

ALFRED BASSER

Art Related Correspondence

2004-

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5169
BOX	5
FILE	3 (1/2)

Subject: Friendship
From: Lewis Nierman <lnierman@bellsouth.net>
Date: Fri, 2 Jan 2004 13:42:00 -0500
To: Alfred Bader Bader <baderfa@execpc.com>

Dear Alfred

Your check just arrived and much to my surprise, it had multiplied in the rarified air of Florida. Many many thanks. I have again taken full advantage of your generosity by exercising the option to deposit both. This is in the hopes that the forthcoming Antique Shows will be a source of purchases as well as sales for me and us. I never know, but certainly hate to go empty handed to such things without any ability to at least leave a deposit to hold something if not fully pay at the time. I have thus deposited the \$7000.00 today with much appreciation.

I have also received your letter copy to Mr. Van Dam and am relieved with the knowledge that this conservator knows little or nothing about what to expect from a work in the circle of van Dael. 17th or 18th century????? That's enough to reinforce my original opinion that the work is just what it should be, on fine canvas, unlined, on a correct style stretcher (no keys), with appropriate craquelure and super quality. There are some conservators who know what they are doing and others who merely like to posture. I hope you share my feelings and are not hurt by this purchase.

Just yesterday I was approached with a referral from an appraiser down here not very well versed in Old Masters. Next week I must visit someone with a collection of 67 Old Masters which are to be donated to Florida International University if all goes according to his plan. You must know of him because I find you know most everyone ever connected with old masters and especially Dutch and Rembrandt Schools. If you have any input before I go, it would be appreciated since I have only spoken on the phone yesterday to the owner and all sounds too good to be true. His name, somewhat familiar to me, is Natan Saban and he is originally from Venezuela. He has mentioned numerous masterworks to me including many Rembrandt school pieces along with Flemish works around Rubens and van Dyck ad infinitum. What he needs is a general evaluation to show to a prospective donor who will purchase and give to FIU. All sounds a bit unusual and I'll be very interested to see the paintings and get a sense of just what is expected with all those problem situations that arise in evaluating such artworks. He has papers from Sumowski among others and Julius Held and Michael Jaffe in that category.

If you know anything that can help or protect me in this venture, I would appreciate it and will keep it confidential of course. There are so many shady deals and ridiculous attributions out there that I like to go in with some knowledge of the parties with whom I am dealing. I would never want to be part of some scam.

My sincerest appreciation once again.

Lewis

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ALFRED BADER FINE ARTS

DR. ALFRED BADER

www.alfredbader.com

ESTABLISHED 1061

January 22, 2004

Mr. John Wilson
3626 Eastern Avenue
Cincinnati, Ohio 45226

& Celeste Adams

Dear Mr. Wilson,

Just a note to confirm that I look forward to meeting you and also the Director of the Grand Rapids Art Museum.

I have quite a few Dutch and Flemish 17th century paintings in my gallery and both of you might also like to look at my collection. I travel a great deal and so it would be best to call and check my schedule in order to confirm a convenient time for your visit.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az

By Appointment Only
ASTOR HOTEL SUITE 621
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
Tel: 414 277-0730 Fax: 414 277-0700
E-mail: alfred@alfredbader.com



Subject: Fw: Mr Bader
From: "Larry" <larry@steigrad.com>
Date: Fri, 9 Jan 2004 17:33:18 -0500
To: "Alfred Bader" <baderfa@execpc.com>

Dear Alfred,
Peggy and I wish Isabel and you a very happy and healthy new year.
The following email from my friend John Wilson is self explanatory.
Please call him at your convenience.
We hope to see you on the 20th.
Sincerely,
Larry

----- Original Message -----
From: JHWILSON3@aol.com
To: larry@steigrad.com
Sent: Friday, January 09, 2004 1:49 PM
Subject: Mr Bader

Dear Larry,

I doubt I'm going to be in New York this month but if I am able I will be sure to stop in. I enjoyed looking through your catalogue; thanks for including me on your mailing list.

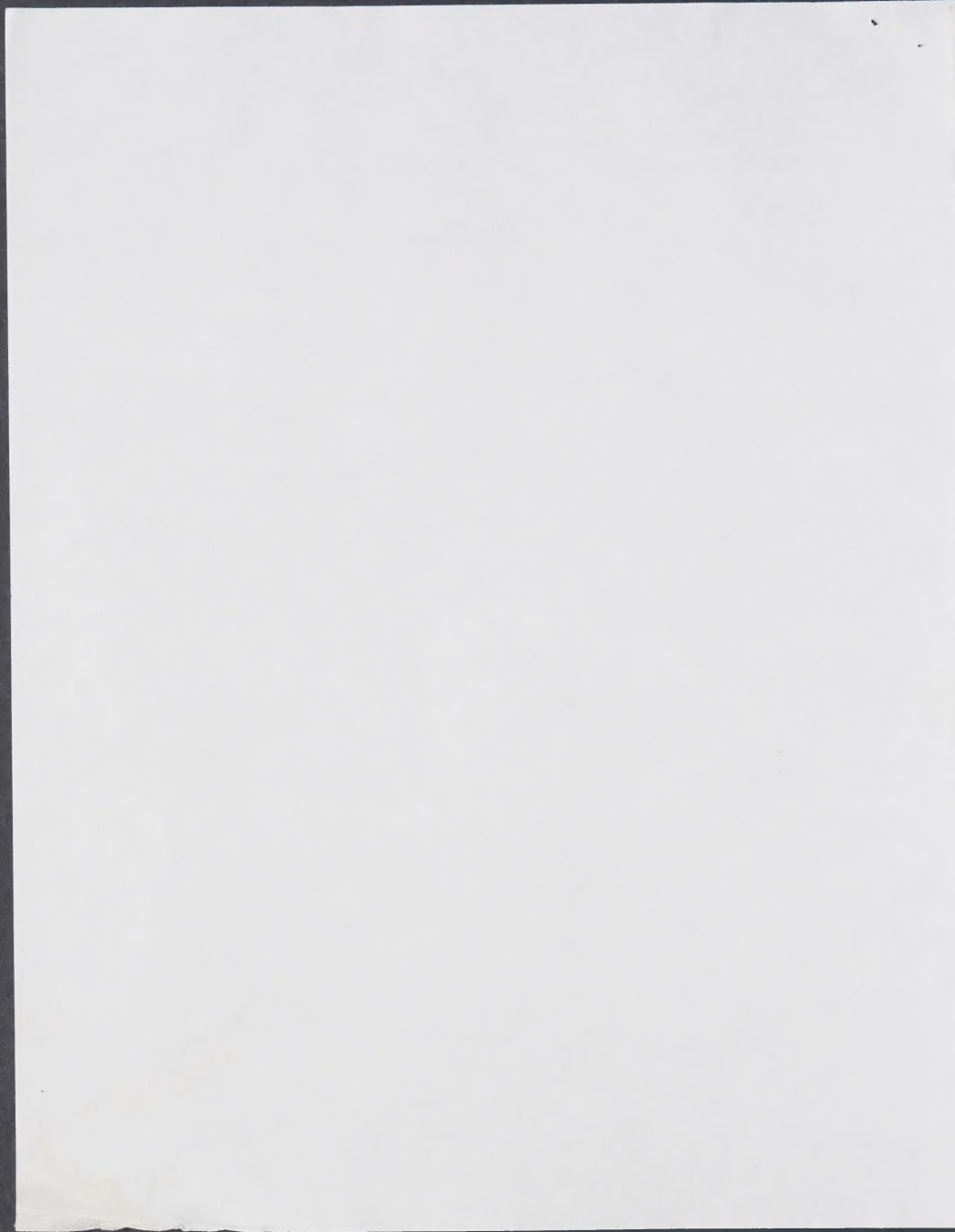
I have been doing some consulting for the Grand Rapids Art Museum, which will be breaking ground on a new building this month. Because of the history of Dutch culture and immigrants in the western Michigan area, the GRAM director, Celeste Adams, is interested in looking at good collections of Dutch painting, in anticipation of the reopening--both public and private. She is hoping to strengthen not only the holdings in GR of Dutch pictures and also the installation. I suggested she might want to meet Alfred Bader, since he's relatively nearby, in Milwaukee. Could you provide me, or actually us, with an introduction? I realize I could easily go through Otto, but since I met him in your gallery, albeit briefly, I thought it might be better coming through you.

I hope all's well and I look forward to seeing you at some point in the near future.

John

John Wilson
3626 Eastern Avenue
Cincinnati, Ohio 45226
Tel: +513.321.0127

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ALFRED BADER FINE ARTS

DR. ALFRED BADER

www.alfredbader.com

ESTABLISHED 1961

January 22, 2004

Ms. Karin Gaub
Im Rheinblick 32 - 38
55411 Bingen
GERMANY

Dear Ms. Gaub,

I have already written to you that one of the paintings you were offered as an original Rembrandt, Bredius 7, has in fact been studied in detail by the Rembrandt Research Project and found to be a contemporary copy, described in the Rembrandt Research Project Corpus under C-36.

The second painting is almost certainly also a copy though I cannot tell from the poor image I have whether it is likely to be 17th century.

There are two very fine versions of this, one in the Mauritshuis in The Hague and the other in the museum in Nuremberg. The Rembrandt Research Project describes the Mauritshuis version as A-21 and states that beside the Mauritshuis and Nuremberg versions there are three other copies, described in the Corpus. I presume that the one offered to you is likely to be one of the three.

It seems to me that you have been misled by the owner.

With best regards I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

By Appointment Only
ASTOR HOTEL SUITE 012
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202

Tel: 414 277-0730 Fax: 414 277-0700
E-mail: alfred@alfredbader.com



Herrn
Alfred Bader
Astor Hotel
924 E. Juneau Avenue
Milwaukee, W. I. 53202 USA

Bingen den 9.12.2003

Fax: voprab 001 (414) 277 - 0709

Sehr geehrter Herr Dr. Bader,

zunächst möchte ich mich bei Ihnen für das am 1.12. angenehm geführte Telefonat bedanken und gleichzeitig Ihnen mitteilen, dass die von Ihnen gewünschten Unterlagen bezüglich der Rembrandt - Gemälde (Kopie) an Sie per Luftpost unterwegs sind.

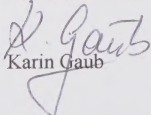
Gleichzeitig werde ich mich mit Herrn Prof. Ernst van de Vending in Verbindung setzen um einiges zu klären.

Es ist irrelevant, wo sich die Gemälde befinden auch im Sicherheitsdienst eingestellt, sie stehen nach Aussage des Verkäufers zum Verkauf bereit.

Eine Festnetz Nr. lautet 0049 - 06183 - 90 26 80 oder 06184 - 93 48 33

Ich würde mich sehr freuen mit Ihnen in eine Geschäftsbeziehung zu treten und verleihe mit

mit freundlichen Grüßen


Karin Gaub

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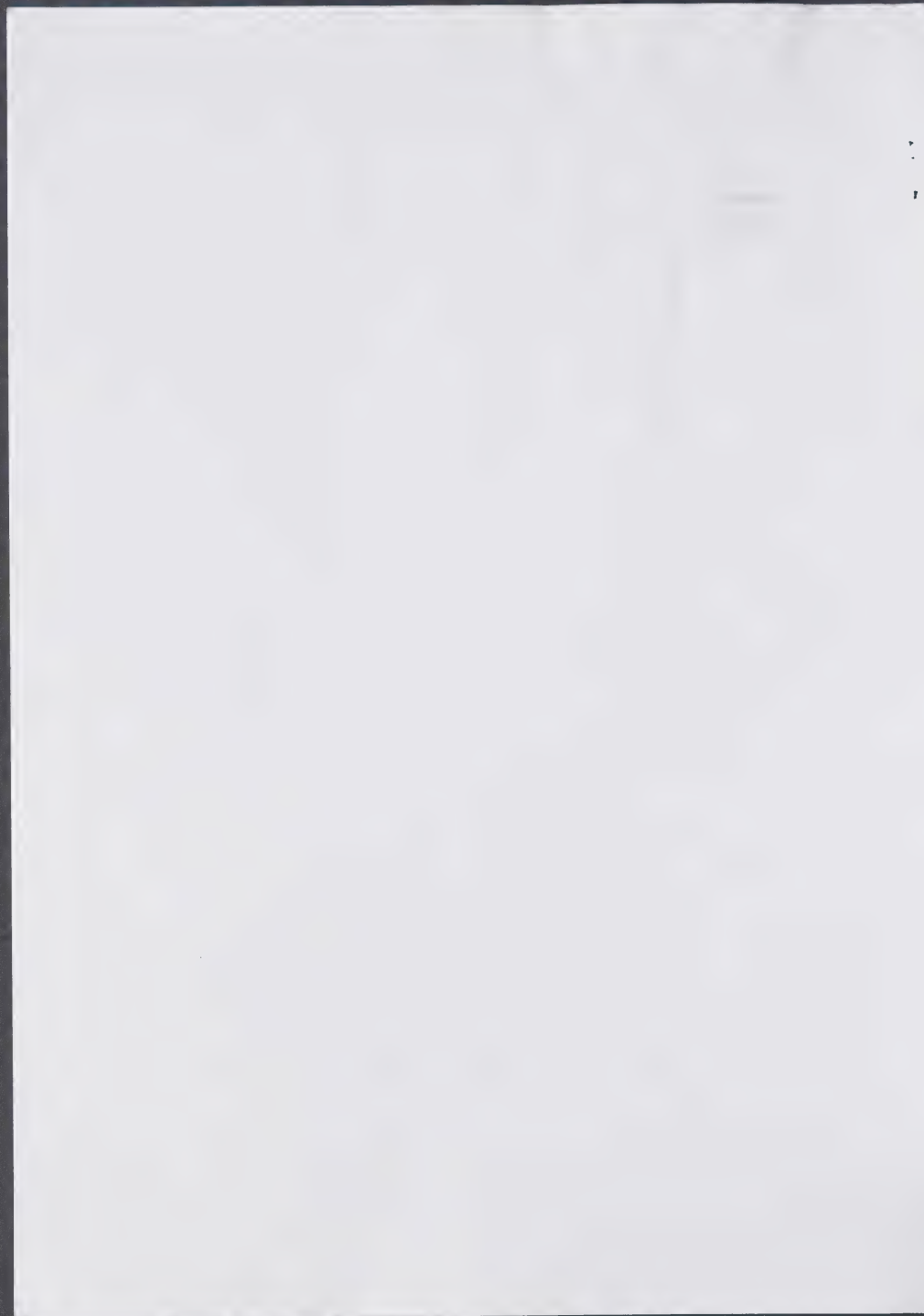
7. SIMPSON, LINDEN - London, Pennsylvania, 1840-1850

Brown 7
RRD 236
ca 1830. Shaded





A 21 1/2 in. x 2 1/2 in. 37 4x 28 4 cm
Nienburg 3. 1/2 in. x 2 1/2 in.



JAN. 26/04

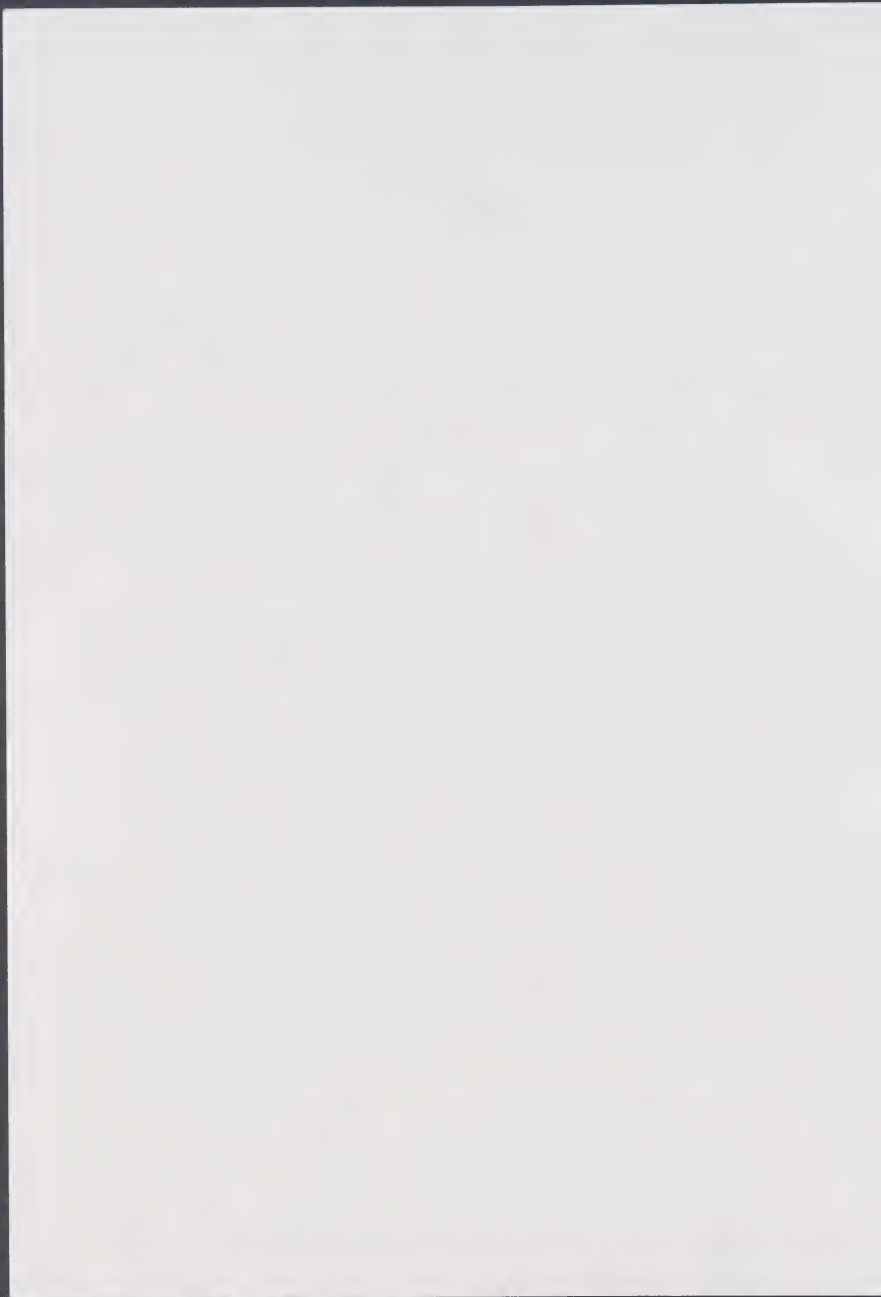
DEAR MR. BADER:

I THANK YOU SO VERY MUCH FOR YOUR TELEPHONE CALL OF LAST WEEK. MY FRIEND OF MANY YEARS, SALI SIKER, HAD MENTIONED THAT SHE HAD HEARD A LECTURE OR INTERVIEW WITH YOU, WAS IMPRESSED. I TOOK THE LIBERTY TO CONTACT YOU ABOUT THE EXISTENCE OF THE PAINTINGS OF TOMMY FAZINGER - I DO NOT KNOW THE EXACT TOTAL OF PAINTINGS I HAVE - BUT I BELIEVE IT TO BE IN THE HUNDREDS. - I COULD BE WRONG AS MOST HAVE BEEN IN STORAGE FOR MANY YEARS.

