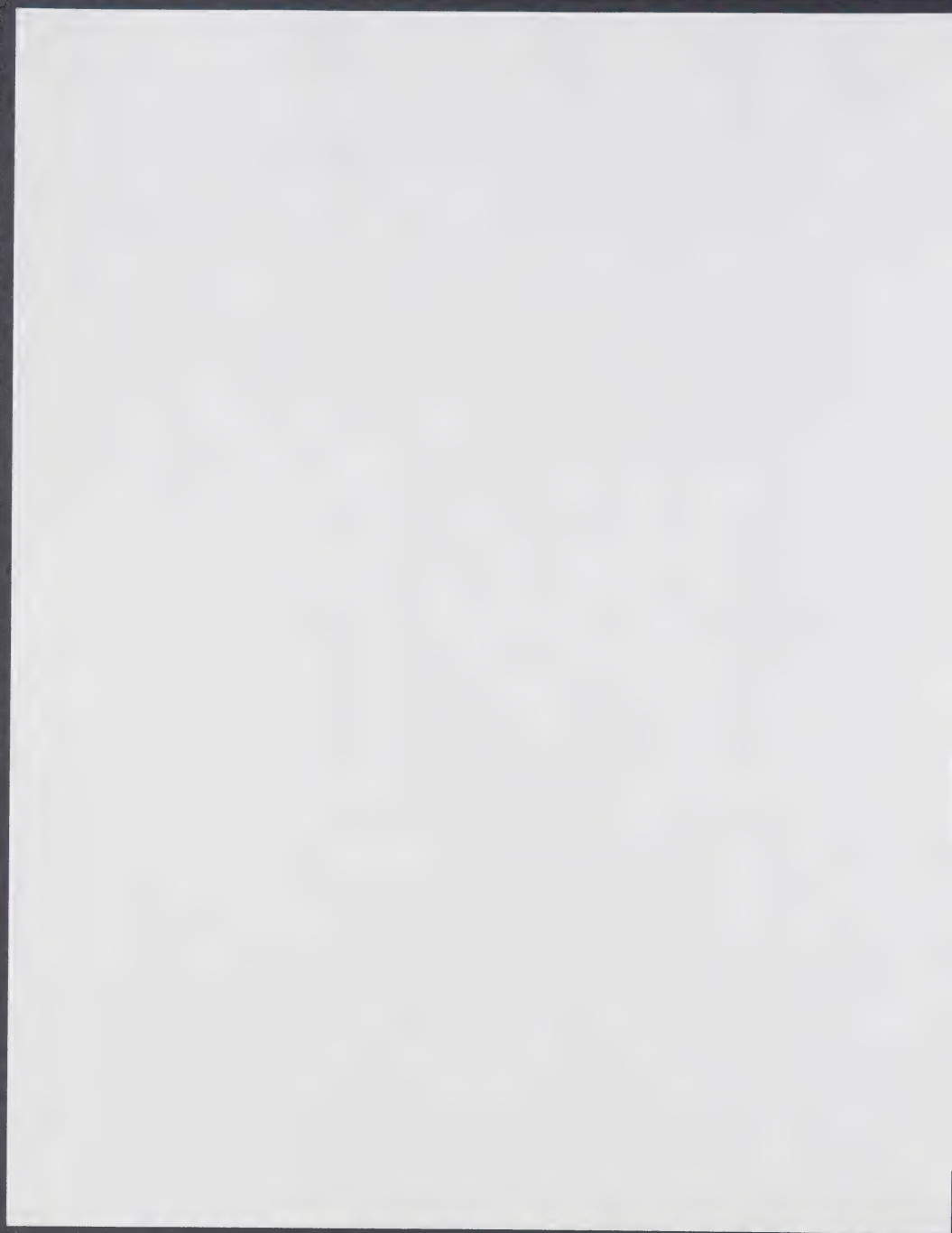
Thank you so much for the beautiful catalog, American Impressionism in Georgia Collections.

Best regards.

Sincerely,

(Dictated by Dr. Bader and
signed in his absence)

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

January 9, 1995

ESTABLISHED 1961

Professor S. W. Pelletier
Institute for Natural Products Research
University of Georgia
Chemistry Building
Athens, Georgia 30602

Dear Bill:

Thank you for your fax of January 9th.

I did receive the second copy of The Conspirator which you mailed in October, and I look forward to the next issue in February.

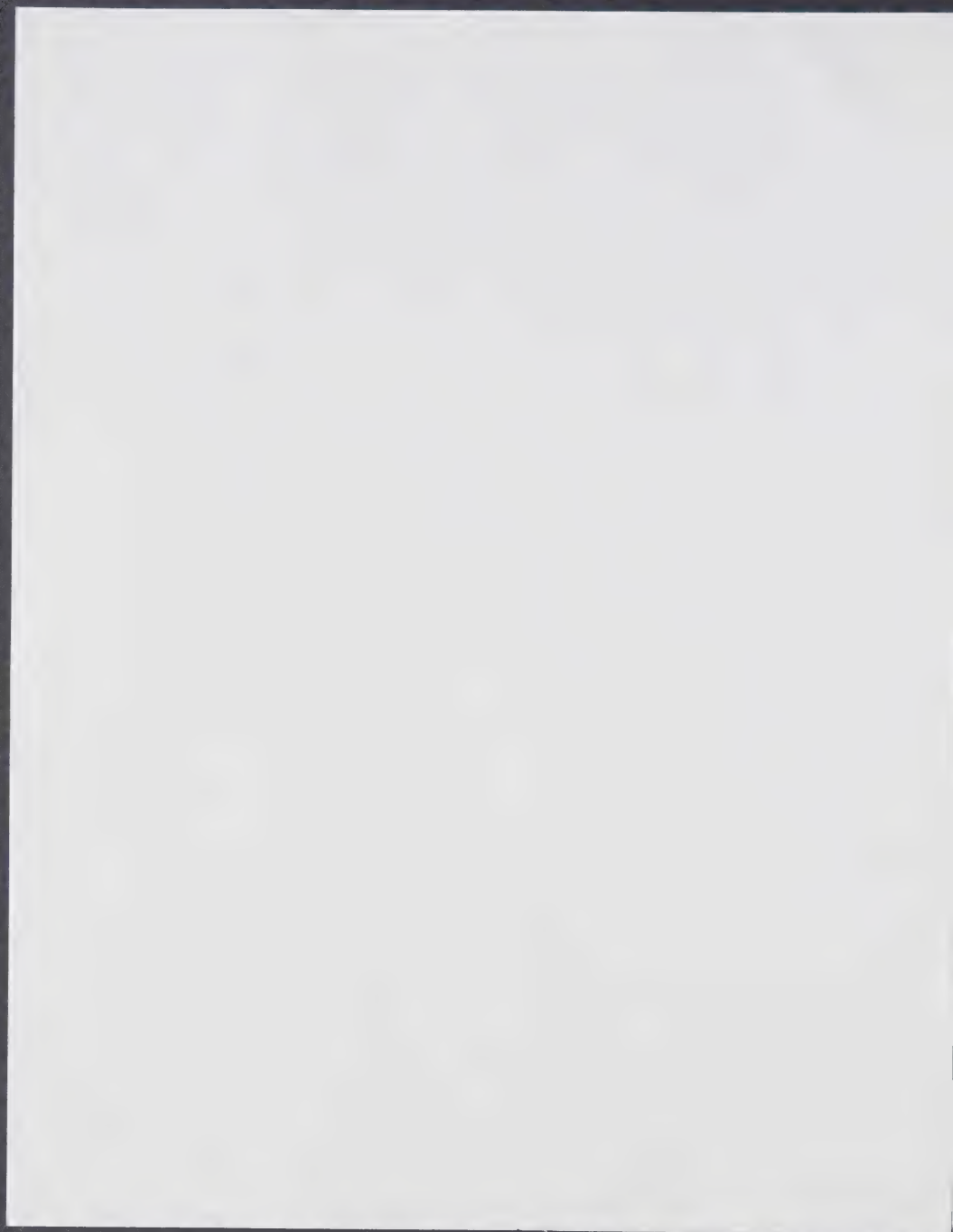
I certainly wish that I could buy paintings as you can buy etchings. You will recall that I traded my two paintings for many of your etchings, among them the Whistler Retameuse which you valued at \$3000. Pam Stratton sharply disagreed about the value, offered it generally at \$900, and sold it to you for even less.

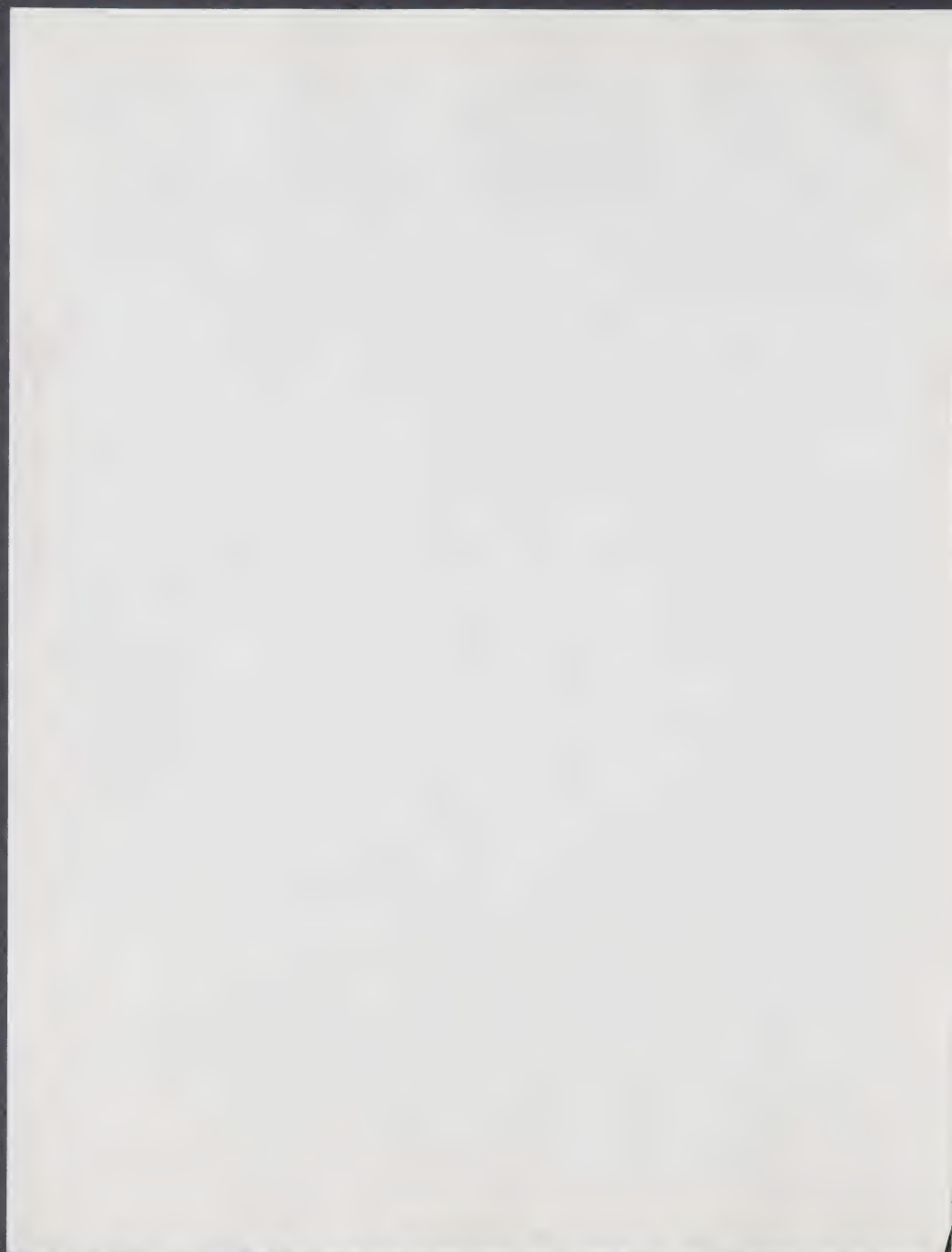
I think that John Whalley is painting again, and it might be better, and certainly more helpful to him, if you bought some of his works directly rather than from me.

A most beautiful Ostade comes up for auction at Christie's in New York in the Goldschmidt sale, and you probably admire it even more than I do.

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







The University of Georgia

College of Business Administration
Athens, Georgia 30602-0202

Executive Assistant: Patricia R. Brown

E. William Jenkins, Director
706/542-5400
Fax: 706/542-5400

Dr. William P. Stearns
Woodruff Building
Aiken Hall, Suite 208
1624 East Street, West
MILWAUKEE, WISCONSIN 53233

Dear Mr. Stearns:

Under separate cover I am sending you two copies of the winter issue of *The Geoplotter* containing my recent essay on Fred Wiebe's drawings. I hope you like it. I will appreciate knowing that you have received the copies.

Sincerely,

[Signature]

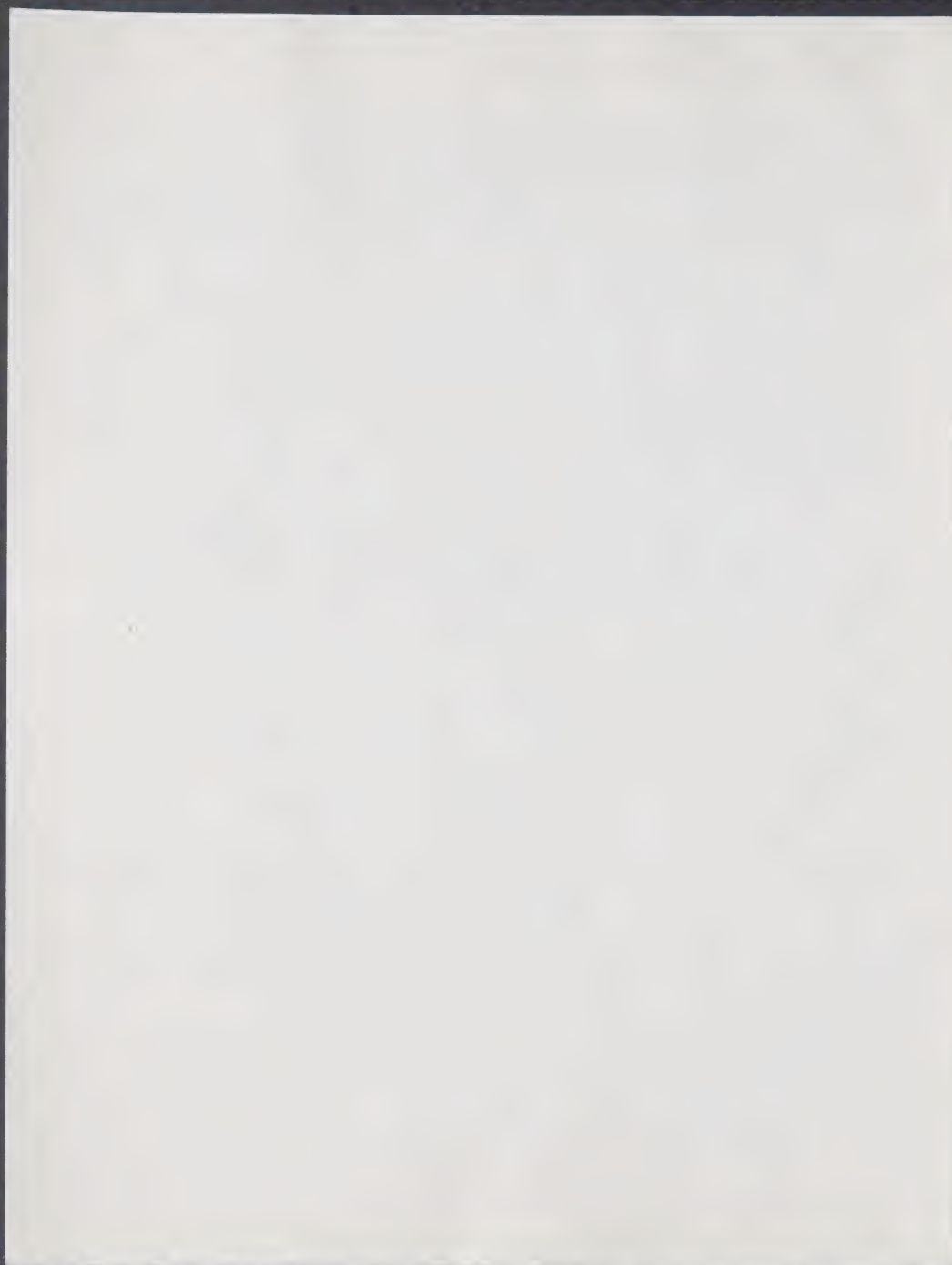
[Signature]

[Signature]

[Signature]

[Signature]

February 2, 1988





The University of Georgia

Institute for Natural Products Research

Library Building
Athens, Georgia 30602-3029, USA

L. William Peckham, Director
(706) 725-6897
lwp@i-npr.uga.edu

Dr. George S. Clouse
Miral Baker (1747.01)
Water House, Suite 400
1924 East Laney Avenue
Athens, Georgia 30602

Dear George:

I did a bit of research on the etching after Ostade that you gave me. I think it was done by Carel Lodewyk Dake, an Amsterdam etcher. I haven't been able yet to determine his precise date. Arthur Hind in his *History of Engraving & Etching* lists no date for this etcher.

I removed the cardboard backing and cleaned the print. It is printed on a thick, cream-colored, wove paper. It really looks nice now. I thanks for remembering me.

The etching was probably done after one of Ostade's paintings of *Trid Baker Sounding His Horn* (Rijksmuseum, Amsterdam or the Hermitage, St. Petersburg), rather than Ostade's etching of this subject, for it does not resemble the etching in many respects. Or it may be after the Delft artist Onnetiaan van Gouwanberg's painting in Antwerp, or of Gabriel Metsu's painting in a private collection in Paris. I do not have illustrations of these paintings, so I do not know what the precursor of the etching.

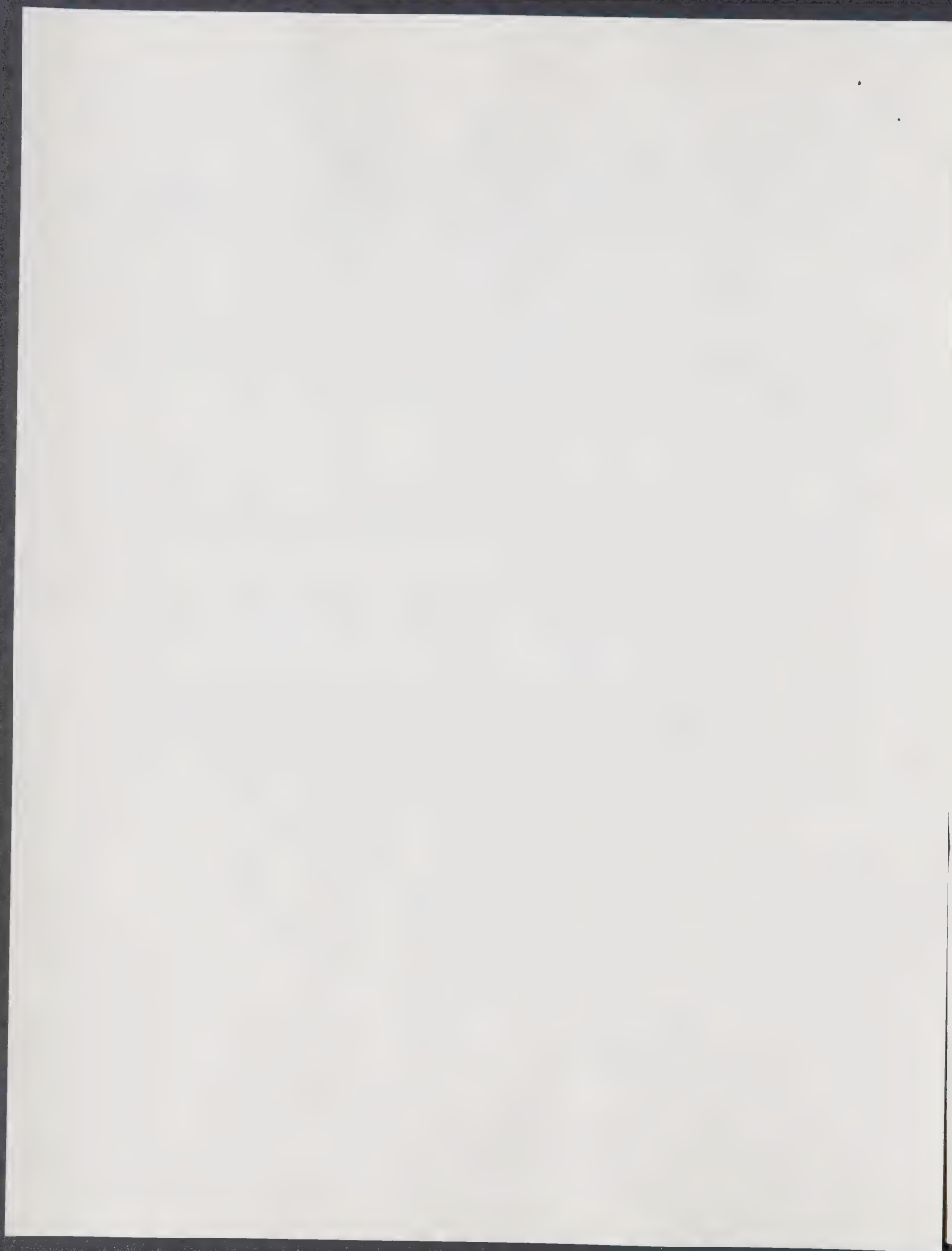
With best wishes

Sincerely,

L. W. Peckham
S. W. Peckham

OWH:ZV

1/10/2000 10:00 AM





The University of Georgia

Chemistry Building
Athens, Georgia 30602-2556, U.S.A.

Institute for Natural Products Research

S. William Pelletier, Director
(706) 542-5800
FAX: (706) 542-~~944~~ 5804

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

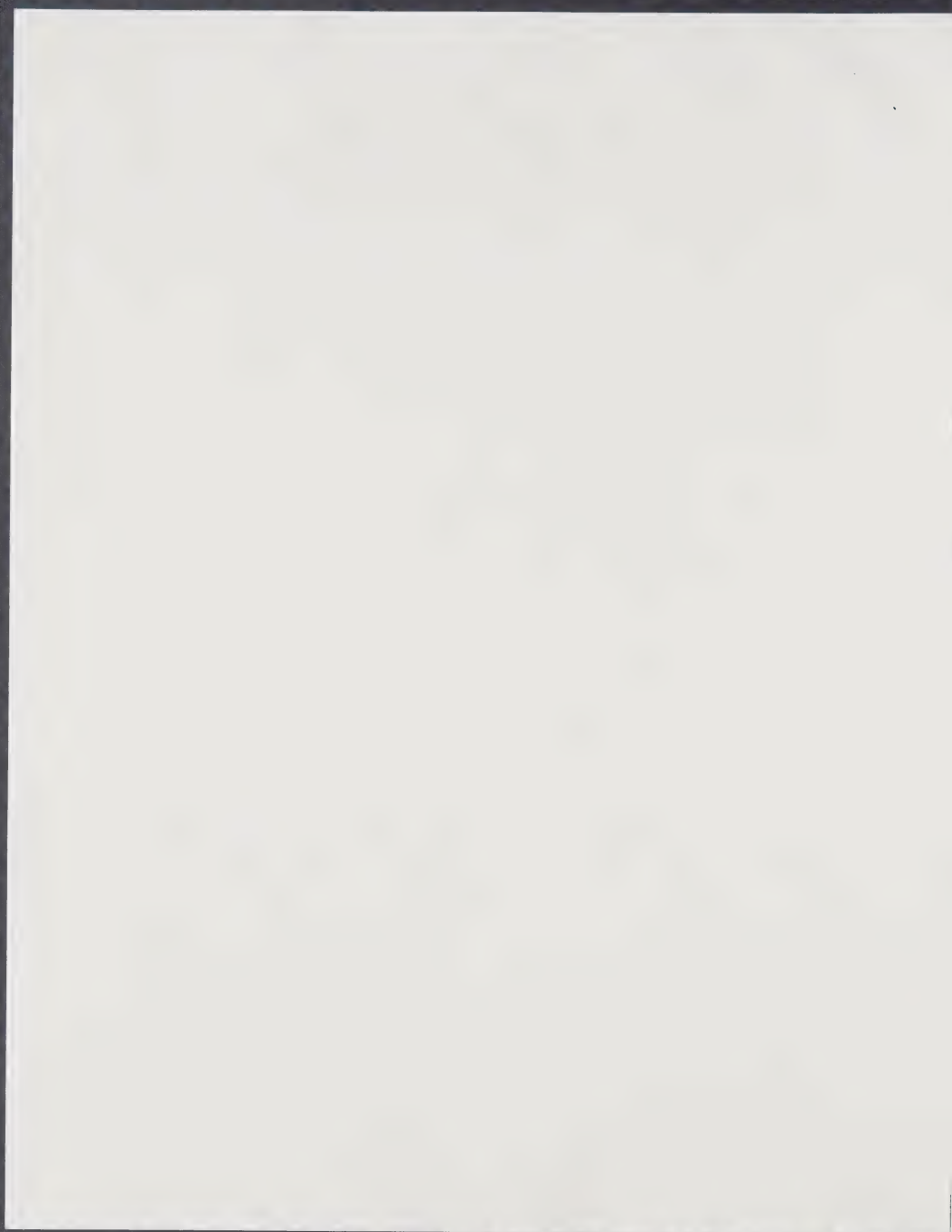
Dear Alfred:

Thank you for your kind letter of 9 January 1995. Also for *Grafkr Catalog No. 1* from Kaabers Antikvariat. I enjoyed looking at it.

Yes, I bought back Whistler's *Retameuse* from Mrs. Stratton. Her \$950. catalogue price was ridiculously low for that quality of impression. Moreover, she gave me a 10% courtesy discount from the catalogue price. This is the finest impression of this state I have ever seen. It is an early, life-time impression, in contrast to the posthumous restrikes (about 1903) of the prints of the French Set that usually appear on the market. I recently received catalogues of Whistler prints from two English dealers. Their prices for life-time impressions of prints from the French Set ranged from £ 2500.-£ 3500. (about \$3875.-\$5425.) each, so I think my valuation of \$3,000 for an early, life-time impression of *Retameuse* was not out of line. I am glad to have the print back in my collection.

I followed your advise and purchased a couple paintings from John Whally based on slides he sent me — two still lifes of room interiors done in egg tempera. He was visiting a friend in North Georgia and delivered the first painting, *Sunday Afternoon Upstairs*, 1989 (24 x 36 inches) to my office. I enjoyed meeting him. He sent the second painting, *Winter Guestroom*, 1994 (28 x 20 inches) by U.S. express mail. It arrived in excellent condition. I am very pleased with these two paintings. I believe you have discovered an excellent artist and I am grateful to you for introducing me to his work.

Alfred, I still want to purchase *The Loading Dock* (\$8,000) and *The Carpenter* (\$5,000) from you. I accept your prices on these paintings, for you certainly know their values better than I. I know certain print values well, but the value of



contemporary paintings is not within my expertise. So I trust your judgment. Of the Whally works I have seen in your collection, these are the two pieces I like best. I want to purchase them in the spring. I will call you in a week or so to work out the details.

With best wishes,

Sincerely,

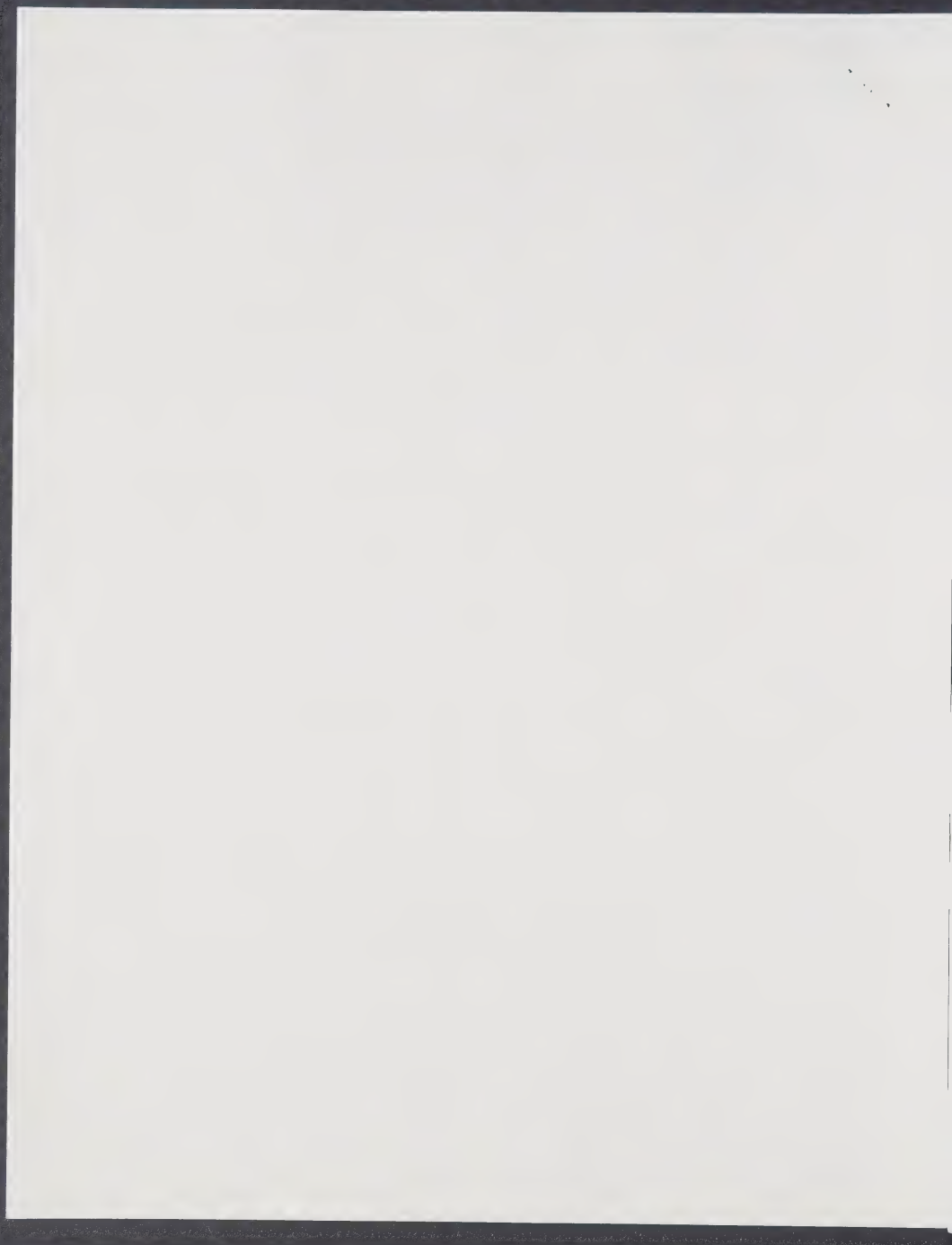


S. W. Pelletier

SWP:bh

February 3, 1995

P.S. Just received your letter of 31 January and the enclosed etching after Ostade. Thanks very much. Who is the artist?





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 22, 1995

Professor William Pelletier
Department of Chemistry
University of Georgia
Athens, GA 30602-2556

Dear Bill:

There was just a slight delay in shipping the two Whalleys because Whalley had put some heavy glass very close to the *Carpenter*, and I didn't want to take any chance on that glass breaking in transit.

You should receive both paintings on Friday, March 23rd, and I would appreciate your sending me a fax acknowledging safe receipt.

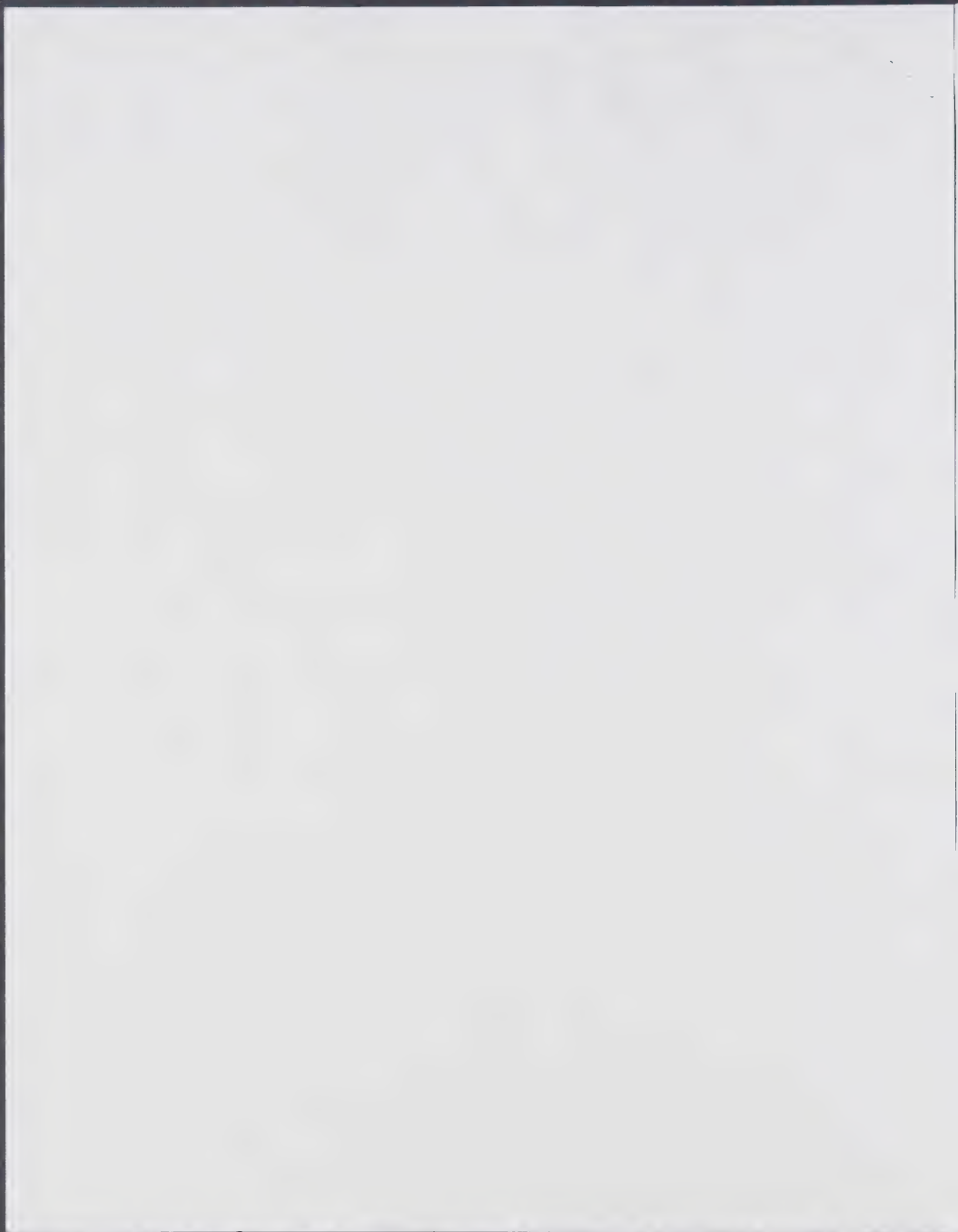
Recently I acquired a very nice fresh 17th Century drawing which Peter Sutton and several other art historians have told me is by your favorite artist, Adriaen van Ostade. It is neither signed nor dated. Can you date it for me?

