

Alfred Bader

Art Related Correspondence

227

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5169
BOX	4
FILE	6



ALFRED BADER FINE ARTS

Established 1961

ASTOR HOTEL SUITE 622 924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202

DEPOSITION FROM
THE CROSS
attr. Stanzione

ABFA #2014

Traded
with Moore
for 2023

U.S. Patents 3859157, 3900645
PERMANENT

Starliner[®]
Mactac

BREAK AT STARLINE
AND STRIP AWAY

BREAK AT STARLINE
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U.S. Patents 3859157, 3900645
PERMANENT

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ALFRED BADER FINE ARTS

Established 1961

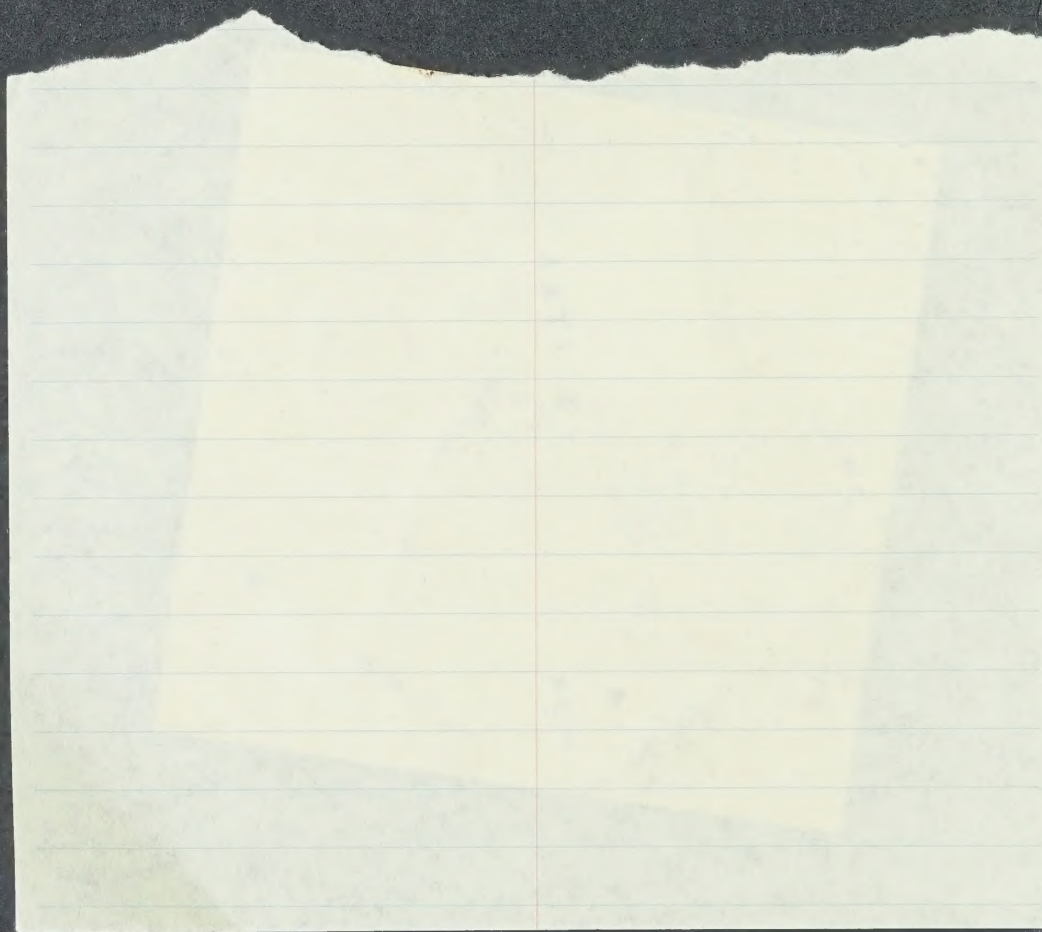
ASTOR HOTEL SUITE 622 924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202

PASTORAL SCENE
(Chesrow Collection #45)

ABFA #1812

1817

Schrago



KORSTEN
SERENYI

Left
File

Alfred Baden.

owes Harry Moore.

\$1500⁰⁰ on the exchange
of 4 signed by acts
for Sibilla Joseph
being sold into slavery.

W. Moore

(58)

160

210

131

50

873-3738

210

6/17/20
1/1/20

1/1/20





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

RAY ANTHONY GRATHWOL

Born July 17, 1900 in Sandusky, Ohio. Died in 1992 in Cuyahoga Falls, Ohio. Studied in Akron, Ohio and worked in the W.P.A. program in 1936. Member of the Akron Society of Artists.

Exhibited:

Akron Society of Artists - prize winner 1940, 1941, 1944, 1945.
Canton (Ohio) Art Institute - prize winner 1945.
Parkersburg Fine Arts Center - prize winner, 1945.
New York World's Fair - 1939
Carnegie Institute International Exhibition (Pennsylvania) - 1941, 1943, 1944.
Pepsi-Cola Exhibition (National Academy of Design, NYC) - 1946
Springville, Utah - 1941, 1946.
Milwaukee, Wisconsin - 1946.
Butler Art Institute - 1937 to 1946.
Massillon Museum - 1942 to 1953.

Works also on display:

Massillon Museum
University of Akron
Akron Art Institute
Ohio University
Pomroy, Ohio High School

Works

Akron Art Institute:

1936	Honorable Mention
1946	"Spring"
	"Rain in the Adirondacks"
1947	"The Twister"
	"Country Auction-The Seiners"
1949	"The Amish Build a Barn"
	"The Sun Breaks Through"
	"Autumn Sunset"

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





Akron Art Institute (cont'd)

- | | |
|------|-----------------------------------------------------------------|
| 1950 | "Vulcans Neighbors"
"The Baptism"
"The Escape" |
| 1951 | "Waiting" |
| 1952 | 3 oil paintings |
| 1953 | "The Architect"
"The End of an Era"
"A Hole in the Fence" |
| 1954 | "The Sea is Lonely Today"
"Summer People Have Left" |
| 1955 | "Evacuated City"
"Jetsam Beach" |
| 1956 | "Beach" (still life/Award Winner)
"Tree in Spring" |
| 1957 | "The Long Wait" (A. Class)
"Salvage Operations Begin" |

Pepsi-Cola Exhibition (Held at the National Academy of Design, New York City)

- | | |
|------|----------------------|
| 1946 | "The Eviction" (oil) |
|------|----------------------|

Milwaukee (Wisconsin) Art Institute

- | | |
|------|------------------|
| 1946 | "Ashes to Ashes" |
|------|------------------|

Columbus (Ohio) Gallery of Fine Arts

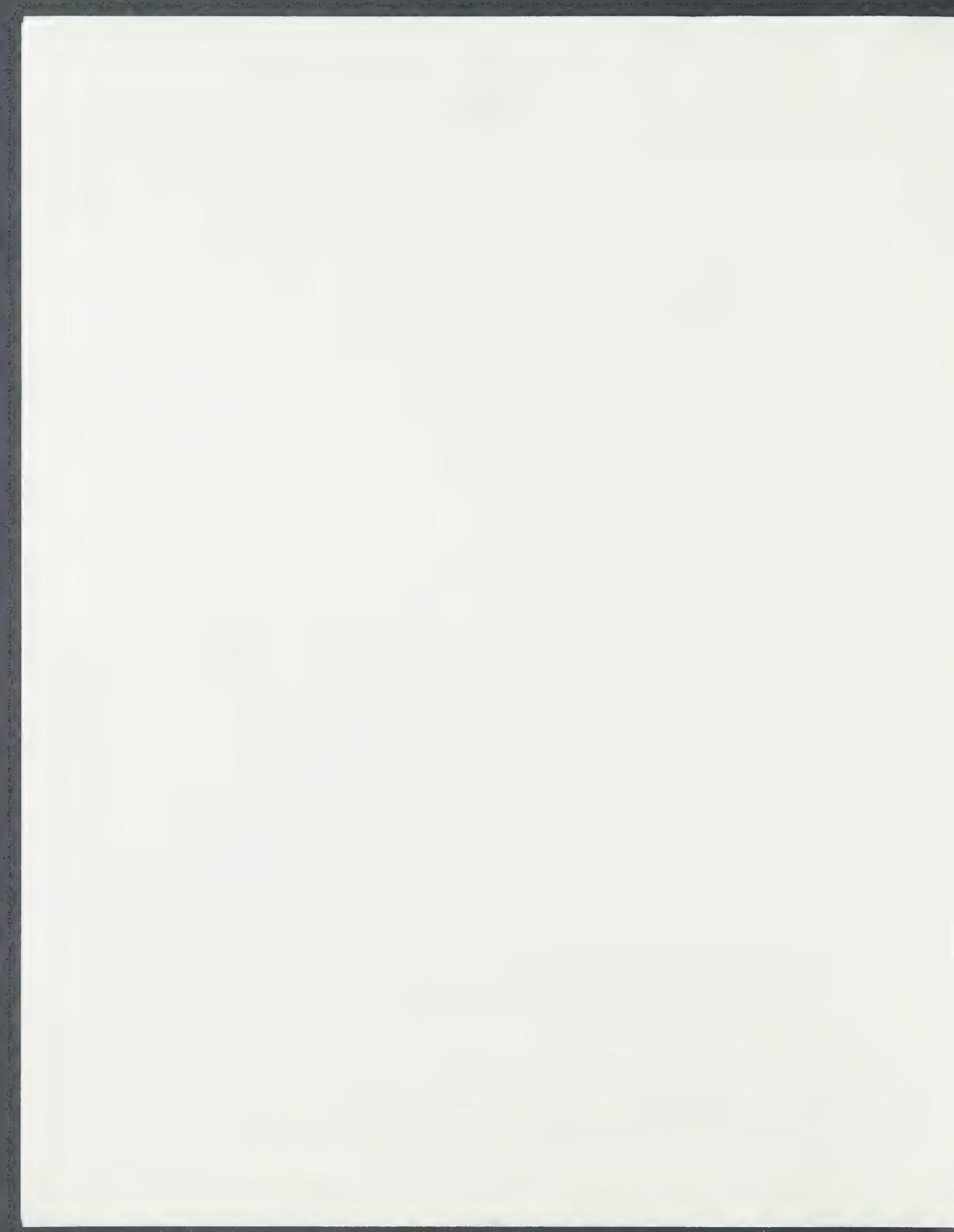
- | | |
|---------|---------------------|
| 1948-49 | "Misty Morn, Perce" |
|---------|---------------------|

Parkersburg (Pennsylvania) Fine Arts Center

- | | |
|------|------------------------------------------------|
| 1945 | "Houses in the Hollow", "Thawing Out the Pump" |
|------|------------------------------------------------|

Canton (Ohio) Art Institute

- | | |
|------|------------------------------------------------------------------|
| 1947 | "Marsh Stream"
"Ohio River"
"The Helpers Annual Migration" |
|------|------------------------------------------------------------------|





Canton (Ohio) Art Institute (cont'd)

- 1952 "The City"
1954 "Empty Schoolyard"
"Akron, Ohio 1855"
"Yellow Afterglow"
1955 "Driftwood Beach"
1956 "Beachcombers"
1957 "Salvage Operations Begin"
1959 2 oil paintings

Butler (Ohio) Art Institute

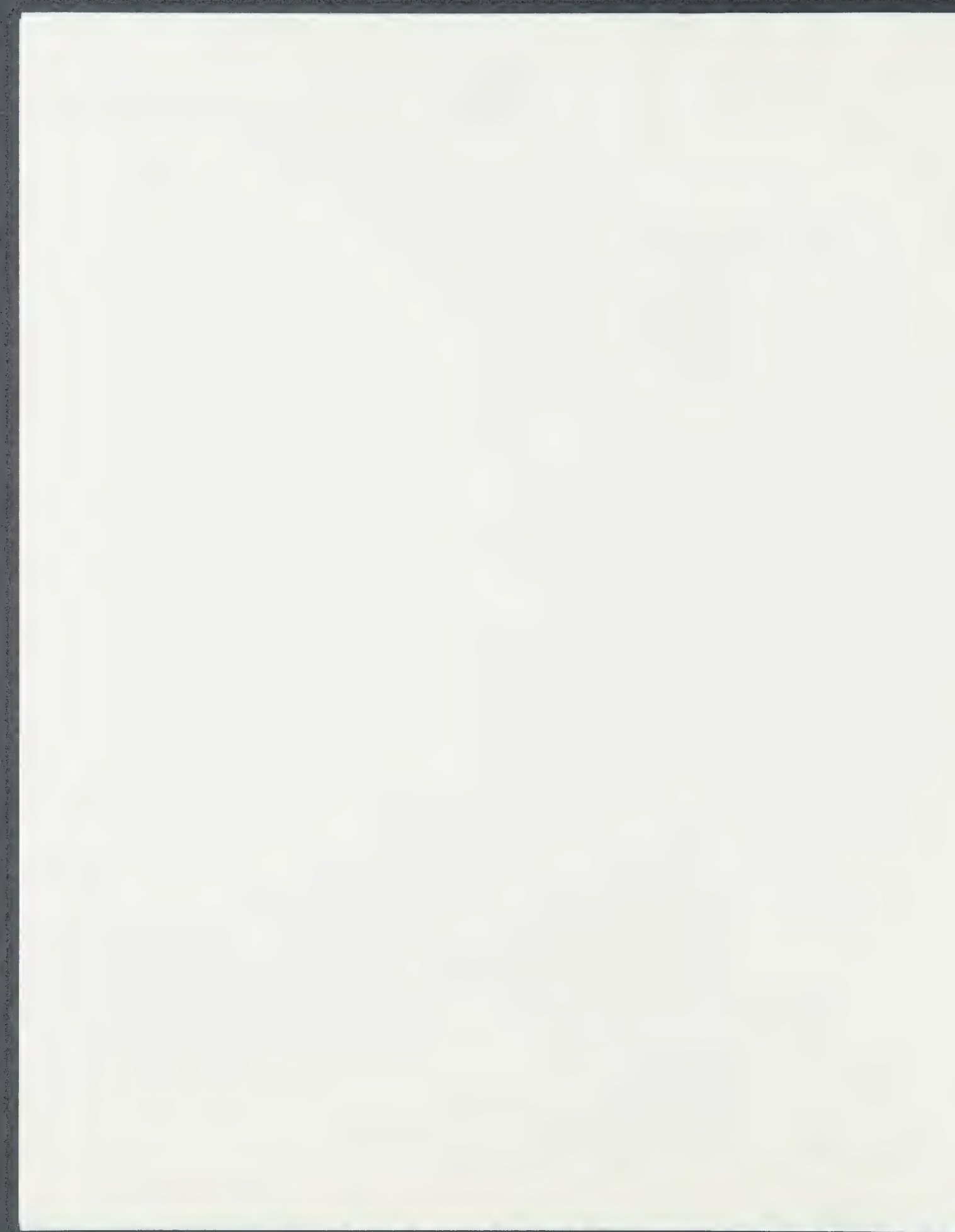
- 1944 "Annual Migration"
"Recreation Period, State Hospital"

Carnegie Institute (Pittsburgh, PA)

- 1941 Plate #52 - "Ashes to Ashes"
1943 Plate #61 - "The Patriarch"
1944 Plate #291 - "December Dusk"

Cuyahoga Falls (Ohio) Art Center

- 1946 "Wrong Side of the Tracks"
"Late Afternoon, December" (First Award)
"Waiting for Sunrise"
"Twilight Shadows"
"Fish Boats, Sandusky"
"Glimmer Glow" (Second Award)
1947 "Country Auction" (First Award)
"Snow Scene" (Third Award)
"Gaspenian Fishermen" (Honorable Mention)
"Duck Hunter's Cabins" (Watercolor)
1948 "The Survivors" (First Award)
"The Red Barns"
"Awaiting the Harvest"
"Ohio Farm"
"Somerset, Ohio"
"The Docks, Huron"
"The Village Town on the Gaspé"
1952 "Awaiting the Harvest"