ENCLOSED ARE A FEW PHOTOS TAKEN BY A FRIEND AT A SMALL SHOWING WE HAD THESE ONE HALF YEARS AGO IN NEW YORK CITY - HE SOLD TWO LARGE CANVASES & THREE SMALL & ANOTHER, LARGE ONE SINCE - THESE PHOTOS WILL GIVE YOU A FAIRLY GOOD IDEA OF MR. FAZINGER'S STYLE & USE OF COLOR - I HOPE YOU FIND THEM INTERESTING - IF THERE'S ANYTHING MORE THAT YOU WISH TO KNOW - I AM MOSTLY AT HOME THESE DAYS - I CAN BE REACHED BY TELEPHONE OR MAIL.

VERY TRULY YOURS,
Tommy Faizinger

425 EAST 51 ST.
N.Y.C. N.Y. 10022
TE. 212-758-3298
APT. 3G.



mailto:///C:/Documents%20and%20Settings/Ann/Application%2

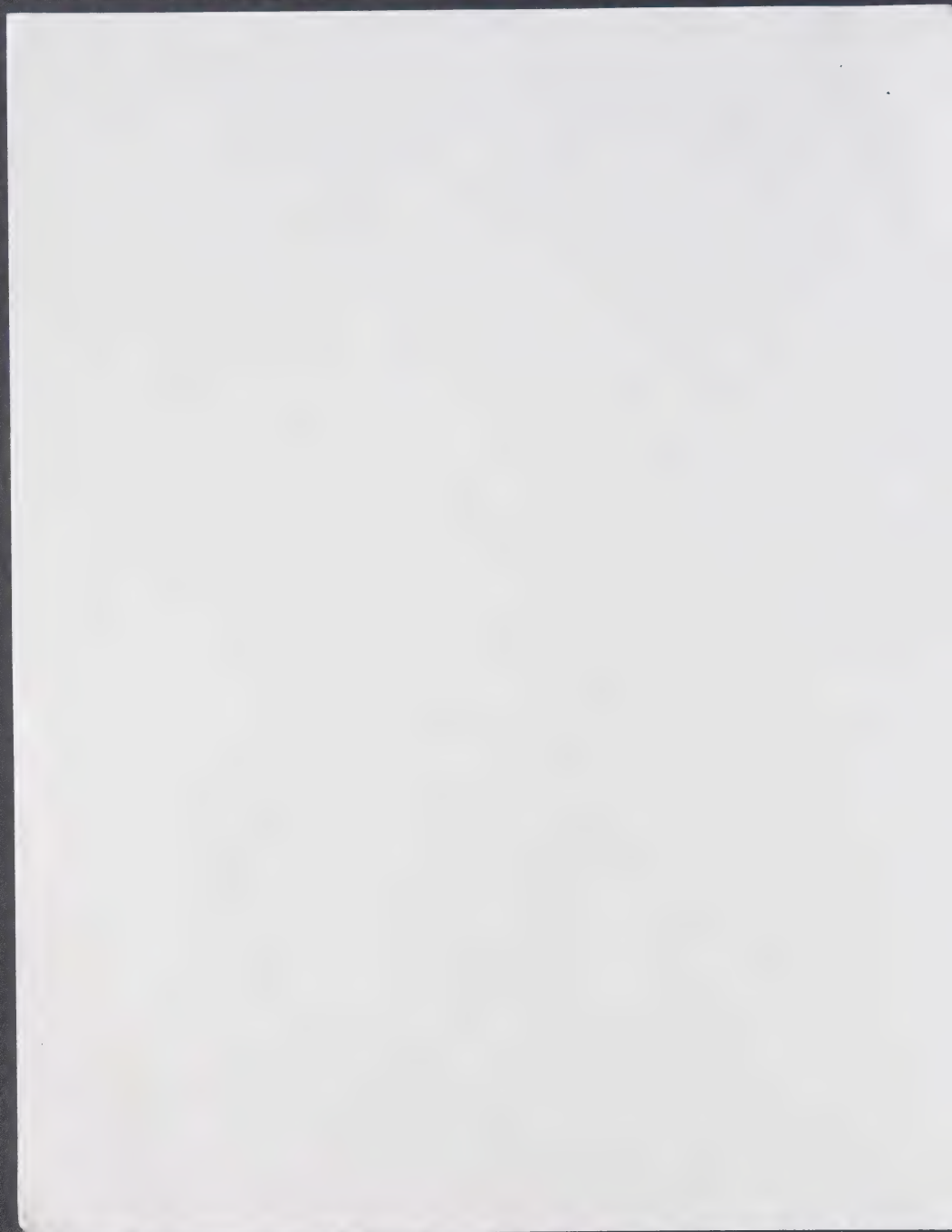
Subject: Fwd: Re: BADER
From: Carlos Seoane <seoane@quim.ucm.es>
Date: Mon, 26 Jan 2004 17:30:37 +0100
To: baderfa@execpc.com

Date: Mon, 26 Jan 2004 17:39:03 +0100
 From: "severo.com@artesaga" <severo@artesaga.com>
 Subject: Re: BADER
 To: seoane@quim.ucm.es
 Cc: Artlover2448@cs.com
 X-Mailer: Microsoft Outlook Express 6.00.2800.1158

Aprecido sr.SEOANE :

He de decirle que mi trabajo de Facultad , fue un trabajo de Curso dentro de la Asignatura de HISTORIA ANTIGUA , y ni por asomo una tesis , ya que yo me oriente hacia la Prehistoria como especialidad , pero al final me dedique a las ANTIQUEDADES , y Arte por una serie de raras circunstancias , ya que en mi familia jamas hubo precedentes en esta actividad que yo sepa , y se bastante , ya que conozco el arbol desde el siglo VIII HASTA HOY .Este trabajo , no fue sobre los judios en Galicia , sino sobre la Inquisicion , y por tanto nis vimos obligados a investigar en todos los archivos y a analizar en consecuencia de la actividad del Santo Oficio , su actitud hacia los judios , y nos llevamos una gran sorpresa al ver que fue el lugar donde hubo menos persecucion , teniendo en cuenta la gran proporcion de poblacion judia que existia en Galicia , ya desde antes de la dominacion romana , de ahi su integracion. Yo no conservo por haberlo perdido en uno de mis numerosos cambios de residencia un ejemplar de este trabajo , pero le pedire a ANTONIO DE LA PEÑA SANTOS , coautor , que me proporcione una copia y se lo hare llegar , hoy Antonio trabaja en el museo de Pontevedra y es una autoridad mundial en el tema de los Petroglifos , de los que como vd, sabra tenemos una gran riqueza en Galicia.En cuanto al tema de los Apellidos el suyo no puede disimular su Galleguidad , siendo un apellido de caracter toponimico , muy extendido en la zona Norte de Galicia , y por cierto con numerosos representantes en el mundo artistico y literario , y por lo que veo tambien en el cientifico. Respecto al tema judio , le recomiendo el libro de JOSE RAMON ONEGA : "LOS JUDIOS EN EL REINO DE GALICIA " es el mas extenso y ameno que conozco y no creo que sea dificil de conseguir :La editorial es EDITORA NACIONAL . CULTURA Y SOCIEDAD . En caso de que no lo encuentre , intentare conseguirselo a traves de amigos libreros de viejo , ya que esta fuera de circulacion .Ayer he recibido una carta que me envio el DR BADER , con fotografias del cuadro de LUCAS y un estudio sobre el mismo , espero que pueda encontrar algun comprador pues es una rareza . Le mantendre informado de cualquier noticia del sr Bader , ya que espero hacer muchas cosas con el . En cuanto a lo que me comenta de AMSTERDAM , efectivamente voy bastante por Holanda y tengo muchos amigos , ademas muchos de estos judios sefarditas son los que en su dia se hicieron con el control del comercio y talla de piedras preciosas , y por supuesto eran los mas cultos , lo que queda demostrado con nombres como Baruch Espinosa y casi todos los grandes medicos y cientificos de la epoca , que eran de ascendencia galaico -portuguesa. muchas gracias y un saludo
 seguiremos en contacto
 SEVERO

----- Original Message -----
 From: <seoane@quim.ucm.es>
 To: "severo.com@artesaga" <severo@artesaga.com>
 Sent: Sunday, January 25, 2004 12:42 PM
 Subject: Re: BADER



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Subject: (Fwd) Re: BADER
From: seoane@quim.ucm.es
Date: Sun, 25 Jan 2004 12:47:51 +0100 (CET)
To: baderfa@execpc.com

----- Mensaje reenviado -----
Para: "severo.com@artesaga" <severo@artesaga.com>
Asunto: Re: BADER
De: <seoane@ucmail.ucm.es>
Fecha: Sun, 25 Jan 2004 12:42:36 +0100 (CET)

Estimado Sr. Pardo:

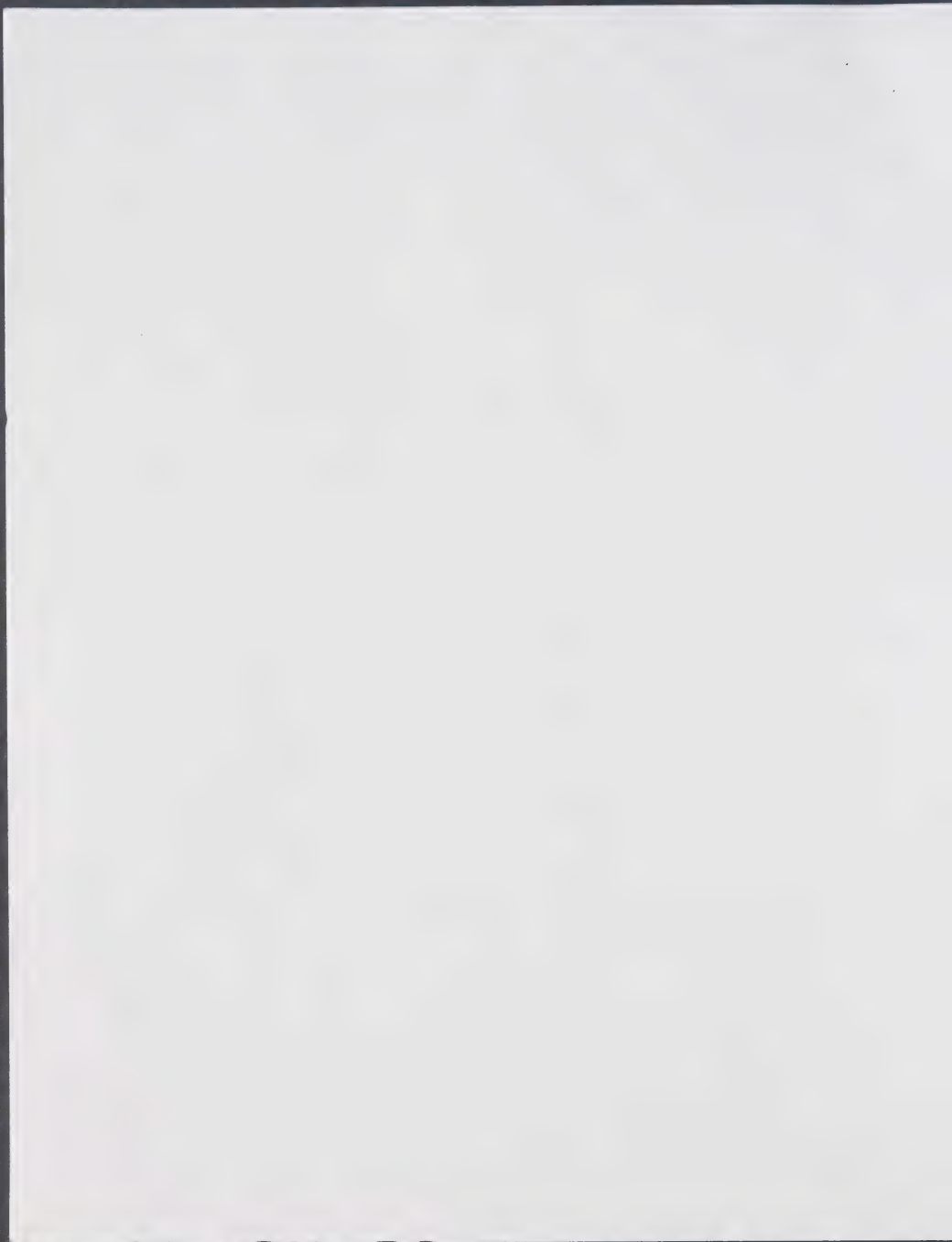
Muchas gracias por su amable nota, que despierta mi interés y me anima a pedirle un favor (no se le oculta el origen de mi apellido): ¿Sería posible conseguir una copia de su trabajo sobre el pueblo judío en Galicia?. Si está publicado, estaré encantado de adquirirlo (sigo manteniendo contactos con mi Galicia natal, y no debiera resultarme difícil). Si no es posible esta vía, me atrevería a ir un paso más allá y rogarle una copia (cuyos gastos, naturalmente le abonaré gustoso).

Mi dirección es como sigue:

Prof. Carlos Seoane
C/ Playa de Zumaya, 1
Urbanización Levitt Gardens
28230-Las Rozas
(Madrid)

PS: A efectos de más detalles onomásticos sefaradín, le sugiero un contacto con los archivos de la Sinagoga de los Portugueses en Amsterdam, donde seguramente viajará con frecuencia por su actividad profesional (Y donde, por cierto, acude por la misma razón todos los años el Dr. Bader).