On not quite as happy a note, as you are purchasing two of my finest Whalleys and my finding a good Ostade drawing, please give some thought to your having traded your etchings for the two oil paintings. At the time, I do believe that you thought that the etchings were worth the values you put on them. Of course, I knew nothing about the values of etchings. But now you have found that you could purchase one of the most valuable at a very much lower price. What do you think would be the fair thing to do?

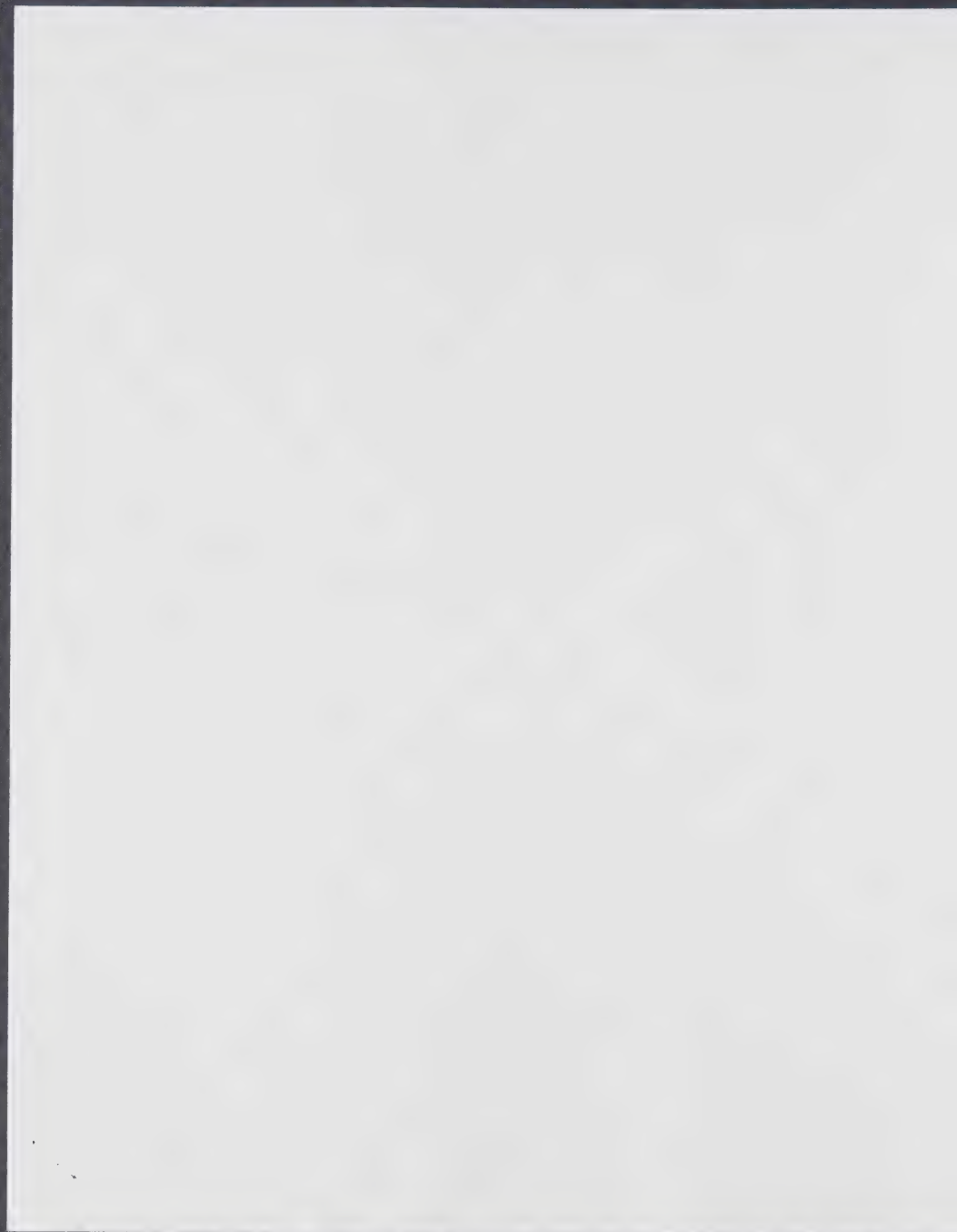
With best regards,

AB/cw

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







March 14, 1995

Dr. Alfred Bader
Alfred Bader Fine Arts
Astor Hotel Suite 632
924 East Janelle Avenue
Milwaukee, Wisconsin 53202

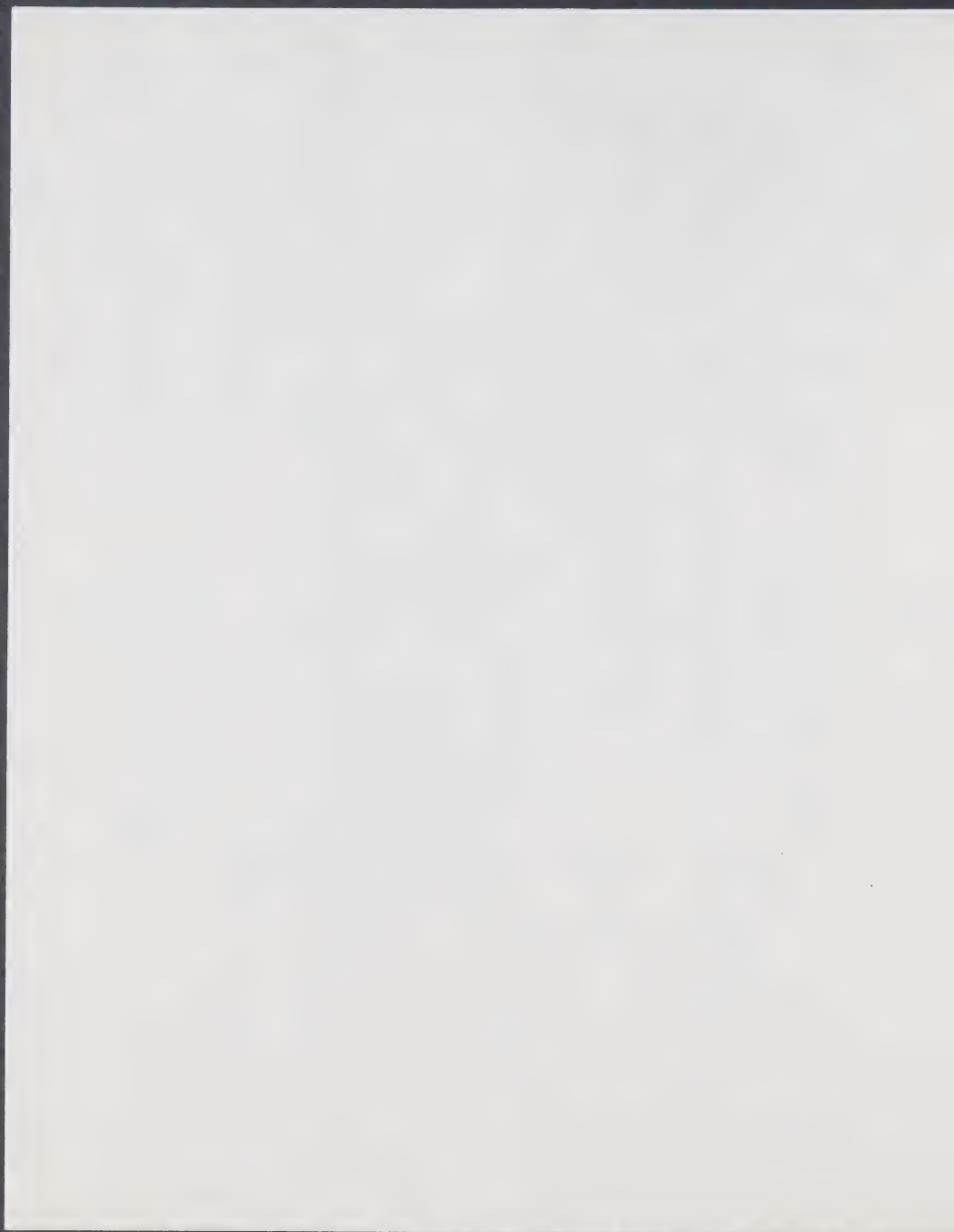
Dear Alfred:

Pursuant to our telephone conversation today, I enclose my check for \$13,000.⁰⁰ in payment for John Whalley's egg tempera paintings: "The Loading Dock" (\$8,000.) and "The Carpenter" (\$5,000.). Please send them to me at:

Department of Chemistry
University of Georgia
Athens, Georgia 30602-2556

I will look forward to receiving the two paintings and an invoice for the purchase.
With best wishes.

Sincerely,
Bill Pelletier





The University of Georgia

Chemistry Building
Athens, Georgia 30602-2556, U.S.A.

Institute for Natural Products Research

S. William Pelletier, Director
(706) 542-5800
FAX: (706) 542-9454 5804

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

Dear Alfred:

Last year's exhibition catalogue for *American Impressionists* is almost sold out (1,000 copies). I have asked Mrs. Bonnie Uter, our Director of Publications for the Georgia Museum of Art, to send you one of the few copies left. I hope you enjoy it.

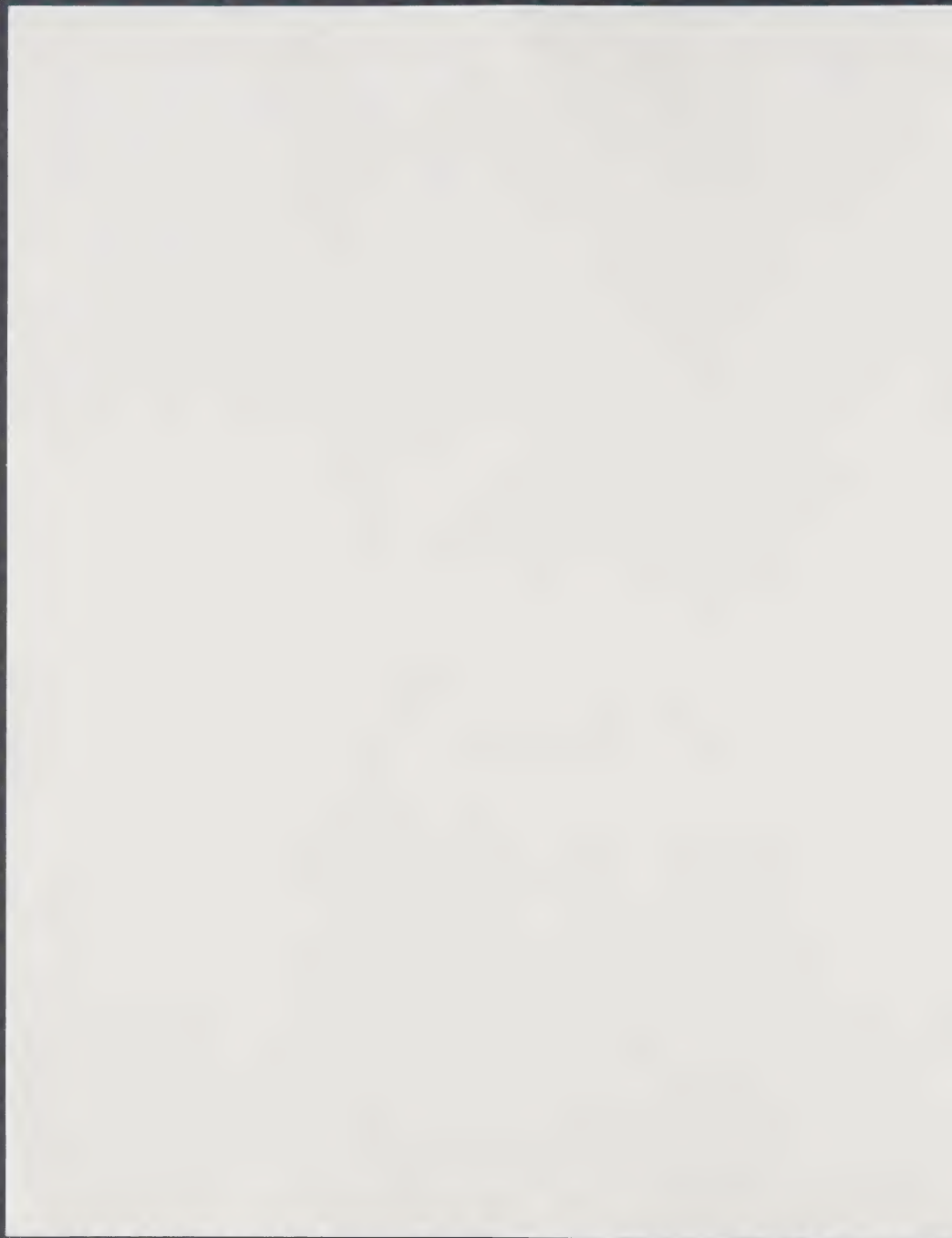
With best wishes,

Sincerely,

S. W. Pelletier

SWP:bh

October 28, 1994



Chemistry Building
Athens, Georgia 30602, U.S.A.



The University of Georgia

Institute for Natural Products Research

S. William Pelletier, Director
(404) 542-5800
FAX: (404) 542-9454

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

Dear Alfred:

Enclosed is a second issue of the Summer *Conspirator* containing my first essay on the drawings of Fred Wise.

We expect the next issue to be published in December.

With best wishes,

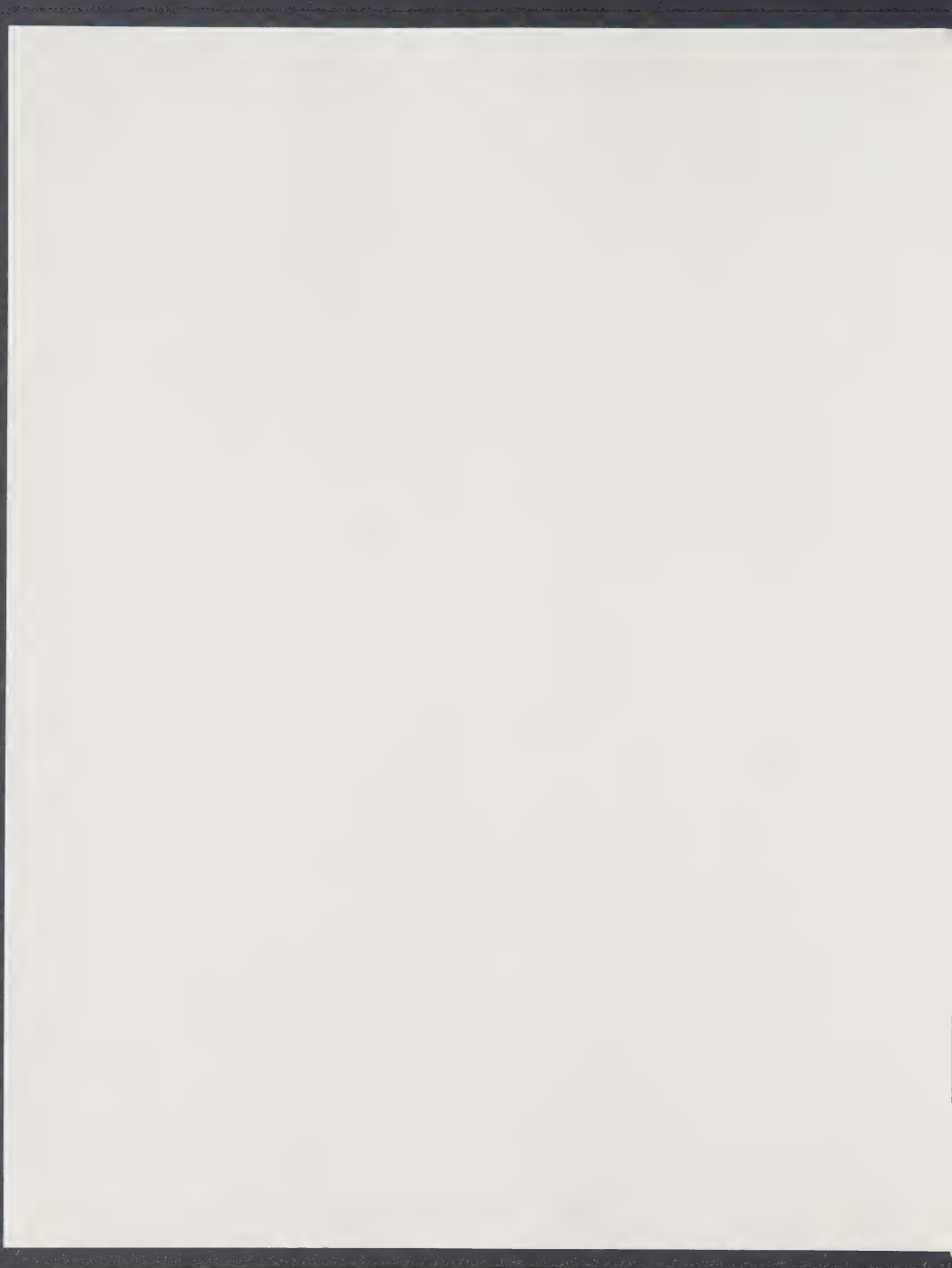
Sincerely,

S. W. Pelletier

Enclosure(s)

SWP:bh

October 24, 1994



bc: Lee Howard



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 26, 1994

Professor S. W. Pelletier
Institute for Natural Products Research
University of Georgia
Chemistry Building
Athens, Georgia 30602

Dear Bill:

You are doing a great thing in promoting Wise's work, and part 1 is beautiful. Many thanks for sending it to me.

I note that there will be five such essays, and I would like to impose on you to ask the Conspiratus Press to send me two copies of each. I enclose my check for \$30 to cover the cost of the 10 publications and postage.

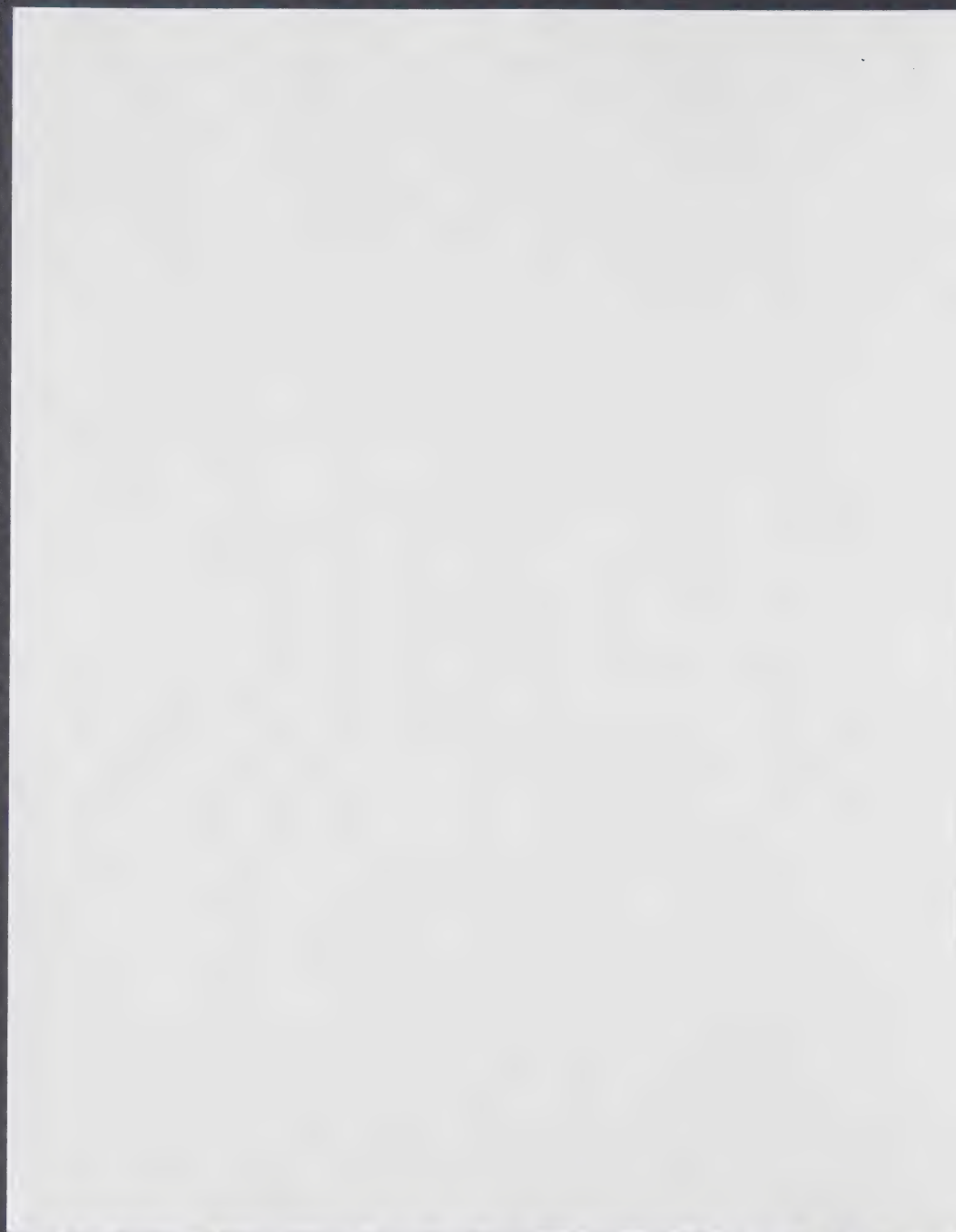
Now, of course, you will shake your head and say to yourself: Why does not Alfred send his check to the Conspiratus Press? The reason is that I suspect that their accounting is such that they will not remember by the time part 5 or even part 2 that I have sent them payment for all 5 issues. But you will remember, and I know that I can depend on you.

I do believe that this great effort of yours will help Wise, and I hope he appreciates it.

Sincerely,

Enclosure

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



Chemistry Building
Athens, Georgia 30602, U.S.A.



The University of Georgia

Institute for Natural Products Research

S. William Pelletier, Director
706 (404) 542-5800
FAX: (404) 542-~~5800~~ 5804
706

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

Dear Alfred:

I am in the process of writing a five-part series of essays on the pen and ink drawings of Fred Wise. The series parts are listed below:

"The Pen and Ink Drawings of William Frederic Wise"

- Part 1: Portraits
- Part 2: Figure Studies and Animals
- Part 3: Landscapes
- Part 4: Biblical Subjects
- Part 5: Abstract Subjects and Nudes

Part 1 has now been published in *The Conspirator* and I enclose a copy I purchased for you. Reprints are not available, but copies of the magazine are available at \$2.50, plus postage from

Conspiratus Press
P. O. Box 628
Athens, Georgia 30601

I am not very happy with Figure 8 which is much too dark. The original drawing is beautiful. I hope you like the first article.

With best wishes,

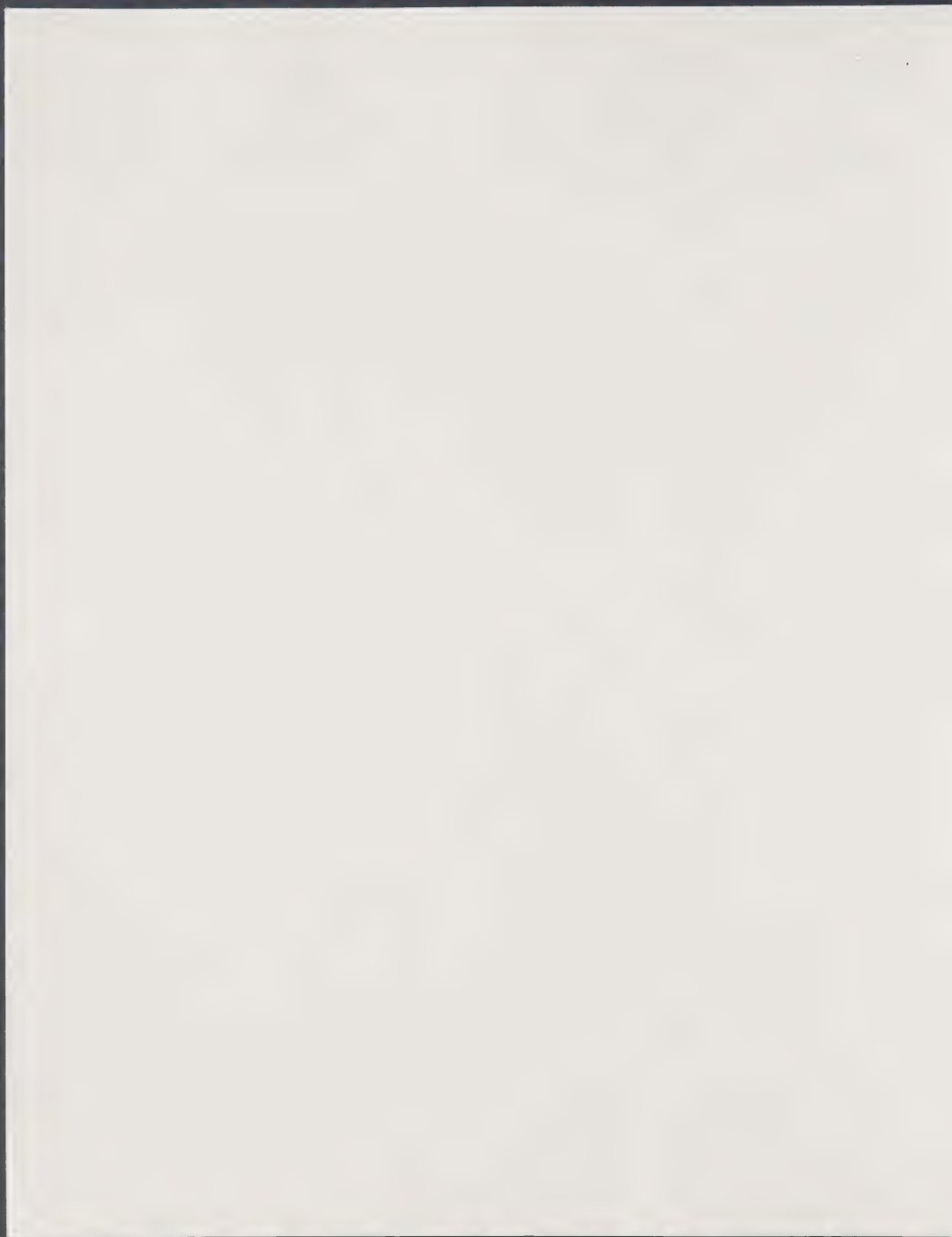
Sincerely,

S. W. Pelletier

Enclosure(s)

SWP:bh

September 13, 1994





ALFRED BADER FINE ARTS

DR. ALFRED BADER

May 17, 1994

ESTABLISHED 1961

Professor S. W. Pelletier
Institute for Natural Products Research
University of Georgia
Chemistry Building
Athens, Georgia 30602

Dear Bill:

I am happy to have your letter of May 11th, and of course I am still willing to loan 20 or 30 of my works by Whalley--or less, if the museum so desires--for the exhibition.

What is essential is full insurance from house to house and a station wagon to come here to pick up the paintings and then return them. Of course another sine qua non is a modest catalog.

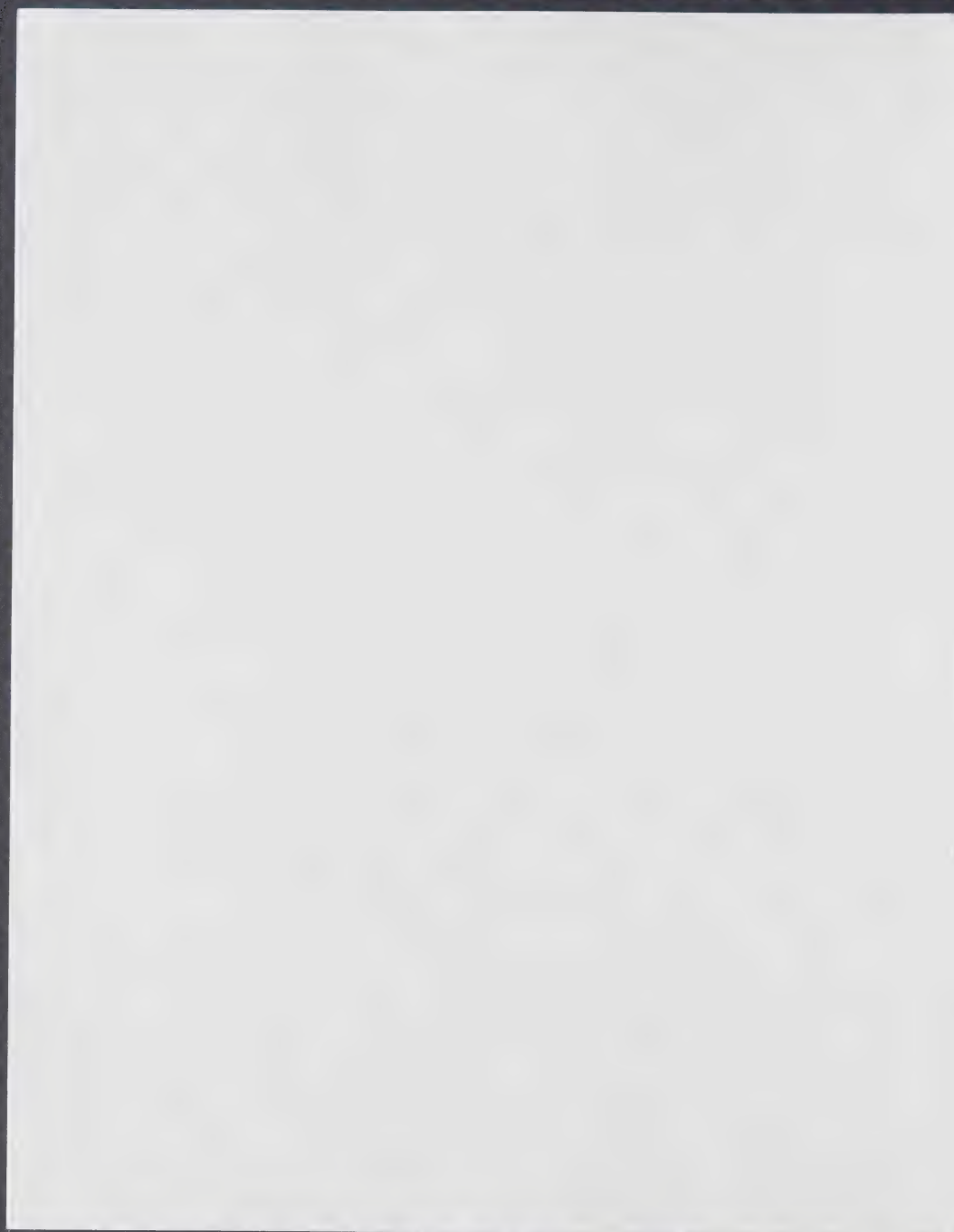
As you will see from the enclosed, a small museum in Pennsylvania also plans an exhibit of John's work, but there appears to be no conflict in timing.

All good wishes.

Sincerely,

Enclosure

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



THE UNIVERSITY OF GEORGIA
INSTITUTE FOR NATURAL PRODUCTS RESEARCH
CHEMISTRY BUILDING
ATHENS, GEORGIA 30602, U.S.A.

S. WILLIAM PELLETIER, DIRECTOR
PHONE: 706-542-5800

FAX: 706-542-5804

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

Dear Alfred:

This is to update you on the matter of the exhibition of John Whalley's works in the Georgia Museum of Art. The Exhibition Committee consisting of the Museum's Director, Dr. William Eiland; the Curator of American Paintings, Dr. Donald Keyes; the Curator of Prints and Drawings, Ms. Patricia Phagan; and two other of the professional staff have met recently and tentatively decided to hold an exhibition. Dr. Keyes will be responsible for putting the exhibition together.

Dr. Keyes telephoned me this morning and outlined his preliminary ideas for this exhibition. He wants it to trace the tradition of realism in still lifes (and perhaps portraits) from the 17th to the 20th century. He wants to include two or three 17th century artists and several works of 19th century realist artists such as Harnett and Haberle. He also plans to borrow a painting by Andrew Wyeth. He is going to contact Max Gergel to see if any of his paintings would be suitable for the exhibition. I don't really know anything about the quality of Max Gergel's collection, but Dr. Keyes plans to visit Max to determine that.

The Soccer Olympics will be held in Athens in the Summer of 1996 and about 100,000 visitors are expected in the City. The Museum staff will have their hands full with that. Also all exhibition slots before that date are already scheduled. So the earliest time for a Whalley exhibition will be the fall of 1996, or perhaps the Winter or Spring of 1997. At any rate it now appears that a fine exhibition will be held.

I will appreciate any ideas you may have about this exhibition. Am I correct in assuming that you are still willing to loan some of your Whalley works to the exhibition?