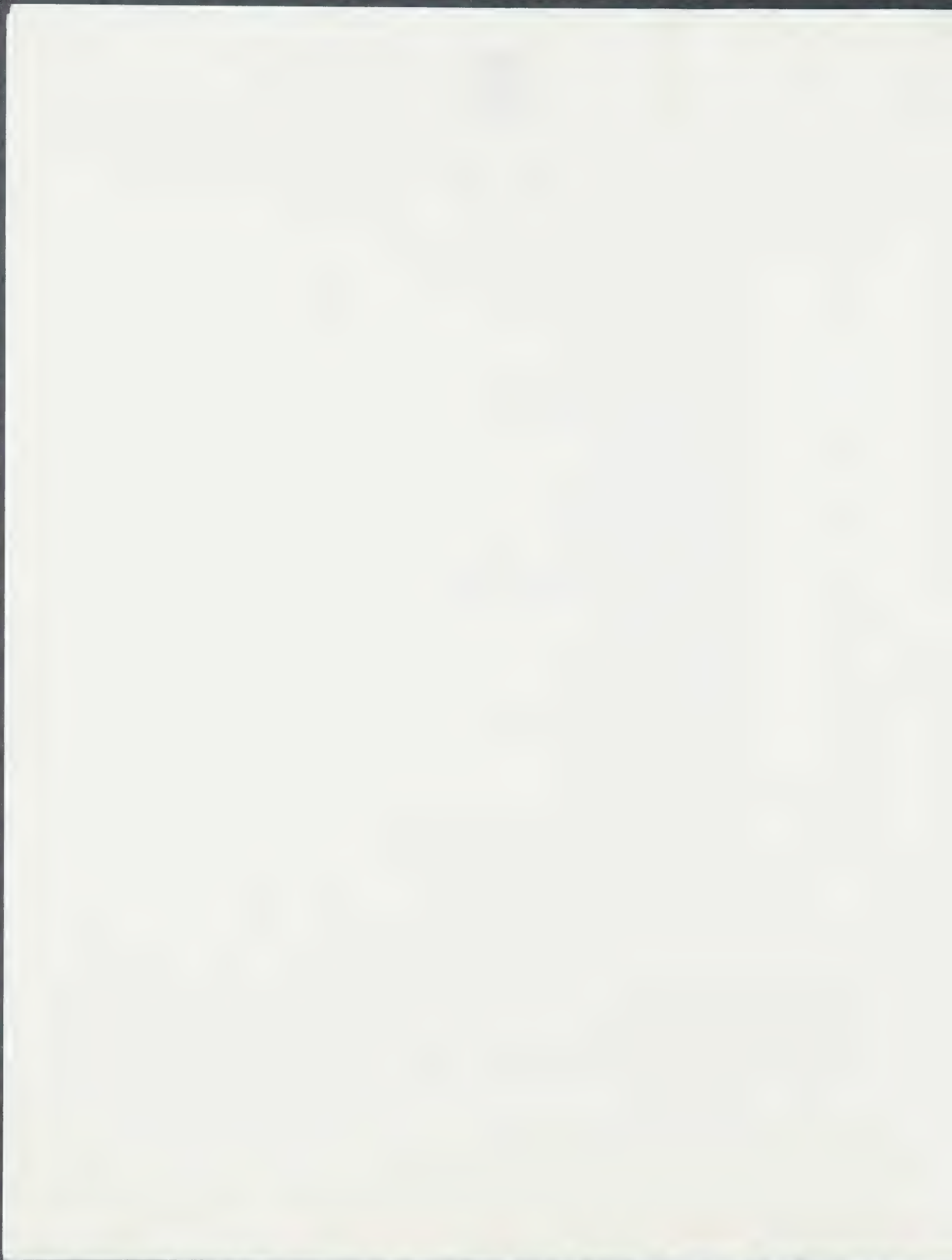


Massillon (Ohio) Museum

- | | |
|------|-------------------------------------|
| 1941 | "Coals Docks, Sandusky" |
| | "The Clearing in the Swamp" |
| 1942 | "Adventure in Color" |
| | "Ashes to Ashes" |
| | "Daybreak in Dakota" |
| | "Isolation and Decay" |
| | "Sawmill Sunshine and Snow" |
| | "The Temple and the Tempest" |
| 1943 | "Annual Migration" |
| | "Melancholy Days" |
| | "Morning in the Marsh" |
| | "Shadows on the Snow" |
| 1944 | "Day's End, December" |
| | "Desolation" |
| | "Winter Comes to Walnut Street" |
| 1945 | "Recreation Period, State Hospital" |
| | "Autumn Afternoon" |
| | "Marsh Stream" |
| | "The Red Fish House" |
| 1946 | "Spring" |
| | "Melancholy Autumn" |
| 1948 | "Life on an Old Age Pension" |
| | "Stormy Weather" |
| | "The Hunters" |
| 1950 | "The Tillamook Burn" |
| | "Village by the Sea" |
| 1951 | "Keeping Up With the Jones's" |
| 1953 | "The Barricade" |
| | "The End of an Era" |

Also:

Springville, Utah - 1941, 1946
Pomroy (Ohio) High School
New York World's Fair - 1939
Corcoran Gallery (Washington, DC)
W.P.A. Federal Works Projects (Akron, Ohio) - 1936





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

Jan. 17 98

Agreement of Exchange

Harry Moore trades two paintings

(i) Shepherd, with animals, previously attrib. to Jan de Velde, oil/canvas unframed, left in Milwaukee, and

(ii) Landscape, attrib. to de Vadder, Hama bought by H. Moore, Portcharp, NY, Oct. 97 to be delivered to Milwaukee

with A. Bader against

(i) M. van Mythenbroeck, Narcissus ex Efin Shapiro, oil/panel and

(ii) Deposition, attrib. M. Stanzione, before 1700, oil/stone, ex coll. Barbaya, Naples & Col. Chessow, Chicago, both taken by H. Moore.

Evan Hader

Alfred Bader

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

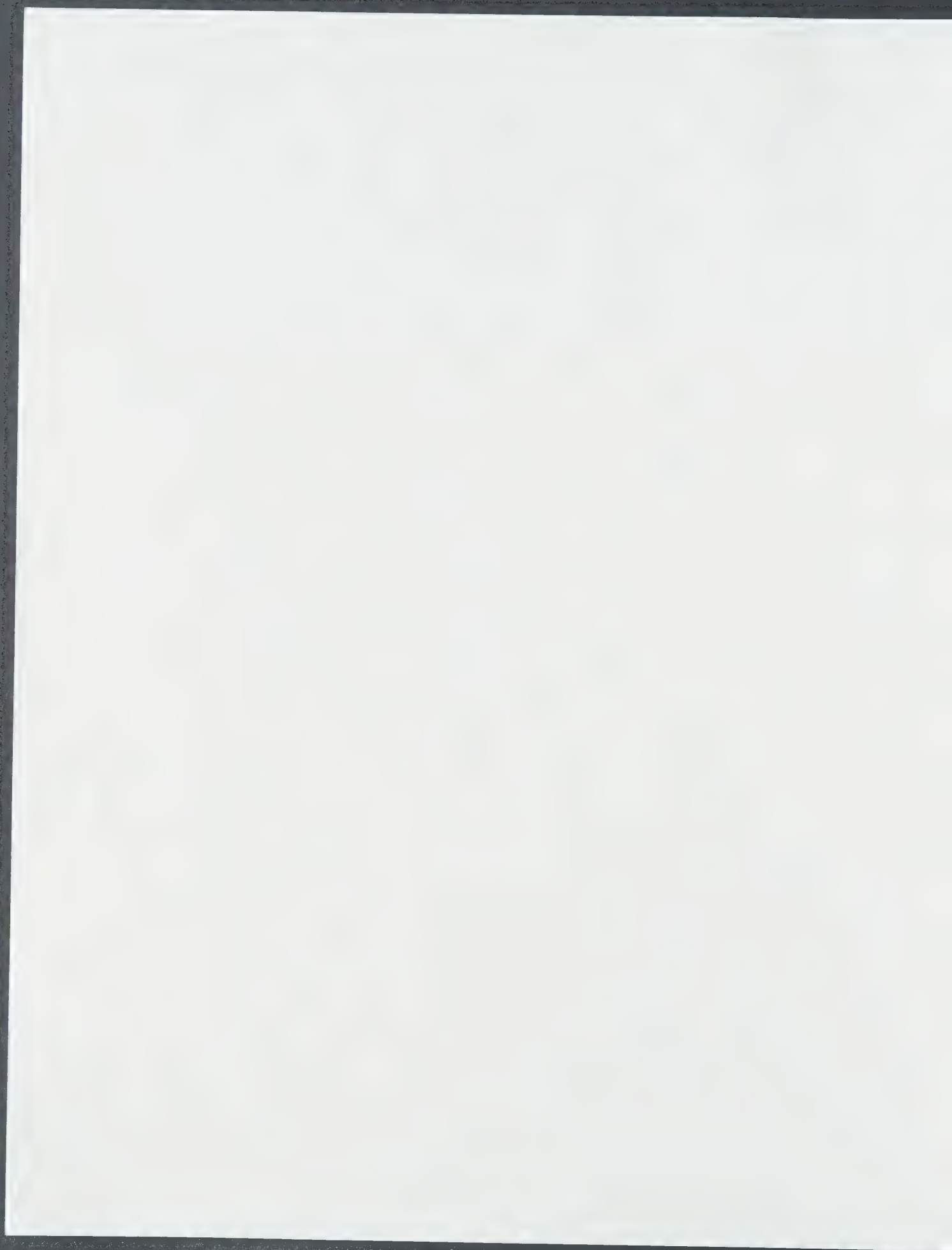
H. K. Harry Moore

2073

2007

2001

2014



Otto Naumann Ltd.

FACSIMILE TRANSMISSION Facsimile: 212.535.0617 Telephone: 212.734.4443

STATEMENT: 18 March 1998

Alfred Bader Fine Arts
Astor Hotel, suite 622
924 East Juneau Avenue
Milwaukee, WI 53202

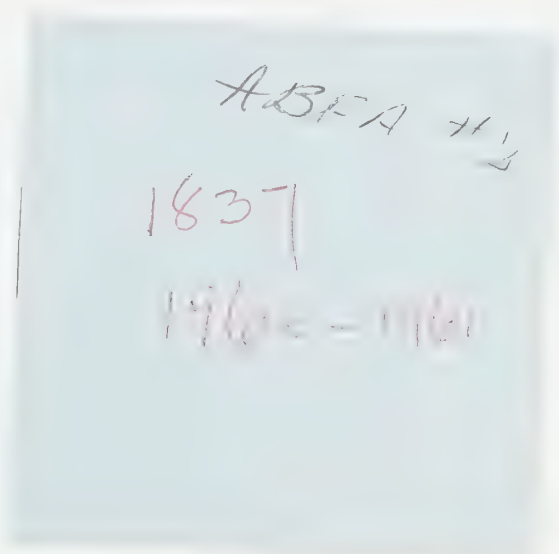
On the sale of our paintings by Carlieri (formerly Ricci) and Vitale (formerly Ribera) at
Sotheby's, New York (see attached statement):

\$45,800 total proceeds
-22,900 half proceeds
\$22,900 amount of attached check

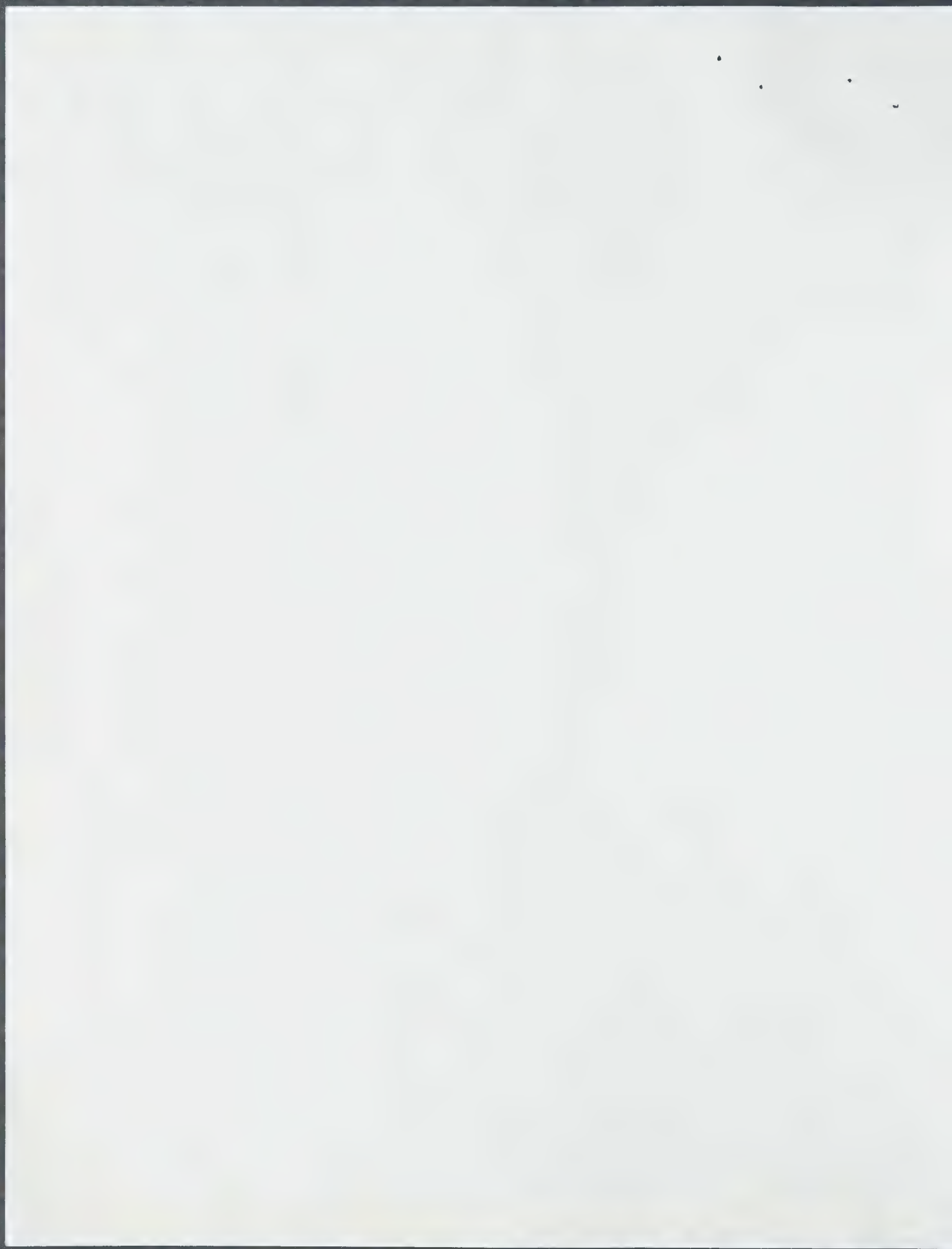
Sincerely yours,



Otto Naumann



ABFA 11/1
1837
1960-1961



Date 04 MARCH 98

OTTO NAUMANN LTD.
ATTN: MR. OTTO NAUMANN
22 EAST 80TH STREET
NEW YORK, NY 10021

SOTHEBY'S

FOUNDED 1744

1334 York Avenue, NY, NY 10021
Telephone: (212) 606-7310

Remittance Advice

Page 1

Payment for Sale NO7095 SALE DATE: 30 JANUARY 1998
Old Master Paintings
Payment for Consignor Acct. 06001543

STATEMENT NO. N070950091

Check No.

Lot Number	Transaction Type	Hammer Price	Commission	Risk of Loss	Illustration	Net Amount
<u>PENDING LOTS:</u>						
0179	SOLO LOT Alberto Carlieri (1672-1720)	20,000.00	1,200.00-		600.00-	18,200.00
0198	SOLO LOT Filippo Vitale (1589-1650)	30,000.00	1,800.00-		600.00-	27,600.00
TOTAL LOTS PENDING		50,000.00	3,000.00-	.00	1,200.00-	45,800.00

1860-1961

1400

*Dear Otto
Sotheby's is adding insult to injury. They never
charged for photography before. C.A. promised no photo
charges of Chasson work.
Can you get refund?
Thanks
Gina*

Definitions of Terms Used Above

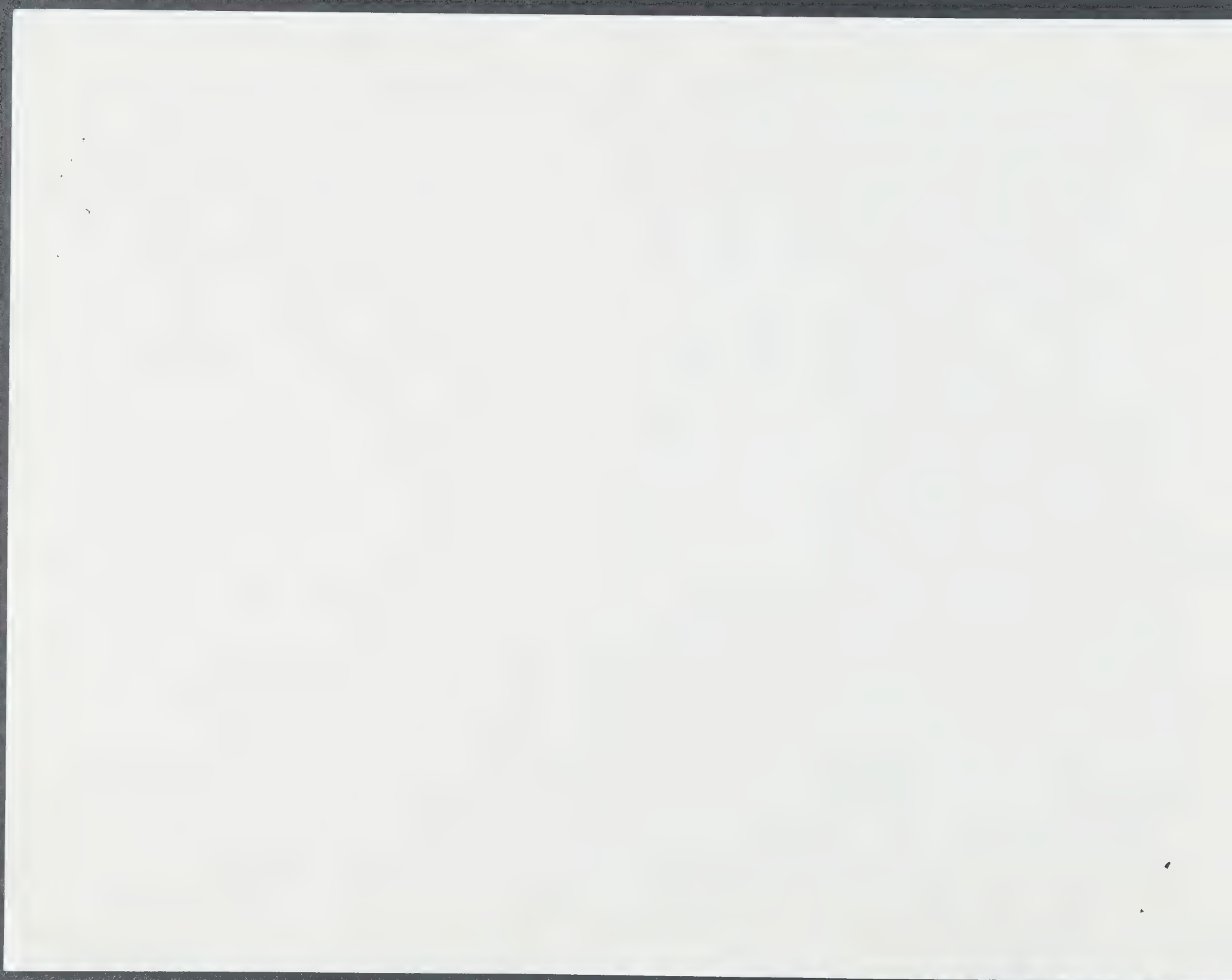
Bought-In Property - An unsold lot; the amount listed in the Hammer Price column reflects the last bid made by the auctioneer on your behalf.