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Estimado Sr. Pardo:

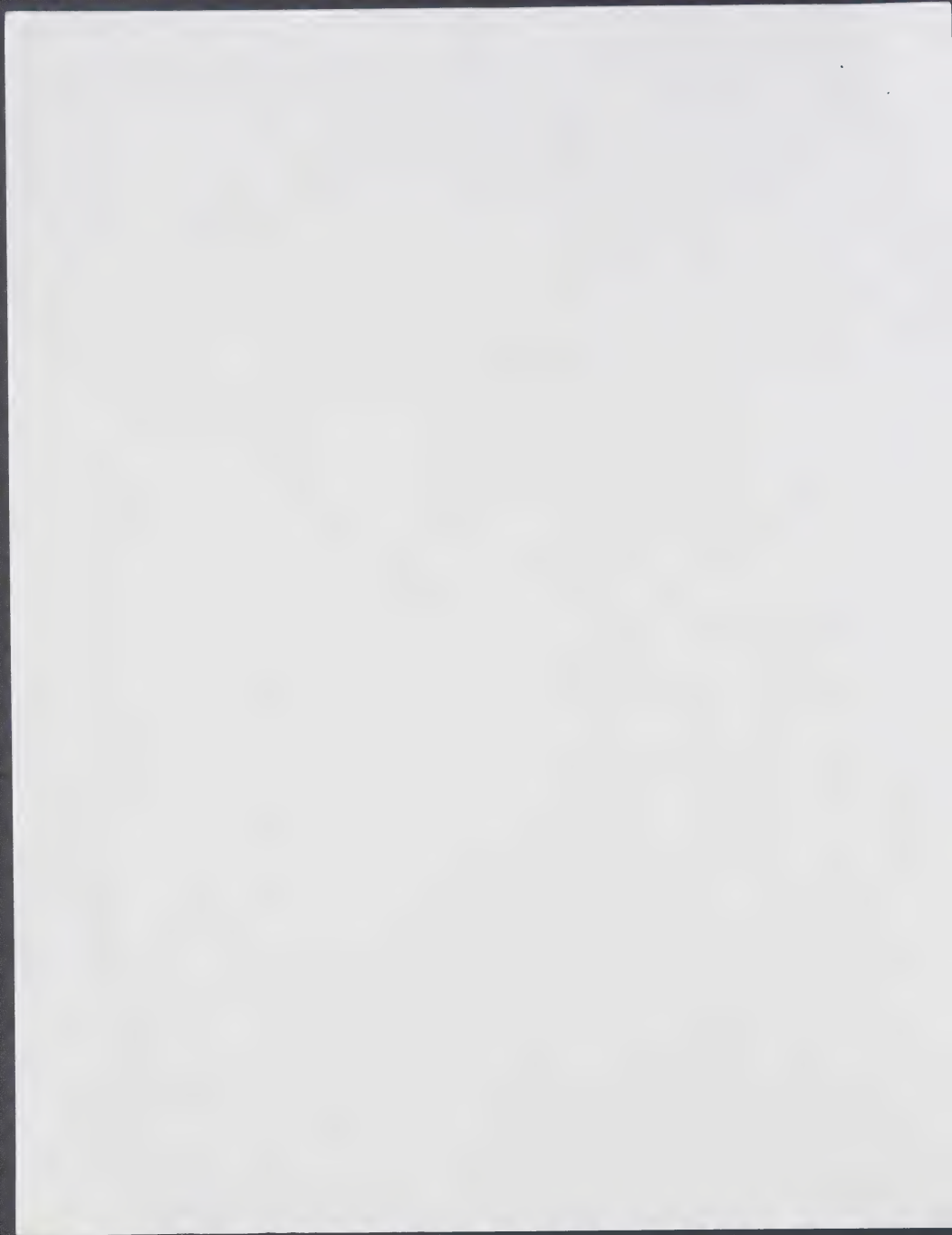
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Prof. Carlos Seoane
C/ Playa de Zumaya, 1
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28230-Las Rozas
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Subject: (Fwd) Re: BADER/GALICIA judaism
From: seoane@quim.ucm.es
Date: Sun, 25 Jan 2004 12:46:00 +0100 (CET)
To: baderfa@execpc.com

Dear Alfred,

You may be surprised to read, with Isabel's help, the most interesting reply from the Galician art dealer. You never know !.
Fond regards to you and Isabel.

Carlos

----- Mensaje reenviado -----
Para: seoane@quim.ucm.es
Asunto: Re: BADER
De: "severo.com@artesaga" <severo@artesaga.com>
Fecha: Sun, 25 Jan 2004 00:23:12 +0100

Estimado dr. Seoane :

Perdone la demora en mi contestacion a su grata comunicacion , pero he estado viajando algunos dias , respecto a lo que me cuenta del Dr. Bader he de decirle que me resulta tan sorprendente como apasionante , y , ya me llamo la atencion su contestacion a mi primer email , cuando me interese por estos cuadros , ya que no es normal una respuesta tan personal , clara y directa , fuera de esa odiosa supuesta "profesionalidad " tan cool) , si me perdona la expresion ..
El sr Bader me hablo de su gran interes por Rembrandt y sus discipulos y aunque el no me lo comento , se que es un gran especialista en esta pintura , y por lo que vd, me cuenta veo que , no solo en este campo.En cuanto al tema Judio , personalmente tengo una cierta complicidad , pues ya desde mi epoca en la Universidad ,me interese por la historia del Pueblo Judio en Galicia , e incluso desarrolle un trabajo sobre la Inquisicion en Galicia , a traves del cual comprendi que la Historia se esta siempre reescribiendo.....Yo mismo llevo seis apellidos que segun los estudiosos en geneologia son de origen judio.
Estoy pendiente de realizar una transacion con el sr. Bader , estos proximos dias , y pienso que podremos seguir colaborando , en cuanto a vd . muchas gracias por su amabilidad y espero que pronto nos conozcamos personalmente , ya sea en Galicia si vd. viene o en Madrid.
un saludo
SEVERO PARDO

----- Original Message -----
From: <seoane@quim.ucm.es>
To: <severo@artesaga.com>
Cc: <baderfa@execpc.com>
Sent: Friday, January 16, 2004 6:51 PM
Subject: BADER

11 February - 23 May

Wednesday & Saturday until 9pm

For more information and to book tickets:

http://www.nationalgallery.org.uk/exhibitions/el_greco/default.htm

RAPHAEL APPEAL

Save 'The Madonna of the Pinks'

Find out more news, click on the link below:

<http://www.nationalgallery.org.uk/what/news/raphael.htm>

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

Estimado Sr. Pardo:

Recibo su amable correo en relación con mi buen amigo Dr. Alfred Bader, a quien conozco desde hace 20 años, primero por mi colaboración investigadora, como catedrático de Química Orgánica con su empresa química Aldrich, varias conferencias nuestras en el campo de la Química, tanto en la U. Complutense como en USA; luego como aficionado al arte, adquirí de él varios cuadros y finalmente, a través de esa amplia relación se desarrolló la especial amistad que ahora tenemos. El Dr.

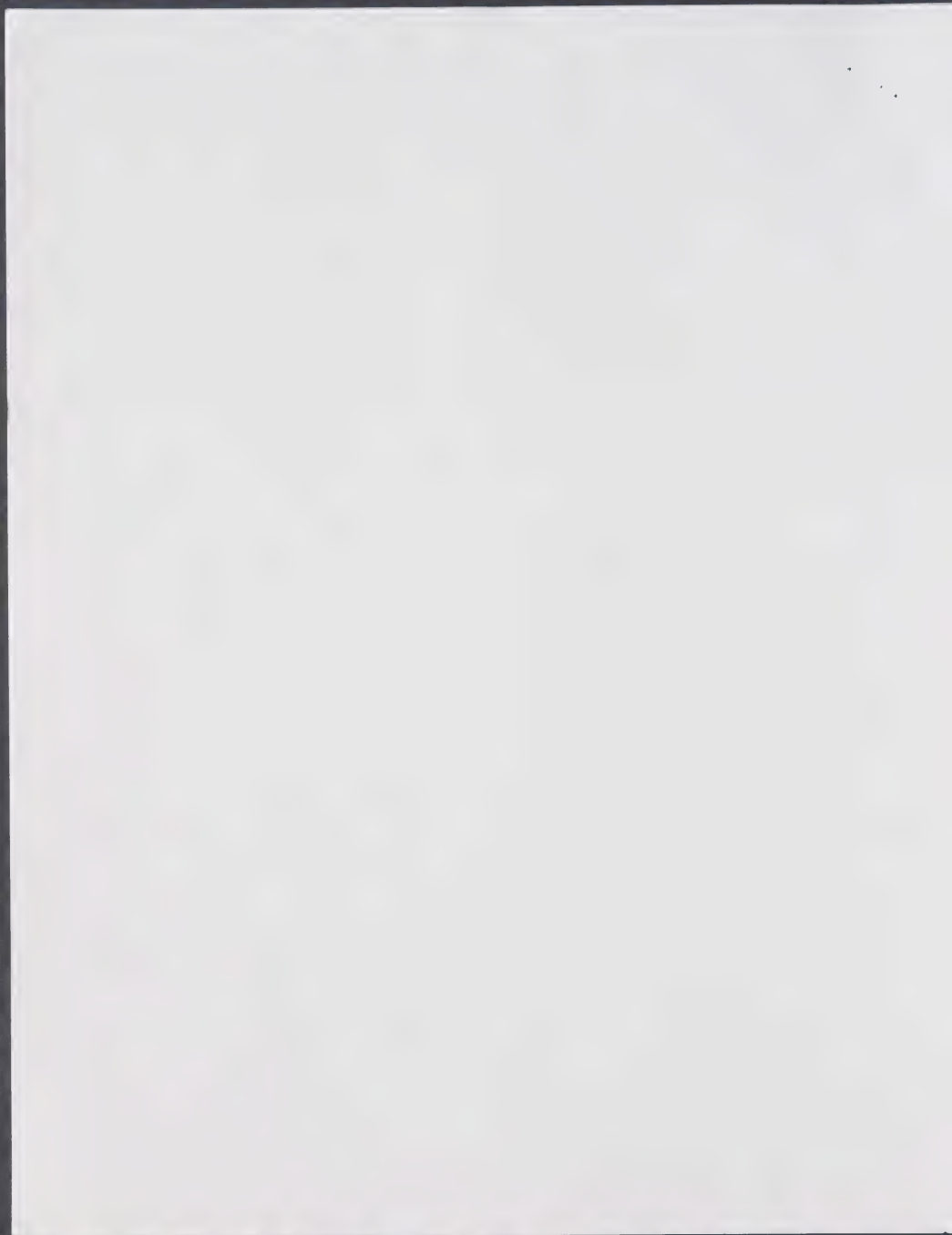
Bader es una personalidad de extraordinario interés tanto en el campo de la Química, como fundador de la que hoy es probablemente la más importantes empresa de reactivos del mundo, como en el arte, tanto como coleccionista privado desde siempre, como en su calidad de galerista, especialmente desde su retiro en la empresa, cuyo principal accionista aun es, dentro del holding Sigma-Aldrich-Fluka. Una información mas detallada, y fascinante, sobre una vida interesantísima desde su origen judío en Viena hasta los años 90, pasando por su internamiento su, Doctorado en Química en Harvard, sus actividades en el arte, puede encontrarlo en su biografía publicada por Windenfeld, "The Adventures of a Chemist Collector".

Si en algo puedo ser de ayuda, estaré encantado de ofrecerla.

Cordialmente

Carlos Seoane

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Subject: Re: Your e-mail
From: GuiRochat@aol.com
Date: Mon, 2 Feb 2004 19:03:06 EST
To: baderfa@execpc.com

In a message dated 2/2/2004 6:10:52 PM Eastern Standard Time, baderfa@execpc.com writes:

THANK YOU ALFRED !

Dear Dr. Kahng,

How nice to hear from you and to know that you are now Curator at The Walters. I have never been there but had loaned some paintings to exhibitions there.

Yes, I still own the Pierre which you so kindly attributed but I have not been able to sell French paintings and so have asked a good friend, Gui Rochat, to try his luck. He had it cleaned and tells me that it now looks much better. He showed it to Lord Anthony Crichton-Stuart at Christie's who offered to take it into an old master sale with an estimate of \$6,000-\$8,000, accepting of course your Pierre attribution.

But I would much rather sell it to you directly and have leaned on Gui Rochat to lower the price to you to \$4800 and of course were he to ship it to Baltimore there would, I hope, be no NY tax. Please speak to Gui directly. His e-mail is above and his telephone number/fax is 212-673-3484.

To turn now to the landscape, ABFA #1297, which is on my website. It is really a beautiful painting but customers are reluctant to buy paintings without firm attributions. To me it looks very close to Asher Durand but it is not signed and might even be English. But that does not affect the beauty of the work. I am sending you a good black/white photograph and you might like to discuss this with your mother.

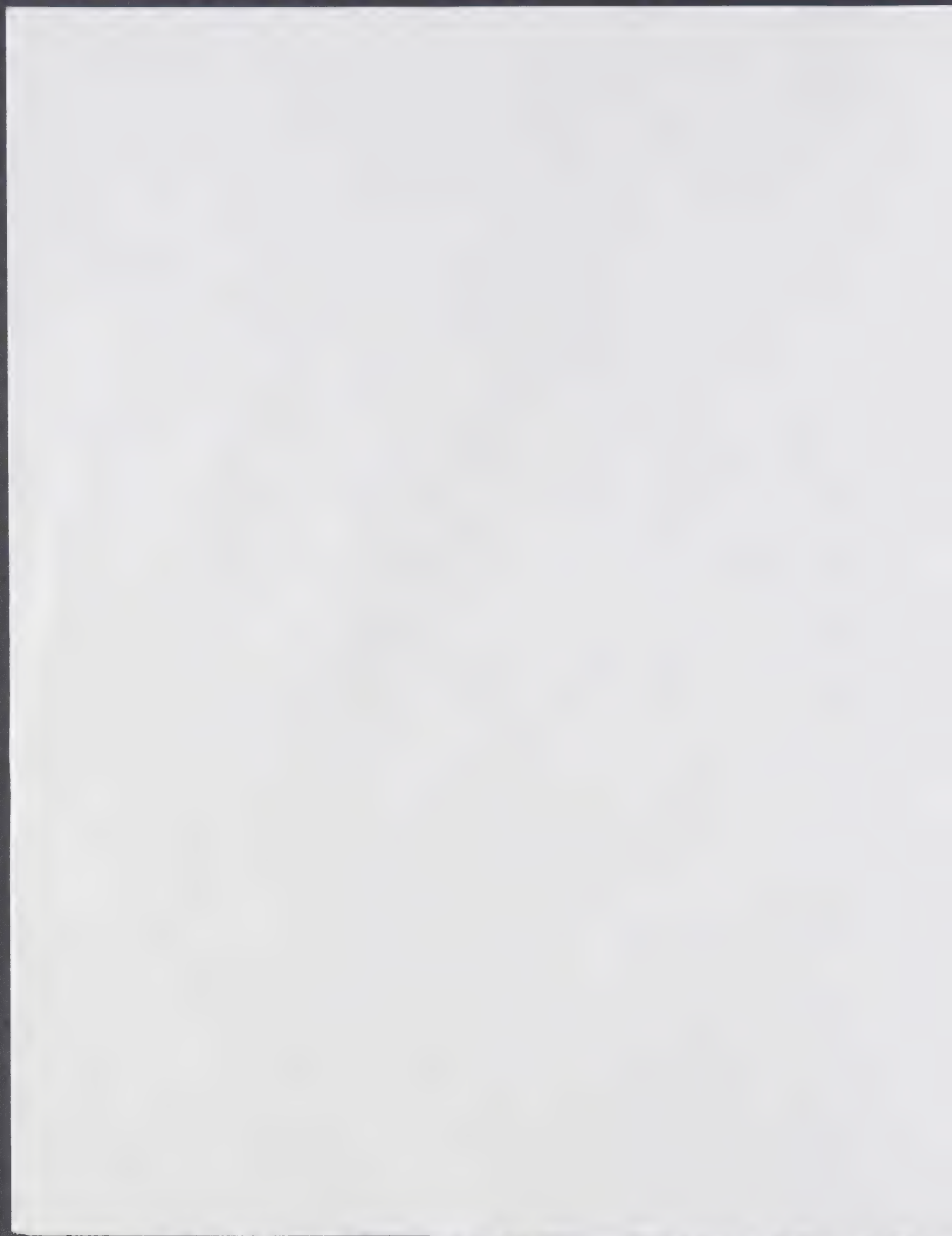
You have been so helpful with the Pierre that I would certainly try to be helpful with the price of this painting, as I am with the Pierre.

Are you planning to come to Chicago for the Rembrandt exhibition? If so, why not plan to come to Milwaukee and look at this painting in my gallery - as well as many other paintings - and my collection at home. Don't plan to fly from Chicago to Milwaukee but take one of the regular less than two hour trains.

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

Yours sincerely,
Alfred Bader

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Subject: Antique show
From: Lewis Nierman <lnierman@bellsouth.net>
Date: Tue, 3 Feb 2004 08:14:04 -0500
To: Alfred Bader Bader <baderfa@execpc.com>

Dear Alfred

Today is the last day of the last show, the one at the Miami Beach Convention Center. My friends have sold a few things for me already and I am going down for one more look around. So far there has been absolutely nothing worthwhile in Old Masters for you OR me. The best things along those lines in the show were my own consignments, and they were only second string. There was nothing of interest, condition, quality or subject for even a second look but I will try again. Very disappointing, and the same at all the shows.

I will send photos of the later painting I bought last week. It is probably not of interest as I think it is too late and probably Flemish in origin. It is clearly in the circle of Peter Snyers by subject (an allegory of Autumn) in every way but I think the painting style brings the figures closer to Horemans. My guess is Horemans influenced by Snyers.