With best wishes,

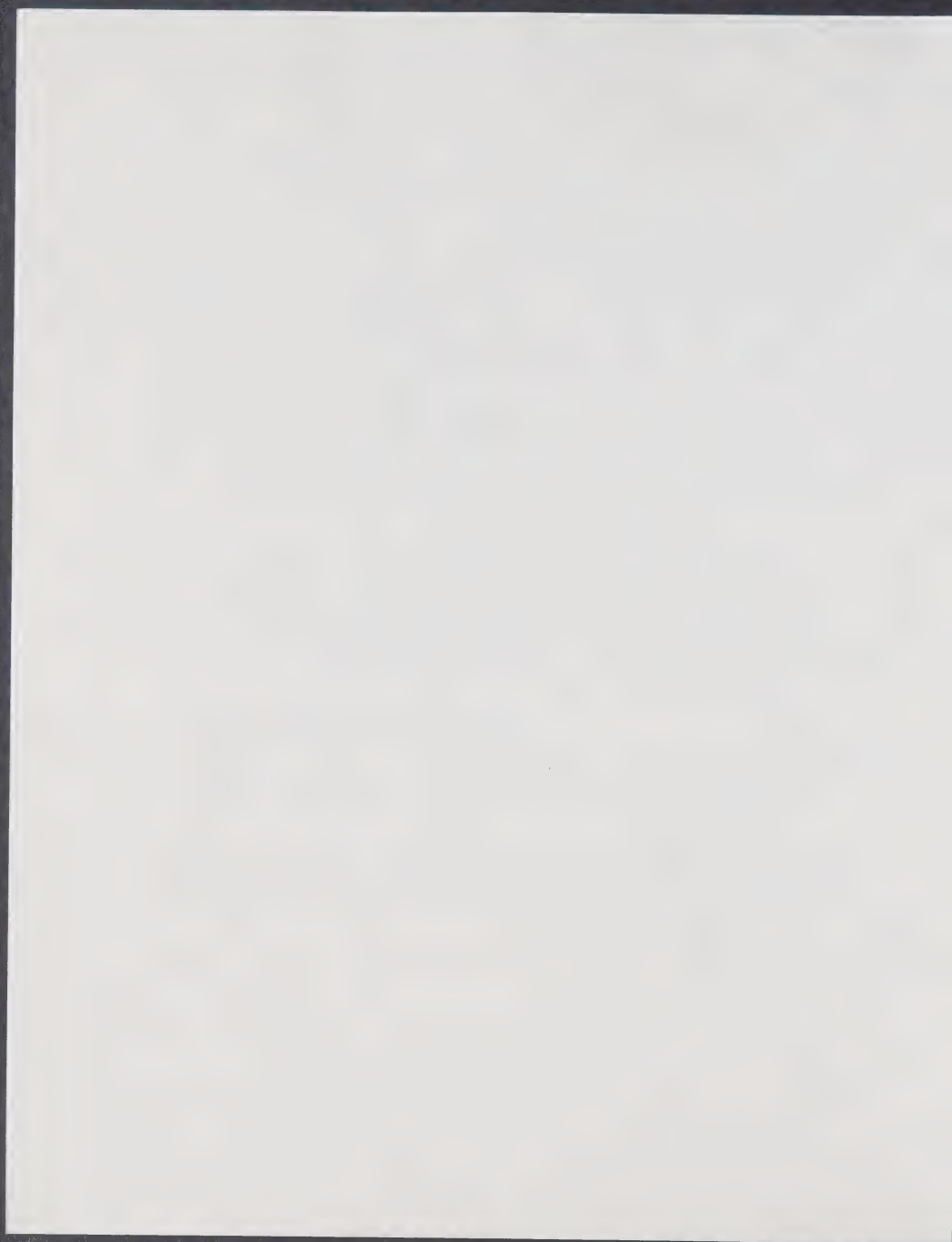
Sincerely,



S. W. Pelletier

SWP:bh

May 11, 1994



THE UNIVERSITY OF GEORGIA
INSTITUTE FOR NATURAL PRODUCTS RESEARCH
CHEMISTRY BUILDING
ATHENS, GEORGIA 30602, U.S.A.

S. WILLIAM PELLETIER, DIRECTOR
PHONE: 404-542-5800
706

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

Dear Alfred:

I was delighted to read in the May 9, 1994 issue of *C&EN* that you have been selected to receive the 1995 A.C.S. Charles Lathrop Parsons Award. Congratulations! I can think of no one more deserving to receive this very significant award. I am very happy for this highly merited recognition of your many contributions to chemistry.

On April 6, I mailed you a copy of an exhibition catalogue: *Charles Meryon and Jean-François Millet. Etchings of Urban and Rural 19th-Century France*. I hope the postal service delivered it safely.

With best wishes,

Sincerely,

Bill
S. W. Pelletier

SWP:bh

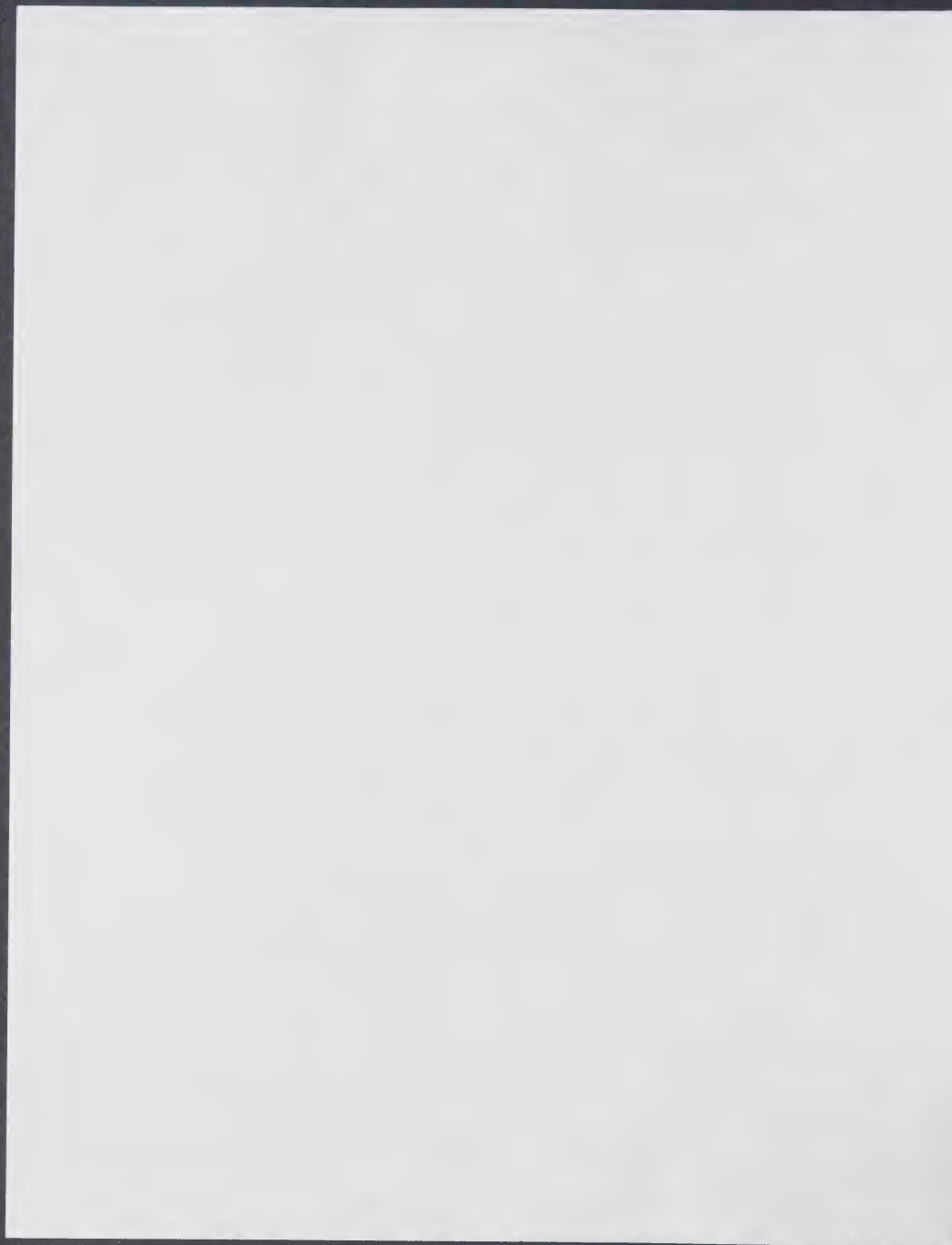
May 10, 1994

Dear Bill:
Thanks for your good
wishes and the catalog
received safely.

Best wishes

Alfred

5/17



that best wish,

Bill

of skin, these lumps resemble instead a rather serious skin condition. Another common trait between the 'G.P.' etchings and *The Episodes* is the repeated veiling of large sections of the figures and landscape with long parallel hatching lines, which cover over and thus negate much of the three-dimensional differentiation of the forms: such lines appear on Hercules' back in the *Antaeus*, across the bushes in the lower left corner of the *Marsyas*, as well as across Hercules' body as he slays Cerberus with a club on the right of the Metropolitan print.

Certain compositional traits are also characteristic of all these prints. First, the twisting trees have a rubbery appearance, reinforced by the way in which they bend at their centre; in addition, the trunk of each tree contains at least two or three quickly sketched knots. An even more distinctive characteristic of most of the etchings, however, is the large looping swirl of drapery, fluttering in the wind, which adorns one or other of the figures in all Possetti's prints. Apollo sports such animated drapery over one arm as he flays Marsyas; a similar one flutters over the giant's

head in the *Hercules and Antaeus*, and, likewise, a wafting band of drapery circles through the legs and wings of Fame in the *Episodes from the Life of Hercules*. The motif clearly derives from contemporary Emilian art related to the work of Guido Reni (whose influence Bartsch had once proposed), and is a reminder, in particular, of Simone Cantarini's etchings of *The Rape of Europa* (B.xviii.313.5) and *Fortune* (B.xviii.313.6), where a single band of flowing drapery features prominently.

Possetti may not have been one of the most proficient of seventeenth-century Italian etchers, but his work has individuality and monumentality, and deserves further attention. Were the ten etchings all carried out at the same time, possibly during an early phase in Possetti's career when he was active in Bologna?; what were the reasons for his interest in the life of Hercules?; are there other impressions of the *Episodes from the Life of Hercules*; and, most importantly, are there further prints – signed or unsigned – by Possetti still to be found?

Millet's *La Tricoteuse*

S. William Pelletier

Millet's drypoint, *La Tricoteuse*, survives in only two impressions, both of which remained untraced for over 50 years; both have now resurfaced. The first publication to discuss Millet's etchings and drypoints was Philippe Burty's essay 'Les Eaux-fortes de M. J.-F. Millet' of 1861:¹ in it he listed *La Tricoteuse* (*The Woman Knitting*) as no. 111, and described it as a trial drypoint sketch – scratched on the back of a plate – of a shepherdess knitting, and wrapped in a heavy woollen cloak with her back to a hillock. Burty mentioned that he had seen only one impression of this print. In 1881 Alfred Lebrun contributed an expanded catalogue of Millet's prints to Alfred Sensier's biography of Millet,² where he mentioned that *La Tricoteuse* was known in two impressions, one belonging to Hector Giacomelli, the other to H. Heymann. Henri Beraldi's catalogue of Millet's prints (1890) listed *La Tricoteuse* as no. 8 bis, and noted that this plate had been confused with

the woman knitting in *La Planche aux Croquis* (Deltail 6; Melot 6).³

Loys Deltail's comprehensive *catalogue raisonné* of Millet's prints reproduced *La Tricoteuse* from the impression in the Hector Giacomelli collection, and indicated that he knew of only that one impression, and that it had now passed into the Jules Gerbeau collection. Deltail added that H. Heymann (Millet's son-in-law) had expressed doubts about the authenticity of the print. Nothing more is recorded about this image until Michel Melot's monumental catalogue of 1978, in which he admitted that the location of the two impressions of *La Tricoteuse* was unknown.⁴ Melot's illustration of the print was taken from Deltail's catalogue.

The Giacomelli-Gerbeau impression of *La Tricoteuse* passed into the collection of Henry Harper Benedict of New York; after his death it was loaned by his widow in

1. P. Burty, 'Les Eaux-fortes de M. J.-F. Millet', *Gazette des Beaux-Arts*, xi, 1861, pp. 261–7.

2. A. Lebrun, 'Catalogue de L'Oeuvre de J.-F. Millet', in A. Sensier, *La Vie et L'Oeuvre de J.-F. Millet*, Paris 1881, no. 8, p. 372. See also the English edition: *Alfred Lebrun's Catalogue of the Etchings, Hellographs, Lithographs, and Woodcuts Done by Jean François Millet*, New York 1887, p. 22, no. 8.

3. Henri Beraldi, *Les Graveurs du XIXe-Siècle*, x, Paris 1890, p. 67.

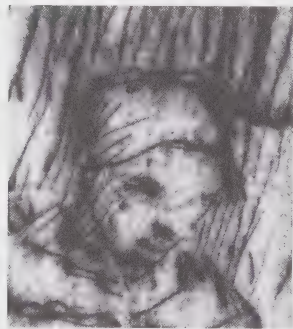
4. Loys Deltail, *Le Peintre-Graveur Illustré (XIXe et XXe Siècles)*, vol. 1, J. F. Millet, Th. Rousseau-Jules Dupré, J. Baribold Jongkind, Paris 1906.

5. M. Melot, *L'Oeuvre gravé de Boudin, Corot, Daubigny, Dupré, Jongkind, Millet, Théodore Rousseau*, Paris, Arts et Métiers Graphiques, 1978, p. 286, no. 7; see also the English edition: *Graphic Art of the Pre-Impressionists*, New York 1978, p. 288, no. 7.



19. Jean-François Millet, *La Tricoteuse*, drypoint, 106 x 75 mm (Paris, Bibliothèque Nationale).

20. Jean-François Millet, *La Tricoteuse*, drypoint, 107 x 75 mm (Collection of the Author).



21. Detail from fig. 20.



22. Detail from fig. 23.



23. Jean-François Millet, *La Planche aux Croquis*, etching, 190 × 118 mm (Collection of the Author).



24. Jean-François Millet, *La Grande Bergère*, 1862, etching, 320 x 236 mm (Collection of the Author).

1937 to the Brooklyn Museum for an exhibition of Millet's prints and drawings.⁶ After this no information of the whereabouts of either impression was known until recently, when an impression without any collectors' stamps, but presumably the Heymann impression (fig. 19), was sold at auction, at the Hôtel Drouot in Paris on 5

February 1981, to the gallery of Arsène Bonafous-Murat, Paris.⁷ It was offered for sale in his catalogue of May 1981,⁸ whereupon it was acquired by the Cabinet des Estampes de la Bibliothèque Nationale, Paris. This impression (plate 106 x 75 mm; sheet 245 x 106 mm) is printed in brown bistre on antique laid paper.

The Giacomelli-Gerbeau-Benedict impression also surfaced recently (fig. 20), was purchased from a private collector by Arsène Bonafous-Murat in December 1986,⁹ sold to Artemis Fine Arts, London, in November 1990,¹⁰ and acquired by the present author in December 1992. It is a rich impression (plate 107 x 75 mm; sheet 167.5 x 126 mm) in brownish-black ink with burr and plate tone on pale, buff-coloured laid paper, which bears a watermark of a fragment of the tail of an 'S'. On the *recto* are the stamps of Hector Giacomelli (Lugt 1311, in pink ink) and Jules Gerbeau (Lugt 1166, in red ink). On the *verso* is the stamp of Henry Harper Benedict (Lugt 2936, in black ink) and in pencil the numerals 241.88. This print, like *La Planche aux Croquis* (Delteil 6; Melot 6; fig. 23), was engraved on the back of a plate bearing the name of M. JUÉRY, a supplier of plates, and the address 27, RUE DE LA HUCHETTE/PARIS.¹¹

In 1881 Lebrun had identified *La Tricotouse* as a separately printed detail of the woman knitting in *La Planche aux Croquis* (fig. 23). However, the Lebrun collection of Millet prints, now in the Art Institute of Chicago, contains no such impression and his identification is obviously incorrect: although the two figures are similar, details show that the faces are clearly different (figs. 21 and 22), as are the sizes, the knitter in *La Planche aux Croquis* being 61 mm in height, that in *La Tricotouse* 57 mm.

La Tricotouse is very similar to the *Shepherdess Knitting*, a drawing in a private British collection (ex-H. A. Budgett, Sotheby's, London, 20 January 1947, no. 167),¹² and also to a black conté crayon drawing in the Museum of Fine Arts Boston,¹³ dated by Alexandra Murphy to about 1856-58.¹⁴ *La Tricotouse* and both drawings appear to be preliminary studies, which eventually evolved into Millet's monumental *La Grande Bergère* (Delteil 18; Melot 18; fig. 24).

6. *Prints and Drawings by Jean-François Millet*, New York, Brooklyn Museum, 14 May-6 July 1937. I thank Robert Kcil and Bonita Lei of Great Modern Pictures, New York, for this information.

7. Letter to the author of 21 June 1993 from Arsène Bonafous-Murat.

8. *Estampe anciennes et modernes*, Paris, Arsène Bonafous-Murat, May 1981, no. 63.

9. Letter to the author of 26 April 1993 from Arsène Bonafous-Murat.

10. Letter of 1 February 1993 to the author from Adriaen Elees of Artemis Fine Arts Ltd.

11. *Charles Meyron and Jean-François Millet: Etchings of Urban and Rural Nineteenth-century France*, exhibition catalogue, Athens, GA, Georgia Museum of Art, 12 December 1992 - 19 January 1993, no. 21.

12. R. Herbert, *Jean-François Millet*, London, Hayward Gallery, 22 January 7 March 1976, p. 107, no. 56 (illustrated).

13. R. J. Wickenden, 'Millet's Drawings at the Museum of Fine Arts, Boston', *Print Collector's Quarterly*, iv, 1914, pp. 2 (ill.), 10, 12.

14. A. R. Murphy, *Jean-François Millet*, Boston, Museum of Fine Arts, 1984, pp. 112-13 (ill.).



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 29, 1994

Professor S. W. Pelletier
Institute for Natural Products Research
University of Georgia
Chemistry Building
Athens, Georgia 30602

Dear Bill:

Our mutual friend, Max Gergel, has written to me to remind me that you would like to purchase some works by Whalley.

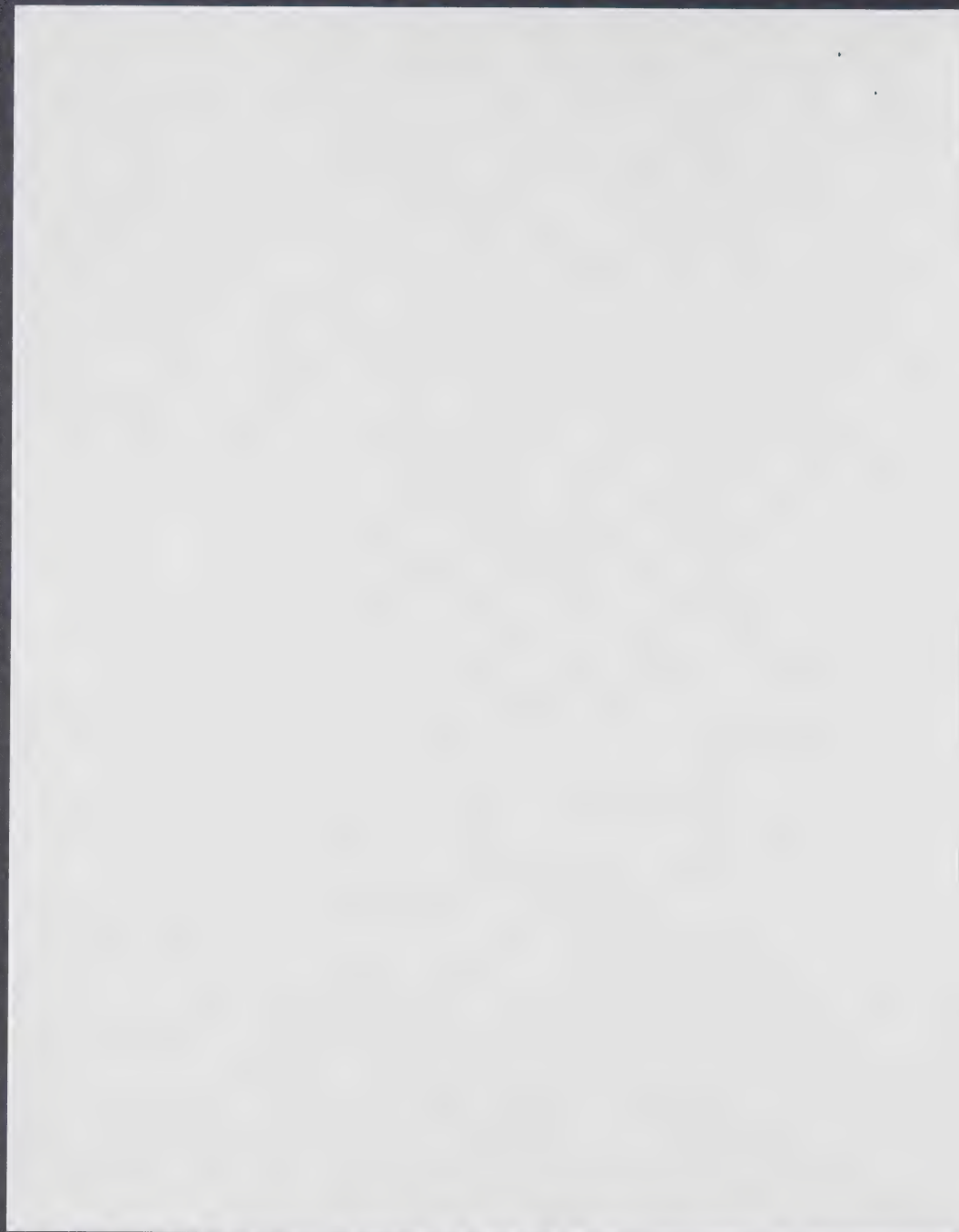
In view of Whalley's financial condition and his again painting very good oils, you might like to consider purchasing some works from Whalley, directly.

Of the works of interest to you, you will recall that I quoted on a number of drawings. The tempera The Loading Dock is probably his masterpiece, and my price is \$8000. His tempera The Late Sun is \$4000. The tempera of The Carpenter is reserved for a collector who hopes to be able to set aside the money to purchase it.

All good wishes.

Sincerely,

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



THE UNIVERSITY OF GEORGIA
INSTITUTE FOR NATURAL PRODUCTS RESEARCH
CHEMISTRY BUILDING
ATHENS, GEORGIA 30602, U.S.A.

S. WILLIAM PELLETIER, DIRECTOR
PHONE: 404-542-5800
FAX: 706-542-5804

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

Dear Alfred:

Thank you for the engraving by Cornelius Visscher after one of Ostade's paintings. Cornelius Visscher (1629-1658?) was a famous Haarlem engraver who is particularly noted for his engravings after paintings by Ostade and Brouwer. Nicolaus Visscher (1587-1660?) was an Amsterdam publisher who issued this engraving.

I appreciate your kindness in sending me this engraving. Thank you very much.

With best wishes,

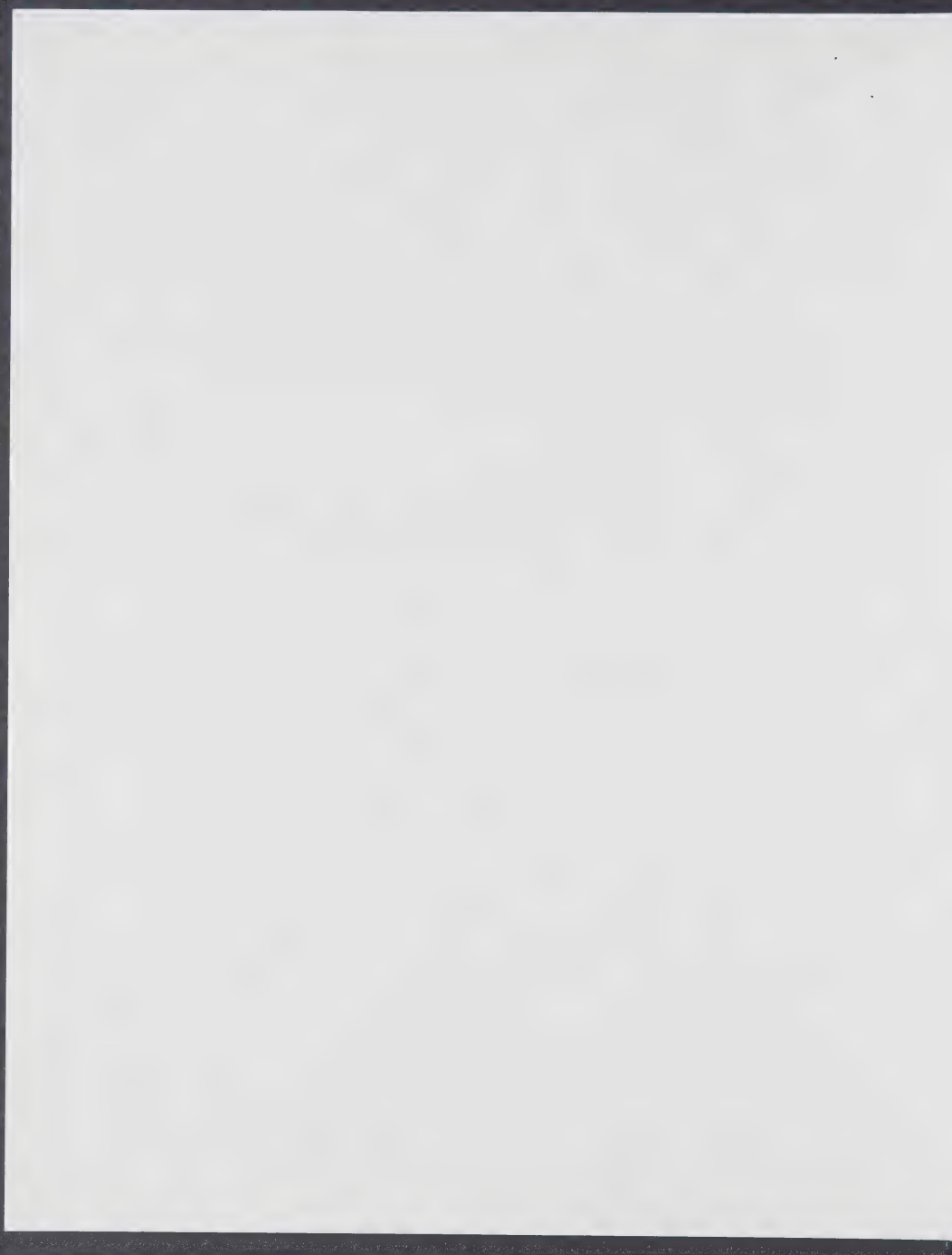
Sincerely,



S. W. Pelletier

SWP:bh

March 28, 1994





ALFRED BADER FINE ARTS

DR. ALFRED BADER

November 8, 1993

ESTABLISHED 1961

Professor S. W. Pelletier
Institute for Natural Products Research
University of Georgia
Chemistry Building
Athens, Georgia 30602

Dear Bill:

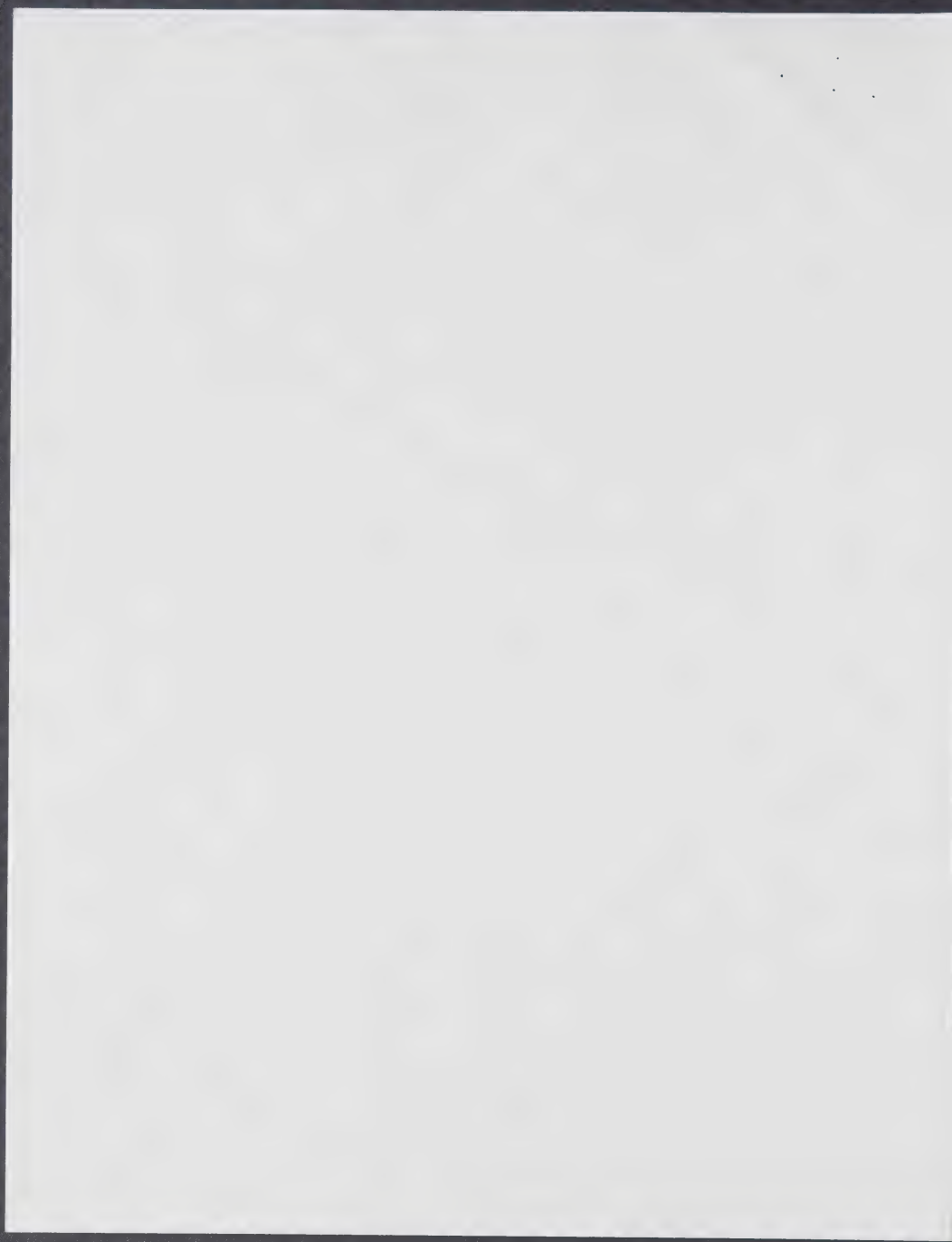
I am just back for three days from a trip to Canada, leaving for England until the end of December. Hence, please don't mind my giving you the prices of the five works by Whalley, on the copy of your letter.

I would rather not trade these works for Whistler etching.

Best wishes.

Hurriedly,

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



The Society of American Artists
125 West 47th Street, New York, N.Y. 10036

Mr. Alfred R. Bock
Alfred Bock Fine Arts
125 West 47th Street, Room 402
125 West 47th Street
New York, New York 10036

Dear Alfred:

I have planned discussions with personnel of the Georgia Museum of Art about the possibility of an exhibition of John Whitley's paintings, watercolors and drawings. The Director seems interested. Mr. Whitley is to send me some more data and slides before I discuss the project with the Chairman of Exhibitions Committee for the Museum.

In the meantime, would you please send me your prices for the following Whitley works?

"Wagon Pass" (oil), 1858	\$ 1000. —
"Monticello" (oil), 1851	\$ 500. —
"The Wapopica" (oil), 1855	\$ 1000. —
"Pears and Grapes" (oil), 1848	\$ 1800. —
"Still Life with Oil Can" (watercolor), 1858	\$ 1800. —
"Aldo Corner" (Egg Tempera). Do you have that?	— Sold

I am still paying off by installments the George Blinnard purchase. Sometime later I hope to get some Whitley works from you, especially some of those referred to your letter of October 1. Would you be interested in a trade for some of my watercolor paintings?

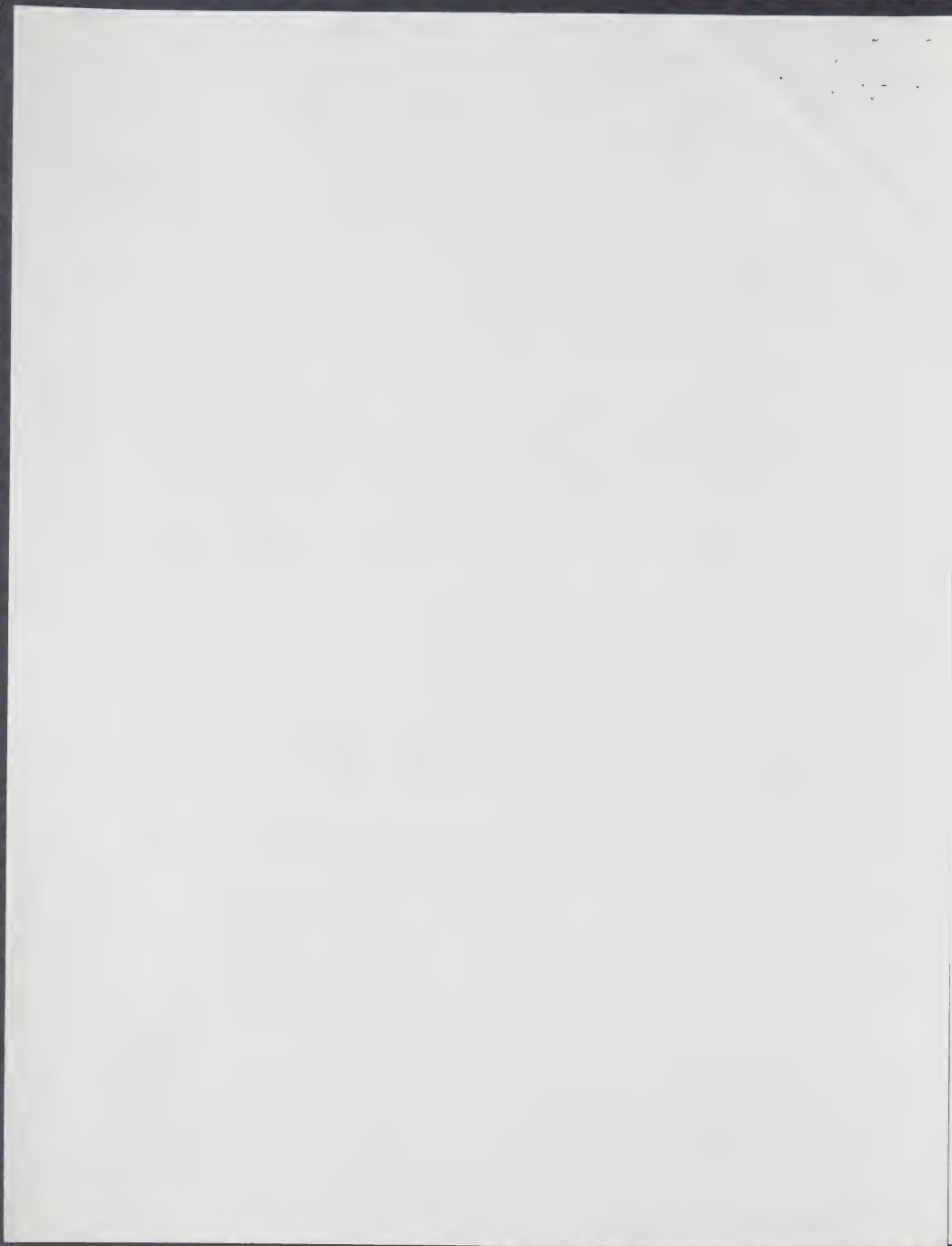
I hope during your November visit to England that you can locate the gallery about the same of the former owner of the genre painting I obtained from you. I would really like to know more about the provenance of the piece.