Pending - A lot for which payment has not been received at time of settlement.

Private Sale - Property sold outside the auction process

Cancelled Sale - Payment received after the sale.

0/30





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

April 13, 1998

Mr. Bruce Wolmer
Editor in Chief
Art & Auction
440 Park Avenue South
14th floor
New York, NY 10016

Via: Certified Mail, Return Receipt Requested

Sir:

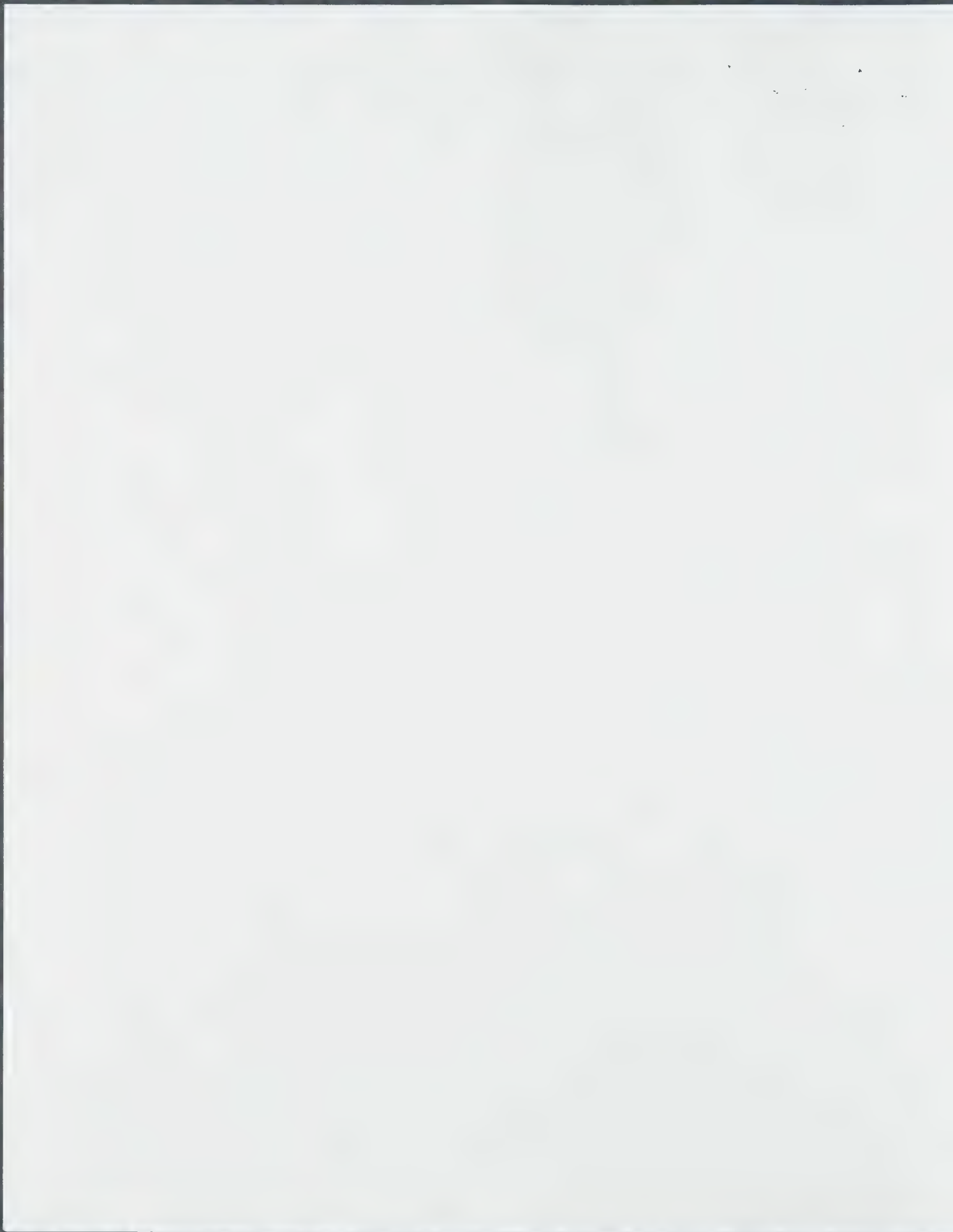
I have long enjoyed Souren Melikian's columns in *Art & Auction*, until I saw his comments about my purchases of a Rembrandt and a Rubens, on page 80 of your April issue. Mr. Melikian must have been tired or preoccupied when he previewed Sotheby's January 30 old master sale. Mr. Melikian's alleged that the Rembrandt "is so weak that a German scholar, judging its merit from a photograph, published it as the work of a pupil." Of course I know Professor Tümpel's doubts about the painting's authenticity, if only because I helped translate his book on Rembrandt into English. I also doubted the authenticity until I saw the original.

If you saw the painting now, cleaned, in Dr. Naumann's gallery, you will realize that this is a stunning and authentic portrait by Rembrandt. Not only Rembrandt's name is magic, but this portrait is also.

Furthermore, you state that I purchased the Rubens for \$4.25 million. In fact the hammer price was \$5 million. Incidentally I did not purchase the Cornelis De Man with Dr. Naumann. And, finally, you have flopped the photographs of the Rembrandt and the De Man.

I would appreciate your publishing this letter with a colour photograph of the painting, cleaned and, this time, not flopped.

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





Mr. Bruce Wolmer
April 13, 1998
Page two

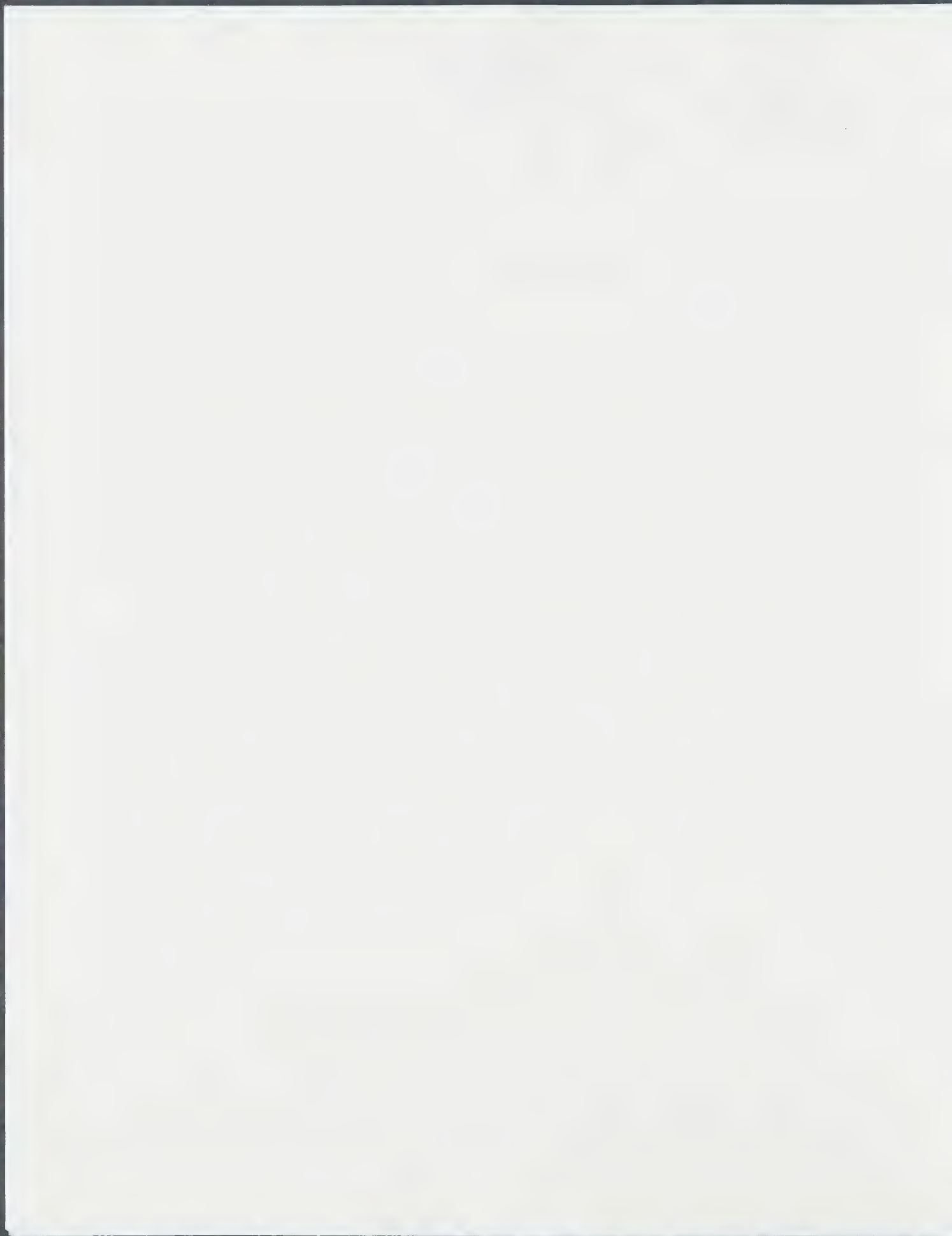
I value Dr. Naumann's and my own reputation as connoisseurs and art dealers, and trust that you will make amends.

Sincerely yours,

A handwritten signature in dark ink, appearing to read 'Arthur Haas'. The signature is fluid and cursive, with a prominent initial 'A' and a long, sweeping tail.

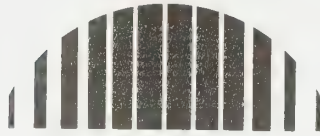
AB/nik

c: Marvin Klitsner, Esq., Foley & Lardner
Dr. Otto Naumann



NATIONAL GALLERY OF VICTORIA

DIRECTOR
TIMOTHY POTTS, D. PHIL.



DIRECTOR'S OFFICE
TEL (03) 9208 0303
FAX (03) 9208 0298

5 May 1998

Dr Alfred Bader
Suite 622
924 East Juneau Avenue
Milwaukee
Wisconsin 53202
UNITED STATES OF AMERICA

Dear Dr Bader

Re: *Rembrandt: A Genius and His Impact*

I am pleased to enclose copies of selected press and publicity relating to the recent exhibition *Rembrandt: A Genius and His Impact*. We were delighted with the great success of this exhibition, which received extremely favourable comment from audiences, critics and the many specialists in 17th-century Dutch art who visited Melbourne and Canberra during the exhibition.

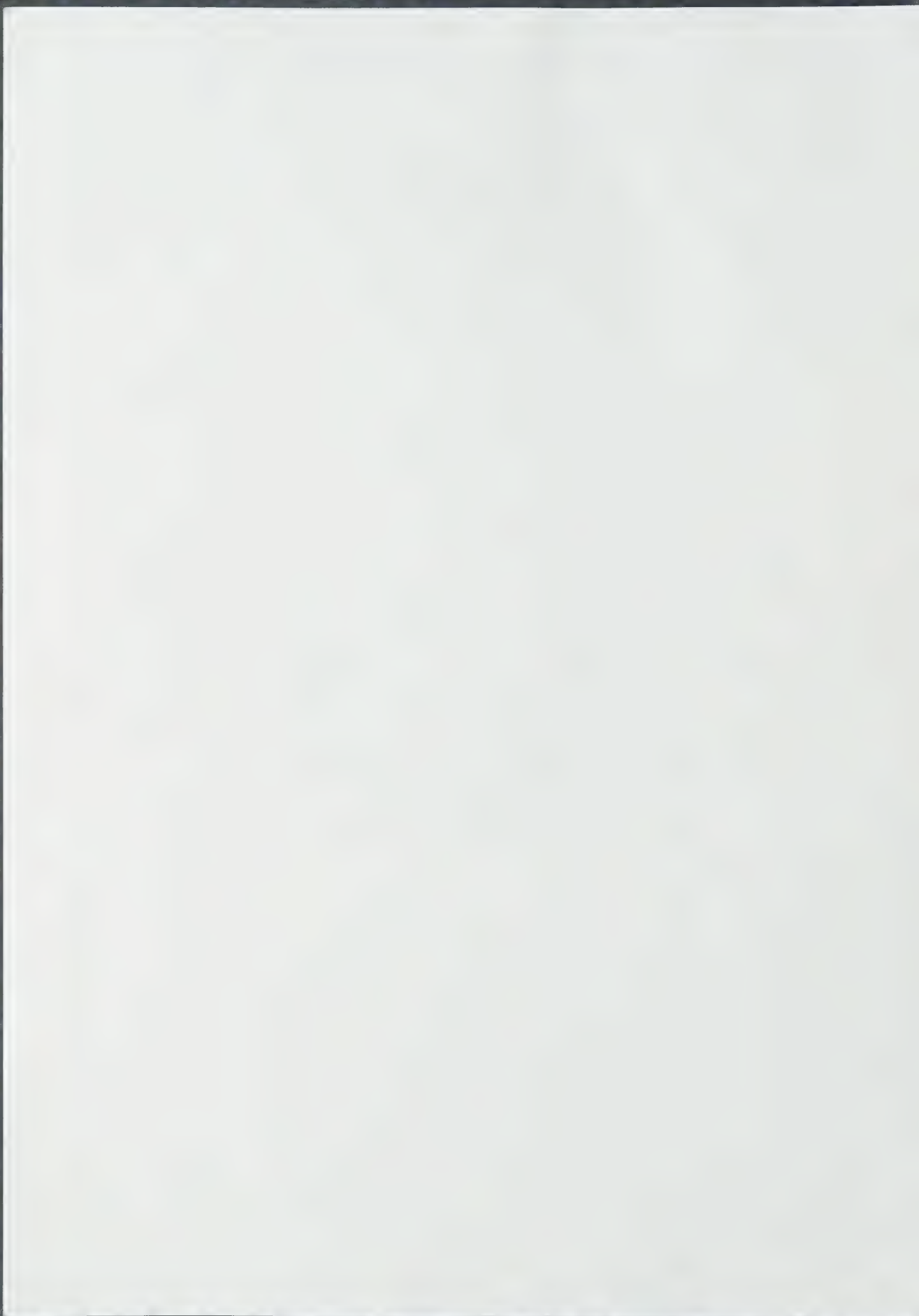
For your interest I also include details of the education and public programs held in conjunction with the exhibition, including the colloquium and public symposium held in Melbourne around the time of the opening (which will be published next year).

Let me take this opportunity again to thank you for lending work to the exhibition.

Yours sincerely

Dr Timothy Potts
Director

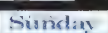






Rembrandt

A GENIUS AND HIS IMPACT



MELBOURNE
NATIONAL GALLERY OF VICTORIA
1 OCTOBER – 7 DECEMBER 1997
1800 338 998

CANBERRA
NATIONAL GALLERY OF AUSTRALIA
17 DECEMBER 1997 – 15 FEBRUARY 1998
1800 808 337

ORGANISED BY THE NATIONAL GALLERY OF VICTORIA AND ART EXHIBITIONS AUSTRALIA

Rembrandt van Rijn 1606–1669 *Self Portrait as the Age of 34* (detail) 1640 oil on canvas 102.0 x 80.0cm The Trustees of the National Gallery, London



Rembrandt

A GENIUS AND HIS IMPACT

PUBLIC PROGRAMS

The National Gallery of Victoria opens its doors on 1 October 1997 to a once-in-a-lifetime exhibition, *Rembrandt: A Genius and His Impact*.

The exhibition, organised by the National Gallery of Victoria and Art Exhibitions Australia, has been four years in the planning and brings together 28 autograph paintings, dozens of etchings and drawings and 40 paintings of the Rembrandt "school" from the world's foremost galleries.

Highlighting this exhibition is an extraordinary number of public programs, ranging from lectures, films and performances to a public raffle. There are activities for the dedicated scholar as well as the art lover who knows little of this genius artist.

Join us for this major blockbuster exhibition and learn about Rembrandt — the most famous painter in the world of art.

Rembrandt Symposium

Thirteen of the world's leading Rembrandt scholars

9.00am–5.00pm, Saturday 4 October & Sunday 5 October

Venue State Theatre, Victorian Arts Centre

Cost Adults \$55/day, \$90/weekend

Gallery Society Members & Concession \$45/day, \$75/weekend

Bookings Tickets on sale from 28 July through Ticketmaster/Bass (03) 11500

Enquiries (03) 9208 0356

FREE – Rembrandt Public Lectures in the Great Hall

Three of the world's leading Rembrandt scholars

1.00pm & 6.00pm, Wednesday 1 October

6.00pm, Friday 3 October

FREE – Films, Films & More Films

Rembrandt films screened daily during the exhibition

Check flyers at Information Desk

FREE – Introductory Rembrandt Lectures

1.00pm, every Wednesday during the exhibition

FREE – Rembrandt Family Day and Christmas Party

2.00pm, Sunday 7 December, Great Hall

FREE – Rembrandt Raffle during the Exhibition

Entry forms at Information Desk

Rembrandt Audioguides

Available in the exhibition

Cost Adults \$6, Concession \$4, Children \$3

Rembrandt Events from Public Access

National Gallery of Victoria



M. HATCHER, BOOKS

2521 N. DOWNER AVE.

MILWAUKEE, WIS. 53211, U.S.A.

May 20 1998

Sold to: Alfred Bader Fine Arts
Milwaukee, Wis.