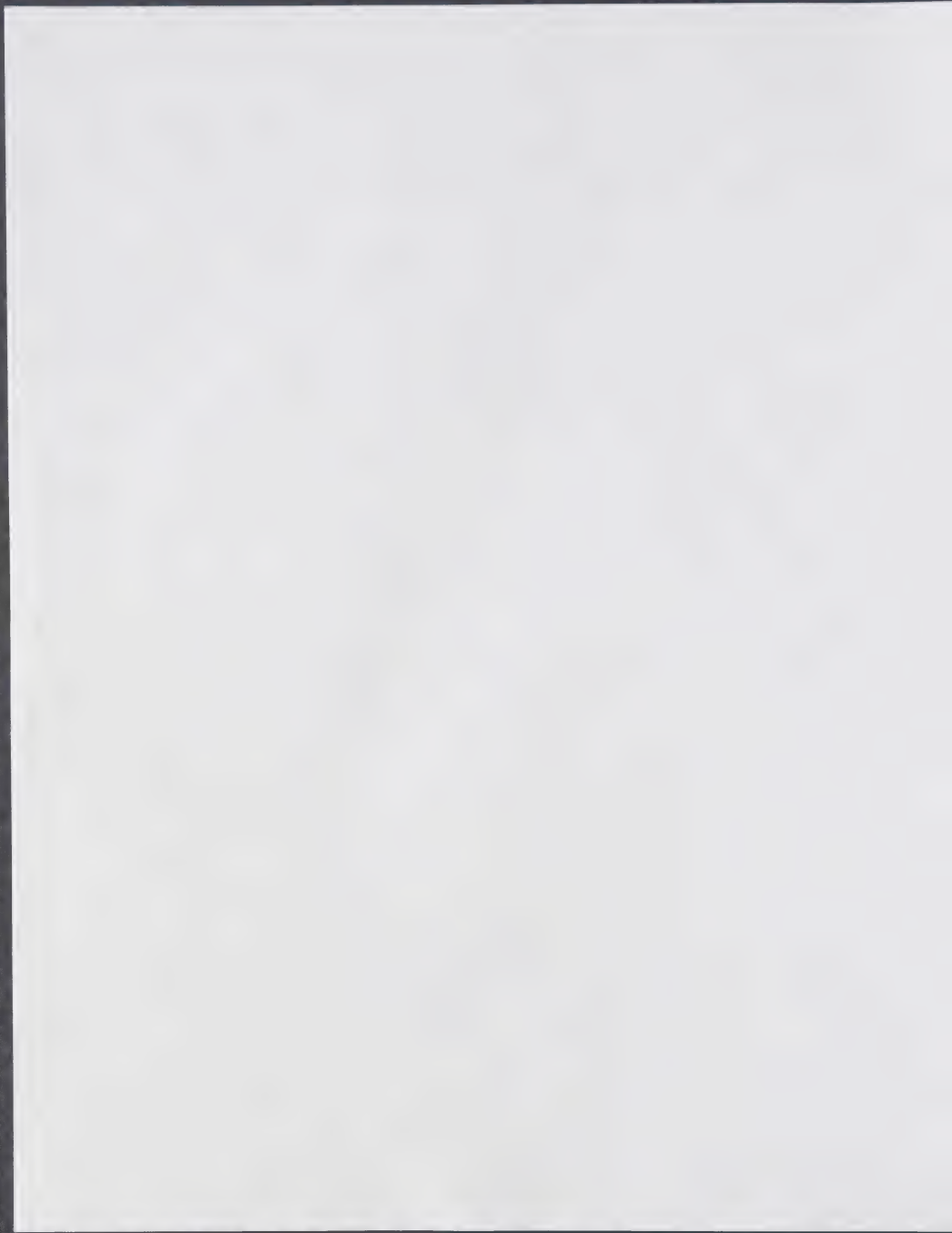
I am stumped by your large Lot and His Daughters. While it is not a typical Bloemaert, both the figure of Lot and the fine still life leave me with no better attribution at this point. I wish I could have helped by "nailing" the artist beyond doubt. It is such a masterwork. I do see the Rembrandt School followers influence that must have additionally attracted you but can't place the models and perhaps also the apparent degree of finish with anyone. Please, if you ever decide on an attribution, let me know. It is another Bader coup and a tantalizing puzzle. Just the thing you love so much.

I will send photos in a few days as soon as they are taken. Just a formality I think but I will send.

All the best,

Lewis

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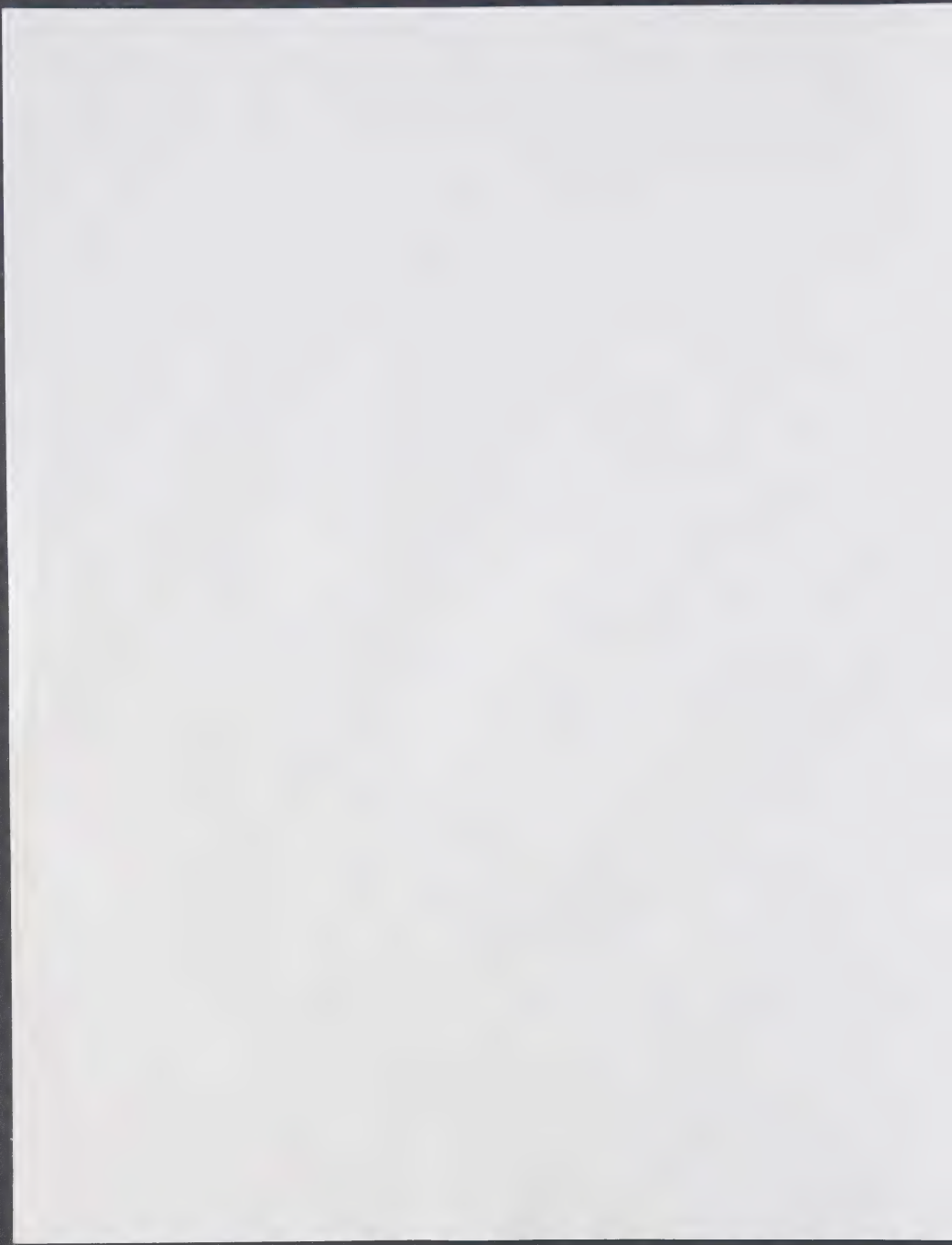
Subject: The Blue Compound Project - Update
From: Krista Voigt <baderadm@chem.queensu.ca>
Date: Tue, 03 Feb 2004 11:50:46 -0500
To: baderfa@execpc.com

Hi again Dr. Bader,

This is just to let you know where we are and what directions are being taken in the project. I believe you were made aware that we were not able to isolate the blue compound from the reaction with HCl by chromatography. After that, the project has slowed down a little for a couple of reasons - discussion of alternate approaches and reviewing relevant literature for any preparations and characterizations and I am now heavily into midterms this week. Towards the end of the week, lab work is planned to resume to normal. Having said that, we will be attempting to follow your isomerization, using a palladium catalyst, to the conjugated system, followed by bromination of the newly formed double bond. After this, it would be treated with base in hopes of yielding the highly conjugated fulvenoid system that was mentioned during your visit here in October. Another option to explore was to treat the isomerized compound with HCl and determine its reaction products. That is the recent news for the project. Providing all goes well, I'll be in contact with you again soon to discuss the results of these experiments.

Best wishes,
Josh Zaifman

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T

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Fax: 414-277-0709
www.alfredbader.com
E-mail: baderfa@execpc.com

February 3, 2004

TO: George Gordon
Sotheby's London

Page 1 of _2_

FAX #: 011 44 207-293-5943

Dear George,

Thank you so much for your long fax of yesterday which I would like to answer paragraph by paragraph.

Having Richard with us was no burden at all and we hope that he will come with you again next January and stay two days. Please remind him to give me the date of the Kalf sale.

You will have realized how disconcerted I was about my rift with Sumowski. As I wrote to him, we are both not far from Torschluss but, sadly, he has not opened any of my letters but just returned them. Isabel and I will be in Stuttgart for one day in June and if Dr. Wilhelm thinks that our meeting with him might be in any way helpful, we could of course meet him.

Turning now to the Carpeaux bust of a Chinaman, we probably have too little time to get it to New York for the February 15th deadline. I don't even know how to ship such a bronze from Milwaukee to New York, nor how to get it back if it should be unsold. Two years ago you took four of my paintings. One small one, which I happen to like the best, was unsold. But taking a small painting back is easy; taking a heavy bronze back is not.

I would like to send you the Berckheyde Scholar with your estimate of \$15,000-\$20,000 and that should probably best be sent together with the Lievens Head with an estimate of \$40,000-\$60,000. You have Sumowski's letter regarding this. Should I now wait for his confirmation to you before shipping it and the Berckheyde? Of

FILE COPY

course, please do not mention my name if you have to write to him again about the Lievens.

I would like to give you that Italian or Spanish Portrait of a Man dated 1652 and hope that your colleague in Rome will be able to come up with the name of the painter.

If I should send it to you in London, probably best by FEDEX, would I not have to pay import VAT?

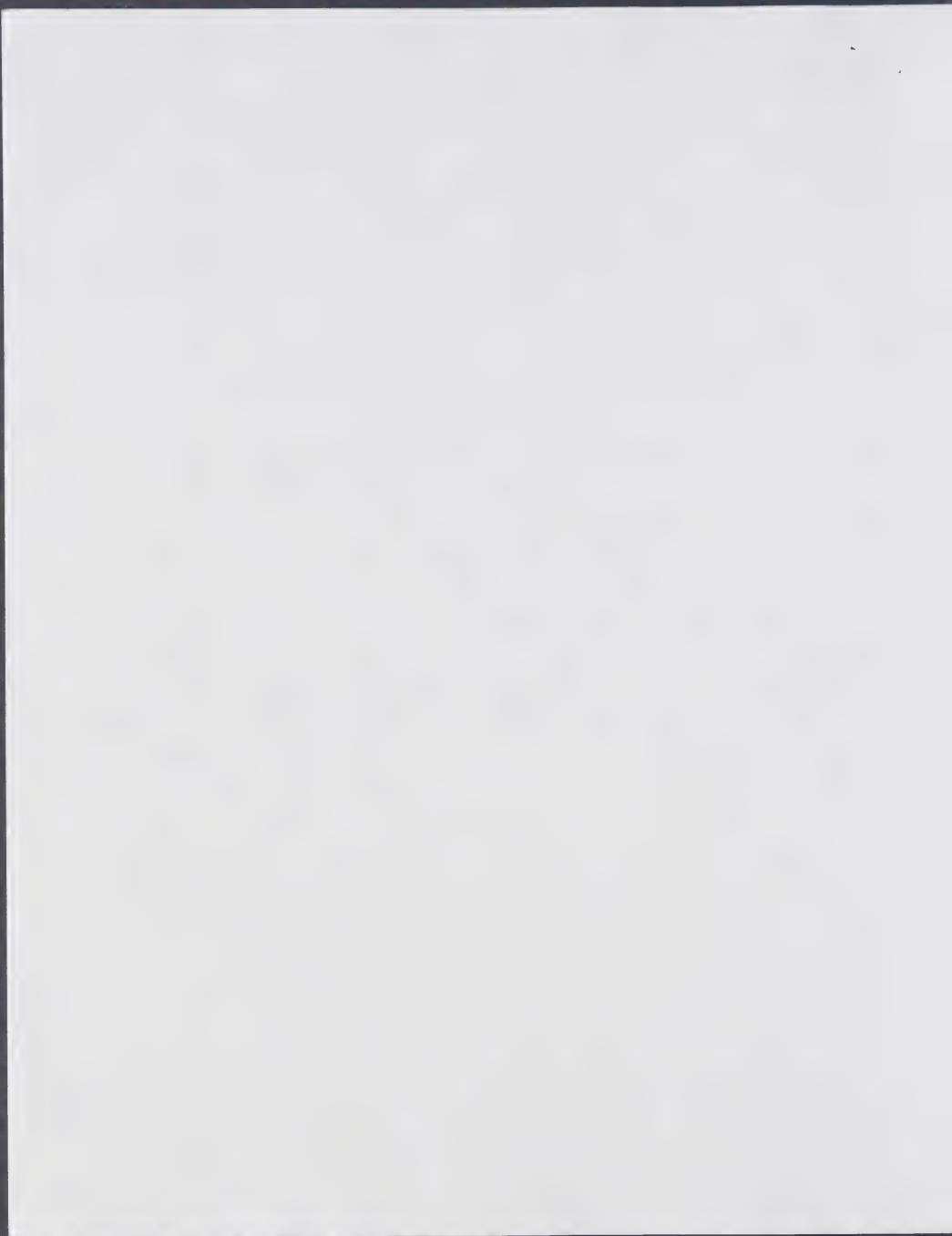
I will bring the Van Goyen drawing with me to give to you in London on Friday, March 19th. Should you be traveling I will leave it with Richard.

Regarding the de Gelder, I have shared your comments with Otto and by all means talk to him directly. It really is a fine painting and in far better condition than it looked some years ago. I will never know why it got all that overpaint, well done but so unnecessary.

With thanks for all your help and with all good wishes to you and Richard I remain

Yours sincerely,

Alfred Bader
AB/az



Sotheby's

EST. 1784

34-35 NEW BOND STREET, LONDON W 4 2AA
+44 (0)20 7293 5000 +44 (0)20 7293 5999 WWW.SOTHEBYS.COM

2nd February 2004

Dr Alfred Bader
Alfred Bader Fine Art
924 East Juneau Avenue
Astor Hotel - Suite 622
Milwaukee
USA

By fax: 00 1 414 277 0709

Dear Alfred,

I very much enjoyed seeing Isabel and you again, and it was most kind of you to have had both Richard and I to stay simultaneously in Milwaukee. I do hope we did not place too much of a burden on your household. I know that Richard was delighted that you invited him, and that he was finally able to come, and only wishes that he could have stayed longer.

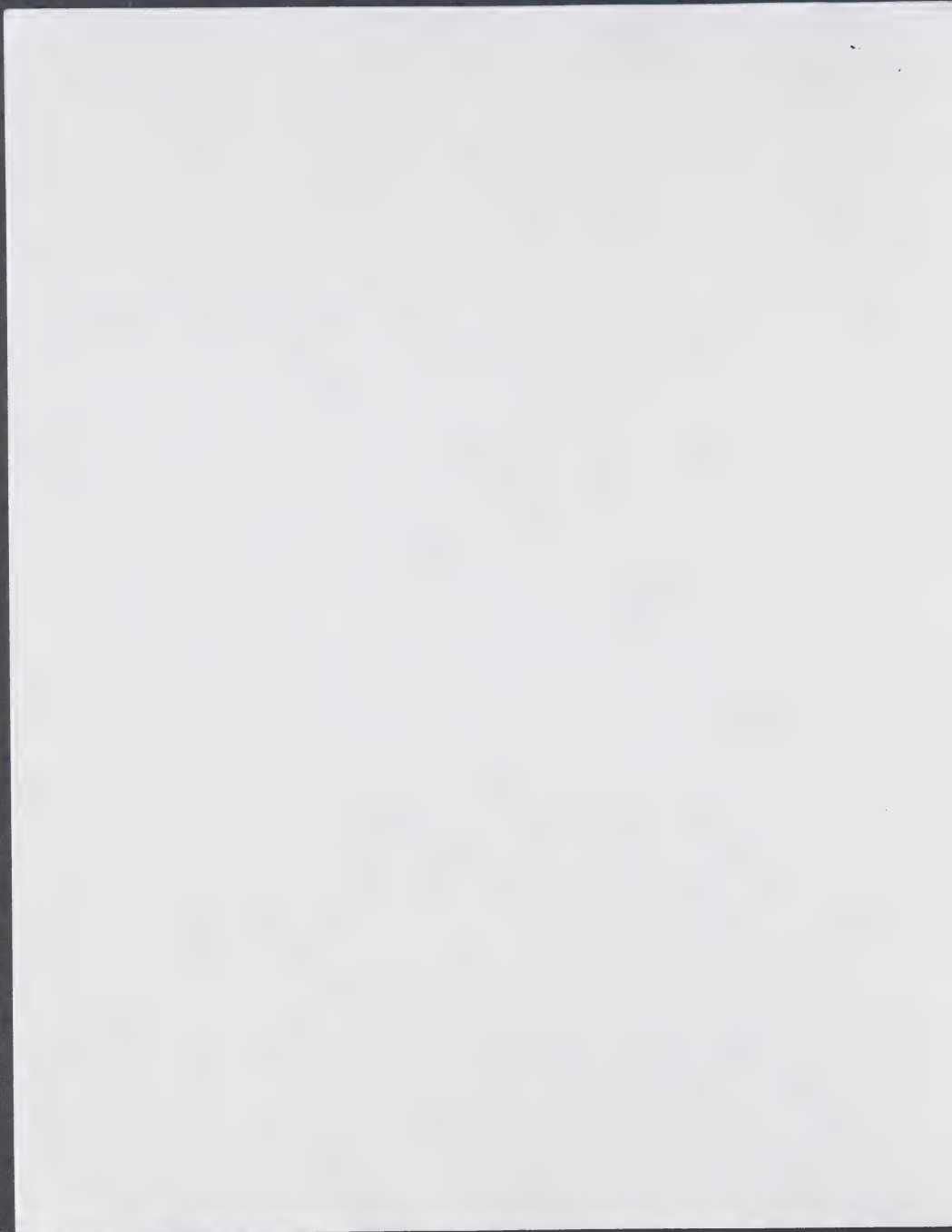
I am very sorry about your unexpected serious rift with Werner Sumowski. I will talk to Dr. Rainer Wilhelm in Stuttgart about it, since he is an old friend of us both, and a very balanced and sensible fellow as well as extremely kind (he gave Ellen Berni a lot of help in her last years).

