

Alfred Eadie

AM related Correspondence

[ABFmchfts - correspondence]

2002

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5160
BOX	4
FILE	10 (319)



# HISTORICAL PORTRAITS

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T 020 7499 6818 F 020 7495 0793

Website: [www.historicalportraits.com](http://www.historicalportraits.com)

Email: [art@historicalportraits.com](mailto:art@historicalportraits.com)

*Milwaukee*

Alfred Bader ~~Milwaukee~~  
Astor Hotel Suite 622  
924 East Juneau Avenue  
Milwaukee  
Wisconsin 53202  
USA

8<sup>th</sup> July 2002

**Invoice No** 2013

**Category** C

## INVOICE:-

John Singer Sargent

Portrait of Arthur James Balfour (1848 – 1930)

Oil on canvas

In original carved and gilded frame

**Total amount due**

**£900,000**

**Should we not be able to affect this sale to you the money will be returned within some months – timescale to be discussed – together with all accrued interest.**

Account Name: Historical Portraits Ltd

Account Address: 31 Dover Street, London W1S 4ND

Bank: Barclays Bank plc, Liverpool City Office, 4 Water Street  
Liverpool, L69 2DU

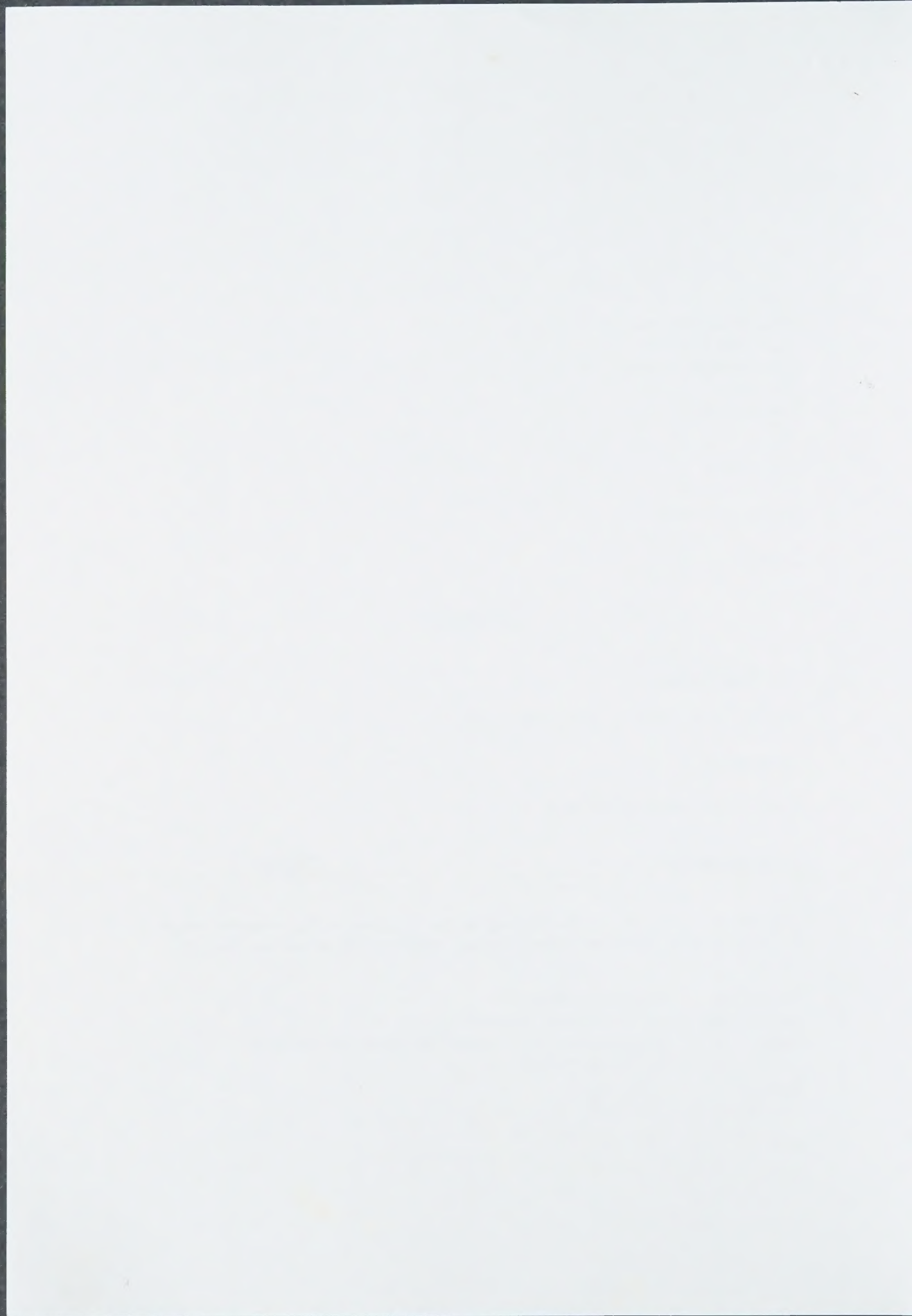
Sort Code: 20-51-01

Sterling Account: 70429538

ATTN: MIKE SMITH  
TEL. 0151 601 3482

*Philip Mould*

11/July/2002



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

# Invoice

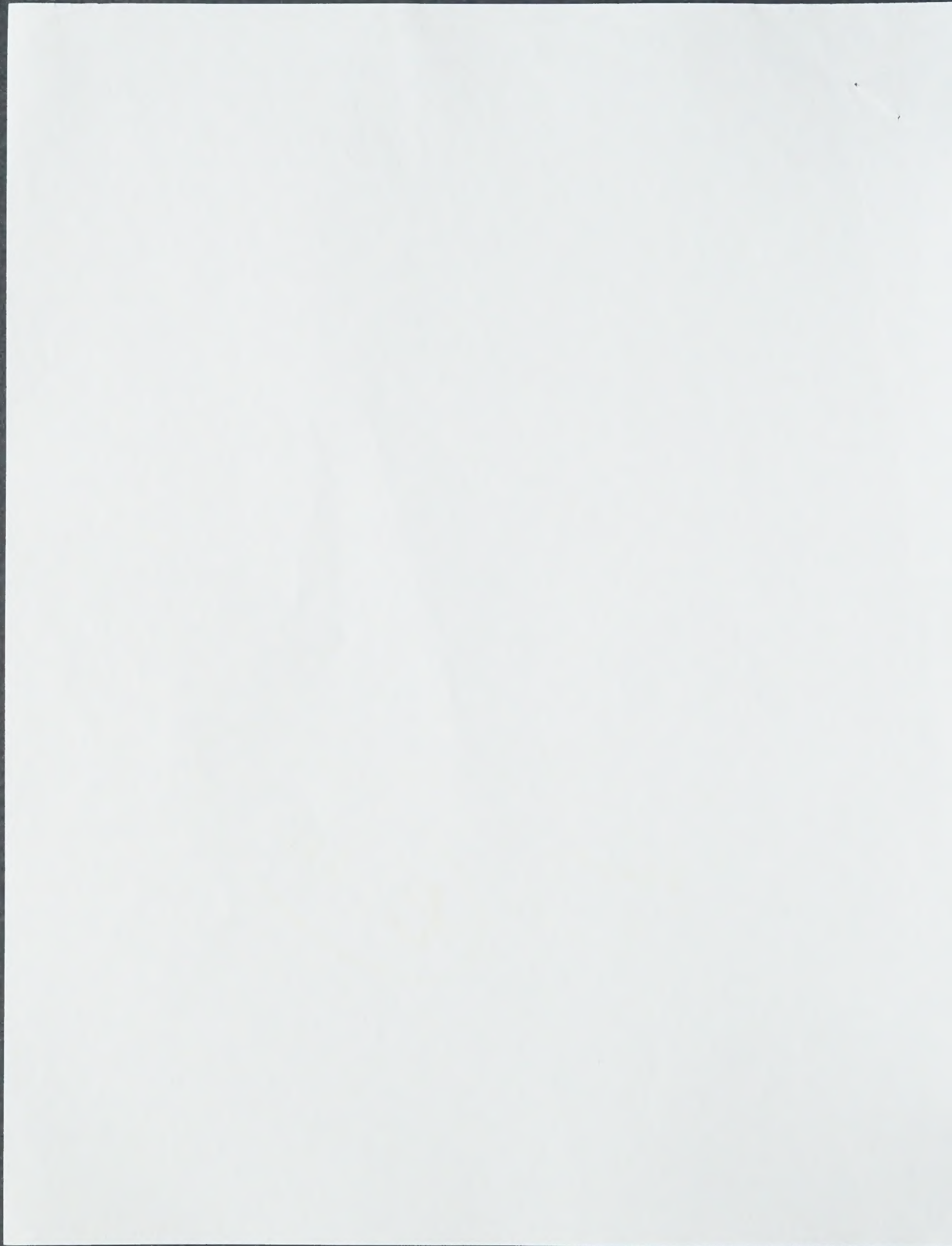
*(Handwritten circled 'R')*

DATE	INVOICE #
7/16/2001	171

BILL TO
Kopp

P.O. NO.	TERMS	PROJECT

DESCRIPTION	QTY	RATE	AMOUNT
The Horse Race, oil on canvas Price includes shipping at L21.95 x 1.50		242.93	242.93T
Pay me next time I see you Out-of-state sale, exempt from sales tax		0.00%	0.00
<i>\$161.95</i>			
<i>0.6402</i>			
	<i>(Handwritten circled 'R')</i>	<i>251</i>	
GERM		<b>Total</b>	\$242.93





## CUSTOMER RECEIPT

CP 491900501GB

**To** Name and Address of Addressee *Nom et adresse du destinataire*  
 Mr EDWIN KOPP  
 16 Hill Street  
 21 249 M/ROCHEM

Country *FRANCE* Tel. No. *01 47 24 21 40*

**From** Name and Address of Sender *Nom et adresse de l'expéditeur*  
 ALFRED HADEN  
 - A John's Lane Rd  
 1009 SE

Post Code *1009 SE* Tel. No. *0147 24 21 40*

Itemised list of contents  
*Designation détaillée du contenu*

2350

Office or origin *Bureau d'origine*  
 BRX HILL B.O.

Initials of Accepting Officer *[Signature]* Drivers Badge No.

PA 005 373 697 093

Enhanced Compensation  1  2 Compensation Charge £ 1 - p £ 21 - p Total Charge

Country of Origin of Goods *FRANCE* Date of Posting *16/11/91* Gross Weight *241*

Tick one box if parcel contains a  
 Gift  Sample of Merchandise   
 (Cadeau) (Echantillon de Marchandise)

Please indicate service required (Tick one box)  
 International  International Economy

U.K. Export Licence Attached  Not required

Senders instructions in case of non-delivery  Treat as abandoned   
*Instructions de l'expéditeur en cas de non-livraison* *Traiter le colis comme abandonné*

Return by: *Remover par voie (at sender's expense)*  
 Surface *de surface*  Air *Aérienne*

Deliver/Redirect *Livrer ou réexpédier par voie*  
 Surface *de surface*  Air *Aérienne*

To the following address: *A l'adresse suivante*

I certify that this item does not contain any prohibited or dangerous articles. I accept Parcelforce Worldwide Conditions of Carriage.  
 I certify that the information given is correct.  
*Je certifie l'exactitude des renseignements donnés.*

Signature of Sender *Signature de l'expéditeur* *[Signature]* PFU 5 APR 1999

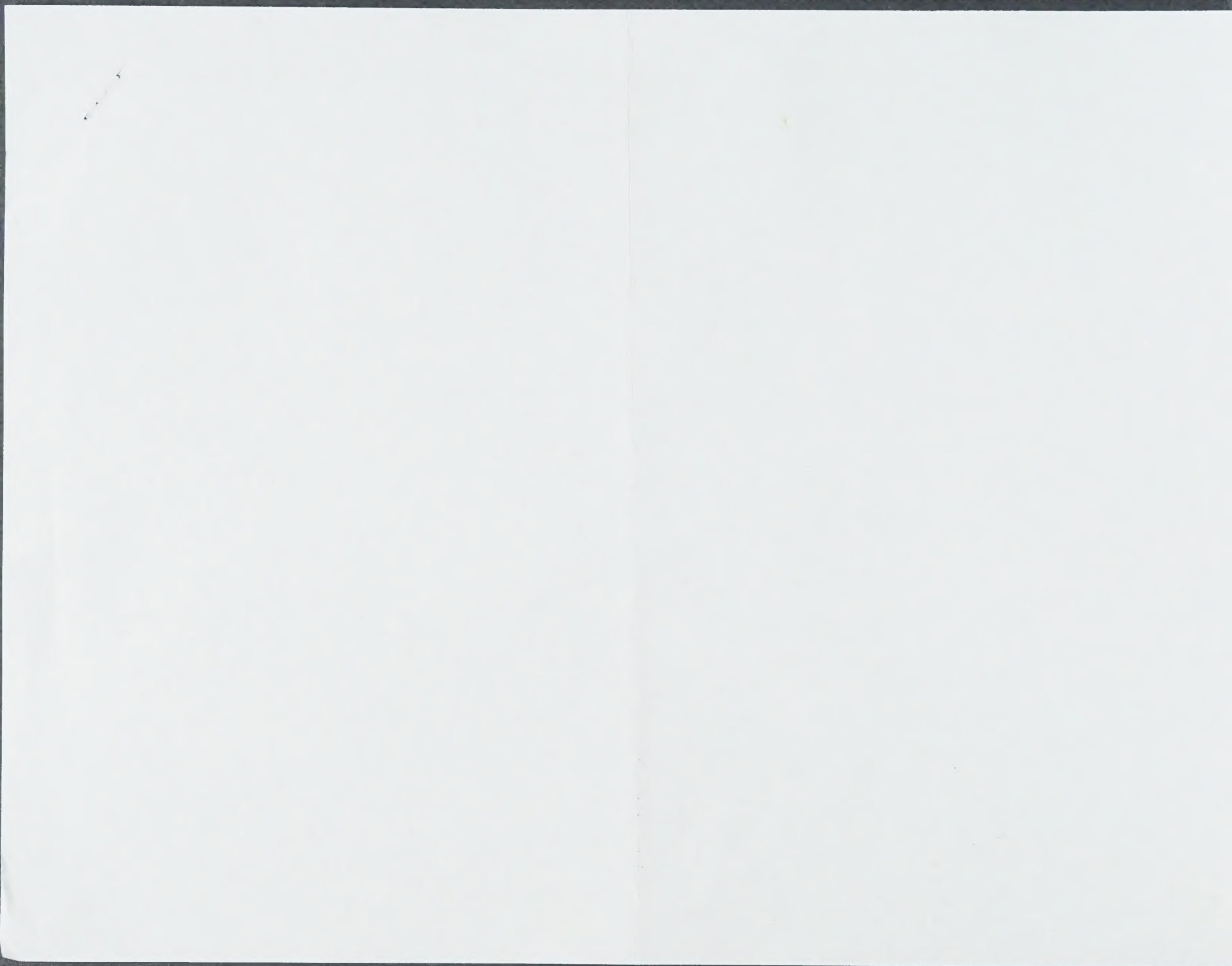


CUSTOMER RECEIPT

PULL

CUSTOMER RECEIPT

THIS RECEIPT MUST BE PRESENTED IF MAKING AN ENQUIRY OR A CLAIM





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

# Invoice

DATE	INVOICE #
7/25/2001	168

<b>BILL TO</b>
Jane Khurana

*R*

P.O. NO.	TERMS	PROJECT

DESCRIPTION	QTY	RATE	AMOUNT
Painting attributed to Etty <i>2471</i> Out-of-state sale, exempt from sales tax  <i>5900 - dup. to RBS</i> <i>pd. 8-20-2001</i>  <i>RIVE</i>		1,350.00 0.00%	1,350.00T 0.00
ENG	<b>Total</b>		\$1,350.00





CHEMICAL  
HERITAGE  
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315 CHESTNUT STREET ♦ PHILADELPHIA, PA 19106-2702, USA  
TELEPHONE 215.925.2222 ♦ FAX 215.925.9071 ♦ WWW.CHEMHERITAGE.ORG  
THE BECKMAN CENTER FOR THE HISTORY OF CHEMISTRY ♦ THE OTTMER LIBRARY OF CHEMICAL HISTORY

Arnold Thackray  
PRESIDENT

26 July 2002

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American Institute of  
Chemical Engineers

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Mass Spectrometry  
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Organization  
The Chemists' Club  
Commercial Development and  
Marketing Association  
Council for Chemical Research  
The Electrochemical Society, Inc.  
Federation of Societies  
for Coatings Technology  
The International Society for  
Pharmaceutical Engineering  
International Union of  
Pure and Applied Chemistry  
National Organization for the  
Professional Advancement of Black  
Chemists and Chemical Engineers  
The North American  
Catalysis Society  
Pittsburgh Conference  
Plastics Pioneers Association  
Société de Chimie Industrielle  
(American Section)  
Society for Applied Spectroscopy  
Society of Chemical Industry  
(American Section)  
Society of Cosmetic Chemists  
Synthetic Organic Chemical  
Manufacturers Association

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

Dear Alfred:

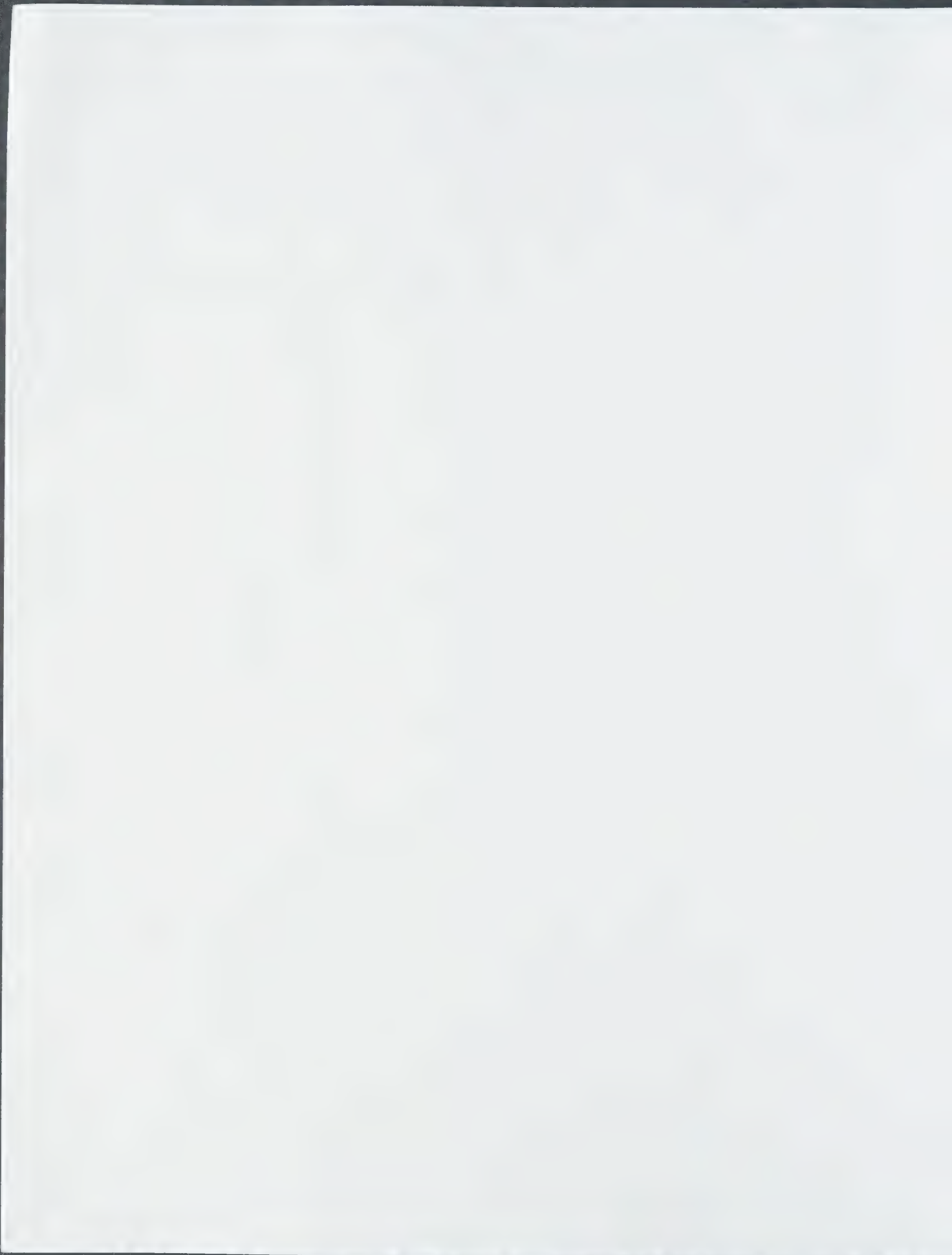
Just a line of friendly greeting, and thanks for your special support of CHF's art collections.

For your interest, I enclose an internal report on the Eddleman Fisher project.

As someone who has helped to form CHF's impressive collection of alchemical art, I hope you will be pleased with the progress we have made in caring for and exhibiting the Eddleman and Fisher collections. Much remains to be done to fulfill the promise of this unique collection. Your suggestions are always more than welcome.

Sincerely,

Sorry our paths didn't cross in England — trust  
you and Isabel's travels went well; will  
you be at Boston ACS? — Do hope to have  
the pleasure of your company, soon!



Eddleman Fisher Project Report  
April 2000 - June 2002

In April 2000, Fisher Scientific donated 44 alchemical paintings and more than 200 works on paper to the Chemical Heritage Foundation. Inspired by this generous gift, Roy Eddleman donated his collection of alchemical paintings to CHF in 2001.

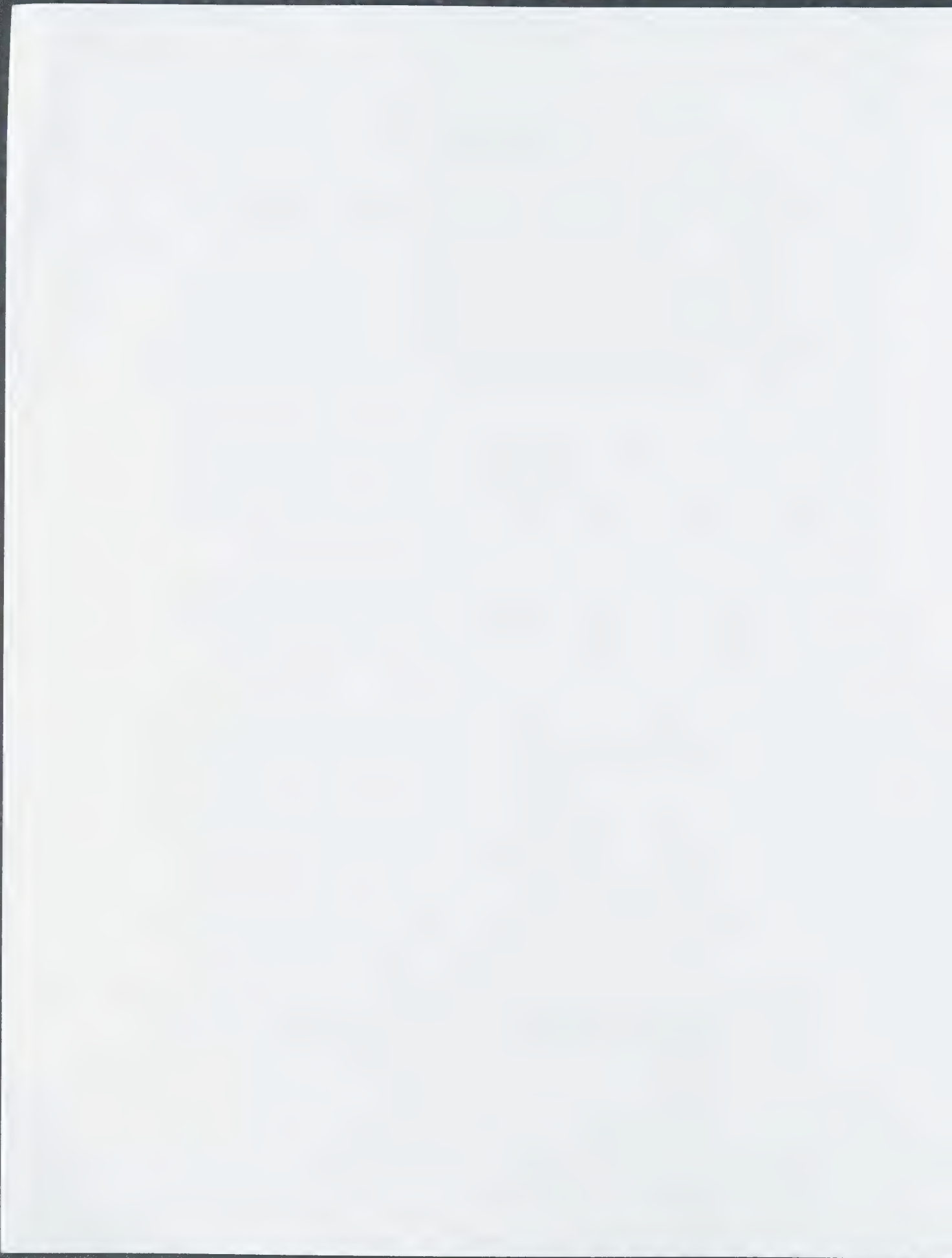
This singular body of work creates a new opportunity to improve understanding of an important area of European art, science and culture that has been shrouded in mystery and misinterpretation. Never before have so many paintings with alchemical themes been assembled under one roof, where they are accessible to both scholars and the public. Never before has there been such a possibility to study and understand alchemical art in its historical context and understand the impact of alchemy on European cultural history.

The Eddleman and Fisher collections provide a unique point of entry into the exploration of alchemy and its place in seventeenth-century culture. Indeed, when sensitively interpreted, the collections present a remarkable survey of the history of chemistry, its practice and place in the society and culture of the period. Moreover, the paintings and prints of the Eddleman and Fisher collections represent a compelling fusion of the history of science and the history of art.

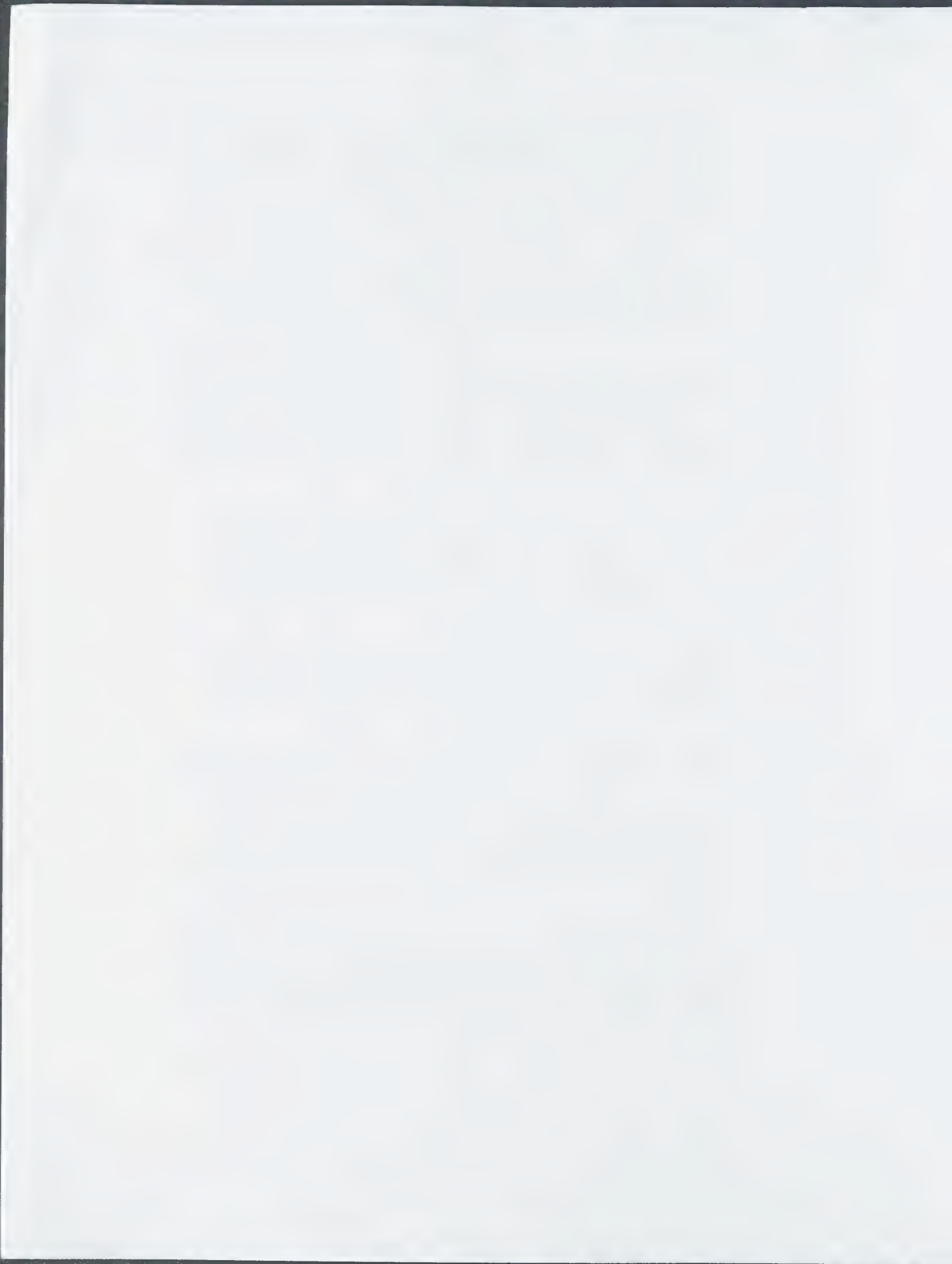
The Eddleman and Fisher collections reveal the common heritage of chemistry in a variety of related fields of endeavor: pharmacy, medicine, dye making, paint production, and metallurgy. The paintings and prints show today's chemists today the changing public perceptions of chemistry as well as point to the enormous contributions of chemistry to human knowledge.

For more than two years, CHF has dedicated its curatorial staff to researching and caring for these collections. With generous support from Fisher Scientific International Inc., the Fisher Fund of the Pittsburgh Foundation, the National Endowment for the Humanities, and the Samuel H. Kress Foundation the following tasks have been accomplished:

- Storage facilities have been devised for the paintings and works on paper.
- All of the paintings have been photographed and registered.
- The Chester G. Fisher Gallery has been constructed and features the exhibit *Transmutation: Alchemy in Art*. The Gallery has a zoned alarm system and state-of-the-art exhibit lighting.
- CHF is collaborating with the Philadelphia Museum of Art to develop and implement a long-term comprehensive program for optimal care, interpretation and exhibition of the Eddleman and Fisher collections.



- Nica Gutman, conservator of paintings at CHF and assistant conservator of paintings at the Philadelphia Museum of art, has assessed each of the paintings with regard to: 1) basic identifying information – size, artist, title, distinguishing marks, media etc.; 2) the support system; 3) ground paint; 4) surface coatings; and 5) recommended treatments.
- Lloyd DeWitt, CHF 2001 – 2002 Charles C. Price Fellow and a doctoral student in art history from the University of Maryland, is cataloguing the Fisher and Eddleman Collections, researching both provenance and attribution. In March 2002 DeWitt made a research trip to Europe.
- Lawrence M. Principe, professor in the Department of History for Science, Medicine and Technology and the Department of Chemistry at Johns Hopkins University, contributed his expertise in the history of alchemy and chemistry as CHF's 2001 –2002 Othmer Fellow. Principe confirmed the veracity of the seventeenth-century images and the less accurate, romanticized view of later depictions.
- Susan Filter, Conservation Center for Arts and Historic Artifacts conservator, has assessed the works on paper with regard to 1) basic identifying information – size, artist, title distinguishing marks, primary and secondary support, media, etc.; 2) condition problems; and 3) recommended treatments.
- Sunny Howard, who holds a master's degree in art history from the University of Pennsylvania, has volunteered more than 150 hours to research and catalogue the 200 plus works on paper in the Fisher Collection.
- Principe and DeWitt presented a paper on their research at the December 2001 Art and Alchemy Conference at Aarhus University in Denmark.
- **Transmutation: Alchemy in Art** by DeWitt and Principe has been published. This forty page, heavily illustrated book introduces the Eddleman Fisher paintings and the world of alchemy as depicted in the works.
- The exhibit, *Chymists at Work*, has been installed in the Roy Eddleman Research Museum Interim Galleries. The exhibit illustrates the role of technical examination and analysis in the study of works of art as well as highlighting the themes presented in **Transmutation: Alchemy in Art**.

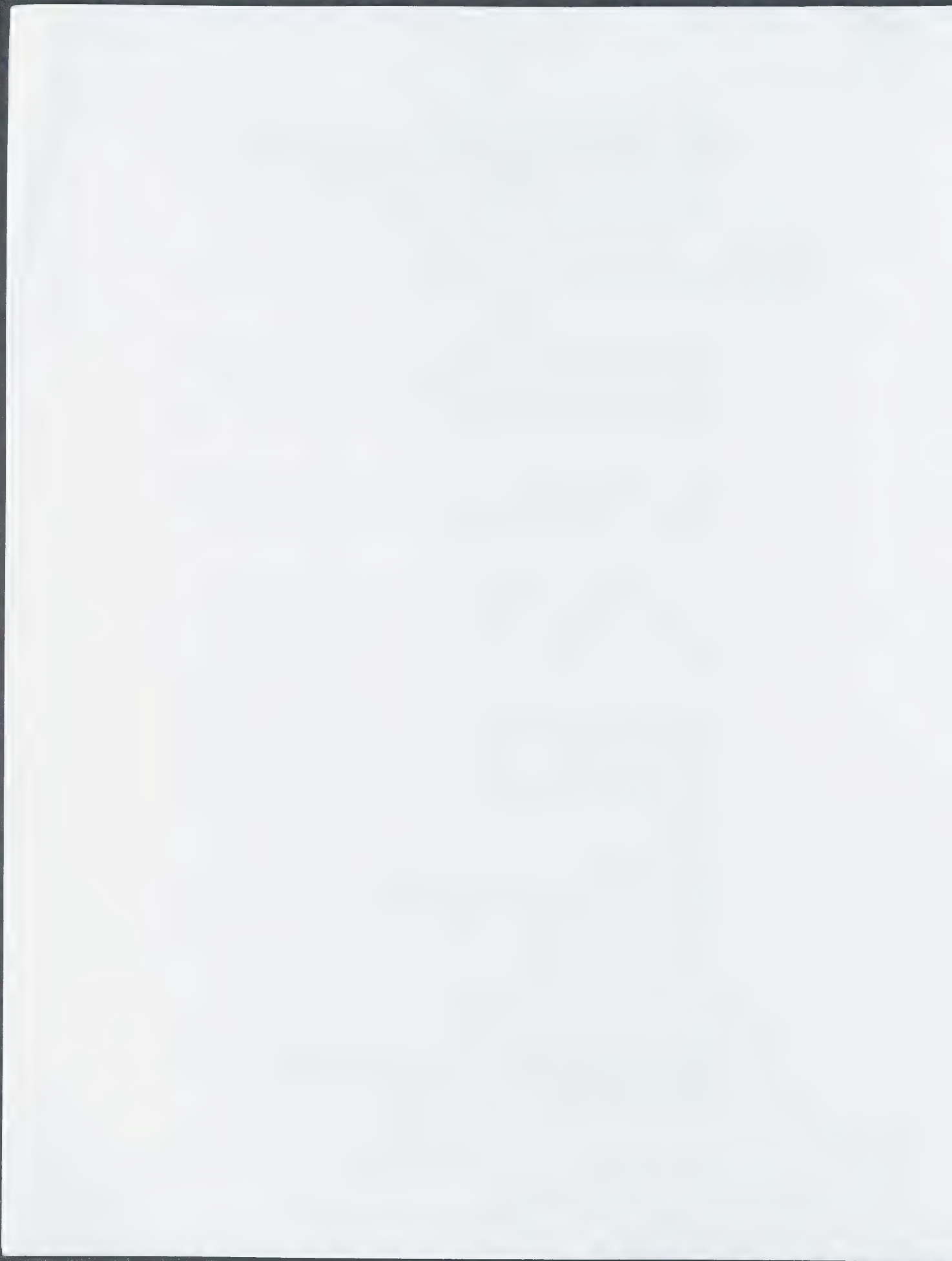




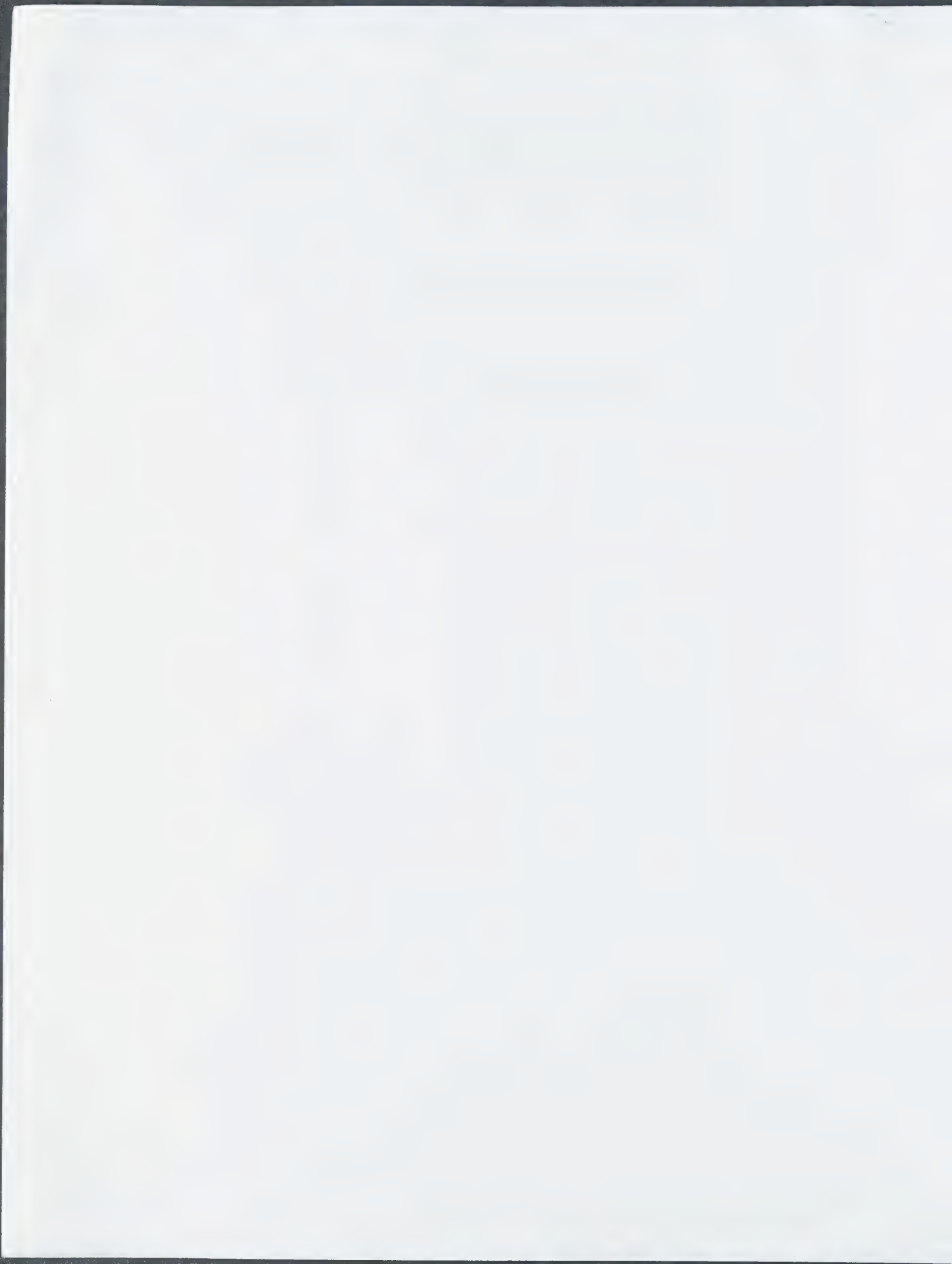
- DeWitt and Gutman have begun an in-depth study of a group of works by Teniers and his followers. Teniers alchemists are a sympathetic and rationalist revision of the genre. Gutman's technical examinations are especially important for the study since her work will determine much about the age and style of the various copies after Teniers.

Since the spring of 2000, CHF has made great strides toward caring for, documenting, exhibiting, and disseminating information about the Eddleman and Fisher collections, however; there is much that remains to be done, including:

- Art historical, historical and technical research on the Teniers group as well as the other works. This continuing examination will further explore provenance, public perceptions of alchemy, the market for alchemical paintings; compare emblematic illustrations to genre painting; and trace the various schools of alchemical art.
- Conservation treatment of works, performed by a qualified conservator and based upon appropriate curatorial expertise, to address any structural instability or unacceptable alteration of the appearance of works due to aging or inappropriate past intervention.
- The production of a comprehensive catalogue of the Eddleman Fisher collections. This publication will contain a series of essays by art historians, conservators, and historians of sciences and reproductions of and catalogue information on all the paintings and works on paper.
- The creation of the proper environment for the paintings on display in the 1<sup>st</sup> floor Roy Eddleman Research Museum Interim Galleries by putting new storm stash on three large circle head windows, hanging a new corridor door at the staff commons, re-conditioning existing AHU 1- 4, making additions and modifications to temperature control systems, adding new wiring for sensor temperature and humidity, and balancing reports.
- The construction of a climate controlled storage facility to house the paintings and works on paper and the installation of a custom-fitted compact sliding system of art storage racks to insure the on going care of the collections.
- The planning and execution of a workshop on the chemistry of conservation.
- The planning and execution of a 3 – 4 day international conference on alchemy and early chemistry featuring 25 – 30 speakers on the subject of alchemy and early chemistry (before 1750).



- The development of educational materials that address both the art historical and history of science interpretations of the collections.
- The creation of a CHF sponsored traveling exhibit of paintings and works on paper
- The creation of a traveling exhibition in collaboration with major museums in the United States and abroad.
- A display of the collections on CHF's Web-site.
- The promotion of the publications, exhibits at CHF, Web-site, educational materials and traveling exhibition.



*Prints are*

July 31, 2002

Ms. Veronika Norton  
17 Hammond Road  
Glen Cove, NY 11542

Dear Ms. Norton,

I have just returned from Europe and brought your 7 prints back with me.

I have two very good friends, the Arnoldi-Livies, who own a very fine gallery dealing mainly with drawings and prints in Munich.

They placed the Liebermann prints which Mr. Salloch had sent to me with a competent auction house in Hamburg, Hauswedell & Nolte.

Naturally I asked my friends to send your 7 prints to Hauswedell & Nolte also, but as you will see from the enclosed, the auction house returned them saying that they simply were not of sufficient value to be auctioned.

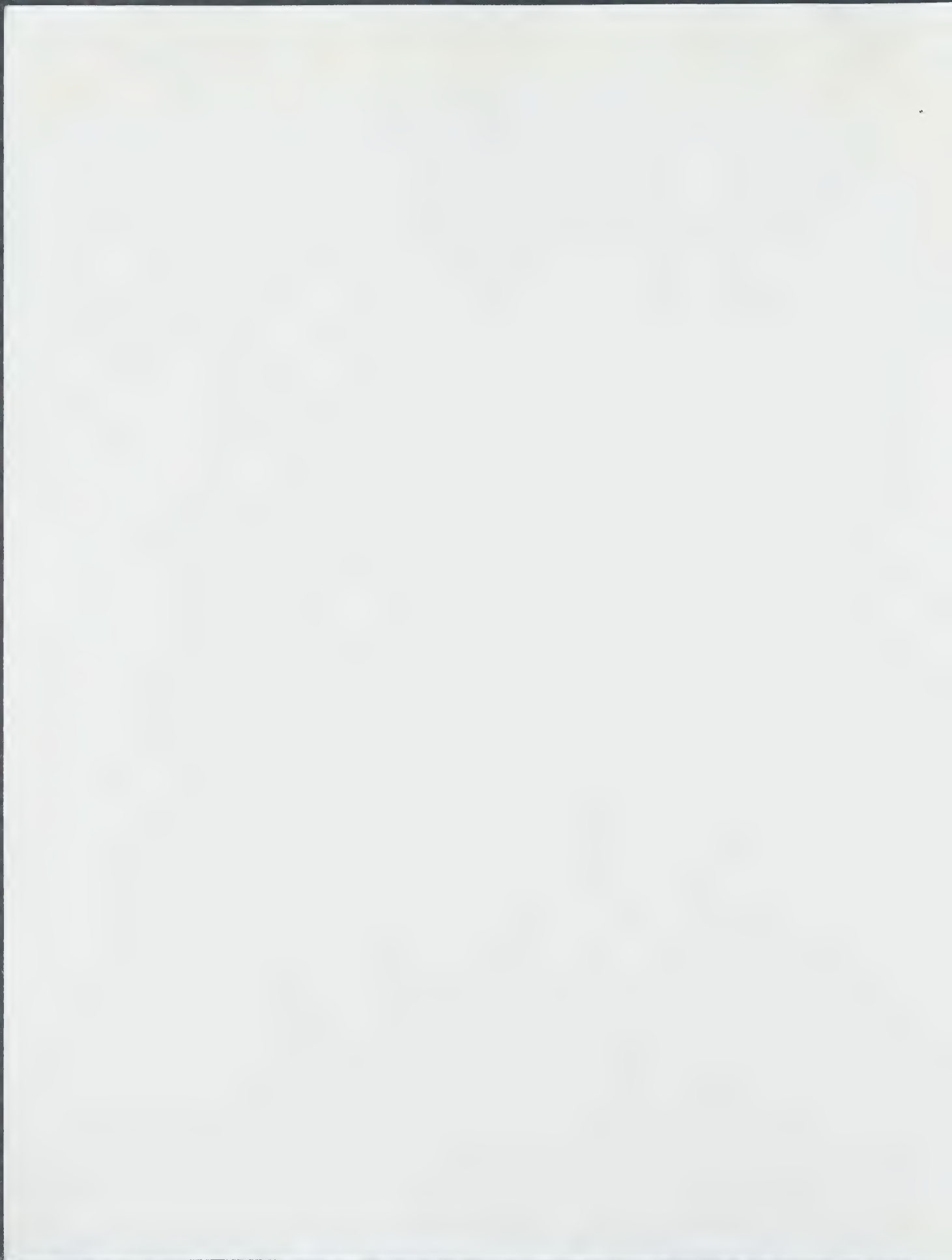
Then my friends asked two other auction houses in Germany who also declined. Also, I have a very good friend who collects prints in Stuttgart. Actually, he had purchased one of Mr. Salloch's Liebermann prints. I took your works to him and unfortunately he also declined.

What to do now? If you wish, I can of course return them to you or, alternately, I would be willing to purchase them for a modest sum, say \$200 for the 7, and then use them as Christmas gifts for really good customers who are interested in German art.

With all good wishes I remain

Yours sincerely,

Alfred Bader  
AB/az  
Enc.



Veronika Norton

1-JUN-2002 00:01 FROM:

TO: 0014142770709

F:1

FAX FROM:

15/31/02

THE BADERS  
25 Holmesdale Road  
Boshill-on-Sin  
East Sussex TN30 3QE  
Tel./Fax: 01424-222228

To:  
Fax:

Ann

Date 31 5 02

- ✓ Prof. Puzoski sent me a letter from Michael sent it and Deborah probably took it to the gallery. Please fax it to me
- ✓ Please see contact of ...
- ✓ Please see contact of ...

Just back - TX for letters

AD710 2511 will be offered at ...  
 were used ...  
 to ...  
 ...

£170 + vat. ...  
 ...

I look forward to talking to you at ...

Yours  
Veronika





FAX FROM:

THE BADERS  
2A Holmesdale Road  
Beabill-on-Sea  
East Sussex TN39 3QH  
Tel/Fax: 01424 222223

To:  
Fax #:

Ann

Date: 31 5 02

8.

Prob. [unclear] sent me a letter from  
Michael [unclear] and [unclear] probably took  
to the gallery. Please fax it to me.