Merrill - German-American Artists
in Early Milwaukee

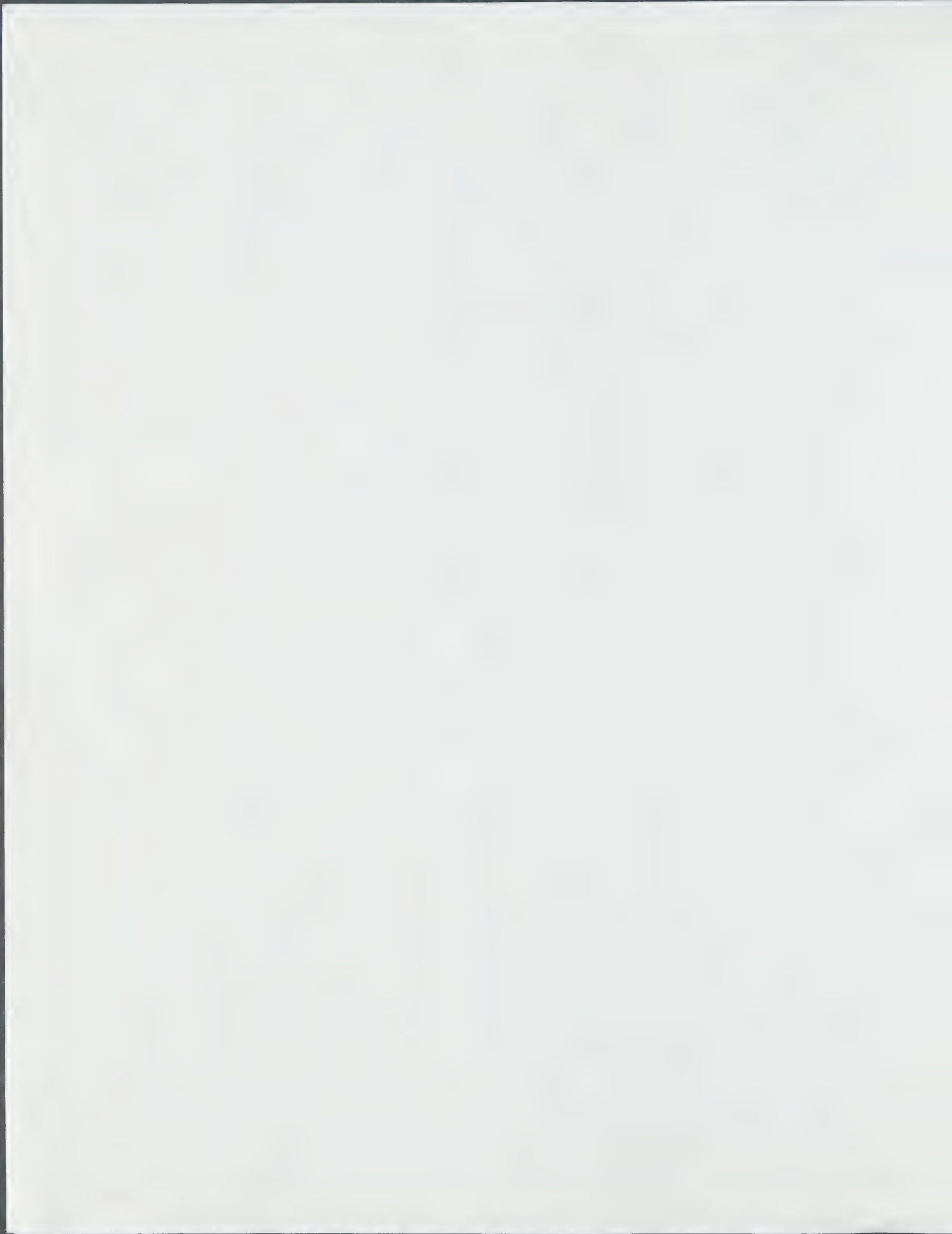
Scopies at \$14 ea = \$70. =

paid in full
W.H.H. ✓

no tax - for record

at 0

27577





CHRISTIE'S

June 1, 1998


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

Dear Mr. Bader:

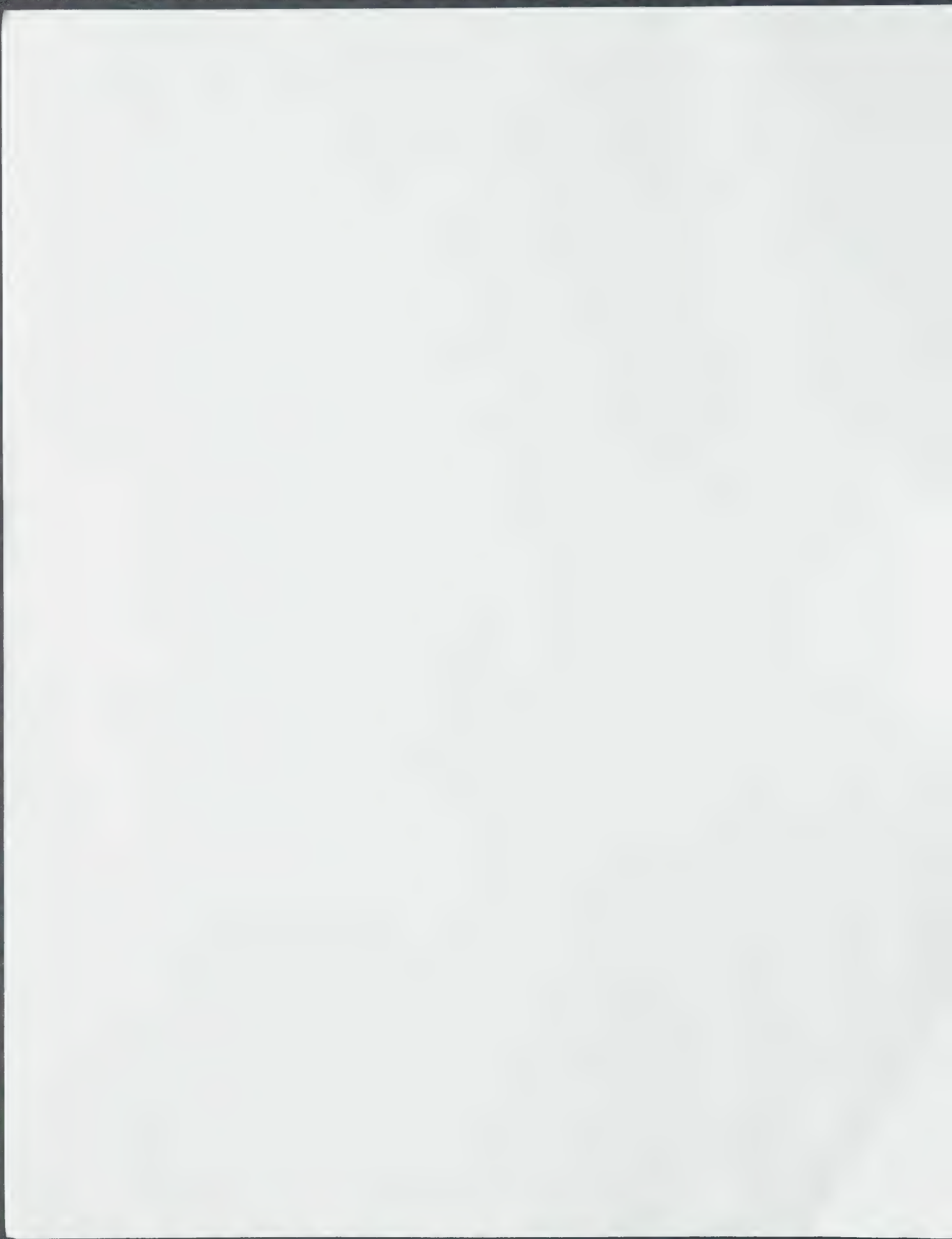
Thank you for your letter of 20 May and your kind words. I look forward to seeing the bronze figure some time early next year.

With best wishes,

Sincerely yours,


Michael C. Hughes
Vice-President
Chinese Ceramics
and Works of Art

MCH/al/bader1



Rosie Sandifer

Painter ★ Sculptor

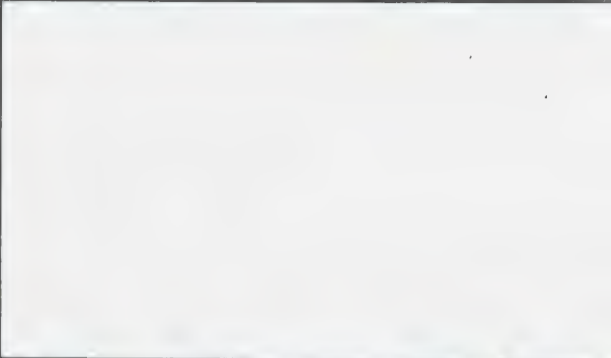
Ph. 217-328-3605

Fax 217-328-5603

3301 S. Pine Circle • Urbana, Illinois 61802

www.advancenet.net/~sandifer

sandifer@advance.net



June 4, 1998

Dear Alfred,

What a fortunate experience for me to visit your gallery. Tschin is a hero of my art world. His style is one that stole my attention quite early. Thank you for finding this painting for me!

It was a pleasure meeting you. I have begun reading the book you gave me, and I can see that is a courageous life you are leading - look forward to finishing the book's story soon. Also I am in a hurry to get caught up with, or from, our travels - and get on with



my work. Enclosed is a briefing of my career. You can grasp after seeing my paintings, I think, Fechin's influence of my work.

I'll be anxious to visit your gallery again—
warm regards,
Rosie Sandifer

OIL PAINTING • ROSIE SANDIFER
DETAIL • "COVERED IN YELLOW" 48 x 48"



ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 3, 1998

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

BILL OF SALE

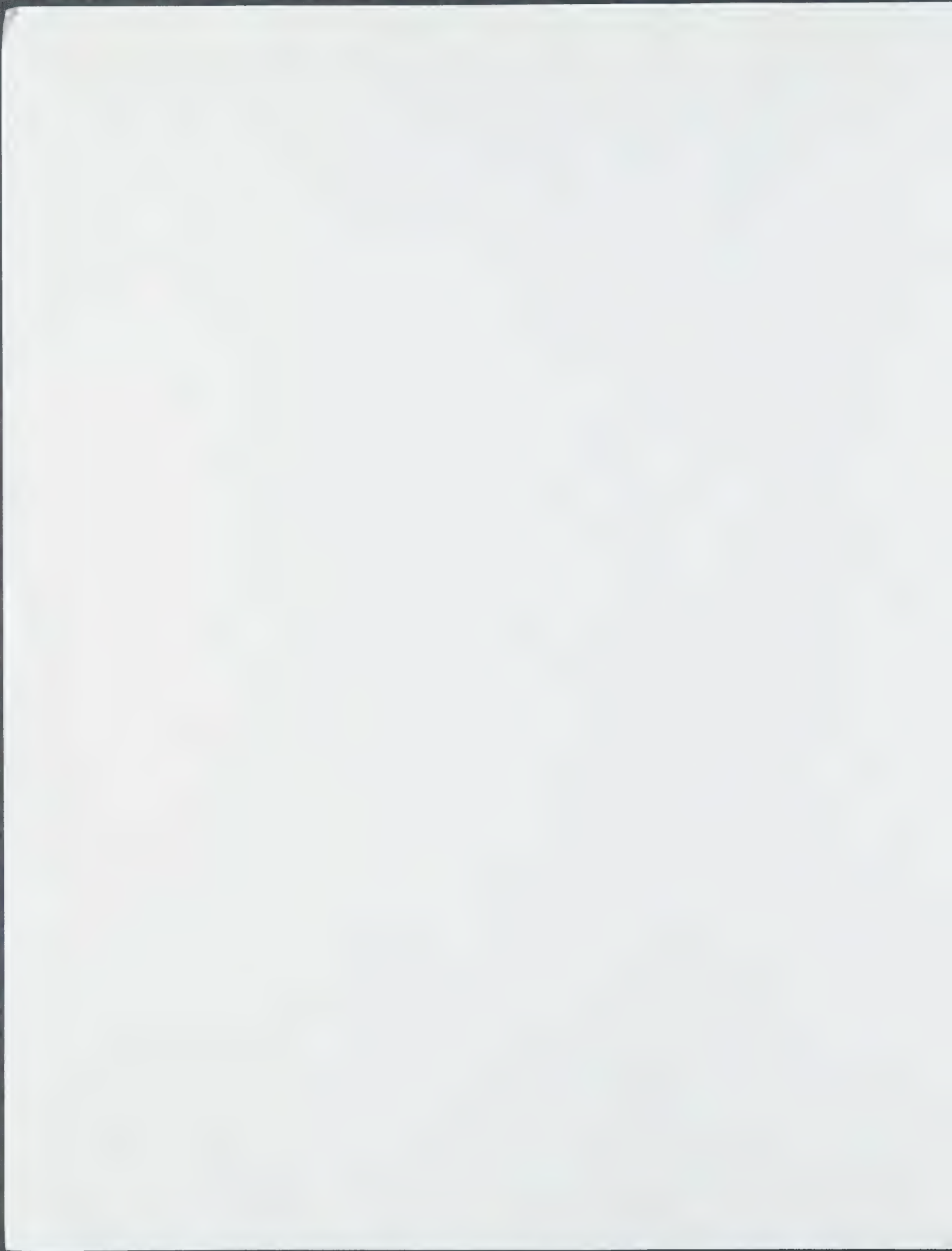
Half interest in Lot 218, sold for £23,000 equals \$37,375.00
Sum Due

\$ 18,687.50

Due August 10

Thank you!

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 7, 1998

Mr. Stanley Jernow
Stanley Kenneth Jernow Associates, Inc.
Paradiesstrasse 15
4125 Riehen / Basle Stadt
SWITZERLAND

Dear Stanley:

Thank you so much for your cheque for \$2,366, my net proceeds from 1/6 of the Carracci.

I very much hope the next time that we buy something together it will be as good or better, but then more easily sold.

I certainly wish that you and Sheldon would visit me in Milwaukee.

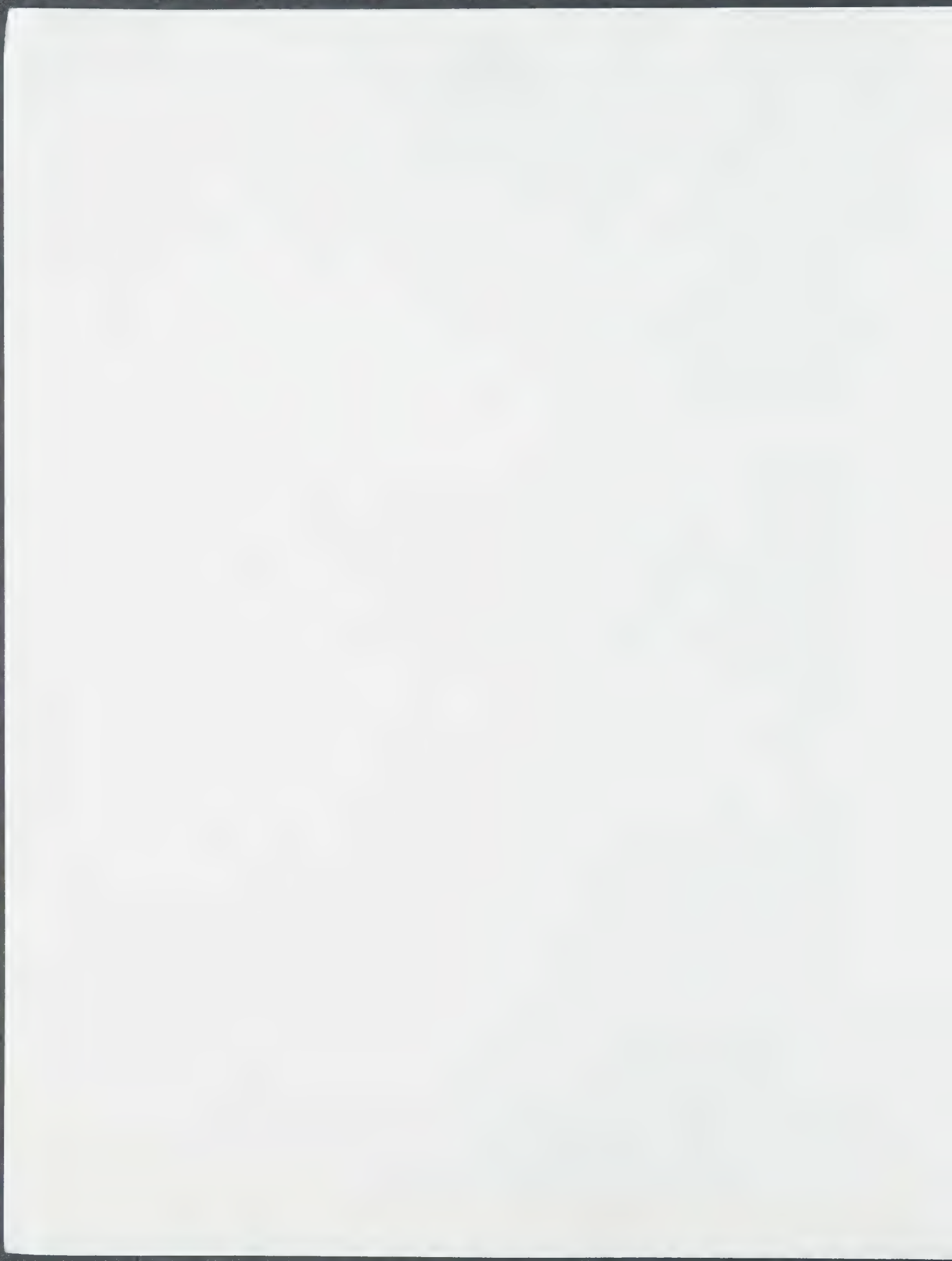
All good wishes,

Sincerely,

AB/nik

c: Mr. Sheldon Fish

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

August 7, 1998

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

Dear Otto:

Could you please advise me on the following:

In November 1994, two of my paintings were stolen at the central station in Amsterdam, one which I had recently bought at Sotheby's London and the second from Clovis Whitfield.

Actually we filed a police report and then with IFAR as described on the enclosed. Now, however, the art loss register has come back to me requesting that I sign an agreement to pay 15 percent of the fair market value if they recover it.

The whole procedure of determining fair market value seems very clumsy. Keep in mind that one of the two paintings stolen is an image of Rembrandt's mother painted in Leiden around 1630 and 15 percent of an appraised value might be very high, depending of course on their appraisal.