Some answers on questions of art:-

Since we last discussed the Carpeaux bronze bust of the Chinaman, a catalogue raisonné of his casts and maquettes has appeared, and a similar one, with rather different patination, has been sold at auction. Although the lack of a caster's mark is a little odd, our expert on 19th Century sculpture, Alexander Kader, is happy to estimate \$30,000-50,000. To clarify, Alex Kader is based in London, but we would sell it in a 19th Century Paintings and Sculpture sale in New York, and Polly Sartori, our head of department there, and an extremely friendly and capable person, is aware and in agreement. The next sale is on April 23rd and the deadline is rather soon, February 15th. Apparently they have another Carpeaux bust in the sale, which would help to generate a better price for yours by bringing more buyers to the sale.

For our late May Old Master sale, I am happy to confirm our estimate of \$15,000-20,000 for the Berckheyde Scholar, and we would be delighted to have it for sale.

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I will do some further work on the portrait dated 1652 to see if the label Bentivoglio D' Aragona enables us to identify the sitter (I am sure this refers to provenance, and hopefully, the sitter, and not the painter). My colleague Letizia Treves is now based much of the time in Rome, and she is thus ideally placed to take this research further. I am happy to estimate £10,000-15,000, and like Richard, I do feel that it would do better in a London sale, but it remains to be seen if a higher price so achieved outweighs the cost of shipment. A firm identification of the sitter might make this decision a clearer one.

I am also happy to confirm a minimum estimate for your Van Goyen drawing of \$20,000. This would sell better in London in July, and I suggest that we translate the estimate into sterling nearer the deadline, in case the dollar strengthens in the meantime.

Richard and I very much like the Lievens head, and would be very happy to include it in a sale. We would be happy to sell it for you in New York or London, as you wish, with an estimate of £25,000 - £35,000, and a reserve of £22,000, or \$40,000 - \$60,000, and a reserve of \$35,000. The other Lievens that we have coming up in London would help yours to sell well, but it is a moot point if this outweighs the additional shipping costs.

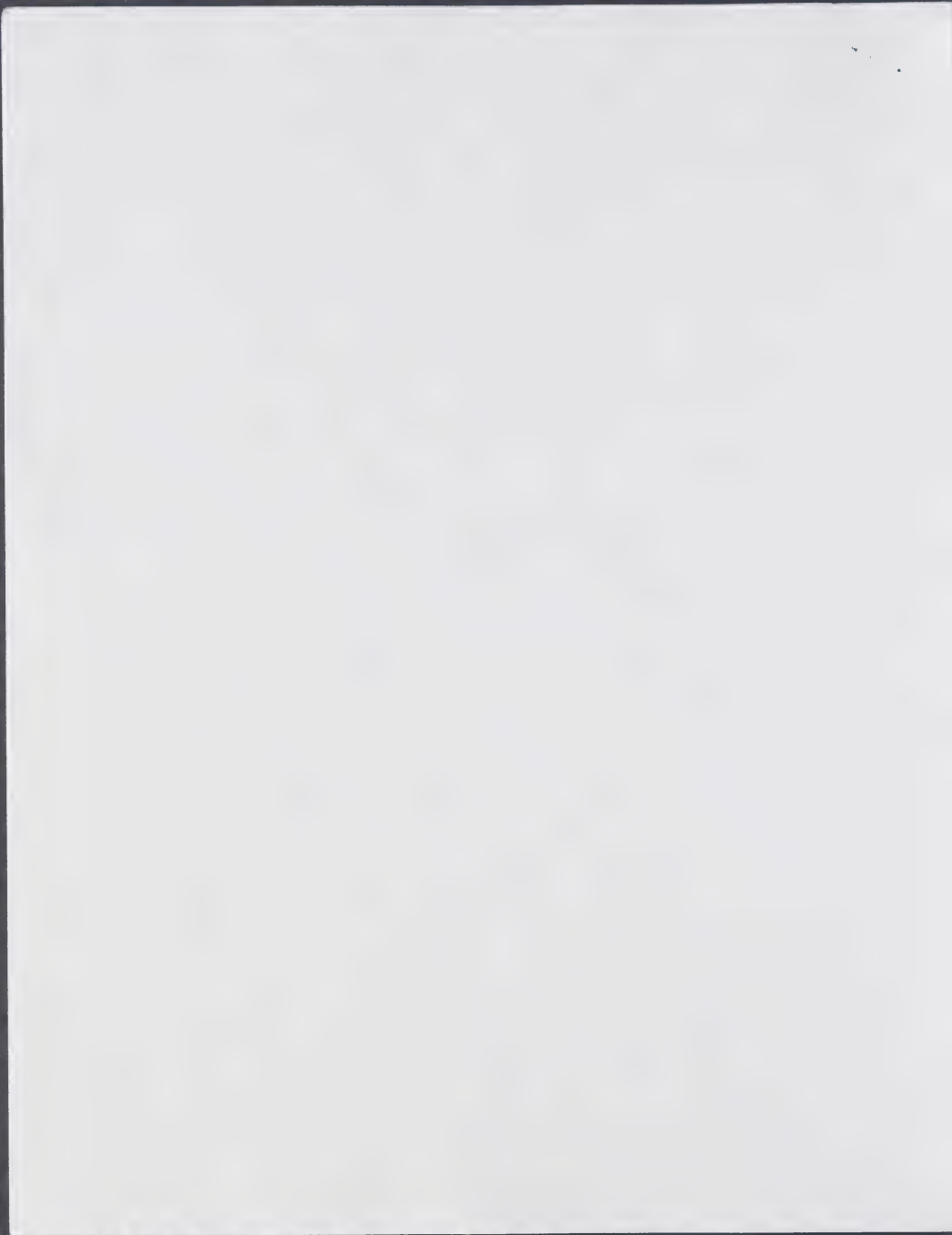
We are thinking hard about the Aert de Gelder, which at £300,000-400,000 is in my view now saleable. I will discuss it further with my colleagues, and with your permission, also with Otto, before making a clear recommendation as to where and when to suggest a sale.

The two drawings will be offered as per your signed instructions.

After leaving you and Isabel, I had a brief, rushed but most stimulating trip through the museums in Cincinnati, Dayton, Louisville and Indianapolis before flying back. I am sure you know these collections well. I must say the Drost in Cincinnati is very beautiful (and a real Drost, unlike so many).

With my best wishes to you both,
George

George Gordon
Old Master Paintings
Direct Line: 020 7293 5414
Direct Fax: 020 7293 5943
Email: george.gordon@sothebys.com



Subject: AW: Ignaz L. Lieben Award
From: "Arnold Schmidt" <arnold.schmidt@tuwien.ac.at>
Date: Wed, 4 Feb 2004 09:32:12 +0100
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Dear Alfred,

I don't think there is a German version. Anyhow, I shall ask the ÖAW and come back to you.

Best Wishes,
Arnold

-----Ursprüngliche Nachricht-----

Von: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
Gesendet: Dienstag, 03. Februar 2004 21:35
An: Arnold Schmidt
Betreff: Re: Ignaz L. Lieben Award

Dear Arnold,

Thank you for sending me the final form of the announcement of the Ignaz L. Lieben Award.

Could you please also e-mail me the announcement in German. That will help me to understand one sentence in paragraph 6, Terms of Application. I just do not know what is meant by "applicants are free to apply for awards from other institutions". Should this really be "to" other institutions, meaning that applicants can apply to other academies.

Isabel and I look forward to being in Vienna from the 10th-14th of June and will be happy to learn who was chosen for the first award, on June 8th.

With best wishes,
Alfred

Arnold Schmidt wrote:

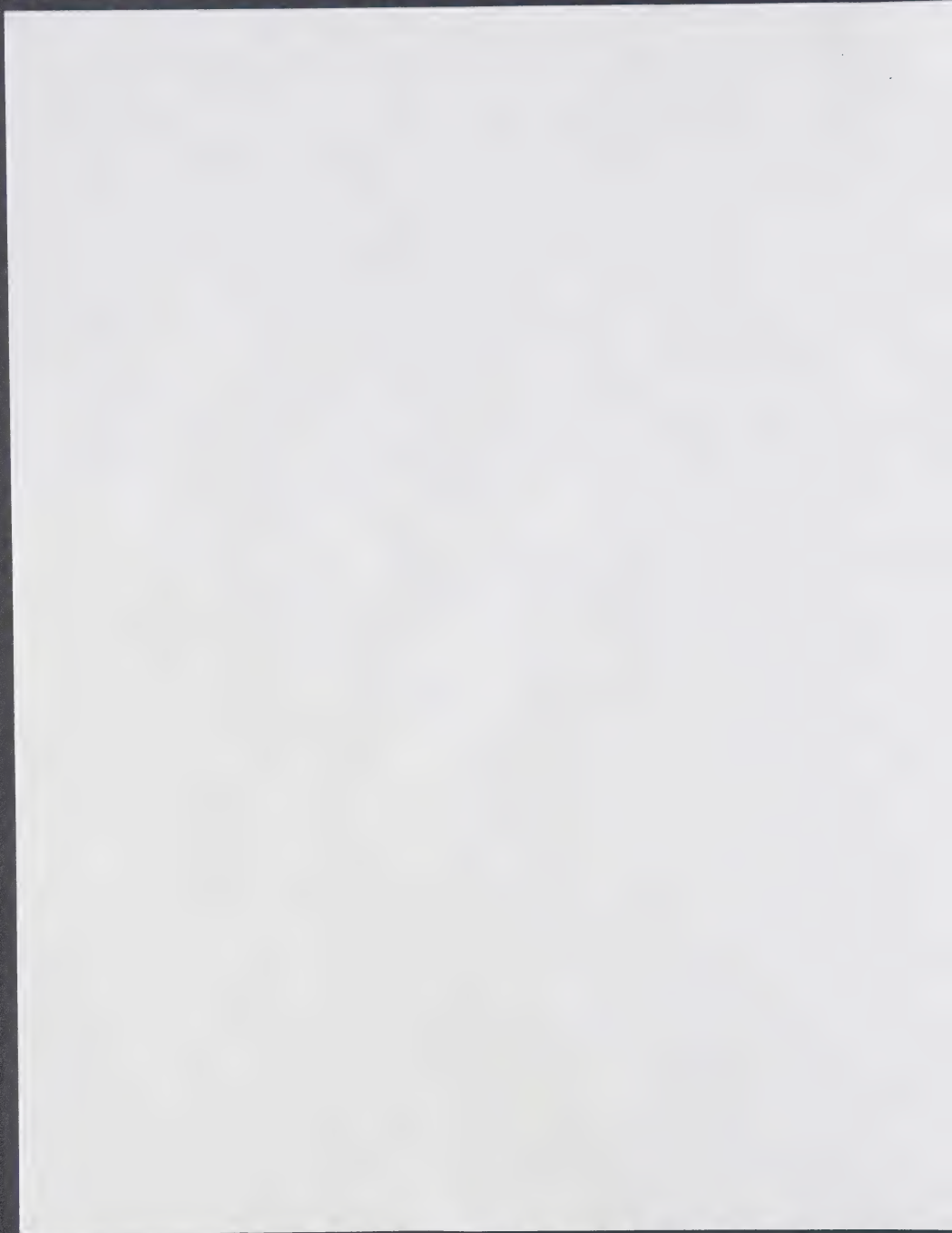
Lieber Alfred,

das ist jetzt die Ausschreibung des Liebenpreises in der endgültigen Form. Alle Änderungsvorschläge wurden berücksichtigt. Auch auf der Webbsite der ÖAW findest du schon die entsprechende Eintragung:

<http://www.oeaw.ac.at>

Anmeldeschluss ist der 15.April. Das Auswahlkomitee wird seine Entscheidung am 8.Juni treffen. Ich bin sehr froh, dass jetzt alles so weit unter Dach und Fach ist.

Liebe Grüße,

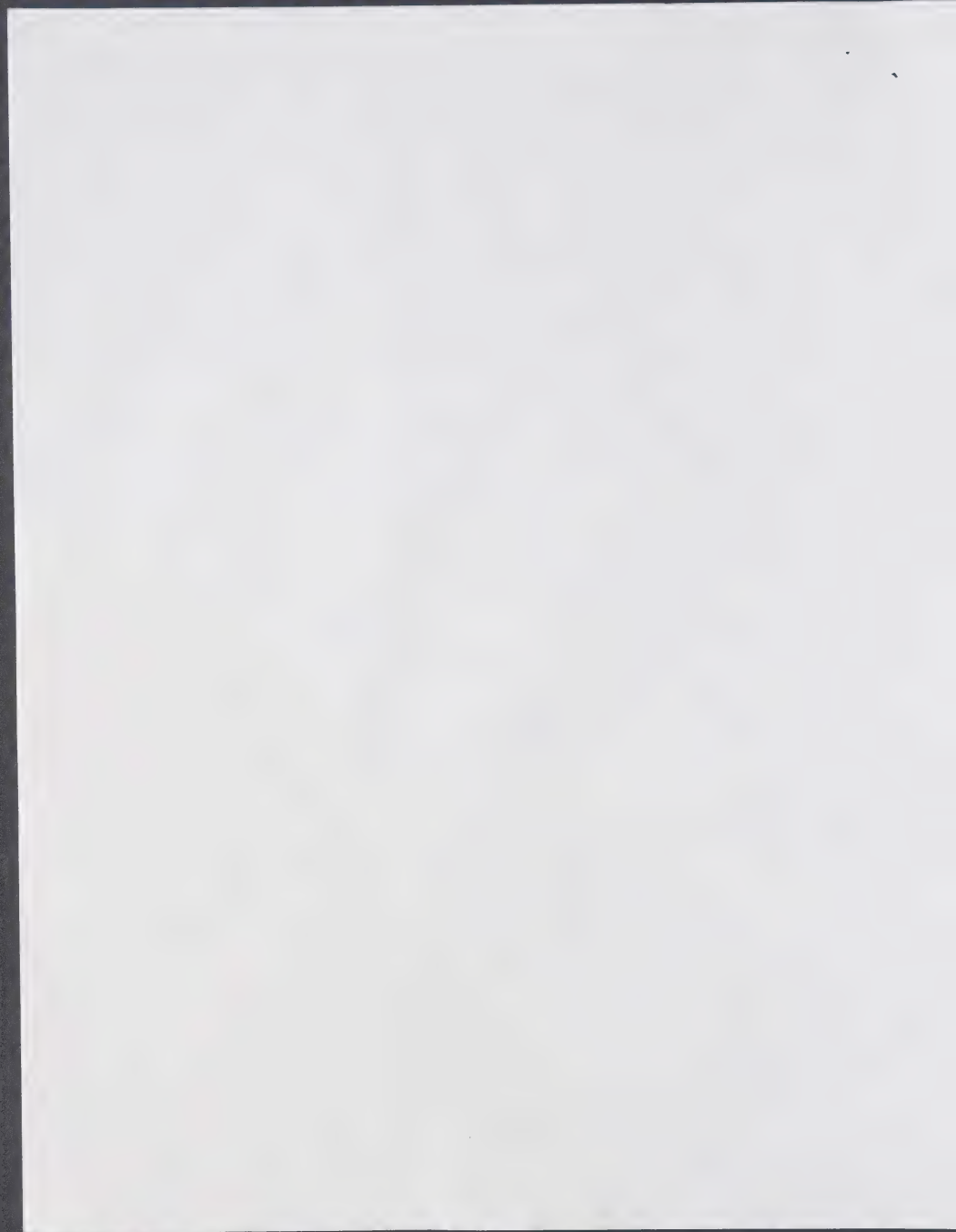


Arnold

TU-Wien; Institut f. Photonik
Gusshausstrasse 29/387
A 1040 Wien / Austria
Fon: +43 1 58801 - 38710
Fax: +43 1 58801 - 38799
<http://info.tuwien.ac.at/photonik>

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Subject: AW: Ignaz L. Lieben Award
From: "Arnold Schmidt" <arnold.schmidt@tuwien.ac.at>
Date: Thu, 5 Feb 2004 10:31:04 +0100
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Dear Alfred,

This wording is a little bit cryptic. Actually, you find it in all announcements of the ÖAW for "Stipendien". Its meaning is: any applicant is free to apply in parallel for other grants at any other institution, as long as he or she tells the ÖAW. For example, he or she might apply to the ÖAW for a Max-Kade-Stipendium to go to the US, while at the same time apply to the FWF for a Schrödinger-Stipendium. If the applicant is successful in both cases, he or she has to make a choice. Obviously, in the case of the Lieben-Award this statement is rather superfluous. But there it is.

There is no German version of the announcement, and there will be none. Which I think is fine!