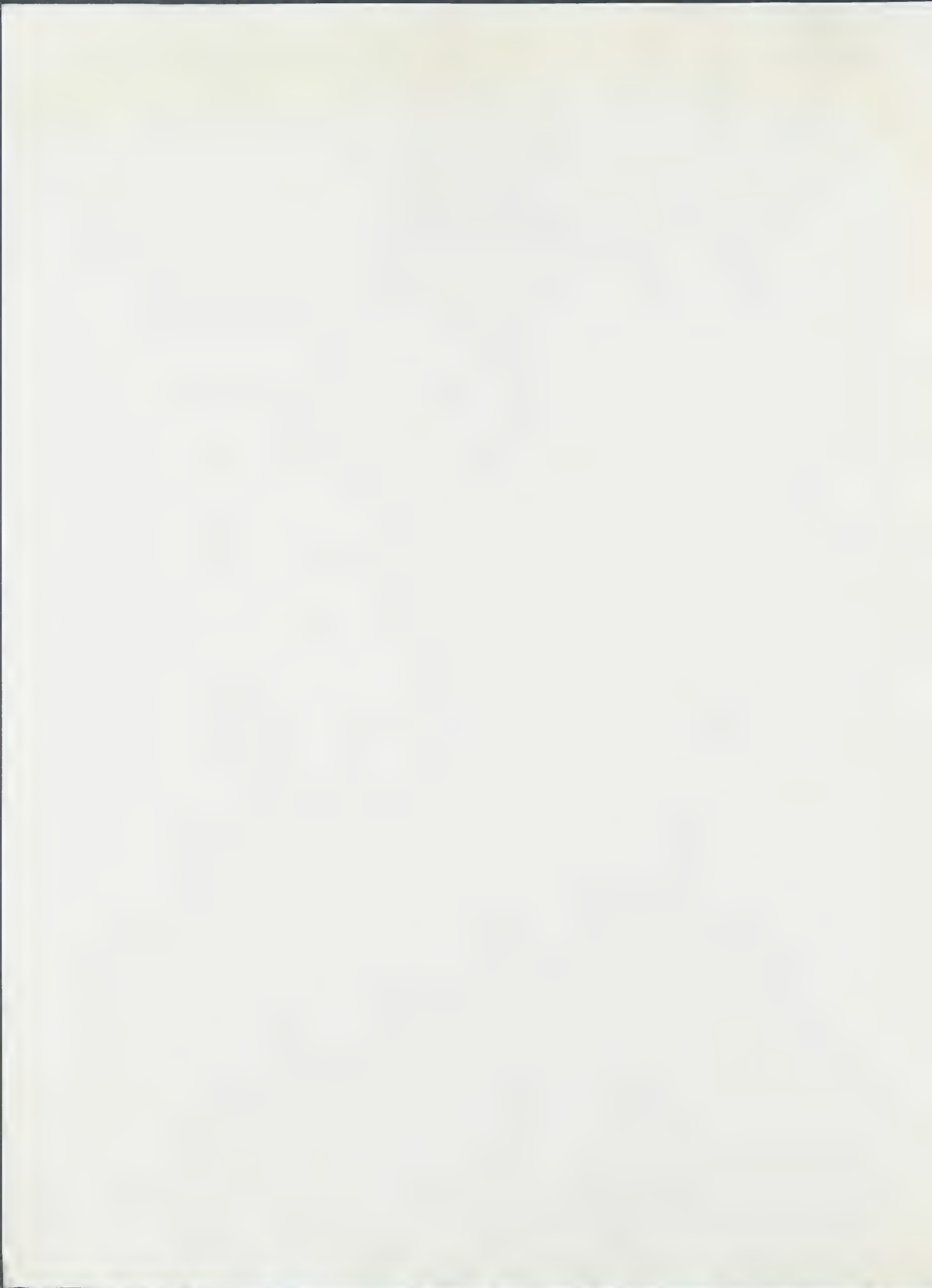
John La Coss called & gave me [unclear]  
Please [unclear] [unclear] [unclear] for her  
couple to [unclear] [unclear]

AB [unclear] [unclear] [unclear] of [unclear] [unclear] [unclear]  
were [unclear] [unclear] [unclear] [unclear] [unclear]  
to [unclear]

[unclear] [unclear] [unclear] [unclear] [unclear] [unclear]  
[unclear] [unclear] [unclear] [unclear] [unclear] [unclear]  
[unclear] [unclear] [unclear] [unclear] [unclear] [unclear]  
£170 + [unclear] [unclear] [unclear] [unclear] [unclear] [unclear]  
work

I will phone you [unclear] [unclear] [unclear] [unclear] [unclear]

Yours faithfully  
[unclear]



May 1, 2002

Ms. Veronika Norton  
17 Hammond Road  
Glen Cove, NY 11542

Dear Ms. Norton,

You will recall that I took the seven Bauhaus prints to a good dealer friend, Mrs. Arnoldi-Livie in Munich, and she has been trying to place your prints with several German auction houses. Unfortunately, all of them refused, saying that they were not of sufficient value.

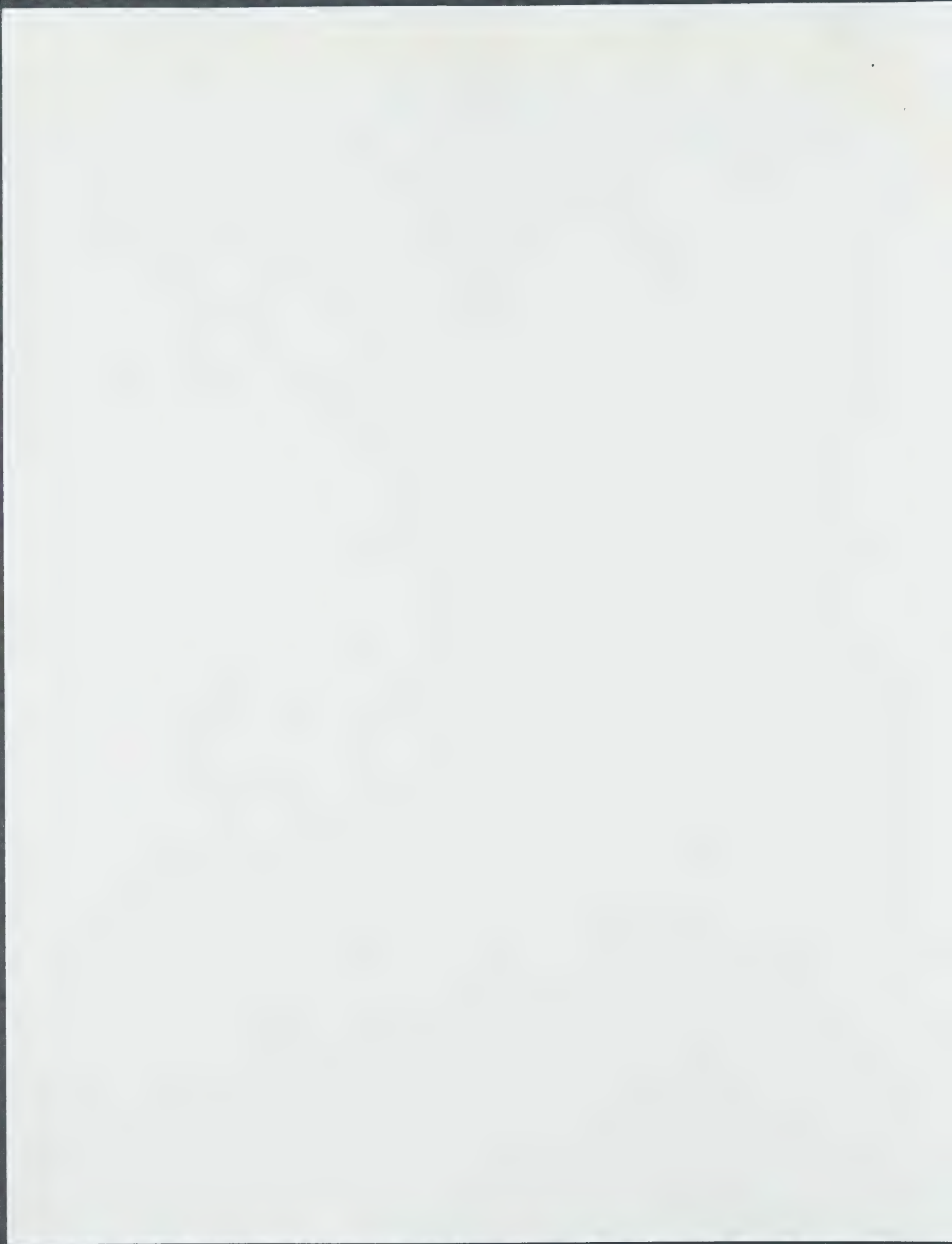
My wife and I will be in Munich in June and I will then pick up these prints and offer them to a friend of mine in Stuttgart who collects prints. He may or may not be interested in acquiring these, but before I offer them to this friend, Mr. Helge Herd, I would like to ask you what the minimum is that you would be prepared to accept. Of course if Helge does not meet that minimum, I would bring the prints back and return them to you.

Have you restored the painting which I returned to you?

With all good wishes I remain

Yours sincerely,

Alfred Bader  
AB/az



January 31, 2002

Ms. Veronika Norton  
c/o Antonia Drees  
Heimstrasse 30 A  
82131 Stockdorf  
GERMANY

Dear Ms. Norton,

Thank you for your most interesting letter of January 25<sup>th</sup>.

I am glad that I wrote my autobiography and that many people have enjoyed it. The man who kicked me out, Tom Cori, has in turn been kicked out of the company at the end of 2000. Now Sigma-Aldrich is doing much better.

Isabel and I plan to be in Munich from the 16<sup>th</sup> to the 19<sup>th</sup> of June and then in Stuttgart from the 19<sup>th</sup> to the 21<sup>st</sup>. Might we be able to meet there?

The auction house in Hamburg that sold Mr. Salloch's Liebermanns in December – sadly, not very successfully – refused to take your 7 prints, saying that they are too unimportant.

I left them with a very reliable and competent dealer/friend of mine, Mrs. Angelika Arnoldi-Livie in Munich, and she has sent these to another auction house, Quittenbaum, which will, I hope, soon be able to sell them.

Have you completed the restoration on the painting which I returned to you? And how does it look? And if completed, could you send me a snapshot?

With all good wishes I remain

Yours sincerely,

Alfred Bader  
AB/az  
Enc.  
C: Also to Penzberg address



**VERONIKA NORTON  
17 HAMMOND RD.  
GLEN COVE, NY  
11542**

516-671-7384





Veronika Norton

**Subject: Veronika Norton**

**Date: Thu, 9 Aug 2001 10:40:07 EDT**

**From: RSALLOCH@aol.com**

**To: baderfa@execpc.com**

Dear Dr. Bader,

Thank you for your last e/note.

I've left a message for Veronika Norton saying you would like to get in touch with her: She's not my associate, just worked for me, allowed me to get on with things in France while settling my mother's estate in Maryland. I'm not sure where she is or what she's doing but messages can be left at 516-671-7384.

One question I've wanted to ask you for some time.

Do you know, have you any contact with Lady Sainsbury who lives in London and has a great collection of Giacometti drawings? If she were an acquaintance of yours, might I ask you how to get in touch with her? This is all about a drawing my former wife Yvonne saw Alberto Giacometti give her step-father. And which Yvonne inherited from her mother. And which after reframing, (for which I was responsible) and reproduction (for a portfolio in Italy in 1963) now turns out to be a facsimile. All of this is a considerable mystery, the more so because Lady Sainsbury told the Giacometti foundation that she possessed the original and that it had never left her possession. (so no one for example understands how the facsimile got made). I would like to write to Lady Sainsbury this fall, purely to see whether we can get to the bottom of this. The drawing comes with an inscription. Yvonne says the inscription was for her (she sometimes went to Giacometti's studio to pose.) Lady Sainsbury says the inscription was for her daughter. If it turns out the Sainsbury drawing is also not an original, then it's time to go find that framer who now lives in Hoboken, New Jersey. Etc.

And another question of a totally different nature:

Several years ago my mother and I were led to become investors in something which is now called Gallery Systems. Provides digital management of visual information for the Frick, Moma, San Francisco, National Gallery, Hermitage etc. And is now providing smaller scale soft-ware for collectors and galleries. Perhaps you know all about it: perhaps not. If not, might I ask for permission to tell them to get in touch with your office. And how would I best do that?

Again, thank you for your kind attention,

Sincerely yours,

Roger Salloch



August 21, 2001

Ms. Veronika Norton  
17 Hammond Road  
Glen Cove, NY 11542

Dear Ms. Norton,

I enjoyed chatting with you yesterday evening and learning that you are a painter and could restore the Lady with Lace yourself.

The painting needs careful inpainting to touch up the several large losses. As I explained, please make sure to do the inpainting over a thin coat of varnish. Before that, the painting could stand a mild cleaning with a very mild solvent.

After you have that finished, please send me a photograph of the restored painting and if you would still like to sell it, we can discuss that.

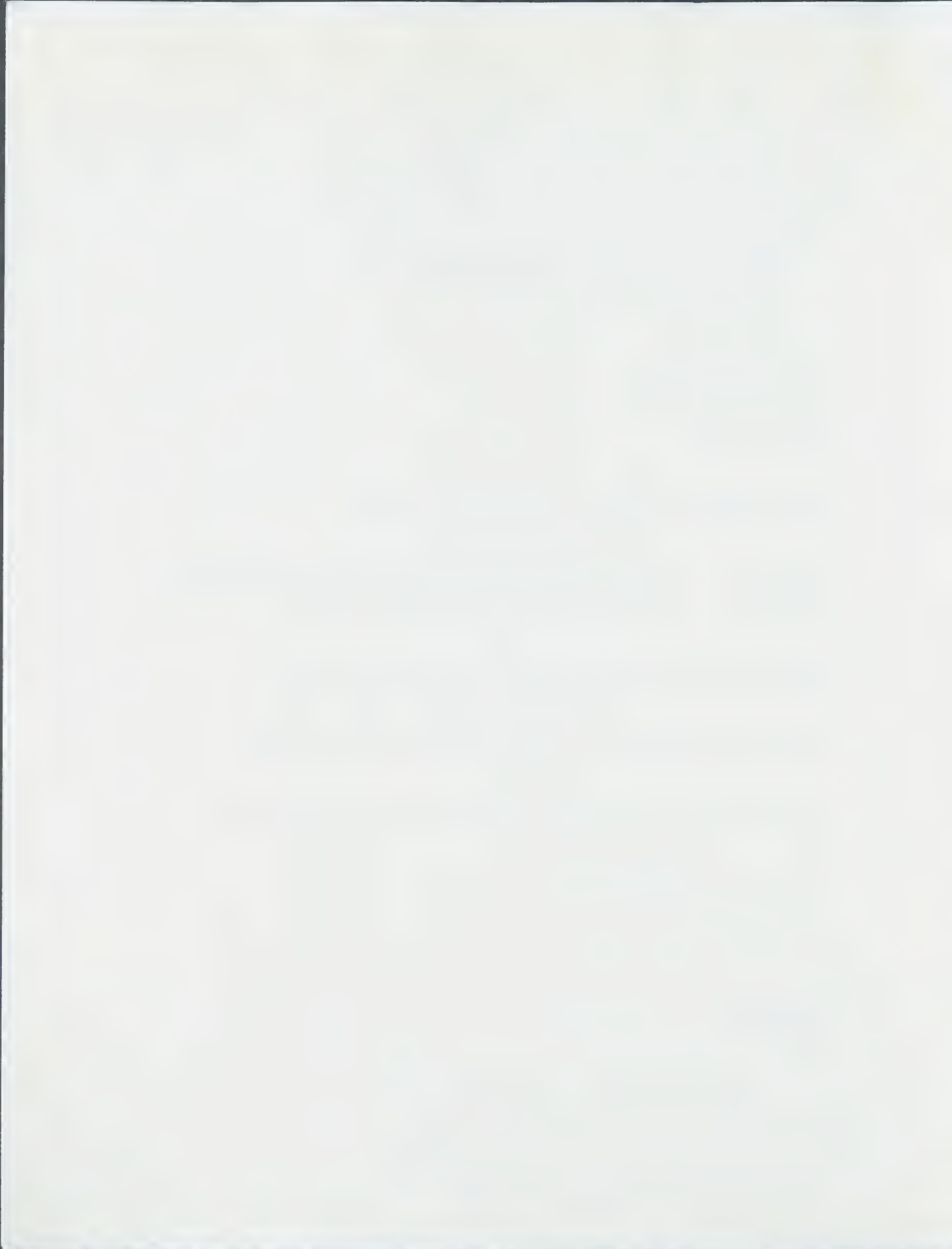
The painting is of about 1800, not by a great artist, but if well restored, quite attractive.

I was sorry to hear about your accident and hope that there will be no permanent ill effects.

With all good wishes I remain

Yours sincerely,

Alfred Bader  
AB/az  
Enc.





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 1, 2002

RECEIVED FROM Ms. Kerry Lilley, 8041 W. Tripoli, Milwaukee, WI 53220 (414-327-6344) the following:

A work which is either a mixed media painting or a print by F. Hunterdtwasser entitled "Franz Joseph Hospital" dated 1972.

Value to be determined, for discussion for possible sale.

Dr. Alfred Bader

*Received from Ms. Kerry Lilley  
8041 W. Tripoli  
Milwaukee, WI*

*By Appointment Only*

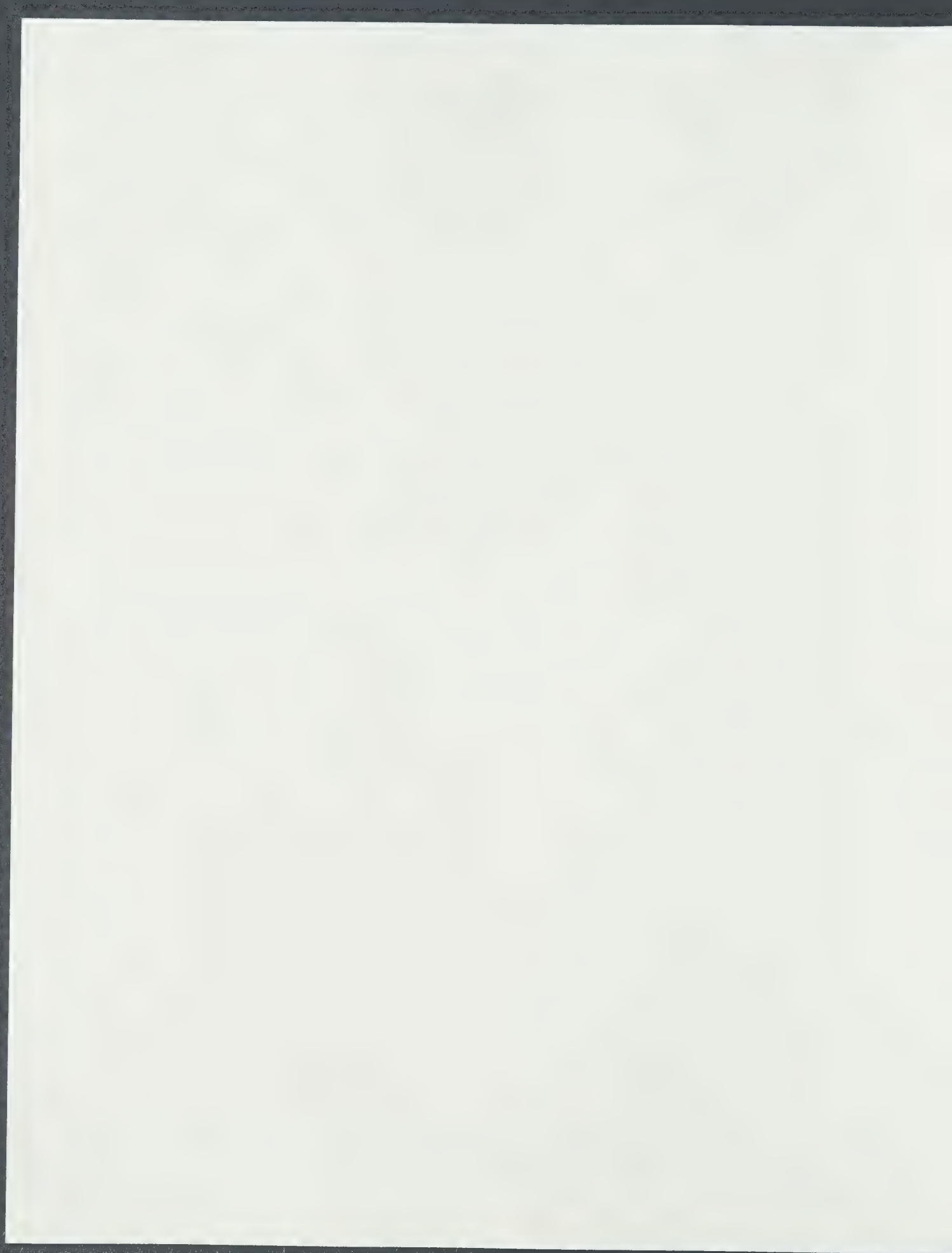
ASTOR HOTEL SUITE 622

924 EAST JUNEAU AVENUE

MILWAUKEE WISCONSIN USA 53202

TEL 414 277-0730 FAX 414 277-0709

E-mail: baderfa@execpc.com



**Subject:** Re: Your request of July 25th  
**From:** "BENOIT" <gbenoit@casaland.com>  
**Date:** Fri, 2 Aug 2002 17:03:37 +0200  
**To:** "Alfred Bader Fine Arts" <baderfa@execpc.com>

Dear Mr Bader,

Thanks for your answer. If you have new pieces (jewish subjects), I will be glad to be informed. Specially by " ecole de Paris ' artists ".

Thnaks you so much

gérard benoit

ps I live in nice (France) fare from you !

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

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

To: <gbenoit@casaland.com>

Sent: Thursday, August 01, 2002 3:40 PM

Subject: Your request of July 25th

Dear G. Benoit,

In response to your e-mail of July 25th, I generally have between 5 and 10 Judaica related paintings.

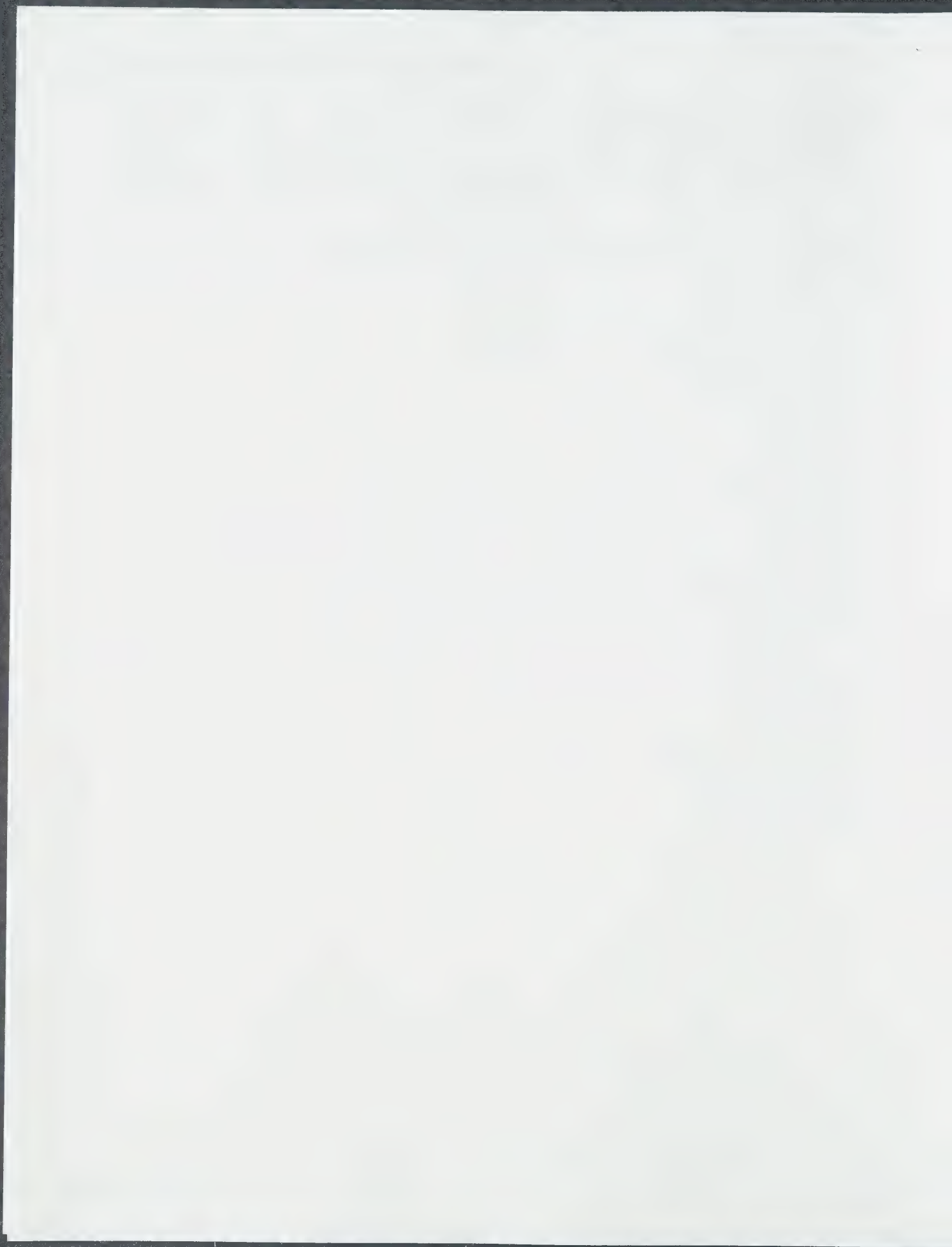
At the moment, by far the best in my gallery is a synagogue interior by Eugenio Lucas, ABFA #2290, which is I believe the first synagogue interior painted by a Spanish artist.

It is a north African synagogue and until just the other day I believed that it depicts the synagogue on the Day of Atonement. But just a few days ago I received a suggestion from Jerusalem that it is really on the 9th of Ab.

Would it be possible for you to visit my gallery in Milwaukee?

Best regards,  
Alfred Bader

Alfred Bader Fine Arts  
Astor Hotel - Suite 622  
924 E. Juneau Avenue  
Milwaukee, WI 53202  
414-277-0730  
414-277-0709 Fax





Dear Dr. van den Boogert,

Thank you for your e-mail of today.

We look forward to welcoming Mr. Jaap van der Veen in Milwaukee. I have never met him, but have heard some very good reports about him as an able archivist and Rembrandt scholar.

He will be welcome coming to Milwaukee on Saturday, August 31st, and I would suggest that he stay at the Astor Hotel in downtown, the telephone number of which is 414-271-4220 ([www.theastorhotel.com](http://www.theastorhotel.com)).

Fred Meijer visited us from Friday until today and you might like to consider having Mr. van der Veen travel as Fred traveled. He left Amsterdam on Friday morning at 8 AM and arrived at Chicago's O'Hare Airport at 10 AM. If Mr. van der Veen were to arrive on Friday, August 30th, I would suggest that he not fly from Chicago to Milwaukee, but take a bus which leaves from the International Terminal at O'Hare quite regularly. The bus fare from Chicago to Milwaukee is only about \$20 and of course I could pick up Mr. van der Veen at the Milwaukee bus terminal on Friday.

Whether Mr. van der Veen arrives on Friday or Saturday, we very much hope that he might have a little time and interest to look at my collection.

The movement of C-22 from Amsterdam to Frankfurt is of course satisfactory.

With best regards I remain

Yours sincerely,  
Alfred Bader

B.C. van den Boogert wrote:

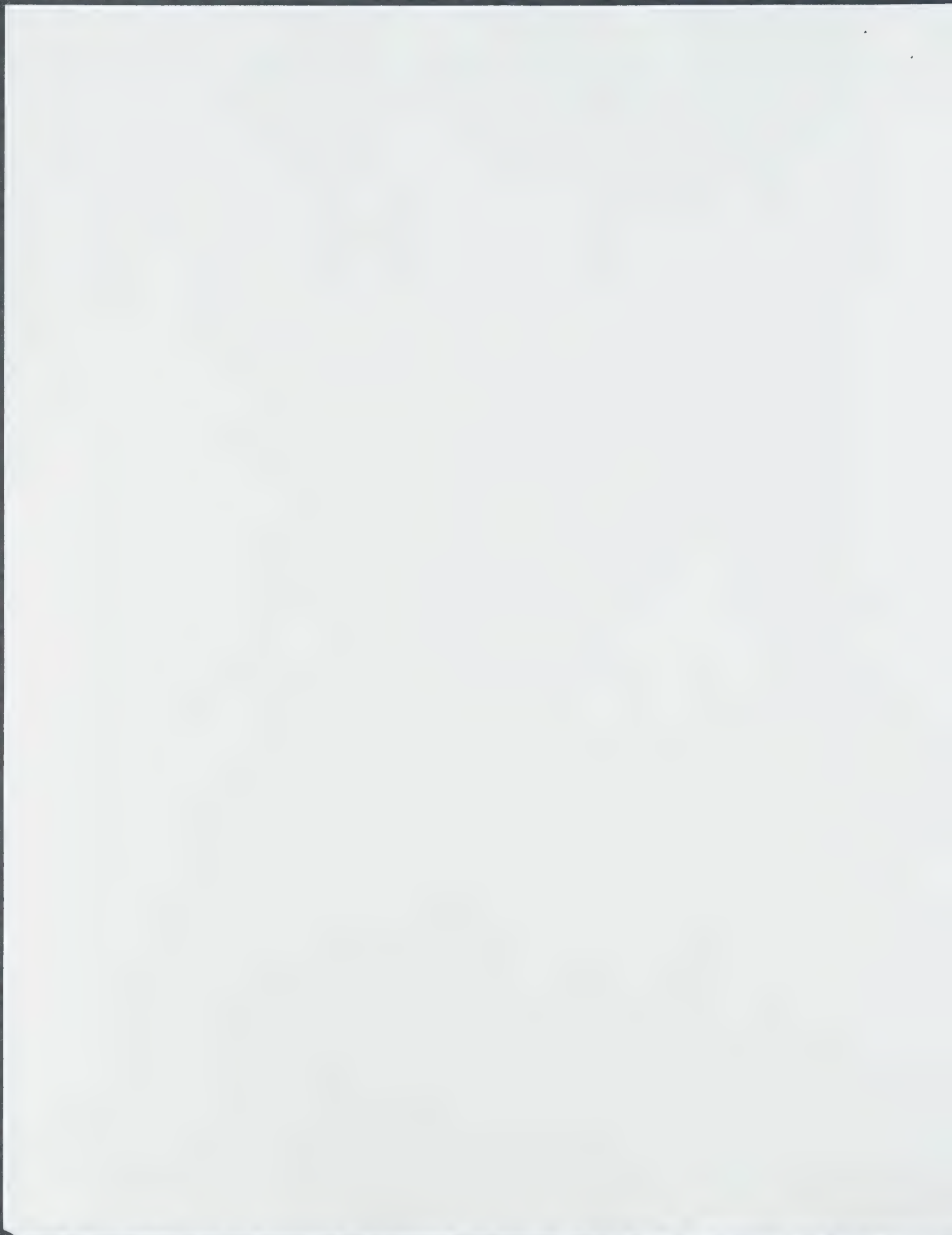
Dear Dr. Bader,

Thank you for your fax message of 30/7/2002. In this e-mail I will try to answer all your questions about the transport of the two paintings from your collection to Milwaukee and Frankfurt respectively.

Half a year ago I wrote to you that I would be the courier for your painting C18 back to Milwaukee at the beginning of August. This proves to have been a little too optimistic, for my work in August and September on the upcoming exhibitions in our museum is "all-absorbing". Fortunately the head of our Rembrandt Information Centre, Jaap van der Veen, is willing to act as my substitute. He can travel to Milwaukee at the end of August, which seems to fit into the schedule you have sent me. We propose the following flight schedule: Mr. Van der Veen will leave from Amsterdam Airport on Friday 30 August and arrive at Milwaukee Airport on Saturday 31 August. He will stay only one night and will then fly back to Amsterdam on Sunday 1 September.

Mr. Van der Veen will travel via New York, Newark, Boston or Philadelphia and then with Midwest Express to Milwaukee, like you suggested. I will make all arrangements for his trip. Do you have a suggestion for a nice hotel in Milwaukee?

As to your other painting C22, which is going to Frankfurt before it travels to Japan: this will be transported by air with our director Ed de Heer



about:blank

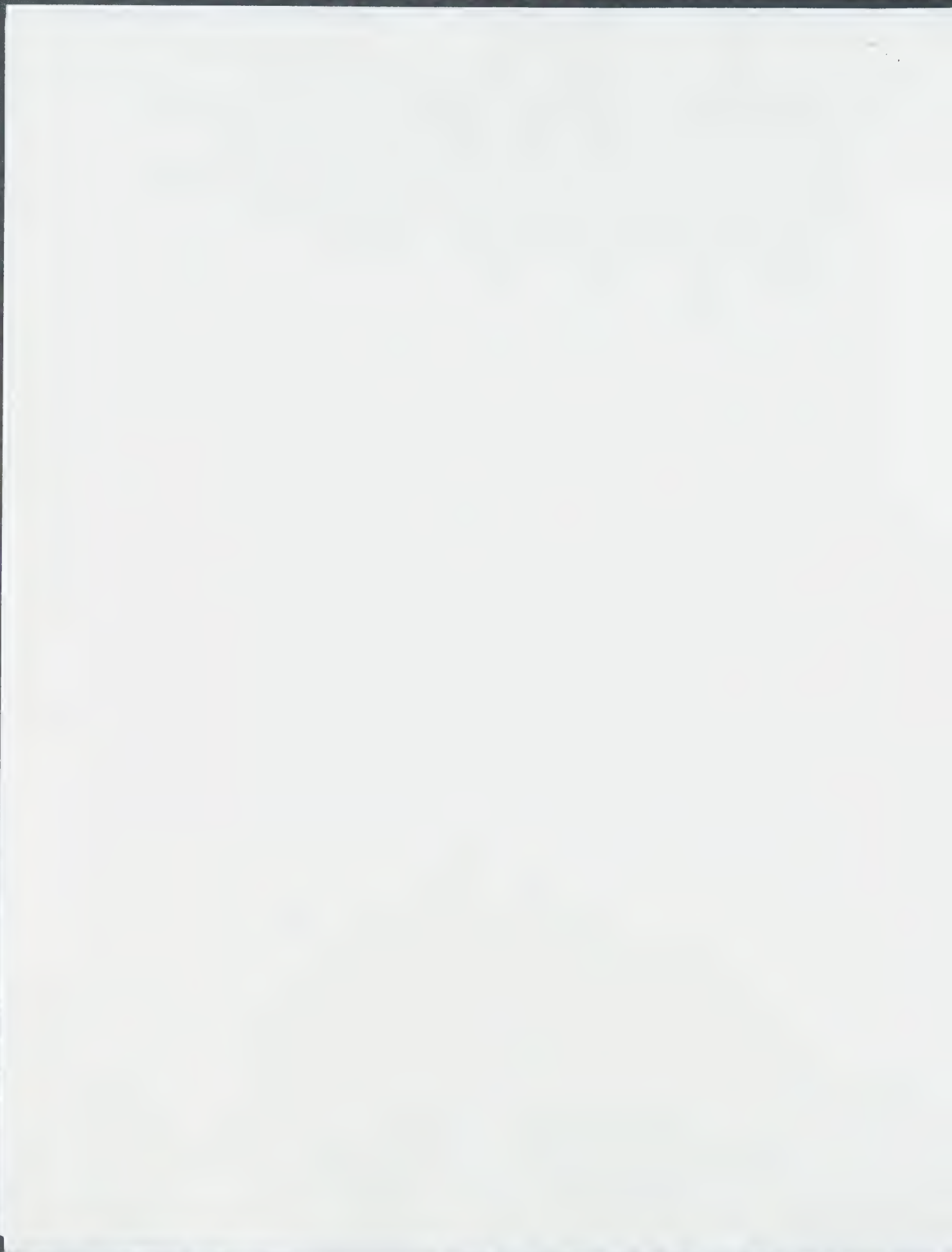
acting as a courier. The assistant of Prof. Beck told us that the painting should be in Frankfurt at the beginning of October, so there is enough time for the transport. Mr. De Heer will probably fly to Frankfurt with the painting in mid August. Of course I will keep you informed on this.

Until the dates mentioned above both paintings will stay in our museum safe. The insurance company will of course be informed about the transport of both paintings.

I hope I have supplied you with all necessary information and hope to hear from you soon.

With kind regards,

Bob van den Boogert  
Curator





ALFRED BADER FINE ARTS

DR ALFRED BADER

ESTABLISHED 1961

August 6, 2002

Mr. Colin G. Fraser  
FRASERS  
301 E. 52<sup>nd</sup> Street  
Suite LA  
New York, NY 10022

Dear Mr. Fraser,

A long trip to England to attend the old master auctions has delayed my responding to your interesting letter of June 24<sup>th</sup>.

I still have the imperforate sheets which I offered to Christie's London years ago, as well as many other Austrian imperforates.

If you ever travel to Milwaukee I will be happy to show these to you and discuss how you might help in their sale.

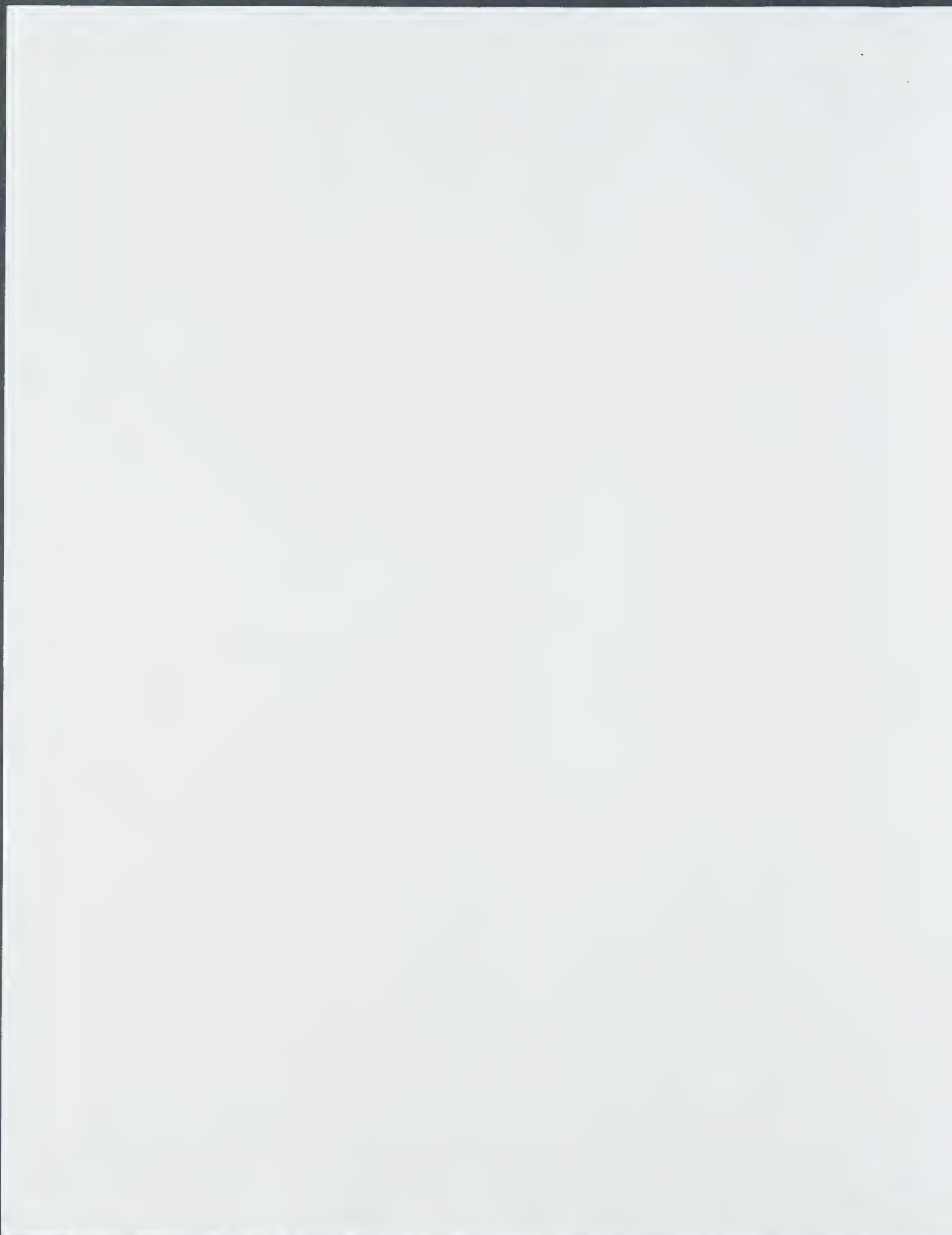
Incidentally, since that unsuccessful sale at Christie's, I have not offered these stamps to anyone.

With best regards I remain

Yours sincerely,

Alfred Bader  
AB/az

*By Appointment Only*  
ASTOR HOTEL SUITE 622  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
TEL 414 277-0730 FAX 414 277-0709  
E-mail: baderfa@execpc.com



# FRASERS

---

Colin G. Fraser

M.A. (Cantab.), Ph.D., N.Y.C. Auctioneer's License No. 0913485

Pamela Kayfetz Fraser

M.B.A., J.D., LL.M. (Tax), LL.M. (International Law)

---

Mr. Alfred Bader  
Alfred Bader Fine Arts  
924 East Juneau Avenue  
Milwaukee WI 53202

24 June 2002

Dear Mr. Bader:

Several years ago we met in London during the time that I worked for Christie's stamp department. At that time, you had various Austrian imperforate proof sheets of stamps which had come into your possession.

It is my recollection that these items were not sold at auction and I wonder whether you still retain these.

In 1997, my wife and I established a partnership undertaking philatelic consultancy working closely with collectors and dealers worldwide. We primarily handle the sale of collections by private treaty, but we also break down collections and present material by private treaty, by price lists or by auction, whichever would be most beneficial in terms of net realization to the seller.

Should you still retain the Austrian sheets, or should you encounter any other philatelic material, I believe that we would be well placed to assist you.

I look forward to hearing from you and perhaps we may have the opportunity of assisting you now, or in the future.

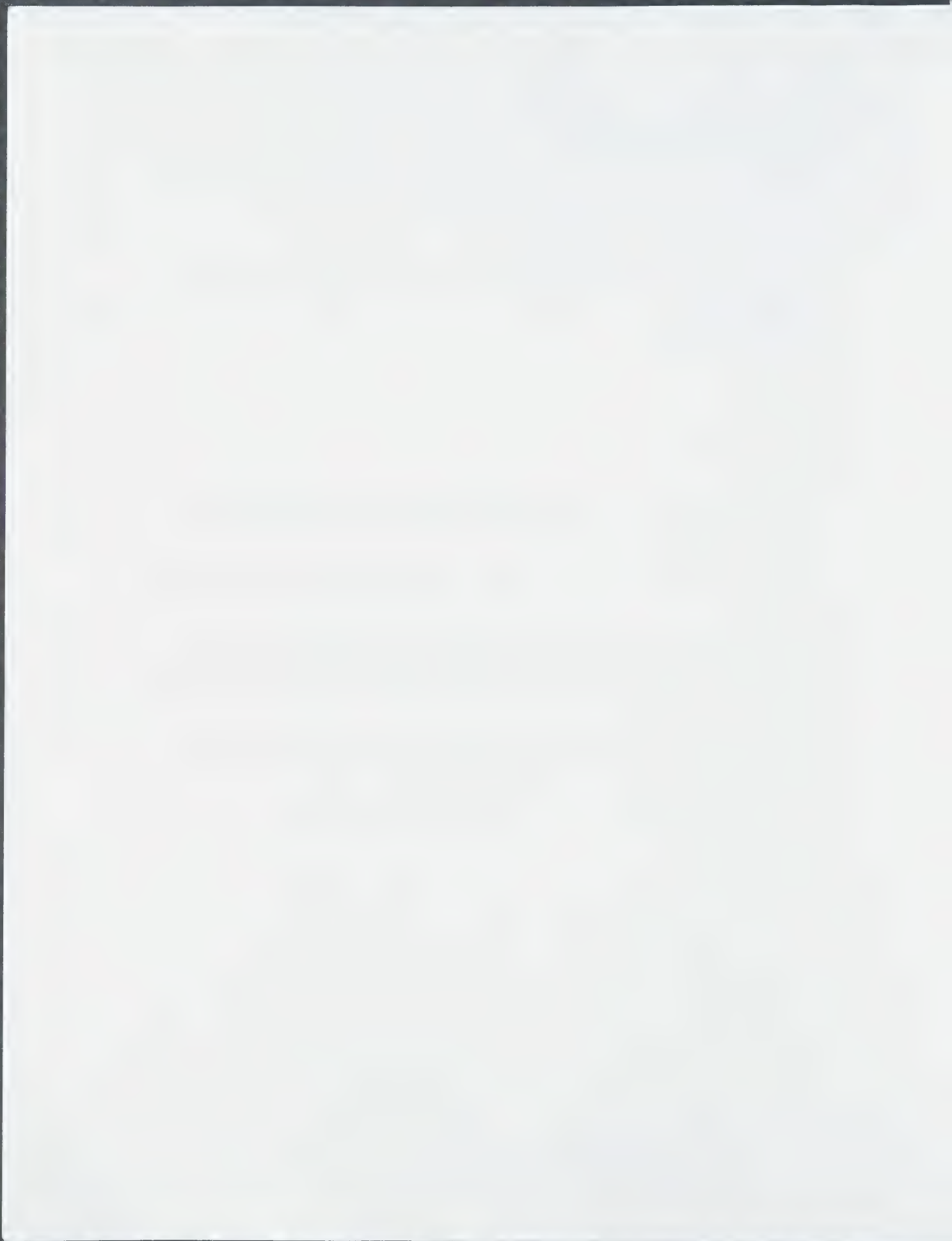
Yours sincerely,



Colin G. Fraser

301 East 52nd Street, Suite LA, New York, New York 10022

Telephone: (212) 754-2445 Email: [frasers@writeme.com](mailto:frasers@writeme.com) Facsimile: (212) 754-0376







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 6, 2002

Drs Marina C.E. Aarts, Senior Director  
Old Master Pictures Department  
Christie's Amsterdam B.V.  
Cornelis Schuytstraat 57  
1071 JG Amsterdam  
THE NETHERLANDS

PLEASE FORWARD

Dear Drs Aarts,

As you will be able to imagine, I was surprised to receive your letter of May 30<sup>th</sup>.

My reply has been so long delayed because we were in England for the old master sales.

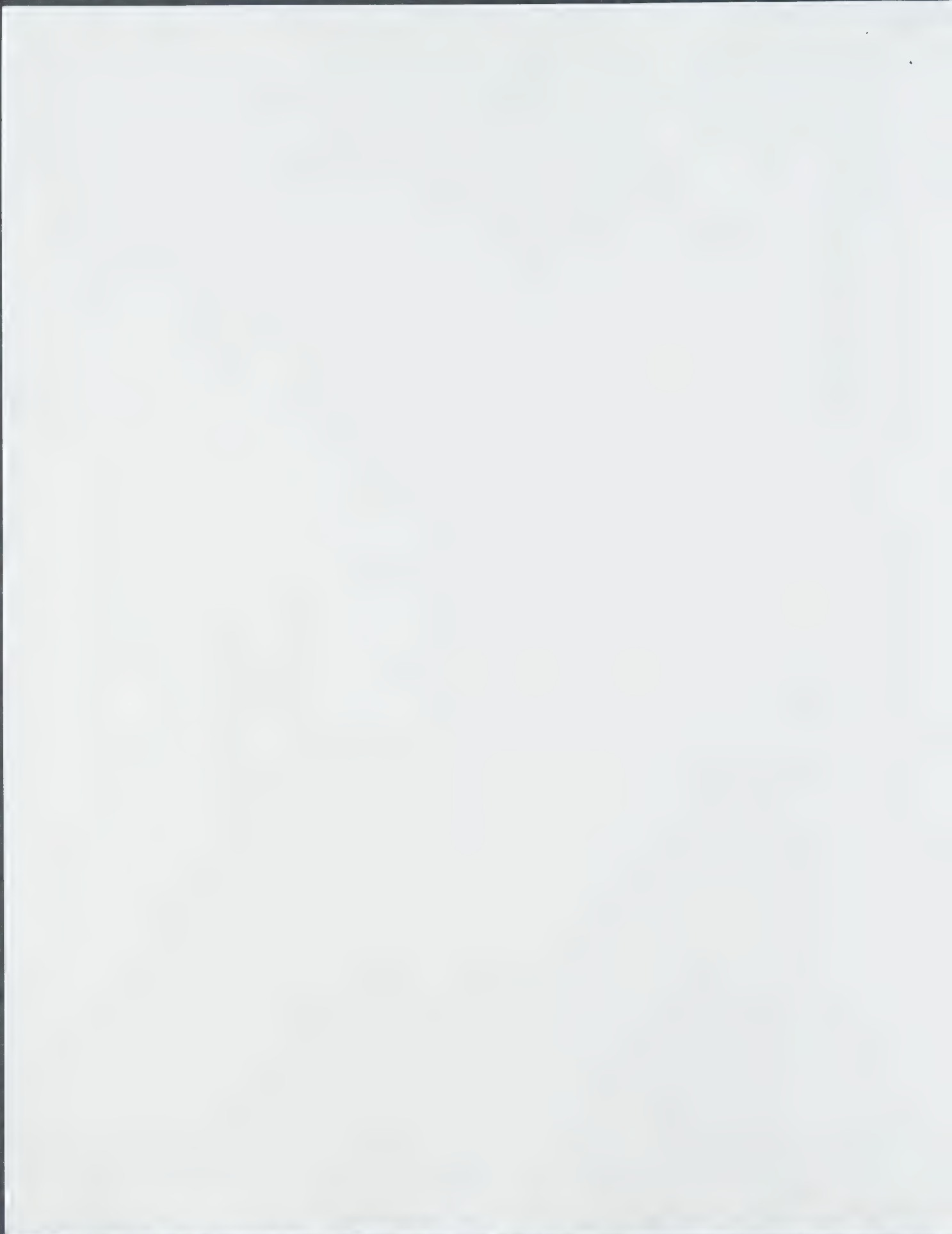
I presume that you will continue to work with old master paintings and hope that you will think of me when good Rembrandt school paintings come your way.

With all good wishes I remain

Yours sincerely,

Alfred Bader  
AB/az

*By Appointment Only*  
ASTOR HOTEL SUITE 622  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
TEL 414 277-0730 FAX 414 277-0709  
E-mail: baderfa@execpc.com



# CHRISTIE'S

Alfred Bader Fine Arts  
Attn. Dr Alfred R. Bader  
924 East Juneau Avenue  
WI 53202 Milwaukee  
U S A

Amsterdam, 30<sup>th</sup> of May 2002

Dear Mr Bader,

This is to inform you that I will leave Christie's as per the 1st of July.

21 fantastic years lay behind me, with a series of very successful sales. The catalogues are the records of these occasions, of which I will treasure the memory.

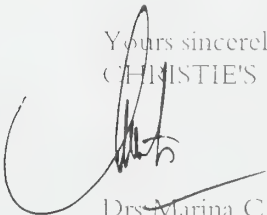
I take the opportunity to thank you for the great support given to Christie's and to me over the years. Our successes could not have been possible without your help.

It will be needless to say that with the end of my time at Christie's, there will be no end to my career and especially my love for paintings.

I do hope that after a period of rethinking, I will be able to devote myself again in the field of the old masters.