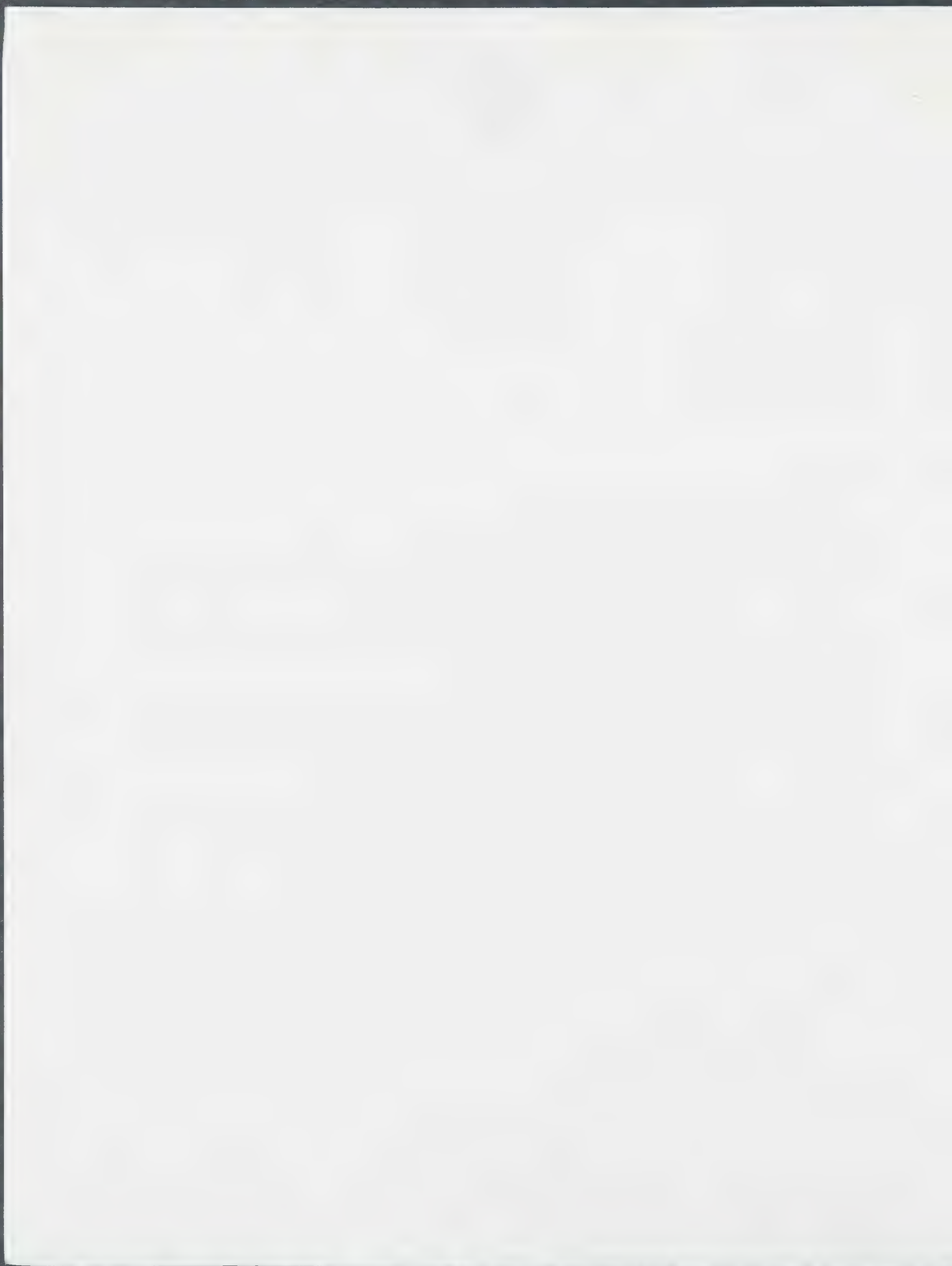
I do not like the idea of paying after signing a non-pay agreement, though I might be willing to pay a percentage of what I paid for the paintings. What do you think?

Many thanks for your help.

AB/nik

c: Mr. Marvin Klitsner

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





ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

September 15, 1998

Mr. Paul Affif
56 Rue Pergolese
73116 Paris
FRANCE

Dear Paul,

Thank you for your letter of September 3rd.

The agreement was indeed written by Marvin Klitsner and I believe that it fairly reflects our understanding. If the only objection is the October 1st deadline, just let me know what you think that deadline should be.

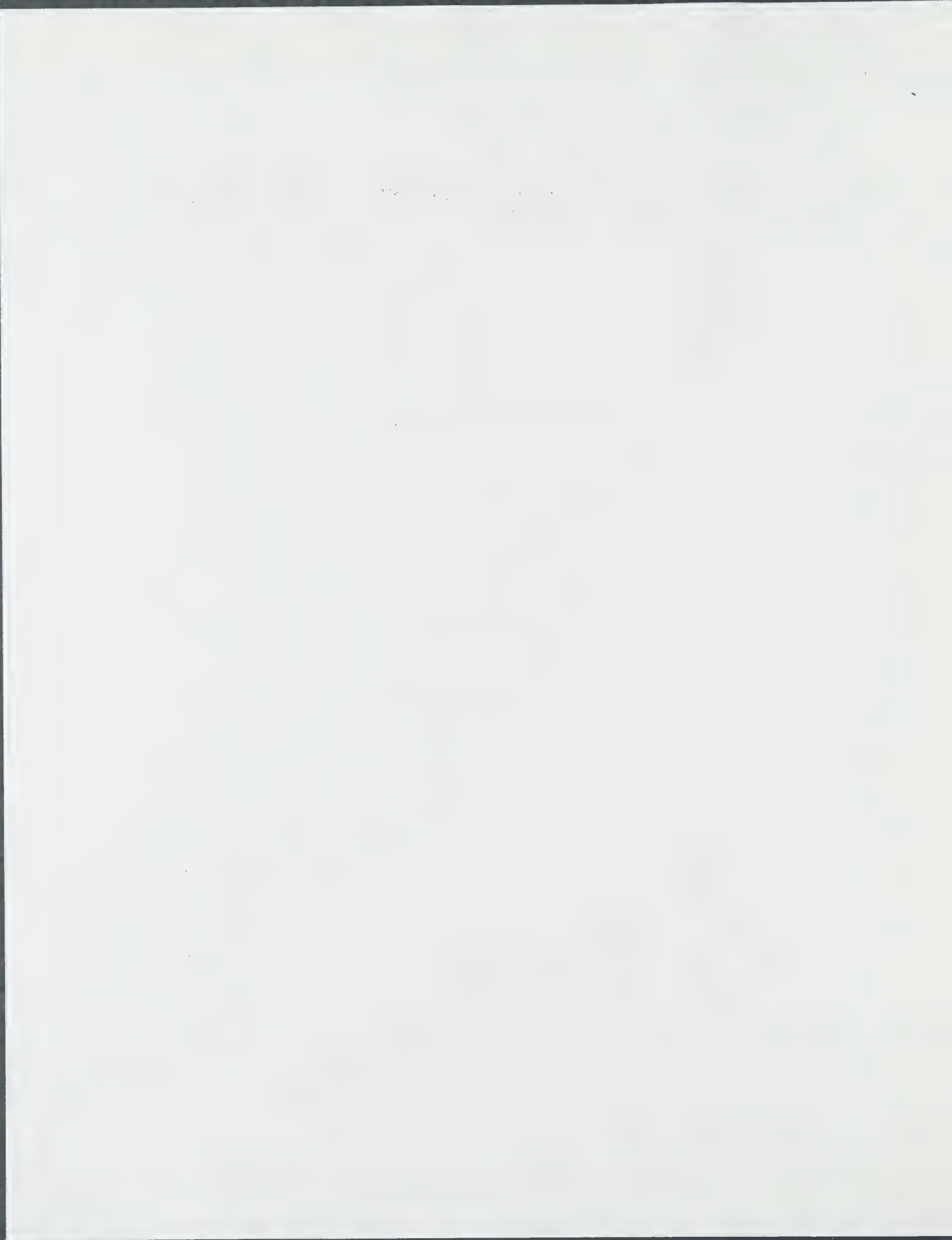
I also believe that the dog is by Velasquez, but you must understand that I have a very large inventory, some 200 paintings, and my expertise is not in Spanish paintings. I really do believe that you have a better chance to win acceptance than I do.

With all good wishes for a happy and healthy New Year, I remain

Sincerely yours,

AB/az
c: Marvin Klitsner

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924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709



Charles Munch & Jane Furchgott
A·R·T R·E·S·T·O·R·E·R·S
Rt.1, Lone Rock, Wisconsin 53556
608 583·2431

August 27, 1998

Jeroen Giltaij, Curator
Museum Boijmans Van Beuningen
Museumpark 18-20, Postbus 2277
NL-3000 CG Rotterdam, Netherlands

Dear Mr. Giltaij:

We cleaned and restored the painting Samson & Delilah by Jan de Braij for Dr. Alfred Bader in 1992 just before it was given to David and Michelle Bader. We received a copy of your inquiry in January but due to a misunderstanding we didn't answer it. Our apologies for the delay.

The photographs you have in your possession must show the painting before its recent treatment. According to our records, it is in oil paint on oak panel with dimensions 40.4 cm x 33 cm x .7 cm thick. The condition is moderately good, although some areas are quite abraded. The worst abrasion is in the green curtain by the boy, in Samson's drapery, in the drapery on the chair, and in the upper left curtain. The faces are in good condition. Many pentimenti were visible, including on the boy's face and on Delilah's chin and forehead. Traces of Samson's long hair are visible below the boy's hand.

You are correct about the signature and date. They are on the floor at lower right, as if incised (as if carved into the floor). They are difficult to see. The JB are interlaced. (I can't see the d.) The date is 1659.

I hope this helps you.

Sincerely,

Charles Munch



DR ALFRED BADER CBE
ALFRED BADER FINE ARTS
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202

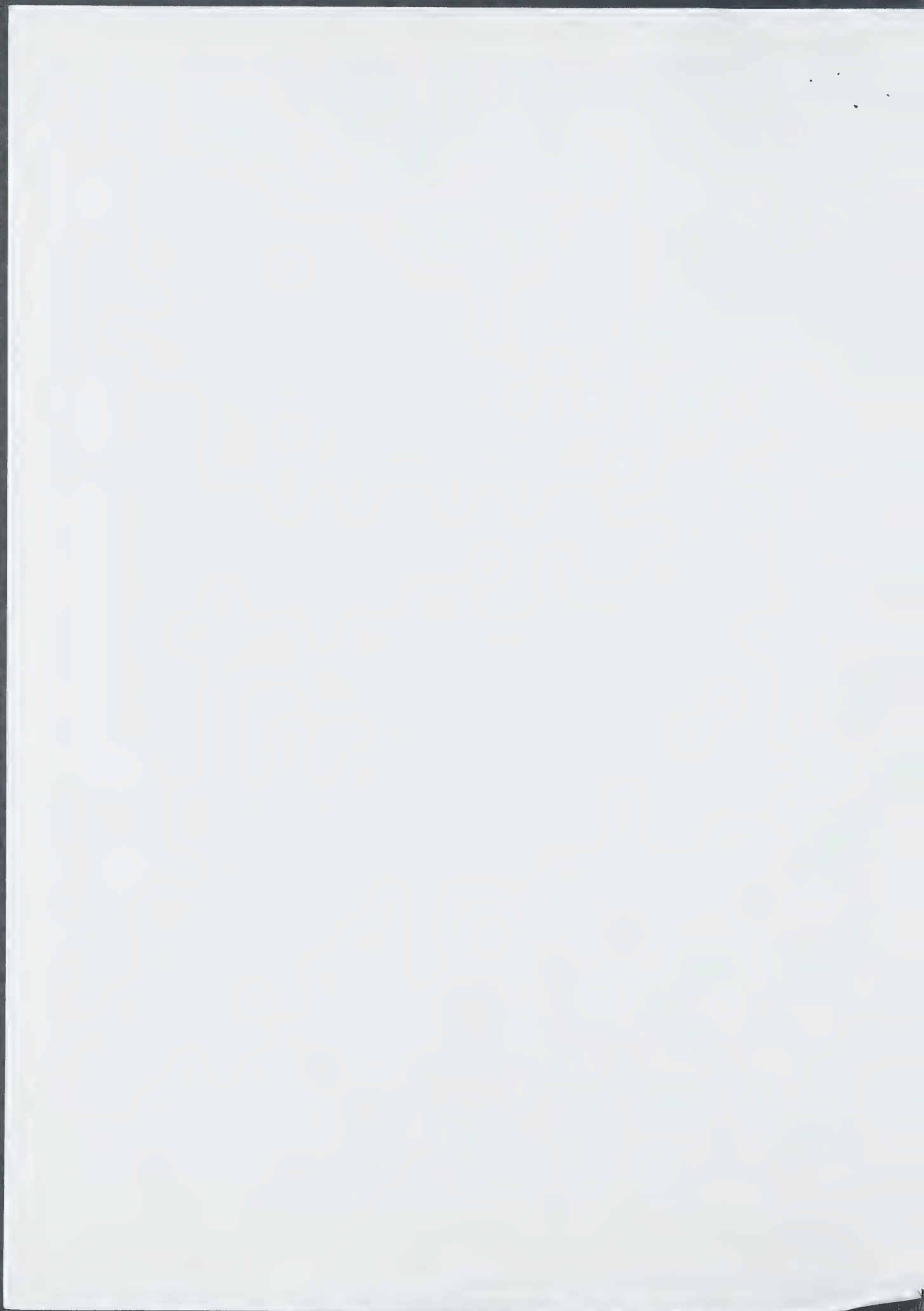
PAUL AFFIE
56 RUE PERGOLESE
75116 PARIS, FRANCE
SEP 3RD 1998

Dear Alfred,

Since I have read your book and think highly of you, it is no surprise to me that you were made Commander of the British Empire; Congratulations nevertheless.

Forgive me, if I am perplexed by the proposal I received; I attribute this to the zeal of your friend and attorney Marvin Kristner whose intentions in serving you are good.

Although you and I do not know each other well, (though by reading your book I know a lot) and although this is business, I like to imagine that you have a certain consideration for the fact I am at the bottom of my Jacob's ladder, and that you have good will towards me. For it is obvious, that because I own no equity in the painting of the dog but only potential profits if any, my position can be seen as a weak one.



I hope you will understand if I take your lead and consult my friend Eric Schneider who is a good man and also an attorney.

As he and I are both travelling quite a bit in September, and I will most likely only be back in North Salem only towards the end of the month, the October 1st deadline unfortunately seems unrealistic.

I remain confident that we shall both achieve our objectives with the painting of the dog, you and I.

I reiterate that I strongly believe it is by Velasquez and hope that although your love is Dutch paintings, out of mercy, you will put your full weight behind achieving the attribution the painting deserves.

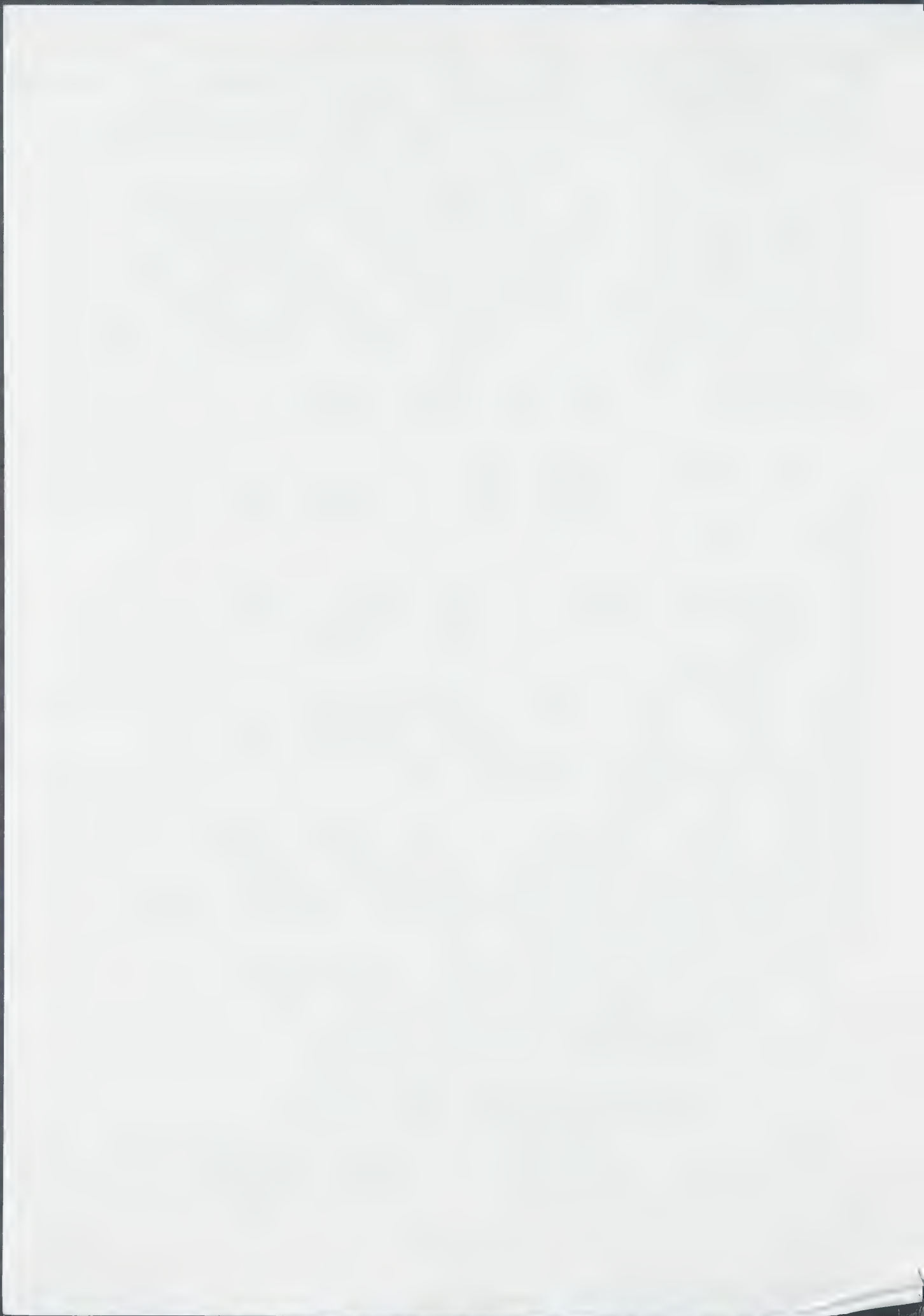
I am not a greedy person and would be most happy if you succeeded before we conclude a suitable option agreement.