I try to spread the good news as much as I can and I am very curious about the response.

See you soon,
Arnold

-----Ursprüngliche Nachricht-----

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

Gesendet: Dienstag, 03. Februar 2004 21:35

An: Arnold Schmidt

Betreff: Re: Ignaz L. Lieben Award

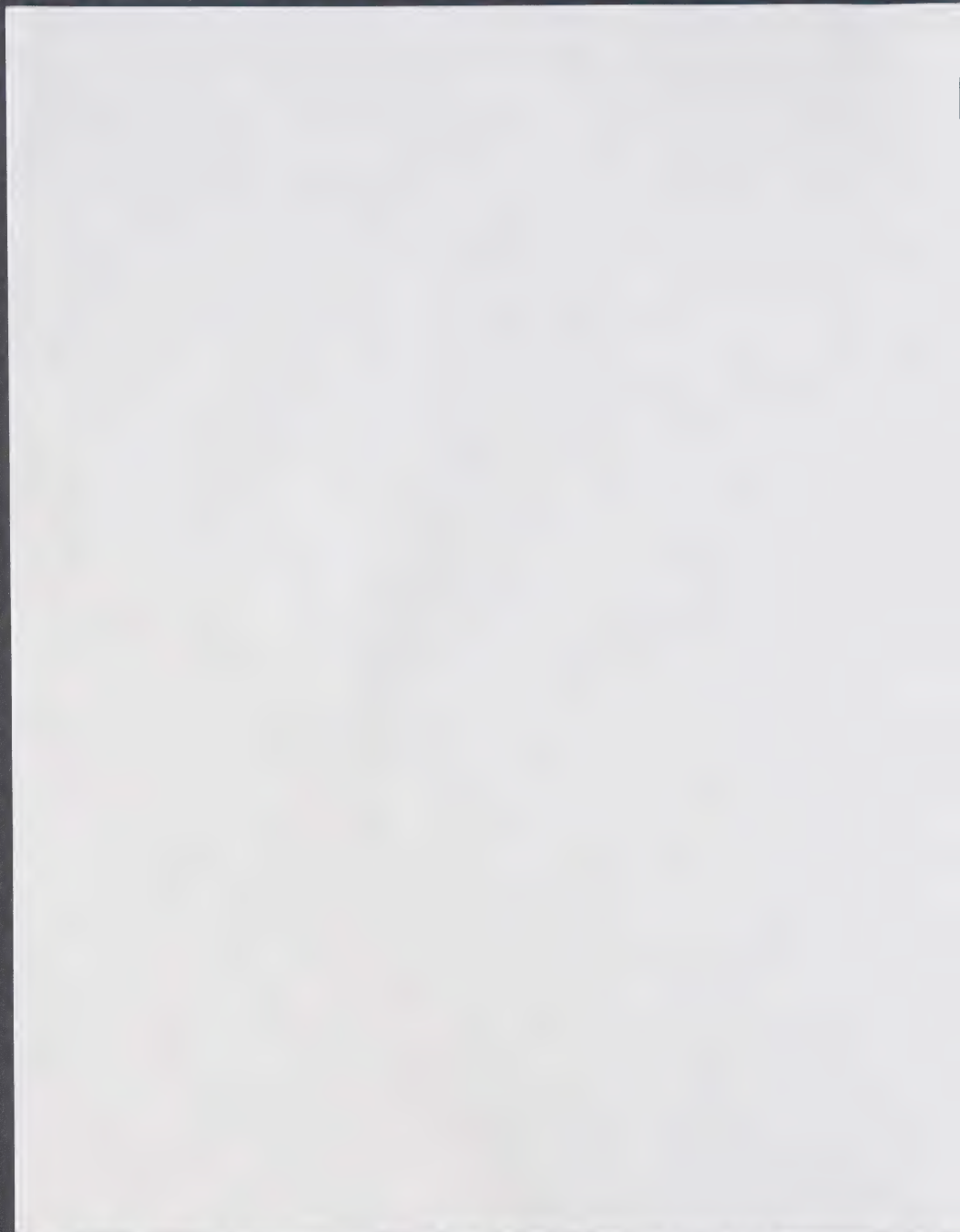
Dear Arnold,

Thank you for sending me the final form of the announcement of the Ignaz L. Lieben Award.

Could you please also e-mail me the announcement in German. That will help me to understand one sentence in paragraph 6, Terms of Application. I just do not know what is meant by "applicants are free to apply for awards from other institutions". Should this really be "to" other institutions, meaning that applicants can apply to other academies.

Isabel and I look forward to being in Vienna from the 10th-14th of June and will be happy to learn who was chosen for the first award, on June 8th.

With best wishes,
Alfred





ALFRED BADER FINE ARTS

February 5, 2004

Mr. Bob Demchuk
P.O. Box 658
Patterson, NY 12563-0658

Dear Mr. Demchuk,

I cannot repay you for a night's lost sleep but I can try to help you finding good paintings.

Gary Schwartz is knowledgeable and helpful. I know the monogrammist 'IS' quite well. I know I like the Master IS a good deal and you can see a work by him, of his mother singing, on my website www.alfredbader.com. Also, when you visit I will show you one in my collection at home, #7 in *The Detective's Eye* exhibition, catalogue enclosed. I have seen quite a few of his works and all have been monogrammed and dated. There is one illustrated by Sumowski which is not monogrammed and dated and I had a really good look at that painting and am convinced that it is not by the Master IS and may not even be Dutch.

Of course I would love to meet you personally either in Milwaukee or in London. There are good direct flights on Midwest Airlines from Newark, Philadelphia, La Guardia and JFK to Milwaukee and if you fly over a weekend the flights are really quite inexpensive. Also you could stay at the hotel where my gallery is, the Astor Hotel, and often the hotel allows special rates for visitors to the gallery. But please remember that I travel a good deal, usually four months a year, and so please give me ample notice of your visit.

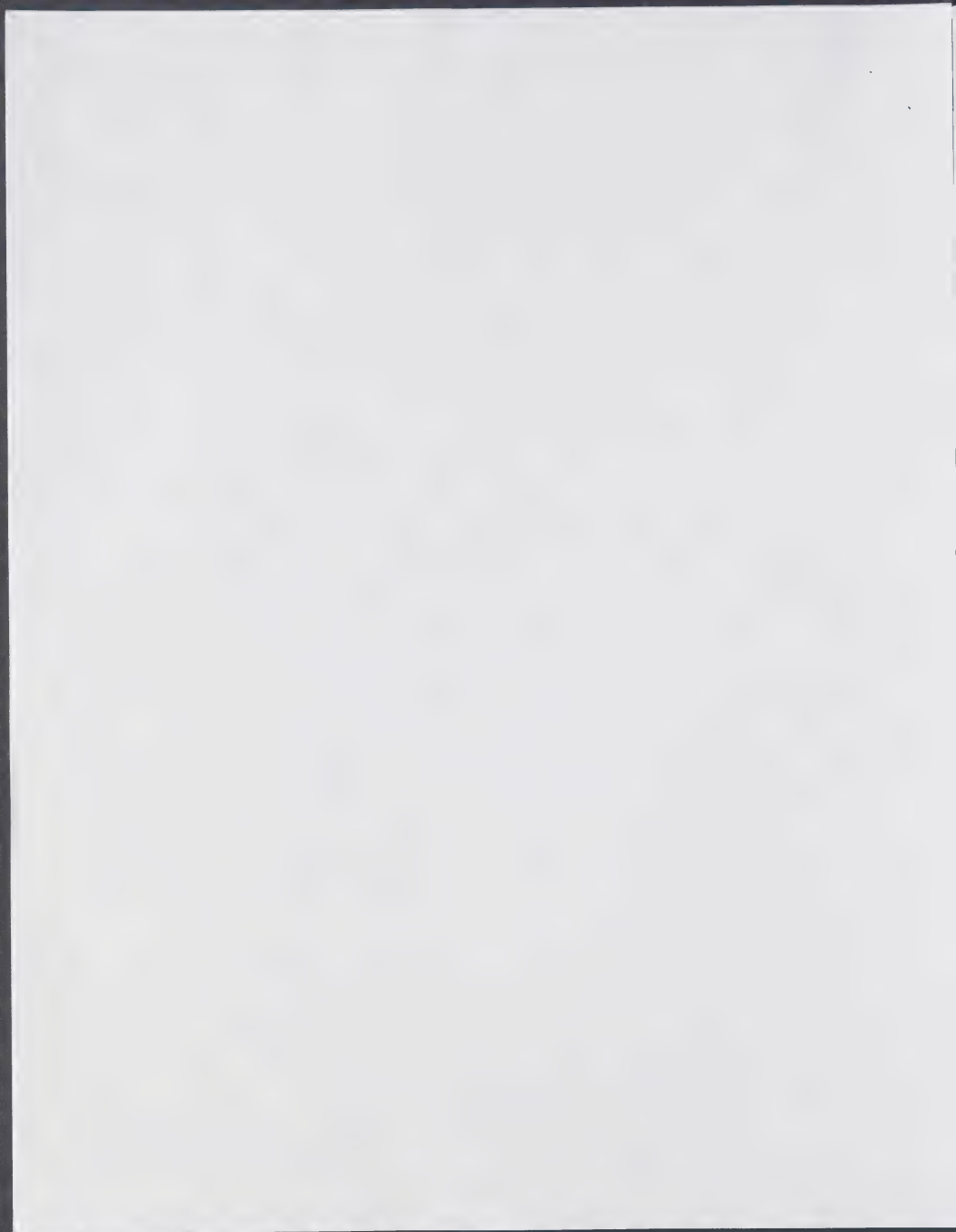
Of course I will share your CD with David de Witt when he visits in the middle of March and then report to you.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
T 414 277-0730 F 414 277-0700
E-mail: alfred@alfredbader.com



BOB DEMCHUK

February 2, 2004

Dr. Alfred Bader
Astor Hotel
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53201

Dear Dr. Bader:

Thank you for your wonderful book, but you owe me a night's sleep! Each night I relax by spending an hour reading one of my art history books, but last night I decided to give your book a quick glance. I was so involved, the next thing I knew it was morning!

I am very envious of your many great friendships with art historians. Your book reveals such great joy you received in the hours you spent with them but also the great sadness with their passing.

I commend you not only on your many great acquisitions but also on your approach towards life. "A life is not important...but for the impact it has on others."

It seems that we have a similar approach to both life and collecting Dutch Art: quality over attribution.

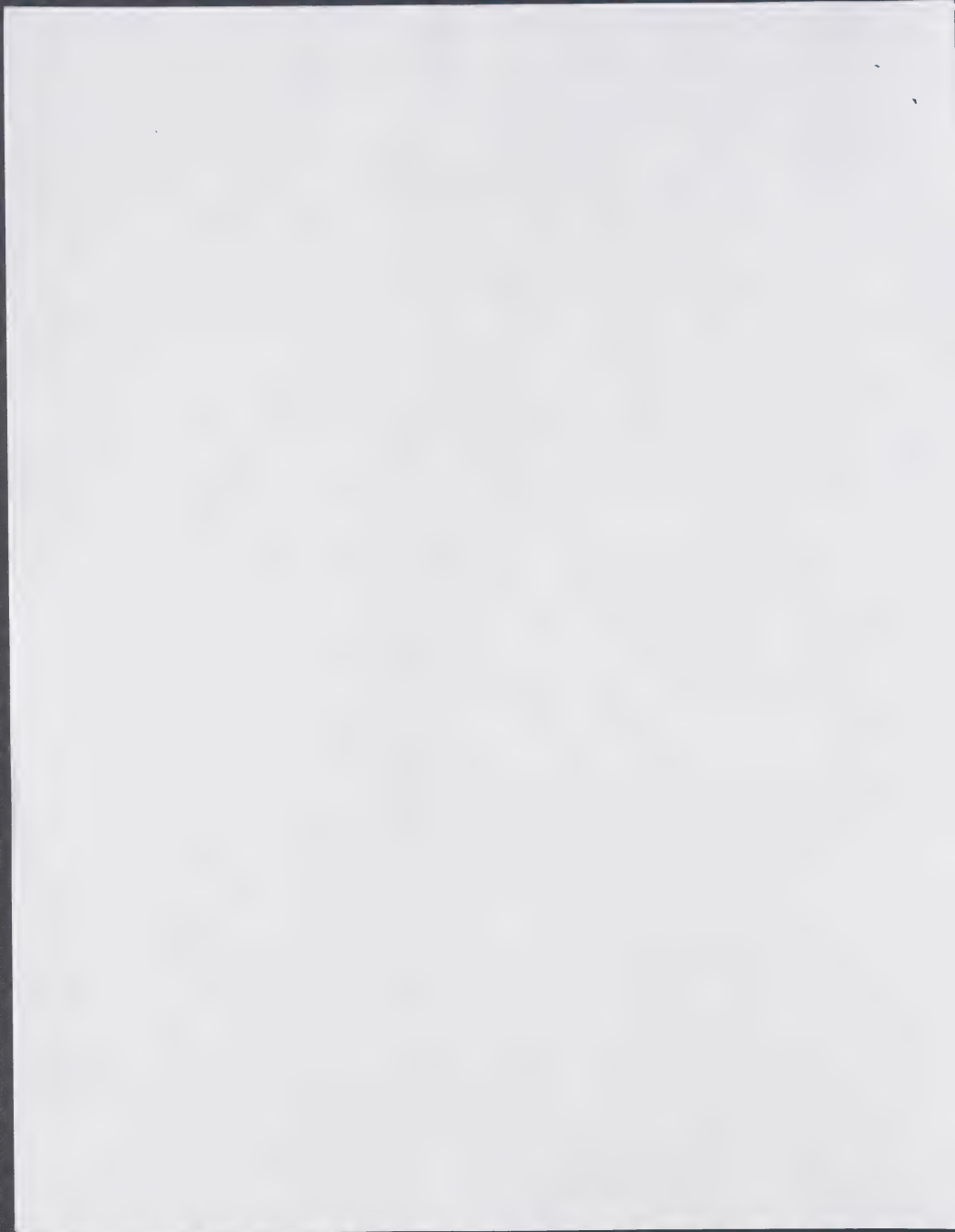
Since I am retired after 30 years in the film industry I have the luxury of time for travel. If your schedule permits some time later in the year I would love to take a weekend trip to Milwaukee and would be honored to meet you in person.

I did send the CD to Mr. Gary D. Schwartz, Codart in Netherlands. He concurs with your observation that it is by Abraham Van Dyck, and if not then it is by Monogrammist IS. I would greatly appreciate it if you would show the CD to Dr. David de Witt for his consideration. If Dr. de Witt agrees on Abraham Van Dyck and in the future does a book on him I would be pleased to send him a CD and 8 by 10 transparency for his use.

Regards



Bob Demchuk





ALFRED BADER FINE ARTS

DR. ALFRED BADER

www.alfredbader.com

ESTABLISHED 1961

February 5, 2004

Mr. Daniel F. McKeithan
777 East Wisconsin Avenue
Suite 1920
Milwaukee, WI 53202

Dear Jack,

Enclosed please find a draft of an essay about the Milwaukee Art Museum deaccessioning paintings. Thank you for your help with the details about Paula Uihlein. (pb)

I much look forward to seeing you and Mrs. McKeithan for lunch at noon next Thursday, February 12th.

With best wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

By Appointment Only
ASTOR HOTEL SUITE 621
914 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709
E-mail: alfred@alfredbader.com

** TOTAL PAGE.01 **



Subject: Re: Your letter of 26th December
From: "Jane Cochrane" <jane@jcochrane.com>
Date: Fri, 6 Feb 2004 08:55:25 -0000
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Dear Alfred,

You have probably gathered by now that both Jane and I were away when you telephoned. I left for California and Japan on 20th Jan and got back yesterday (although my body does not yet agree!) and Jane left for Australia on the 25th Jan and will not be back until around the 18th/19th Feb.

I am sorry you were unable to contact us and hope that the sale went well.

Best wishes to both you and Isabel,

Tony

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

From: Alfred Bader Fine Arts
To: Jane Cochrane
Sent: Thursday, January 15, 2004 7:12 PM
Subject: Re: Your letter of 26th December

Dear Jane,

Thank you so much for your e-mail of today.

I have owned that watercolor monogrammed JRS and dated 1882 for many years and I do believe that it is English and that I bought it here for myself. Do you think that you could sell it?

I am sorry that you went to so much trouble with the Peczey (ABFA #2553) but I am sure that you will do better with some of our other joint ventures.

I will look over the Battle website next week and then send you an e-mail before you leave on January 24th to discuss what might be of interest to both of us.

All best wishes from house to house,
Alfred

Jane Cochrane wrote:

Dear Alfred,

Thank you for your letter of 26th Decemer. It was much delayed with the Christmas post but I have been delaying my reply in the hope I could find some conclusive information regarding your small picture monogrammed and dated 1882.