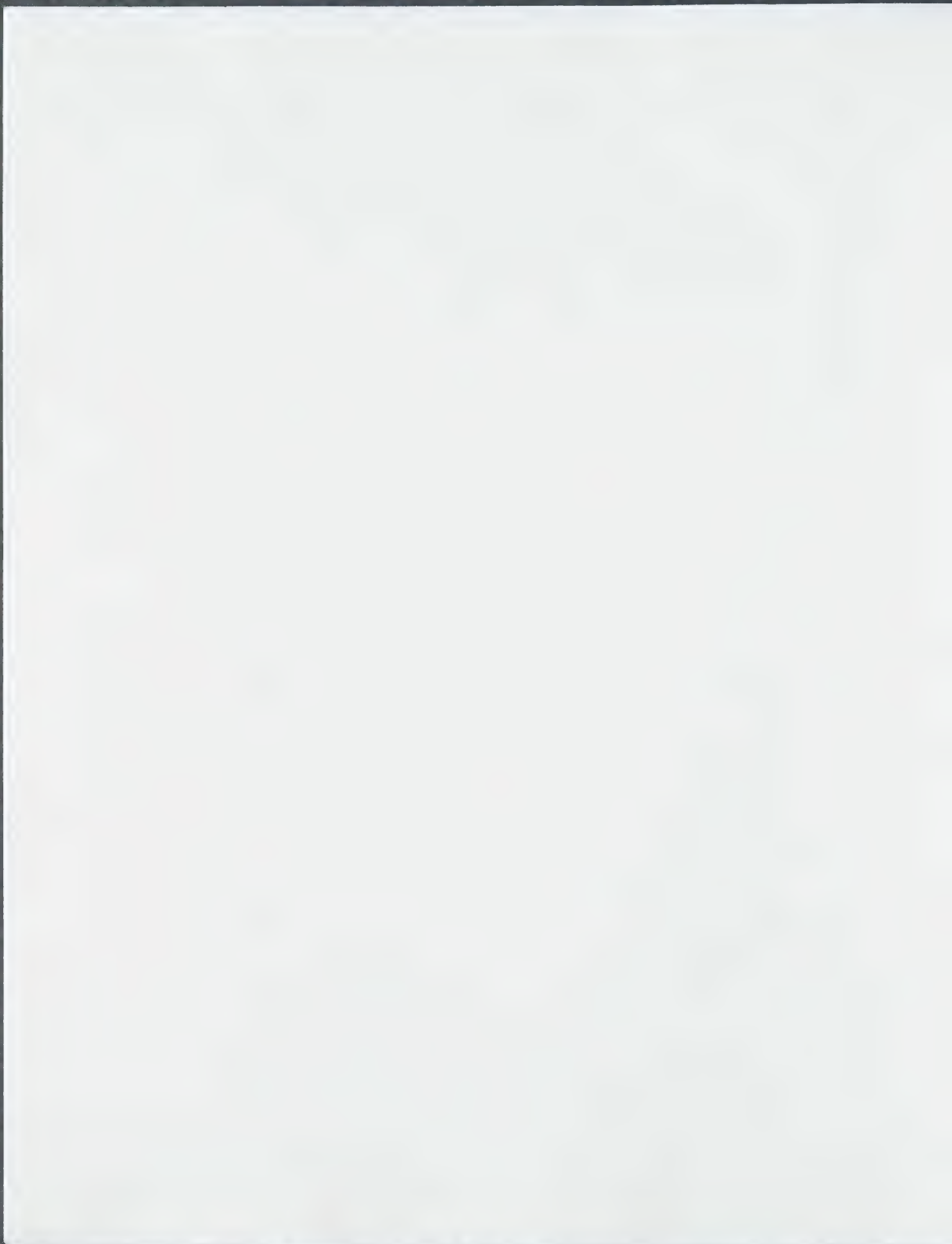
Wishing you a good summer, I remain,

Yours sincerely,  
CHRISTIE'S AMSTERDAM B.V.



Drs Marina C.E. Aarts  
Senior Director

Christie's Amsterdam B.V.  
Cornelis Schuytstraat 57, 1071 JG Amsterdam  
Postbus 53005, 1007 RA Amsterdam  
t +31 (0)20 575 52 55 fax +31 (0)20 664 08 99  
[www.christies.com](http://www.christies.com)



**Subject:** RE: My letter  
**From:** "Jacob Simon" <[jsimon@npg.org.uk](mailto:jsimon@npg.org.uk)>  
**Date:** Wed, 7 Aug 2002 15:18:04 +0100  
**To:** "Alfred Bader Fine Arts" <[baderfa@execpc.com](mailto:baderfa@execpc.com)>

Delighted to hear from you. The response here to the acquisition of the Salford portrait is wholly positive and enthusiastic; the acquisition is wonderful in itself but additionally the need to go out and capote for funds has been extraordinarily beneficial in the sense that I have found that there are a whole new crop of supporters for our work. Naturally I am aware that you are just as determined as I am in these matters and I can appreciate your feelings.

That said I would of course be delighted to meet you and Isabel on your next visit.

Regards

Jacob

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

From: Alfred Bader Fine Arts (<mailto:baderfa@execpc.com>)  
Sent: 16 August 2002 22:35  
To: [jsimon@npg.org.uk](mailto:jsimon@npg.org.uk)  
Subject: Re: My letter

Dear Mr. Simon,

Thank you for your e-mail of July 26th received in Milwaukee.

Of course I enjoyed meeting you personally, though disappointed not to be able to acquire the Sargent. But clearly it was most important to you and you must be justly proud of your accomplishment.

I did not yet receive the details of the research project on Jewish iconography of 18th and 19th century portraits, but I do not think that it would interest me enough to fund it.

Isabel and I spend three months a year in Britain, and perhaps you might like to join us for lunch at Herstmonceux Castle in November or December. I would certainly like to get to know you better.

With best wishes I remain

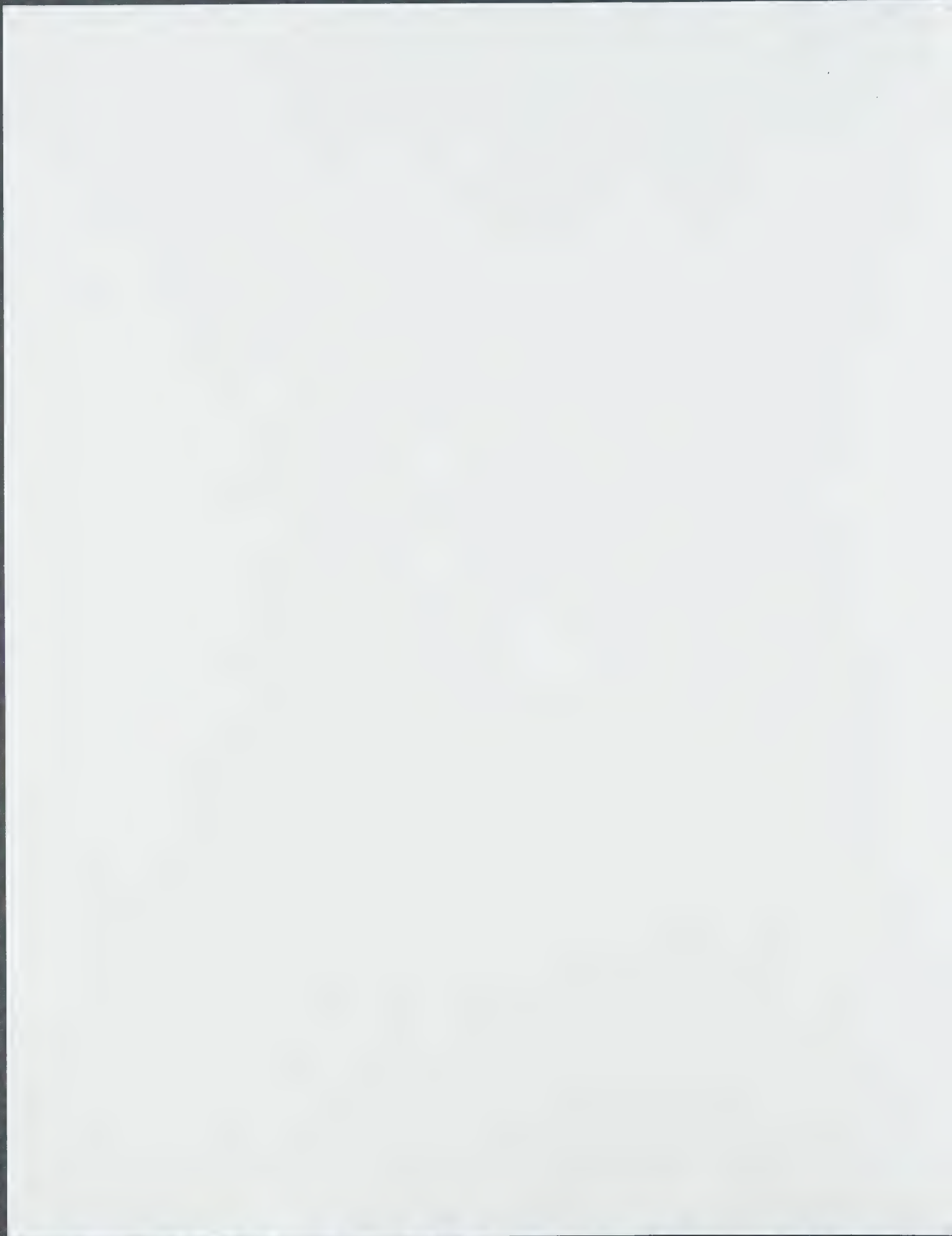
Yours sincerely,  
Alfred Bader

Jacob Simon wrote:

In case my letter to Bexhill-on-Sea did not reach you before your departure for the USA I attach a copy by e-mail. I can always mail the enclosures to you if you provide me with an American mailing address.

Regards

Jacob Simon  
Chief Curator and Acting Director  
National Portrait Gallery  
St Martin's Place  
London WC2E 0HE



Dear Mr. Simon,

Thank you for your e-mail of July 26th received in Milwaukee.

Of course I enjoyed meeting you personally, though disappointed not to be able to acquire the Sargent. But clearly it was most important to you and you must be justly proud of your accomplishment.

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With best wishes I remain

Yours sincerely,  
Alfred Bader

Jacob Simon wrote:

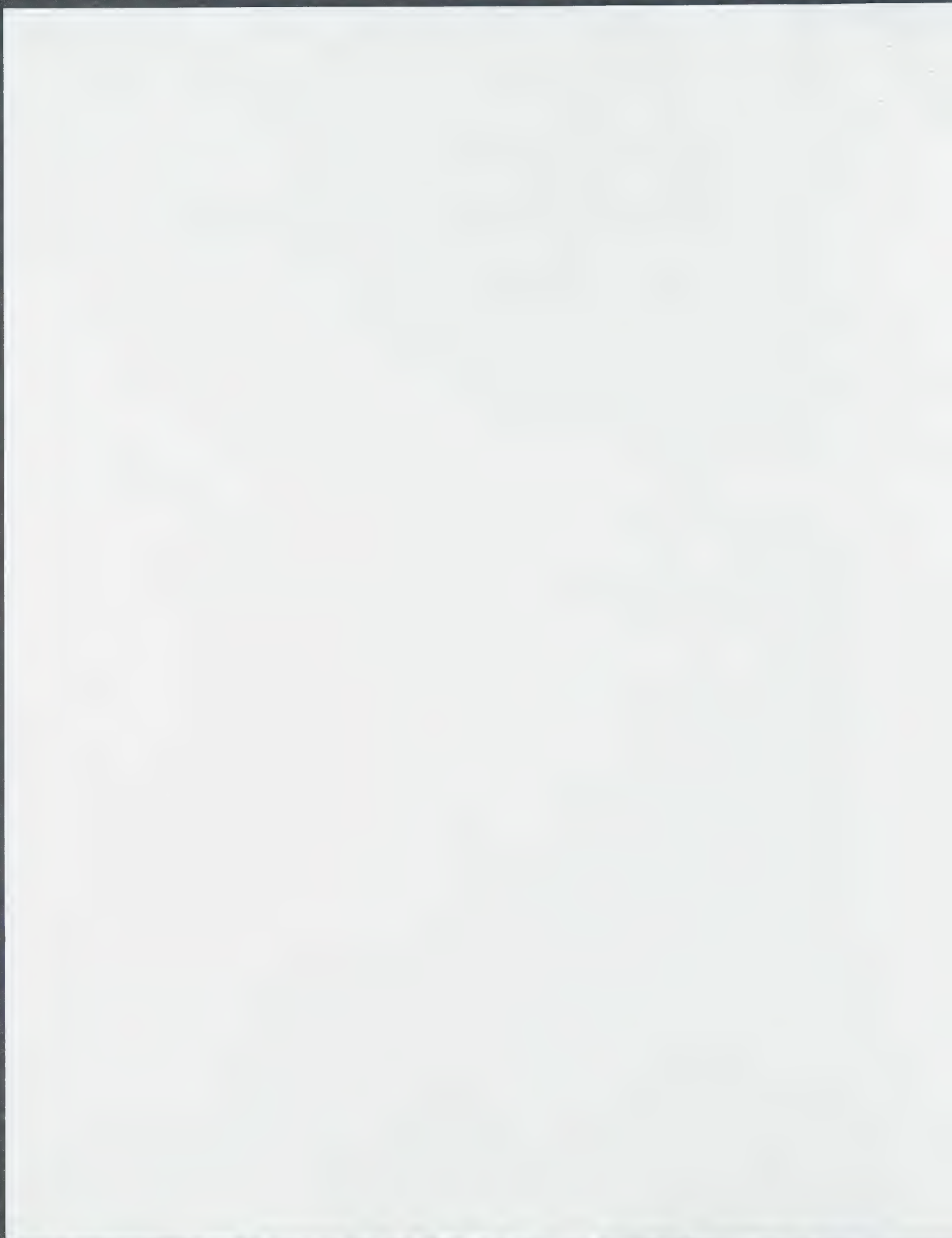
In case my letter to Bexhill-on-Sea did not reach you before your departure for the USA I attach a copy by e-mail. I can always mail the enclosures to you if you provide me with an American mailing address.

Regards

Jacob Simon  
Chief Curator and Acting Director  
National Portrait Gallery  
St Martin's Place  
London WC2H 0HE

Tel: 020 7312 2416 direct  
Fax: 020 7306 0056  
Internet: [www.npg.org.uk](http://www.npg.org.uk)

The National Portrait Gallery is now open till 9pm every Thursday and Friday  
Recorded information: 020 7312 2463





26 July 2002

Direct line: 020 7312 2416  
e-mail: jsimon@npg.org.uk

Dr Alfred Bader CBE  
2A Holmesdale Road  
Bexhill-on-Sea  
East Sussex TN39 3QE

As of course you know, we were able to secure Sargent's portrait of Lord Balfour for the National Portrait Gallery last Friday, after a lengthy campaign to raise funds. The portrait remains on display on the first floor at the Gallery.

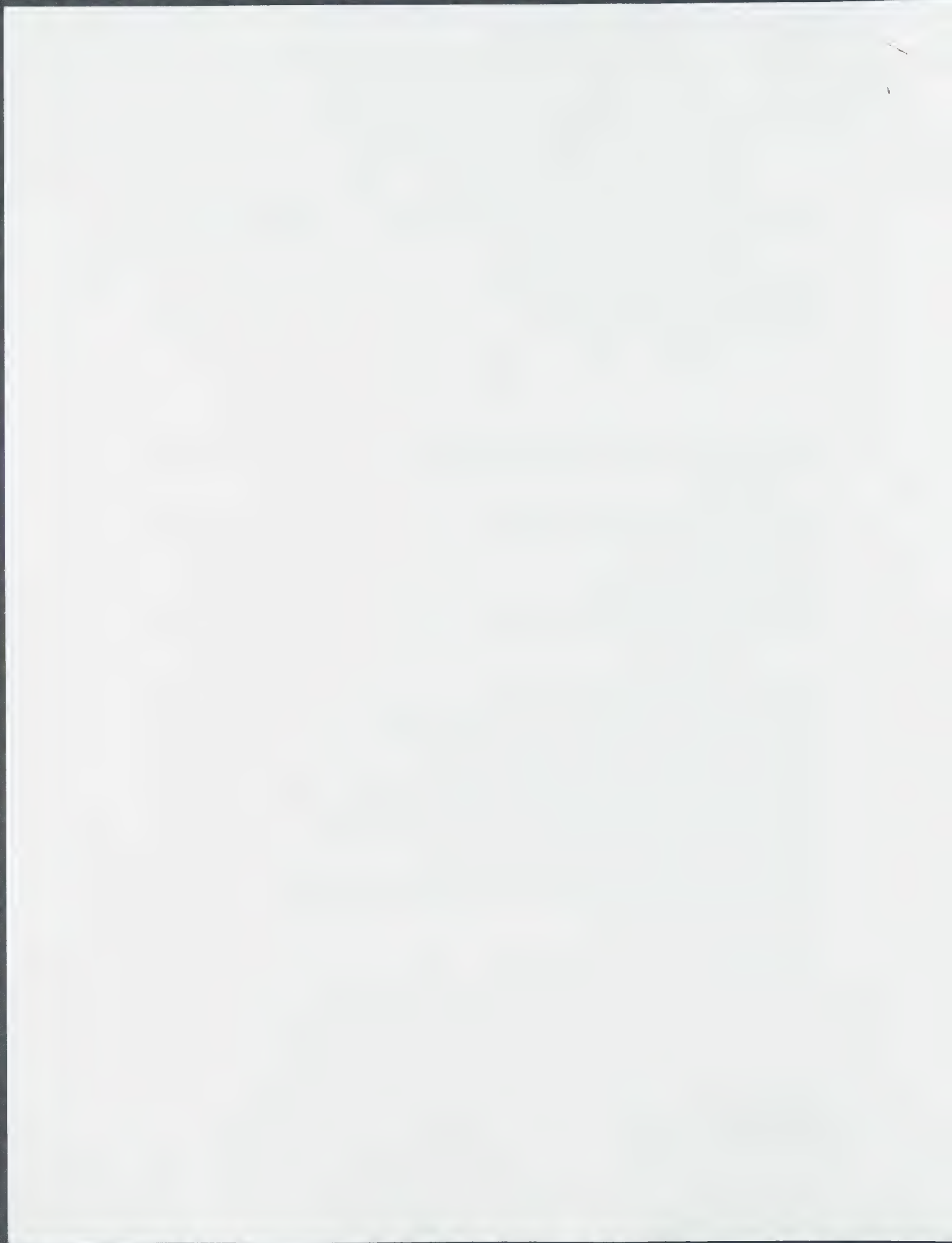
I have to admit that I am still recovering from the shock of successfully acquiring the portrait! It is not easy work when one does not have millions to call upon. But at the very last moment, we were able to put together the remaining funds.

It was a real pleasure to have tea with you at the Portrait Gallery and I do hope that you will return with Isabel. Over the weekend, following the acquisition of the portrait, I read your autobiography, *Adventures of a Chemist Collector*, and much enjoyed the story. I had not realised quite how extensively you have collected and been involved in the art trade as such. This is a notable achievement.

I promised to send you details of the research project on Jewish Iconography, which I now enclose. This came about as a result of an advertisement for a Leverhulme Fellow in the History of Portraiture. We received a variety of good applications and the candidate who prepared the proposal which you will find with this letter was runner-up. We were disappointed not to be able to support him. The value of the Fellowship is of the order of £30-35,000, depending on the circumstances. Do let me know if the idea of a one-off Alfred Bader Fellowship in the History of Portraiture would be of any interest to you as a project to fund. We would probably be too late to initiate it at the beginning of the upcoming year in October because of the need to find teaching cover. So we would be thinking of October 2003. I would need to talk to the scholar concerned to make sure he was available at that time.

The acquisition of the Balfour portrait has been an extraordinary episode in my career and I am delighted that it has led our paths to cross. I look forward to welcoming you at the National Portrait Gallery on a future occasion.

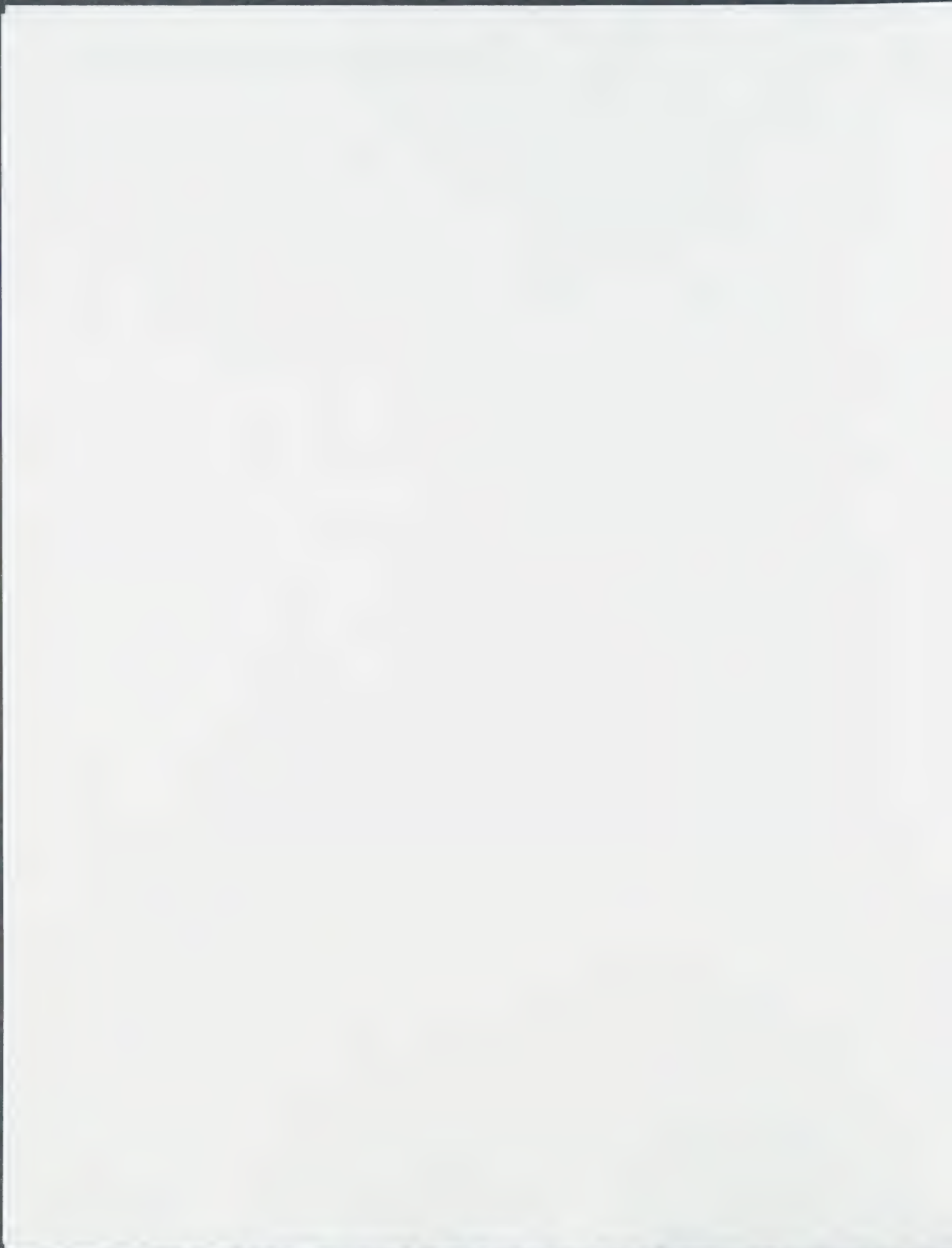
Jacob Simon  
Chief Curator and Acting Director



mailbox: C:\Documents and Settings\Ann\Application\20...

Tel: 020 7312 2416 direct  
Fax: 020 7306 0056  
Internet: [www.npg.org.uk](http://www.npg.org.uk)

The National Portrait Gallery is now open till 9pm every Thursday and  
Friday  
Recorded information: 020 7312 2463



Dear Mr. Parro,

In response to your e-mail of August 4th, we come to Toronto relatively seldom, even though we like the city very much and Isabel has her theatre named after her at the University.

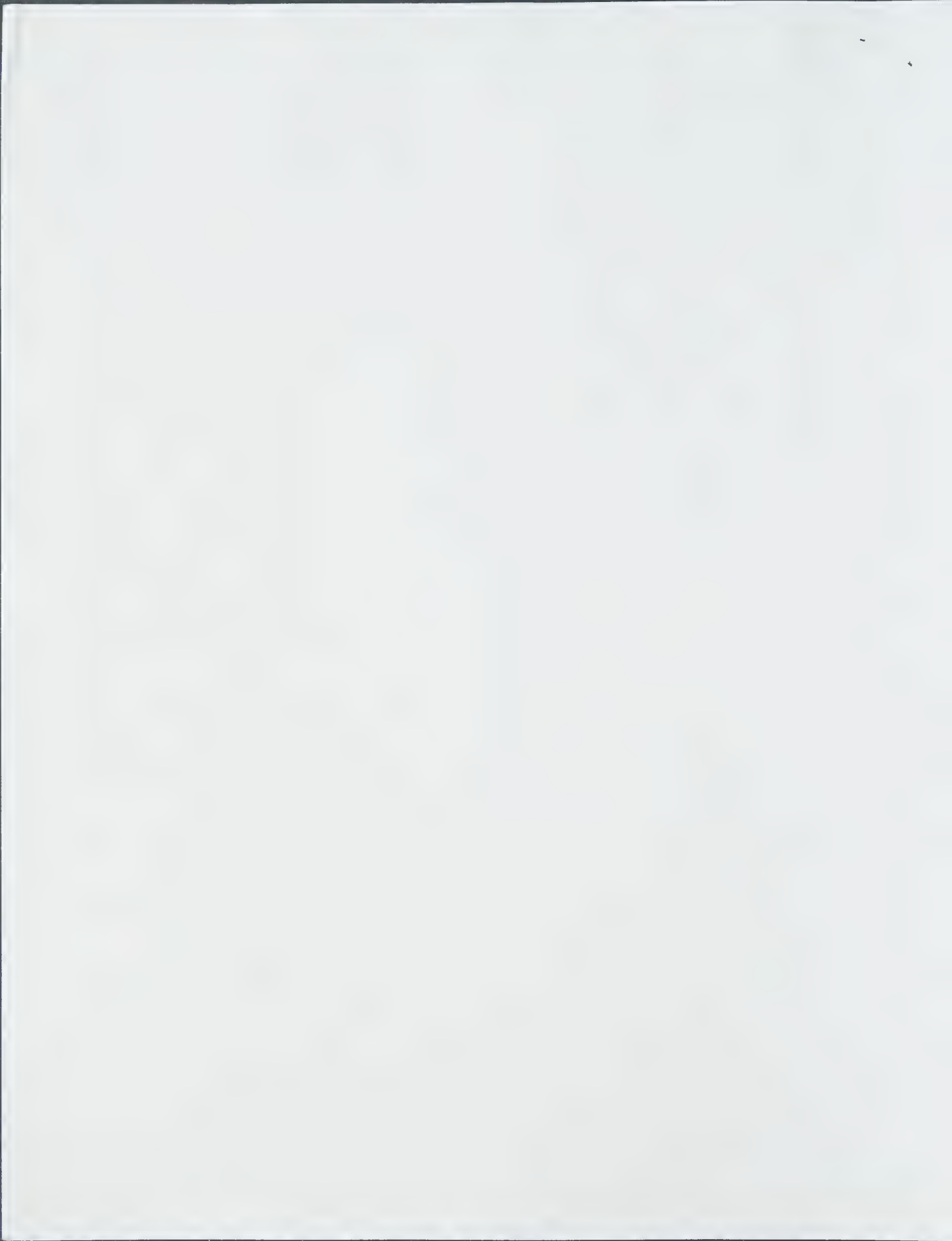
I have a good many Italian religious 17th century paintings, some very large, and it might be worth your while to visit my gallery. There are direct flights from Toronto to Milwaukee via Midwest Express and if you were to come over a weekend the fares are quite low. I would be quite happy to meet you on a Saturday afternoon or Sunday.

Also, I will contact you when next we come to Toronto, but that may be some time from now.

With best wishes I remain

Yours sincerely,  
Alfred Bader

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



**Subject:** Fwd: New Information Request  
**From:** "abfa" <ordersfa@alfredbader.com>  
**Date:** Sun, 04 Aug 2002 17:58:52 -0400  
**To:** <Baderfa@execpc.com>, "David Bader" <David.theLabPO.theLab@thelab.net>, "Gretchen Dossa" <Gretchen.theLabPO.theLab@thelab.net>, "Harry Horner" <Harry.theLabPO.theLab@thelab.net>

**Subject:** New Information Request  
**From:** oldmasterart@rogers.com  
**Date:** Sun, 04 Aug 2002 17:40:05 -0400  
**To:** david@thelab.net;gretchen@thelab.net;ordersfa@alfredbader.com

A new request has arrived:

Email: [oldmasterart@rogers.com](mailto:oldmasterart@rogers.com)

Name: Robert Parro

Address1:

Address2:

City: Toronto

State:

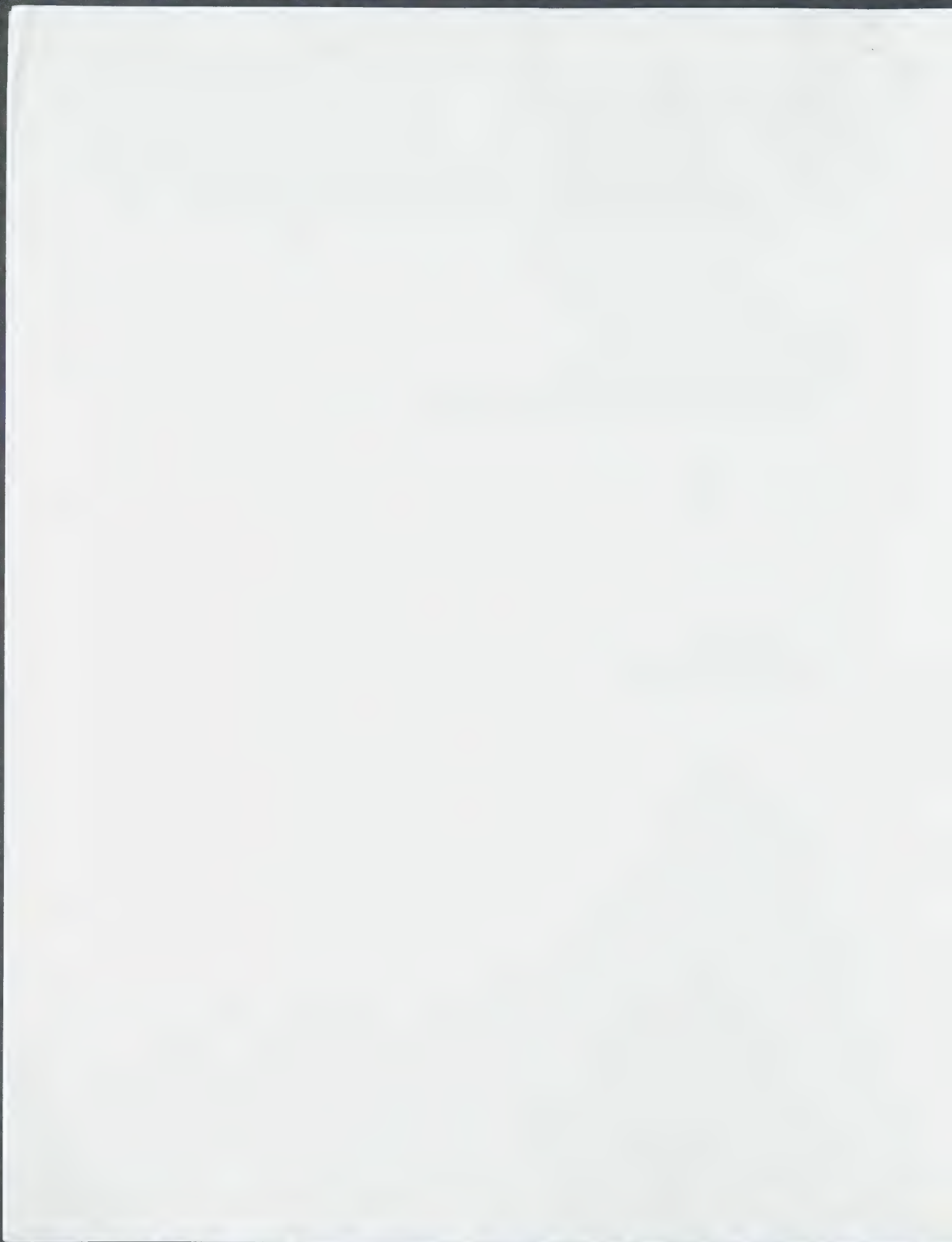
Country: Canada

Zip:

sendEmail: 1

ABFANum:

Notes: I buy and Sell 16th c -18th.c European Flemish Spanish Italian and French Mythological and Religious Paintings. Please call me when in Toronto 1-888-278-4870. Show me any figurative paintings. No Landscapes or seascapes or still-lifes. Thank you. Larger the canvas the better.





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

(414) 962-5169

August 9, 2002

Sharon Flescher, Executive Director  
**IFAR – International Foundation for Art Research**  
500 Fifth Avenue, Suite 1234  
New York, NY 10110

Dear Sharon,

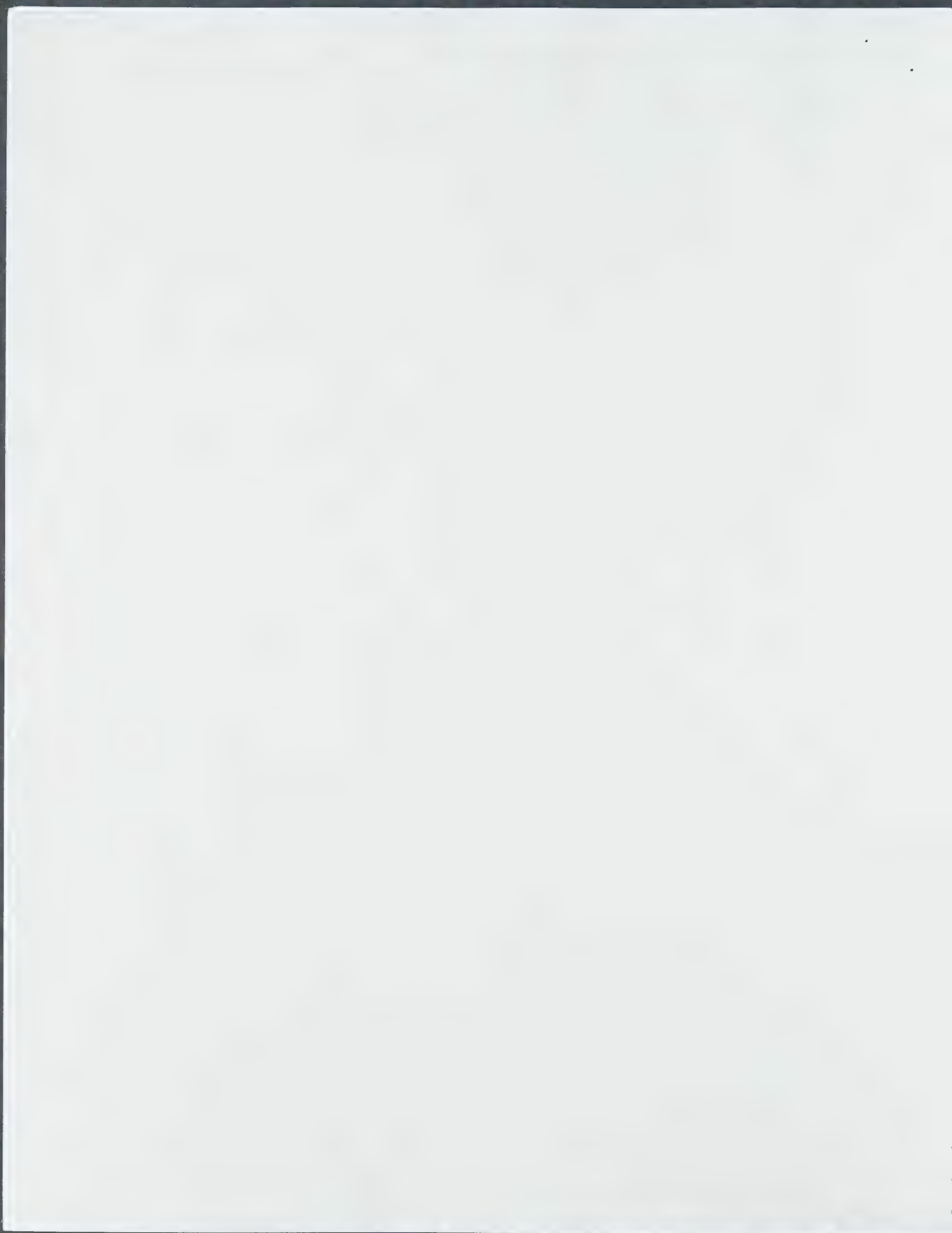
A long trip to Europe and England has delayed my thanking you for your letter of June 14<sup>th</sup> with your kind handwritten note.

We enjoyed spending an evening with Gary Schwartz and his wife; unfortunately, his comments did not help.

To me, it continues to be such a puzzle why the Amsterdam police would act in a way which I simply cannot distinguish from being dishonest. They kept my two paintings for three years, of course without informing me and haven't even offered to pay me what they received from the auction sale. I don't really need the money, but it is a matter of principle.

May I ask you for your help in another matter: some years ago I bought a beautiful painting of a dog which I believe is by Velazquez. George Gordon at Sotheby's London agreed with me and suggested that Sotheby's send the painting to its Madrid office to have it authenticated as a Velazquez. The day before it was to be examined by an expert from the Prado, Sotheby's office was broken into and my painting was stolen. It is illustrated on the enclosed advertisement placed by the insurance company, which has paid the insured value. Unfortunately, George Gordon told me that I could not insure it for more than \$150,000 until it was authenticated, and the insurance company has paid that amount.

Could you please check to ascertain that this painting is listed as a stolen painting in your files.

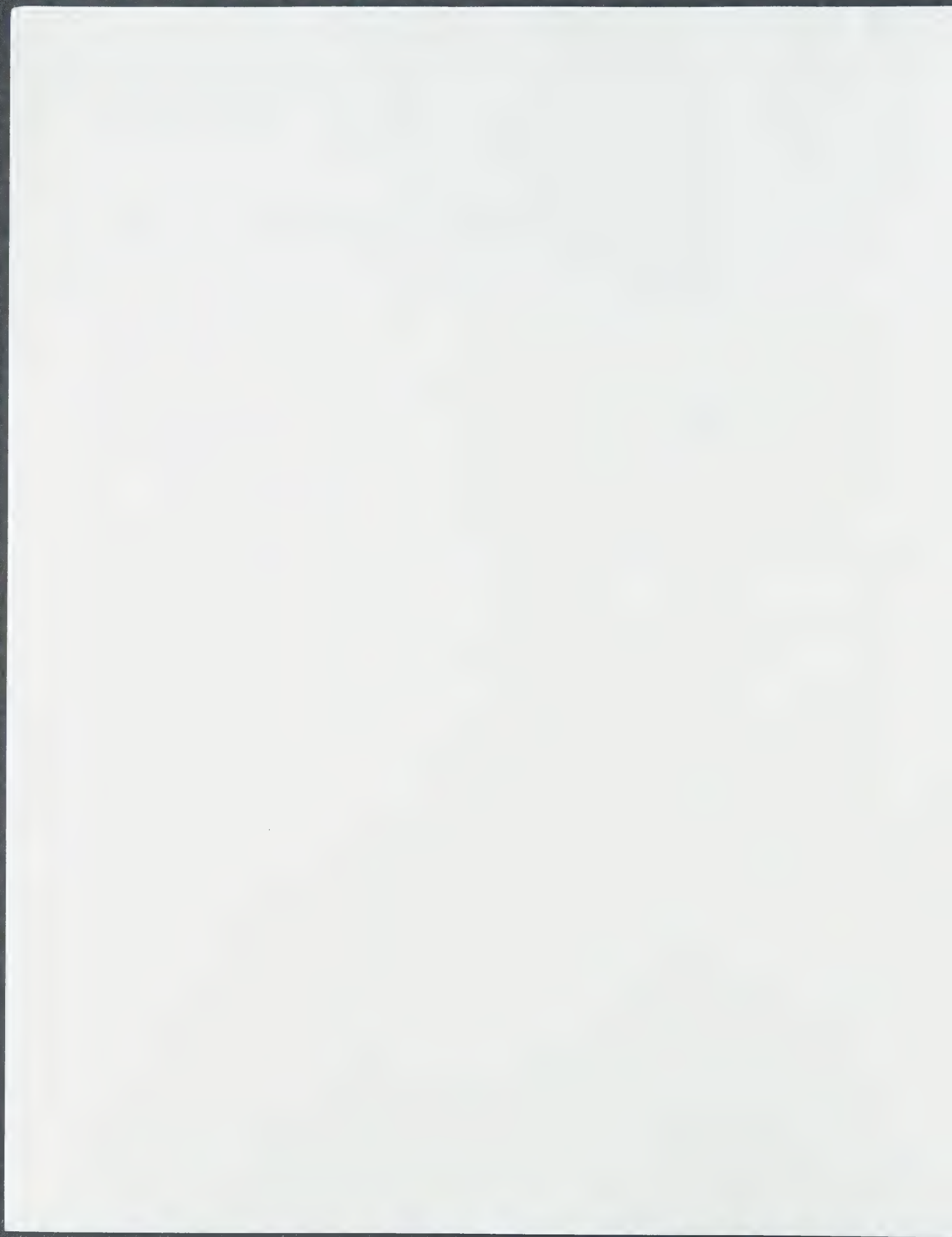


My check for my annual contribution for your great efforts is enclosed.

With all good wishes I remain

Yours sincerely,

Alfred Bader  
AB/az  
Enc. - 2



# IFAR

INTERNATIONAL FOUNDATION FOR ART RESEARCH  
500 FIFTH AVENUE • SUITE 1234 • NEW YORK, NY 10110

*I'm still locking up  
forward to meeting you.  
Meanwhile I hope we  
can continue to count  
on your support*

Sharon Flescher  
Executive Director

June 14, 2002

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Leon Levy  
H. Christopher Luce  
Aaron M. Milrad  
Virgilia Pancoast Klein  
Leon B. Polsky  
John Richardson  
Samuel Sachs II  
Daniel Shapiro

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

Dear Alfred:

It was good speaking with you recently. I do wish you would have more success recovering your painting. I saw Gary Schwartz's comments regarding your situation on his Web site, but they weren't very extensive. Has it been helpful after all?

I am writing now, as we approach the anniversary of your contribution, to bring you up-to-date on our activities, and to tell you why we need and, I believe, merit your renewed support.

**Art Advisory Council**

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Joyce Hill Stoner  
Harrie Vanderstappen  
Kirk Varndoe  
John Walsh  
Christopher J. White

First, just to remind you who we are and why we exist: IFAR is a unique not-for-profit educational and research organization dedicated to integrity in the visual arts. For 33 years, the art community, government, and public have relied upon us for objective, authoritative information on issues relating to art authenticity, connoisseurship, forgery, fraud, theft, looting (WWII and antiquities), provenance, art law and ethics. We serve as a trusted bridge between the public and the scholarly, commercial, and legal art worlds.

Let me tell you what we have accomplished recently:

◆ **Conferences and Symposia:** In the past two years, IFAR has arranged several major conferences on important art issues. A diverse art community trusted that we would treat the subjects substantively and fairly. In December we hosted a landmark two-day conference: *Catalogues Raisonnés and the Authentication Process: Where the Ivory Tower Meets the Marketplace*. This ambitious program, part of a larger initiative on catalogues raisonnés, has generated exceptional feedback. We plan to publish the edited proceedings later this year. In April 2000, we hosted a major conference on Provenance and Due Diligence. For both conferences, IFAR prepared reference packets — available now to non-attendees — that have proved to be lasting resources. And in February we held a symposium about the art lost and damaged on September 11<sup>th</sup>. It featured eight distinguished speakers from the worlds of art and insurance. The proceedings of this program are featured in our special double-issue of *IFAR Journal*, currently at press.

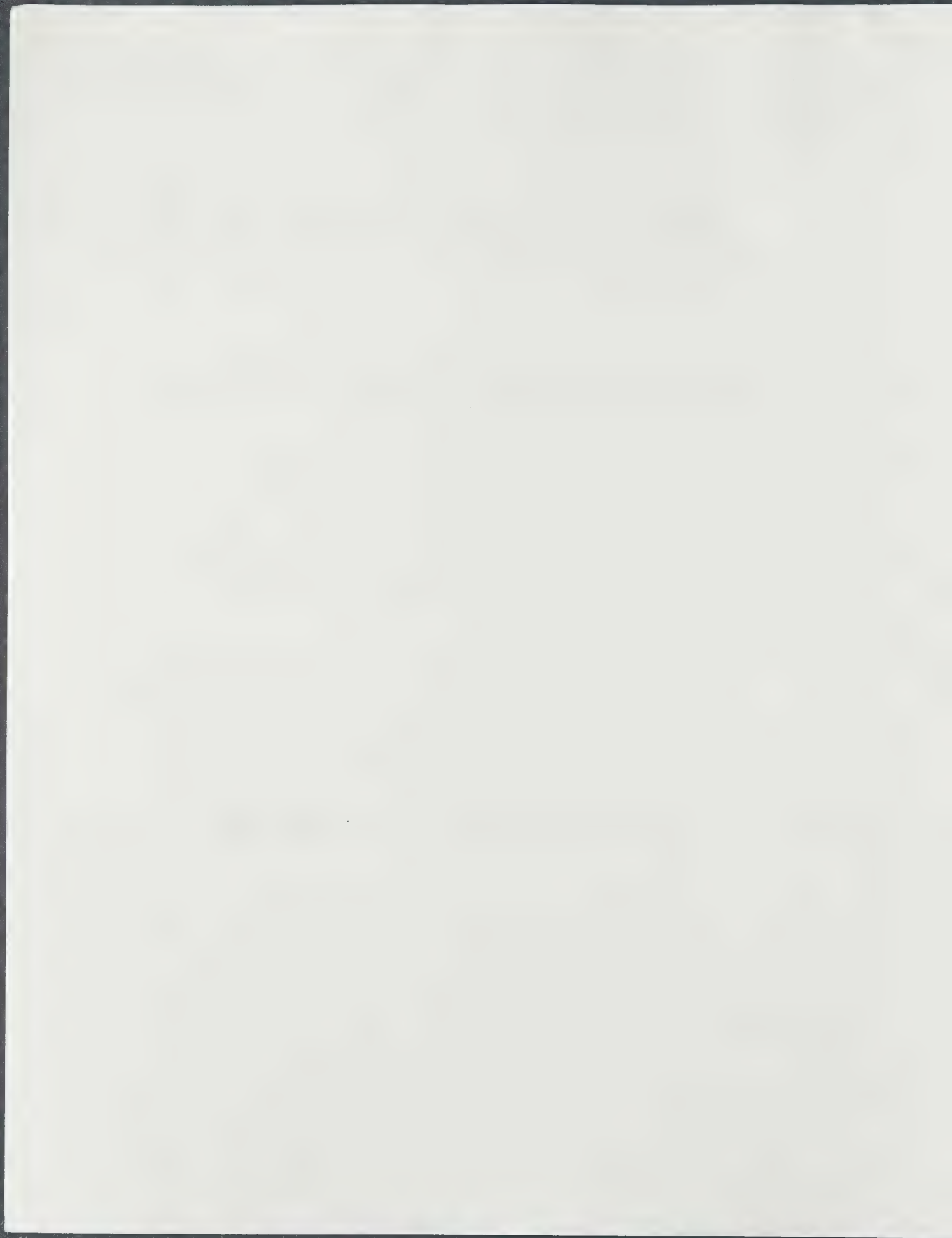
◆ **IFAR Evenings:** IFAR hosts a series of informal lectures and panels called *IFAR Evenings* on subjects rarely covered elsewhere. Open to the public, these programs are offered free to IFAR supporters above \$250. Supporters also have a priority registration period — very important, since three of the last four *Evenings* were sold out! Recent programs have included:

- Barbara Buhler Lynes, author of the Georgia O'Keeffe catalogue raisonné, and Judith Walsh, the paper conservator at the National Gallery of Art who worked on that catalogue, speaking about their research and, for the first time in public, the fake watercolors that made headlines last year.
- Ernst van de Wetering, Chairman of the Rembrandt Research Project, summarizing thirty years of the Project in his first U.S. talk in more than 10 years.
- Maryan Ainsworth, Curator of European Paintings at the Met, discussing "A Tale of Deception: Early Netherlandish Paintings or Twentieth-Century Fakes?"
- Helen A. Harrison and Francis V. O'Connor speaking about Jackson Pollock and his East Hampton studio.

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TELEPHONE: (212) 391-6234 • FAX: (212) 391-8794 • WEBSITE: [www.ifar.org](http://www.ifar.org)



- ◆ **The IFAR Journal** continues to grow, and as a supporter, you receive it as a benefit. It is not available on newsstands! As you know, the Journal is a unique compendium of articles on issues IFAR calls its own. Where else would you find:
  - Discussions of recent lawsuits and cases in the art field
  - Updates and news stories regarding WWII-era art looting, antiquities issues, forgeries on the Internet, art theft, and so on
  - A Copyright Primer for the Visual Arts
  - Articles on Calder Fakes, de Chirico Fakes, and the Rembrandt Research Project
  - Kirk Varnedoe on 'Art, Law, and Ethics'
  - And, of course, our unique Stolen Art Alert, published by IFAR since 1977.
 The double-issue devoted to our conference on Provenance and Due Diligence has become a collector's item. Requests for copies have come in from all over the world. IFAR supporters received it first.
  
- ◆ **IFAR's Art Authentication Service**, unique in the United States and perhaps the world, continues to draw on its distinguished Art Advisory Council and an international network of scholars and scientists to offer objective opinions on artworks whose authorship is in question. Over the years, we have reviewed thousands of works and written formal reports on several hundred. Many of the people who come to us have no place else to turn.
  
- ◆ **Collectors' Roundtable**: For our select circle of donors above the \$1,000 level, we offer intimate visits to private collections and conservation studios. Our last visit went behind-the-scenes to the Paintings Conservation Studio of The Metropolitan Museum of Art, with Hubert von Sonnenburg, its Director, as our guide.
  
- ◆ **Information Resource**: This past year, as in years past, IFAR responded to literally hundreds of inquiries and was cited in the *L.A. Times*, *The Wall Street Journal*, the *Kansas City Star*, and *Antiques and the Arts Weekly (Newtown Bee)*, among many others. As Executive Director, I gave several public talks — in New York, Louisville, Philadelphia, and Chicago.

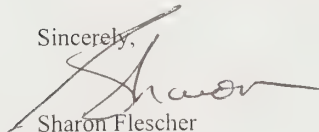
**These are only some of the things IFAR has accomplished with your support. In the coming year, we plan to:**

- Transform our Web site into a true information resource
- Facilitate, once again, the reprinting of out-of-print reference materials on WWII-era looted art
- Update our database of international cultural property art export/import legislation
- Expand our list of contact names in foreign governments to whom collectors/dealers can address questions regarding cultural property issues
- Complete our database of catalogues raisonnés and make it available to our members and the public

All this is in addition to the ongoing work described above.