With good wishes for the coming new year

I remain always,

Yours

Paul Hoff





ALFRED BADER FINE ARTS

ESTABLISHED 1961

August 14, 1998

Mr. Paolo Affif
P.O. Box 475
North Salem, NY 10560

Dear Paul:

I have given a good deal of thought to our discussions about that beautiful painting of a dog and your very understandable desire to maximize what you can get for this, in order to compensate at least to some extent, for what Christoph Janet owes you.

My problem with selling the painting is two-fold. First of all at the moment I have a very large inventory with many major paintings which I am selling and so my efforts to sell this painting have not been very great.

Also I know a good deal more about Dutch 17th century paintings than I do about Spanish paintings, though I am really charmed by this one and believe it has a very good chance to be by Velasquez.

Clearly, if you owned the painting you would make much greater efforts and, surely, more effectively than I have been doing.

Hence, I have asked my best friend and attorney, Marvin Klitsner, to draw up a contract and enclose two copies.

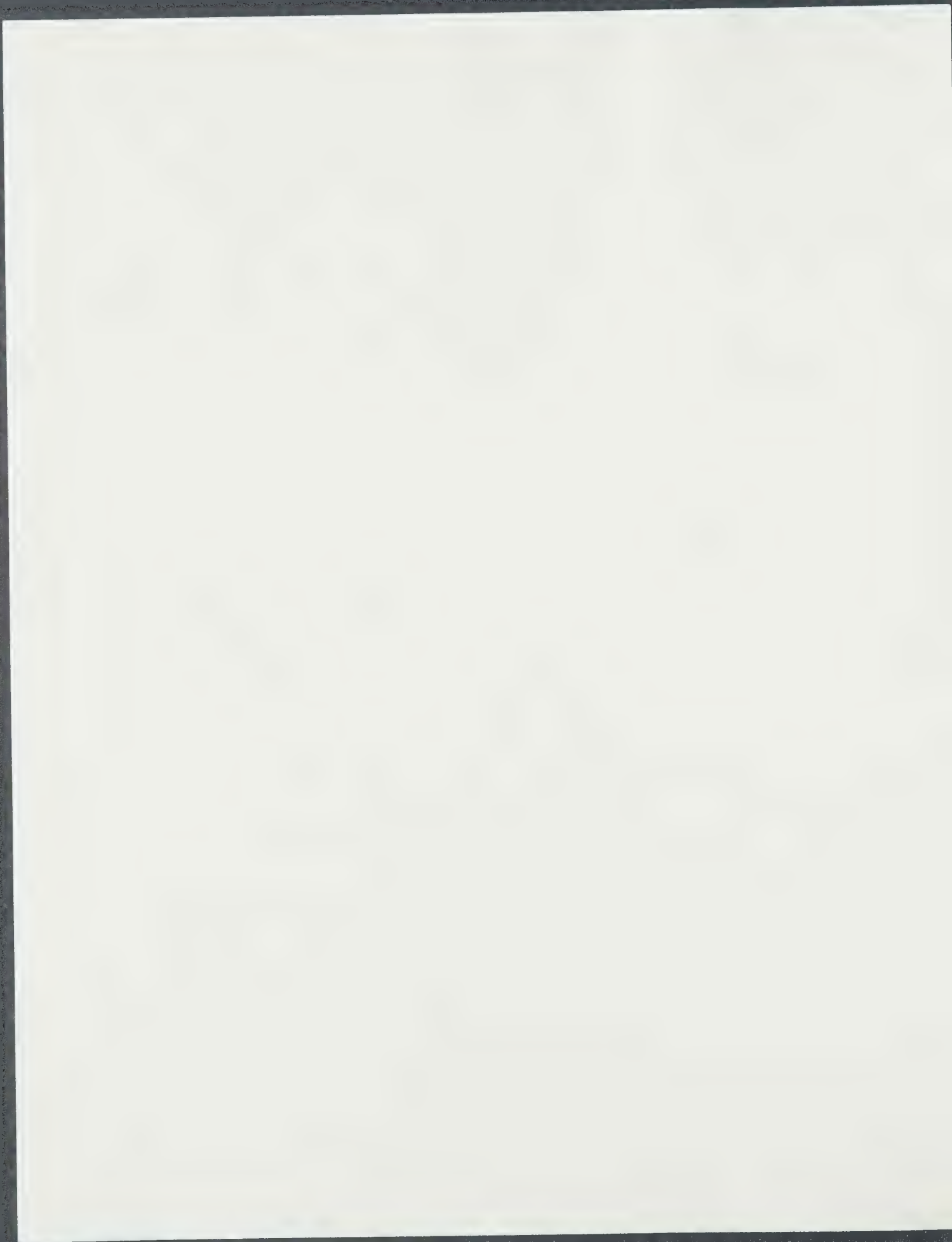
Also I have thought carefully about your advising me to invest in oil wells. What you describe does, indeed, look attractive. But Paul, I am 74 and would like to leave a very clean, simple estate. Hence, do not think that I should become involved in oil wells.

With all good wishes, I remain,

Yours sincerely,

AB/nik

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



August 13, 1998

Mr. Paolo Affif
PO Box 475
North Salem, NY 10560

Dear Paul:

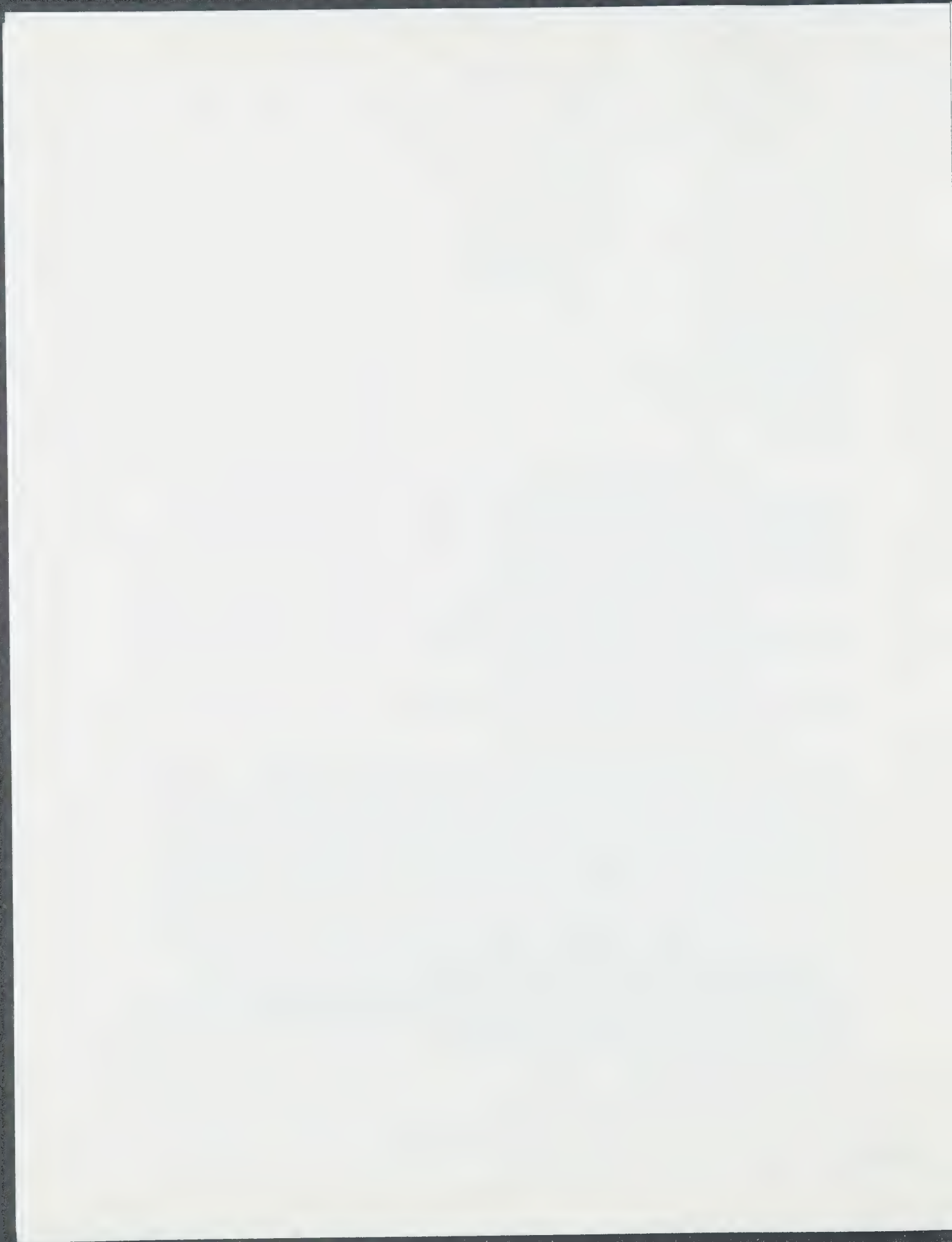
This letter will set forth the terms of a proposed option agreement on the painting of the dog which I purchased on behalf of Alfred Bader Fine Arts (A.B.F.A.) on September 10, 1996 at Phillips in London, Lot 36, Spanish 17th century, which you and I believe may be by Velazquez. A.B.F.A.'s cost was \$57,856.50 for the painting plus a total of \$1,304 for conservation, fitting frame and photography.

Christophe Janet led me to the painting and I promised him 50 percent of the profit above our cost including in cost the amounts stated above plus 10 percent annually from the date of my purchase for cost of money.

Christophe Janet and you have informed me that Christophe has assigned his right to share in the profits over to you.

You suggested that in lieu of a share in the profits you would like to purchase the painting from A.B.F.A. for \$200,000 in which case A.B.F.A. would retain all profit made by it, and you would be entitled to the total amount of the profits over and above your cost; however, you said you lacked the capital to make this purchase at this time and we discussed instead of an outright purchase at that price, giving you a two-year option to purchase the painting for \$200,000 at any time on or before October 1 in the year 2000. I will set forth below the terms of such an option subject to your acceptance in the manner indicated below.

Your option to purchase this painting for \$200,000 on or before October 1 in the year 2000 is subject to the limitation set forth below, and can be exercised only by payment in cash or by bank certified check to Alfred Bader Fine Arts in the amount of \$200,000. Upon exercise of the option, I will arrange for delivery of the painting and of all the documentation I have either in New York City (where the painting is now at the gallery of Dr. Otto Naumann) or at my gallery in Milwaukee.



Mr. Paolo Affif
August 13, 1998
Page Two

The consideration for this option will be \$5,000 payable on or before October 1, 1998 together with the surrender of any and all rights to share in the profits which Alfred Bader Fine Arts may realize on this painting, provided only that the option is subject to the limitation that A.B.F.A. shall have the right to sell this painting prior to the expiration of the two-year option period for the sum of \$300,000 or more and if it does so, you shall be entitled to one-half of the profits over the cost as defined above.

If the above terms are agreeable to you, kindly so indicate by your acceptance on a copy of this agreement and return a signed copy to me with payment of \$5,000 on or before October 1, 1998.

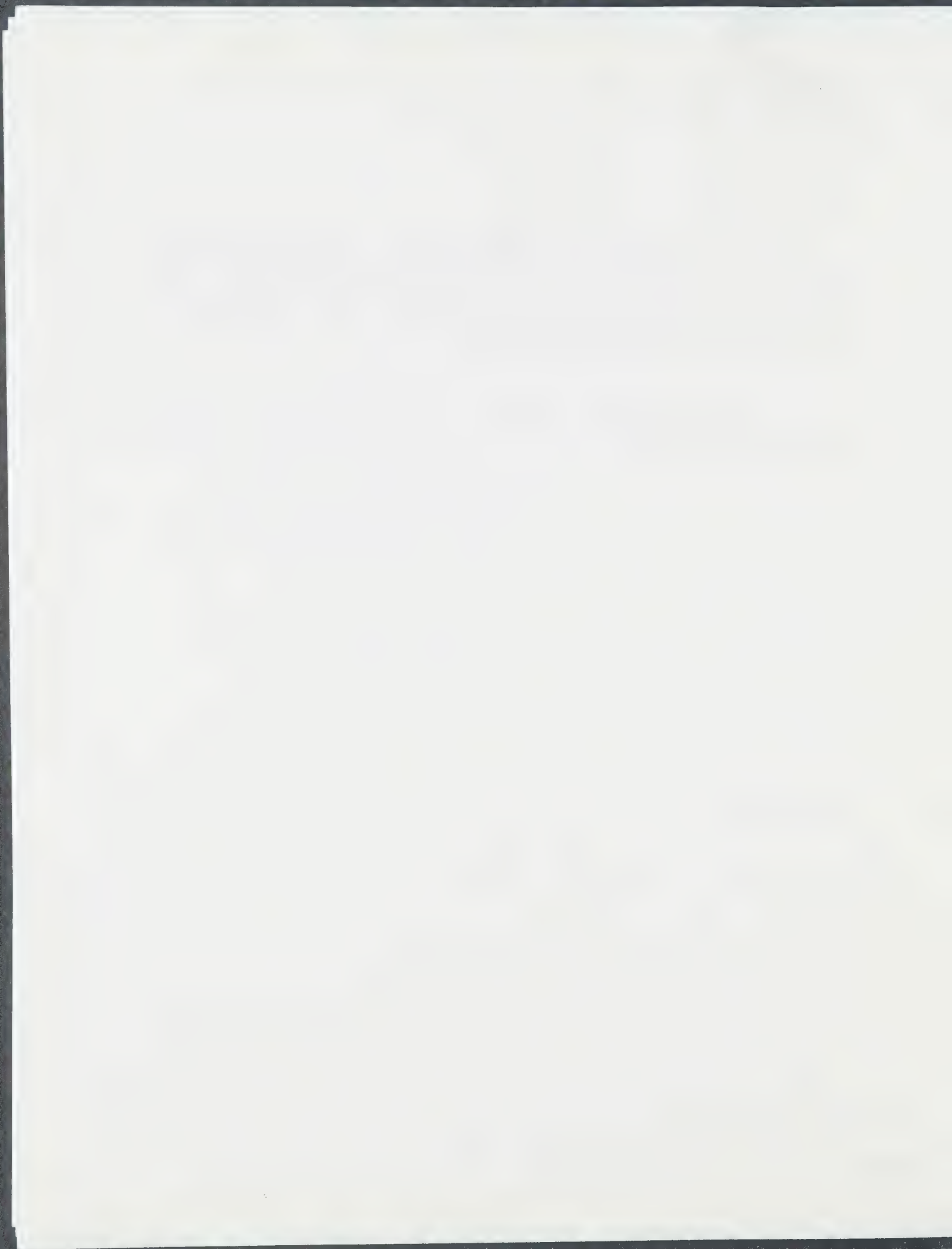
Best wishes,

ALFRED BADER FINE ARTS

By
Alfred Bader

Accepted:

Paolo Affif





DR. ALFRED BADER CBE

2A Holmesdale Road
Bexhill-on-Sea
East Sussex TN39 3QE
England
Phone/Fax: 01424-222223

July 198

A Chemist Helping Chemists

Mr. David Atif

FAX 1424 279 4006

Dear Mr. Atif

My schedule is as follows.

- July 2 Lecture in Kent
- 3-5 Bexhill
- 6-10 London via Heathrow
staying at my sister's
Tel 44 181 452 537
- 11 Bexhill
- 12-16 Scotland
- 17-23 Bexhill - I could meet you
- London on July 20 - 21

but I please with you - I'll be in
- Bexhill might be ideal for you - please
write around 10 am - I give English time

Best wishes
Carl Bader



June 2, 1997

Mr. Christophe Janet
2, Rue de Bû
La Haye 28410
France

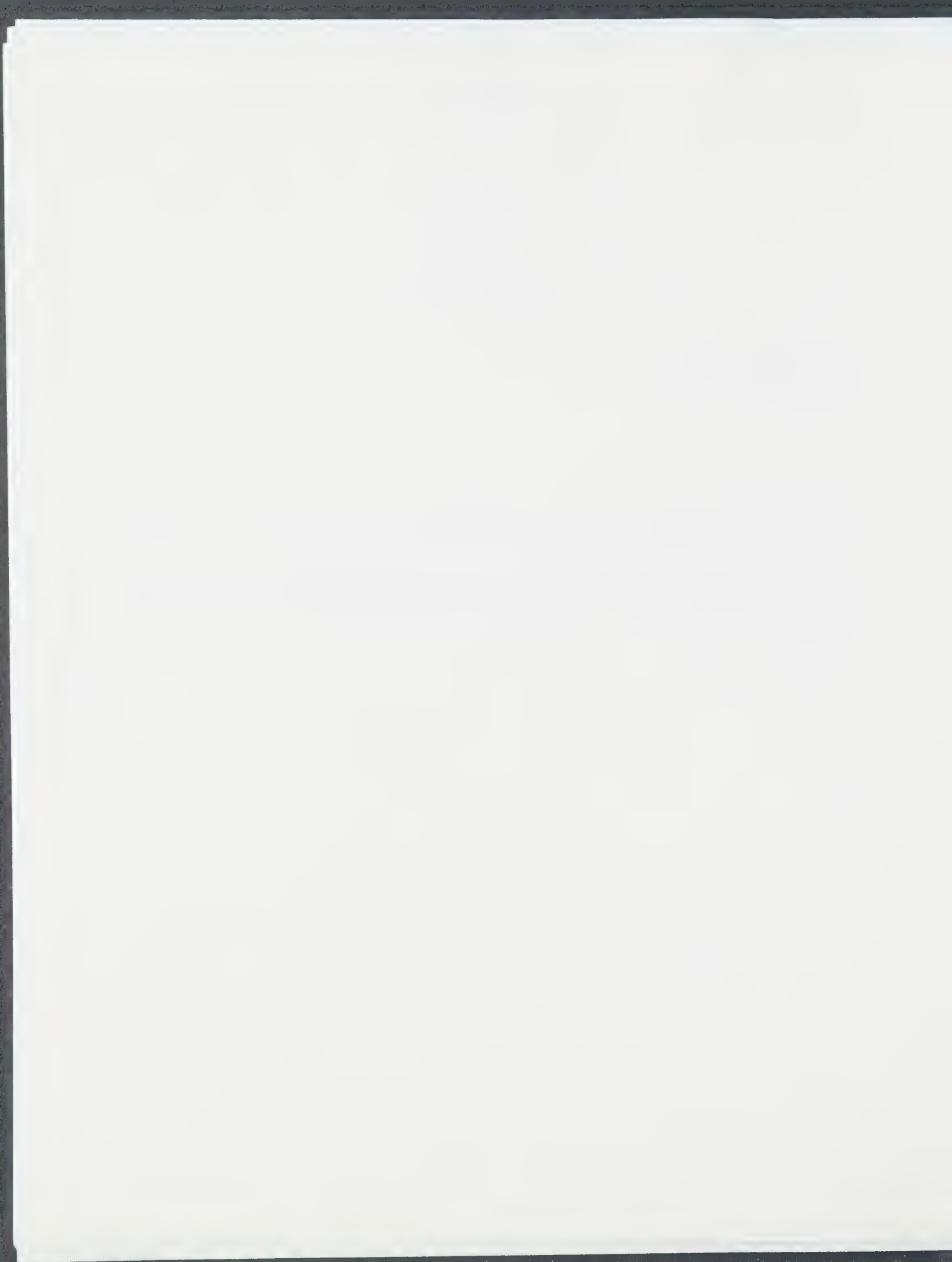
Dear Christophe:

Don't even think of bidding on the Seghers. I have become convinced that it is not by Seghers and also in very bad condition.