Yours faithfully,

George Blinnard

George Blinnard

104



FAX FROM

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

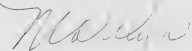
November 1, 1993

To: Prof. S. W. Pelletier
University of Georgia - Athens
FAX 706 542 5804

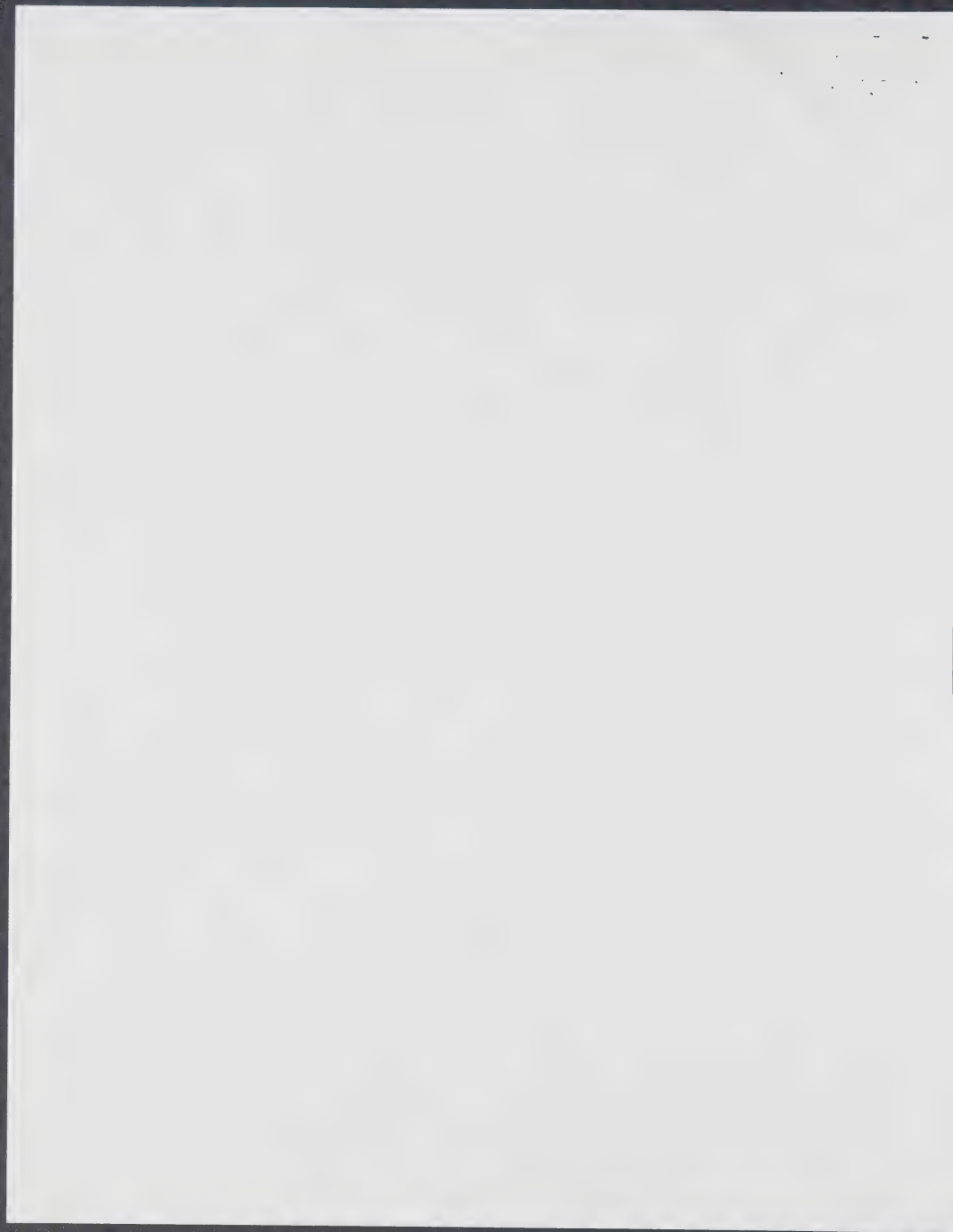
Dear Prof. Pelletier:

Dr. Bader is travelling and will respond to your
fax of October 29th when he returns.

Cordially,



Marilyn Hassmann





ALFRED BADER FINE ARTS

DR. ALFRED BADER

October 1, 1993

ESTABLISHED 1961

Professor S. W. Pelletier
Institute for Natural Products Research
Chemistry Building
University of Georgia
Athens, Georgia 30602

Dear Bill:

Thank you for your most interesting fax of September 29th. I am so glad that you have heard from John Whalley. As you know I was uncertain about sharing the chapter for my autobiography with him, fearful that I might hurt his feelings. However, my best friend and ablest attorney I know, counselled me to send him the chapter now so that he would have a chance to make corrections if I have erred in some facts.

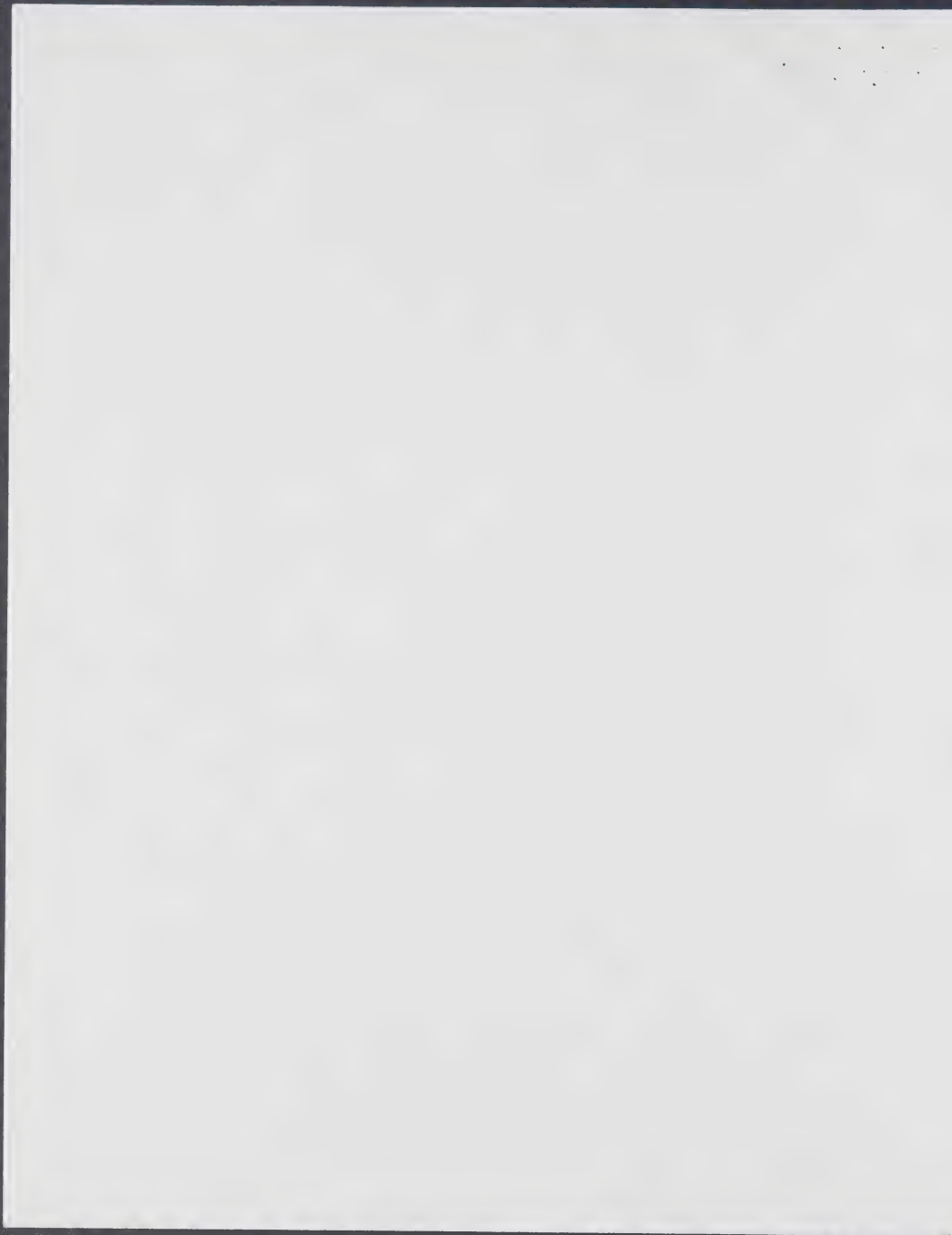
You certainly have a wonderful eye and have checked some of his best works for your consideration. Enclosed is a list of painting which were in the Swope Art Museum Exhibition in Terre Haute in 1988. I have marked those I still have, crossed out the ones which are sold, and put in the prices for those about which you inquired.

Best regards.

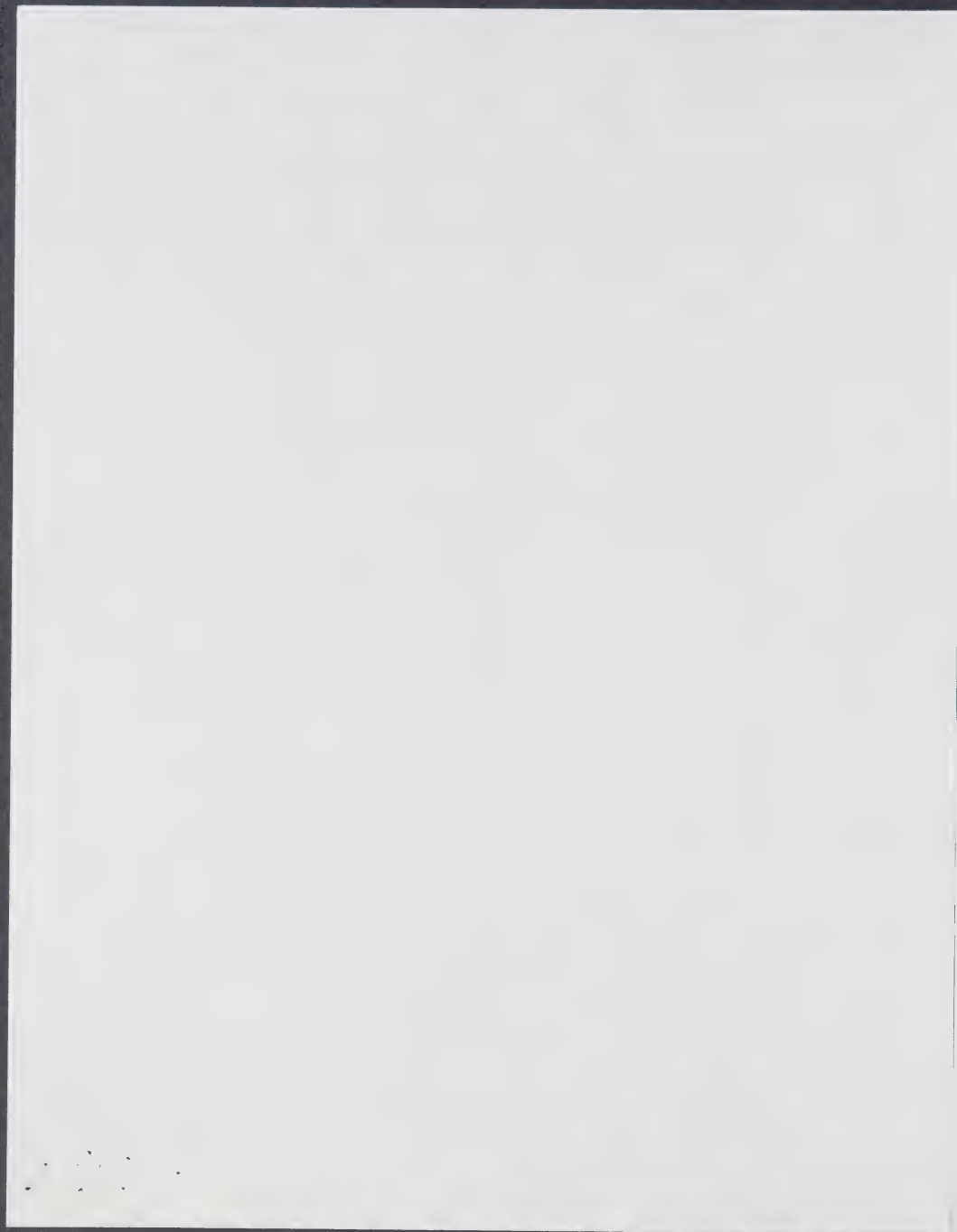
Sincerely,

Enclosure

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



- ✓Basket and Spade
Watercolor. 1987
- ~~Basket of Sweet Corn~~
Oil. 1986
- ~~Basket with Apples~~
Oil. 1986
- ✓Beaver Pond
Watercolor. 1983
- ✓The Bell (Above the Harbor)
Pencil. 1981
- ~~Bowl of Peaches~~
Watercolor. 1986
- ✓Cans and Creamer
Pencil. 1986
- ✓Cans and Creamer
Oil. 1987
- ~~Cape Elizabeth~~
Watercolor. 1986
- ✓Carris and Barn
Watercolor. 1983
- ✓The Carpenter *\$5000-*
Tempera. 1981
- ✓Chemical Still-Life
Tempera. 1980
- ~~Child in Room~~
Oil, undated
- ✓Deer Portrait
Pencil. 1984
- ~~Ducks~~
Pencil. 1985
- Collection of Mr. and Mrs. William Trent
- ✓The Farm Scale *NOT FOR SALE*
Tempera. 1982
- ✓Farm Scale
Pencil. 1982
- ✓Green Cart in Field
Watercolor. 1983
- ✓Isabel Bader *NOT FOR SALE*
Pencil. 1986
- ~~Late Sun~~ *\$4000.-*
Oil. 1986
- ✓Linda and Matthew
Pencil. 1987
- ~~Loading Dock~~ *\$800.-*
Tempera. 1981
- ✓Mantouk Shell
Pencil. 1981
- ~~Matthew~~
Pastel. 1985
- Collection of Mrs. Leland Howard
- ✓Morning Chores
Watercolor. 1984
- ✓The Newborn (Linda and Matthew)
Pencil. 1985 *NOT FOR SALE*
- ✓Pears and Grapes
Oil. 1986
- ✓Pears and Grapes
Pencil. 1986
- ✓Self-Portrait
Pencil. 1985
- ~~Shell~~
Tempera. 1985
- Collection of Mr. and Mrs. G. Bishop
- ✓Shell with Mums
Watercolor. 1986
- ✓Shell with Mums
Oil. 1986
- ✓Still-Life with Cans
Watercolor. 1986
- ✓Still-Life with Crock*NOT FOR SALE*
Oil. 1986
- ✓Still-Life with Paintbrush
Pencil. 1985
- ✓Still-Life with Paintbrush *NOT FOR SALE*
Oil. 1986
- ~~Tools~~
Tempera. 1983
- ~~Untitled (Old Woman)~~
Lithograph 10 of 12, undated
- Collection of Mrs. Leland Howard
- ~~Untitled (Peaches and Axe)~~
Tempera. 1984
- Collection of Mrs. Leland Howard
- ✓The Woodpile
Pencil. 1986



Mr. [Name] [Address] [City] [State] [Zip]

Dear Mr. [Name]:

I am writing to you regarding the [Project Name] and the [Organization Name]. We are currently [Action] and we need your help to [Goal]. We are looking for [Type of Support] and we would like to [Request].

We are currently [Action] and we need your help to [Goal]. We are looking for [Type of Support] and we would like to [Request].

We are currently [Action] and we need your help to [Goal]. We are looking for [Type of Support] and we would like to [Request].

We are currently [Action] and we need your help to [Goal]. We are looking for [Type of Support] and we would like to [Request].

We are currently [Action] and we need your help to [Goal]. We are looking for [Type of Support] and we would like to [Request].

We are currently [Action] and we need your help to [Goal]. We are looking for [Type of Support] and we would like to [Request].

We are currently [Action] and we need your help to [Goal]. We are looking for [Type of Support] and we would like to [Request].

We are currently [Action] and we need your help to [Goal]. We are looking for [Type of Support] and we would like to [Request].

We are currently [Action] and we need your help to [Goal]. We are looking for [Type of Support] and we would like to [Request].

100



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 24, 1994

Professor S. W. Pelletier
Institute for Natural Products Research
University of Georgia
Chemistry Building
Athens, Georgia 30602

Dear Bill:

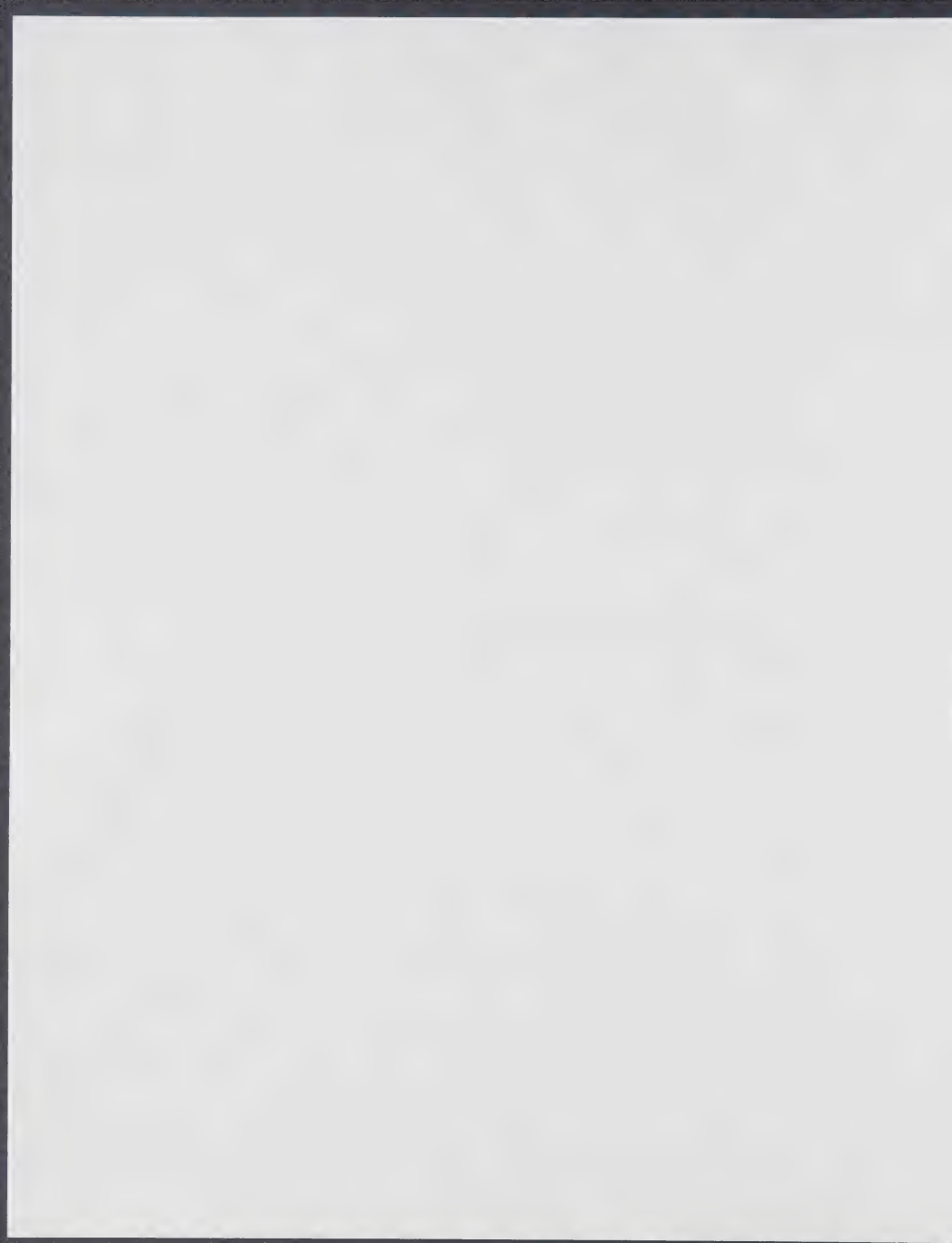
I know that the enclosed print is not in good condition, and you probably have a better version. Yet surely is by Ostade and hope that you will accept it with my compliments.

All good wishes.

Sincerely,

Enclosure

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

February 24, 1994

ESTABLISHED 1961

Professor William Pelletier
University of Georgia
Institute for Natural Products Research
Chemistry Building
Athens, Georgia 30602

Dear Bill:

Thank you so much for your thoughtful letter of February 21st.

I have now also received the beautiful Ostade catalog, for which many thanks.

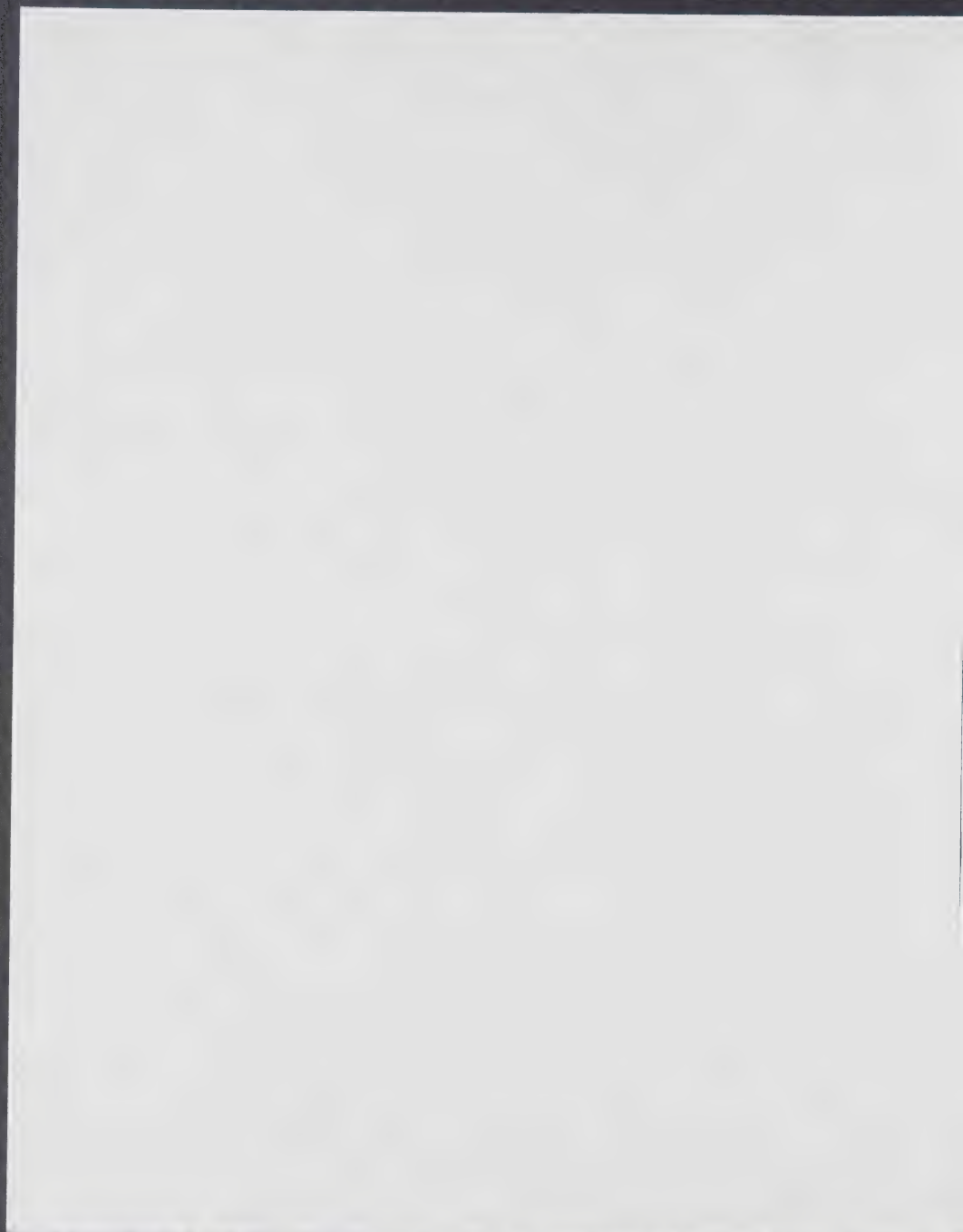
I am so happy that you like Whalley's work. When you are ready to acquire some, I would urge you to get them directly from John, who will really be happy to sell them to you.

Please don't worry about Pam Stratton's valuation of your Whistler etchings. It is really not material whether I get X thousand or X thousand plus \$2000 for them. What was important to me is that the two oil paintings which you acquired come into the collection of a man who really knows and cares. I personally truly love the tavern scene and could not agree with Christie's that this is not by Ostade. It is so fluidly done, and the signature appears period.

Best regards.

Sincerely,

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



THE UNIVERSITY OF GEORGIA
INSTITUTE FOR NATURAL PRODUCTS RESEARCH
CHEMISTRY BUILDING
ATHENS, GEORGIA 30602, U.S.A.

S. WILLIAM PELLETIER, DIRECTOR
PHONE: 706-542-7064
FAX: 706-542-5804

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

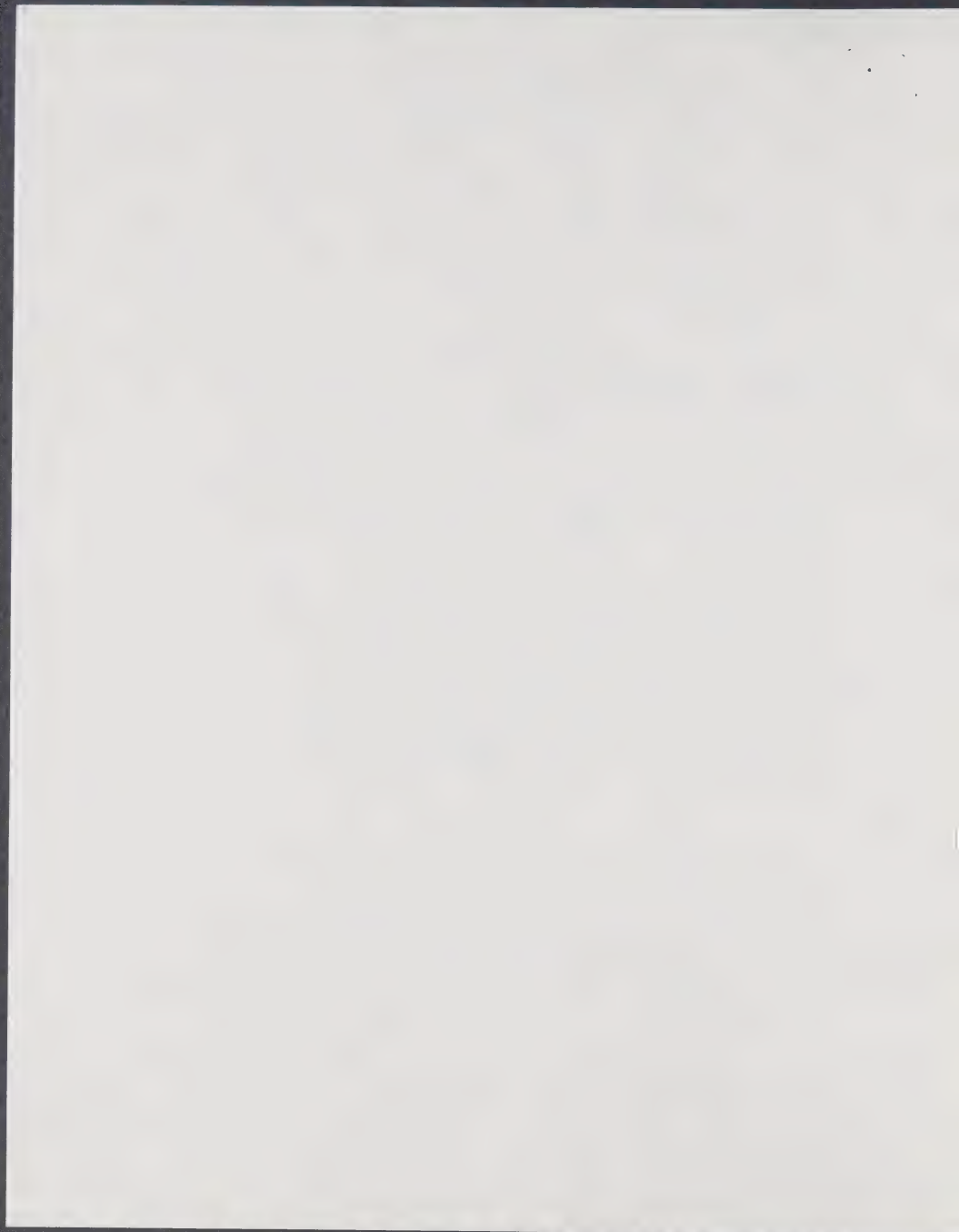
Dear Alfred:

Thanks for your kind letter of 14 February and the Hatay Stratton catalogue. I am glad you found the Whalley's well and were able to acquire two more fine paintings from him. I admire your wonderful collection of Whalley's works very much. After I pay off the Ostade prints, I want to acquire one or two of Whalley's works.

I disagree strongly with Mrs. Stratton's valuation on Whistler's *La Re-tameuse* (no. 183, p. 31). I paid more for this print than her price when I bought it from a fine English gallery about five years ago. What she has not recognized is that this print is an intermediate between state i and ii before the patches of spotting on the plate had worn away. It is an absolutely superb lifetime proof, finer by far than any I have ever seen of the second state. She has priced it as if it were a restrike of about 1901. Many restrikes of the French set exist, but this print is an early, lifetime impression. I put a high valuation on this print because of its early printing and exceptional quality. If I were not still deeply in debt for the Ostade prints I have purchased, I would buy it back immediately, for I think it is a bargain at her price.

My experience in studying and purchasing Whistler prints over the past 25 years is that many print dealers are not aware of the difference between lifetime impressions and restrikes. This applies particularly to those prints of the French set and the Thames etchings, both of which were later printed in large editions. As an example, last week a prominent New York dealer telephoned me to seek help in determining whether one of her Whistlers was a lifetime impression or a restrike. She was convinced it was a lifetime impression. I pointed out an area of the print where a single line would indicate a restrike. She was not satisfied so I suggest she FAX me a copy of the print. I then telephoned her and was able to convince her that not only did she have a restrike, but it was a late restrike.

As for the price on Whistler's *Drouet* (no. 184), three years ago in a well known Chicago print gallery I saw an impression from the restored plate priced at



\$4,000., and another somewhat better impression, also from the restored plate, priced at \$5,500. Thus, I consider my valuation of \$2,000. as very reasonable.

I hesitate to mention this, Alfred, but when you first came into my office last March, and we discussed what you wanted for the two genre paintings, you mentioned the figure \$24,000. The value we finally traded at was \$26,050., so there is a \$2,000 cushion there to offset any errors in my valuations. The values I gave were my honest estimates of what the prints were worth. I do not think I have made any major errors.

I will be interested in your thoughts on the Ostade exhibition catalogue when it arrives.