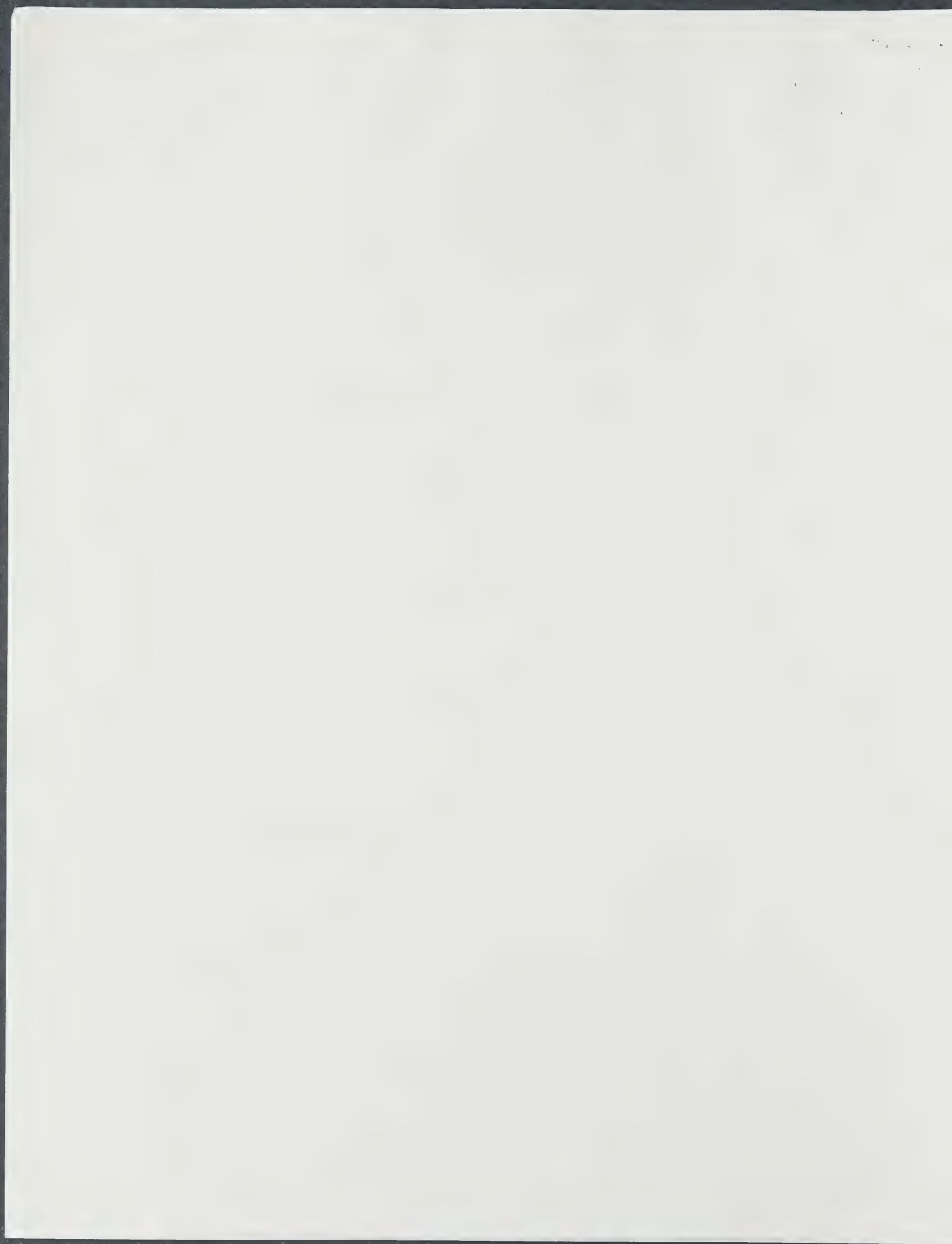
But we can't do all this without your help and the help of everyone who cares about integrity in the visual arts. Last year you contributed \$500. Thank you, again, for that support. I hope we can continue to count on you, and that you can be even more generous this year. You know that we use our money — *your* money — prudently and wisely, and will continue to do so. *I promise.*

Sincerely,



Sharon Flescher  
Executive Director

Encl.





## INVITATION TO REJOIN AND SUPPORT IFAR

Yes. I/we would like to help IFAR carry out its important work for the art community, and I would like to be kept informed of IFAR's exciting activities and events. Enclosed is my contribution for this year in the amount of:

\_\_\_ \$ 250      \_\_\_ \$ 500      \_\_\_ \$ 1,000  
\_\_\_ \$ 1,500      \_\_\_ \$ 2,500      \_\_\_ \$ 5,000  
\_\_\_ \$ 10,000 or above      \_\_\_ other \$ \_\_\_

Corporate Membership levels begin at \$1,000; Corporate Patrons: \$5,000

\_\_\_ I/we would like to pledge the above amount for next year as well and will send a check on \_\_\_\_\_ (approximate date). Please send a reminder.

\_\_\_ My company \_\_\_\_\_ (name) will match my contribution. I have enclosed \_\_\_/ will send \_\_\_ the matching gift form.

\_\_\_ I would like to be included in the **Collector's Roundtable**, IFAR's special circle for individual donors/ collectors at the \$1,000 or above annual giving level.

IFAR is a 501 (c)(3) not-for-profit organization dedicated to integrity in the visual arts. Gifts are tax-deductible to the extent provided by law. Members (donors \$250 and above) receive a complimentary subscription to *IFAR Journal* (\$65).

IFAR is pleased to acknowledge annually all donors of \$250 or above in the *IFAR Journal*. Please indicate how you would like your name listed:

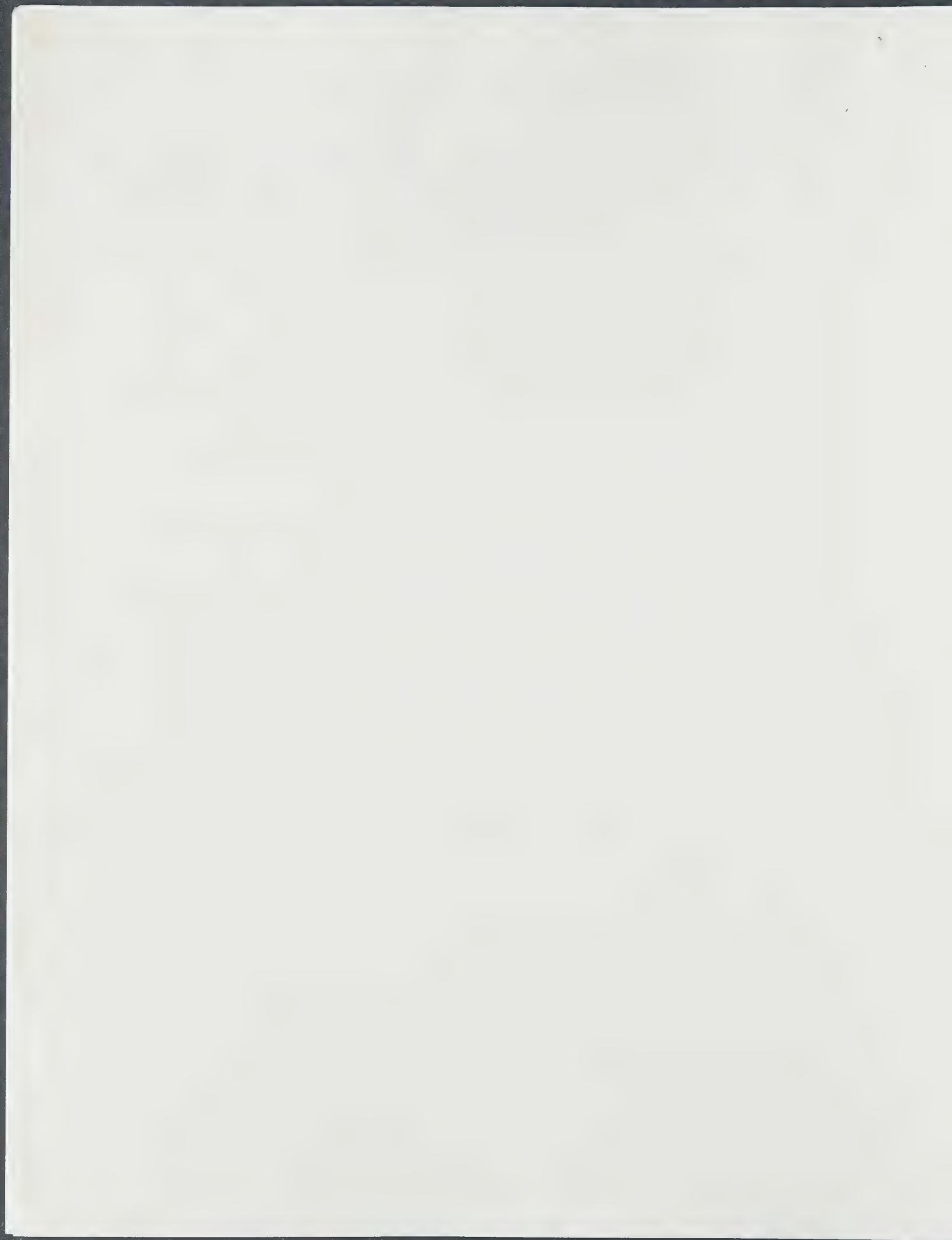
\_\_\_\_\_  
Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Name: (printed) \_\_\_\_\_

Address: \_\_\_\_\_  
(please indicate home or business)

Telephone: \_\_\_\_\_

Please make checks payable to IFAR in U.S. currency on a U.S. bank, and send to:  
IFAR  
500 Fifth Avenue, Suite 1234  
New York, New York 10110



Dear Eric,

Look at my website please, [www.alfredbader.com](http://www.alfredbader.com), and you will see a Master IS, monogrammed and in good condition priced similarly to the painting which you have which may or may not be by the Master IS. I have a letter from the RKD telling me how rare a subject I have: an old woman, probably the artist's mother, singing.

Perhaps you and Peter should visit me in Milwaukee and buy some paintings from me rather than the other way.

All the best,  
Alfred Bader

Eric Markovic wrote:

Dear Alfred,

I have not been able to get in touch with Peter the last two days, as he owns half the painting, as soon as i do i will get back to you with our asking price, thanks for your patience,

sincerely,eric.

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

**From:** Alfred Bader Fine Arts

**To:** Eric Markovic

**Sent:** Tuesday, August 13, 2002 3:20 PM

**Subject:** Re: Master IS or another Rembrandt student?

Dear Eric,

Thank you for your e-mail with the image of what indeed looks like a painting by the Master IS. But if the date is 1629 it cannot possibly be by him as he did not begin to paint until some ten years later.

What are you asking for the painting?

With best regards I remain

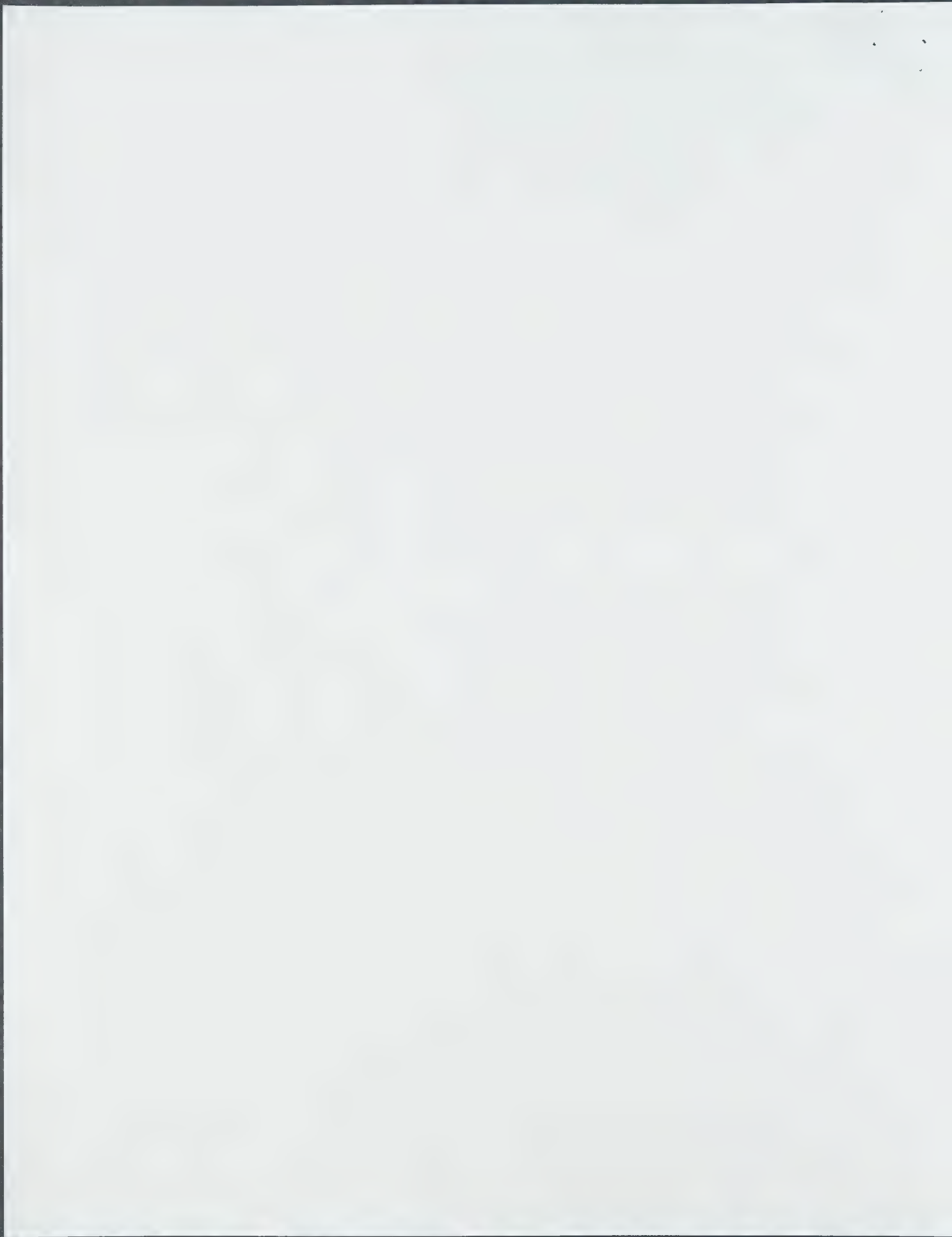
Yours sincerely,  
Alfred Bader

Eric Markovic wrote:

Dear Alfred,

Attached is an image of the painting briefly referred to in our phone conversation a few days ago.

I have shown the painting to David at Queens, the Master IS was his suggestion for an attribution.

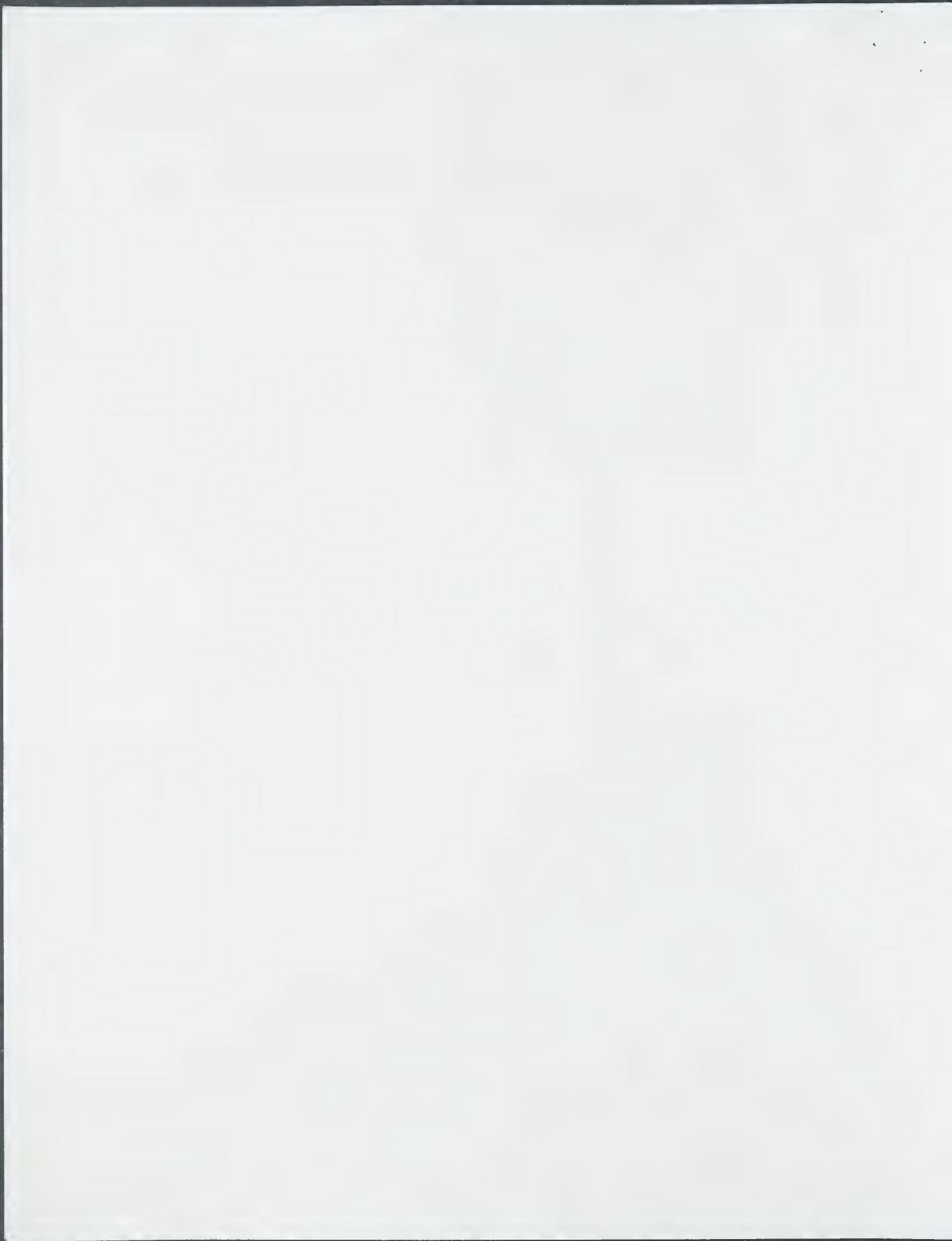


The signature which is very difficult to read does seem to have the date 1629 right after it, easy to see.

The work is oil on panel, dimensions approximately 28 x 22 inches. The condition is fair, the worst area is the large ledger book, and there are areas of old overpainting, on the back wall and left column which might present no problem to an experienced conservator. And there is a crack in the panel running about half its length.

Please let me know if interested, thanks,

Sincerely, eric.



**Subject:** Re: Master IS or another Rembrandt student?  
**From:** "Eric Markovic" <emarkovic@sympatico.ca>  
**Date:** Thu, 15 Aug 2002 13:58:15 -0500  
**To:** "Alfred Bader Fine Arts" <baderfa@execpc.com>

Dear Alfred,

After speaking with Peter this morning, our dealer discounted asking price is 18,000 USD.  
All the best ...

Sincerely,eric.

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

**From:** Alfred Bader Fine Arts  
**To:** Eric Markovic  
**Sent:** Tuesday, August 13, 2002 3:20 PM  
**Subject:** Re: Master IS or another Rembrandt student?

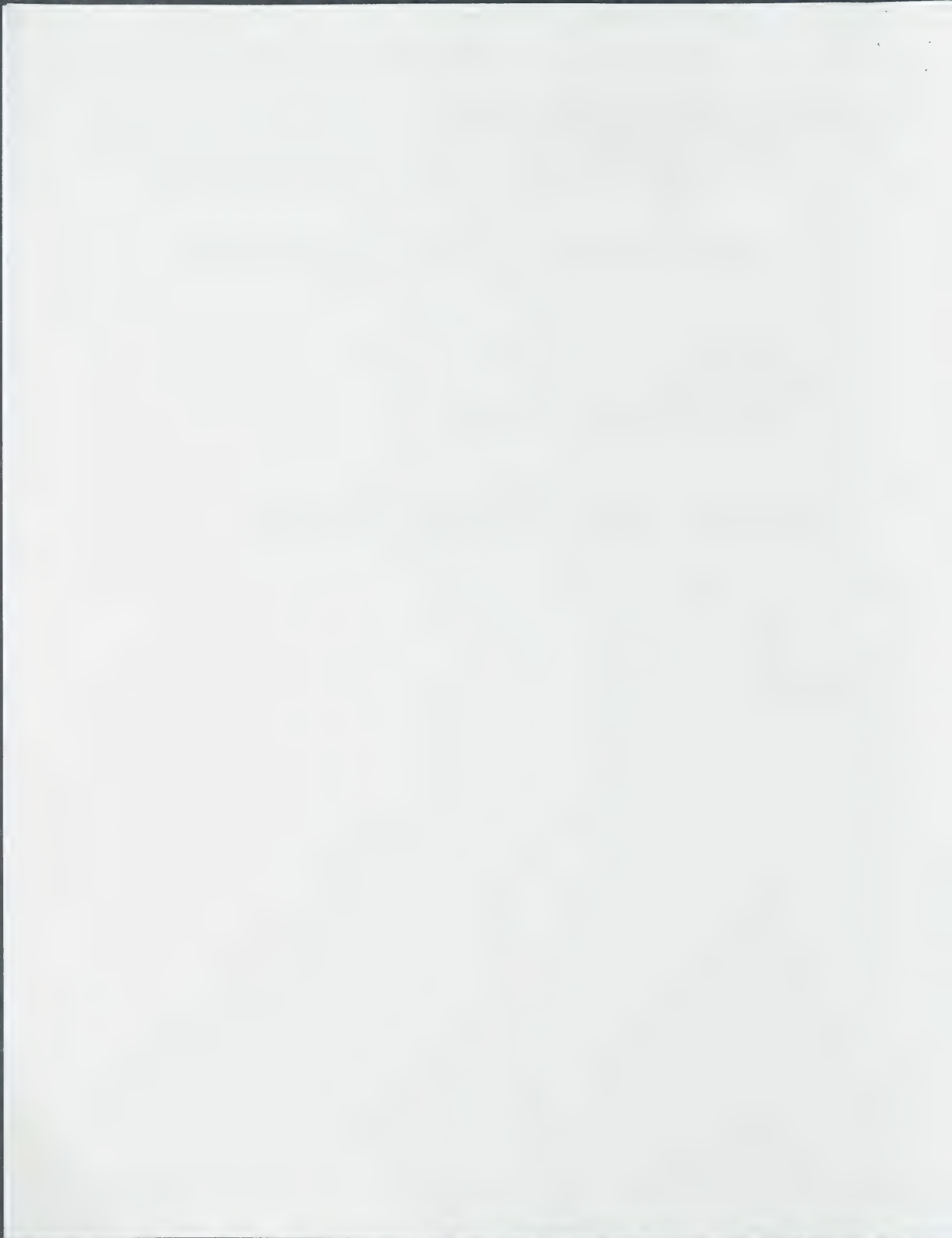
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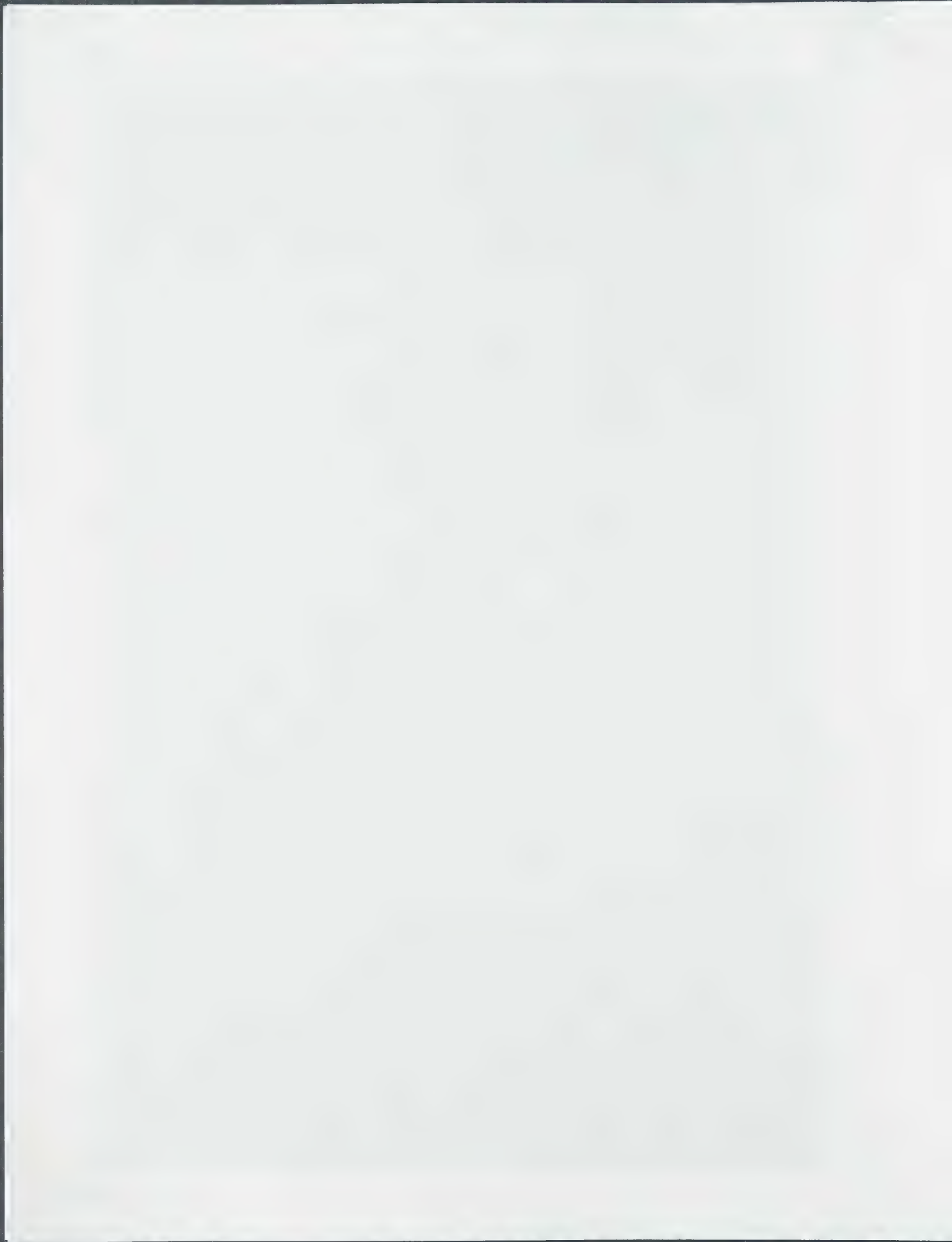
With best regards I remain

Yours sincerely,  
Alfred Bader









**Subject:** Re: Master IS or another Rembrandt student?  
**From:** "Eric Markovic" <emarkovic@sympatico.ca>  
**Date:** Thu, 15 Aug 2002 08:13:49 -0500  
**To:** "Alfred Bader Fine Arts" <baderfa@execpc.com>

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as soon as i do i will get back to you with our asking price,  
thanks for your patience,

sincerely,eric.

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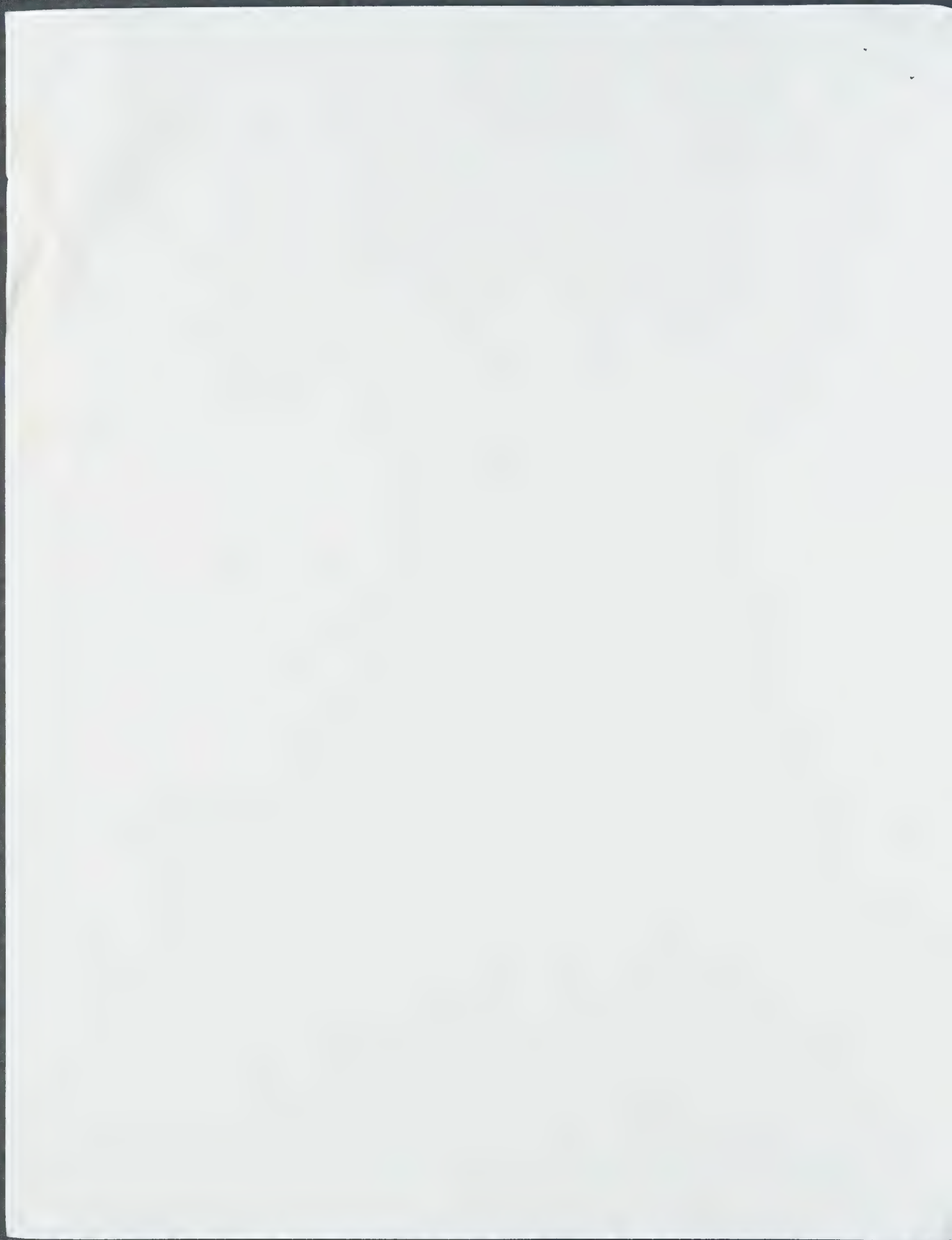
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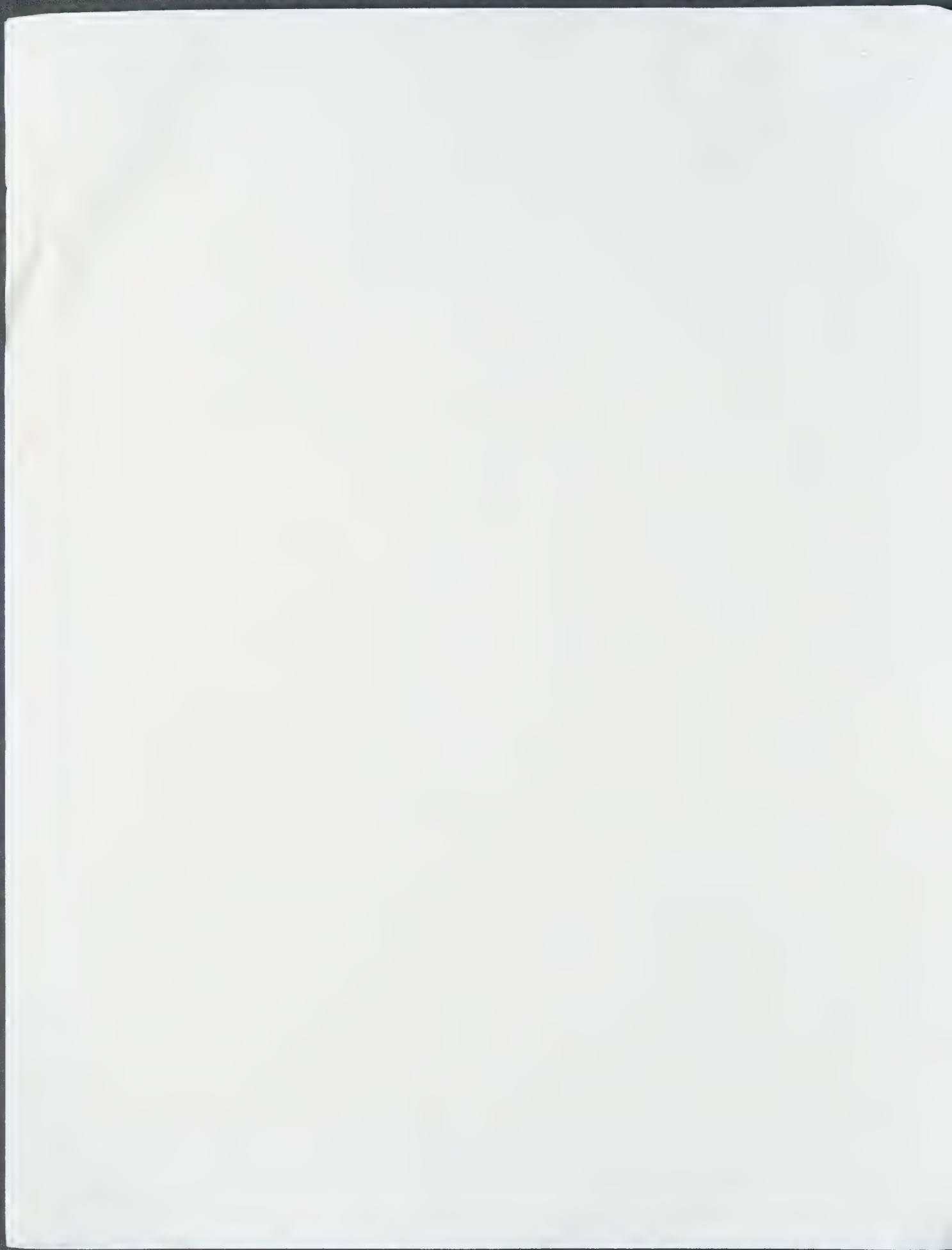
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Sincerely, eric.













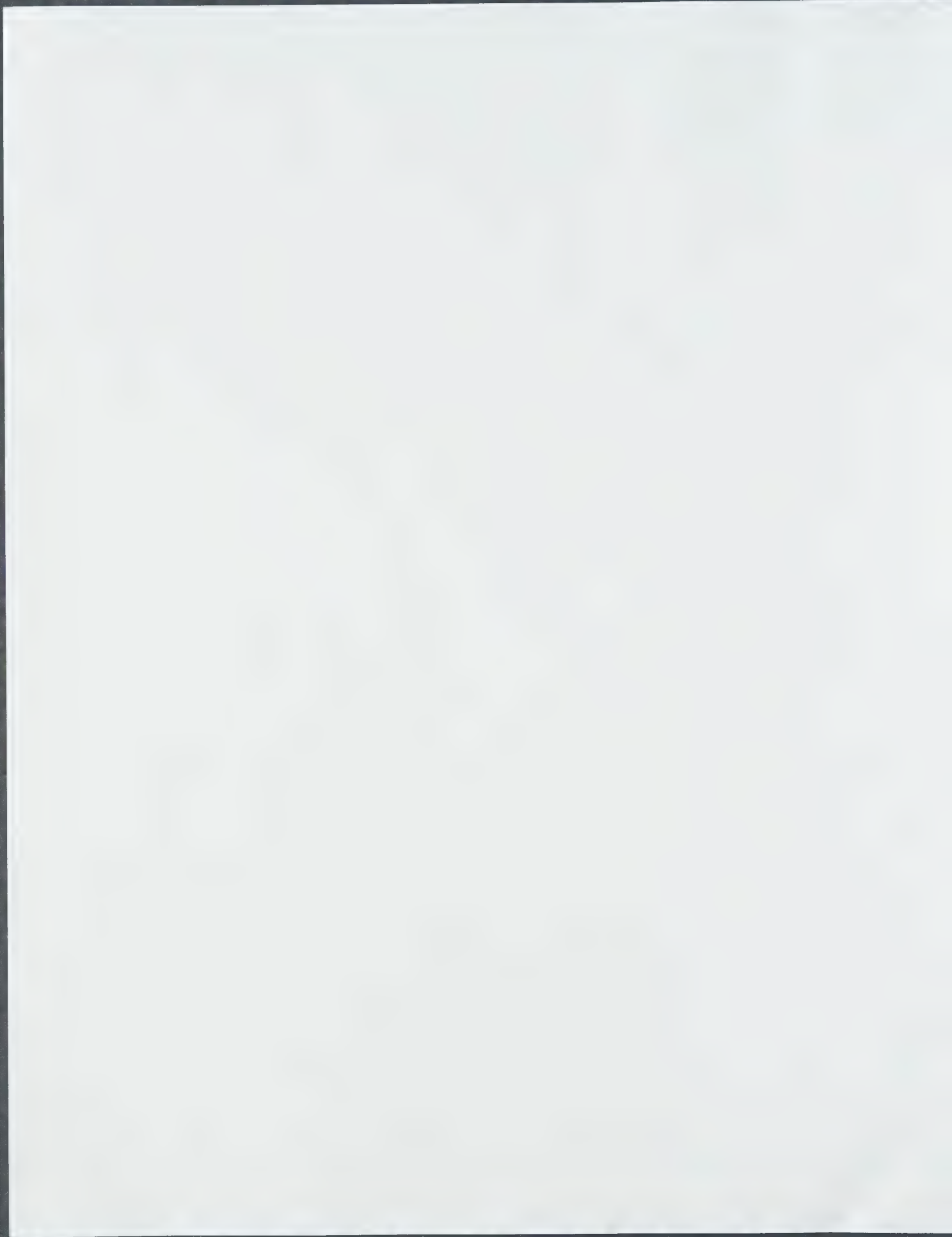
**Subject:** transport of your paintings  
**From:** "B.C. van den Boogert" <museum@rembrandthuis.nl>  
**Date:** Thu, 15 Aug 2002 16:00:27 +0200  
**To:** <baderfa@execpc.com>

Dear Dr. Bader,

I herewith inform you that, as announced earlier, your painting C22 will be transported by air to the Städelsches in Frankfurt tomorrow, that is Friday 16 August, with our director Ed de Heer acting as a personal courier. Prof. Dr. H. Beck has been informed on Mr. De Heer's arrival and our insurance company AON Artscope has of course been informed on the transport, for which the coverage period of the insurance has been prolonged.

As to the transport of your painting C18 to Milwaukee, with Jaap van der Veen acting as a personal courier: the date of transport has been moved up by one day in consideration of Labor Day. Mr. Van der Veen will now arrive in Milwaukee on Friday 30 August. Of course the coverage period of the insurance of this painting has also been prolonged.

With kind regards,  
Bob van den Boogert  
Curator



Dear Mr. Rinn,

In response to your e-mail of today, we could not schedule an appointment in October because we will not be in England in October, but in November and December. As I told you in my last e-mail, I will be in London to attend the old master sales during the week of December 9th and you can call me in Bexhill the week before to schedule a time for a meeting in London.

I will then bring a **Whalley** catalogue, of his Georgia Museum exhibition, with me to show you.

With best regards I remain

Yours sincerely,  
Alfred Bader

Philipp-Georg.Rinn@Bertelsmann.de wrote:

Dear Mr. Bader,

thank you very much for your prompt reply.

I have already seen the exhibition of the Georgia Museum advertised on the Internet. However, there are not a lot of pictures displayed. Would you have some of his pictures/drawings digitalised so that you could send them to me via email?

It is that I really would like to get a better insight into his work. Unfortunately, there is very little opportunity out there.

I would very much like to meet you in London/Bexhill this autumn. Would you think we could schedule an appointment in October?

Best regards,  
Philipp-Georg Rinn

-----Original Message-----  
From: Alfred Bader Fine Arts  
To: Rinn, Philipp-Georg, marketing@media  
Sent: 15/08/02 18:46  
Subject: Re: John Whalley

Dear Mr. Rinn,

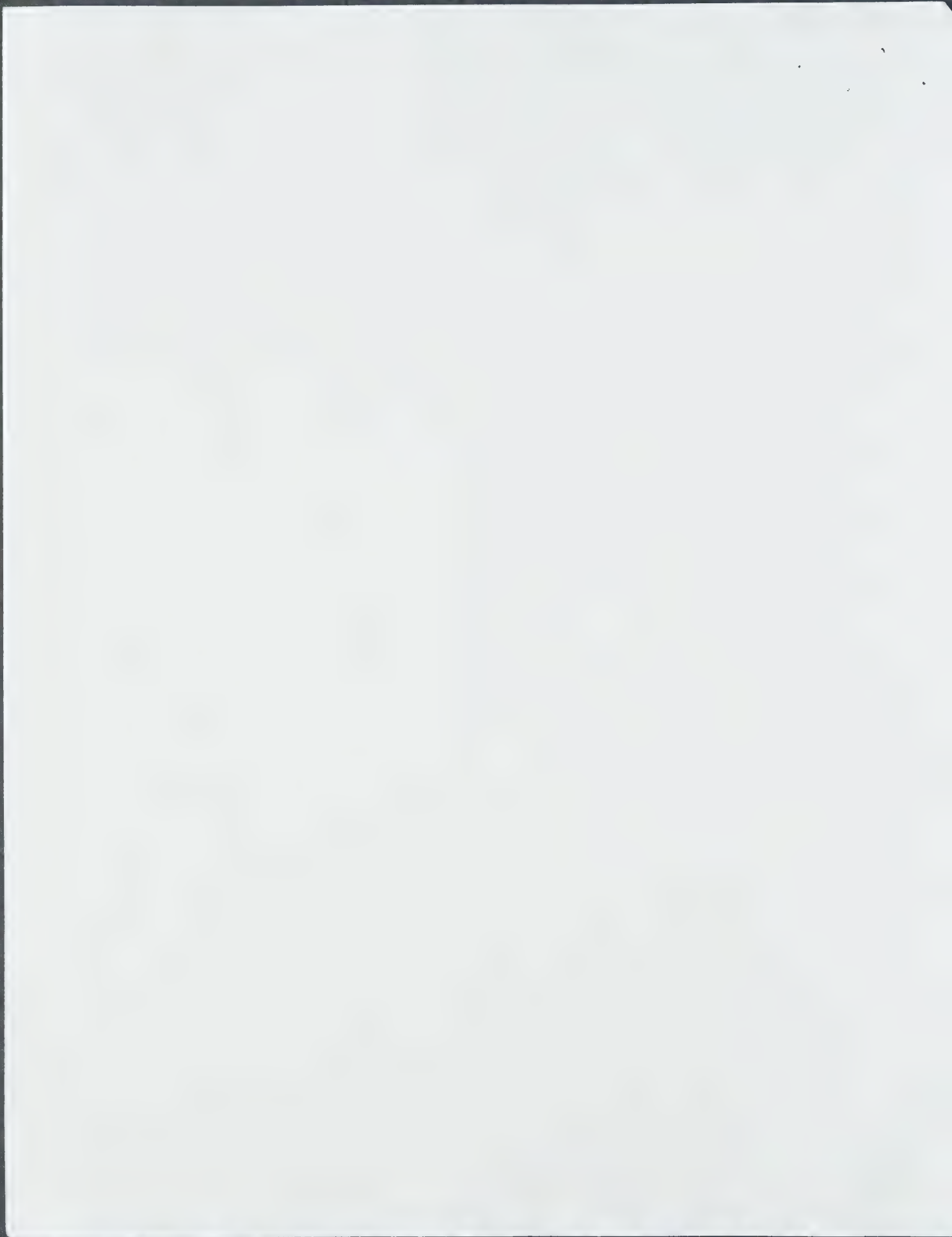
The Georgia Museum in Athens had a very beautiful one man exhibition, showing some 40 of John Whalley's best work last year.

I will be in London from about November 10th to December 20th, but not in Vienna until next June. Most of the time in England we will spend in our home in Bexhill where our telephone number is 01424 22 22 23. However, I will be in London the week of December 9th to attend the major old master sales.

With best regards I remain

Yours sincerely,  
Alfred Bader

Philipp-Georg.Rinn@Bertelsmann.de wrote:



Dear Mr. Bader,

it is now almost two years ago that we exchanged emails on the issue of  
John

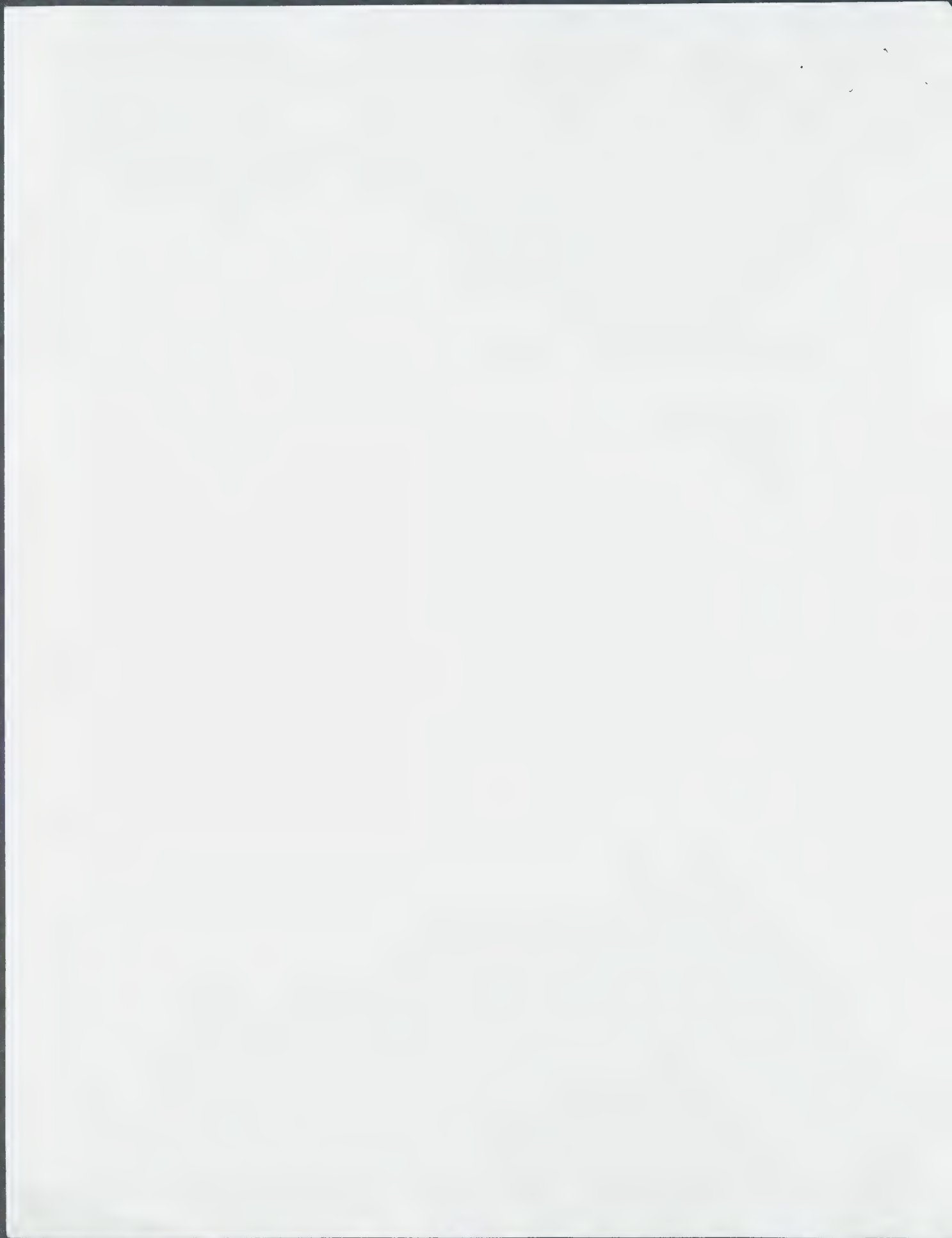
Whalley.

I am currently based in London and wanted to know whether there would  
be any

possibility to meet up? Or would Vienna be a more suitable location for  
you?

I do hope that everything is fine - and that you enjoy the splendour of  
wonderful paintings.

Best regards,  
Philipp-Georg Rinn





ALFRED BADER FINE ARTS

DR ALFRED BADER

ESTABLISHED 1961

August 19, 2002

Mr. Hans de Gier  
1 Curzon Street  
London W1Y 7FN  
ENGLAND

Dear Mr. de Gier,

In response to your letter of August 15<sup>th</sup>, you probably know that Otto and I are very good friends and I don't believe that he will mind my sending the Master IS to his gallery to be there on Wednesday, September 25<sup>th</sup>.