I much look forward to seeing you in London the first week of July and if you know of some really good paintings in Paris, you might actually convince Isabel and me to come to Paris later that month.

Fond regards, as always,

AB/nik



FAX FROM

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

April 8, 1997

TO: Mr. Christophe Janet
FAX: 33-2-378-20283

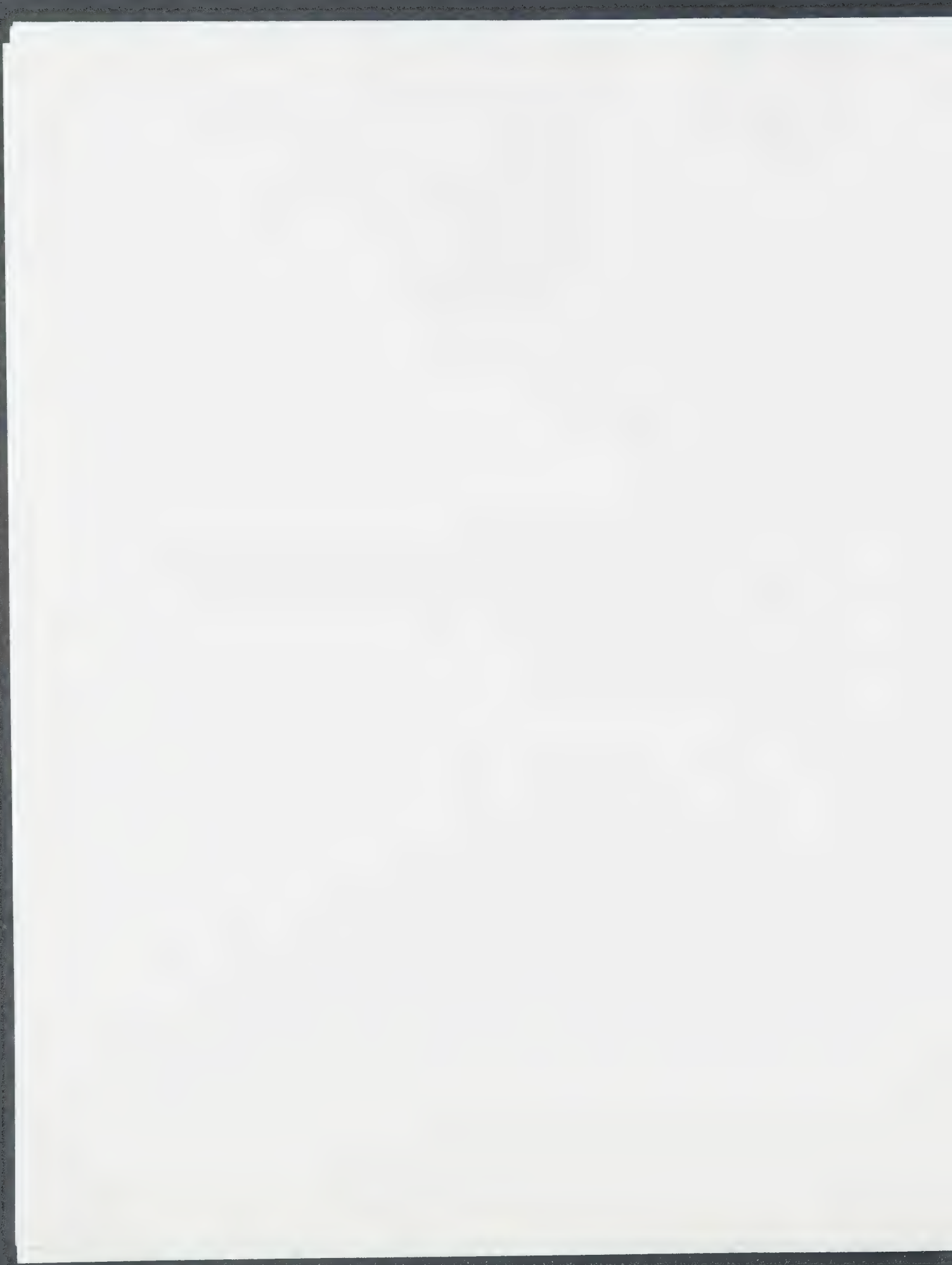
Dear Christophe:

I'll be in and out of the office all this week and then flying to San Francisco early Sunday morning, not returning until late next week. But I would like to send the letter to Bill Jordan late this week, best on Thursday, and so would appreciate your faxing me your suggestions for changes, which I will consider carefully to incorporate into the letter. But please don't call, but fax.

With many thanks,

(Dictated by Dr. Bader by telephone)

AB/cw



January 7, 1997

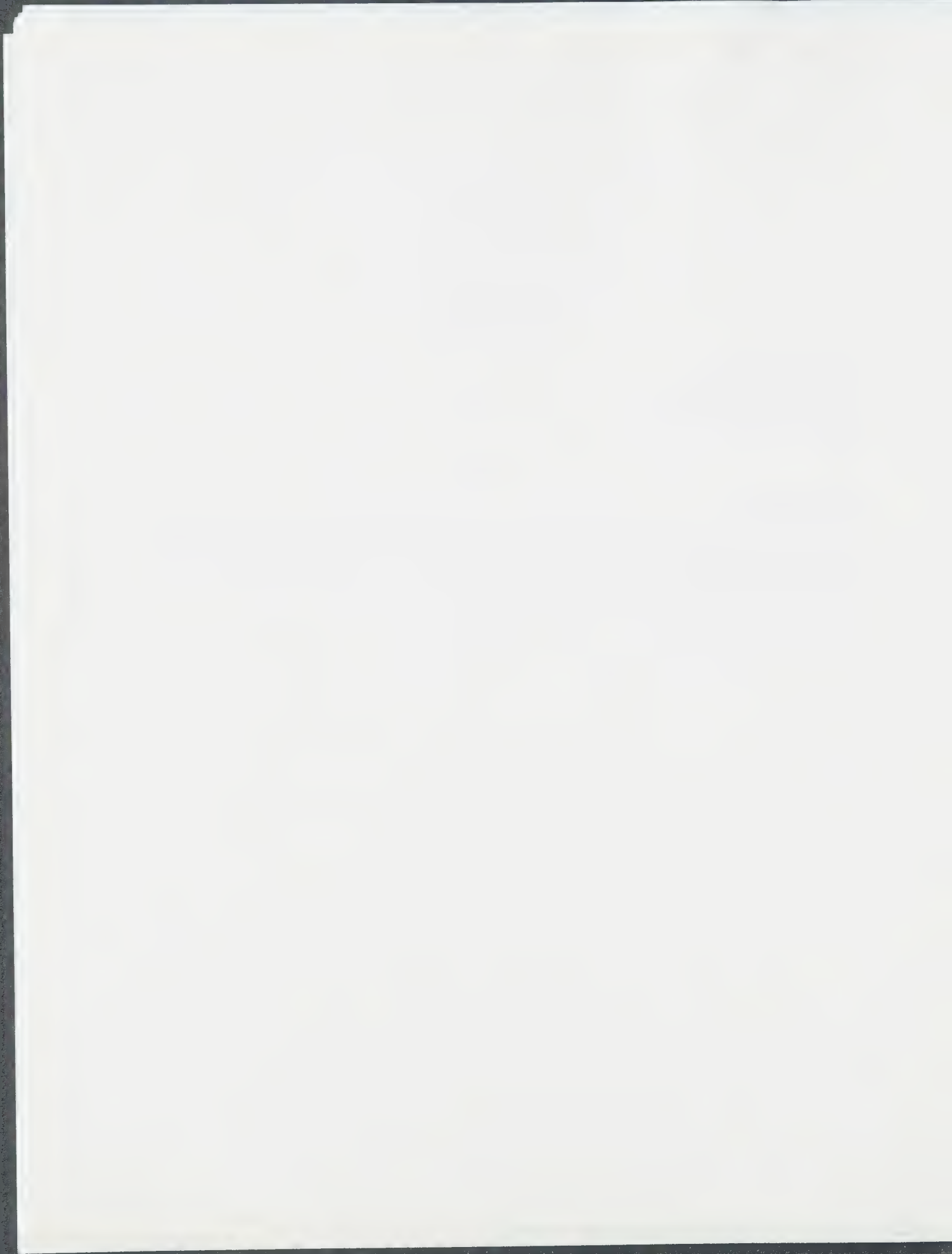
Mr. Christophe Janet
284 Avenue de Neuville
F78950 Gambais
France

Dear Christophe:

Just a quick note to tell you that Isabel and I arrived safely back home today, and the painting of the dog is safely with us.

With all good wishes from house to house, as always,

AB/cw





CHRISTIE'S

PRIVATE AND CONFIDENTIAL

Fan

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

22 September 1998

Dear Dr Bader,

I have now had an opportunity to consult with our Legal department with regard to the picture purchased by you in our sale of 3 December 1997, lot 142.

After all the research and testing undertaken both by you and by Christie's, it is unlikely that we are going to agree on the attribution. Our position is that the picture is as catalogued.

However, as a gesture of good will, and without admitting any liability, we are in this exceptional instance prepared to cancel the sale. I suggest that you meet any costs relating to testing, authentication or cleaning undertaken at your behest in America and that Christie's meet the costs of the London testing, various second opinions, and the transportation back to America. I also suggest that when you are next in New York, you hand it over to Tash Perrin who will arrange for it to be sent back to us.

I know that you were given credit terms which allow you to collect purchases before payment is received. Please note that this arrangement is now under review in the light of this most recent development, although we continue to welcome your custom and would in no way discourage you from bidding at Christie's.

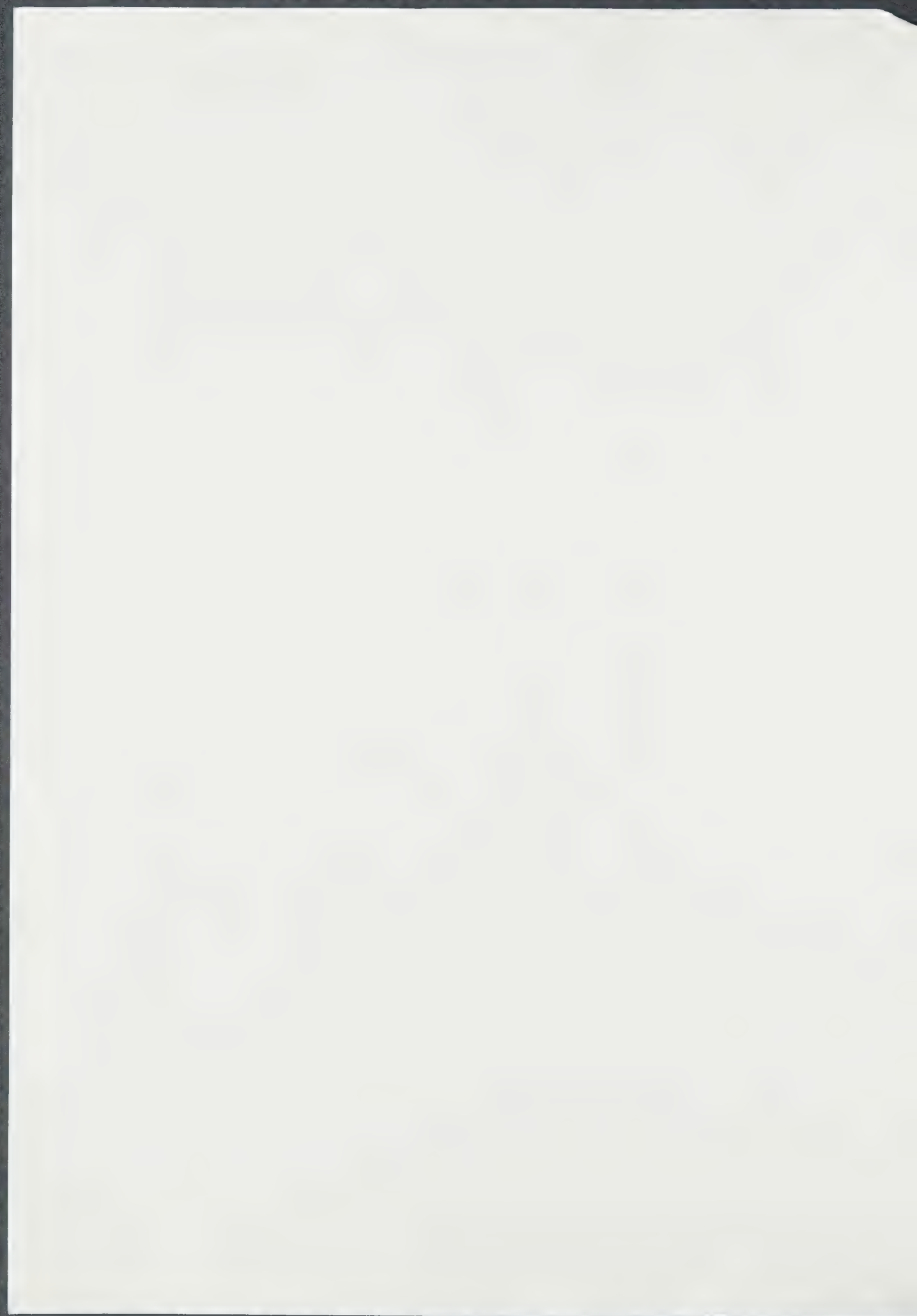
Yours sincerely,

Jane Hay

Jane Hay
Director
Old Master Picture Department
Tel: [44] 171 389 2455
Fax: [44] 171 389 2530

CHRISTIE, MANSON & WOODS LTD.

8 KING STREET, ST. JAMES'S, LONDON SW1Y 6QT TELEPHONE: (0171) 839 9060 FACSIMILE: (0171) 839 1611
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Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211

September 23, 1998

Professor Donna R. Barnes, Ed.D.
16 Sterling Place
Brooklyn, NY 11217

Dear Professor Barnes,

Thank you for your thoughtful letter of September 16.

I wish that you had been involved with the damage to my Verhout from the very beginning. If you had seen the deep scratch, you would surely have insisted that Dr. Gelburd send me the condition report which I didn't see until years later. Clearly it wasn't a slight scratch just to the varnish, but deep into the paint film.

I was in Europe when the paintings were returned. As I had been told that the scratch to the Verhout was only in the varnish, I didn't have the wits to look at the painting under ultraviolet light. Visually it looked fine, but of course you know how such restorations change with time and diminish the value of paintings otherwise in such fine condition.

Dr. Gelburd did send me the detailed condition report on the Bega, one of my favorite alchemical paintings and of course I immediately approved the conservation which was well done and there was no further problem.

Had I known of the deep scratch to the Verhout, I would have asked that my own conservator restore this.

Could you please send me Dr. Gelburd's personal address and also your telephone number.



Dr. Donna Barnes

- 2 -

September 23, 1998

I have now had the Verhout conserved much better by Charles Munch and Jane Furchgott, who carefully removed the gesso, most of which was unnecessary.

In response to your last paragraph, please re-read Mr. Christman's letter of March 3rd and my letter to him of August 10th, to which he never replied.