With best wishes,

Sincerely,

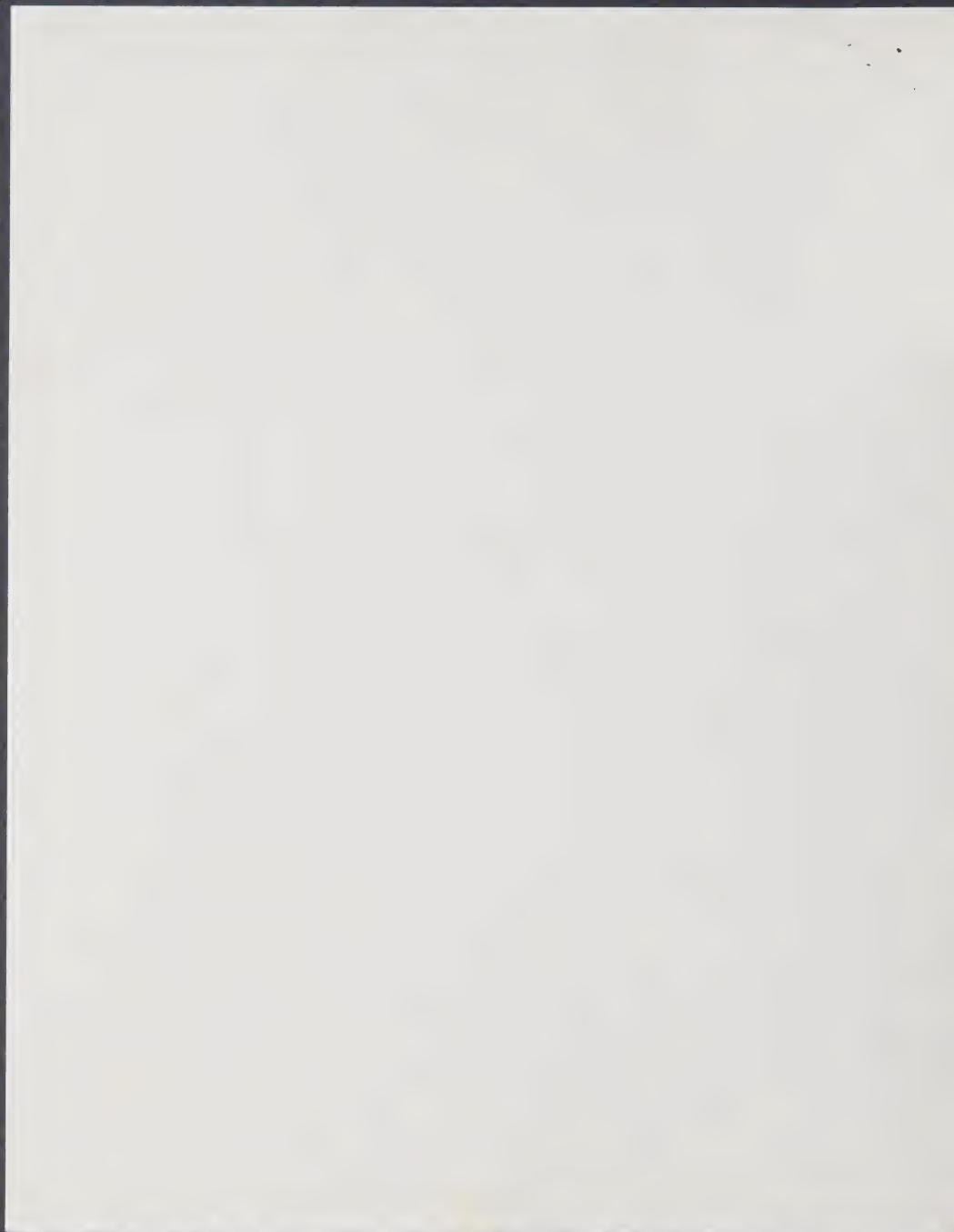
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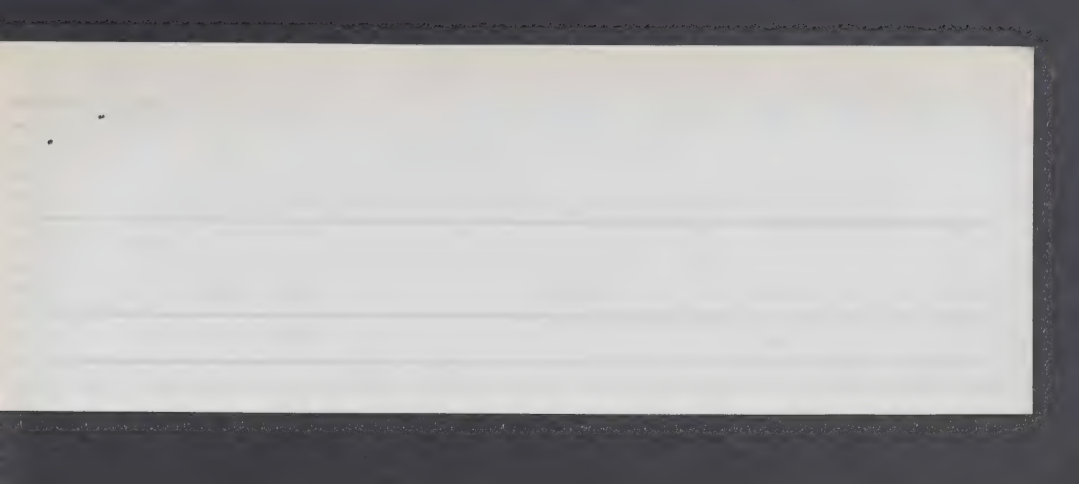
S. W. Pelletier

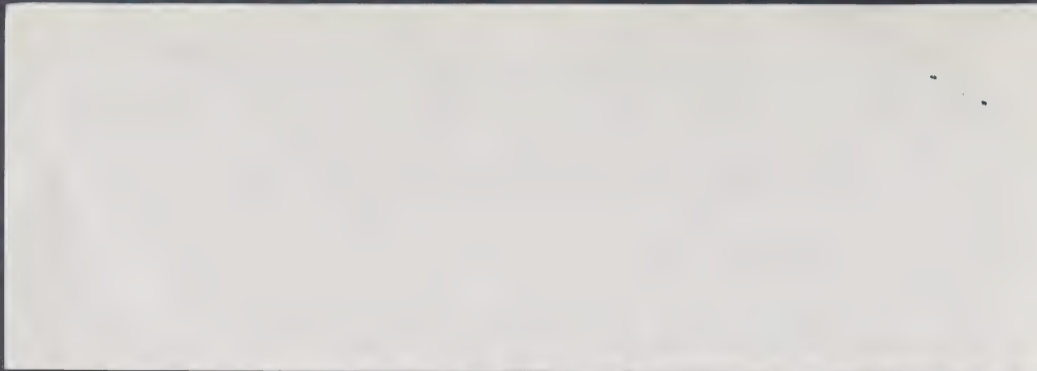
SWP:bh

February 21, 1994

Pau :
2
1994









ALFRED BADER FINE ARTS

DR. ALFRED BADER

February 17, 1994

ESTABLISHED 1961

Via Fax 706 542 5804

Professor S. W. Pelletier
Institute for Natural Products Research
University of Georgia
Chemistry Building
Athens, Georgia 30602

Dear Bill:

I wish I could lay my hand on an editorial in The Burlington Magazine written by that brilliant editor, Benedict Nicholson. In it he protests the multitude of exhibitions of old master paintings without real art historical interest.

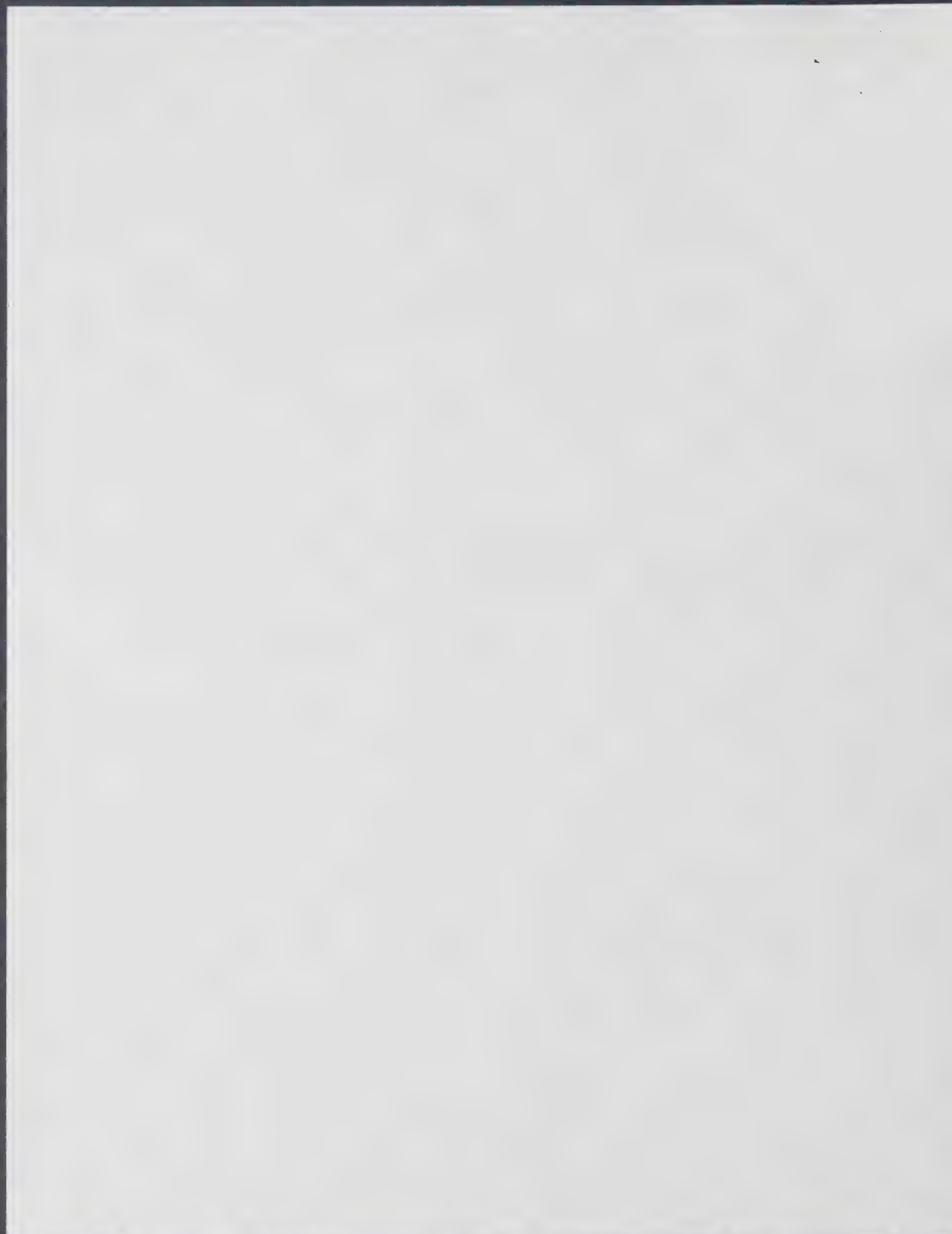
I can't think of a worse reason for old master paintings to be exhibited than your museum's refusal to show the works of very competent living artists.

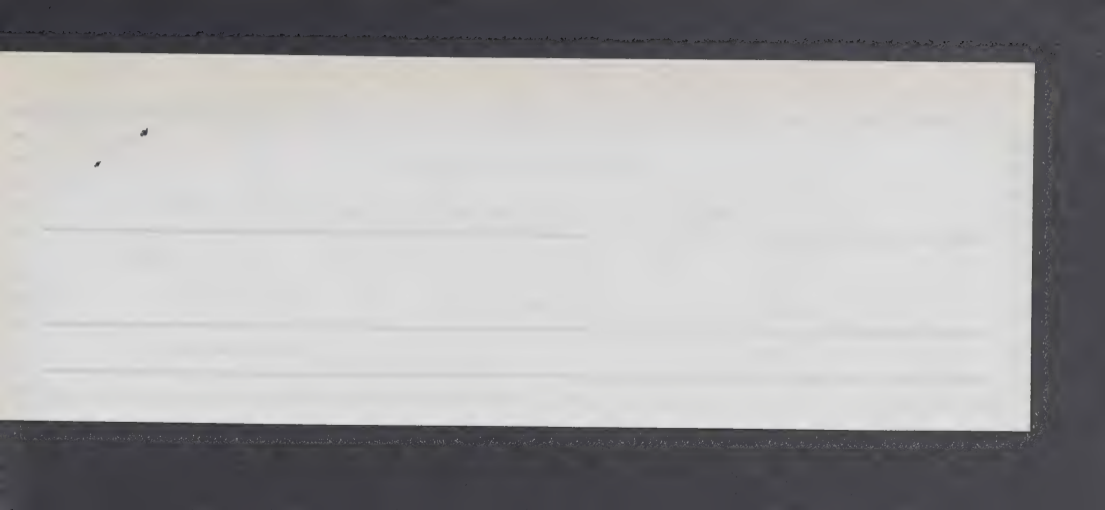
In time, John Whalley will be recognized as very able. After we are all dead somebody in Athens may remember that your museum could have had an exhibition of his paintings, and refused.

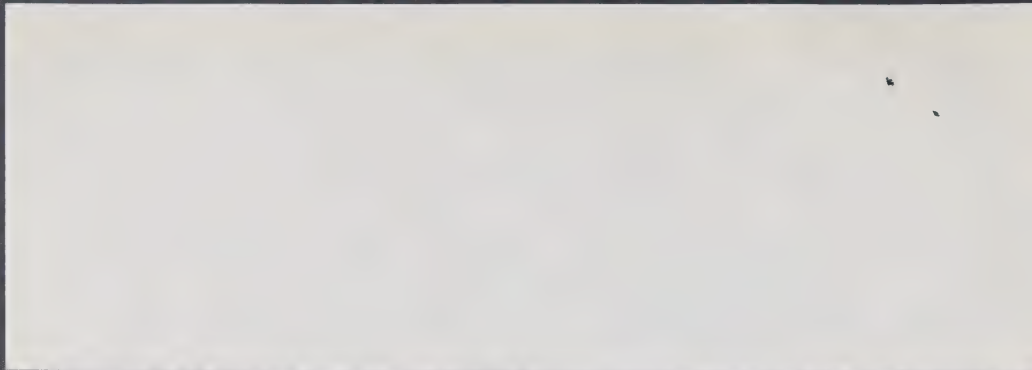
I much look forward to receiving the Ostade catalog, for which, many thanks.

Sincerely,

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







1911

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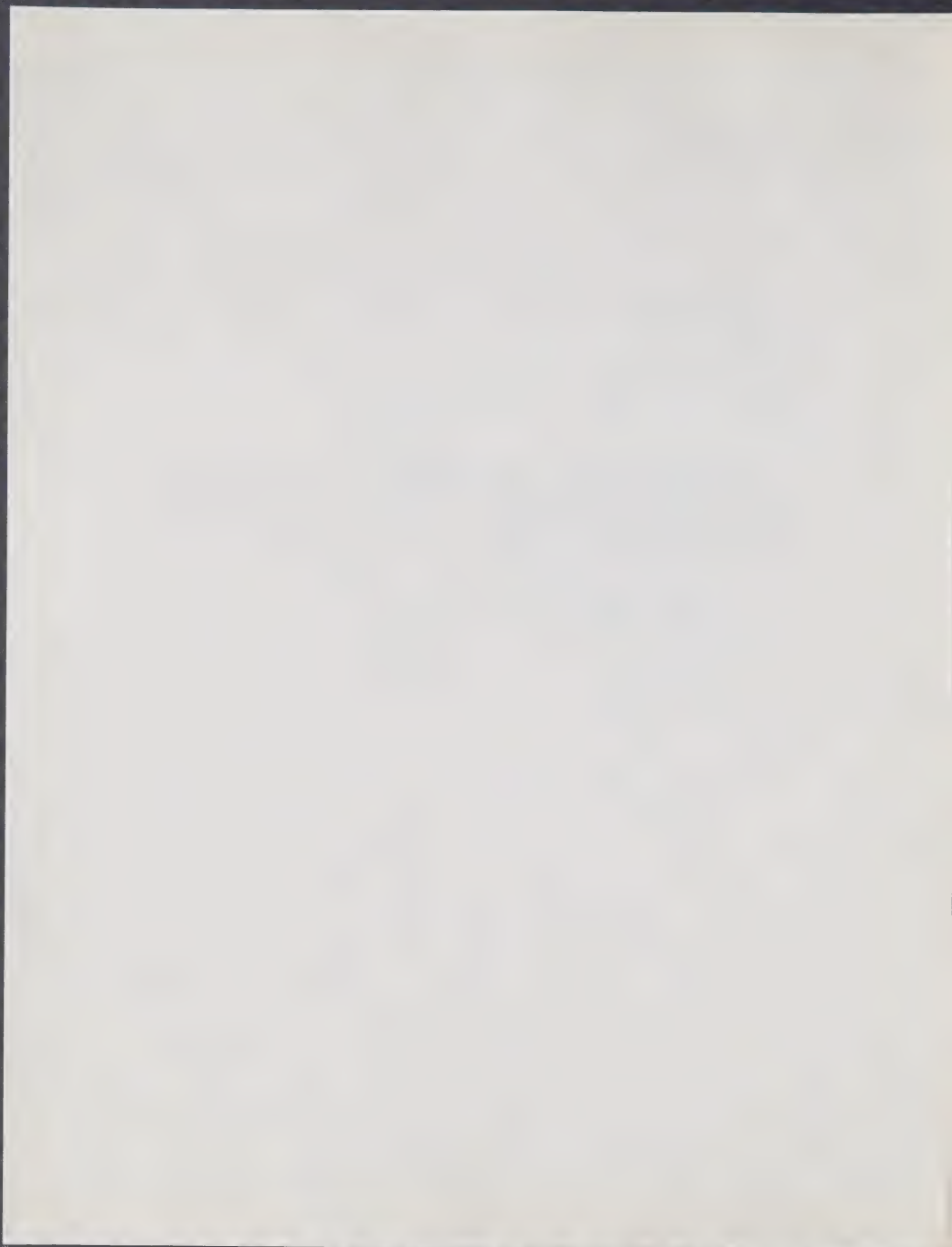
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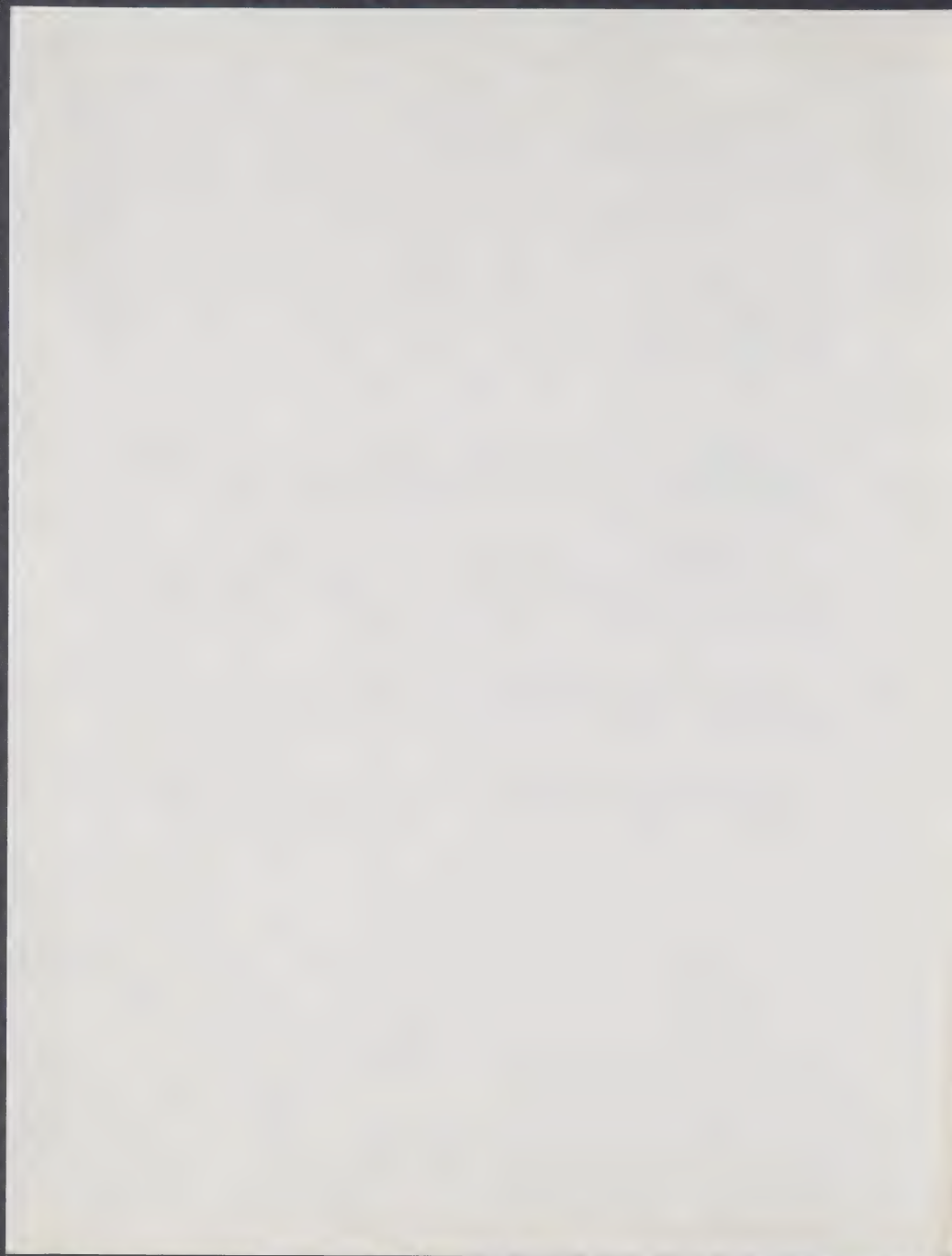
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ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

February 14, 1994

Professor S. W. Pelletier
Institute for Natural Products Research
University of Georgia
Chemistry Building
Athens, Georgia 30602

Dear Bill:

I am happy to tell you that I visited the Whalley's last week, found them well, and purchased two of his most recent oil paintings which are as good as any oil paintings he has done so far. Of course, he is interested in an exhibition in Athens.

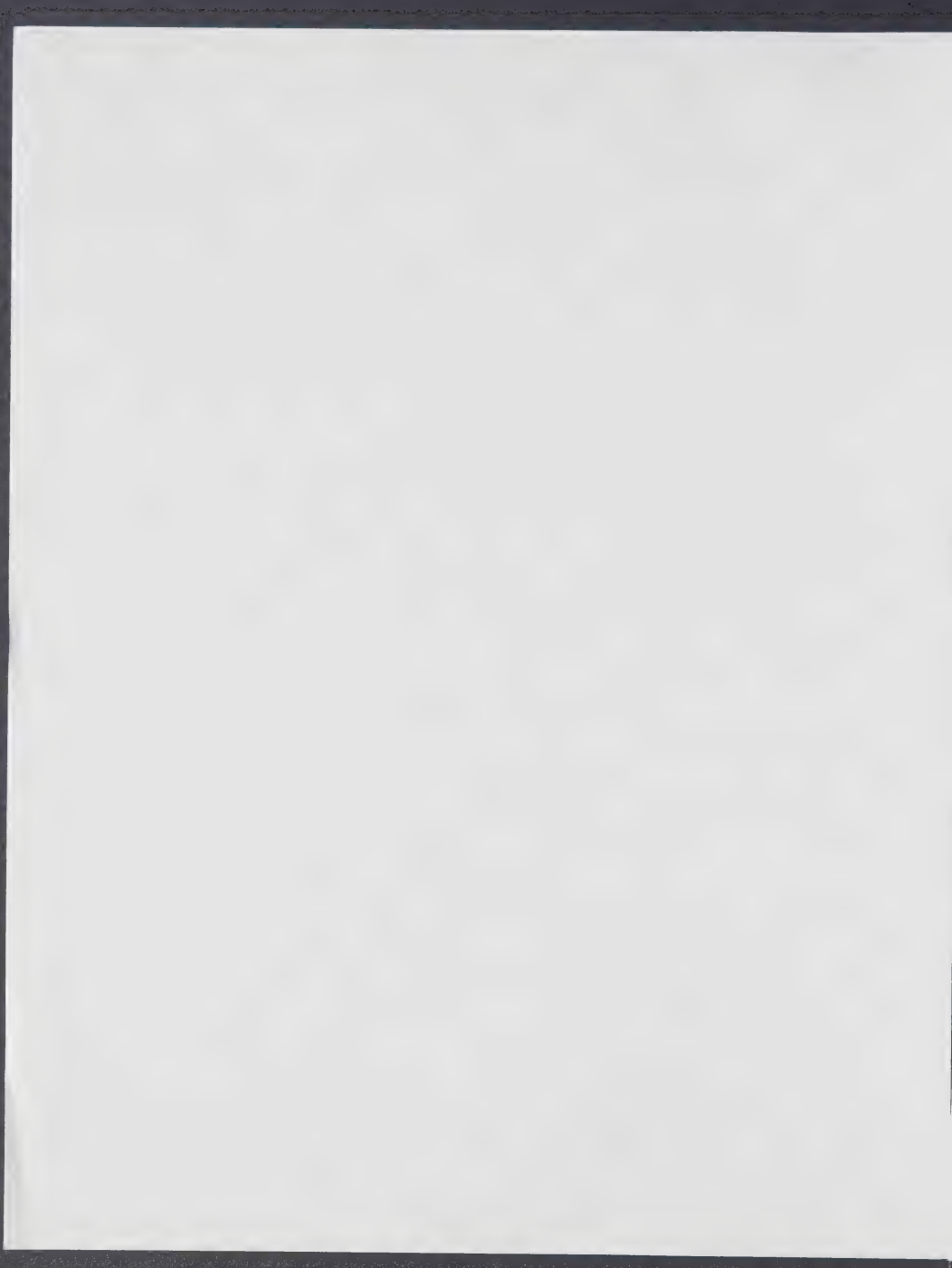
Enclosed please find Mrs. Pamela Stratton's most recent catalog of etchings, which includes the etchings which you traded with me. A number of collectors object to collector's marks such as yours put on the back of your prints, rather than on the margins. You might like to consider this. Also you will note from page 31, that Pam values the Whistler very differently. I have a lot to learn about etchings.

Best wishes.

Sincerely,

Enclosure

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



FAX FROM

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

February 14, 1994

To: Professor William Pelletier
University of Georgia
706 542 5804

Dear Bill:

I have just returned from a trip south where I visited John Whalley, as I wrote to you.

I am sorry to note from your letter that your museum has a policy preventing large one-man shows for a living artist. They will certainly miss a good exhibition, and probably many others, also. But perhaps your museum might consider showing some of John's works with the works of other artists.

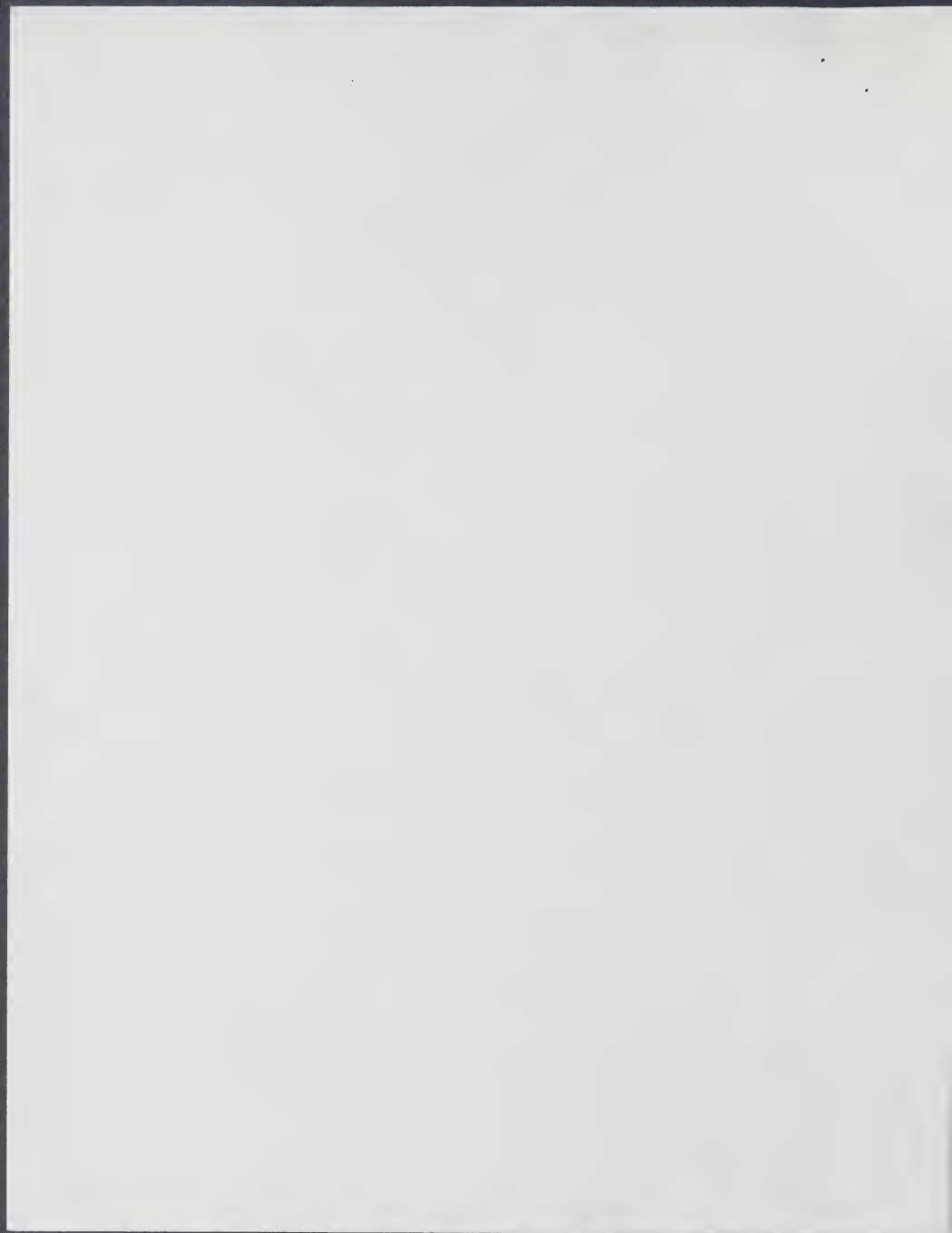
I have had very poor experiences recently when loaning old master paintings. For instance, I loaned a beautiful Lastman to an exhibition of biblical paintings in Jerusalem and the painting split in two in transit.

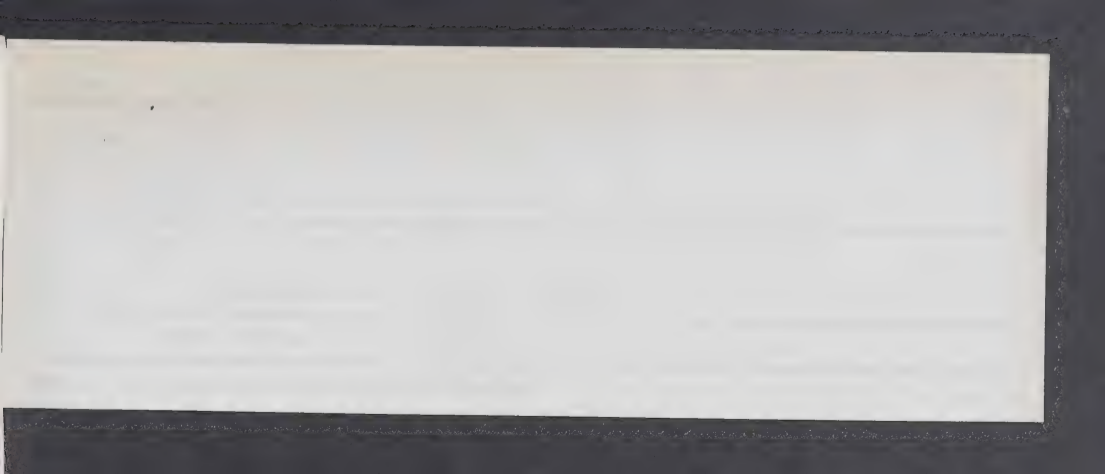
I know, of course, that I loaned a few old master paintings to an exhibit of John's paintings at the University of Wisconsin in Eau Claire, but there the distance between Milwaukee and Eau Claire is small and transport could be done without elaborate packing, in a station wagon.

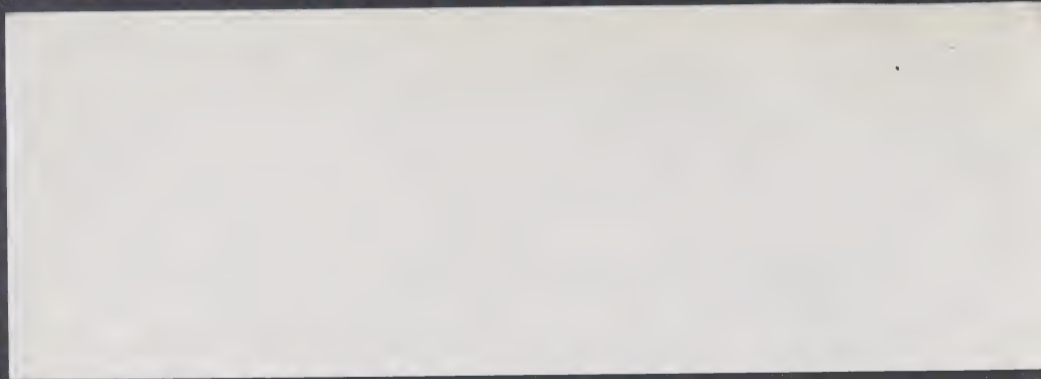
Have you considered combining an exhibition of Whalley's works with some of your superb etchings of Rembrandt and Ostade?

Best wishes,









THE UNIVERSITY OF GEORGIA
INSTITUTE FOR NATURAL PRODUCTS RESEARCH
CHEMISTRY BUILDING
ATHENS, GEORGIA 30602, U.S.A.