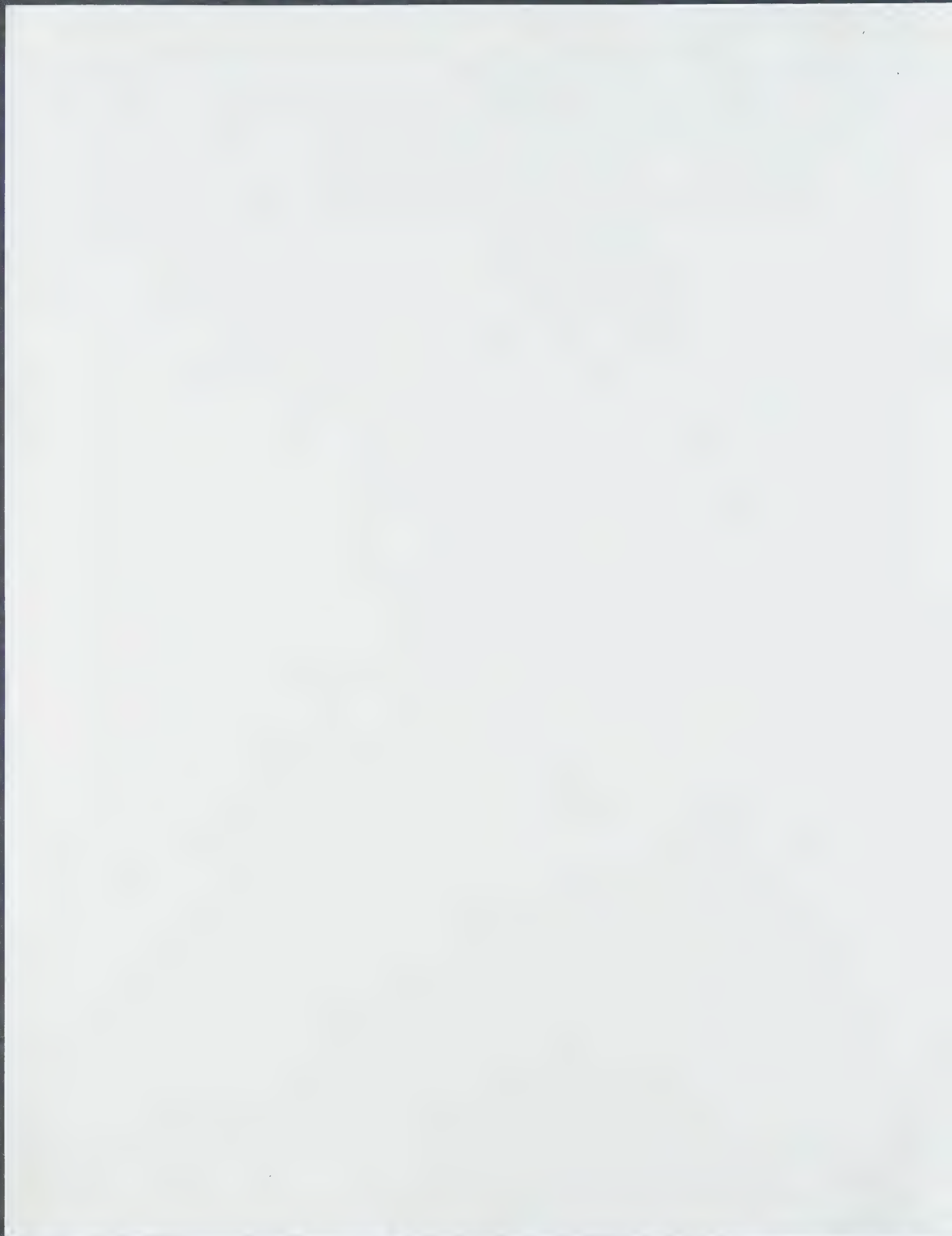
Isabel and I will back in England, from about November 10<sup>th</sup> until December 20<sup>th</sup> and again in London for the old master sales in December.

With all good wishes I remain

Yours sincerely,

Alfred Bader  
AB/az  
C: Dr. Otto Naumann

*By Appointment Only*  
ASTOR HOTEL SUITE 622  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
TEL 414 277-0730 FAX 414 277-0700  
E-mail: [alfred@alfredbader.com](mailto:alfred@alfredbader.com)







# ALFRED BADER FINE ARTS

ESTABLISHED 1951

DR. ALFRED BADER

*Alfred -  
I like Haus de Gier  
enormously. Perhaps I  
can take him to  
herch. Do send  
me the painting.  
If you are selling  
it to him, I  
do not need  
a commission!  
Otto*

August 19, 2002

Mr. Hans de Gier  
1 Curzon Street  
London W1Y 7FN  
ENGLAND

Dear Mr. de Gier.

In response to your letter of August 15<sup>th</sup>, you probably know that Otto and I are very good friends and I don't believe that he will mind my sending the Master IS to his gallery to be there on Wednesday, September 25<sup>th</sup>.

Isabel and I will back in England, from about November 10<sup>th</sup> until December 20<sup>th</sup> and again in London for the old master sales in December.

With all good wishes I remain

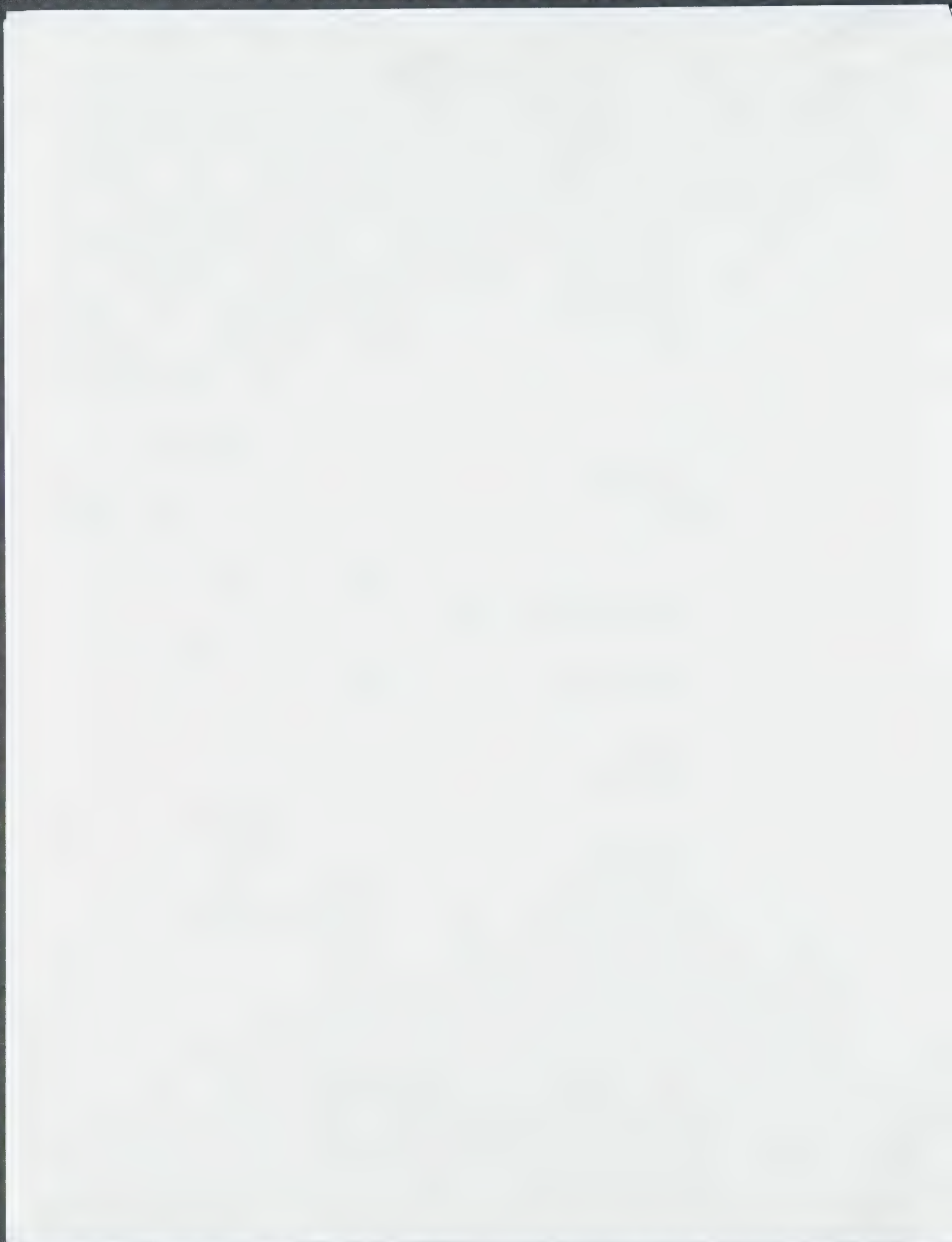
Yours sincerely,

Alfred Bader  
AB/az  
cc: Dr. Otto Naumann

*PS: I'll be home  
tomorrow all day.  
Call me if you like.*

By Appointment Only  
1STOR HOTEL SUITE 322  
924 EAST WISCONSIN AVENUE  
MILWAUKEE WISCONSIN USA 53201  
Tel 414 277-0730 Fax 414 277-0700  
E mail: abader@ag.ese.no.com

*plus 172*



**Subject:** Re: Change in plans  
**From:** Inierman <lnierman@bellsouth.net>  
**Date:** Mon, 19 Aug 2002 16:26:38 -0400  
**To:** Alfred Bader Fine Arts <baderfa@execpc.com>

Dear Ann

I was just writing to let you know the painting is already shipped when I got your email attached. The painting went out today via fedex express saver which will get it to you by this Thursday, the 22nd and in plenty of time for Alfred and Isabel's return. The tracking number is:

8290 7570 7919

I sent it express saver, third business day, as it made a large and heavier package than I thought. I used much solid packing material for a safe journey. No doubt the check will arrive very soon. I'm sorry to learn of family illness. I hope the Bader's journey will also be safe and that their return will find better family health.

Thank you as always for everything.

Lewis



Thanks, Lewis!

Inierman wrote:

Dear Ann

The check also arrived today just before the scheduled pickup. I unwrapped and included inside the package a receipt along with some photos of the painting which I had developed. Please look for them inside and attached to the inner package in a white envelope. Alfred is so efficient that he can even get the US Postal service to deliver practically overnight. I hope everyone likes the painting.

With thanks,

Lewis



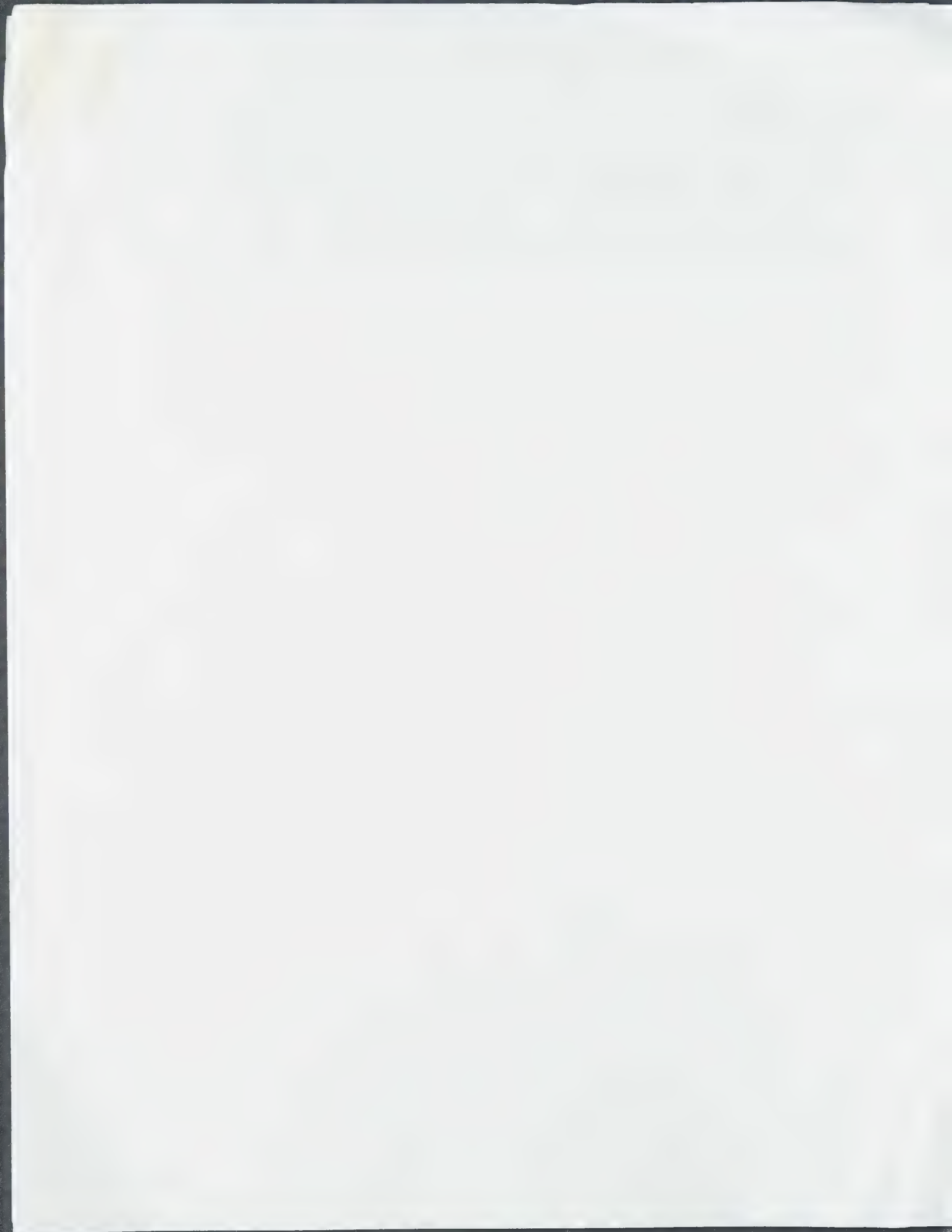
Dear Mr. Nierman,

Alfred's plans have changed. He and Isabel will be returning on Sunday rather than next Thursday because his daughter in law, Michelle, is not feeling well.

If you would not mind shipping the painting by 2 day FEDEX this Wednesday (assuming our check has reached you) he would love to see it when he returns.

Thank you!

Regards,  
Ann





Alfred Bader Fine Arts

924 E. Juneau Avenue  
Astor Hotel - Suite 622  
Milwaukee, WI 53202

# Invoice

DATE INVOICE #  
8/20/2002 245

**BILL TO**

Chancellor Nancy Zimpher  
4430 N. Lake Drive  
Shorewood, WI 53211



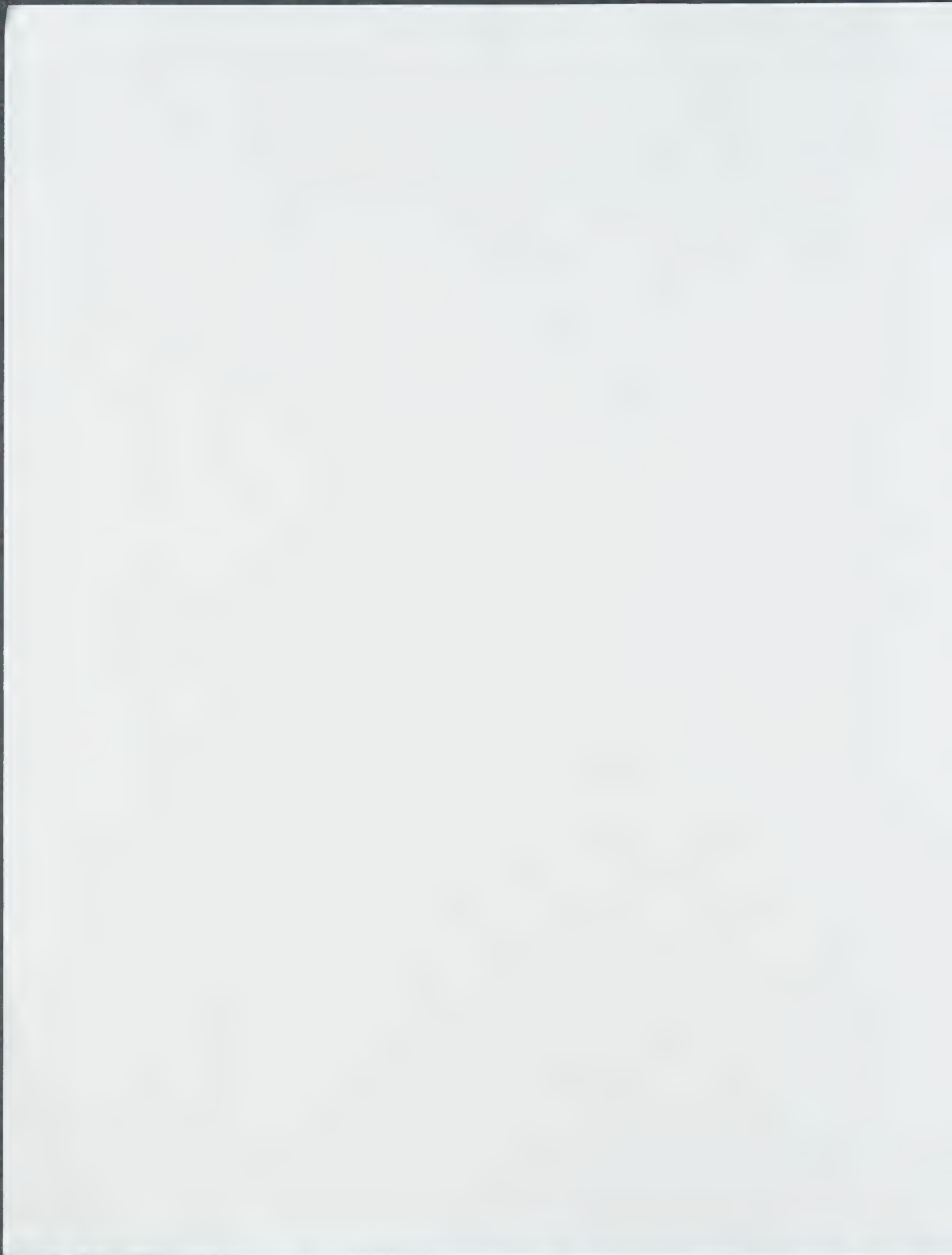
P.O. NO. TERMS PROJECT

DESCRIPTION	QTY	RATE	AMOUNT
Storm Breaking		600.00	600.00T
Girl mending - <i>see attachments for auction info &amp; artist history</i>		1,200.00	1,200.00T
WI Sales Tax		5.60%	100.80

*Thanks for the photos  
of the Michelle Maura Jaentzigs.  
Hopefully we can tour the  
gallery again some time this year. We  
love our Jaentzigs! Thank you,  
Nancy*

WI

**Total** \$1,900.80



828 Abington Ln.  
Knoxville, TN 37909  
Aug. 27, 2002.

Dr. Alfred Bader  
Alfred Bader Gallery *Fine Arts*  
*Astor Hotel Suite 622*  
*924 Juneau Ave*  
*Milwaukee WI 53202*  
Dear Alfred,

Here is the typescript of the paper I mentioned in my e-mail. I would very much like to have your candid comments and suggestions. The final version will be illustrated with a school of van Dyck painting which I own which very clearly shows the increased translucency. Its a slightly sketchy study for a grouping of Jesus Mary and Joseph. (Though I keep looking I have never found any old testament scenes.) I have tried to write it for an educated but not scientifically oriented audience. It all seems straight-forward to me except the second item #3 at the bottom of page 4, which is strictly personal observation.

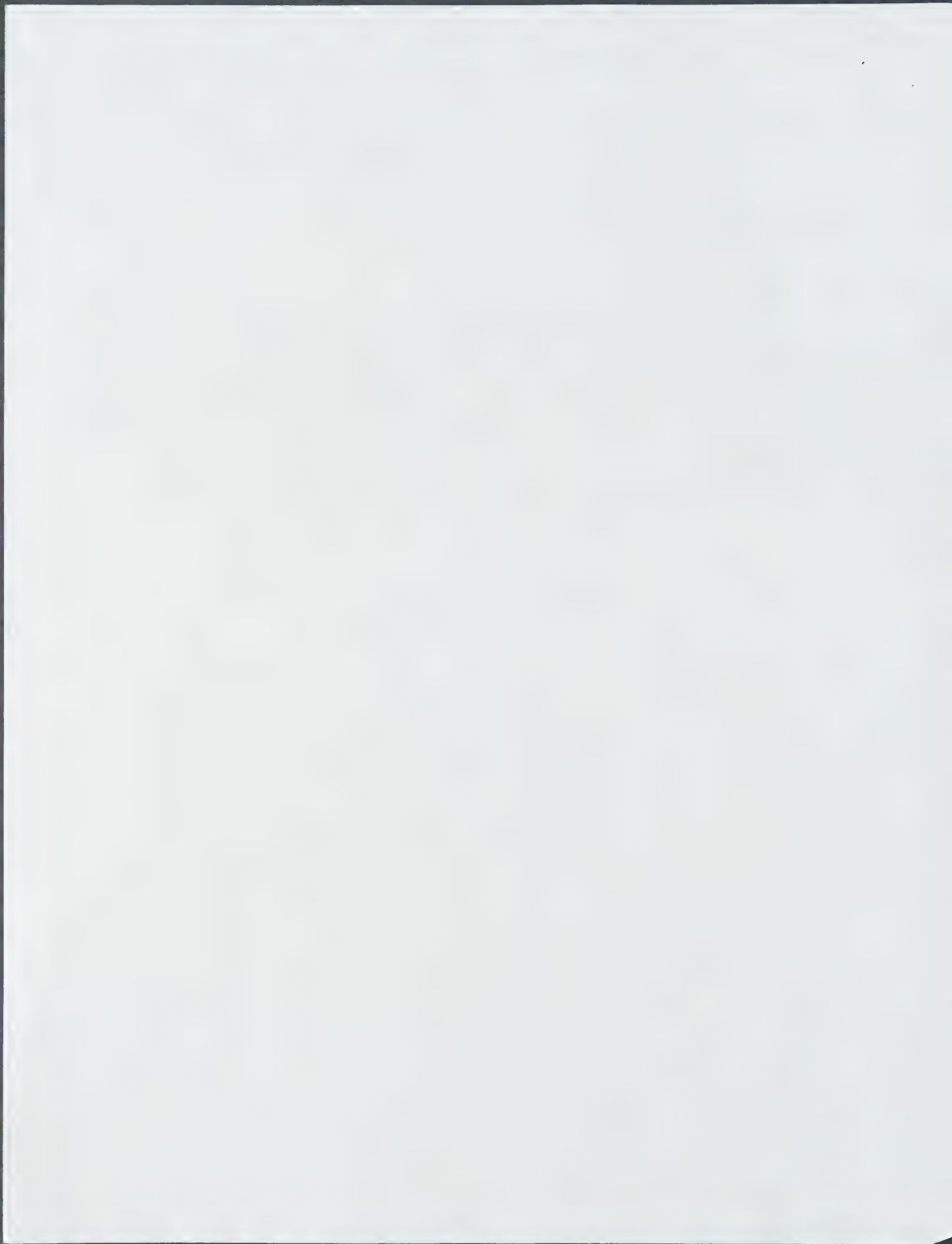
As I am preparing for a trip, I will postpone discussing the paintings I have collected.

With best regards,

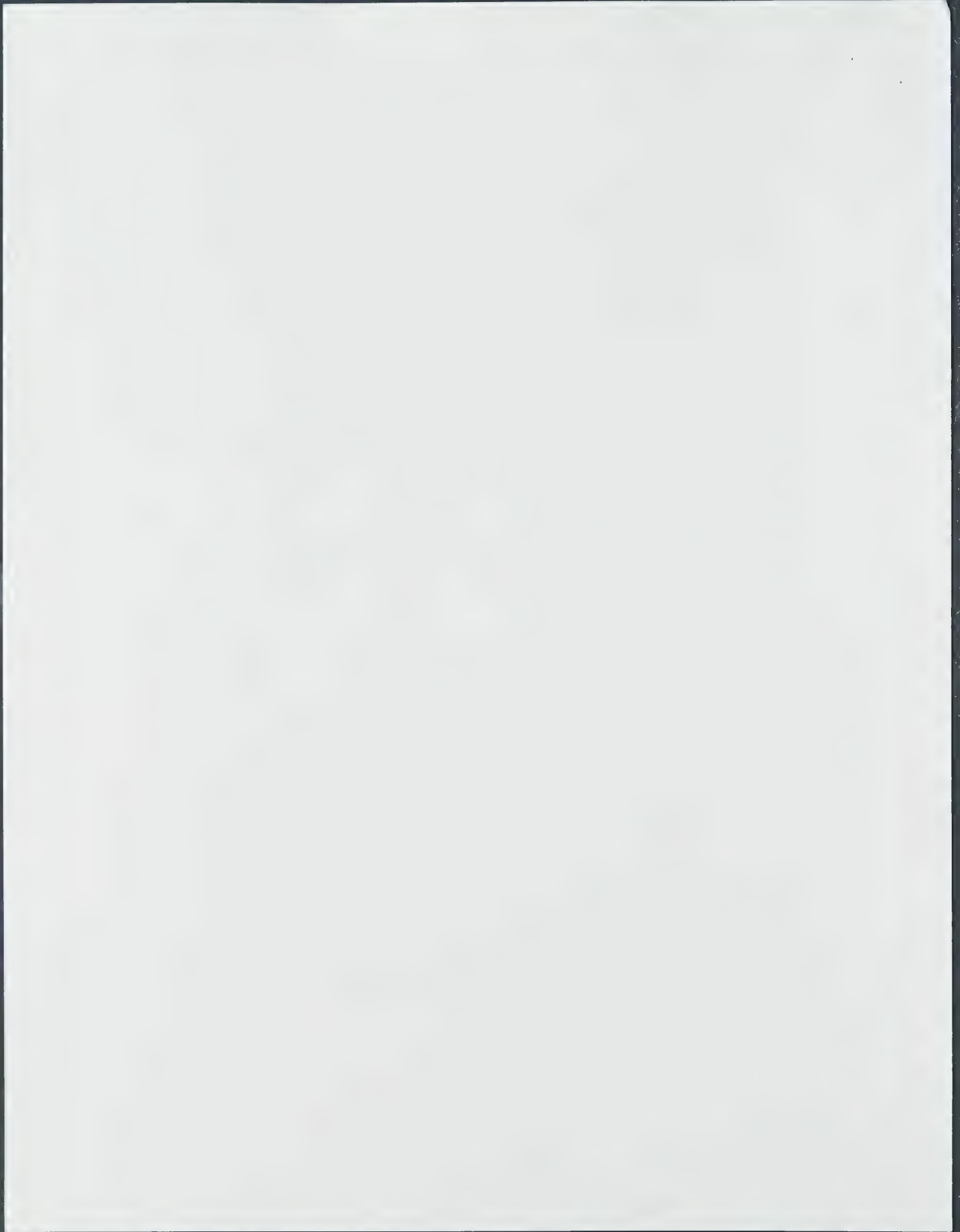
*Bob Feinberg*  
Bob Feinberg

*Photo included without caption*

*The illustration shows browns in foreground have become lighter (more transparent); green of skirt or robe darker; red pink and white drapery more transparent.*







# WHY AN 'OLD MASTER' PAINTING LOOKS LIKE AN 'OLD MASTER' PAINTING

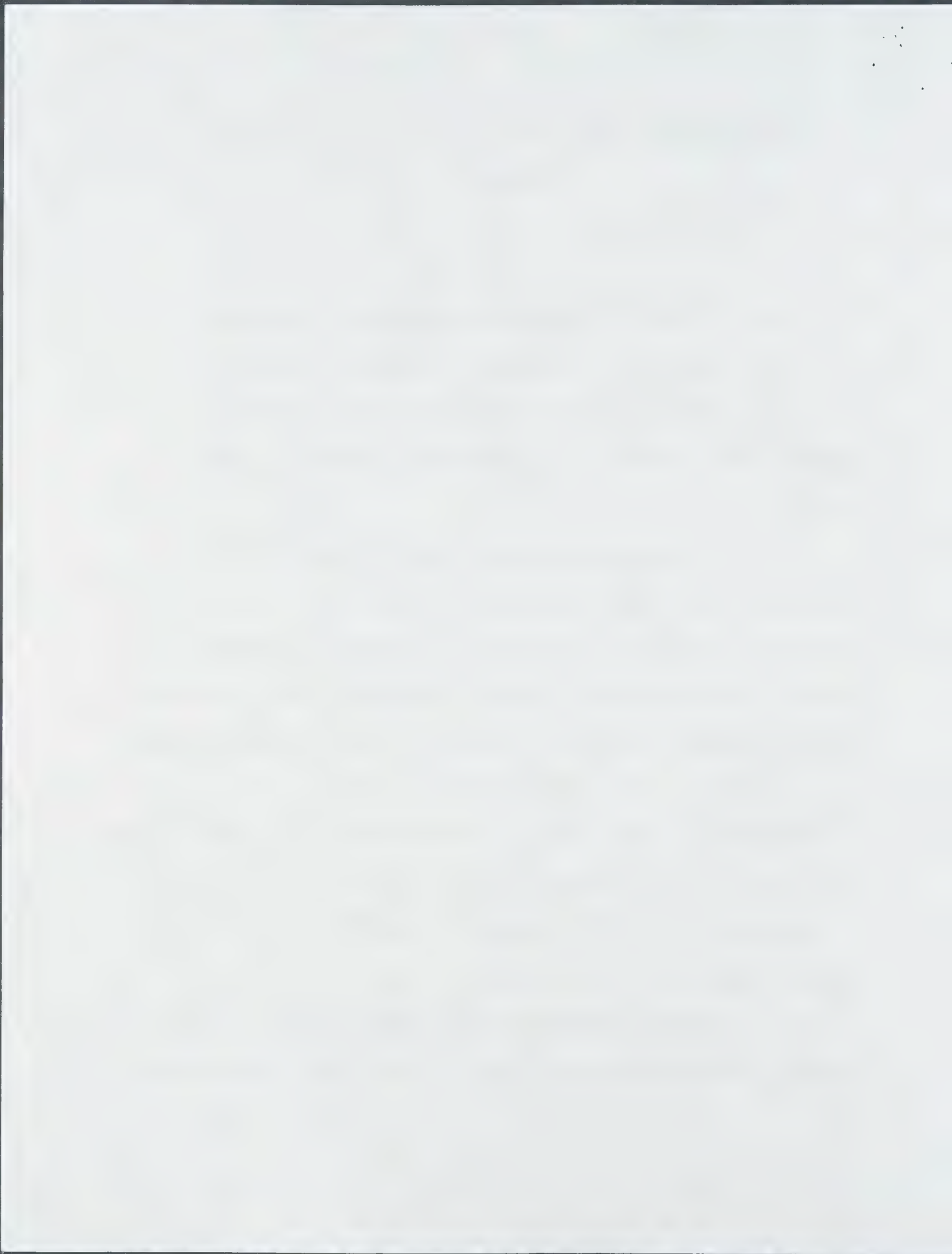
By Robert Feinberg

Many artists of the 19<sup>th</sup> century endeavored to find the technical secrets of the 15<sup>th</sup> to 18<sup>th</sup> century artists. Modifications of the painters' technique that some of them claimed to rediscover led to inclusion of materials such as bitumen (asphalt) that had disastrous effects on the permanence of some 19<sup>th</sup> century paintings.

What is the old master look as compared with oil paintings of the 19<sup>th</sup> and 20<sup>th</sup> century? While it is difficult to generalize and also hard to put a visual experience into words, there are some special characteristics of "old master" paintings. There is a greater translucency to colored areas of both light and dark value (e.g. flesh tones and dark areas of a painting). The gradations of color and tone seem more delicate than paintings of a later period.

Enough is now known about the physics and chemistry of oil paint to explain some of the differences. Needless to say, physics and chemistry will not explain the greatness of a Rembrandt as an artist, but may help to see why no one today can paint a canvas that looks as good as his.

Oil paint is usually a suspension of microscopically ground color pigment powders suspended in a "drying oil" such as linseed oil. The paint may contain as



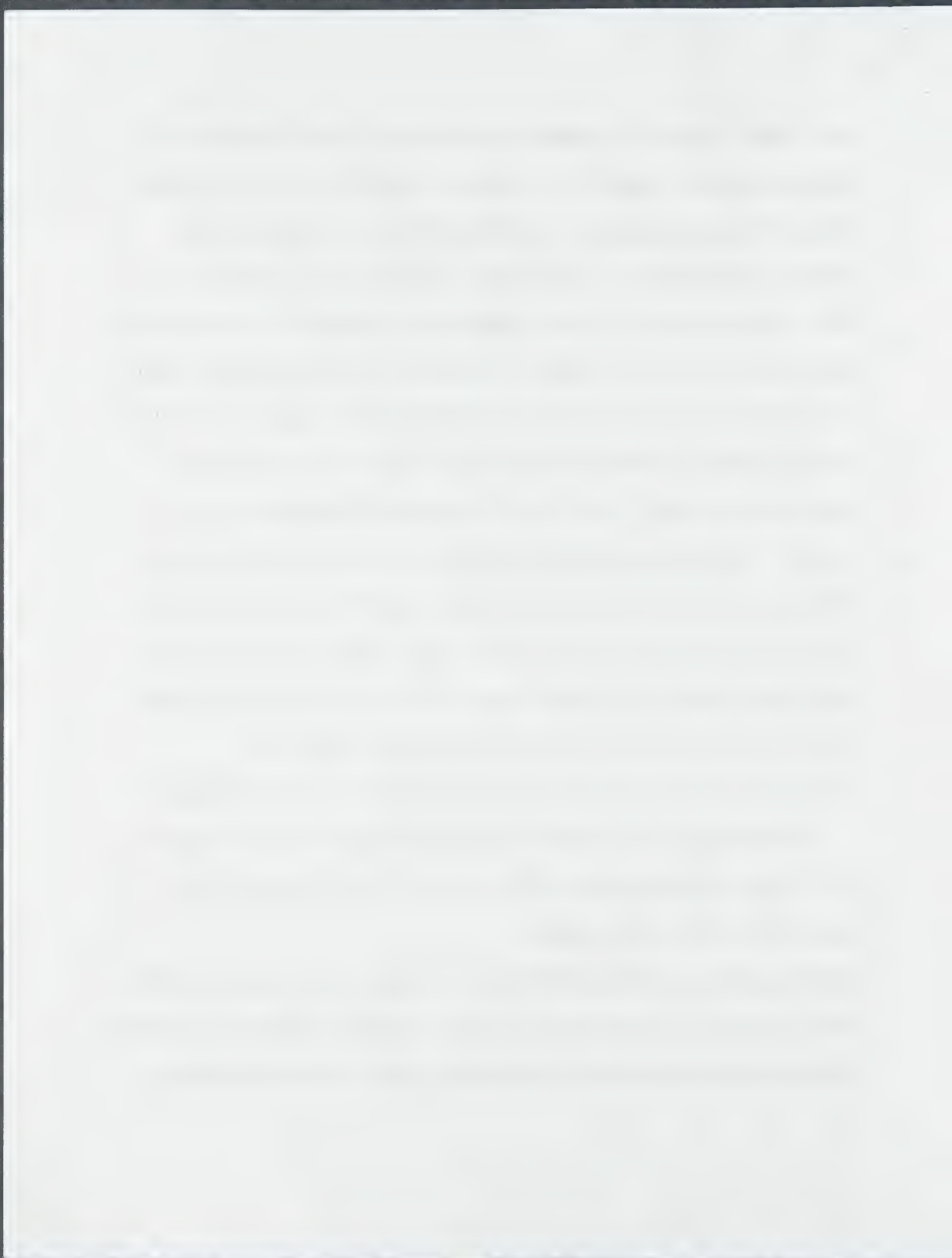


well a volatile solvent such as turpentine to reduce the viscosity so the paint will behave properly as it is applied to the painting. While the applied paint is "drying" there are two processes going on: evaporation of the solvent (turpentine) and oxidation of the linseed oil. The oxidation of the oil is a very complex process, with so many reactions and so many products that they are difficult to characterize. New bonds "cross-links" are formed between molecules leading to products which are of high molecular weight, solid and of gradually increasing hardness. While the solvent (thinner) evaporation is probably over in a day or two, the hardening is progressive over months. In fact we now know that this process continues over <sup>many</sup> the years. The cross-linked oil molecules continue to grow in size and some less stable products continue to decompose and to evaporate from the paint film. The paint film continues to get more dense and to shrink. From our consideration, the important thing is that there is clear evidence that the cross-linking and hardening does not finish in a few years; it keeps on going but at a slower rate.

#### Evidence of Continued Cross-linking of Oil Molecules of Very Old Paintings.

The fact that very old paintings are different in degree of cross-linking from say 10 year old paintings (or even 100 year old ones) can be seen readily in the course of restoration of dirty paintings.

Restorers usually clean an oil painting by dissolving the picture varnish in which the dirt is embedded. The restorer will wet a cotton swab with a solvent mixture which will dissolve varnish but not paint. He drags the cotton swab over the painting ,

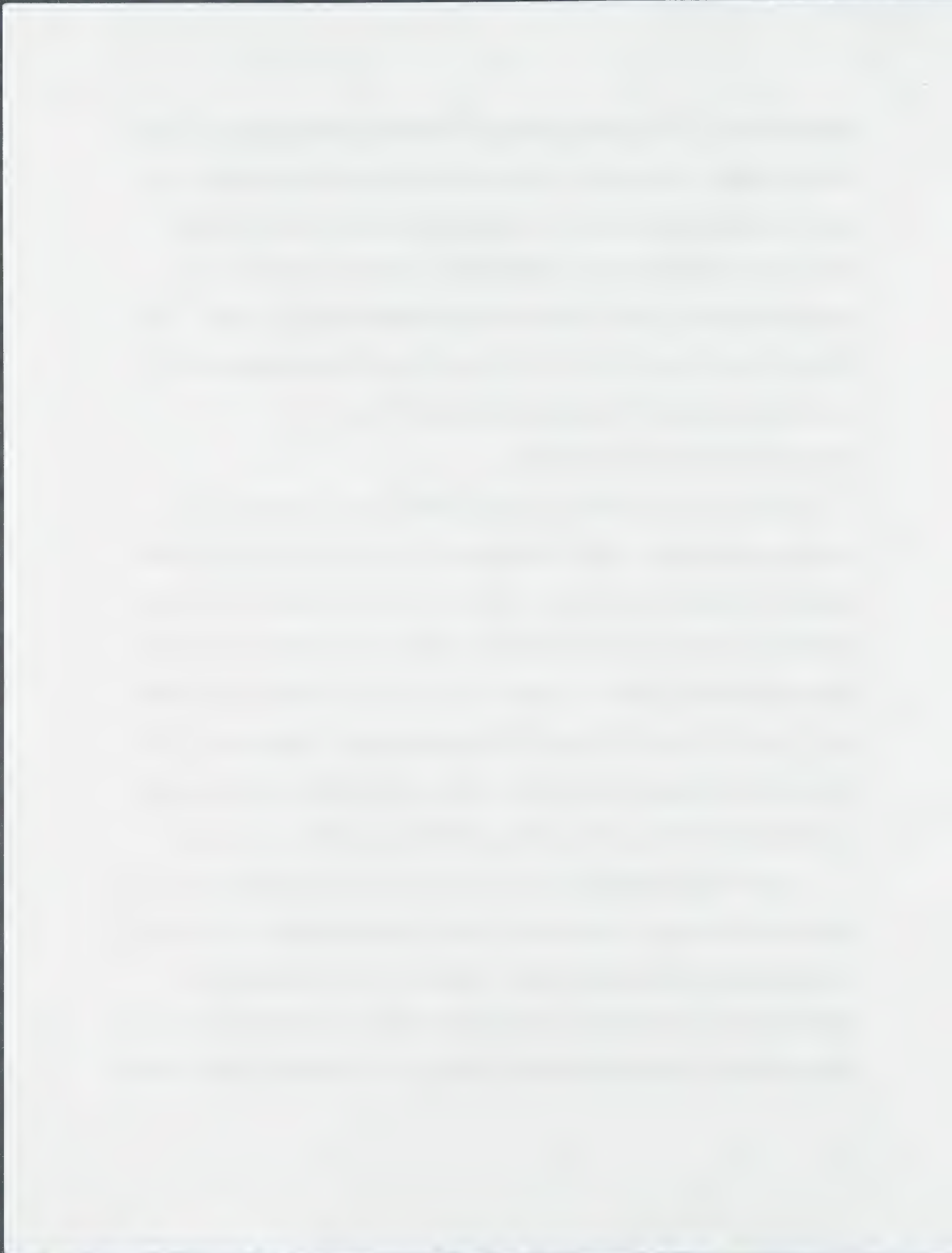


picking up varnish. But in the case of many 10 year old paintings, the paint layer slowly becomes swollen and soft with typical varnish- removing solvents. The restorer finds the paint layer begins coming off the picture and ends up on the swab. On the other hand, the very old painting is much more resistant to the swelling and softening action of the same solvent mixture on the paint film. This difference is believed to be due to the additional cross-linking that has occurred in the intervening years within the hardened linseed oil film.

#### Light-scattering By Powdered Pigments

Suppose you took a brown inorganic pigment such as crude iron oxide (containing manganese dioxide as well) that had been heated to form a dark brown color (burnt umber); then you ground it up with a mortar and pestle. The finer you grind it up, the lighter color it appears to have. What is happening is that as the pigment particles get smaller they scatter more of the light with which you observe them. Light of all colors is scattered so it reaches your eye as white light. Since light scattering is happening right at the surface of the pigment particle, less light gets deep into the particle to be selectively absorbed, so it looks less brown.

If you take the ground pigment and suspend it in a liquid such as water, the pigment will appear less white and more brown. The reason is that we replaced the air at the surface of the pigment particles with water. This reduced the light scattering at the particle surface. The scientific measure of the phenomenon is *refractive index*- a measure of the light bending power of materials at their surfaces.



The closer the refractive index of the suspending medium is to that of the particles, the less scattering of light occurs at the interface between the two. Gases have low refractive indices, liquids have higher refractive indices, and solids have higher values still.

#### Light-scattering by the Paint Layer..

As the paint film solidifies and then hardens, its refractive index continues to rise. The rise in density of older paint films correlates with a rise in its refractive-index. This means that older paint films allow less light-scattering at the pigment/paint film interface.

What are the consequences of decreased light scattering in very old paint?

1. More light goes through the pigment particles.
2. More light gets deeper into the paint.
3. More light returns from deep into the paint layer.

These lead to what we observe in the very old painting:

1. Deeper color, i.e. greater color saturation.
2. Greater translucency (or less opacity).
3. There seem to be more nuances of tone in the darker areas of the painting\*. In addition, because the under-paint will be more visible through the outer layer of paint, greater control is available of color and tone..

In addition to color in the paint layer, some of the "old masters" used



In addition to color in the paint layer, some of the “old masters” used colored glazes in their paintings. A glaze is a layer of color applied over the paint layer which is largely transparent. It is a dilute suspension of color pigment in a vehicle consisting of a hardening oil and (sometimes) varnish. The transparency is much greater because the amount of light-scattering pigment used is much less than in paint. Due to their weak color they are usually built up in multiple layers. Glazes give the effect of translucency (or transparency) without the need for aging the painting. The technique of glazing has been used much less frequently by artists of the 19<sup>th</sup> through 21<sup>st</sup> century

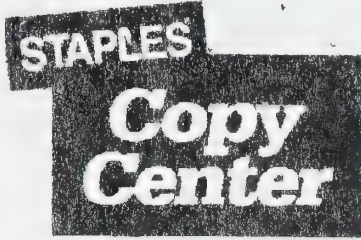
. As a group, the “old-master” painters were conservative about technical innovation and stuck to methods which allowed for great permanence of their paintings. Thus it is not an accident that we have their paintings still available to see in them the improvement that age has wrought.

\* \* \*

\*) The author does not know of any scientific proof of the latter statement; It is something which he has empirically observed.







# Complimentary Fax Cover Sheet

To: ALFRED BADER	From: Amy McPherson 133 WARREN ST. BEAVER DAM, WI. 53916
Fax # (414) 277-0709	Phone # (920) 356-0610
Date: 8-28-02	<input type="checkbox"/> Urgent <input checked="" type="checkbox"/> Confidential <input checked="" type="checkbox"/> Confirm Receipt
Number of Pages: (including Cover) 3	Reply Fax #:

Message:

THANK YOU FOR TAKING A LOOK. I'LL BE WAITING TO HEAR FROM YOU!

*Amy*

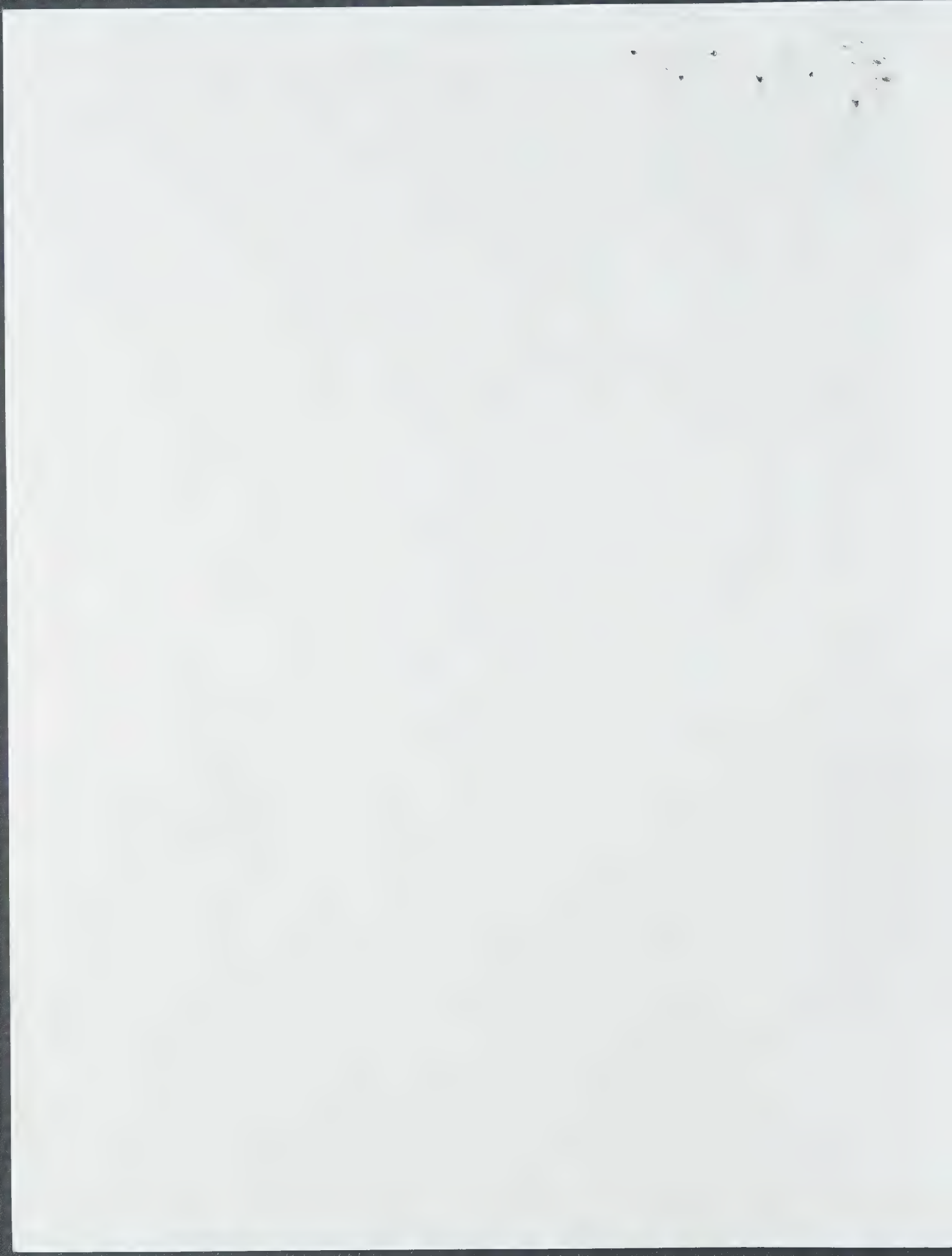
Staples Copy Centers also offers these additional services:

- |                                    |                       |                               |
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Jacques Callot  
"Les Gobbi"  
Pen & Ink.