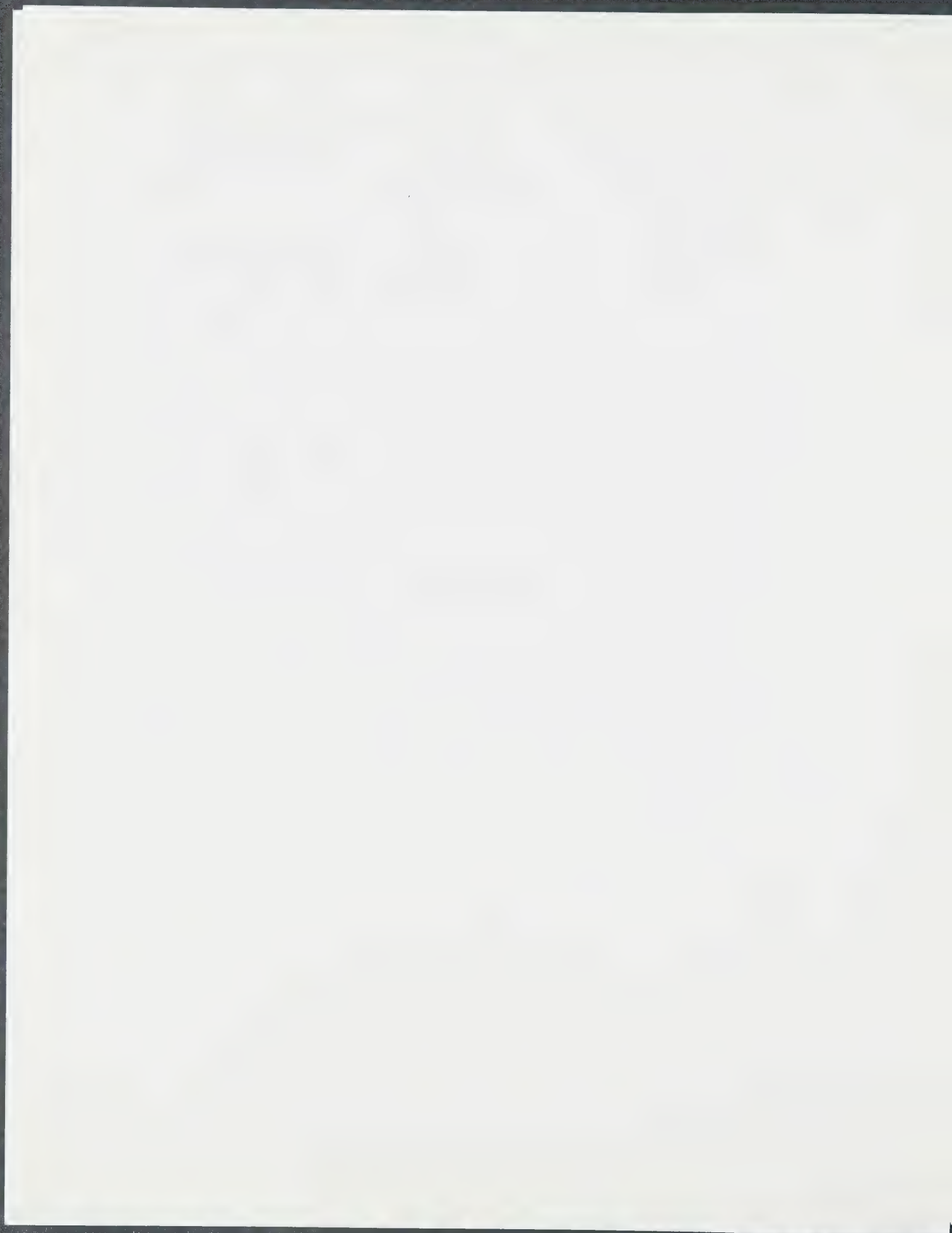
As I believe I have already told you, I have discussed the matter in great detail with the best attorney in Milwaukee I know (Marvin Klitsner, referred to many times in my autobiography) and he advised me that I could file suit in a Milwaukee court and that the statute of limitations does not expire when damage is hidden, as it was at Hofstra. But then I asked myself whether at 74 I need the hassle of a lawsuit. I do not plan to sell the Verhout, but plan to leave it to my University.

It is important that other collectors, museum people, and art historians know of the dangers of loaning work to Hofstra and so I have gradually been sending the "horror story" to art historians I know.

With best personal regards, I am

Yours sincerely,

AB/az



from the desk of **Donna R. Barnes, Ed.D.**

16 Sterling Place

Brooklyn, New York 11217

16 September 1998

Dr. Alfred Bader

2961 N. Shephard Avenue

Milwaukee, Wisconsin 53211-3435

Dear Dr. Bader:

Monday I met with David Christman to discuss the situation with respect to your Verhout painting.

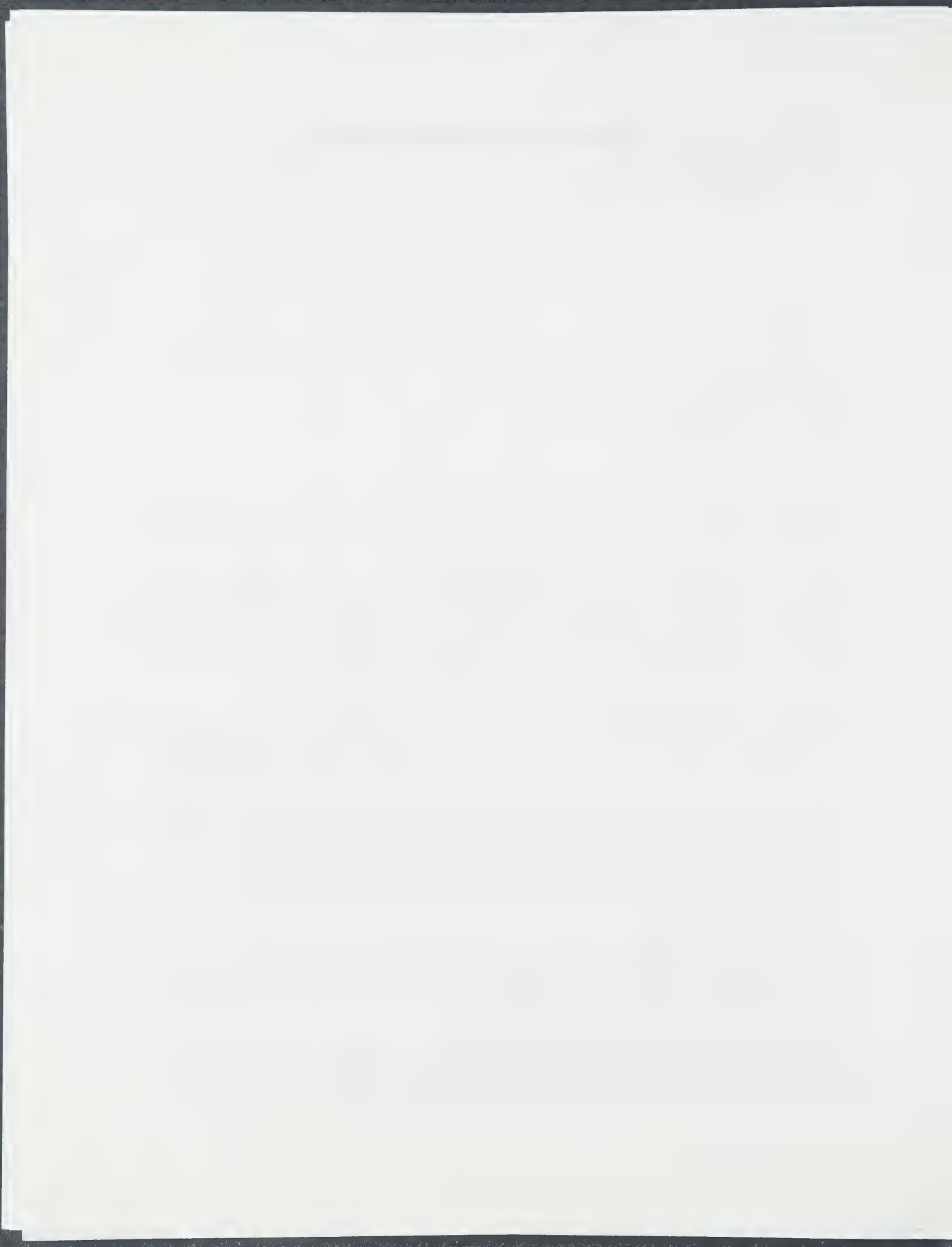
In 1988, I had been told that the Verhout required some very minor conservation because of a scratch to the varnish; that Gail Gelburd had discussed the matter with you by telephone; and that you had agreed the painting should be conserved here in New York by the Museum's restorer before its return to you. I had also been told the restoration work, when completed, was excellent.

When the Verhout painting was returned to you, along with the others that you graciously loaned to the Museum for its "People at Work" show, I presume you were satisfied that the "scratch to the varnish" had been repaired satisfactorily.

As you know, Gail Gelburd is no longer director of the Hofstra Museum, nor is she associated with Hofstra University. At the time David Christman assumed the Museum's directorship, he had not known of the conservation needed to the Verhout. Your letter requesting a copy of the conservation reports on both the Verhout and the Bega, was the first he had heard of the situation that arose during the 1988 exhibition.

I had also never seen the reports after they were sent to Gail Gelburd, so I cannot speak to the issue of why they had not been sent to you when the paintings were returned. Had you then requested them?

The photograph you recently sent me showing the scratch revealed when you and Charles Munch examined the Verhout under ultraviolet light does not show the present appearance of the painting. At this point in time, does the painting



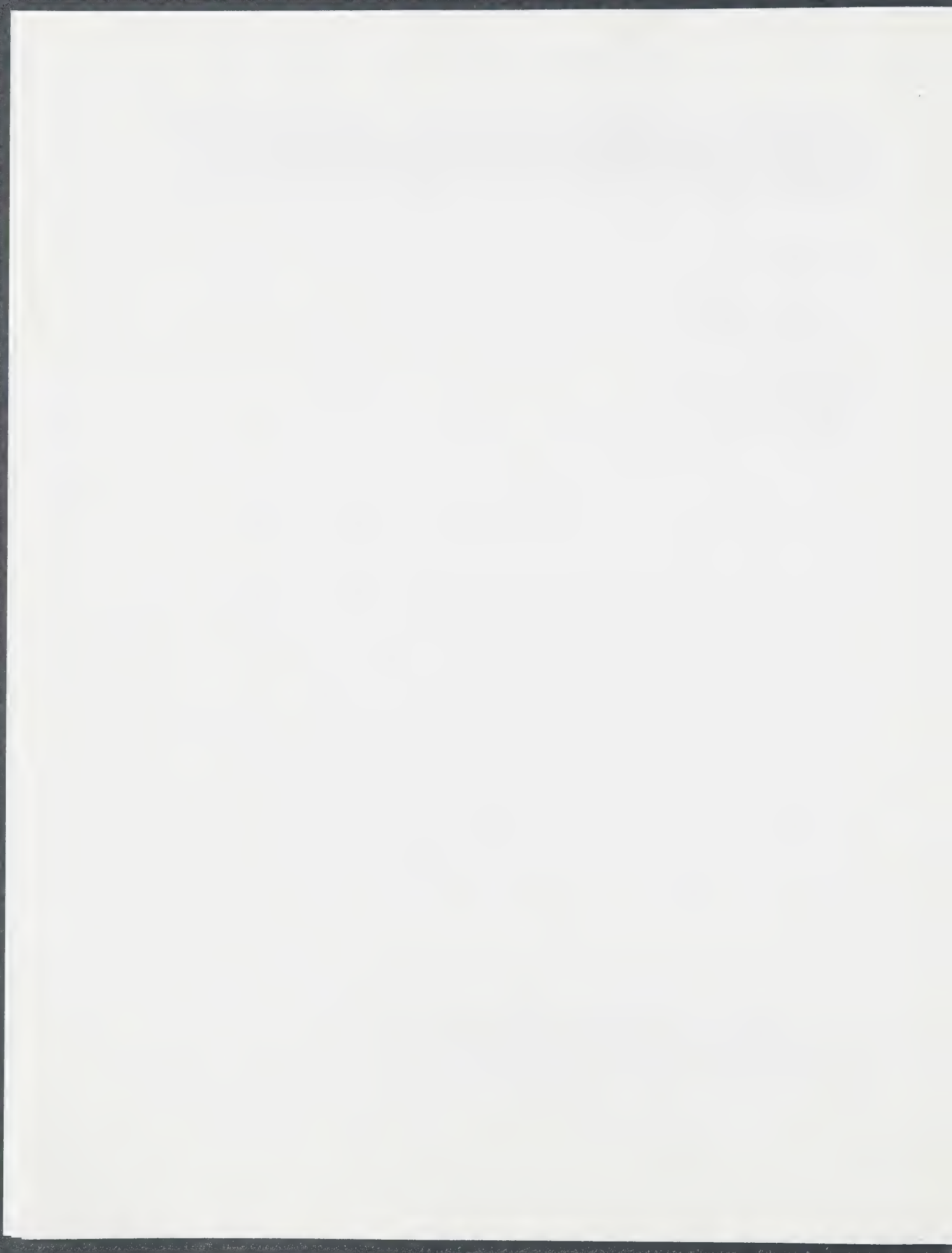
require further conservation? Is it possible for you to speak directly with David Christman? Surely two men of good will, with a deep, abiding love of fine paintings, can come to some agreed-upon understanding of the situation, and ways to proceed.

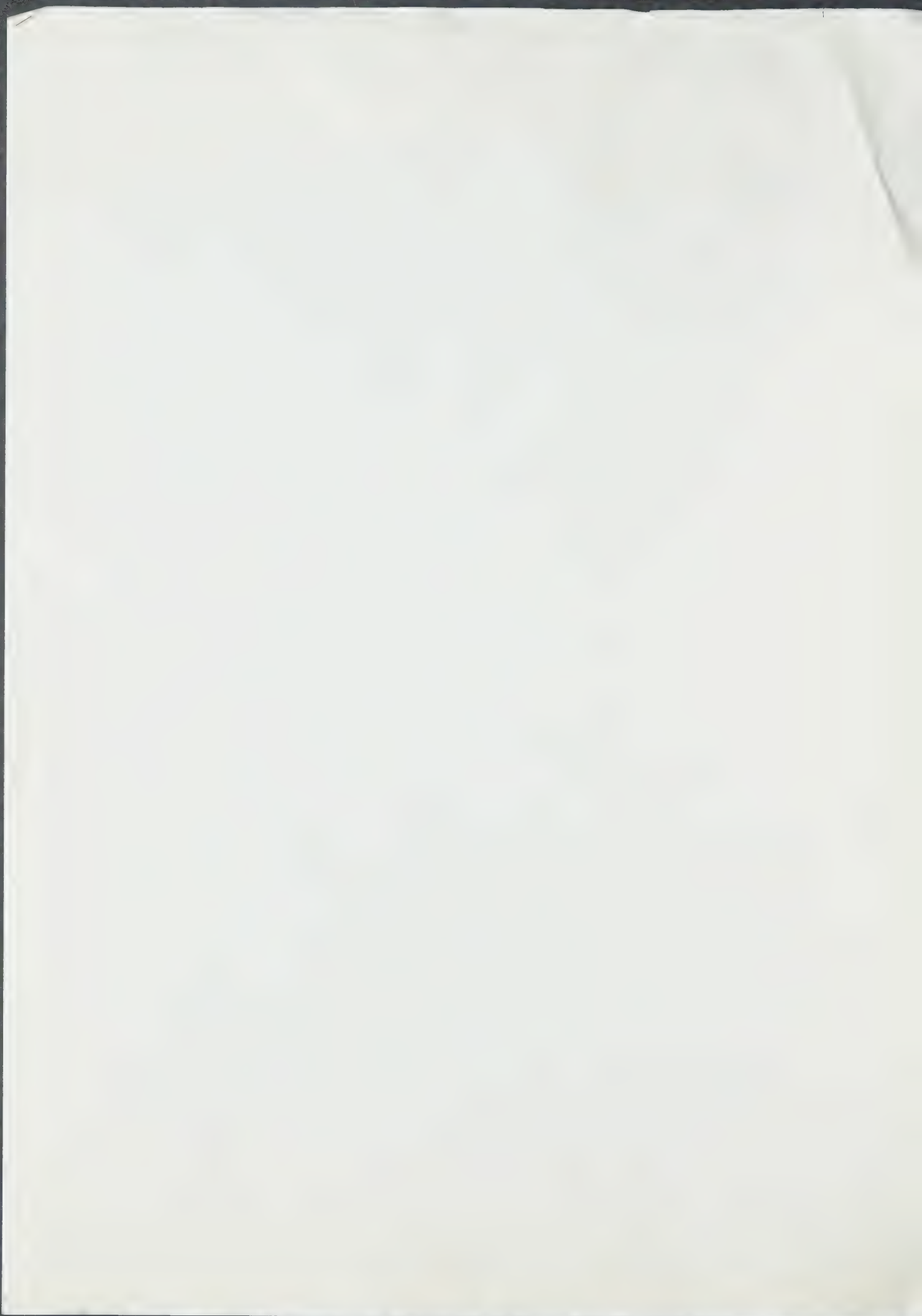
Sincerely yours,

A handwritten signature in cursive script, appearing to read "Donna R. Barnes".

Donna R. Barnes, Ed.D.
Professor
Hofstra University

cc: David Christman, Director, Hofstra Museum





I'm enjoying your book!

August 15, 1998

Dear Alfred,

Thank you for your enthusiastic reply to receiving my package. My work is not as loose as Fechin's (one of my heroes), but I try to stay loose instead of tight, photographic realism — which you see plenty of — Long Grove Gallery in Long Grove, Ill. carries my work. It is probably



about an hour's drive or so from
you. It is at: 360 Historical Lane —
847-634. 4244

It sounds like you haven't had any
artists as clients up to this point —
they usually know well the strokes
of those they admire!

Look forward to seeing you again,
Warm regards,
Rosie

DETAIL, "COVERED IN YELLOW" 48"x48"
OIL PAINTING · ROSIE SANDIFER

ALFRED BADER FINE ARTS

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

November 10, 1998

*European
tip file*

Dr. Peter Wolf
Director, Old Masters Dorotheum
Dorotheengasse 17
A-1010 Vienna
AUSTRIA

Dear Dr. Wolf,

It was a great pleasure to be able to talk to you from Milwaukee yesterday.

I will be in England from today until December 21st and of course it would give me great pleasure if we could meet in London before the major auctions.

It is a great pity that that doctor in Salzburg paid so much for your Lot 34.

I had been the underbidder in London about 10 years ago when I bid up to £5,000.

This is to confirm my offer of US \$15,000 payable anywhere the owner likes.

Clearly, the painting is not a must for my collection and it is not very saleable but it is certainly by Hoogstraten and Sumowski gives the correct information.

With all good wishes, I remain

Yours sincerely,

AB/az