S. WILLIAM PELLETIER, DIRECTOR
PHONE: 706-542-5800

FAX: 706-542-5804

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

Dear Alfred:

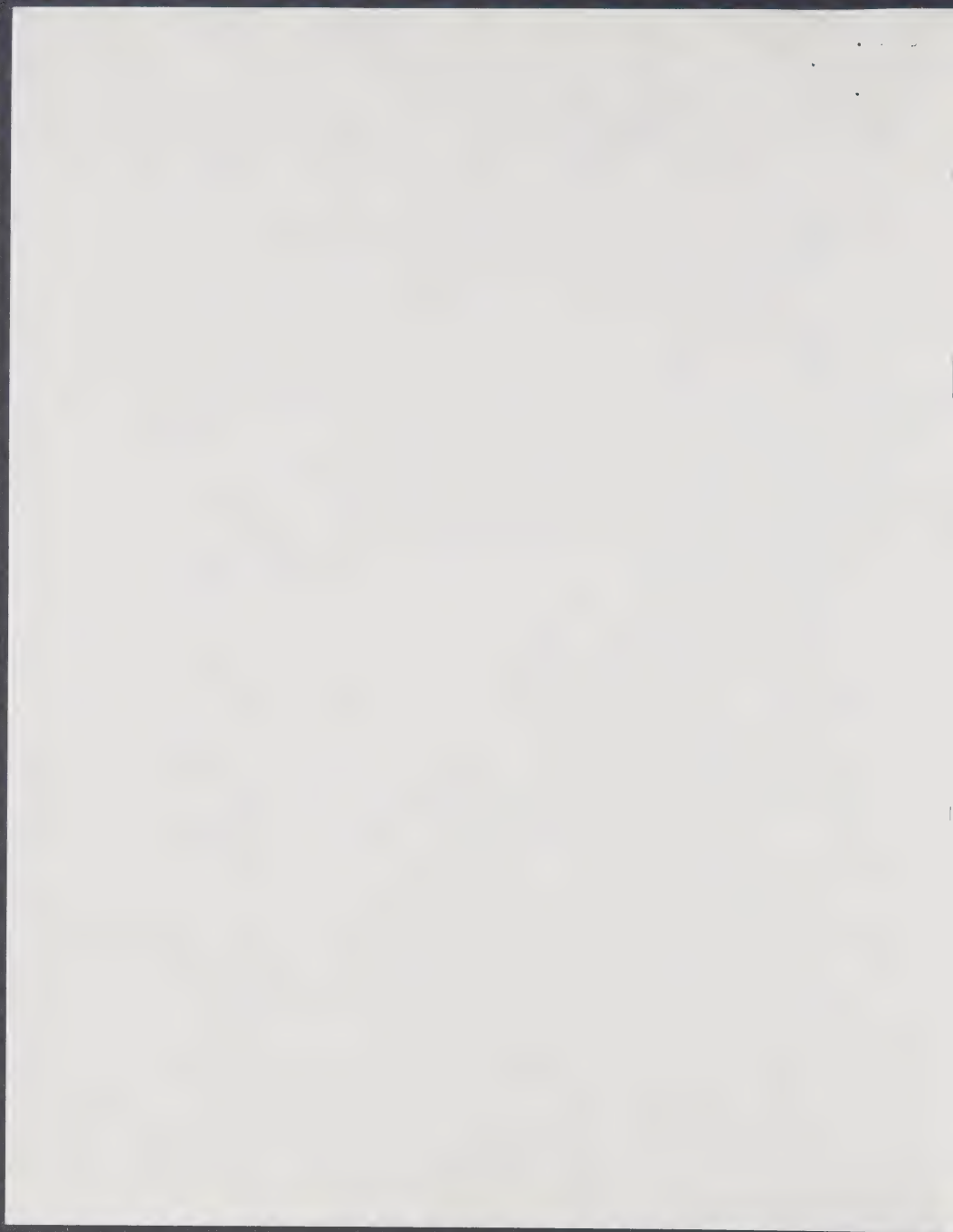
Dr. William Eiland, Director of the Georgia Museum of Art, telephoned me on February 9 after viewing John Whalley's slides. He is enthusiastic about his work and said his draftsmanship is superb. Dr. Donald Keyes, the Curator of American paintings, is also favorably impressed with Whalley's work. The Museum has a policy which prohibits large one-man shows for a living artist. This is to protect from the constant pressure of about 50 artists in the University's Art Department who are always clamoring for the Museum to exhibit their work. However, if Whalley's work is accompanied by about one-third to one-half of comparison old master paintings of portraits, still lifes, etc., then the exhibition would not violate Museum policy and is possible. Dr. Eiland has seen an exhibition of your old master paintings and is enthusiastic about showing them alongside Whalley's works.

The total number of works that can be displayed would depend on the space available at the time of the exhibition - i.e. whether held in the old museum or the larger projected new one. Excavation for a new art museum will begin soon; the museum is expected to be completed sometime between January and July 1996. The Olympic soccer matches will be held in Athens in the Summer of 1996, so that rules out any exhibition then. Dr. Eiland gave an off-the-wall guess as to the total number of works which could be exhibited as 40 to 50. This would require 10 to 15 Old Master comparison pieces to make the Whalley exhibition possible. If you are willing to loan this many works, please send me a list of paintings that you feel would compliment Whalley's works. Many of your excellent portraits would be fine comparison pieces for Whalley's portraits.

Before a decision is made on an exhibition, the Museum's Exhibition Committee must approve the project. They will need information about the comparison pieces, so if you will provide such a list to me before their next meeting (first week of March) it will be helpful. I attach a list of 27 of your paintings taken from the covers of *Aldrichimica Acta*, any of which would be appropriate comparison pieces. You may think of others, such as Rembrandt's *Portrait of his Father*.

Our Museum takes very good care of borrowed exhibition materials and insures them at the owner's valuation. They have had many important exhibitions and have had no problems. Three examples of recent exhibitions are:

- a. "Watercolors of J. M. W. Turner" from the British Museum.




- b. Artists and Artisans of Florence. Works from the Horne Museum, Florence, Italy.
- c. "American Impressionism from Georgia Collections" — insured for \$10,000,000.

Alfred, you asked me to see if the Georgia Museum of Art could hold an exhibition of Whalley's works. I now have done all I can, and feel confident that if you are willing to loan an appropriate number of Old Master paintings and Whalley's works for the exhibition, the Exhibition Committee will act favorably on my request. Our Director is particularly interested in a comparison between old masters painters, of a type who have obviously influenced Whalley, and Whalley's portraits and still lifes. I hope you are sympathetic to this situation and can make a Whalley exhibition possible. I think he is a superb painter and that we should do all we can to provide him a major exhibition. I will look forward to hearing from you.

With best wishes,

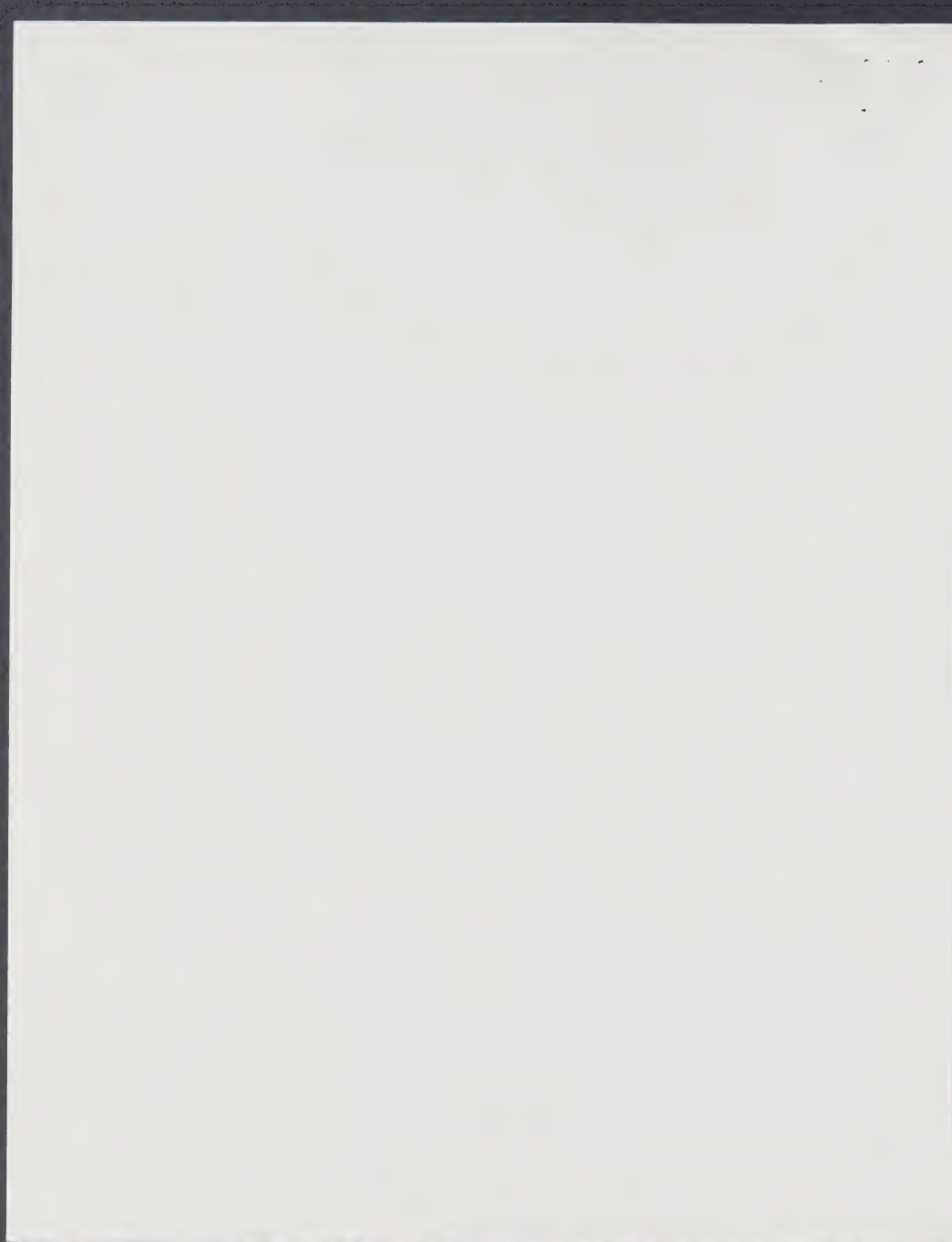
Sincerely,


S. W. Pelletier

Enclosure(s)

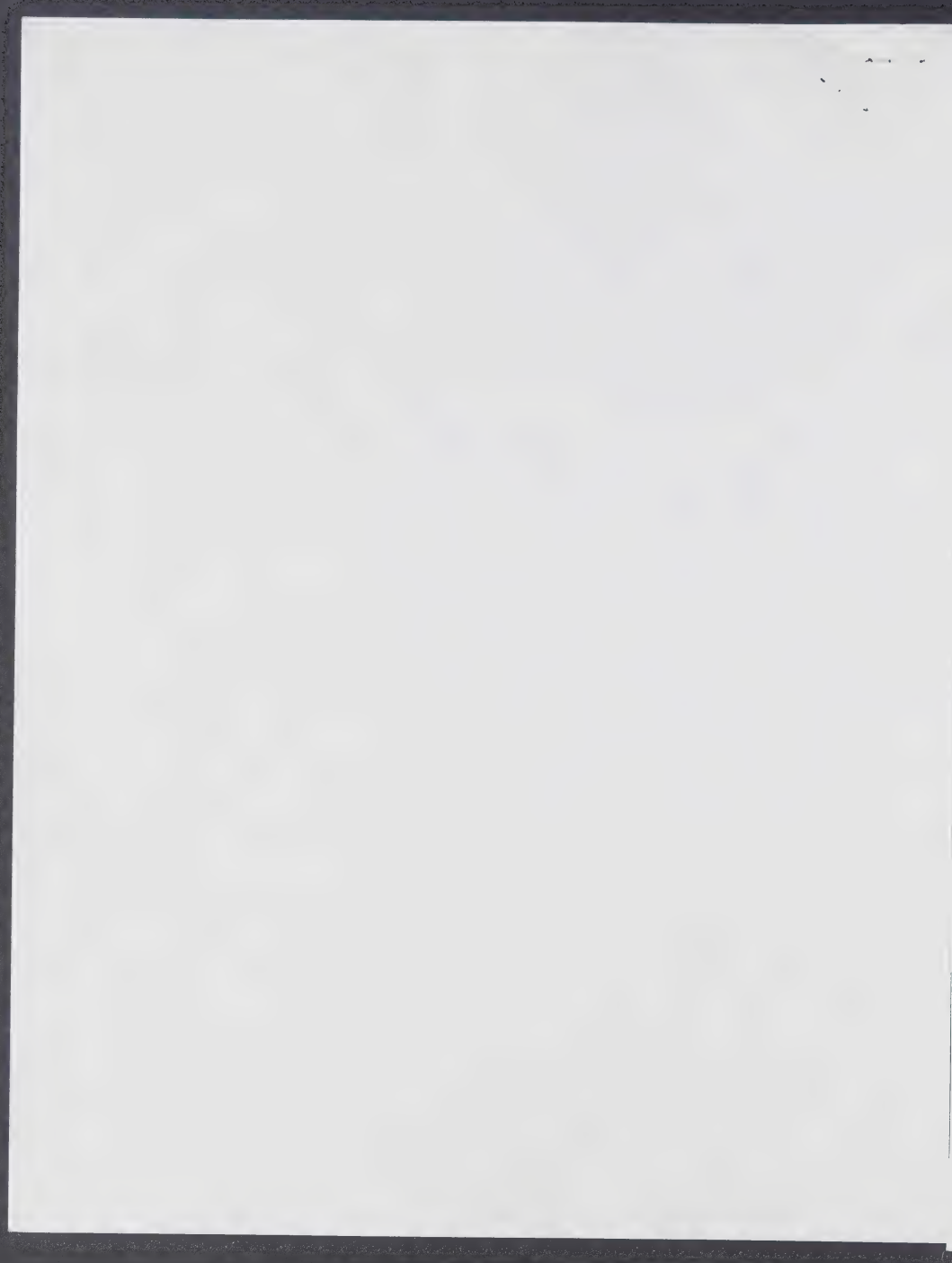
SWP:bh

February 10, 1994



Selected Paintings Reproduced in *Aldrichimica Acta*

- Ezekell in the Valley of Dry Bones (?) — *Aldrichimica Acta* 1, no. 3 (1968)
Verhout — Portrait of a Brewer — *A.a.* 1, no. 4 (1968)
Michael Sweerts — Self Portrait — *A.a.* 2, no. 1 (1969)
The Alfa Girl — *A.a.* 2, no. 3 (1969)
Joseph Explaining the Baker's Dream — *A.a.* 3, no. 2 (1970)
Aert de Gelder — Elisha with the Widow — *A.a.* 3, no. 3 (1970)
Aert de Gelder — Tamar and Judah — *A.a.* 4, no. 1 (1971)
Abraham van Dyck — Grace before Meal — *A.a.* 4, no. 4 (1971)
Johann Ulrich Mair — Study of Jesus — *A.a.* 5, no. 3 (1972)
Hendrich Terbruggen — Mary Praying for the Condemmed — *A.a.* 8, no. 1 (1975)
Willem Drost — Hannah in the Temple (?) — *A.a.* 8, no. 3 (1975)
Abraham Bloemaert — St. Jerome Studying the Old Testament — *A.a.* 9, no. 1
(1976)
Lambert Doomer — Ester in the Courtyard of King Ahasuerus — *A.a.* 9, no. 2
(1976)
Abraham Bloemaert — Jacobs Dream — *A.a.* 12, no. 3 (1979)
Gerard Dou — Portrait of Rembrandt — *A.a.* 12, no. 4 (1979)
Jacob Backer — Hippocrates Visit to Democritus — *A.a.* 16, no. 2 (1983)
Joos van Craesbeeck — Adriaen Brouwer — *A.a.* 17, no. 4 (1984)
Gerbrand van den Eeckhout — Rest on the Flight to Egypt? — *A.a.* 17, no. 2
(1984)
Aert de Gelder — The Artist in His Studio — *A.a.* 18, no. 2 (1985)
Solomon Koninck — Portrait of an Old Man — *A.a.* 19, no. 1 (1986)
Nicolas Maes — Portrait of a Man — *A.a.* 20, no. 2 (1987)
Evert Collier — Still Life — *A.a.* 21, no. 4 (1988)
Peter Nason — Portrait of Descartes — *A.a.* 21, no. 2 (1988)
Govaert Flink — King David Writing the Psalms — *A.a.* 23, no. 3 (1990)
Jan Lievens — Portrait of Jacob Junius — *A.a.* 23, no. 2 (1990)
Willem Drost (?) — Venus with Cupid — *A.a.* 25, no. 2 (1992)
Jan Lievens — Rembrandt's Mother — *A.a.* 25, no. 1 (1992)





ALFRED BADER FINE ARTS

DR. ALFRED BADER

December 30, 1993

ESTABLISHED 1961

Prof. S. W. Pelletier
University of Georgia
Institute for Natural Products Research
Chemistry Building
Athens, Georgia 30602

Dear Bill:

Isabel and I finally bit the bullet and invited Colette Dumphy for lunch. She is the widow of Bill Dumphy who introduced me to the seller of your painting.

Luckily, she remembered his name, Mr. Hugh van Stratum who lives at Christabel Cottage, Castle Street, Winchelsea, near Rye, East Sussex TN36 4EL, England. His telephone number is 44 797 226 447. I tried to telephone him several times, but he must have been away for the holidays.

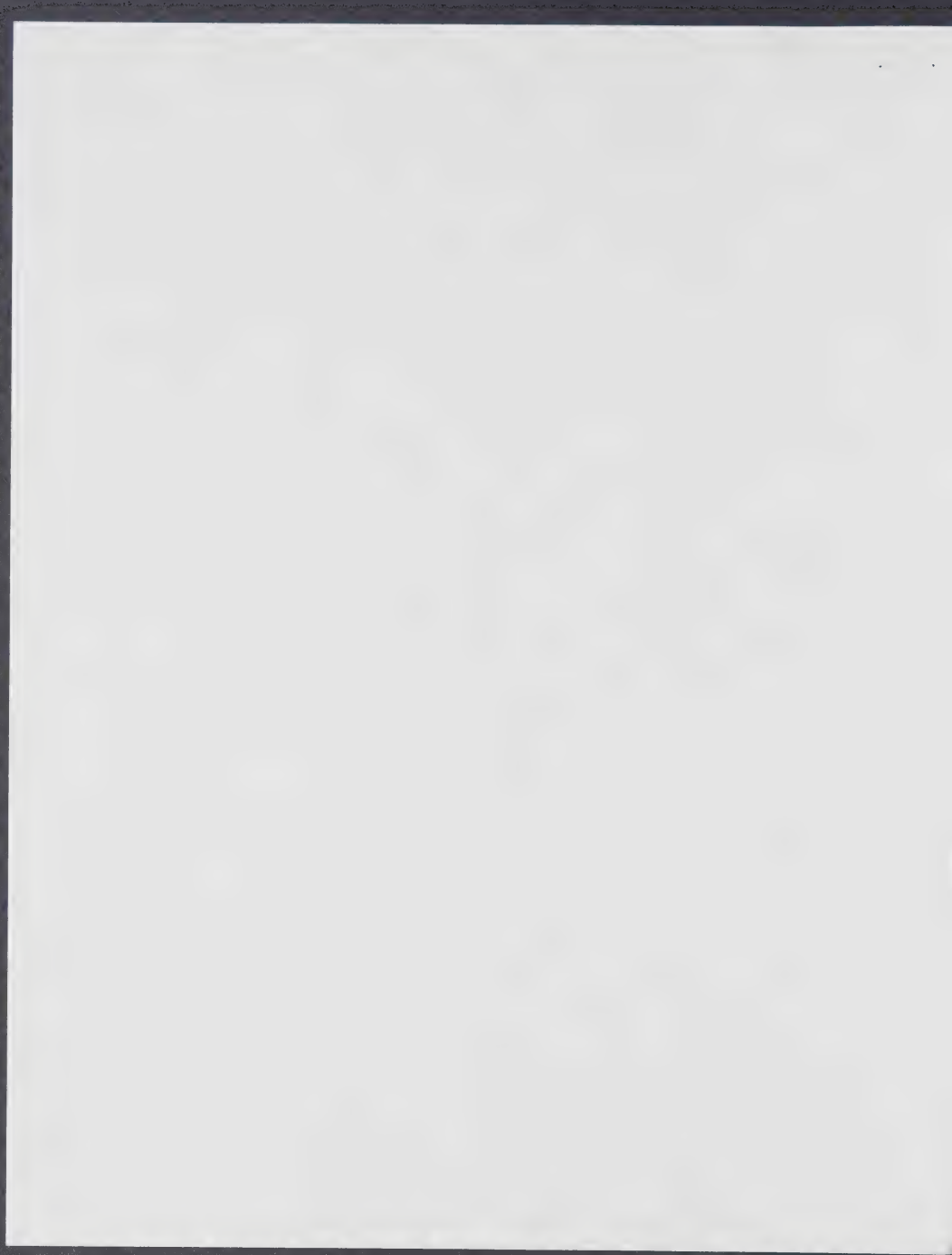
Let me reiterate the story he told me: He inherited the painting from his family in Geneva, who had owned the painting for a great many years. Christie's at first accepted it for sale as an authentic Ostade, but then changed their minds. Could that be because of something that Schnackenburg told them? I personally have always like the painting and find it difficult to believe that it is really just a copy after the print.

Isabel and I look forward to being in Florida the first week in February and hope to visit the Whalleys at that time.

Best wishes.

Sincerely,

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



THE UNIVERSITY OF GEORGIA
INSTITUTE FOR NATURAL PRODUCTS RESEARCH
CHEMISTRY BUILDING
ATHENS, GEORGIA 30602, U.S.A.

S. WILLIAM PELLETIER, DIRECTOR
PHONE: 706-542-5800

FAX: 706-542-5804

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

Dear Alfred:

I am writing to give you some potentially good news about "A Family Concert", the genre oil painting related to Ostade's etching "The Concert" (Bartsch 30) that I received in trade from you last March. As you know I have been uncertain whether the painting is by Ostade or by some later follower. Whoever did it, I like the painting very much. It has a wonderful charm and intimacy that I find very satisfying.

Recently Dr. Leonard Slatkes of Queens University, New York visited me to catalogue my Ostade collection of prints for the new catalogue raisonné of Ostade's etchings that he is working on. You recall he edited volume 1 of the *Illustrated Bartsch* which includes all of Ostade's etchings. While here he examined "A Family Concert" and told me he believes it is by Ostade. I pointed out to him that Dr. Bernhard Schnackenburg of Kassel had seen a photograph of the painting and said it is not by Ostade. Slatkes was apparently not impressed for he replied that Schnackenburg was a specialist in Ostade drawings, but was not a judge of Ostade's paintings. Since then several points about the painting now lead me to think that it may be by Ostade, though I am still not certain. Each of the points is minor in itself, but in the aggregate seem significant. When I next see you I will discuss them with you.

Based on Dr. Slatkes opinion we are going to include the painting in the Ostade exhibition to be held next January and include a color reproduction in the exhibition catalogue. It is interesting to me that your first judgment about this painting when you purchased it in England may well be correct after all. Your wonderful eye for judging the quality of paintings is rarely in error.

I hope you and Isabel have a wonderful visit in England.

With best wishes,

Sincerely,



S. W. Pelletier

SWP:bh
November 18, 1993

**Works from the Estate of
HERMAN SOMBERG (1917-1991)**

OVER 50 PASTEL PAINTINGS,
DRAWINGS, AND COLLAGES

OPENING NOVEMBER 19 FOR TWO WEEKS

Herman Somberg was born in New York and studied at the Art Students League for four years. He shared a studio with Franz Kline and was friends with de Kooning, Rothko, Pollack, and Rauschenberg. Somberg was Professor of Art at the University of Minnesota from 1969 to 1986.

All works subject to prior sale.

KRAMER Gallery, Inc.
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1012 Nicollet Mall, Minneapolis, MN 55403 • Hours: 10 am-6 pm M-F; 10 am-4 pm Sat.



ALFRED BADER FINE ARTS
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MILWAUKEE, WI
53202

W. H. & A. Mason,
Illustrated Printing
Company, Limited,
27, The Arcade, London,
W.1. Telephone 2341.

I am writing to give you some opinion on good news about "A Family Concert", the genre oil painting related to Enslin's etching "The Concert" (Bartsch 30) that I received in trade from you last March. As you know I have been uncertain whether the painting is by Ostade or by some later follower. Whoever did it, I like the painting very much. It has a Wondertafel atmosphere (literally that I like very much).

Recently Dr. Leonard Stalke of Queens University, New York, called me to catalogue my Ostade collection of prints for the new catalogue volume of Ostade's etchings that he is working on. You recall he edited volume 1 of the *Illustrated Bartsch* which included all of Ostade's etchings. While here he examined "A Family Concert" and told me he believes it is by Ostade. I pointed out to him that Dr. Bernhard Schnackenburg of Kevelaer had been a proponent of the painting and said it is not by Ostade. Stalke was apparently not impressed for he noted that Schnackenburg was a specialist in Ostade drawings, but was not a judge of Ostade's paintings. Since then several points about the painting now lead me to think that it may be by Ostade, though I am still not certain. Each of the points is minor in itself, but in the aggregate seem significant. When I next see you I will discuss them with you.

Based on Dr. Stalke's opinion we are going to include the painting in the Ostade exhibition to be held next January and include a color reproduction in the exhibition catalogue. It is interesting to me that your first judgment about this painting when you purchased it in England may well be proved after all. Your wonderful eye for judging the quality of paintings is always there!

I hope you and Basia have a wonderful time in England.

Wendell Phillips



THE UNIVERSITY OF GEORGIA
INSTITUTE FOR NATURAL PRODUCTS RESEARCH
CHEMISTRY BUILDING
ATHENS, GEORGIA 30602, U.S.A.

WILLIAM HILLIS & SONS
PHONE 404 541 706

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

Dear Alfred:

Thank you for your kind letter of 30 August 1993, and the two exhibition catalogues of John Whalley's works. I appreciate these.

I hope by now you have received my letter to you of 30 August and a copy of my letter to John Whalley. I will let you know if he replies.

A few days before my visit with you I was thinking about possible reasons Tom Cori could have for pushing you out of the company that you founded and nurtured for so many years. I had come basically to the same conclusion your friend articulated – deep jealousy. Cori lives in the limelight of his justly famous parents. To carry that heavy burden and in addition to have to compete with you and your even more famous reputation became intolerable to him. So he reacted in a savage manner. So sad.

Alfred, your outstanding accomplishments in chemistry and art are known throughout the world. You have no competitors. By comparison Cori casts a pale shadow. I hope that in time the pain and anguish you and Isabel have suffered from this inhuman treatment will ease. You both are such wonderful, kind and generous people, I feel sad to see you treated so unfairly.

I enclose a general article on alkaloids I recently published in *Colliers Encyclopedia*.

With best wishes,

Sincerely,

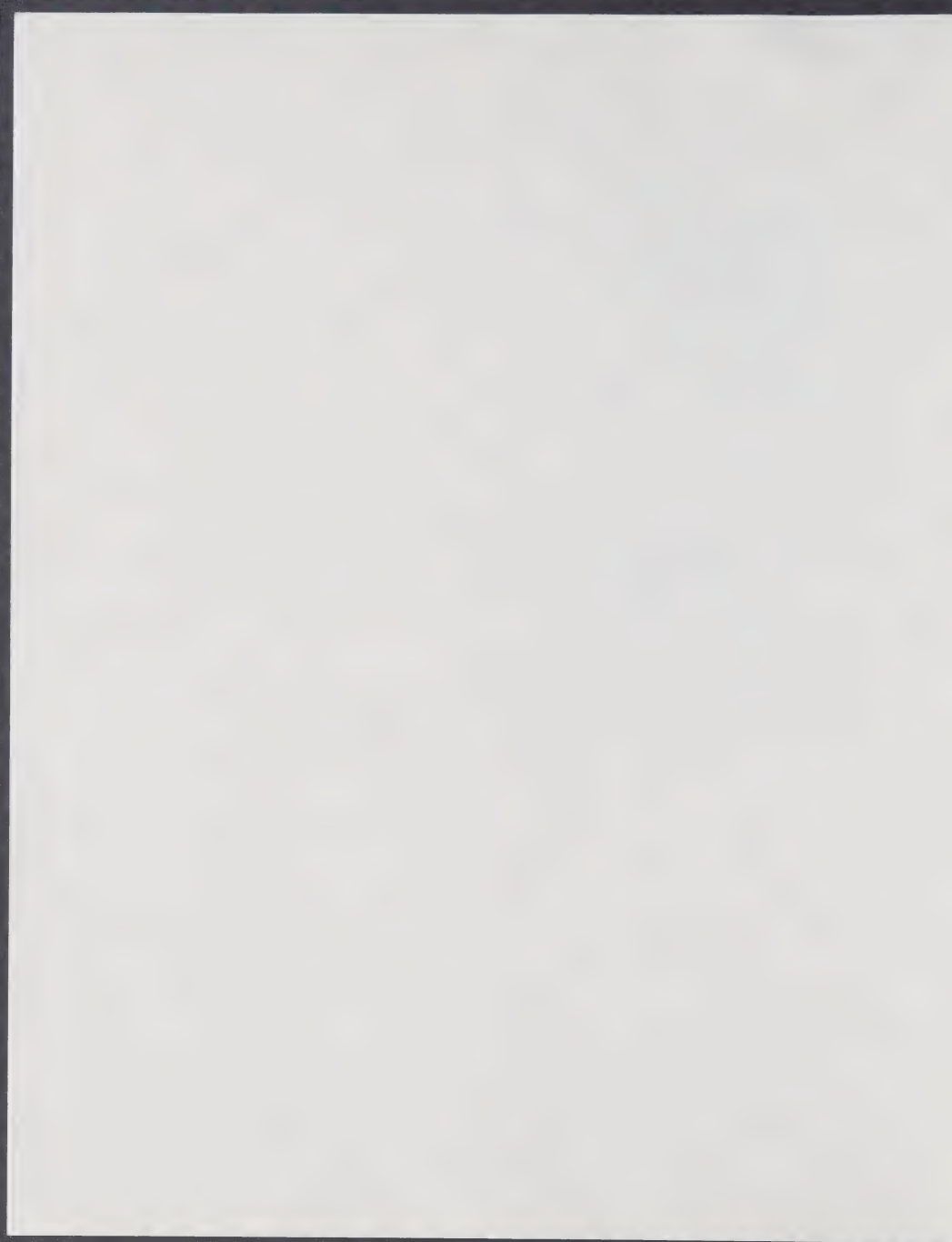


S. W. Pelletier

Enclosure(s)

SWP:bh

September 3, 1993



THE UNIVERSITY OF GEORGIA
INSTITUTE FOR NATURAL PRODUCTS RESEARCH
CHEMISTRY BUILDING
ATHENS, GEORGIA 30602, U.S.A.

706
FAX: 706-542-5804

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

Dear Alfred and Isabel:

I arrived at the Delta gate at O'Hare in time to catch an earlier flight to Atlanta, arriving at 2:30 PM. But I had to wait until the 4:45 PM limo to Athens anyway. The waiting time was spent to good advantage catching up on paperwork, however,

Thank you both for your kindness in having me in your home again. The lunch and the Thai dinner were great. I enjoyed the time with you both very much. Being able to talk with you about works of the old masters was very satisfying.

It was a special treat for me to view again many of my favorite paintings in your home. You own so many museum quality treasures that picking favorites is difficult. But among those I enjoyed most seeing again were: Brouwer's portrait of "The Man with Open Mouth", Rembrandt's "Portrait of his Father", Lieven's "Rembrandt's Mother", "Joseph and the Baker", and the "Portrait of a Girl", the latter hanging in your living room. And your newly acquired "Prussian Blue" is a great find. It is a glorious picture.

I also enjoyed immensely seeing your wonderful galleries in the Astor Hotel. What a pleasant ambience! How you must enjoy your daily work with drawings, watercolors and paintings.

The opportunity to see the 35 works by John Whalley was very satisfying. I think you have discovered an artist who can become really great if he keeps at his craft. Enclosed is a copy of the letter I sent to him. As you can see, I think highly of his work and hope I can soon acquire several pieces from you. I hope he responds to my letter.

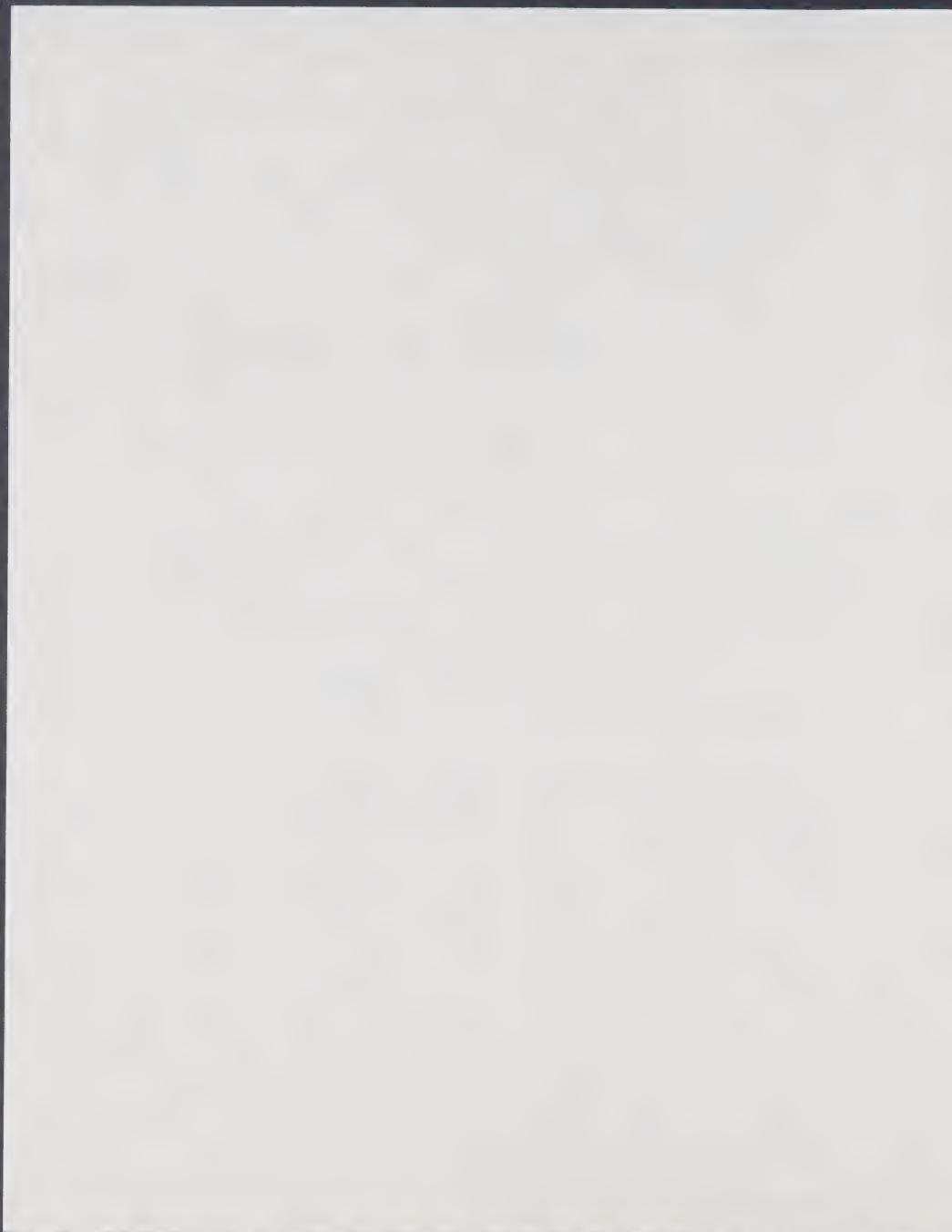
If available, please send me the other two exhibition catalogues of Whalley.