**CALLOT**

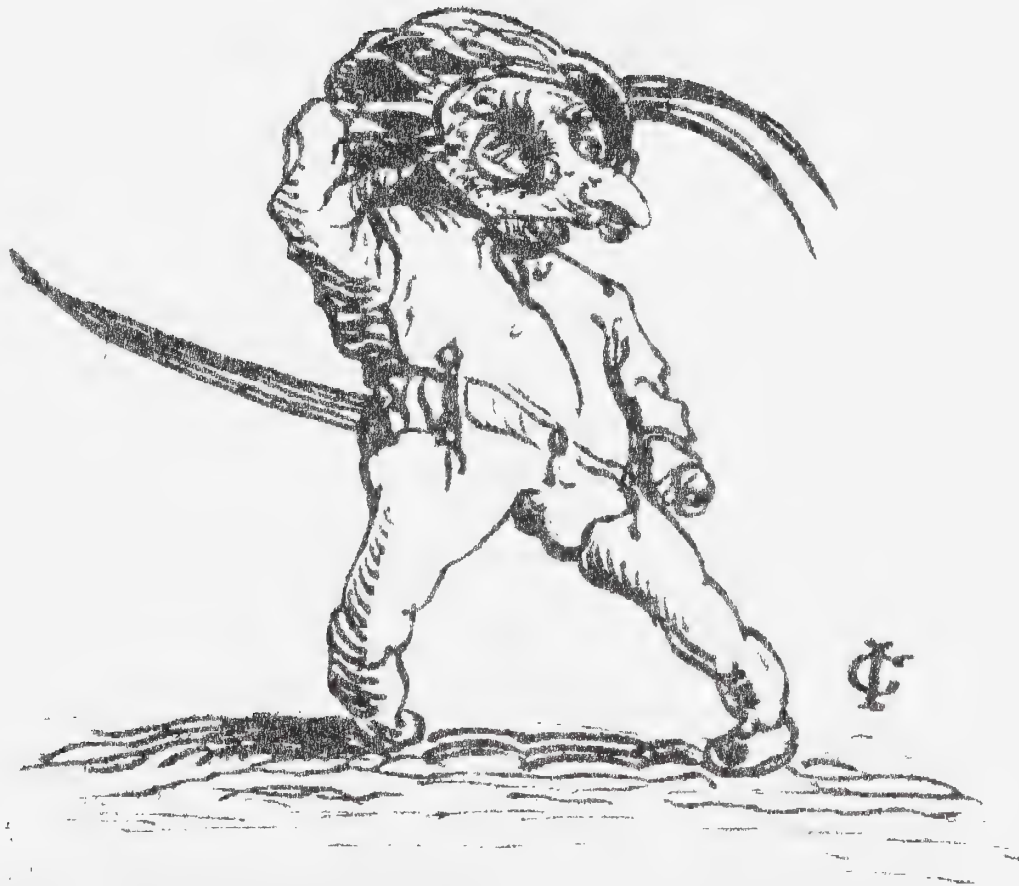
Jacques  
b. Nancy, 1592 - 1635  
Historical, biblical, genre & military  
subjects etc  
Exh: UK & European AG's

Callot Jacques 1592-1635, French \*Genre, Portraits, Land-  
scapes, Religious, Hunters, Naval Combat, Rivers, Horses  
\$25,000 26 X 53 \*\$300,000 8 X 12 Drawing \*\$1750 8 X 5  
Etching \*BF 3372, 11/13/91, CR 1/85, 5/19/93, CRL 4/13/89,  
7/3/90, 2/7/91, 4/16/91, 7/2/91, SPB 11/86, 5867, 7/17/91,  
1/14/92, 5/20/93 \*Bermans(1), Mallett(1) \*Painter, Engraver  
\*[1993]

*Jac Callot*

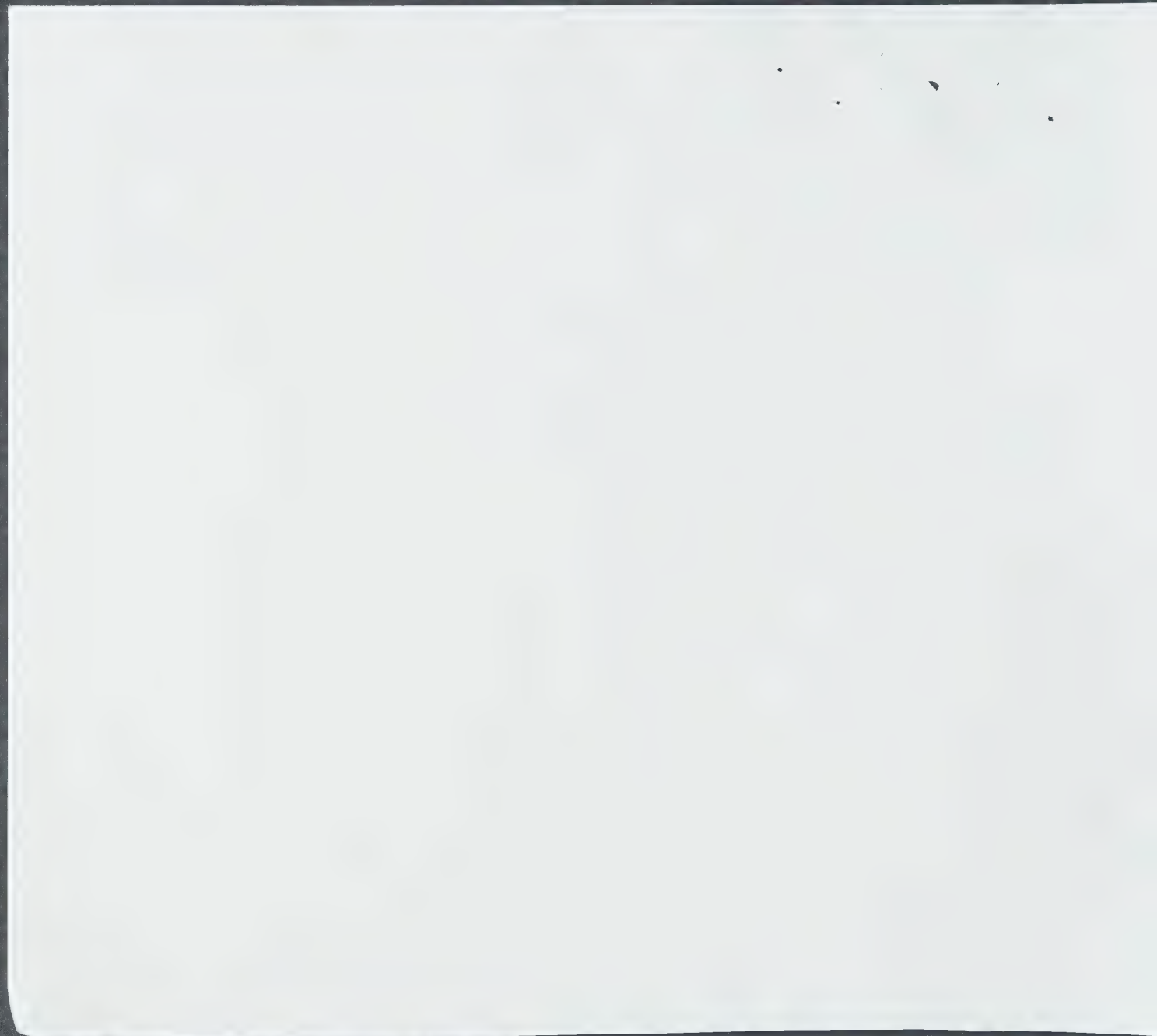














Jacques Callot  
"Les Gueux"  
Pen & Ink.

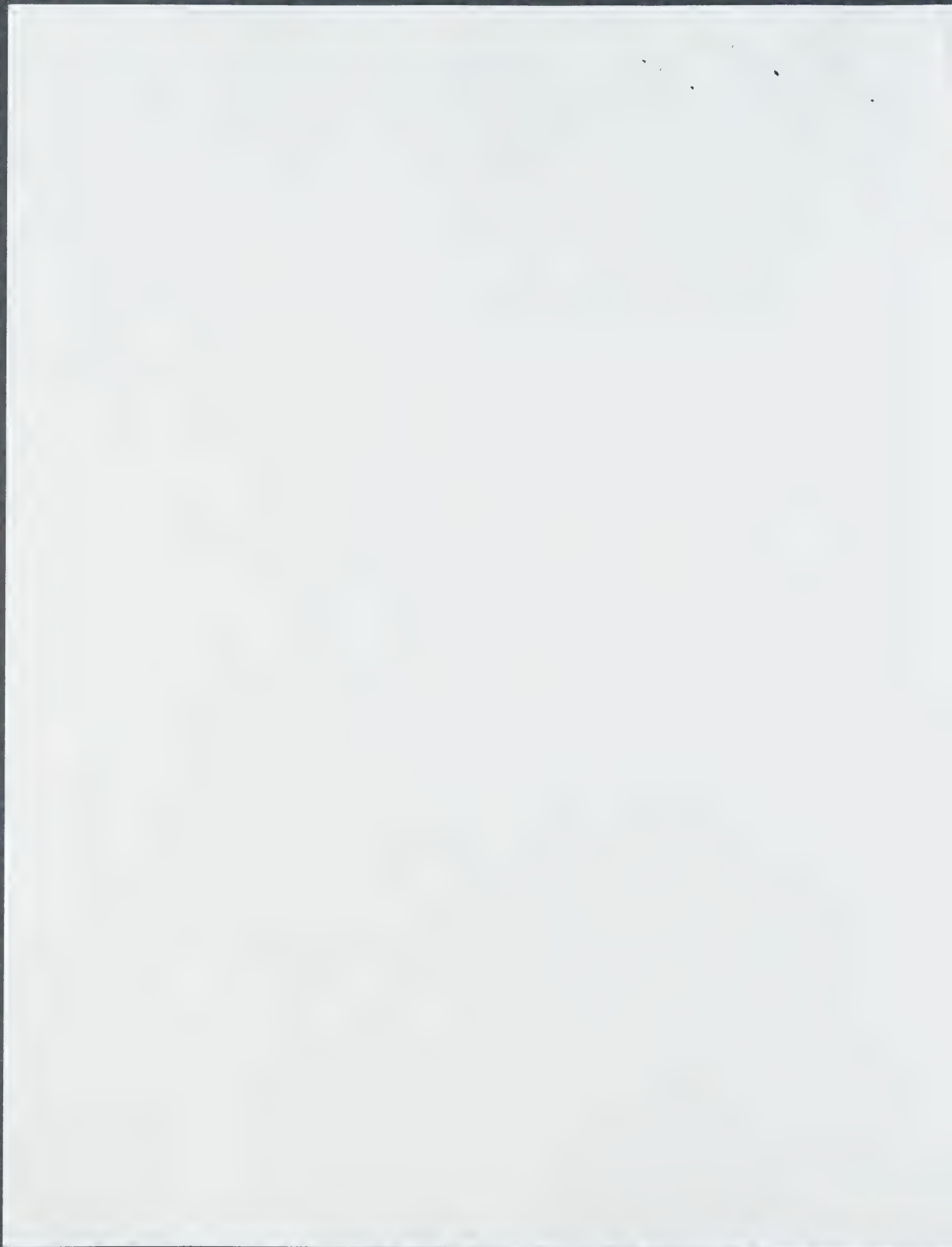
CALLOT

Jacques  
b. Nancy, 1592 - 1635  
Historical, biblical, genre & military  
subjects etc  
Exh: UK & European AG's

Callot Jacques 1592-1635, French \*Genre, Portraits, Land-  
scapes, Religious, Hunters, Naval Combat, Rivers, Horses  
\$25,000 25 X 53 \*\$300,000 8 X 12 Drawing \*\$1750 8 X 5  
Etching \*BF3372, 11/13/91, CR 1/85, 5/19/93, CRL 4/18/89,  
7/3/90, 2/7/91, 4/16/91, 7/2/91, SPB 11/86, 5867, 7/17/91,  
1/14/92, 5/20/93 \*Bermans(1), Mallett(1) \*Painter, Engraver  
\*[1993]

Jac Callot





**Subject:** Boston, Philadelphia  
**From:** David A Dewitt <3dad5@post.queensu.ca>  
**Date:** Thu, 29 Aug 2002 14:53:43 -0400 (EDT)  
**To:** Alfred Bader <baderfa@execpc.com>

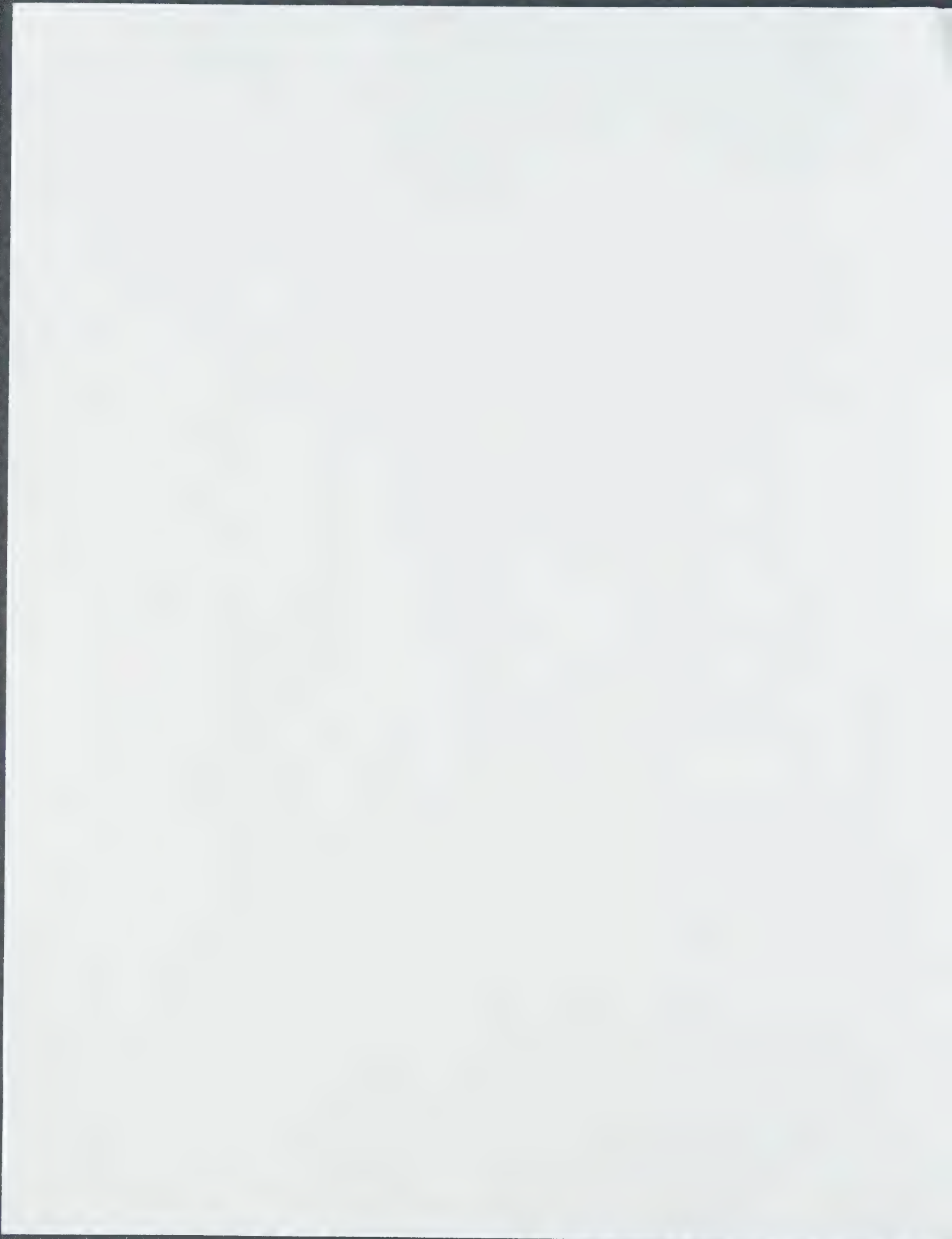
Dear Alfred,

The people at Boston College have approached me about the material in the Temple Collection, and we will be discussing the possibilities for an exhibition, and the use of some of the material in their courses. I am quite pleased at this opportunity: thanks for establishing this contact!

I am planning to visit my brother Lloyd and his wife Christine this weekend in Philadelphia. Do you think it might be possible to arrange a visit to David, on such a short term, this Saturday, to see some of his collection? Also, would it be inappropriate to disturb his Shabbath in this way, in the first place? Your help would be much appreciated.

With all best wishes,  
David

David de Witt  
Bader Curator of European Art  
The Agnes Etherington Art Centre  
Queen's University  
Kingston, ON K7L 3N6  
t. (613) 533 6000 x75100  
f. (613) 533 6765  
e. [3dad5@post.queensu.ca](mailto:3dad5@post.queensu.ca)





FAX FROM:

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

August 30, 2002

TO: Mr. Hans de Gier

Page 1 of \_1\_

FAX #: 011 44 20 7568 0880

Dear Mr. de Gier,

Further to our correspondence of August 14<sup>th</sup> and 19<sup>th</sup>, I do of course plan to send the Master IS to Dr. Naumann, to arrive before your visit there.

You can still of course view it on my website, [www.alfredbader.com](http://www.alfredbader.com), where the painting is shown fairly well.

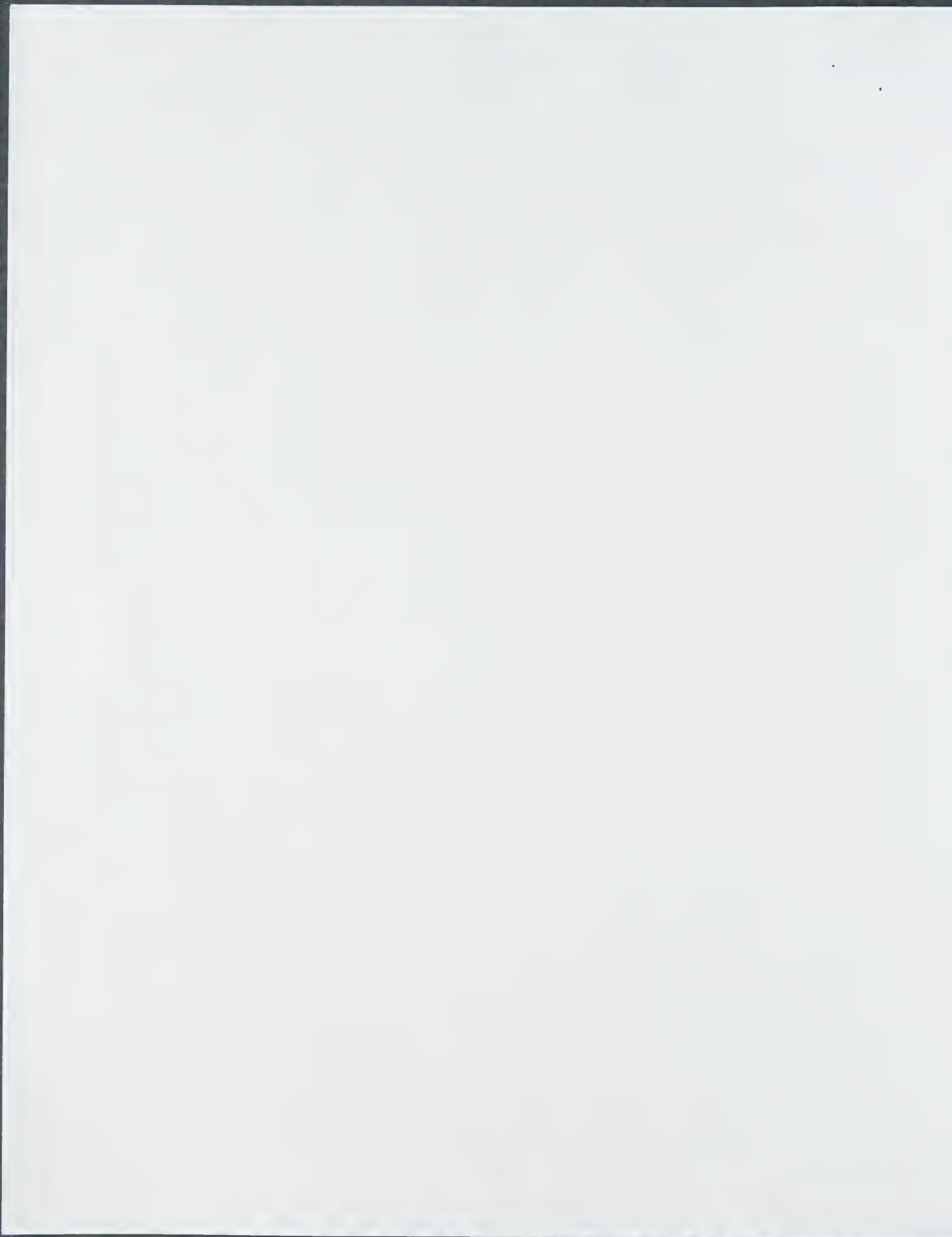
If you like it when seeing it in New York, do you plan to take it with you to London?

You know how much we enjoyed meeting you in London and hope that we will have a chance to meet with you again.

With all good wishes I remain

Yours sincerely,

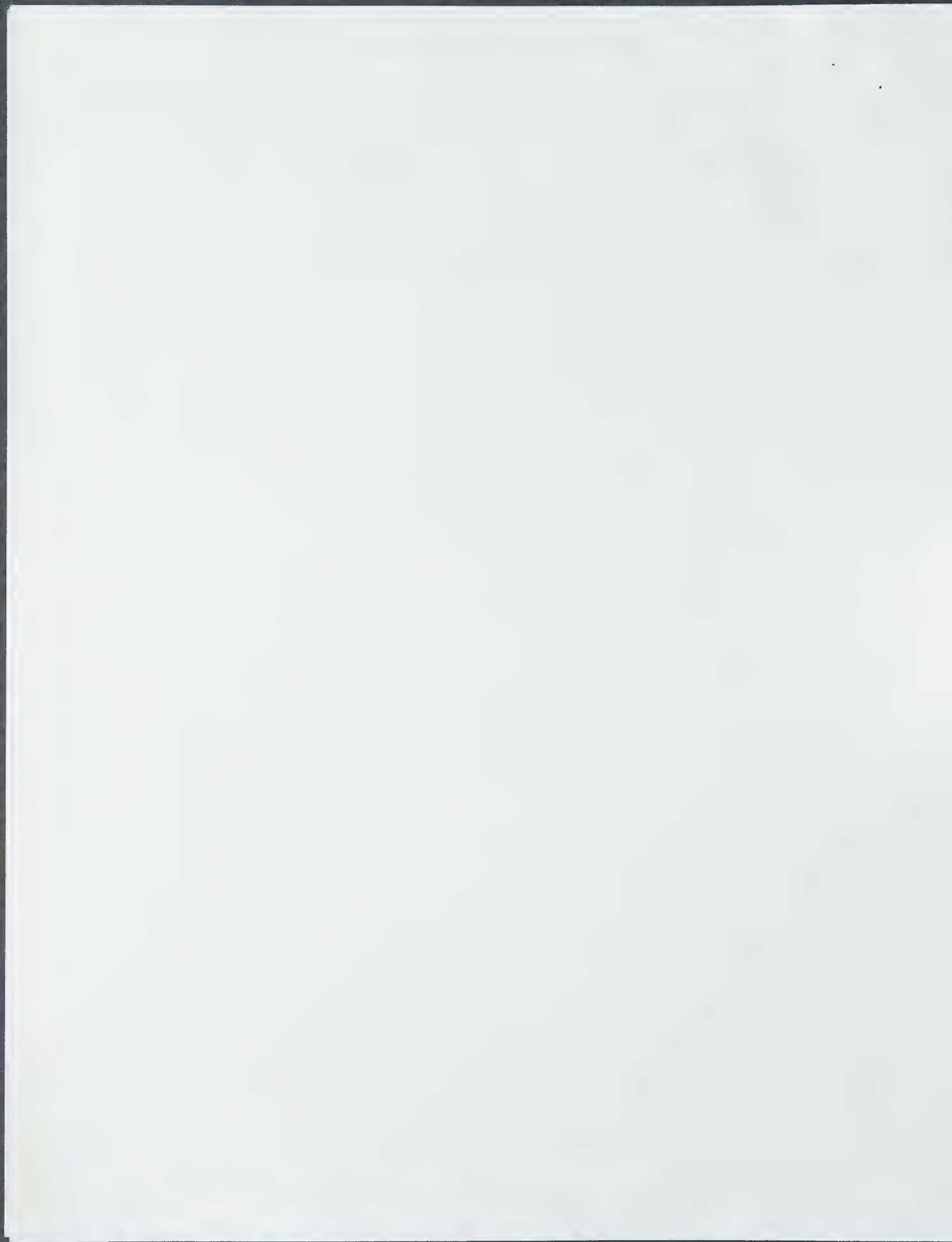
Alfred Bader  
AB/az



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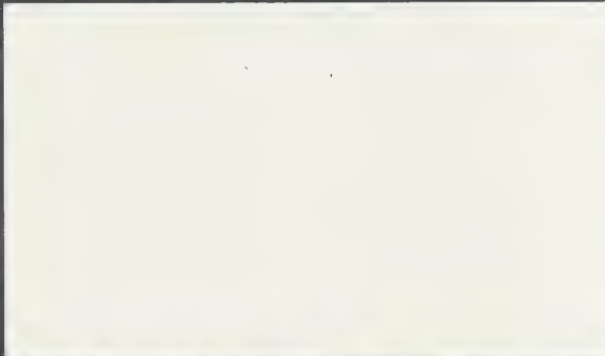


Dr. Bader -  
you may be  
interested  
in lot 165.

Richard James Rabel  
*Old Master Paintings*

**CHRISTIE'S**

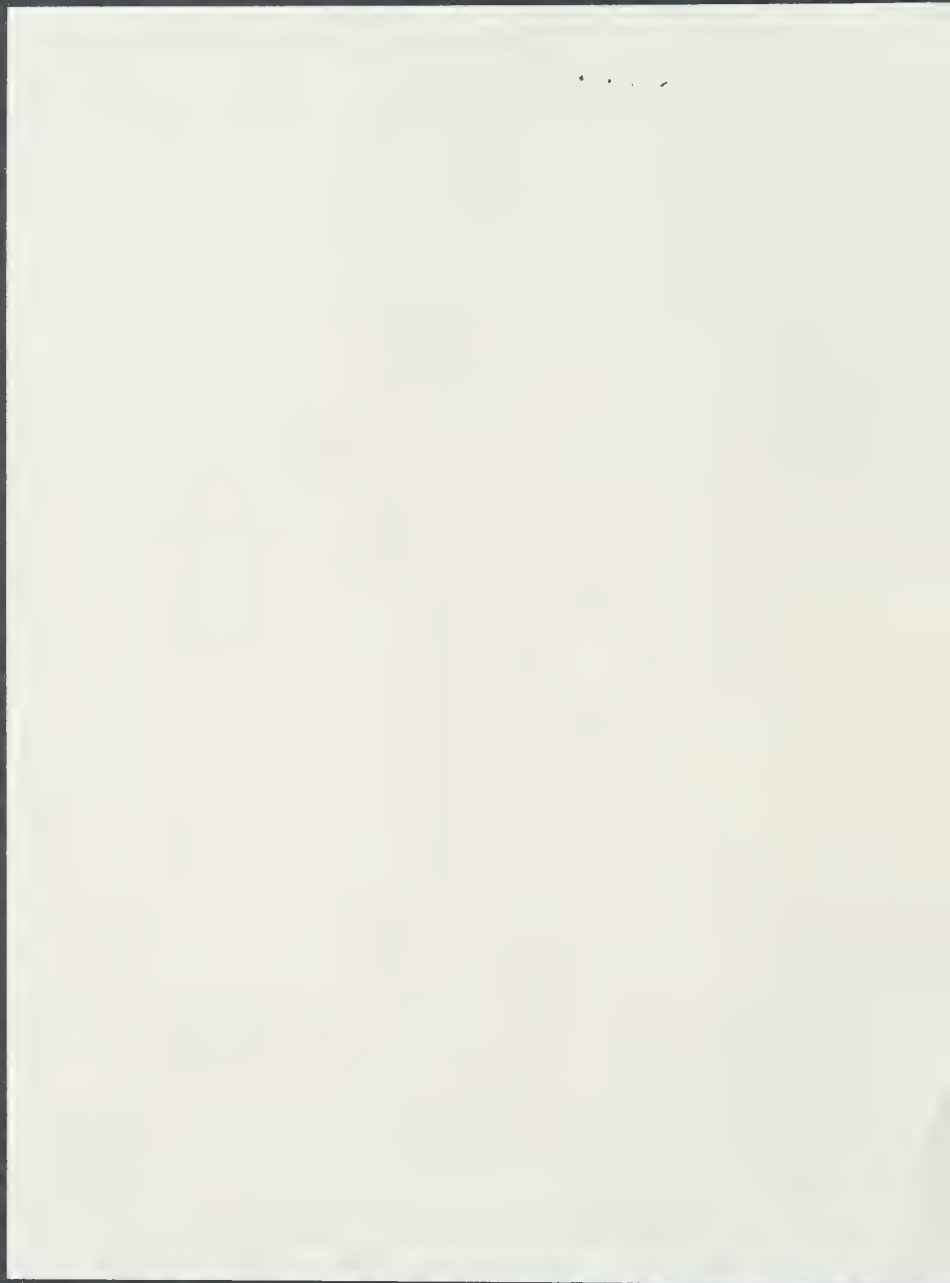
20 Rockefeller Plaza  
New York, NY 10020  
phone 212.636.2117  
fax 212.636.4925  
email rrabel@christies.com



# CHRISTIE'S

*With the Compliments of  
Richard James Rabel*

Jaudreville





PRIVE

De Pijl 50

1017 RM Ouderkerk aan de Amstel

telefoon +31(0)20 - 4966119

Jaap van der Veen  
REMBRANDT INFORMATIE CENTRUM

HET REMBRANDTHUIS

Leidsebreestraat 4, 1011 NK Amsterdam • telefoon + 31 (0) 20 - 5200400 • fax + 31 (0) 20 - 5200401 • Postbus 16944, 1001 RK e-mail: [museum@rembrandthuis.nl](mailto:museum@rembrandthuis.nl)

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

(414) 962-5169

September 3, 2002

Dr. David de Witt  
Bader Curator of European Art  
The Agnes Etherington Art Centre  
Queen's University  
University Avenue at Queen's Crescent  
Kingston, ON K7L 3N6  
CANADA

Dear David,

We really enjoyed Mr. van der Veen's visit; C-18 is back in its old place.

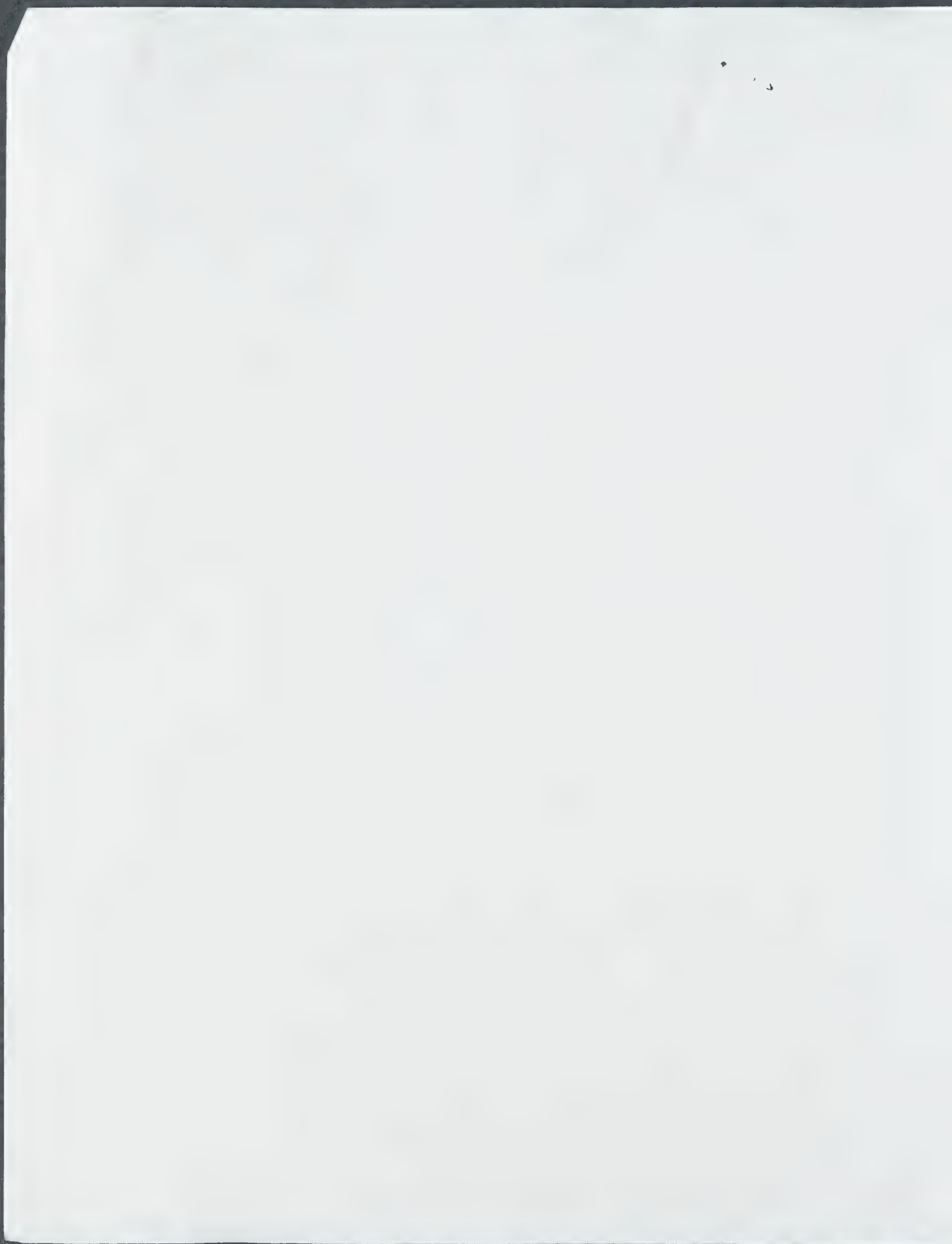
He is quiet, thoughtful and knows a great deal. We look forward to meeting him again next November.

He was very interested in the *Portrait of Jacob Junius* and wondered how we know that this is a portrait of that man. You took five folders with you to study and return on October 3<sup>rd</sup>. One of these is the folder of that late Lievens portrait. Could you please look through this, find what caused the identification of the sitter and then send the material to Mr. van der Veen. His e-mail address is given on the enclosed.

With all good wishes I remain

Yours sincerely,

Alfred  
AB/az  
Enc.







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

September 4, 2002

TO: Mr. Richard Charlton-Jones  
Sotheby's London

Page 1 of \_1\_

FAX #: 011 44 207-293-5943

Dear Richard,

Thank you so much for your thoughtful letter of August 28<sup>th</sup>.

You may remember that I left two Italian paintings to be sold at Olympia on October 29<sup>th</sup>. I very much hope that you can give me the same commission, 2%, then.

Of course we plan to be at the sale in Amsterdam in November and then at the major sales in December and I will then also bring one or more old masters to you to be sold early next year.

All of you must be very proud about your accomplishment with the Rubens. Perhaps I will have better luck with the next one.

With all good wishes I remain

Yours sincerely,

Alfred Bader  
AB/az



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2440

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

Per fax: 00 1 414 277 0709

6<sup>th</sup> September 2002*Dear Alfred,*

Thank you for your letter of 27<sup>th</sup> August which arrived whilst I was travelling on business.

My colleague James Macdonald has done some research in my absence and believes that your portrait depicts Vittorio Amadeo I of Savoy (1587-1637). The badge that he wears was identified by our heraldry consultant Victor de Baux as of the Order of the Annunziata, specific to Savoy, and we sold a likeness of the sitter (called follower of Giovanna Garzoni) as lot 457 in 26<sup>th</sup> April 2001 Old Master Paintings sale here in Bond street. A copy of the catalogue entry is enclosed for your interest.

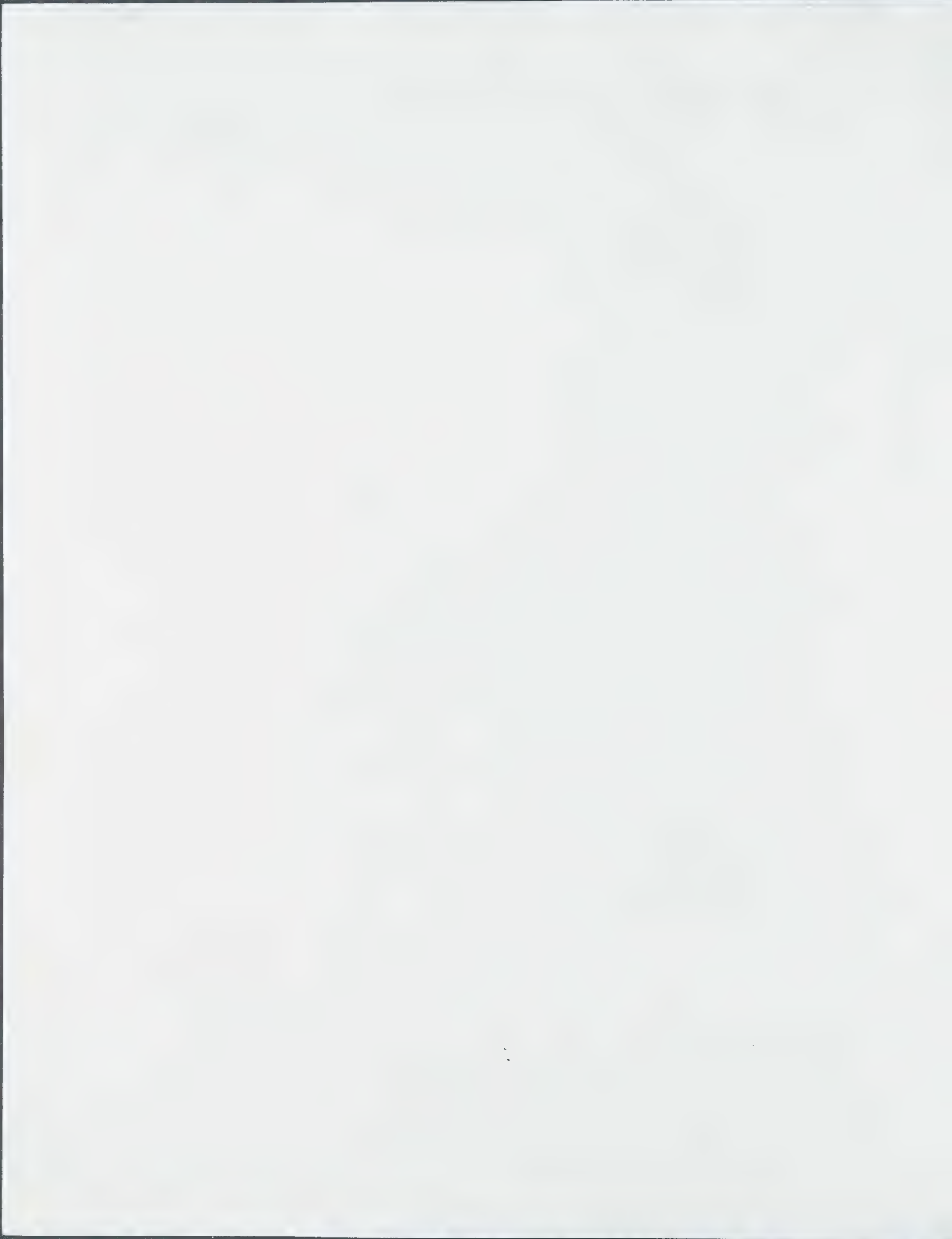
I don't think this picture has anything to do with Garzoni, nor is it likely to be either Netherlandish or Spanish. I suspect it is Genoese, although it could be Florentine or Lombard. We could estimate £5,000-7,000

*With all Best wishes,*

George Gordon  
Old Master Paintings  
Tel: 020 7293 5414  
Fax: 020 7293 5943  
Email: [george.gordon@sothebys.com](mailto:george.gordon@sothebys.com)

*George*

2440



**Subject:** Breenbergh  
**From:** David A de Witt <3dad5@post.queensu.ca>  
**Date:** Fri, 20 Sep 2002 16:05:09 -0400 (EDT)  
**To:** Alfred Bader <baderfa@execpc.com>

Dear Alfred,

Just a quick note: the few comparisons I made with works in Roethlisberger's monograph suggest that Dorotheum #346 is by Breenbergh. See plate II, and illustrations 113 and 324.

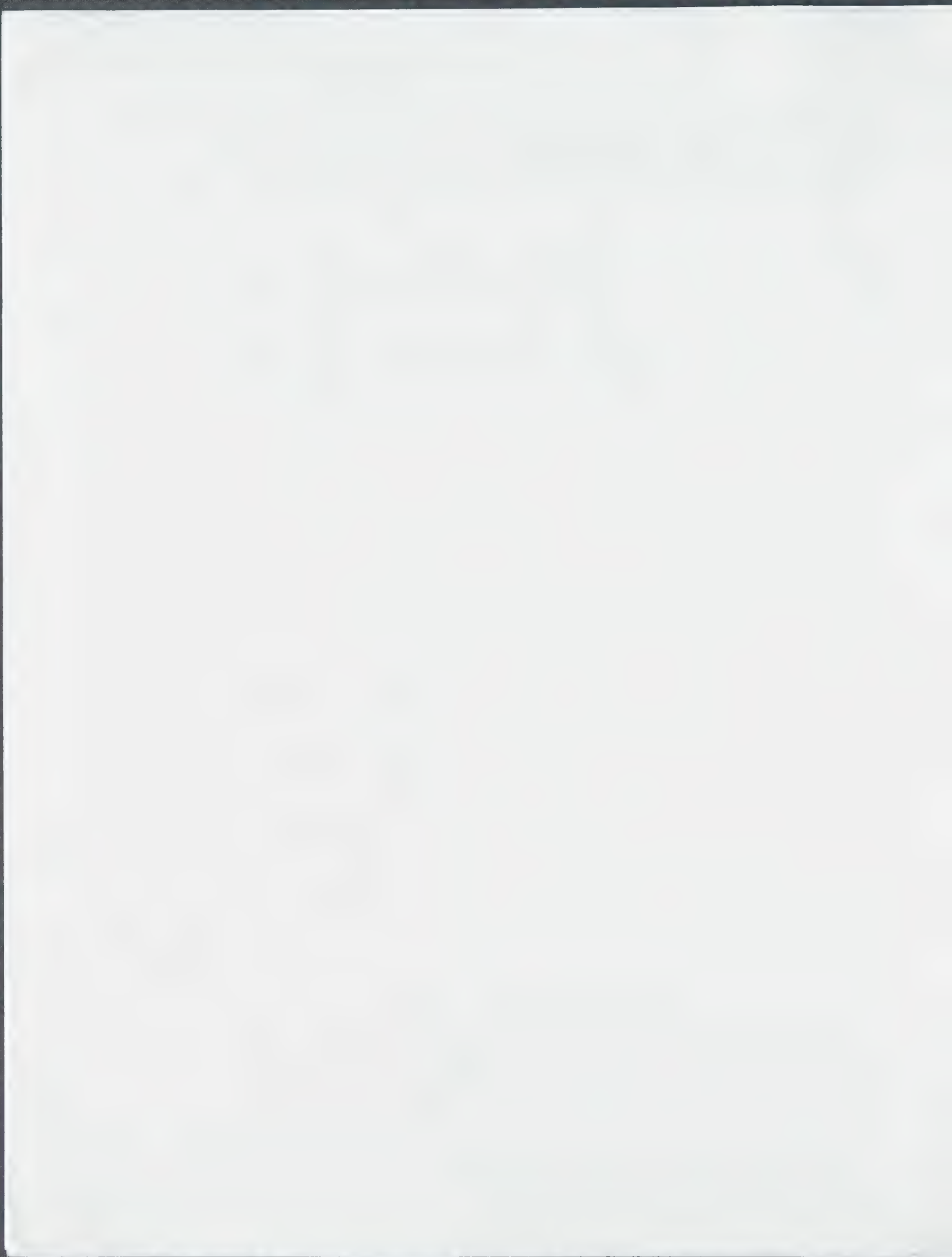
Breenbergh was one of the few of his later generation to master the figure and the landscape, as had Poelenburg and Elsheimer. His figures are very smooth, like in this sale painting, and the clouds compare very closely to those in Roethlisberger ill. 322. But it would be very helpful to have a better illustration, which I will request from the auction house.

With best wishes,  
David

David de Witt  
Bader Curator of European Art  
The Agnes Etherington Art Centre  
Queen's University  
Kingston, ON K7L 3N6  
t. (613) 533 6000 x75100  
f. (613) 533 6765  
e. [3dad5@post.queensu.ca](mailto:3dad5@post.queensu.ca)

To Otto:  
Would you  
like to buy  
this with me?  
Jana

Sept. 20  
and 23.



**Subject:** Re: Your e-mail  
**From:** Kathy Buenger <kbuenger@conleynet.com>  
**Date:** Fri, 20 Sep 2002 15:40:35 -0500  
**To:** Alfred Bader Fine Arts <baderfa@execpc.com>

We will be certain to schedule this interview as soon as possible. Thanks for bringing Dr. Bader to our attention.

From: Alfred Bader Fine Arts <baderfa@execpc.com>  
Date: Fri, 20 Sep 2002 14:42:03 -0500  
To: [kbuenger@conleynet.com](mailto:kbuenger@conleynet.com)  
Subject: Your e-mail

Dear Kathy,

Thank you for contacting us about City LifeStyle. As far as a visual arts profile goes, you will never meet anyone more interesting than Dr. Alfred Bader. He started Aldrich Chemical company many years ago and combined his love of chemistry with his love of art.

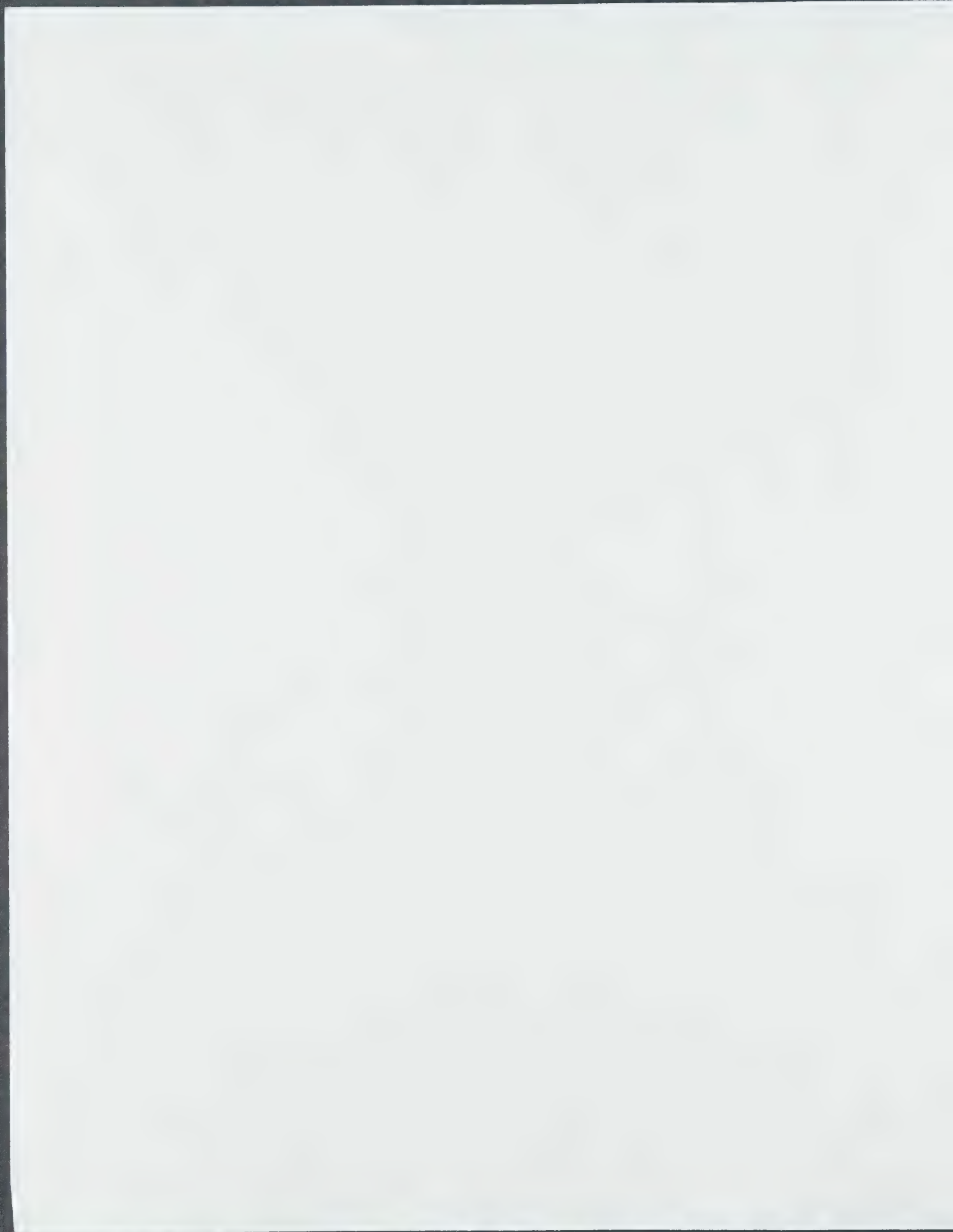
Since 1992 he has had a gallery, Alfred Bader Fine Arts, located at the Astor Hotel on Juneau Avenue. Here in the gallery we have more than 200 original works, many priced lower than a framed and matted print! Other galleries in Milwaukee were featured in "Exclusively Yours" magazine in April 2001, yet we remain the best kept secret in the City.

An interview with Dr. Bader would be a fascinating and enjoyable read. You'd have a chance to meet the gentleman who has likely bought and sold more Rembrandts than anyone else alive in the world and you could perhaps feature photographs of the gallery as well. Feel free to contact Jim Auer at the Journal-Sentinel for his opinion of Dr. Bader and the gallery.

If you feel this would be worthwhile, please call us at 277-0730. Dr. Bader travels a great deal and we would need to coordinate his travels with your deadline.

I hope to hear from you soon.

Sincerely,  
Ann Zuehlke, Gallery Manager





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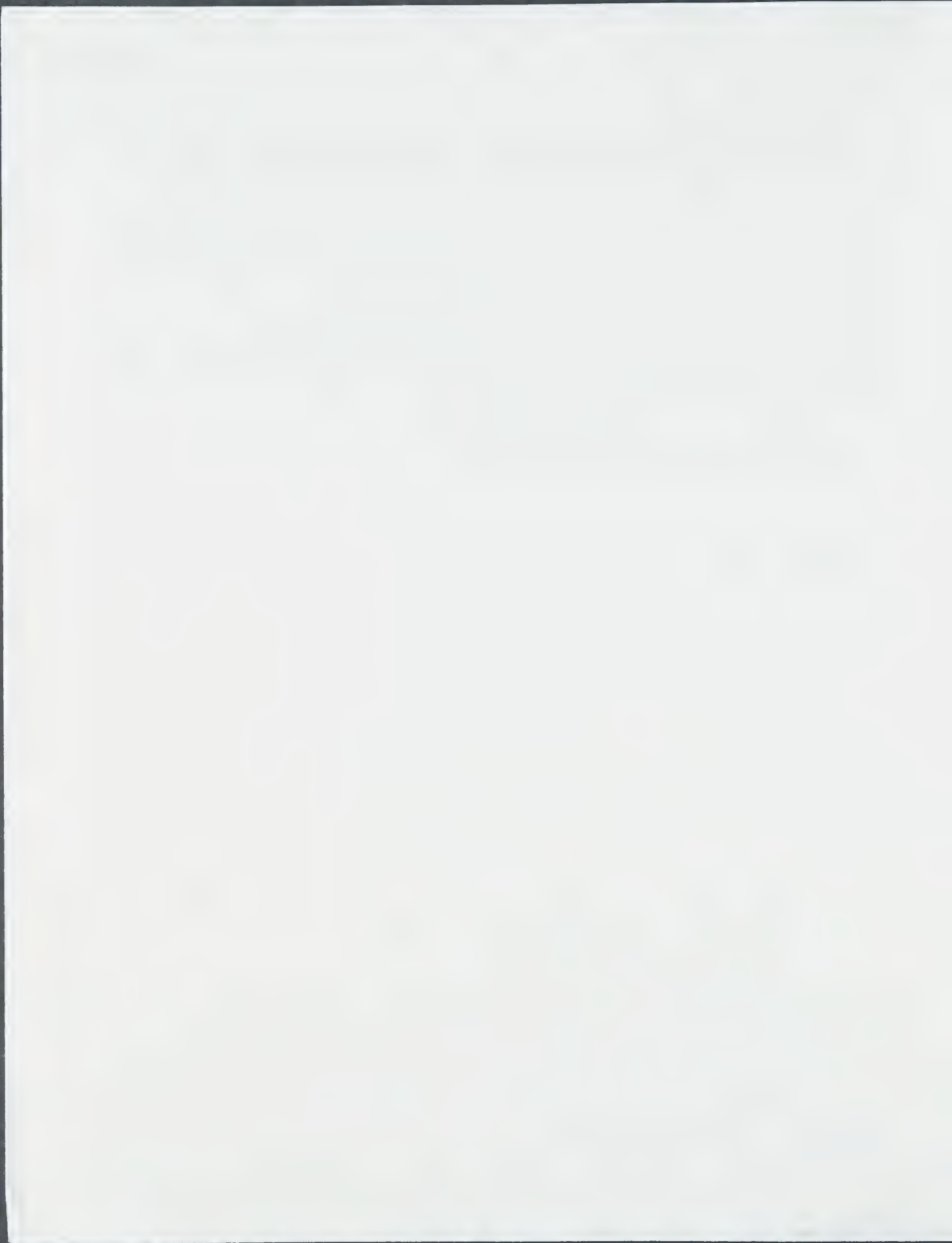
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If you feel this would be worthwhile, please call us at 277-0730. Dr. Bader travels a great deal and we would need to coordinate his travels with your deadline.

I hope to hear from you soon.

Sincerely,  
Ann Zuehlke, Gallery Manager



**Subject:** Address

**From:** "Jane Whistler" <jwhistler@zoom.co.uk>

**Date:** Fri, 19 Apr 2002 17:55:41 +0100

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

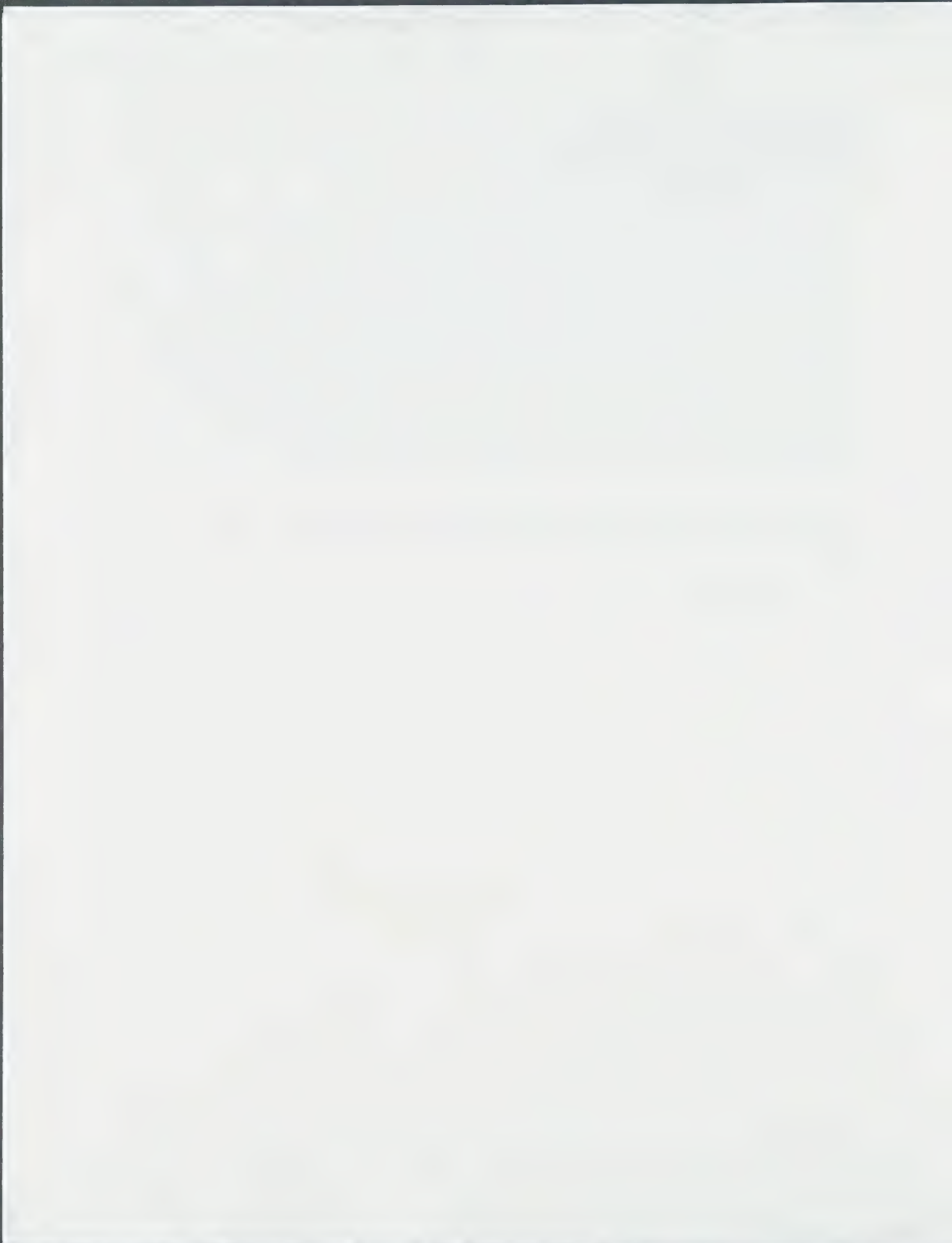
My address in London is 35 The Cut, London SE1 8LF I left 41 the Cut 3 years ago it was the flat above Livebait. My address in Sx is 20 Laughton Lodge Laughton, Lewes Sx BN8 6BY either address will do.

I spoke to Paul Frost about the INO. Obviously after my letter to the board board members met without the Phillips present and realized they had not made any policy themselves but had been led by Stephen throughout. Paul had a long talk with Stephen and in the end resigned. Crispin did the same in an attempt to resolve the issue with the Katz and the accounting muddle, he too resigned. Christopher Metcalf a lawyer and friend of Stephen also resigned. I don't know about Charles Moore but Lindsay Bryson has stayed on although is too ill to do much right now. Stephen has become a trustee and chairman and there are still 3 other trustees but not very active ones. I suppose it all depends on whether he can come up with a decent grant and I do hope he does. I suspect that will be where he puts all his energy so lets hope. If Herstmonceux has a new burst of life then I'm sure all this early work will have paid off and an Art Centre can develop that compliments the Science Centre and all the other cultural centres in the area.

Agnes Benedickson is here for a few days and we had a lovely dinner together on Tuesday, she is looking very well and her knee operation has been sucessful so she is getting about better than the last time we met.

In haste with best wishes to you both

Jane





# ALFRED BADER FINE ARTS

DR ALFRED BADER

ESTABLISHED 1961

March 21, 2002

## AGREEMENT BETWEEN ABFA & JERRY FREIDENFELD

Today, March 21, 2002, ABFA has given to Jerry Freidenfeld, 9345 N. 51<sup>st</sup> Street, Brown Deer, WI, on consignment until May 15, 2002, a tempera on paper by Czech artist, Jaromir Kosar, ABFA # ~~2469~~ 2469

If Mr. Freidenfeld sells the painting for the agreed upon price of \$800.00, he will receive a 10% commission from ABFA and may take another to sell. If he does not sell the painting he will return it to the gallery in mid-May.

AGREED this 21<sup>st</sup> day of March, 2002

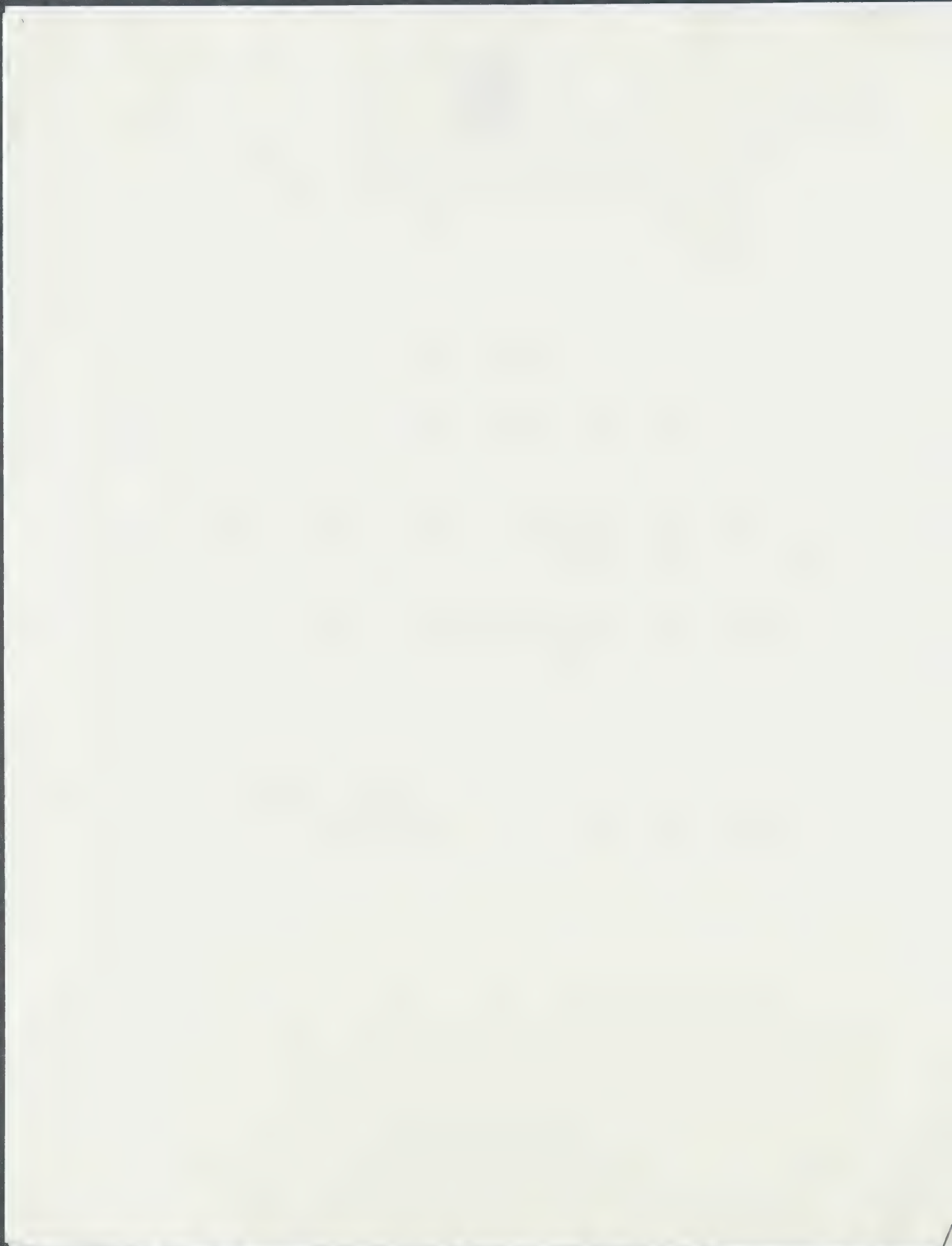
ALFRED BADER FINE ARTS

By

  
-----  
Alfred Bader

  
-----  
Jerry Freidenfeld

*By Appointment Only*  
ASTOR HOTEL SUITE 622  
924 EAST JUNEAU AVENUE  
MILWAUKEE WISCONSIN USA 53202  
TEL 414 277-0730 FAX 414 277-0709  
E-mail: baderfa@execpc.com



Dr. Alfred Bader  
2961 North Shepard Avenue  
Milwaukee, Wisconsin 53211  
September 23, 2002  
(414) 962-5169

Professor Dr. Ernst van de Wetering  
Stichting Foundation Rembrandt Research  
Project - RRP  
c/o Kunsthistorisch Instituut  
Herengracht 286  
Amsterdam NL-1016 BX  
NETHERLANDS

fax  
31 20 525 4736

Dear Ernst.

Isabel and I plan to be in Amsterdam for the old master sales on November 5<sup>th</sup> and 6<sup>th</sup> and I wonder whether it would be convenient for us to bring Bredius 304 for your examination.

Also, I recently acquired a small oval *Study of a Baby*, photograph enclosed. This was given to the San Diego Museum as a Rembrandt which of course it is not. But it is conceivable that it is by de Gelder. Might Dr. Klein be in Amsterdam during our visit? In that case I would bring this oval with me for his examination. Clearly, if the tree was felled in 1730, then the painting could not be by de Gelder.

Also, I have discussed Bredius 294A which you examined last year, with my very able conservator. He is quite prepared to strip it completely. Would you then be interested in looking at it once again? This of course could not be done before our trip in November, but before our next trip.

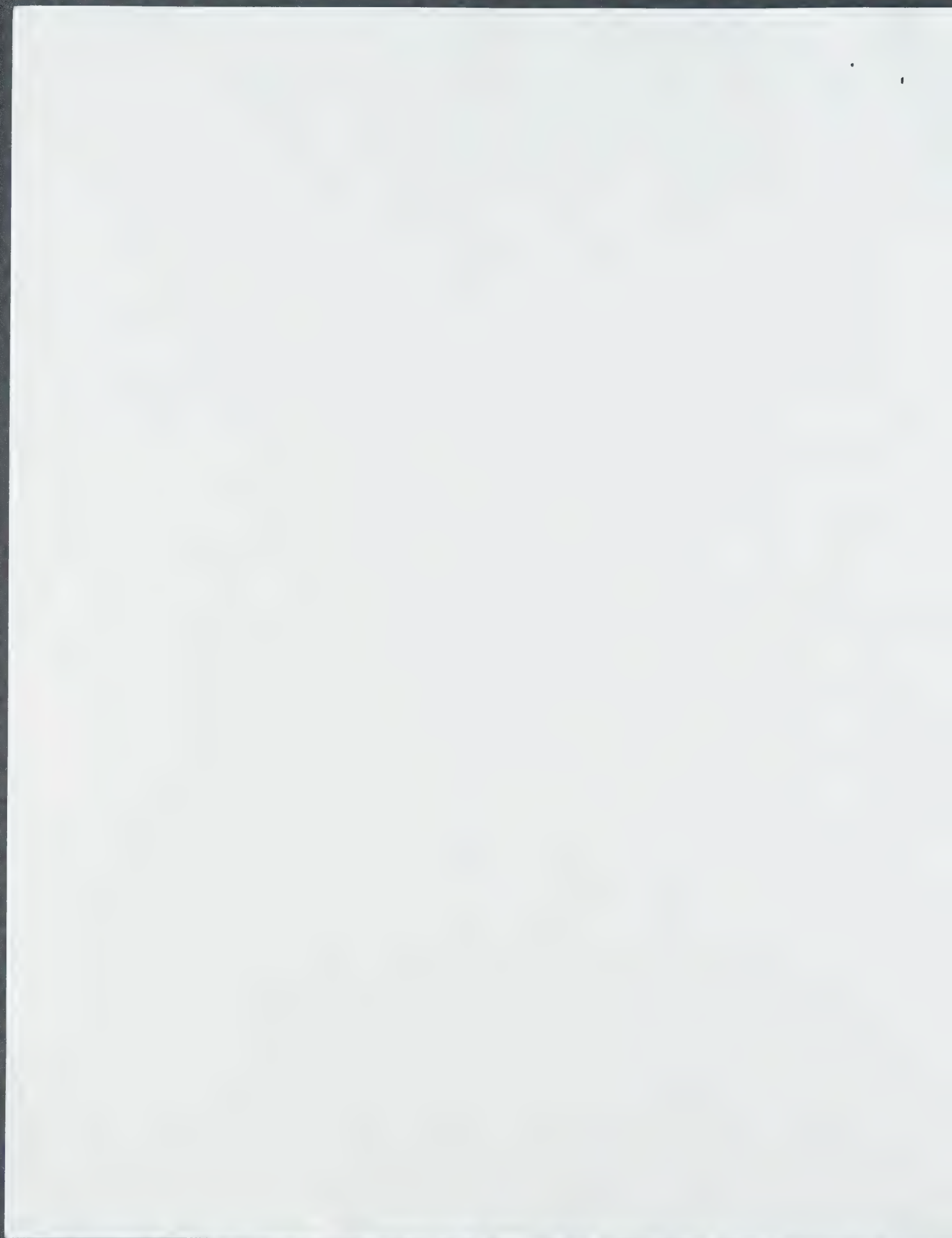
Will I be able to acquire Vol. IV during our visit?

With all good wishes I remain

Yours sincerely,

my fax is  
1 414 277 0709.

Alfred Bader  
.AB/az  
Enc.





mailbox:///C:/Documents%20and%20Settings/Ann/Application%20...

**From:** Otto Naumann <Otto@DutchPaintings.com>

**Date:** Tue, 24 Sep 2002 16:36:11 -0400

**To:** "Alfred Bader (E-mail)" <baderfa@execpc.com>

Here's a painting shown to me by a friend in Italy. He wants to sell it but is undecided on a price. It's fully signed Gerrit de Wet, NOT Jacob de Wet. I see from Wurzbach that Gerrit was the brother of Jacob. This is the kind of picture you used to buy, but I don't think you're tempted any longer. Am I correct?

Otto

<<gerrit2.tif>> <<gerrit1.tif>>

10

FRANZ D. AMANDI  
Biebricher Allee 33  
65187 WIESBADEN  
Tel./Fax 49-611-843 243

Dr. Alfred Bader  
Fine Arts

924 East Juneau Ave.  
Astor hotel  
Milwaukee, WI 53202

FAX: 001 414 277 0709

Sept.24.02

Dear Dr. Bader,

remembering our last telephone conversation, I am, here sending you a short note  
re: Die Taufe des Eunuchen (Kammerers) by Leonaert Bramer 1596-1674.

The painting by this Rembrandt elevle is known to Sumowski and is listed in the  
Wichmann Werksverzeichnis.

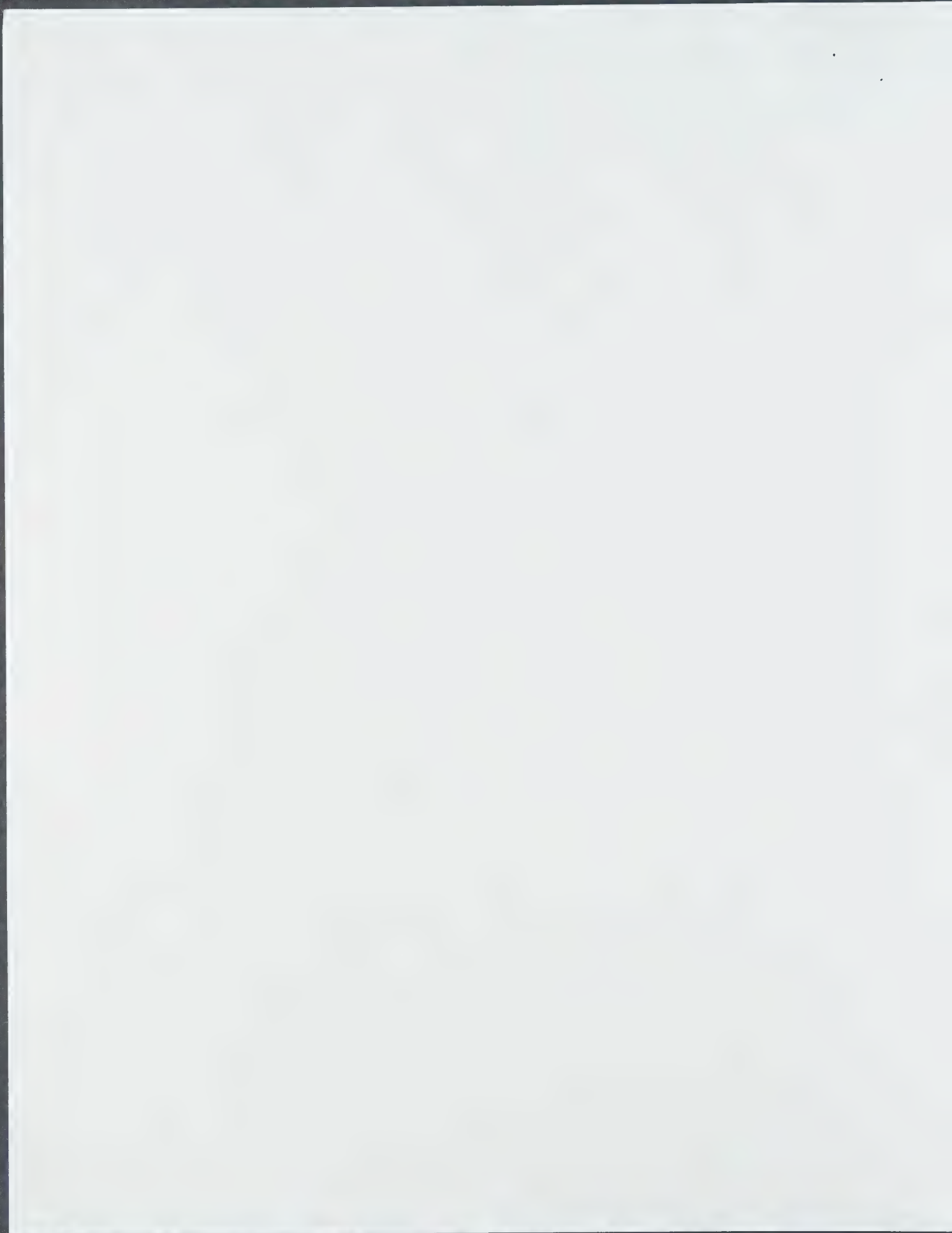
The painting is here in Wiesbaden. The price \$ 35.000,00

Please, let me know if you are interested.

Until then I am,

mit herzlichen Grüßen

*Franz D. Amandi*

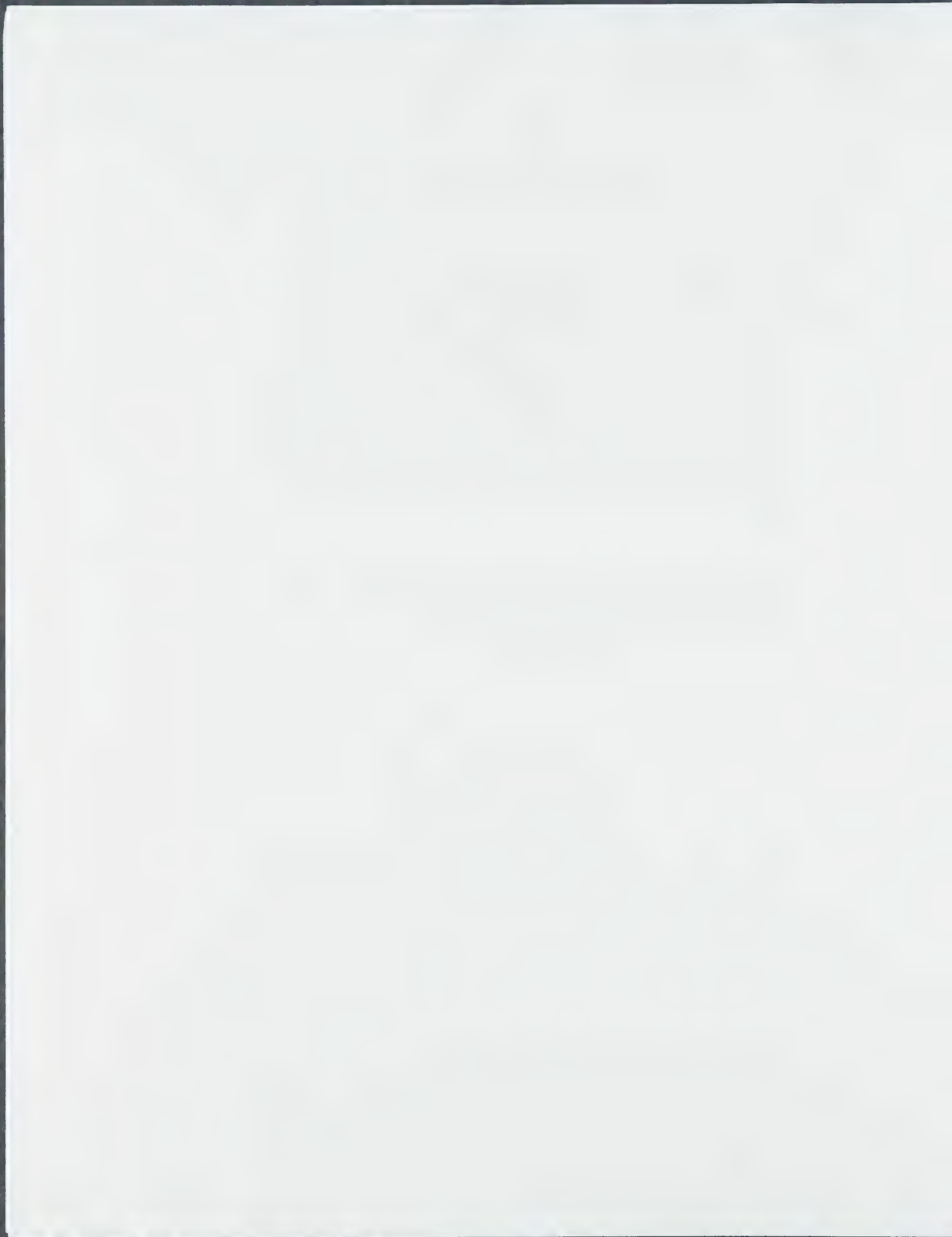


**Die Taufe des Eunuchen (Kämmerers)**  
(von Leonaert Bramer 1596-1674)

Das vorliegende Bild ist in dem von Heinrich Wichmann erschienenen Werksverzeichnis über das Leben und die Kunst von Leonaert Bramer unter der Nr. 163 aufgeführt. Das Bild wurde bei J.B. Guyot in Paris am 8.3.1809 unter der Lot-Nr. 19 versteigert. Das Gemälde befand sich in der berühmten Sammlung von G. Fichet de Clairfontaine in Paris, 16 Rue Clement Marot als Werk Rembrandts. In diesem Zusammenhang gibt es auch eine Mitteilung von Prof. Dr. Hofstede de Groot. Nach Auffassung von Dr. Wichmann (siehe o.a. Ausführung zum Werksverzeichnis) ist das Bild dem Oeuvre von Leonaert Bramer zuzuordnen. Behandlung und Thematik des Gemäldes läßt jedoch Kontakte zwischen Rembrandt und Bramer vermuten. Der international anerkannte Sachverständige Prof. Dr. Werner Sumowski, zum Oeuvre Rembrandts und seiner Schüler hat das vorliegende Gemälde auch dem Werk des Malers Leonaert Bramer zugeordnet. Werke von Leonaert Bramer sind in namhaften Privatsammlungen und berühmten Museen der Welt zu finden.

Anlagen

- 1 Expertise Prof. Dr. W. Sumowski
  - 2 Auszug aus dem Werksverzeichnis des Leonaert Bramer von Heinrich Wichmann
  - 3 Auszug aus dem Künstlerlexicon von A. Seubert 1878
  - 4 Kurzinformation zum Leben des Malers Leonaert Bramer
- Das Bild befindet sich in rheinischem Privatbesitz.

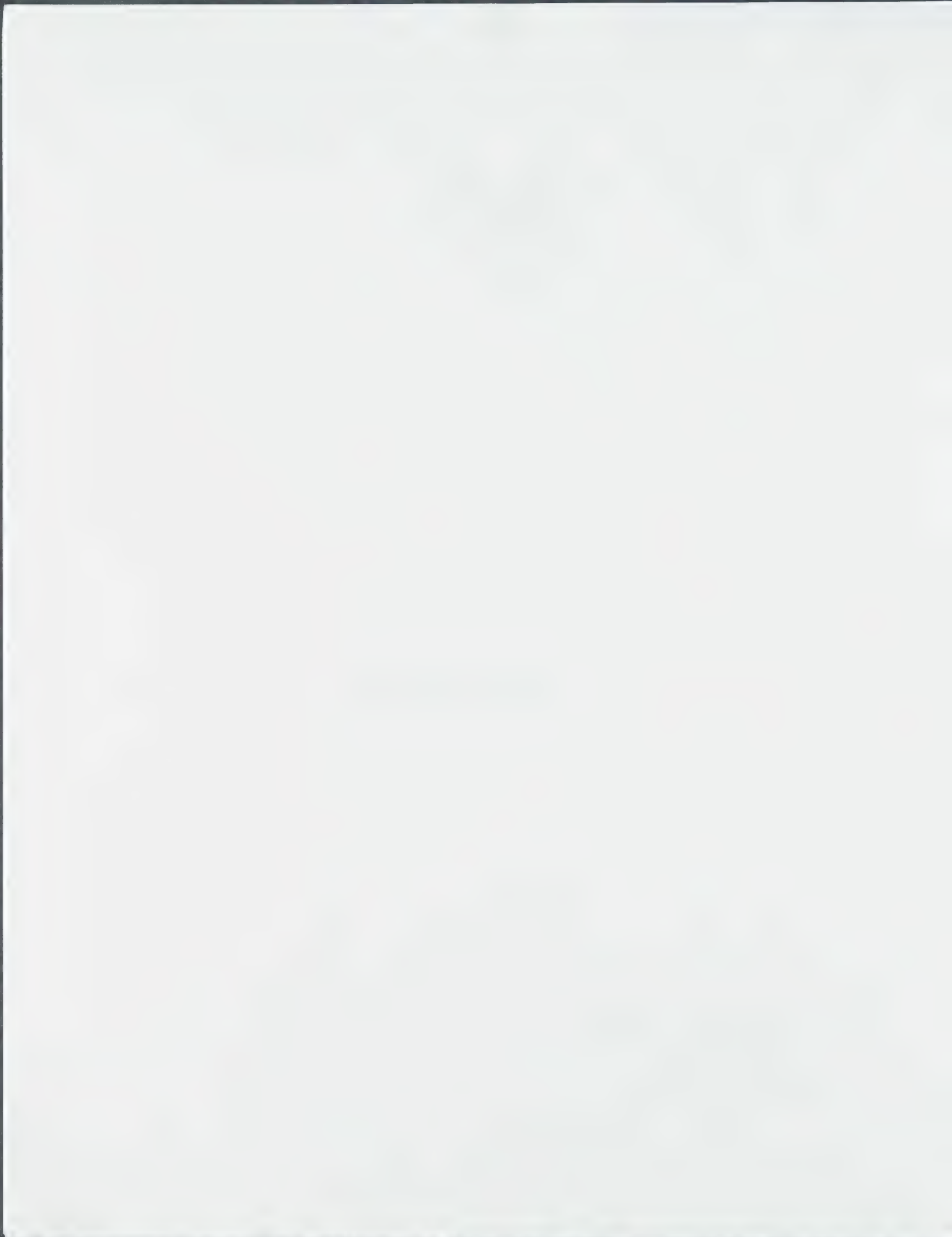


FRANZ D. AMANDI  
Biebricher Allee 33  
65187 WIESBADEN  
Tel./Fax 49-611-843 243

ACCEPTED FOR DEPOSIT

*Werner Sumowski*

Prof. Dr. Werner Sumowski  
Hessenwiesenstr. 4  
70565 Stuttgart





de Witt

**FILE COPY**

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

(414) 962-5169

September 24, 2002

Mr. Jaap van der Veen  
Museum Het Rembrandthuis  
Jodenbreestraat 4  
1011 NK Amsterdam  
THE NETHERLANDS

Dear Mr. van der Veen,

Thank you for your letter of September 12<sup>th</sup> with that most interesting catalogue, *Rembrandt's Treasures*.

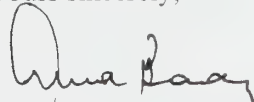
I have already spent several hours looking at this and enjoying it very much.

I am puzzled by one statement, on pp. 20 and 21, "in the 17<sup>th</sup> century a whole army of painters were active all over the country. Together they were responsible for massive output of several million paintings." We know of about a thousand painters by name and there were perhaps another two thousand who we don't know by name but who probably painted relatively little. The thousand known by name might have produced an average of a few hundred paintings. So how can you come to an output of several million?

Isabel and I look forward to being in Amsterdam for the old master sales on November 5 and 6 and it will be great if we could get together with you and perhaps also with Dr. David de Witt then.

With all good wishes I remain

Yours sincerely,



Alfred Bader  
AB/az

FILE COPY



Dr. A. Bader  
924 E Juneau Avenue  
Suite 622  
Milwaukee, Wisconsin 53202  
U.S.A.

Amsterdam, 12 september 2002

Dear Doctor Bader,

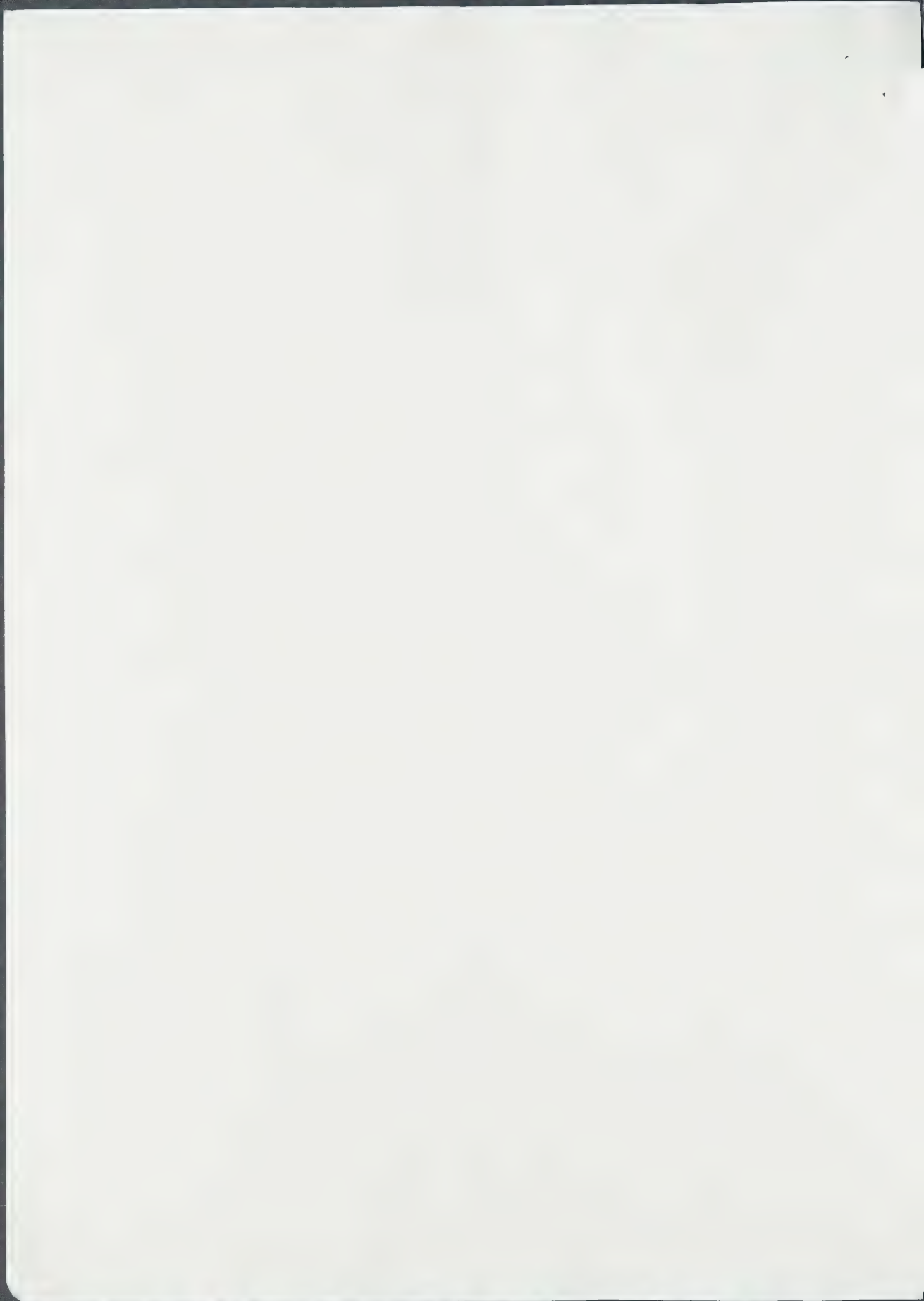
Safe back home, I would like to thank you and your wife for your hospitality. It was a great pleasure meeting you both and seeing your gallery and your marvelous collection.

I informed Ed de Heer our director that you are planning to visit Amsterdam, and the Rembrandthouse I suppose, around the 7th of November next. Please let me know if I can help you in one way or another.

Enclosed, you will find a book on Rembrandt in return for the publications you presented to me. Again, I appreciated my stay in Milwaukee very much. Hopefully we can meet again in Amsterdam.

Sincerely yours,

Jaap van der Veen



**From:** "White, Sarah" <sarah.white@sothebys.com>  
**Date:** Wed, 25 Sep 2002 14:40:25 +0100  
**To:** "'baderfa@execpc.com'" <baderfa@execpc.com>

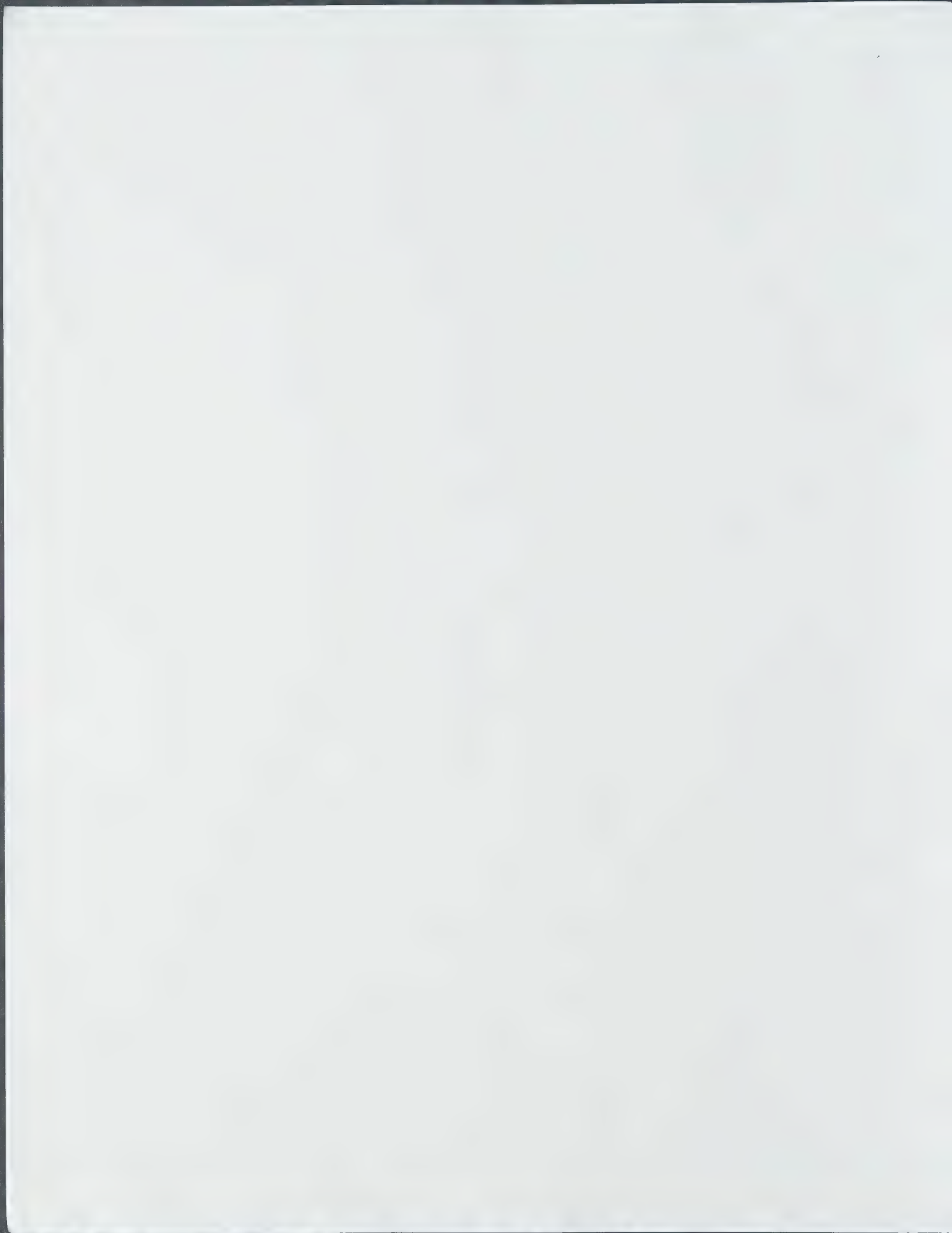
Dear Mr Bader

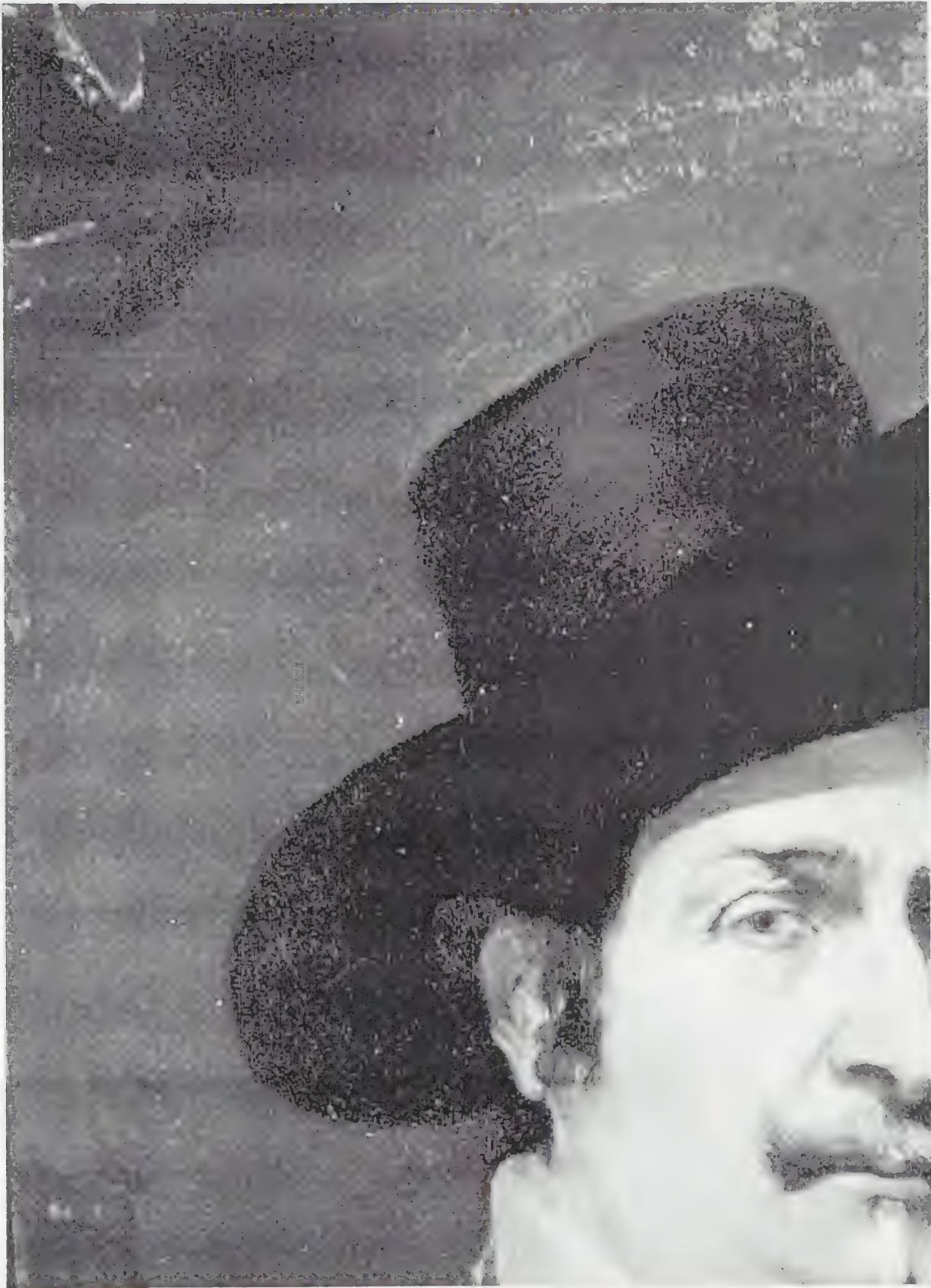
I am emailing you these two images of the portrait on copper which is due to be auctioned in our Amsterdam November sale with the as requested by you, best wishes of George Gordon.

Many thanks  
Sarah White  
Assistant to George Gordon  
<<copper>> <<copper2>>

\*\*\*\*\*  
This email and any files transmitted with it are confidential and intended solely for the use of the individual or entity to whom they are addressed. If you have received this email in error please notify the postmaster at [postmaster@sothebys.com](mailto:postmaster@sothebys.com).

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\*\*\*\*\*

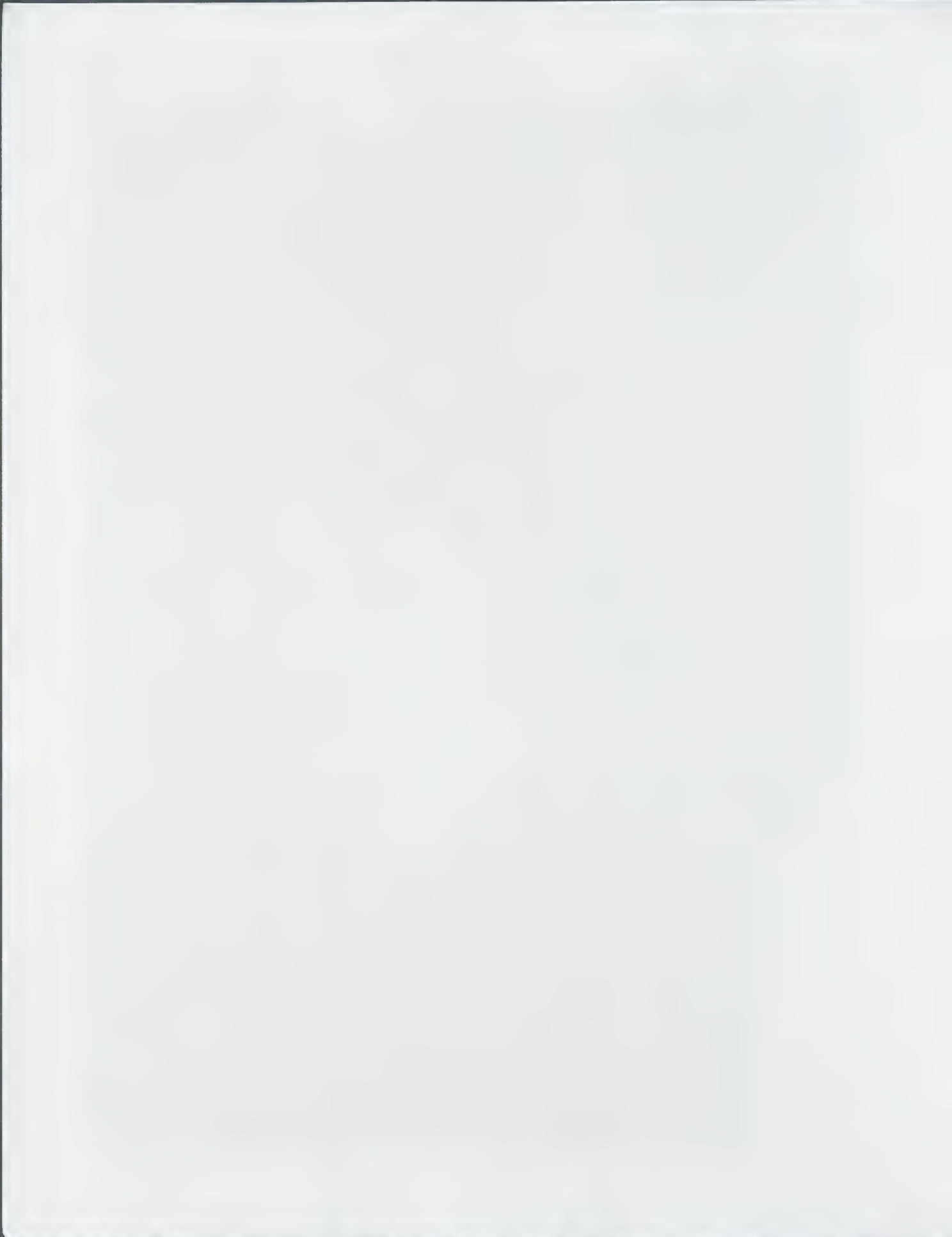














*Alfred Bader Fine Arts*  
924 East Juneau Avenue  
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Milwaukee, WI 53202  
Ph: 414-277-0730  
Fax: 414-277-0709  
www.alfredbader.com  
E-mail: baderfa@execpc.com

September 23, 2002

TO: George Gordon  
Sotheby's London

Page 1 of \_1\_

FAX #: 011 44 207-293-5943

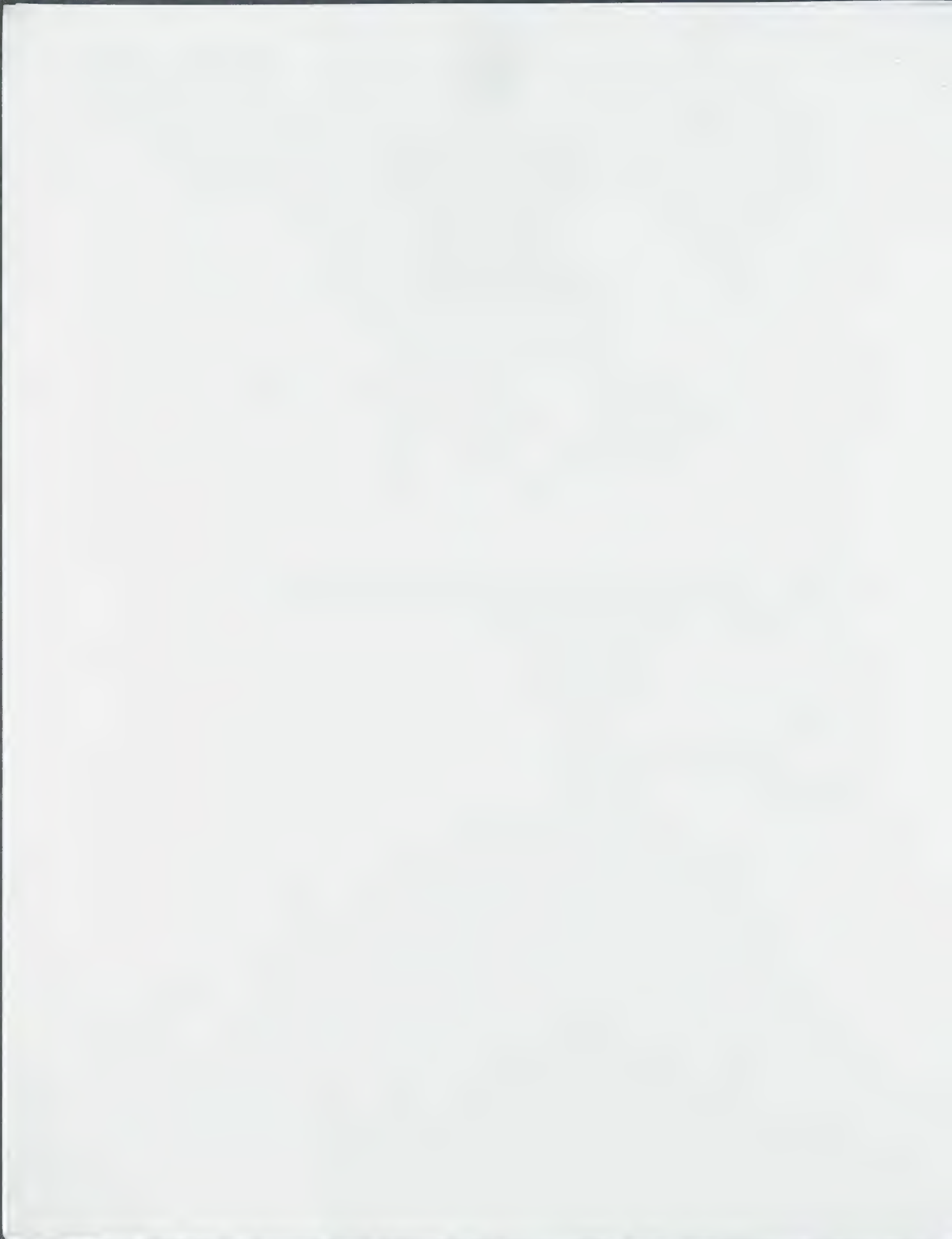
Dear George,

Could you please mail me a photograph of the portrait on copper that will come up in Amsterdam in November. I will be at a good library the first weekend of October and would love to come close to the artist.