With best wishes,

Sincerely,

S. W. Pelletier

Enclosure(s)
SWP:bh
August 30, 1993





ALFRED BADER FINE ARTS

DR. ALFRED BADER

August 30, 1993

ESTABLISHED 1961

Professor S. W. Pelletier
Institute for Natural Products Research
University of Georgia
Chemistry Building
Athens, Georgia 30602

Dear Bill:

Your visit Thursday and Friday, really gave us such pleasure.

As promised, please find enclosed copies of the other two Whalley catalogs. I really look forward to learning about your reaction to the visit with him.

I have had all sorts of explanations why Tom Cori kicked me out of the company. The best is, I believe, one sent to me by a very old friend who knows both of us, and that opinion is enclosed.

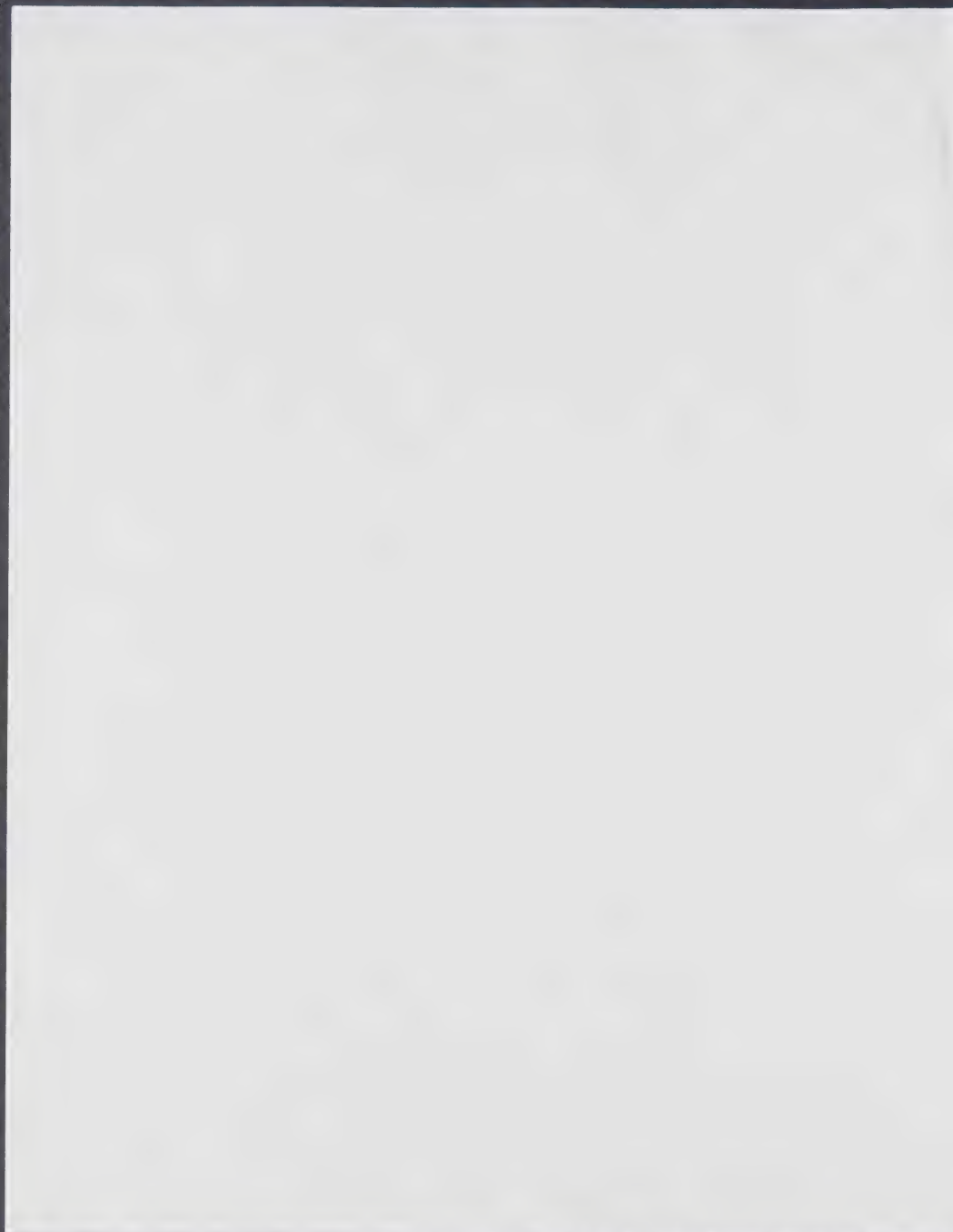
When the time comes that you would like to sell your important collection of alkaloid research samples, please let the man in charge of what is now called the Sigma-Aldrich Library at Aldrich in Milwaukee, know. His name is Robert Wandler, and he is trying very hard to do a really good job. I know that he will treat you fairly, and your collection is worth thousands of dollars. Just don't throw any samples out, even quite small quantities of rare alkaloids could be most helpful.

All good wishes.

Sincerely,

Enclosures

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 11, 1993

Professor S. W. Pelletier
Institute for Natural Products Research
University of Georgia
Chemistry Building
Athens, Georgia 30602

Dear Bill:

Thank you so much for your letter of August 3rd about your Whistler etchings.

Collectors think of me mainly as a dealer in paintings, and I have not had much luck selling etchings, even the best, such as I obtained from you last spring. Hence, I fear that I cannot purchase your Whistler etchings.

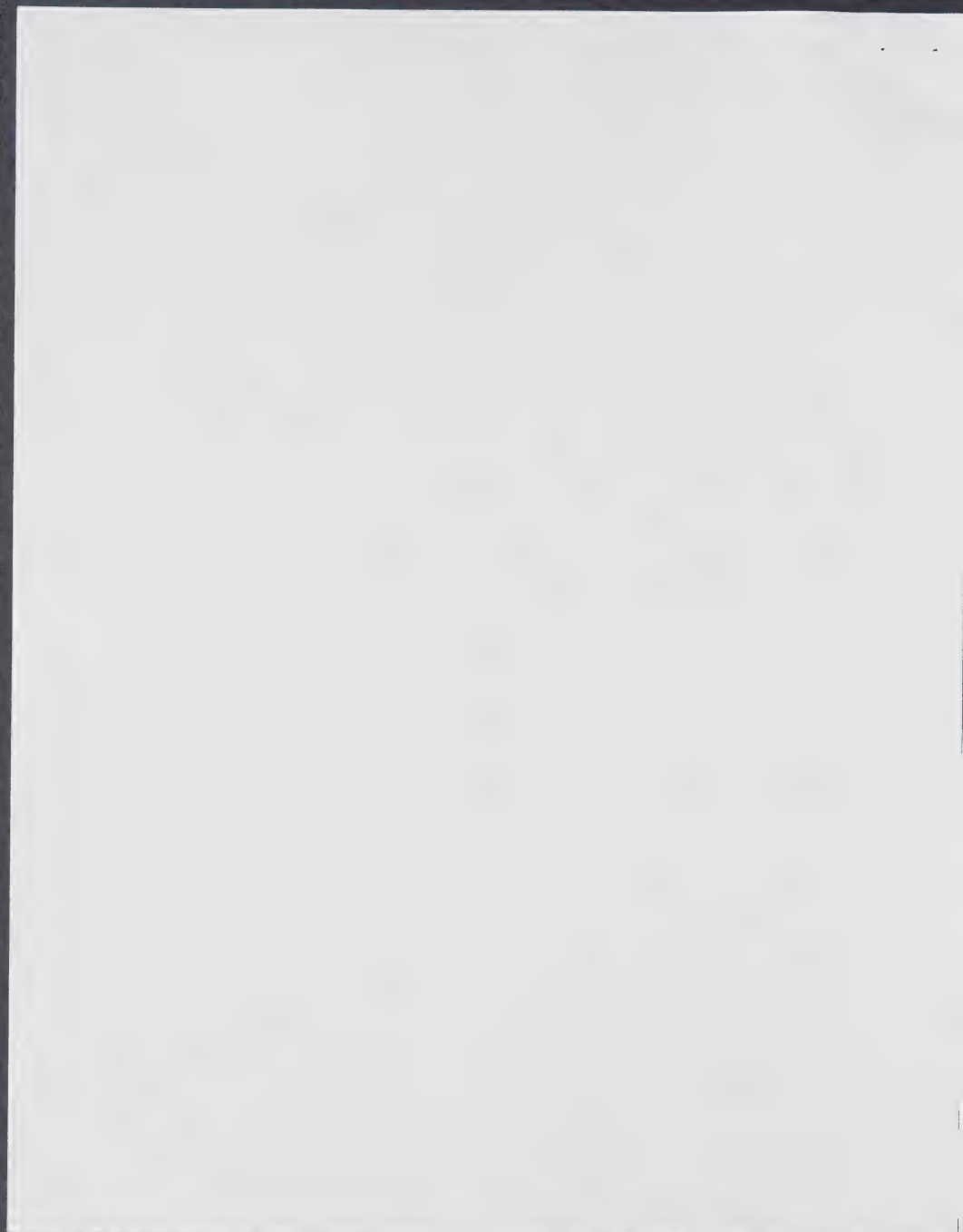
One dealer most knowledgeable about such etchings is Pamela Hatay Stratton, whose address is 905 Jasmine Lane, Vero Beach, FL 32963 (telephone 407 234 4797, fax 407 234 1256). I found her a totally fair person, and she might be willing to take your etchings, either for outright purchase or for consignment.

Isabel and I much look forward to seeing you in Milwaukee on August 26th.

Best wishes.

Sincerely,

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



Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53203

Dear Dr. Bader:

I have tried to reach you by phone a couple times so will write instead.

We are going to have an extensive exhibition of Ostade prints next January at the Georgia Museum of Art. I am trying to raise funds to purchase a rare first state of a very important Ostade etching to include in the exhibition. Because I am out of available funds after purchasing six other early Ostade prints, I have decided to sell several of my choice Whistler prints. I thought of you, since during your visit here you mentioned your interest in acquiring Whistler prints. The Whistlers are:

"Bibi Valentin". K.50 ii/ii. 148.5 x 225 mm. A rich impression, with light tone on thin Japan. I paid \$2,550 for this. The market value is now \$4,000. but I want only what I have in it.

"Free Trade Wharf". K.163 iii/v. 99 x 188 mm. An excellent impression on thin Japan. Kennedy Galleries had an impression of a later state (not as desirable) in 1989 for \$4,500. I want \$4,000 for this impression.

"Little Putney, No. 1". K.179 ii/ii. 133 x 206 mm. A superb impression in brownish-black ink. Blind stamp of Printsellers Association (Lugt 2050); Joshua H. Hutchinson (L.2921); pencilled initial of W. Dowdeswell (L.799). Joshua Hutchinson's Whistler etchings were personally selected for him by Whistler. Watermark: Three St. Andrew's Crosses with a crowned shield with leaves. I want \$1800 for this.

"The Traghetto, No. 1". K.191 iv-v/vi. 238 x 304 mm. An excellent impression in brown ink. From the 1st Venice set. Very rare. This was one of Whistler's favorite etchings and was illustrated as such in Time-Life Books' *The World of Whistler* on p. 159. It was listed in a Boston catalogue in 1984 for \$8,500. and in a 1990 London catalogue for £9,500 (\$15,675.). I paid \$5,235. for this print and that is what I want for it.

"Palaces Brussels". K.361 i/ii. 219 x 140 mm. A very fine impression in brown ink. Signed on tab with a butterfly signature and inscribed "*imp.*" Exceedingly rare. I paid \$6,000 for this. It was listed in a 1987 London catalogue for \$7,500.

I enclose Xerox illustrations of these subjects. If you are interested in any of these, let me know and I will bring them for your examination when I visit you in Milwaukee.

Sincerely,

Bill

S. W. Pelletier

Enclosure(s)

SWP:bh

August 3, 1993

THE UNIVERSITY OF GEORGIA
INSTITUTE FOR NATURAL PRODUCTS RESEARCH
CHEMISTRY BUILDING
ATHENS, GEORGIA 30602, U.S.A.

706

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53203

Dear Alfred:


Under separate cover I am going to send you a reprint of an article that I wrote for *The Conspirator* about one of my choice Rembrandt etchings. *The Conspirator* is an Athens magazine which provides a forum for literary and artistic expression within a historical Christian perspective. Fred Wise has published several of his drawings in this magazine. I wanted to share with you and Isabelle this essay on one of the favorite prints in my small collection of Rembrandt etchings. I hope you like it.

When you visit England in May, I hope you can locate the name of the lawyer from whom you obtained the small genre painting in the style of Adriaen van Ostade. I would like to write him for all the information he has on the painting's history. Perhaps if you look through the lawyers list in the telephone directory, you might recognize his name. I am eager to get more complete data on the painting's provenance.

I wish you and Isabelle happy hunting in Europe.

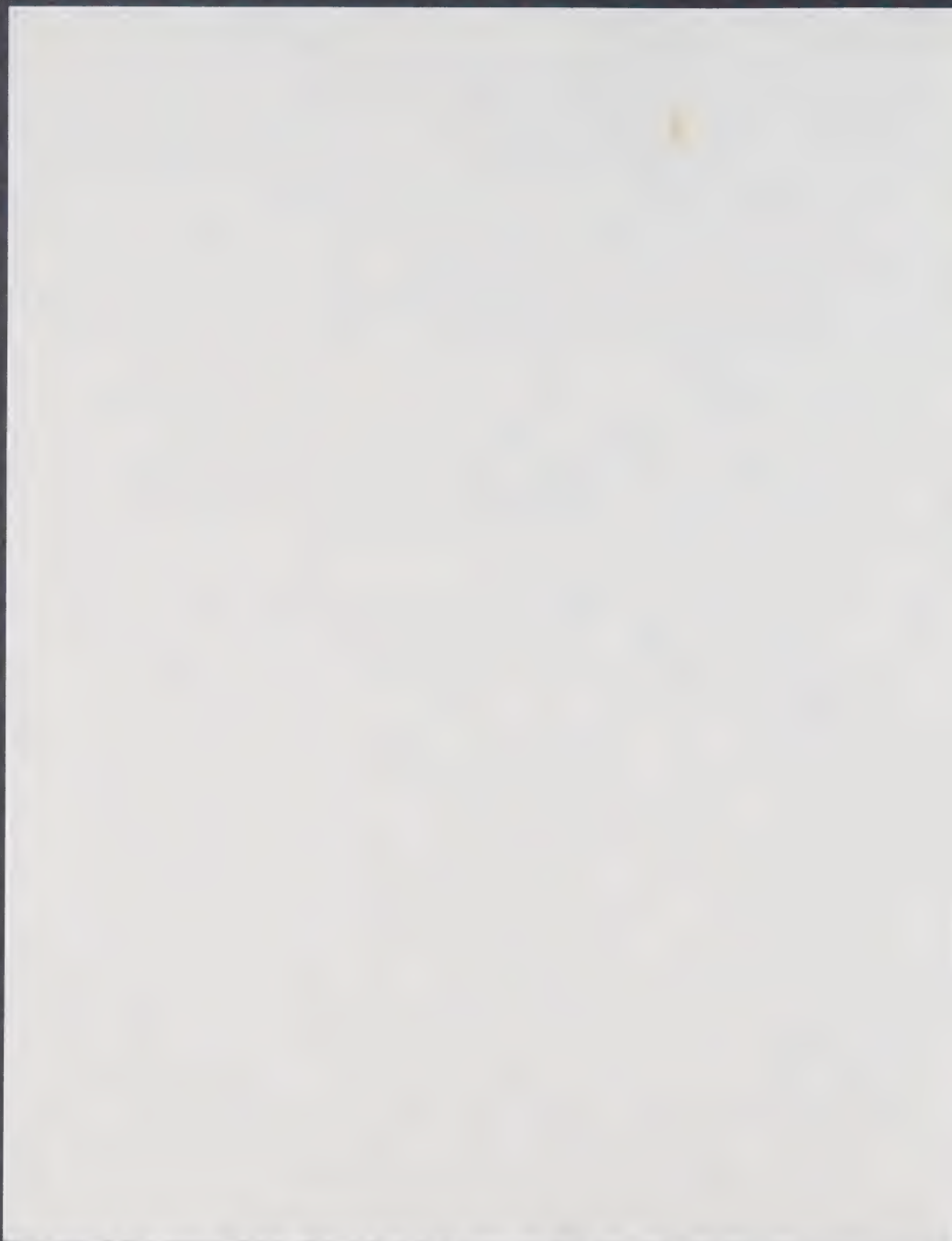
With best wishes,

Sincerely,


S. W. Pelletier

SWP:bh

April 27, 1993





ALFRED BADER FINE ARTS

DR. ALFRED BADER

April 8, 1993

ESTABLISHED 1961

Professor S. W. Pelletier
Institute for Natural Products Research
University of Georgia
Chemistry Building
Athens, Georgia 30602

Dear Bill:

Thank you so much for your detailed letter of March 25.

In going through my files I found the two slides taken before and after the mild cleaning that was all my restorer had to do.

In looking at the RKD, I found images of three related paintings. One in the museum in Karlsruhe, No. 255, is attributed to H. M. Sorgh. Two others, both Adriaen van Ostade, both on panel, were sold at Helbing in Munich on April 28, 1932, No. 16, illustrated. and the second was sold at Marle & Bignell in The Hague on March 28, 1961. These may be identical with your painting.

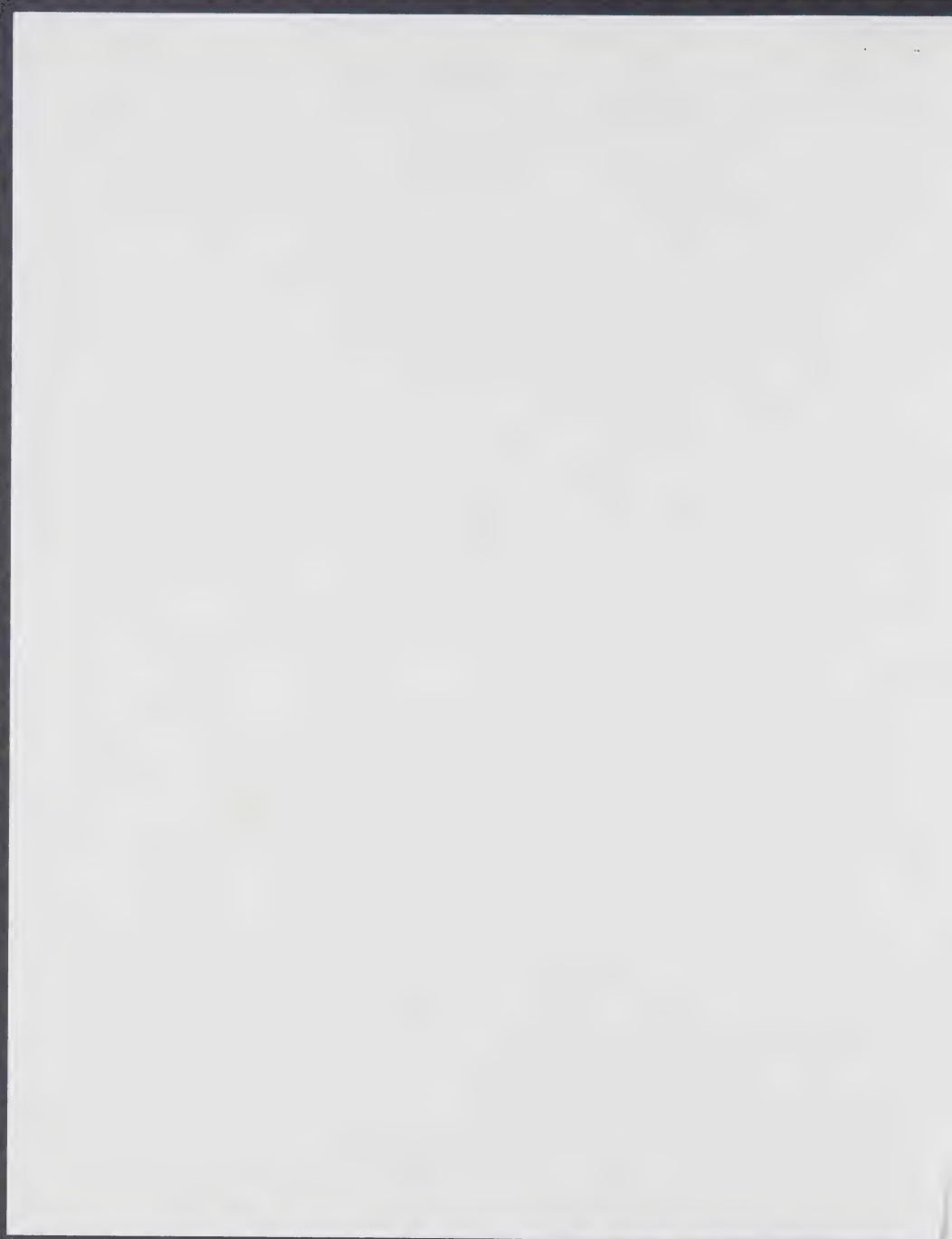
Regarding the other painting, I enclose the most helpful information which you had sent me. I have been wracking my brain for the name of the lawyer who sold me that interior some ten years ago. He lived in Winchelsea near Hastings, and he told me that the painting had belonged to his family in Vienna for over 100 years. I was not able to read all of the writing on the label. I was introduced to that lawyer by a painting dealer in Hastings, who has since died. However, I believe that his widow still lives in Hastings and I will try to contact her this summer in the hope that she will know the name of the lawyer.

Please do keep your eyes open for other duplicate etchings, just in case you would like to swap another painting for etchings when you visit Milwaukee.

Best wishes,

Enclosures

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



Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53203

Dear Alfred:

Enclosed are photocopies of the three pages you requested from the Christie's catalogue. I appreciate your giving me the original catalogue.

What a treat it was to have you and Isabelle visit us again. I was thrilled with your lectures and appreciated the opportunity to talk with you at length. I wish you could have stayed longer. We have so many interests in common.

I am pleased with the two 17th century Dutch paintings. I noticed a label on the back of the "Scene in an Inn" that reads: *Ostade, Adriaen Van E. G(?) 1685 Lalae (?)* (in brown ink). Were you able to decipher this label?

When you get time, I will be pleased to receive any data you have on the two paintings.

Fred Wise came by my office after visiting with you. He was very happy about his meeting with you and liked both you and Isabelle. He was especially pleased that you liked his drawings. I in turn am gratified that you agreed with my evaluation of Fred's work.

Enclosed is a copy of my essay John Taylor Arms: An American Mediaevalist. I am not sure whether I ever mailed you a copy.

With best wishes,

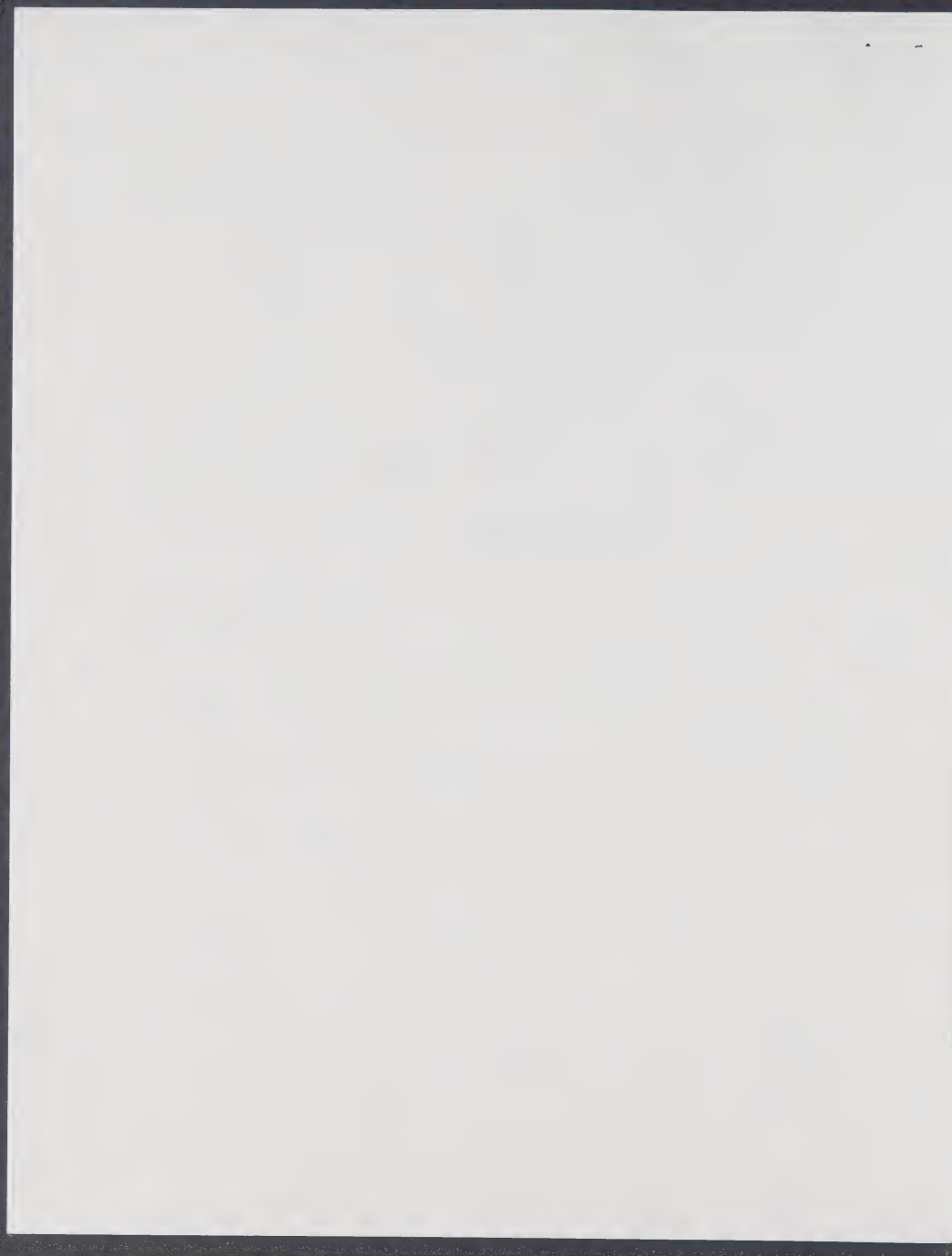
Sincerely,

Bill
S. W. Pelletier

Enclosure(s)

SWP:bh

March 25, 1993





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

March 29, 1993

Prof. S. W. Pelletier
Institute for Natural Products Research
University of Georgia
Chemistry Building
Athens, Georgia 30602

Dear Bill:

You must have realized how much Isabel and I enjoyed our day with you, and I want to thank you most sincerely for the great care you took.

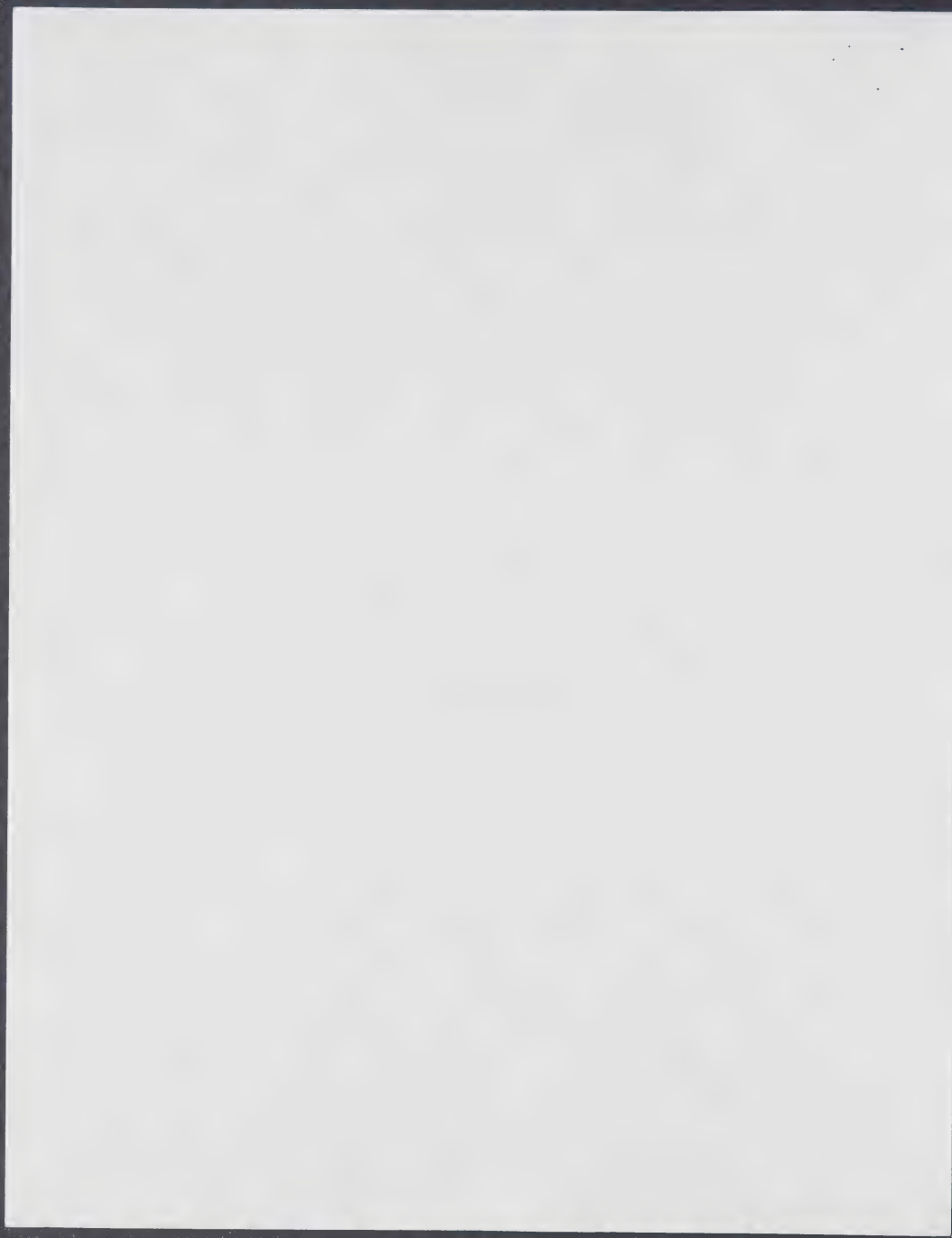
Please do come and visit after the A.C.S. meeting in Chicago.

I like your young artist friend. His drawings, while not great, do show promise, and he told me that he would be happy to sell me a number of small ones for \$60/each. So, I bought 25.

Best wishes.

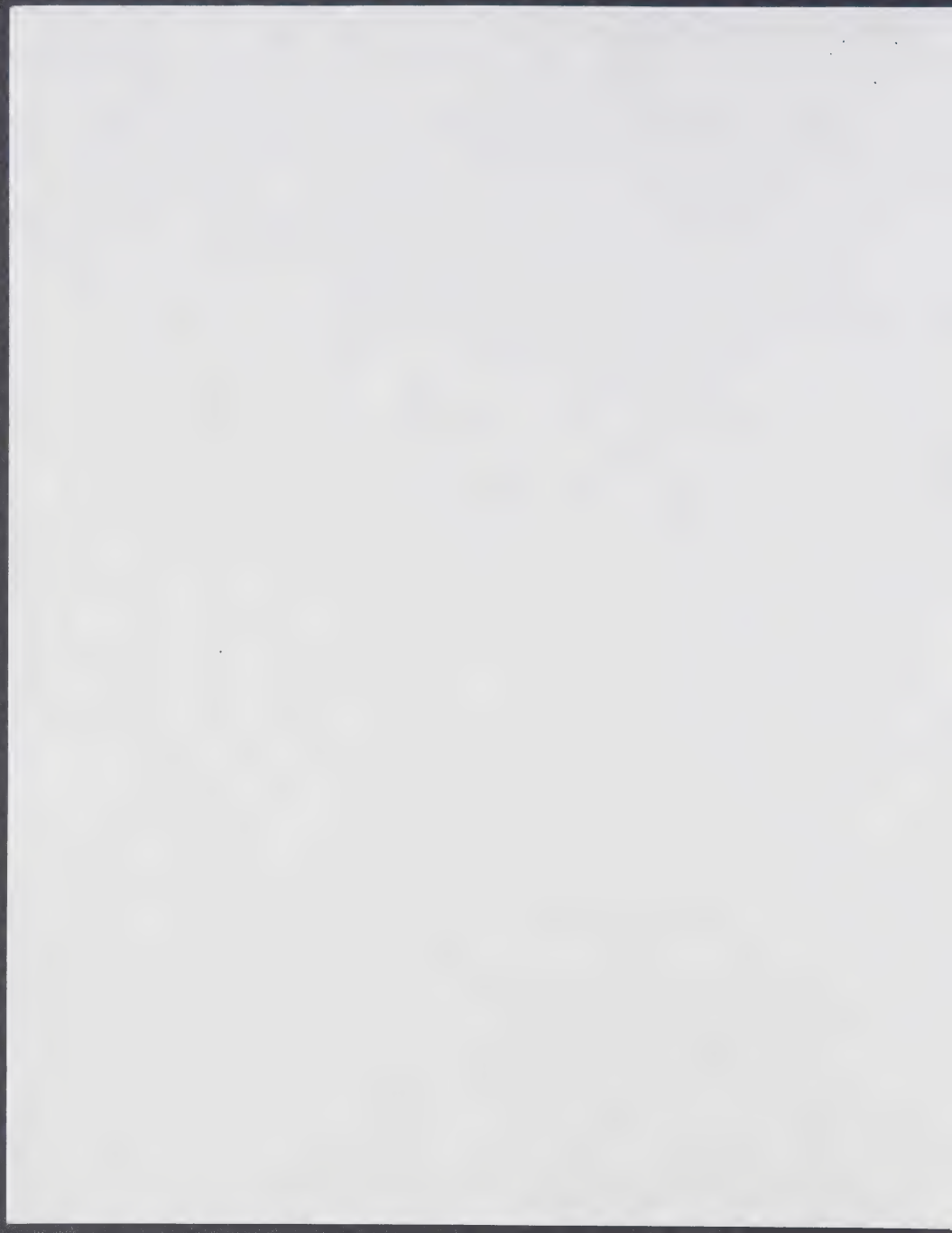
As always,

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



John Taylor Arms (1887-1953):

<u>Title</u>	<u>Date</u>	<u>Edition</u>	<u>Value</u>
Out of My Window	1916	75	\$ 1000.
On Lake Como, No. 1 (Monochrome)	1919	20	650.
Drifting (color aquatint)	1919	41	1300.
The Market Place, Honfleur (16/50)	1919	51	225.
A 15th Century House, Rouen (10/75)	1919	77	200.
Moonlight, No. 1	1920	76	650.
A Chimera, Rheima	1921	50	425.
Through Wind and Weather	1922	75	550.
Gerona (Spanish Church Series)	1925	152	525.
Dorothy & John Taylor Arms, AD MCMXXV	1925	160	150.
Volterra	1927	100	300.
Virgen del Pilar, Zaragosa (Spanish Church Series)	1928	20	800.
Puerta del Obispo, Zamora (Spanish Church Series)	1933	160	300.
Stone Tapestry (Spanish Church Series)	1933	154	250.
Miniature, San Pablo, Valladolid	1934	170	250.
Crystal and Jade	1936-1940	377	200.
Louvier's Lace (French Church Series)	1936	166	350.
Aspiration (French Church Series)	1939	419	600.
Church of St. Jean, Laigle	1940	551	150.
Stokesay Castle, Small Plate	1942	615	100.