With thanks and best regards I remain

Yours sincerely,

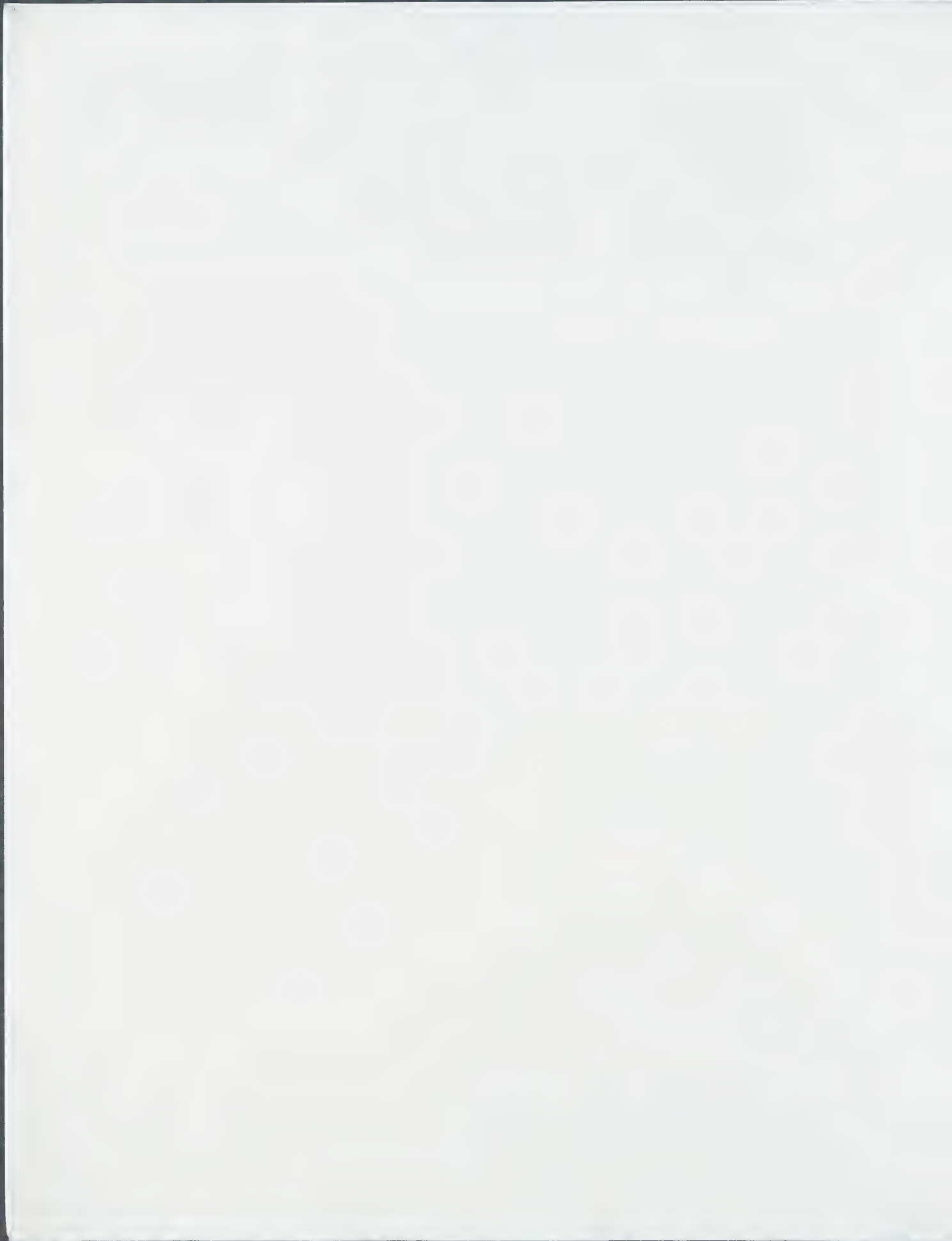
Alfred Bader  
AB/az



TRANSMISSION VERIFICATION REPORT

TIME : 09/24/2002 10:58

DATE, TIME	09/24 10:58
FAX NO./NAME	011442072935989
DURATION	00:00:22
PAGE(S)	01
RESULT	OK
MODE	STANDARD EDM



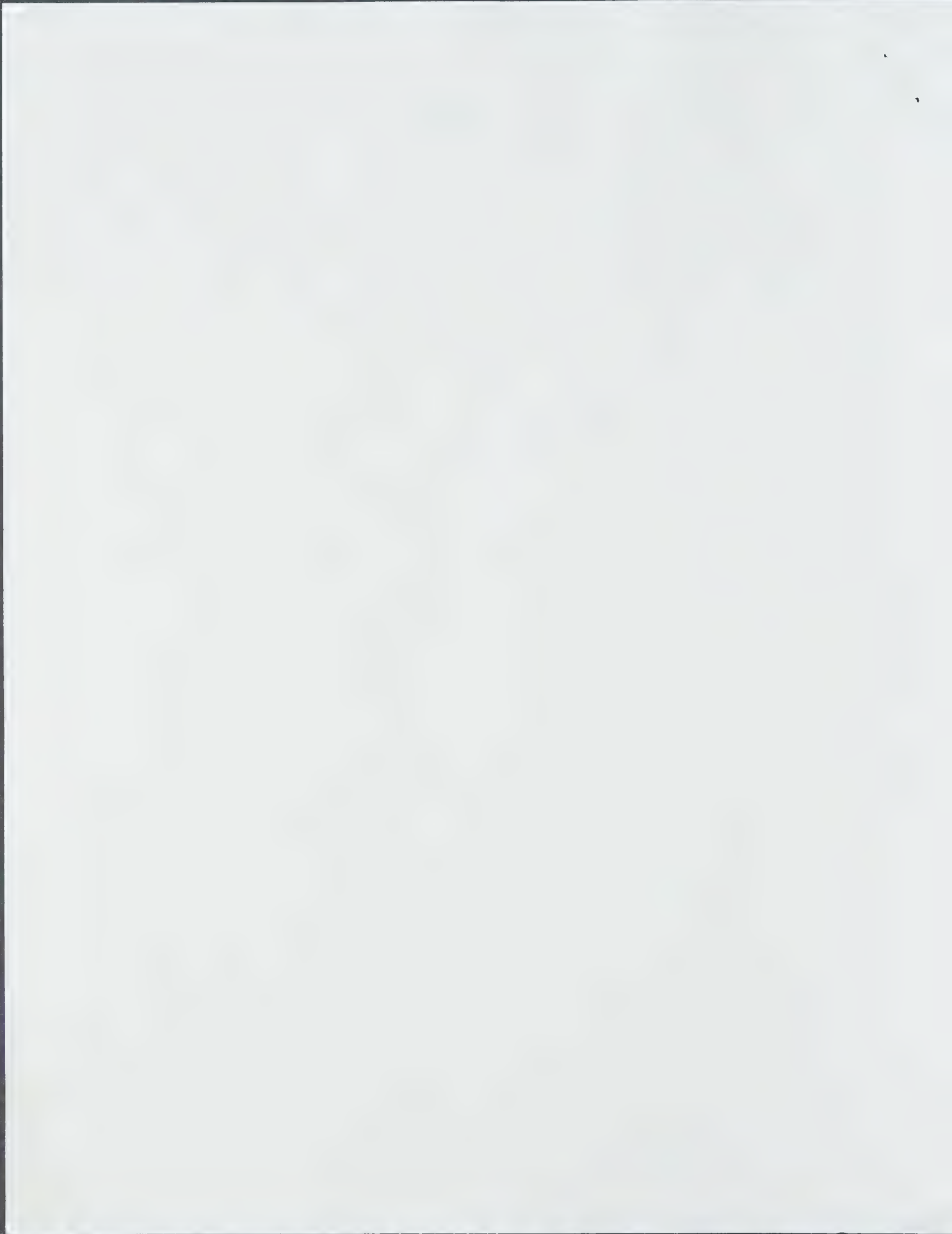
**From:** Otto Naumann <Otto@DutchPaintings.com>  
**Date:** Thu, 26 Sep 2002 17:12:12 -0400  
**To:** "'Alfred Bader (E-mail)'" <baderfa@execpc.com>

<<Rembrandt, Attr. Jacob & Angel.jpg>> This must be a school work at best, right? I first thought it was tiny, and perhaps had a chance, but it seems to be large. The signature of Rembrandt came out upon cleaning. I'll send you all of the lady's email, but I doubt you will be able to open the images. Relates roughly to the Matthew and the Angel in the Louvre, and to a few other things, but must be an imitator.

Yours,

Otto

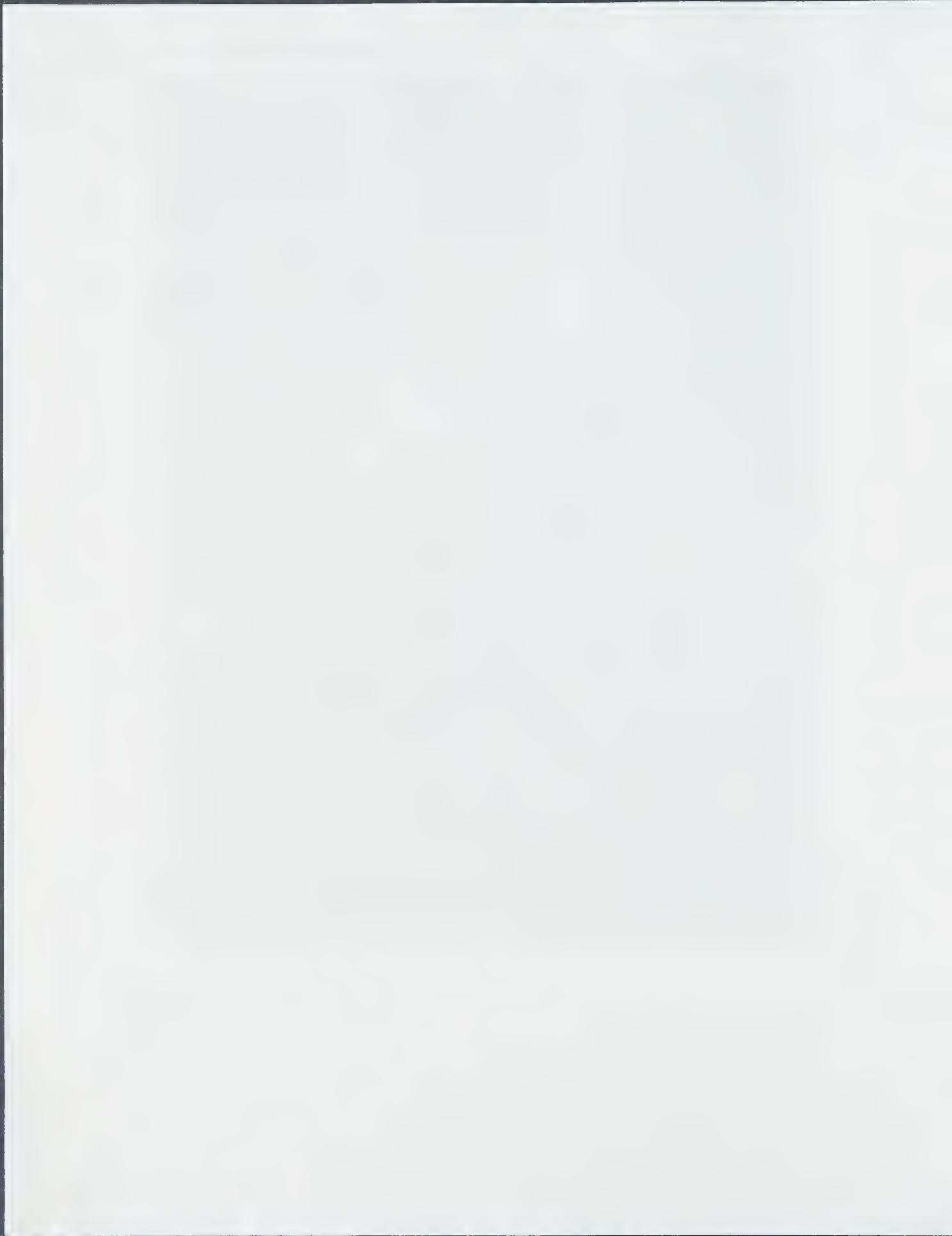
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ERLINT 11/2/21



Dear Sir,

I was very pleased by your fast answer.

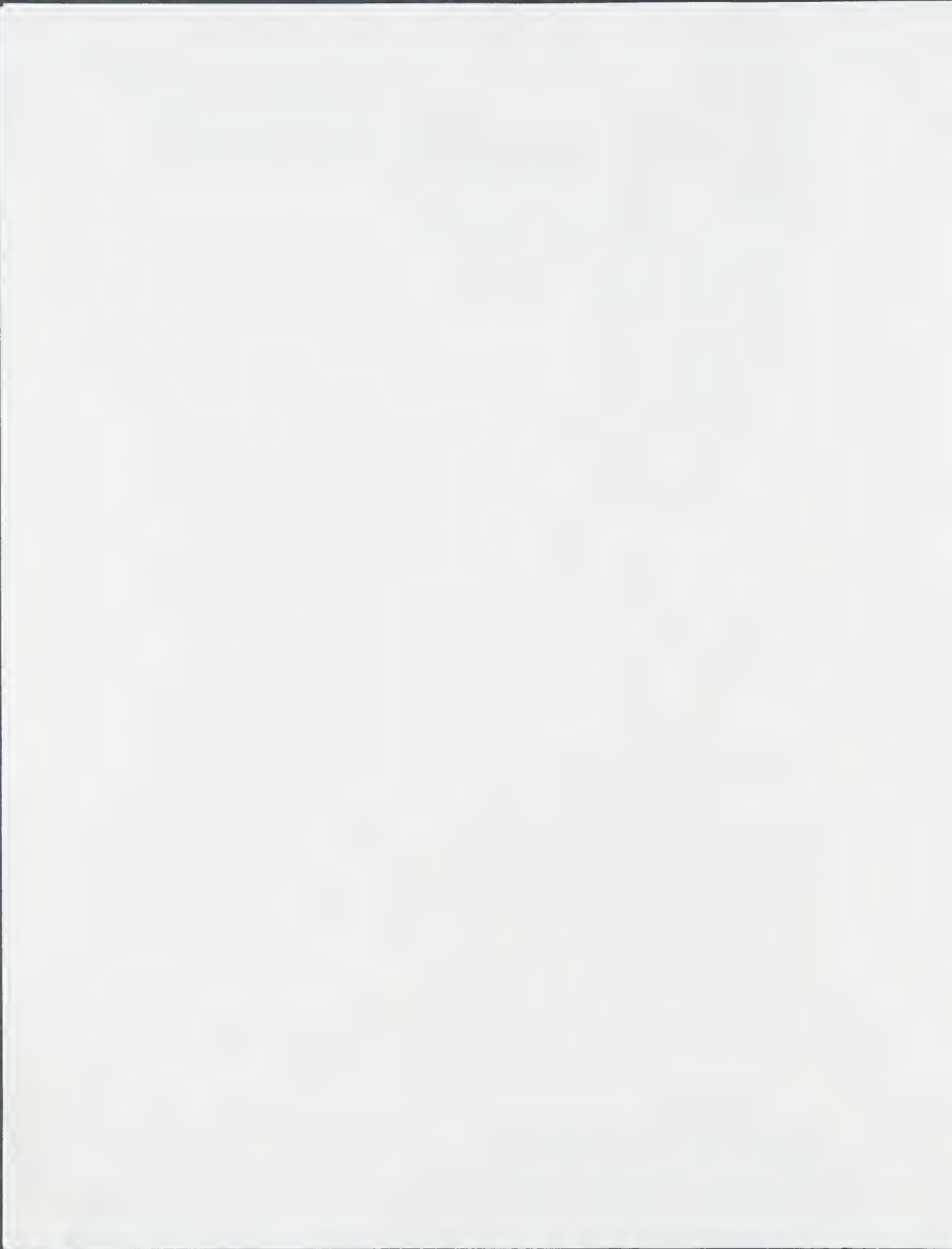
As you ask me I send you a close up of the signature took today with a numeric camera. So I hope you should be able to enlarge it. I send you also a shot of the entire painting.

Two remarks:

- 1) It's not St Joseph as I writed it yesterday but St Mathieu
- 2) The size of the painting : 51/63,5

Sincerely your





Thorpe House  
Hall Street  
Long Melford  
Suffolk  
CO10 9HZ  
01787 377759

September 30<sup>th</sup> 2002

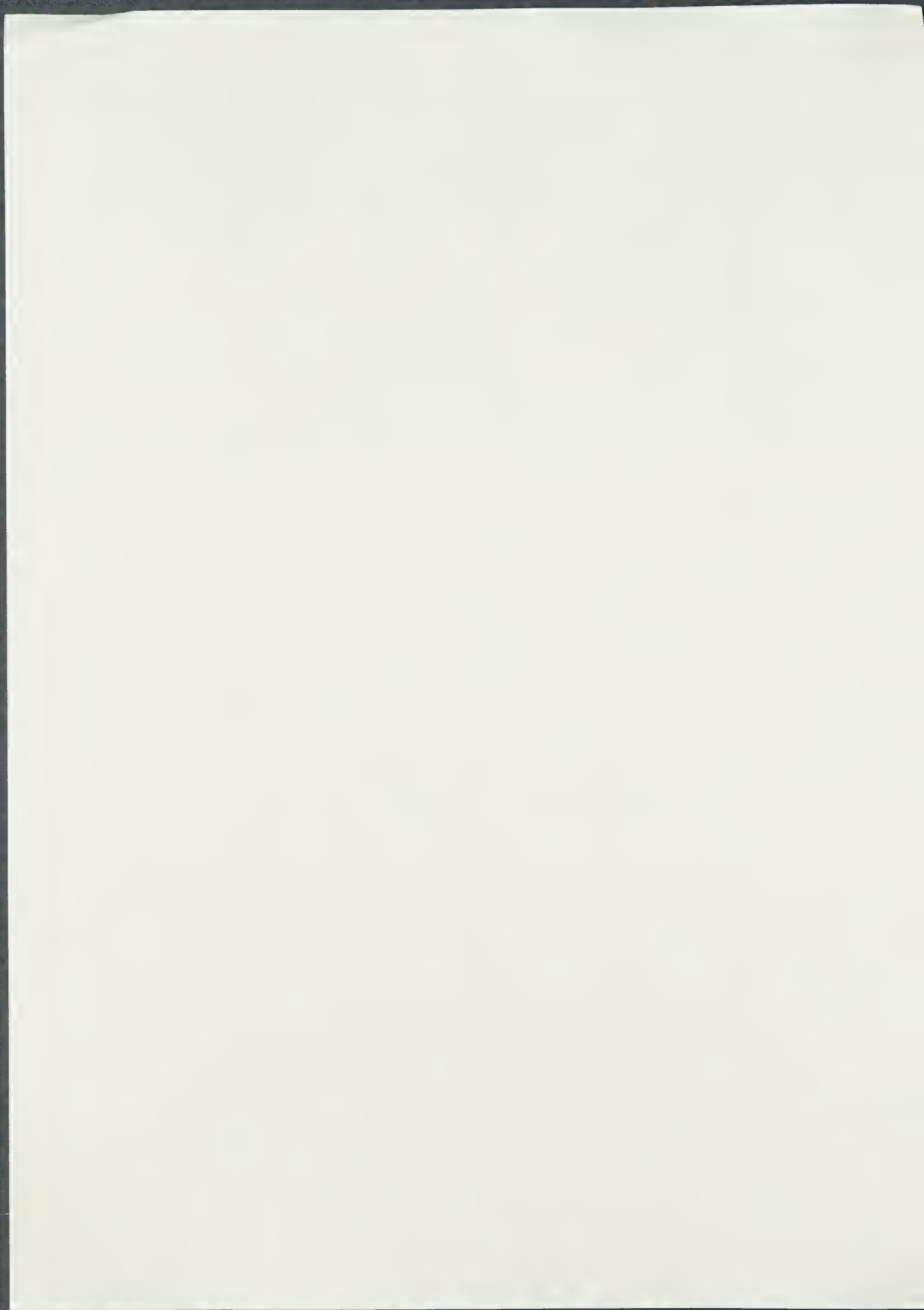
Dear Alfred,

I was most interested to see your selection from the last picture sale at Battle. I arrived back from Vietnam the evening of the sale and have since read through the catalogue which did not look especially promising, apart from your unsuccessful bid for lot 103!

I shall be going down to the next sale on 23<sup>rd</sup> October as usual so I hope there will be some interesting pictures for us to talk about.

Meanwhile, I have forwarded a deposit slip and cheque for £188.07 to your bank for the New Zealand drawing "Karori Road", monogrammed: "E.P." I have no ABFA code number for this one but a note from you that it was purchased for US\$200 (£133.05 using exchange rate Sept. 2nd. 1.5031)

The papers etc is enclosed for your information: it sold for NZ\$900, minus costs, which netted a cheque for £243.09. I hope you are happy with this.  
With best wishes, as always,  
Jane



**Subject:** RE: lot 164, Christie's NY  
**From:** Otto Naumann <Otto@DutchPaintings.com>  
**Date:** Mon, 30 Sep 2002 17:15:32 -0400  
**To:** "Alfred Bader Fine Arts" <baderfa@execpc.com>

I asked Adam what he thought of the house sale, and he said it was simply terrible. He volunteered that the Frans Hals is total "crap" (his words), and from the color photo and Slive's words, I tend to agree with him. Do you think I still need to see it?

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

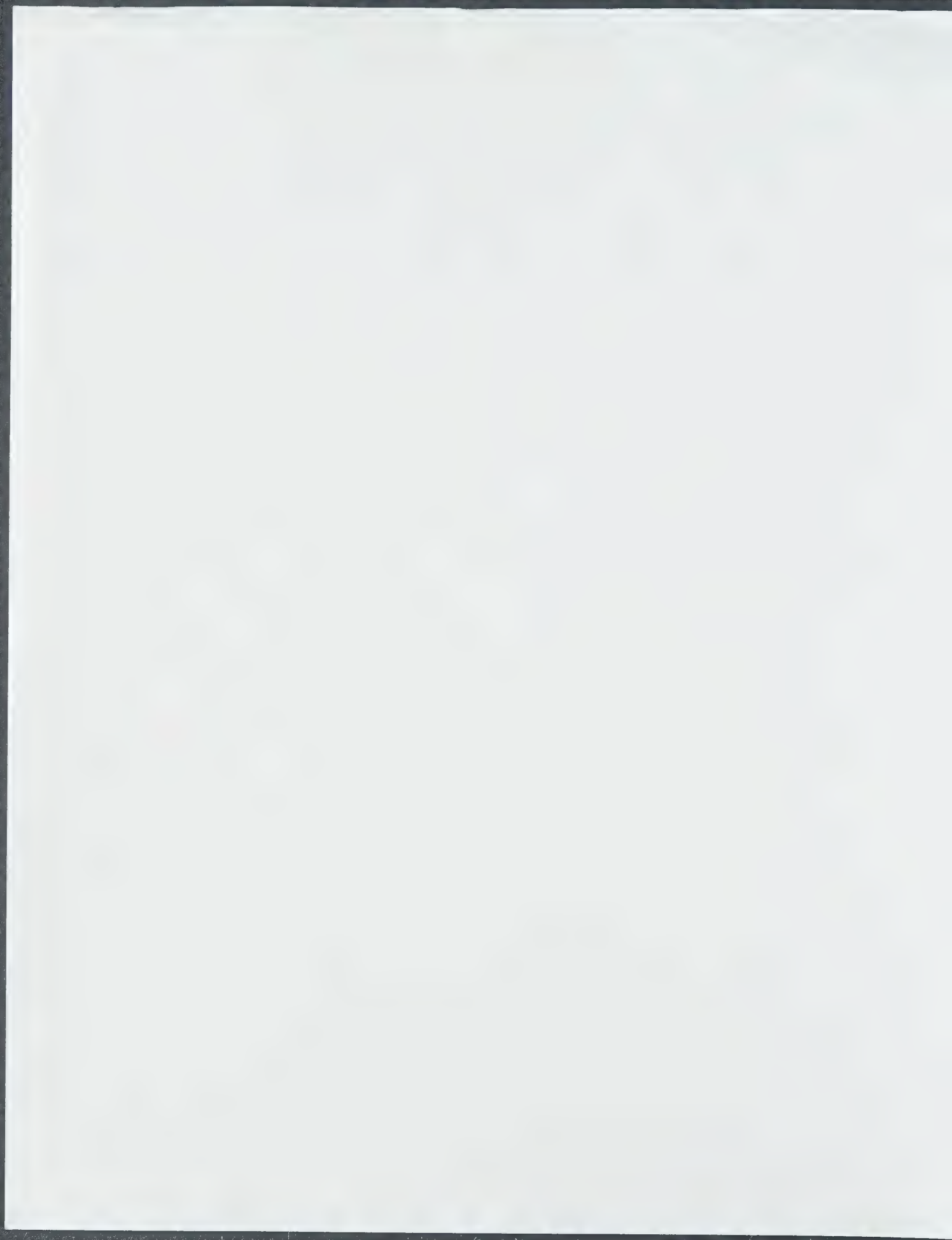
**From:** Alfred Bader Fine Arts [<mailto:baderfa@execpc.com>]  
**Sent:** Monday, September 30, 2002 11:07 AM  
**To:** Otto Naumann  
**Subject:** lot 164, Christie's NY

Dear Otto,

Could you please take a good look at lot 164 in the Christie's NY house sale on Wednesday, the 2nd.

That painting has a fine provenance but Slive does not accept it. Does Grimm accept it and what do you think?

All the best,  
Alfred





**Subject:** Dimase paintings  
**From:** Inierman <Inierman@bellsouth.net>  
**Date:** Mon, 30 Sep 2002 07:57:27 -0400  
**To:** Alfred Bader <baderfa@execpc.com>

Dear Alfred

A good very early Monday morning to you. Mr. Dimase called last night to "kindly" let me know that after discussions with all the family, they decided on a price of \$200,000.00. That was followed by an obvious allusion to entertaining a lower offer but I declined to give any encouragement and followed it with a short lecture on the world situation, cash immediately and the fact that the price was way out of reality for the whole situation.

He did mention also that he would be interested in selling them individually but I also gave no further indications of interest at those prices. I don't know if we could make an offer on the Giordanos? They, especially the signed one, hold the most potential of course. The Venus is OK and the others are more baggage than anything else as you mentioned.

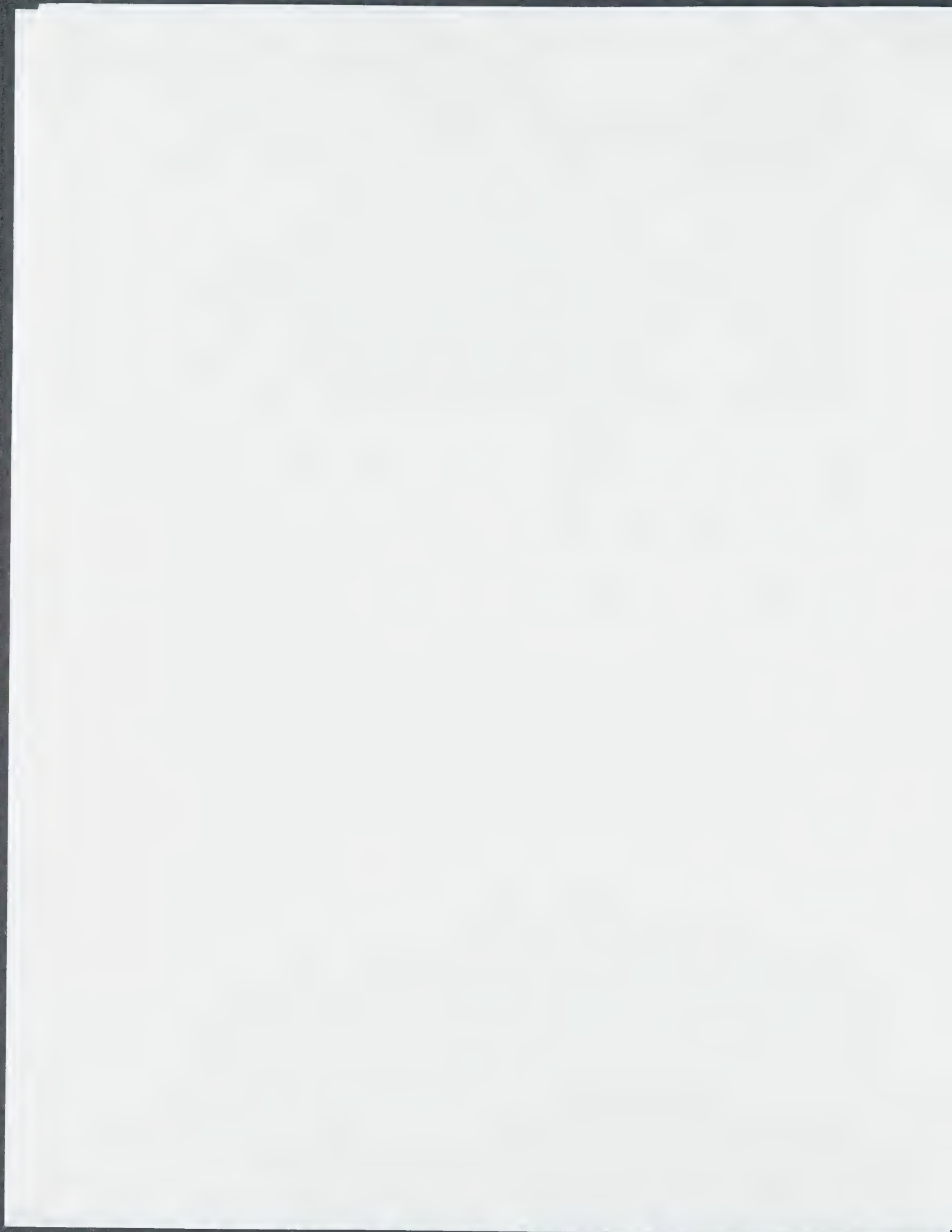
I will email him today when I get home with a more lengthy "thank you" note and perhaps further shed some light on his folly. He just doesn't understand the bottom line reality of these paintings, the logistics and costs of moving and restoration followed by a reasonable profit. I believe, as you have found out in your recent worldwide contacts with other dealers, that he will be hard pressed to find any buyer at anything near \$200,000.00 or even very much over \$100,000.00.

I am most sorry for the disappointing and frustrating news. I find solace in the knowledge that you will certainly survive this disappointment but I reserve the right to be "ticked off."

I will keep you apprised of any changes.

With best wishes as always,

Lewis



RE: Breenberg painting

mailbox:///C:/Documents%20and%20Settings/Ann/Application%20...

**Subject:** RE: Breenberg painting  
**From:** Otto Naumann <Otto@DutchPaintings.com>  
**Date:** Mon, 30 Sep 2002 14:05:55 -0400  
**To:** "Alfred Bader Fine Arts" <baderfa@execpc.com>

I made the comparisons suggested by David de Witt, and I did not find them all that convincing. There is a certain "emptiness" in Breenberg that is lacking in the Vienna painting. I tried to make the comparisons once again, just now, but the Dorotheum website is down! Most things at the Dorotheum buy in. Perhaps we should just cover the lot? It's quite a risk. I don't recall, is the Dorotheum painting on canvas? All three of De Witt's comparisons are on panel.

Yours,  
Otto

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

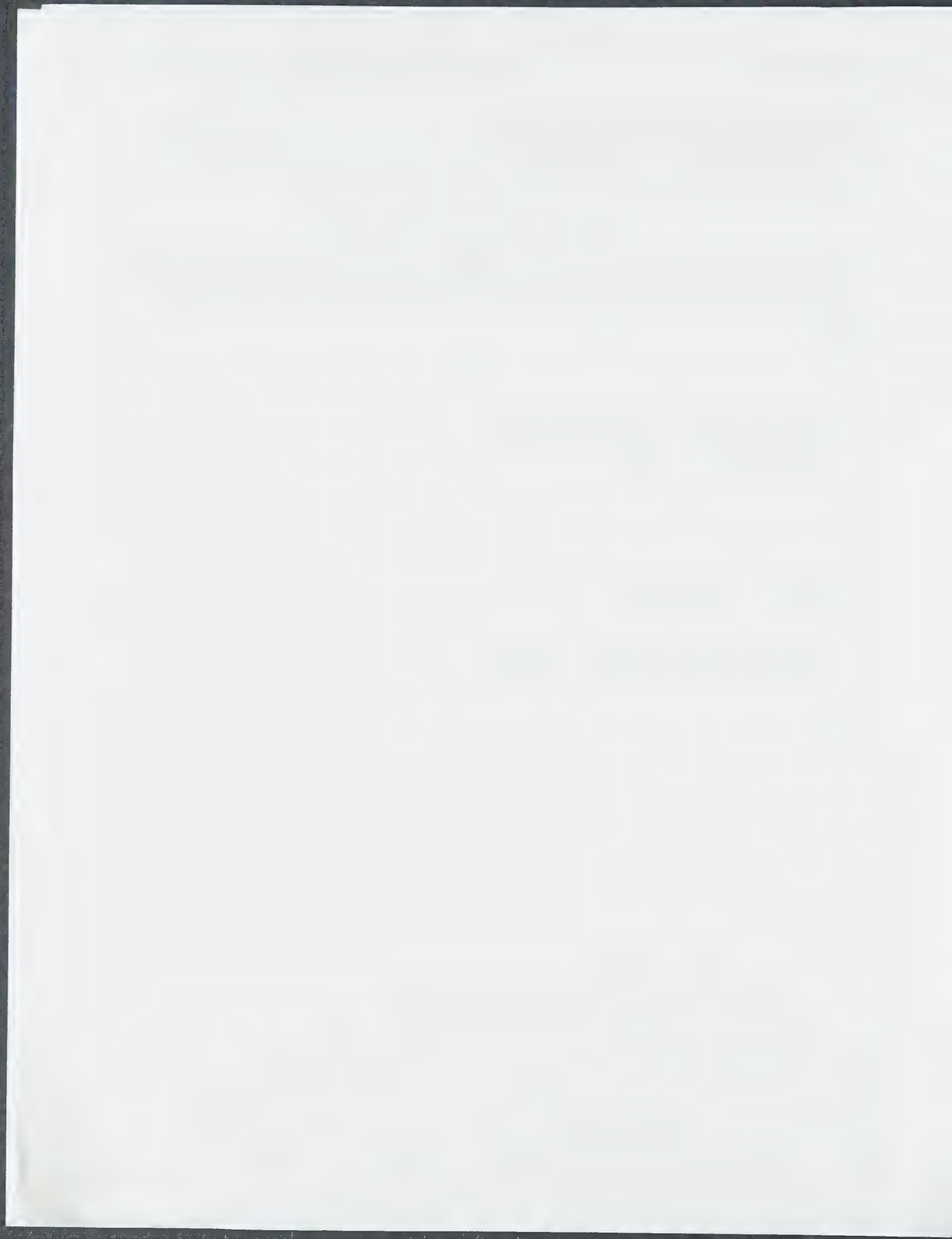
From: Alfred Bader Fine Arts [<mailto:baderfa@execpc.com>]  
Sent: Monday, September 30, 2002 10:37 AM  
To: Otto Naumann  
Subject: Breenberg painting

Dear Otto,

Please don't forget that the Dorotheum sale is on October 2nd. Unfortunately I don't have Roethlisberger's book on Breenberg and so cannot compare as David de Witt did.

What are you asking for the nice view of Dordrecht on your website? Mind you, I chatted with Isabel who would really prefer a small, simple, early 17th century still life and hope that you will find one sometime.

All the best,  
Alfred



RE: lot 164, Christie's NY

mailbox:///C:/Documents%20and%20Settings/Ann/Application%20...

**Subject:** RE: lot 164, Christie's NY  
**From:** Otto Naumann <Otto@DutchPaintings.com>  
**Date:** Mon, 30 Sep 2002 14:05:57 -0400  
**To:** "Alfred Bader Fine Arts" <baderfa@execpc.com>

I can't find the catalogue. What's the number in Slive?

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

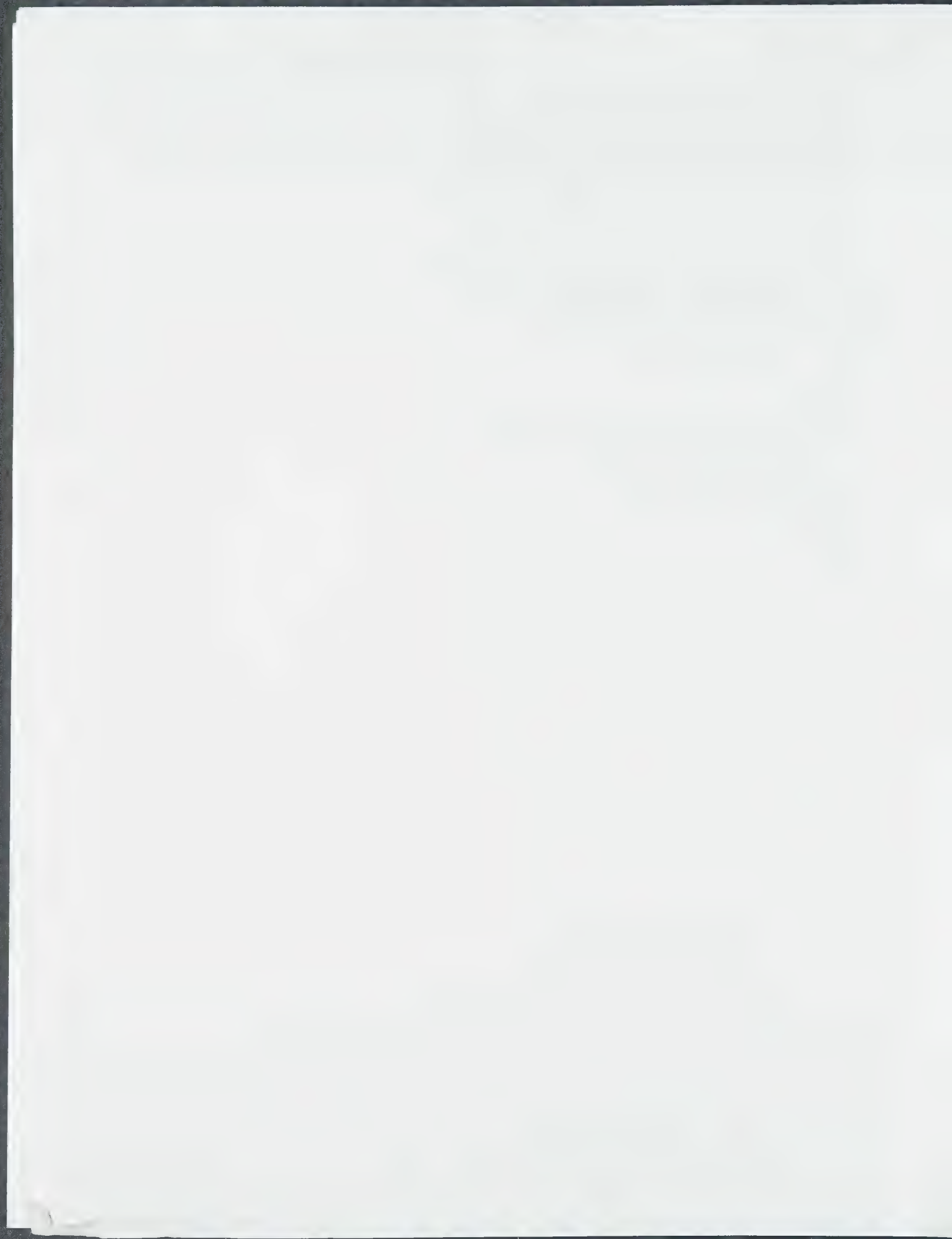
**From:** Alfred Bader Fine Arts [<mailto:baderfa@execpc.com>]  
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**To:** Otto Naumann  
**Subject:** lot 164, Christie's NY

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All the best,  
Alfred



RE: Breenberg painting

mailbox:///C:/Documents%20and%20Settings/Ann/Application%20...

**Subject:** RE: Breenberg painting  
**From:** Otto Naumann <Otto@DutchPaintings.com>  
**Date:** Mon, 30 Sep 2002 14:34:19 -0400  
**To:** "Alfred Bader Fine Arts" <baderfa@execpc.com>

I looked again, and I don't really buy the attribution to Breenberg.

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

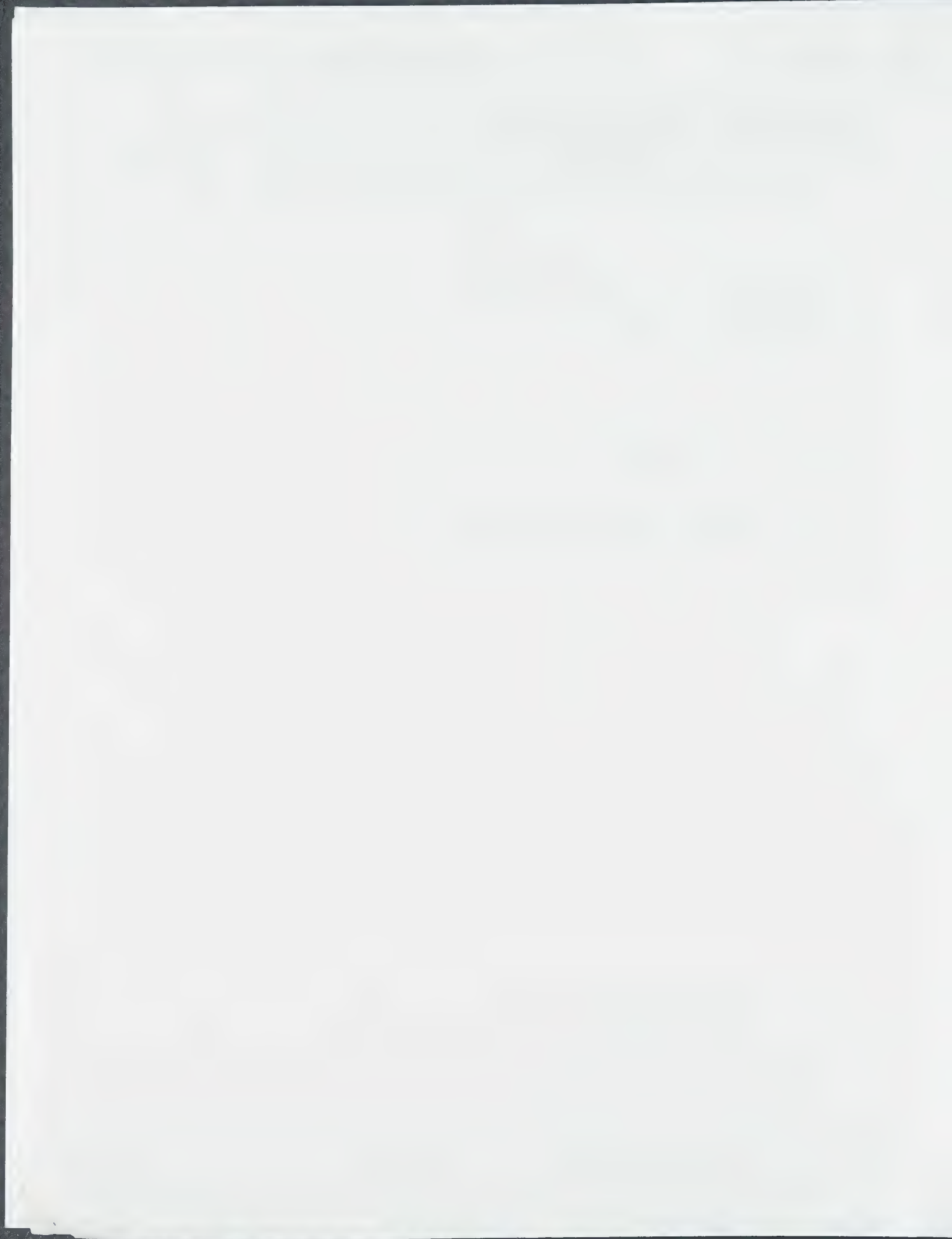
**From:** Alfred Bader Fine Arts [<mailto:baderfa@execpc.com>]  
**Sent:** Monday, September 30, 2002 10:37 AM  
**To:** Otto Naumann  
**Subject:** Breenberg painting

Dear Otto,

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Unfortunately I don't have Roethlisberger's book on Breenberg and so  
cannot compare as David de Witt did.

What are you asking for the nice view of Dordrecht on your website? Mind  
you, I chatted with Isabel who would really prefer a small, simple,  
early 17th century still life and hope that you will find one sometime.

All the best,  
Alfred





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

(414) 962-5169

August 12, 2002

Dr. Kristin L. Belkin  
Historians of Netherlandish Art  
23 South Adelaide Avenue  
Highland Park, NJ 08904

Dear Dr. Belkin,

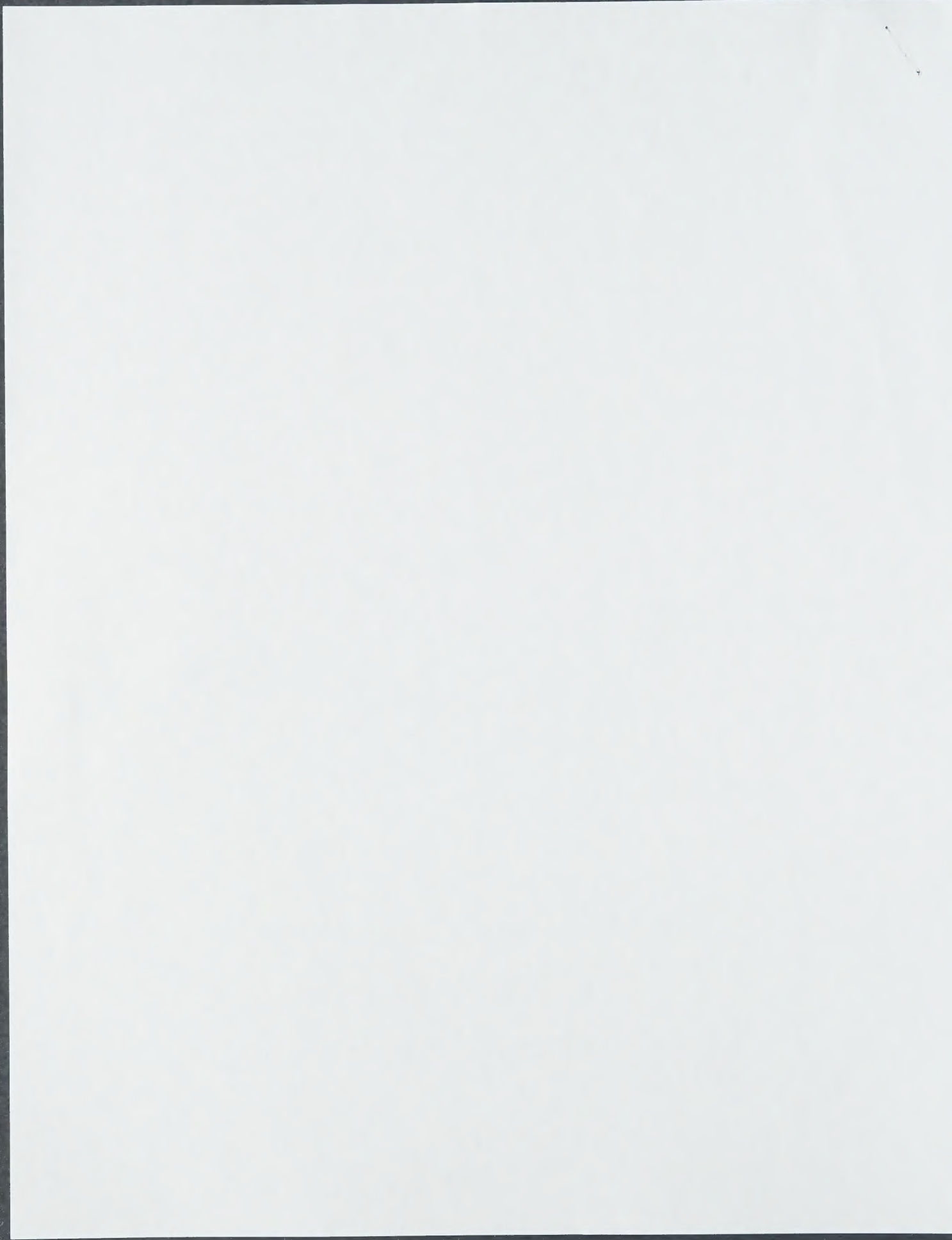
I would like to remain a Benefactor of the Historians of Netherlandish Art and enclose two checks:

1 for \$200.00 as Benefactor and a second for \$10.00 as I would prefer to receive the hard copies of the newsletter.

With all good wishes I remain

Yours sincerely,

Alfred Bader  
AB/az  
Enc. - 2 cks. \$200, \$10



# historians of netherlandish art

23 S. Adelaide Avenue, Highland Park NJ 08904

Telephone/Fax: (732) 937-8394

E-Mail: KBelkin@aol.com

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Kristin Lohse Belkin  
23 South Adelaide Avenue  
Highland Park, New Jersey 08904

Layout by Marty Perzan - Network Typesetting, Inc.

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ISSN 1067-4284

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DR. J. H. VAN DEN HOF

PH.D. 1954

CHICAGO, ILLINOIS

UNIVERSITY OF CHICAGO PRESS

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