ALFRED BADER FINE ARTS

DR. ALFRED BADER

January 18, 1992

ESTABLISHED 1961

706 542 5800

Prof. S. W. Pelletier
Institute for Natural Products Research
University of Georgia
Chemistry Building
Athens, Georgia 30602

Dear Bill:

I am so happy to be able to tell you that I have just heard from the A.C.S. that I will be speaking in Athens on Wednesday, March 24th. The contact is Dr. John Stickney in the Department of Chemistry at your University.

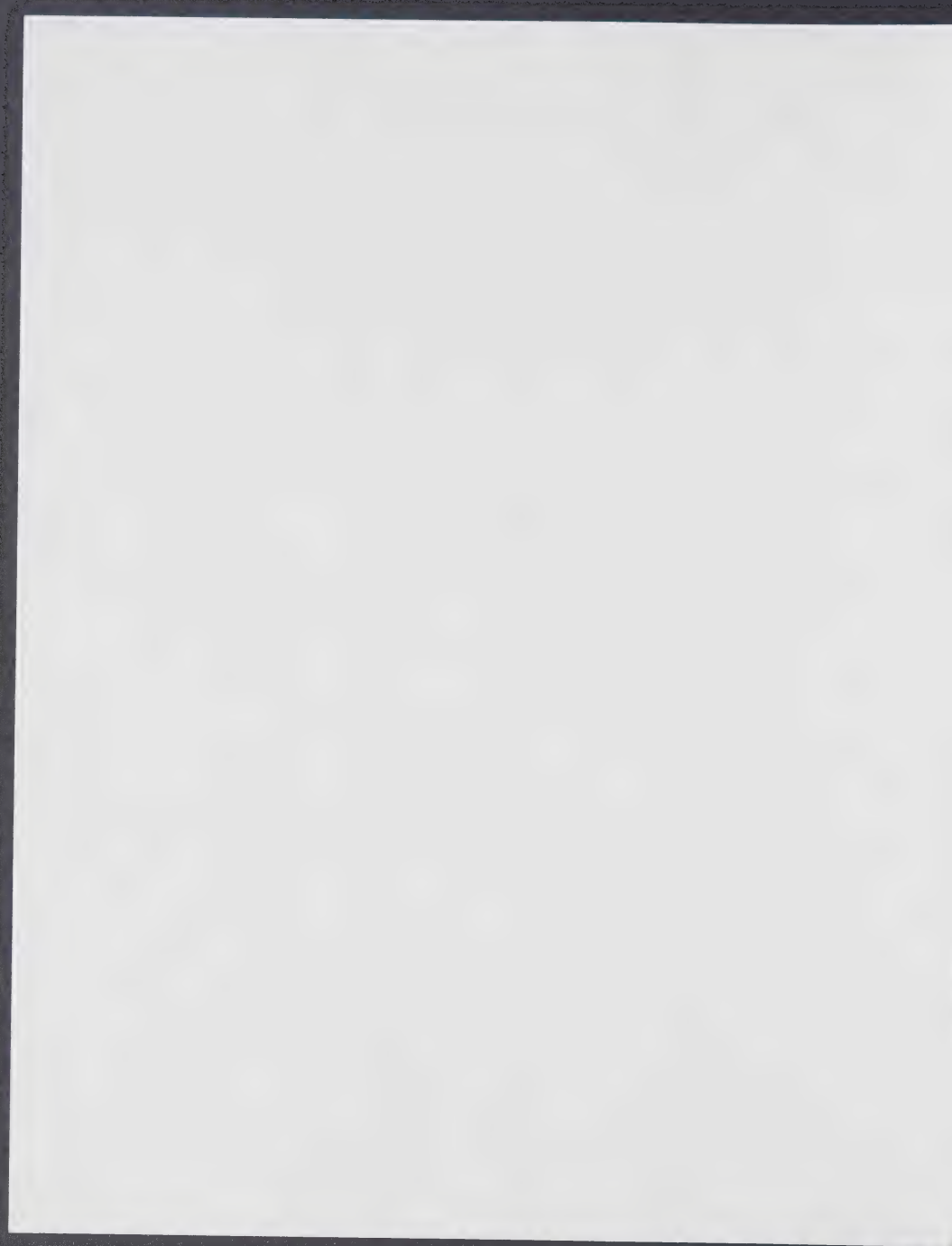
I presume that he will pick my talk on Josef Loschmidt for that evening's meeting.

If your art history department would like me to give either the talk on the restoration of paintings ("The Adventures of a Chemist Collector") or on "The Bible through Dutch Eyes" please let me know.

Of course, as promised, I will take my two little panels for your consideration.

Best regards,

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0750 FAX 414 277-0709



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

January 4, 1993

Prof. S. W. Pelletier
Institute for Natural Products Research
University of Georgia
Chemistry Building
Athens, Georgia 30602

Dear Bill:

I am sorry that a long trip to England has delayed my thanking you for your kind letter of November 5th.

As you will see from the enclosed, I have tried to get a reply from the A.C.S. about my trip into your neighborhood, in March, but so far without success. I have had no reply to my faxes of October 5, 1992 nor my follow up fax of December 28, 1992.

Could you possibly check with your local program chairman to see whether he has the answer.

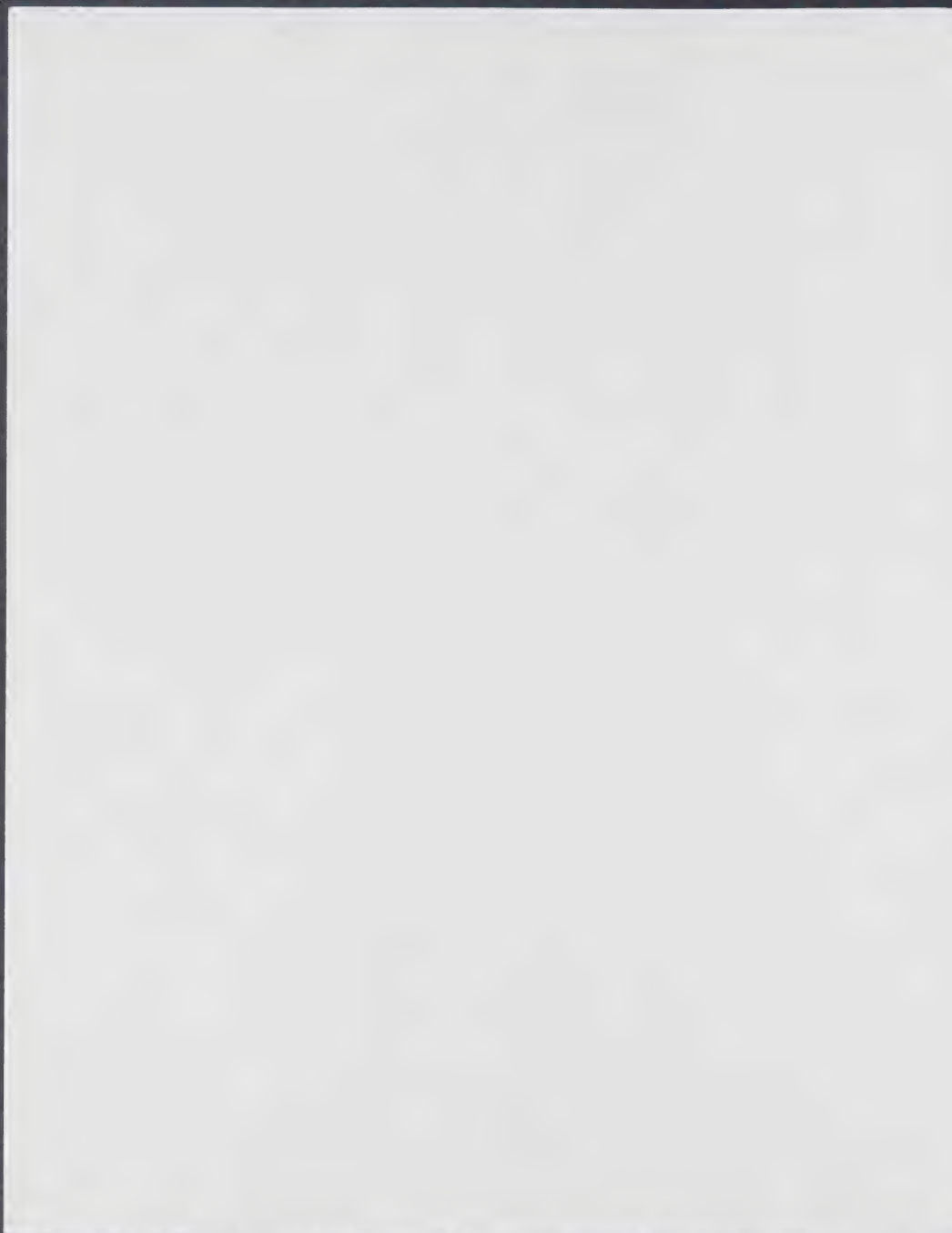
Ideally, we would like to fly to Atlanta on a Friday or Saturday, rent a car, stay in Athens over the weekend to spend a long time chatting with you, and then speaking in Athens and the other sections during the week.

I know so little about prints that I do not think that I would like to trade your 100 guilders print for the painting. What I would like to do is to bring my painting which you like and another which you might like with me, and we will probably come to some kind of deal.

All good wishes for 1993.

Sincerely,

Enclosure



THE UNIVERSITY OF GEORGIA
INSTITUTE FOR NATURAL PRODUCTS RESEARCH
CHEMISTRY BUILDING
ATHENS, GEORGIA 30602, U.S.A.

S. WILLIAM PELLETIER, DIRECTOR

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Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53203

Dear Alfred:

I am very pleased to learn from your letter of 21 October that you likely will be invited to go on a speaking tour on "The New South Circuit". All of your friends in Athens will be delighted to see you and Isabel again. I note in the copy of your FAX to Barbara Libengood that you suggested dates in February, March, April or September. Do you know yet when your visit will be scheduled?

If the date of your visit to Athens is long delayed, I will be glad to mail you *The Hundred Guilder Print* for your consideration. I would like to effect a trade for your painting of the inn scene if you are interested.

With best wishes,

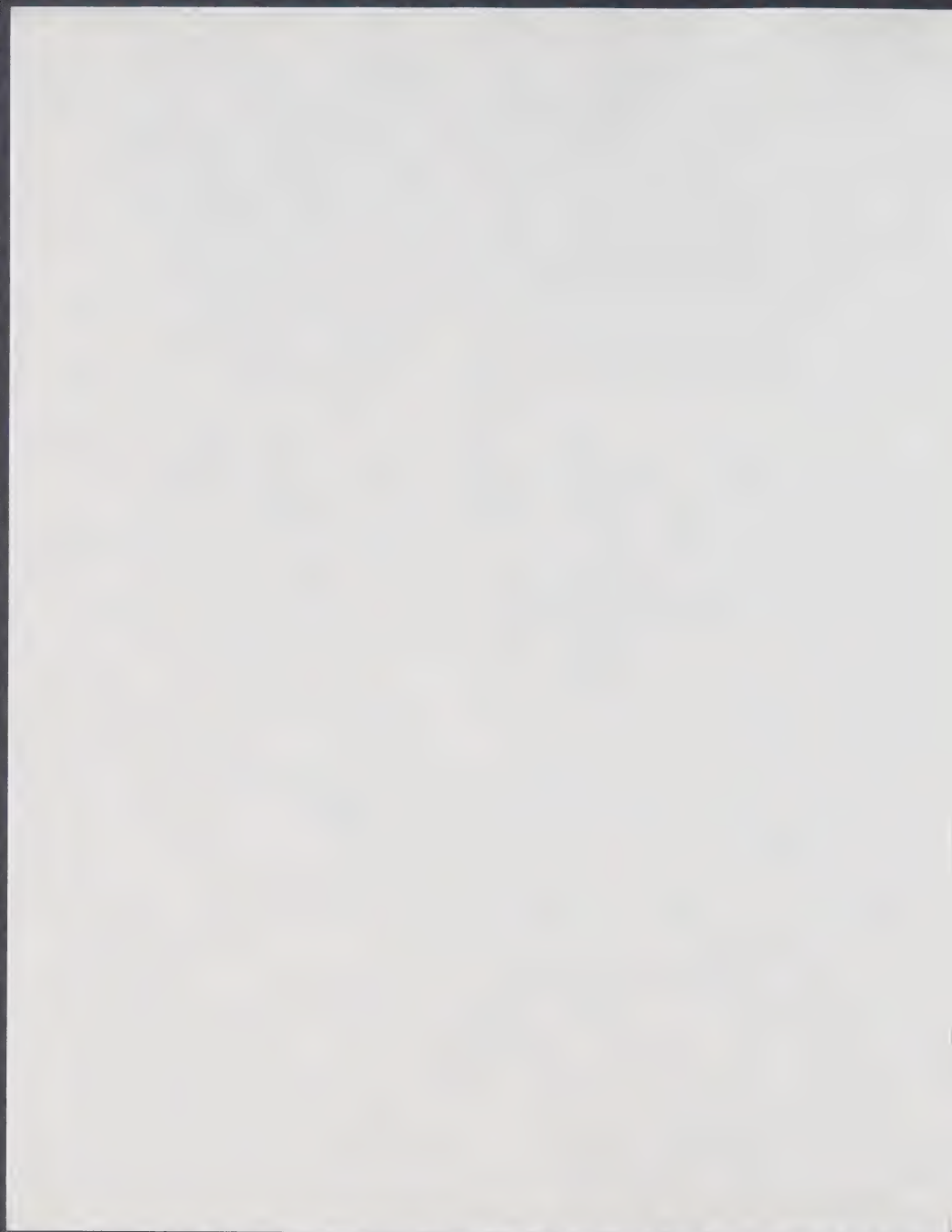
Sincerely,



S. W. Pelletier

SWP:bh

November 5, 1992



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

October 21, 1992

Professor S. William Pelletier
Institute of Natural Products Research
Chemistry Building
University of Georgia
Athens, Georgia 30602

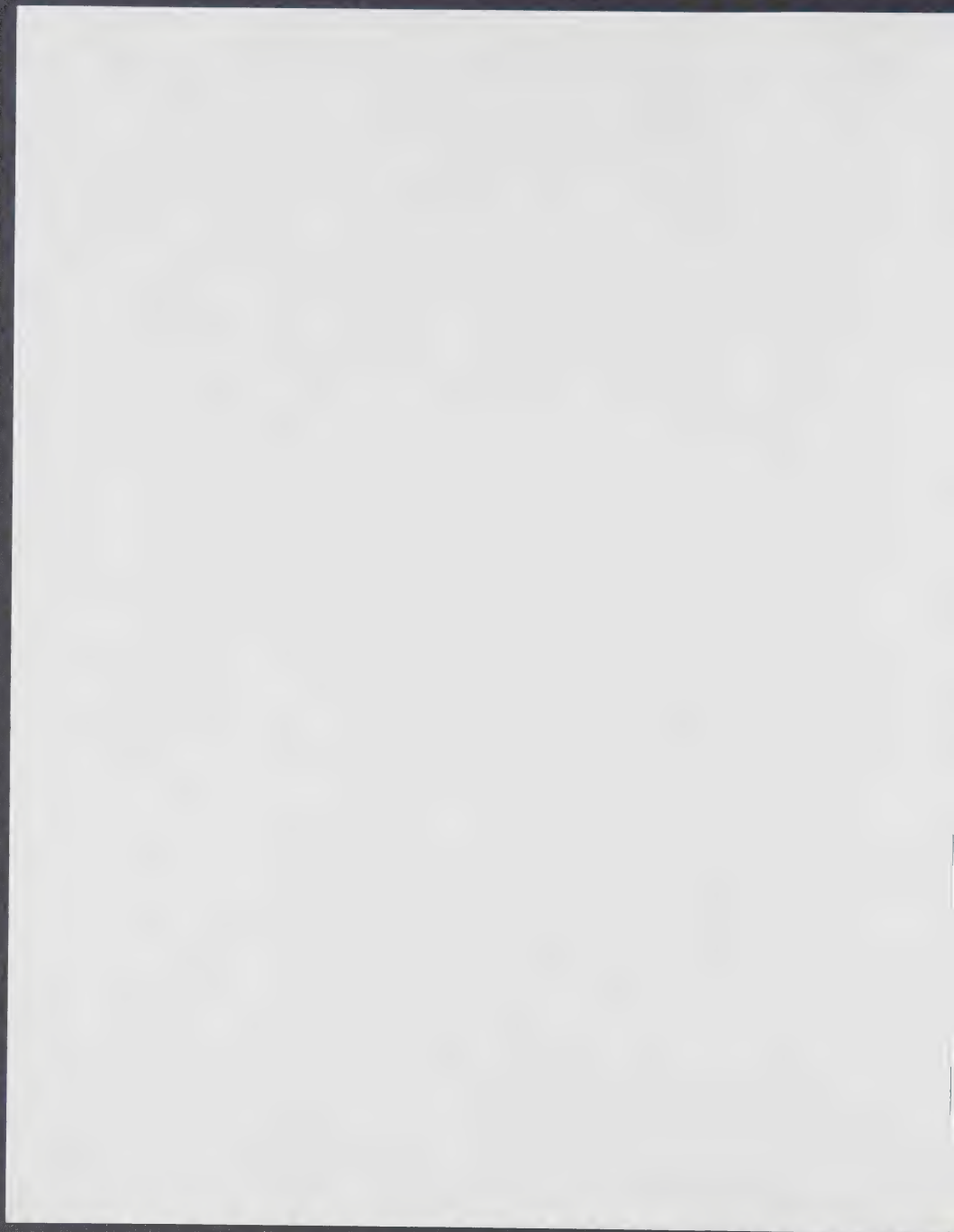
Dear Bill:

Thank you so much for your kind letter of October 8th.

I have talked to the lady at the A.C.S., and there is a fair chance that we will be invited to go on the speaking tour in the circuit called "The New South Circuit," which includes Athens. If so, I will take both paintings close to Ostade with me so that we might consider some trade.

On the other hand, Milwaukee is no farther from Athens than Athens is from Milwaukee, and you know that you will always be welcome here--a comfortable, if old-fashioned, bed awaits you. Only I hope that you will stay long enough during daylight so that you don't have to lose sleep to look at paintings during the night.

Best regards,



Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53203

Dear Alfred:

Since talking with you by telephone a few months ago, I have been thinking about your suggestion of a possible trade of prints for your "*after van Ostade*" painting of the inn scene. I have a print for your consideration – a beautiful impression of Rembrandt's *The Hundred Guilder Print* (Bartsch 74; 281 x 398 mm; 11 1/16 x 15 11/16 in.). This is a Baillie impression printed from the original plate in 1775. A similar impression sold at a recent Kornfeld auction in Bern for SF 12,075 (~\$9,000, including the auction house 15% commission). Dealers usually add 50 to 100% markup to auction prices, so the retail value would be between \$13,000 and \$18,000. I don't have any idea what value you place on your painting, and this print may not be of comparable value in your eyes. If so, I apologize. If this print would be of interest to you as an even trade, I can send it to you for your inspection. If you like it and wish to trade, you can send me the painting. If not, return the print. I will certainly understand.

I would really like to have the painting because of its close relationship to my van Ostade etching *The Concert* (Bartsch 30; photocopy enclosed). Ever since I saw the painting in your home I have been impressed with its charm and beauty. I have done so much literature research for it, that I feel it is almost a part of me. Even after Dr. Schnackenburg, said that he does not believe it is by van Ostade, I still would like to own it. An added attraction is that it comes from your wonderful collection of 17th century Dutch paintings. Let me know what you think.

With best wishes,

Sincerely,

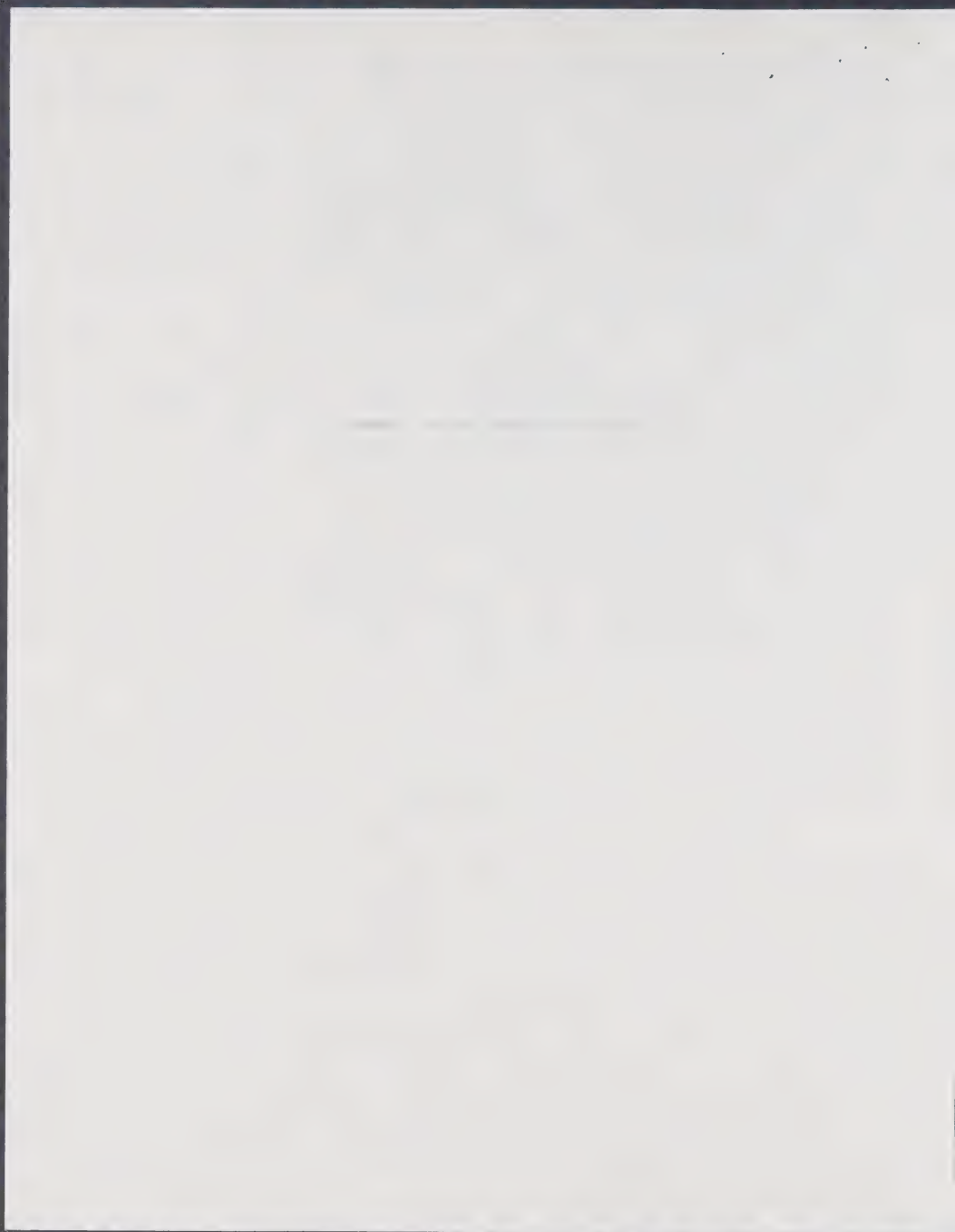


S. William Pelletier

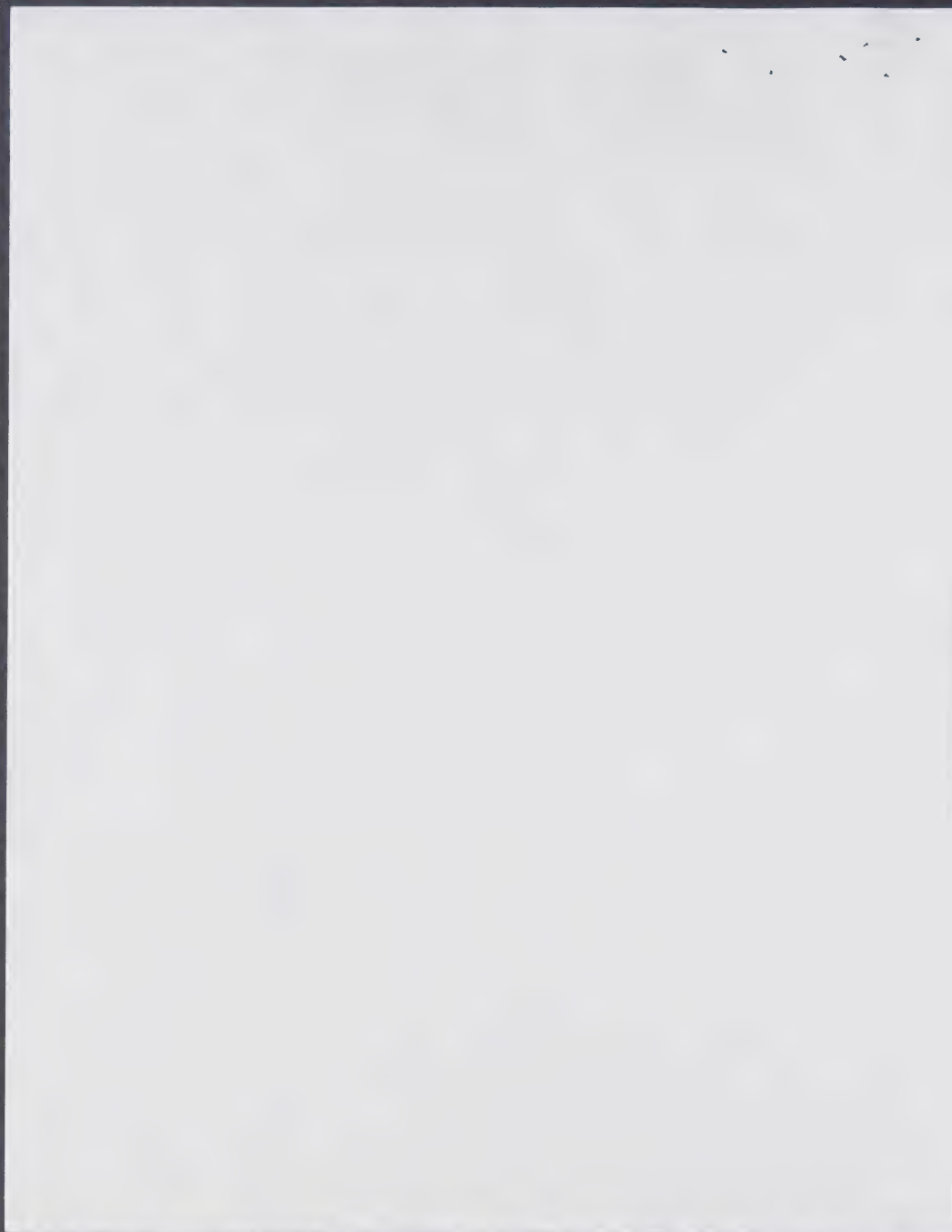
Enclosure(s)

SWP:bh

October 8, 1992







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

September 3, 1992

Professor S. W. Pelletier
Institute for Natural Products Research
Chemistry Building
The University of Georgia
Athens, Georgia 30602

Dear Bill:

There is a chance that the ACS will invite me to go on what is called the "New South" circuit, which includes Athens.

My fax correspondence with Barbara Libengood will be self-explanatory.

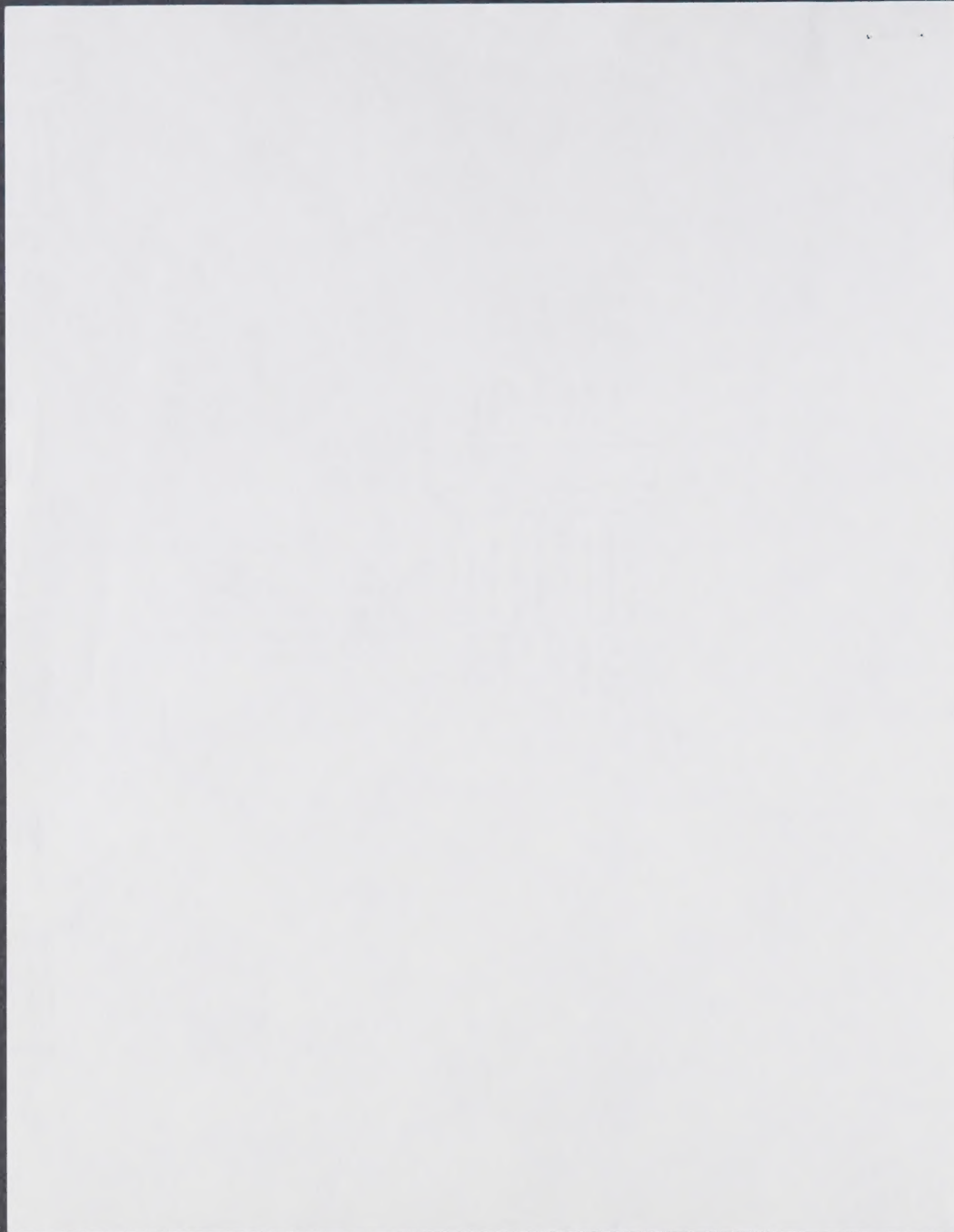
The ACS may balk at my requesting travel reimbursement for Isabel also, but I don't want to travel without her. Actually, if we were to leave here on a Saturday and return on a Friday, we could then spend Saturday evening and Sunday with you in Athens. The two airline tickets to Atlanta and back spanning a Saturday would only cost as much as one ticket for me alone.

In any case, it would be great fun to see you again.

Best regards.

As always,

Enclosures





The University of Georgia

Chemistry Building
Athens, Georgia 30602, U.S.A.

Institute for Natural Products Research

S. William Pelletier, Director
(404) 542-5800
FAX: (404) 542-9454

Dr. Alfred Bader
P. O. Box 93225
Milwaukee, Wisconsin 53203

Dear Alfred:

Dick Hill gave me the information about your leaving Sigma-Aldrich that you gave him for me. I am stunned, chagrined and angry. What a terrible way for you to be treated after your years of dedicated, magnificent service to Sigma-Aldrich and to the whole chemistry fraternity around the world! I share your grief and hurt at this unkind, totally undeserved treatment. I think a great deal of you and Isabel and wish you could have been spared this inhuman treatment. But know for certain that your chemist friends around the world appreciate all you have done to advance the cause of chemistry. In our eyes you will always be a hero.

A couple years ago at an A.C.S. meeting - I don't remember where - you told me you had acquired another painting by Adriaen van Ostade. Can you tell me something about it? I would really like to know.

With best wishes,

Sincerely,

S. W. Pelletier

SWP:bh

March 26, 1992

* 4/14/92