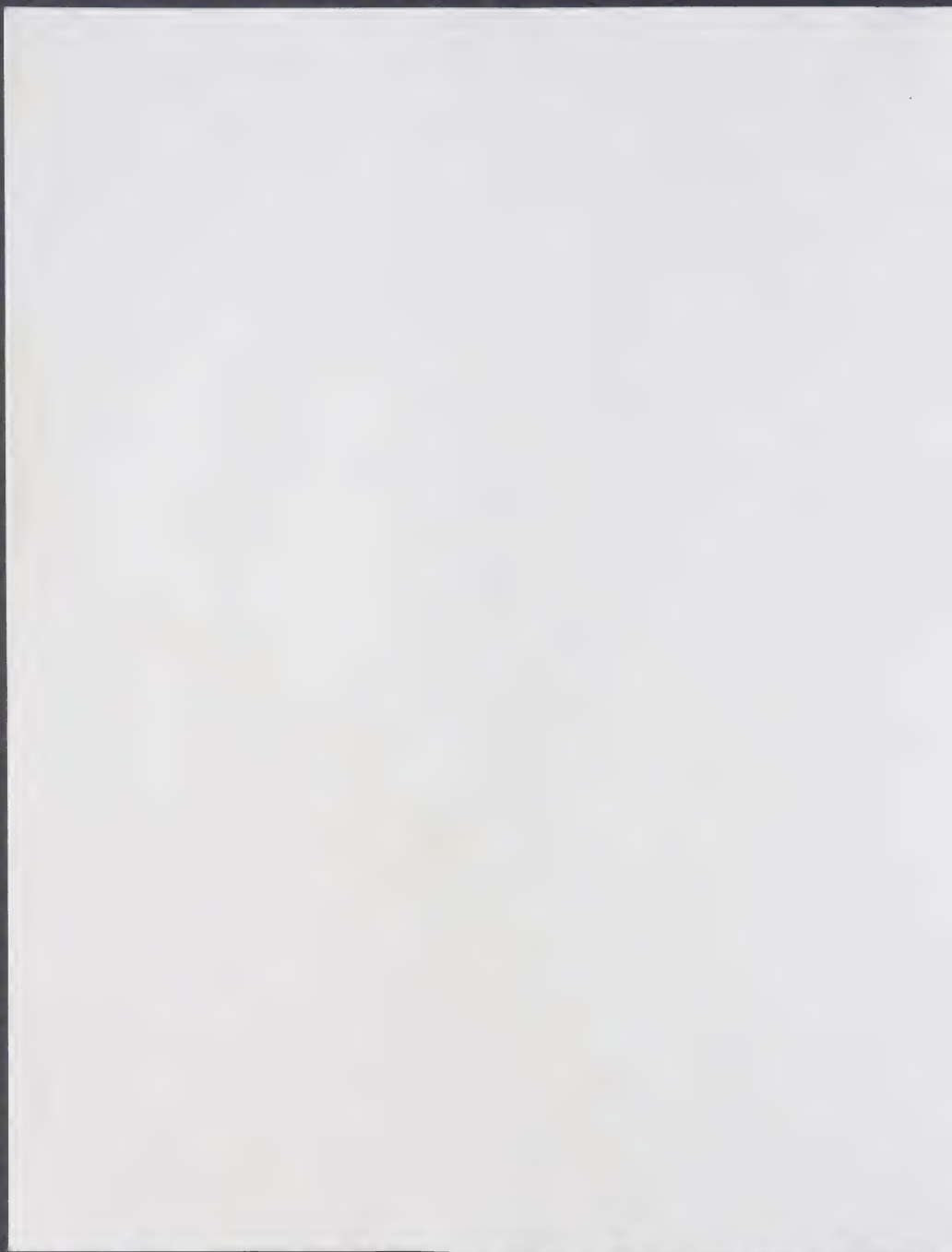
I have searched 'JSR' and 'JRS' for the period in the recent Van Wilder 'Signatures and Monogrammes', Benezit, Wood's 'Victorian Artists' and of course the Dictionary of British Artists.

The only only suggestion I have is:

John Roddam Spencer Stanhope, 1829 - 1908

but I am not convinced it is by him. The background looks too indeterminate and the figure painting rather 'loose' for his style.

The work looks English. Did it by any chance come originally from Battle?



The Peczely (ABFA 2553) sold for £200 so there is virtually no profit since the framing cost £30. I have had it at all my fairs and well displayed since September '02 and I had great hopes for it but it has turned out rather a disappointment since the market has tightened up.
The account is as follows:

Purchase cost: £145.28
Framing cost: £30
Total cost: £175.28

Profit: £24.72 :- 2=£12.36
Cheque to ABFA £157.64
I will forward this directly to your bank in Bond Street.

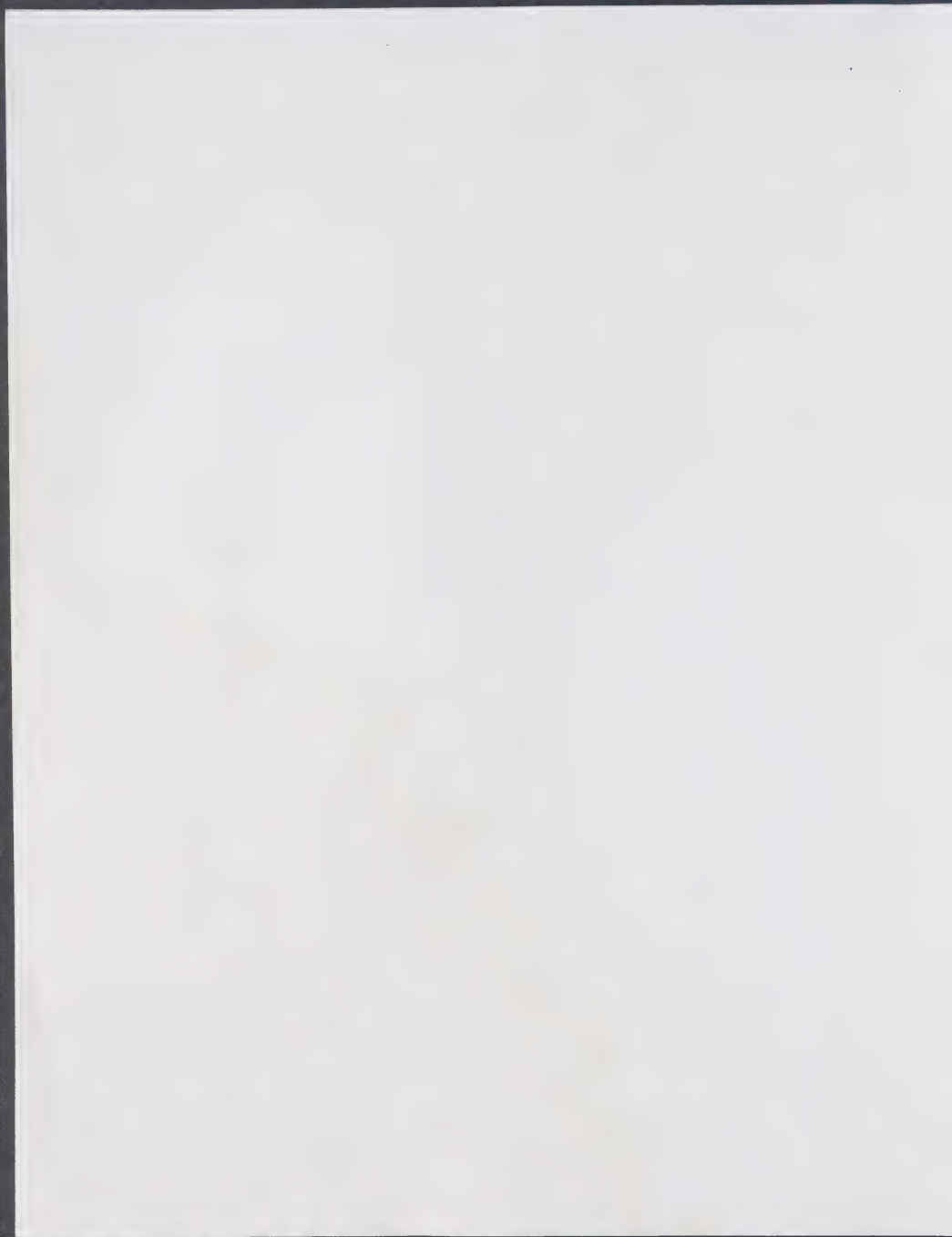
I am off to Sydney on 24th January. I hope I shall not miss anything at battle the following week!

Tony and I send our very best wishes to you and Isabel for the new year,

Jane

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Subject: Pater
From: Rachel Butt <rachel@susanins.com>
Date: Fri, 6 Feb 2004 10:43:55 -0600
To: baderfa@execpc.com

Dear Dr. Bader:

Sean Susanin asked me to write because we have a painting up for auction that is attributed to J. Pater. At this point in time we have it catalogued as "Style of". I found in the Pater catalogue raisonne that this is nearly identical to the right side portion of a painting by Pater that is in the Louvre. I did not know if Pater did a smaller study (the one in our possession) for the larger painting in the Louvre, or if someone just copied a portion of his painting.

Would you be willing to take a look at it and give me your thoughts? Please let me know if you would like any detail shots. This is the only one our photo department has at the moment but they would be glad to take more.

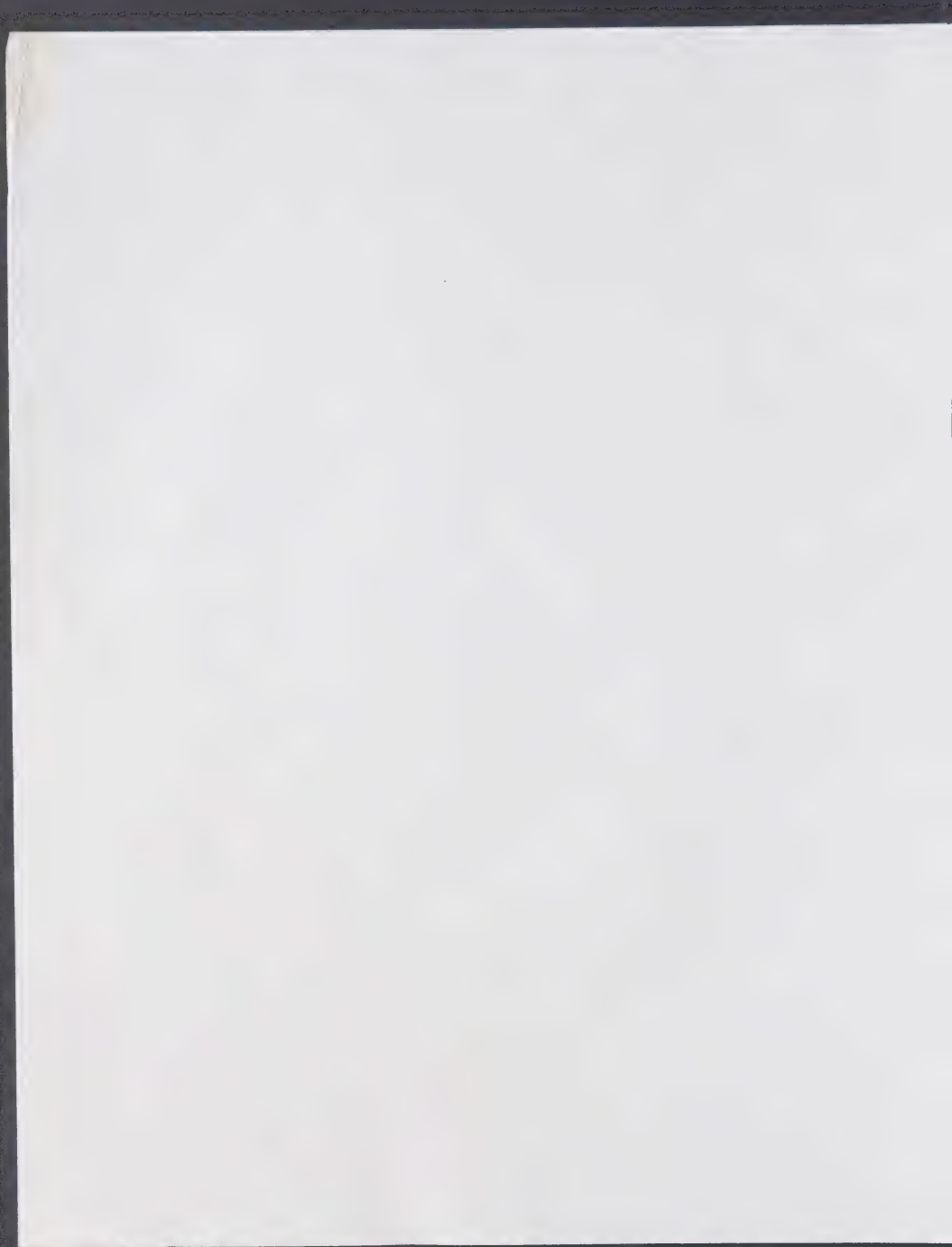
Thank you for your time.

Best,

Rachel Butt
Director of Consignment
Susanin's Auctions
(312) 656-8863

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*May 3
2014 x 2/14*



Subject: Fwd: Pierre & Lot
From: GuiRochat@aol.com
Date: Fri, 6 Feb 2004 11:32:46 EST
To: baderfa@execpc.com

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Subject: Re: Pierre & Lot
From: Joakim Tan <tji@earthlink.net>
Date: Thu, 5 Feb 2004 20:10:52 -0500
To: GuiRochat@aol.com

Dear M. Rochat,

I would be very pleased to meet you in person. I am intrigued by your reference to the preliminary sketch to our wonderful Vigoureux-Duplessis. Please do let me know when you will be in Baltimore. I will be in New York next week. Would you have time to see me on Wednesday afternoon late or Thursday afternoon late?

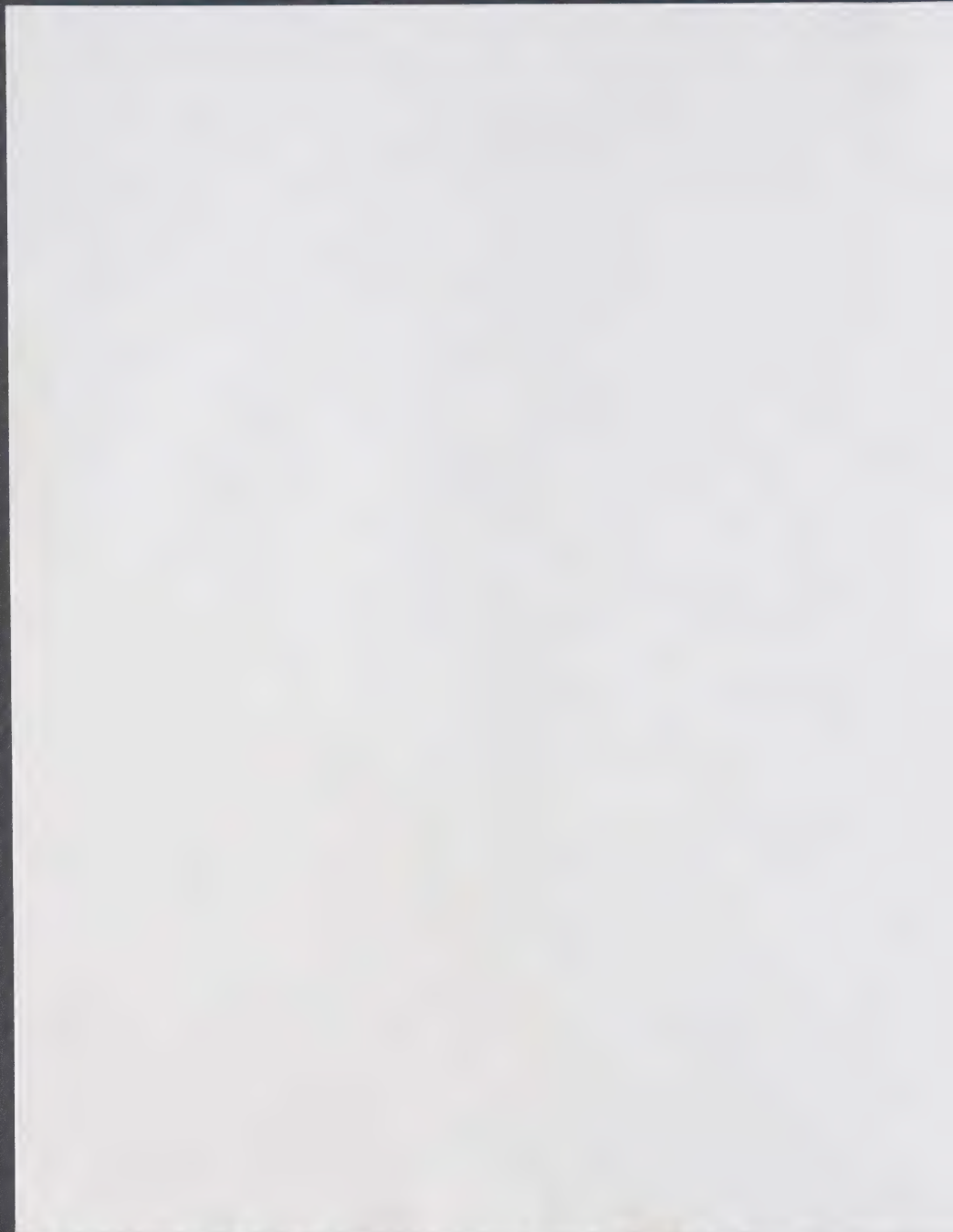
With thanks,

Eik Kahng

P.S. The Pierre would be for my mother and not for the Walters, just so you understand.
On Thursday, February 5, 2004, at 03:10 PM, GuiRochat@aol.com wrote:

Dear Dr. Kahng,
Dr. Bader very kindly sent me a copy of his response by email to you. I will be more than happy to send to you a color transparency of the small Pierre on copper. I am very fond of the Walters which has a beautiful example of a Vigoureux-Duplessis. A painter by whom I sold through auction a small work of a Chinese Emperor surrounded by his Concubines to the famed Parisian antique dealer Steinitz (he subsequently advertised the sedan chair with the image for which my painting was the *ebauche*). I do come from time to time to Baltimore and I hope that I may introduce myself to you then.
Yours very sincerely,
Gui Rochat

Gui Rochat, Old Masters
51 MacDougal Street, Suite 185
New York, NY 10012, USA
[website: www.frencholdmasters.org](http://www.frencholdmasters.org)
tel/fax 212.673.3484
email: rochatoldmasters@aol.com



Subject: Fwd: Pierre & Lot
From: GuiRochat@aol.com
Date: Fri, 6 Feb 2004 11:33:18 EST
To: baderfa@execpc.com

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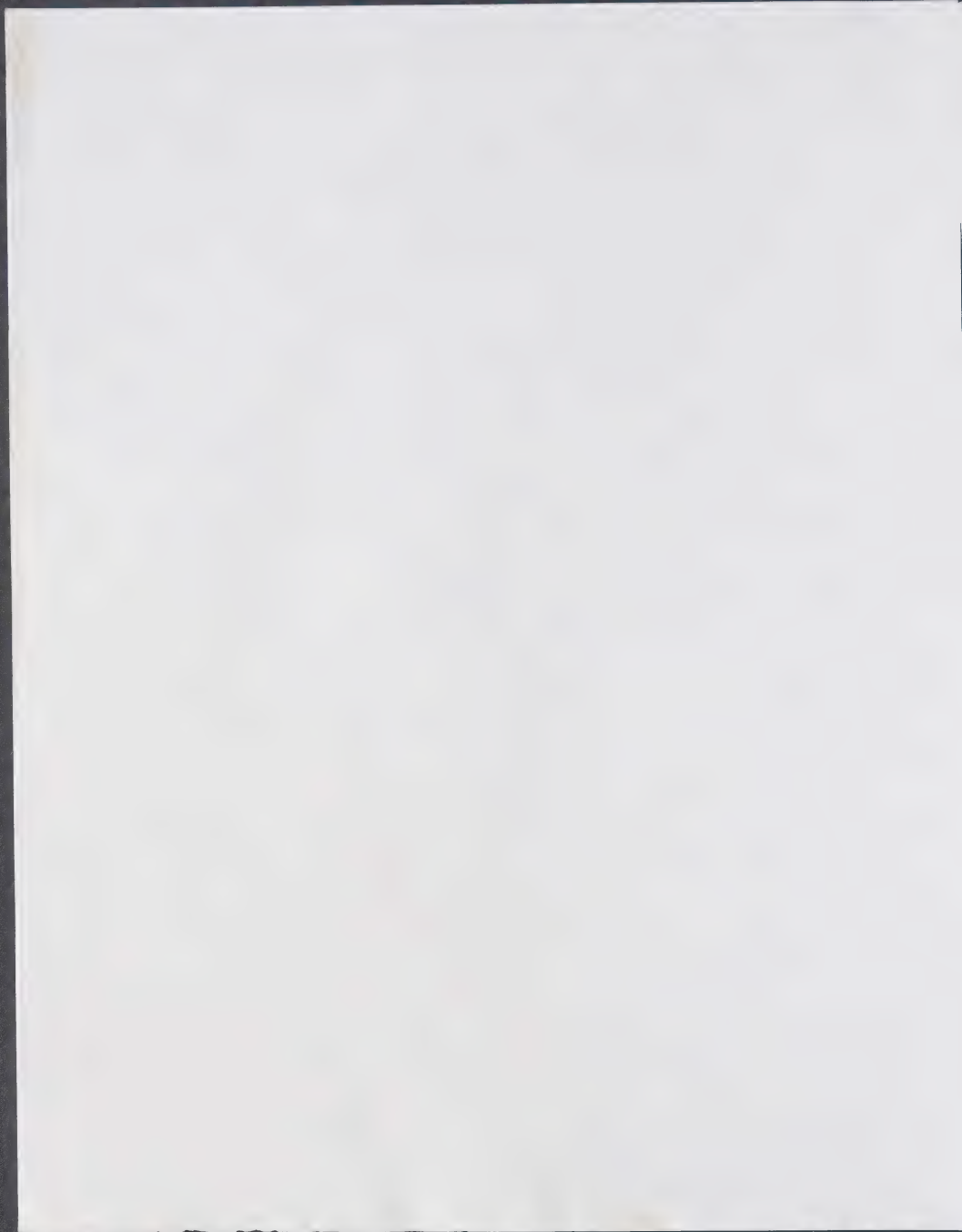
Subject: Re: Pierre & Lot
From: GuiRochat@aol.com
Date: Thu, 5 Feb 2004 20:58:09 EST
To: tjji@earthlink.net

Dear Dr. Kahng,

I apologize for being confusing. The Vigoureux Duplessis I had was a sketch for the image on the door of the sedan chair advertised by Steinitz in an Apollo issue, I believe two years ago, not for the wonderful Vigoureux-Duplessis that the Walters has. I would be delighted to meet you Wednesday or Thursday late afternoon next week. Please let me know when and where and I can easily take the Pierre with me. I also discovered that you are the co-author for the beautiful Vallayer-Coster exhibition catalogue with Marianne Roland Michel. She has been extraordinarily kind to me with help on several objects over the years as I tried to concentrate on French art (see my website). And I am very interested now in the less well known women artists. I would be delighted to meet you.

Sincerest regards,
Gui Rochat

Gui Rochat, Old Masters
51 MacDougal Street, Suite 185
New York, NY 10012, USA
[website: www.frencholdmasters.org](http://www.frencholdmasters.org)
tel/fax 212.673.3484
email: rochatoldmasters@aol.com



Subject: Bloemaert
From: Lewis Nierman <lnierman@bellsouth.net>
Date: Sat, 7 Feb 2004 12:34:44 -0500
To: Alfred Bader Bader <baderfa@execpc.com>

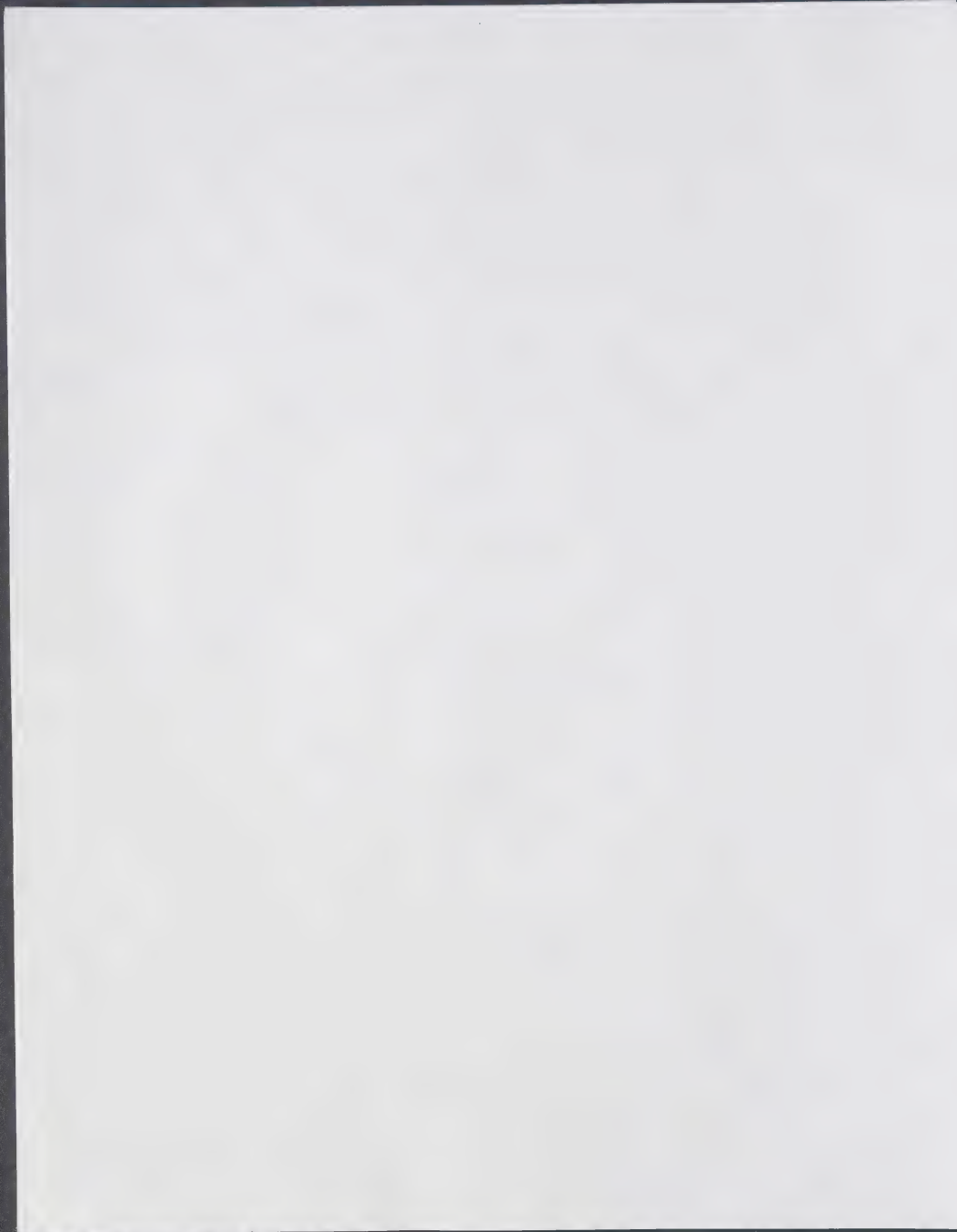
Dear Alfred

How exciting to find the painting you purchased fully signed and by Abraham as well. As I mentioned earlier, I was having a difficult time placing the artist away from the Bloemaerts. I just now have also looked at Bernt for the first time regarding this painting (something I should have automatically done) and find in Abraham's "The Apple of Discord" so many parallels to your work from the pose of the woman to the still life foil in the foreground to the poses of the figures and the high degree of finish. Sometimes we can't fight the facts and the inevitable. It's a great Abraham Bloemaert. Chalk up another for you.

Congratulations and best wishes. I will try reaching the couple on Monday regarding the other painting, circle of Hobbema. Do I have any leeway from the \$8000? Of course I will try for the best price but am I limited and to what degree? It would be best if I could close the deal on the spot.

Lewis

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Subject: Fwd: Thank you
From: "Bader" <Alfred.THELABPO.THELAB@thelab.net>
Date: Tue, 10 Feb 2004 14:29:42 -0500
To: <Baderfa@execpc.com>, "David Bader" <David.theLabPO.theLab@thelab.net>, "Gretchen Dossa" <Gretchen.theLabPO.theLab@thelab.net>

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Subject: Thank you
From: Kevin Sullivan <ksullivan@sullivan-ent.com>
Date: Tue, 10 Feb 2004 15:32:28 -0500
To: "alfred@alfredbader.com" <alfred@alfredbader.com>

Dear Dr. Bader - I've been away for several days. What a pleasant surprise to receive your three letters of correspondance today.

I very much appreciate your taking the time to forward to me all this marvelous background information; particularly the Kurt Bauch ref. #344. I shall look forward to contacting David de Witt at Queen's regarding the painting and showing it to him. As well as to reading his article in the Queen's Quarterly.

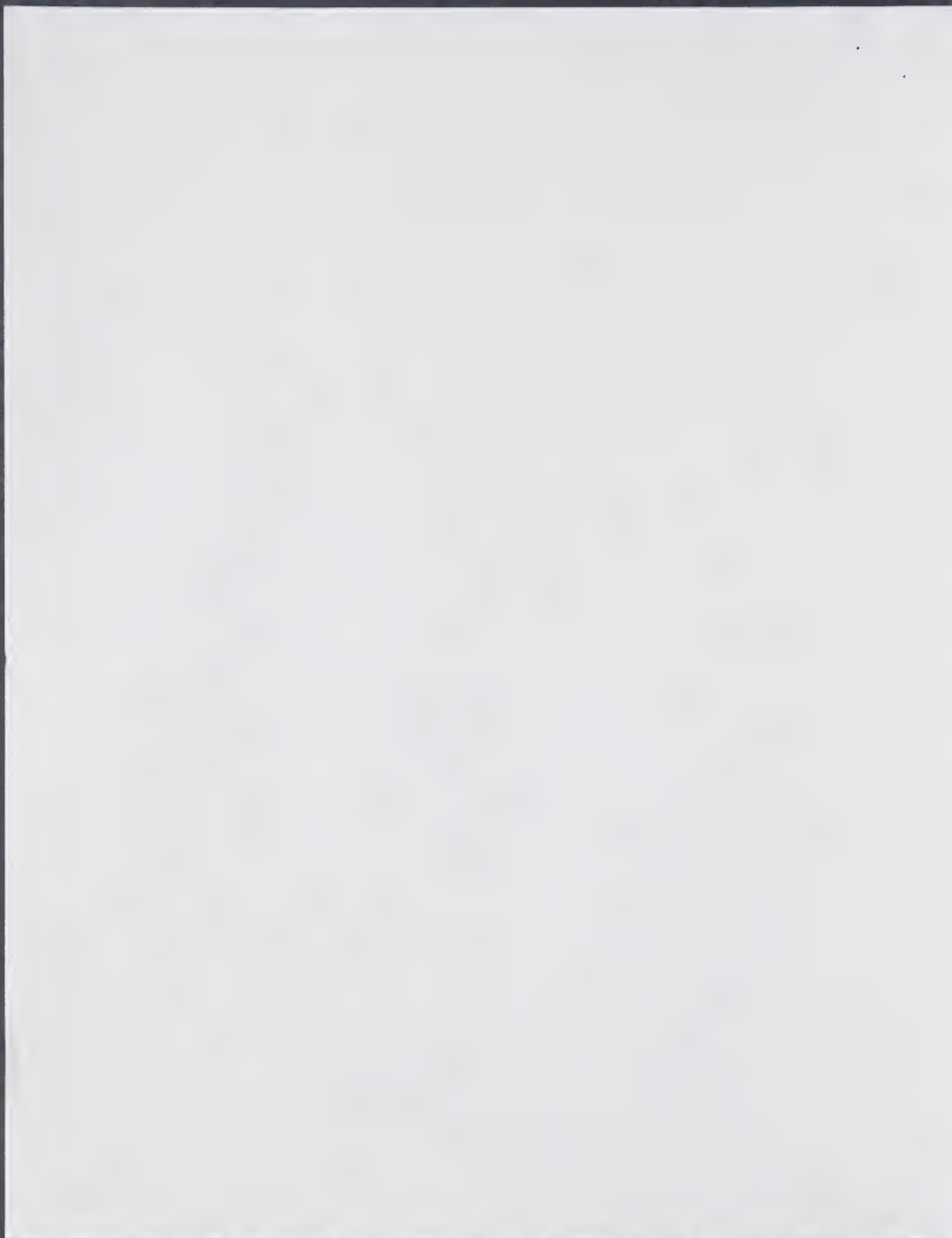
I am familiar with some of Paulus Lesire's work, which the Rembrandt Research Project article you sent me describes as a possible author of my painting. He is a lesser acolyte of Rembrandt's in my mind. The figure in my painting bears a similarity to the Allegory of Job by Jan Lievens in the National Gallery in Ottawa (as that work does to the Philosophe en Lisant in the Louvre). I wondered if my painting might be by Lievens' hand. The detail in the work itself speaks volumes; and I am convinced that at the very least, the work is by someone in Rembrandt's circle of more talent than Lesire. All this is idle speculation, in any case, and I am anxious to show the work to experts, now that you've very kindly offered me some greater insights. Perhaps to even to have it looked at again by the RRP.

I'd be very pleased to accept your invitation to meet. Unfortunately I don't have plans to be in London from the 18th - 23 of March. It is spring break and I have three young daughters, so we'll be away skiing at that time. However I do look forward to attending your lecture at Vic on Thursday June 3rd. Needless to say I am in London often, having an office there. If your plans require you to be there on any other dates I'd be pleased to cross-check them against my schedule.

I'm very much looking forward to continuing the dialogue. Thank you immensely for starting me off in the right direction.

With all best wishes,

Kevin Sullivan





ALFRED BADER FINE ARTS

February 4, 2004

Mr. Kevin Sullivan
Sullivan Entertainment
110 Davenport Road
Toronto, ON M5R 3R3
CANADA

Dear Mr. Sullivan,

I looked into the literature for references to your painting yesterday evening.

As you will see, Kurt Bauch accepted it as a Rembrandt and illustrated it as #344.

The Rembrandt Research Project examined your painting (I believe, but I am not certain) in 1969 and decided that it is a copy after Bredius 140 in Leipzig. That painting in turn is not by Rembrandt but from his immediate circle and was given the number C-25.

Surprisingly, the Rembrandt Research Project misquotes Bauch, writing that Bauch described your painting as "a deftly painted copy". As you will see from Bauch, he said no such thing but described it as "the best of several examples".

Incidentally, the painting which I gave to Queen's is Bauch #343 and RRP C-22.

I was surprised to see that the RRP suggests that your painting was produced in the 18th century. I find that very hard to believe.

With all good wishes I remain

Yours sincerely,

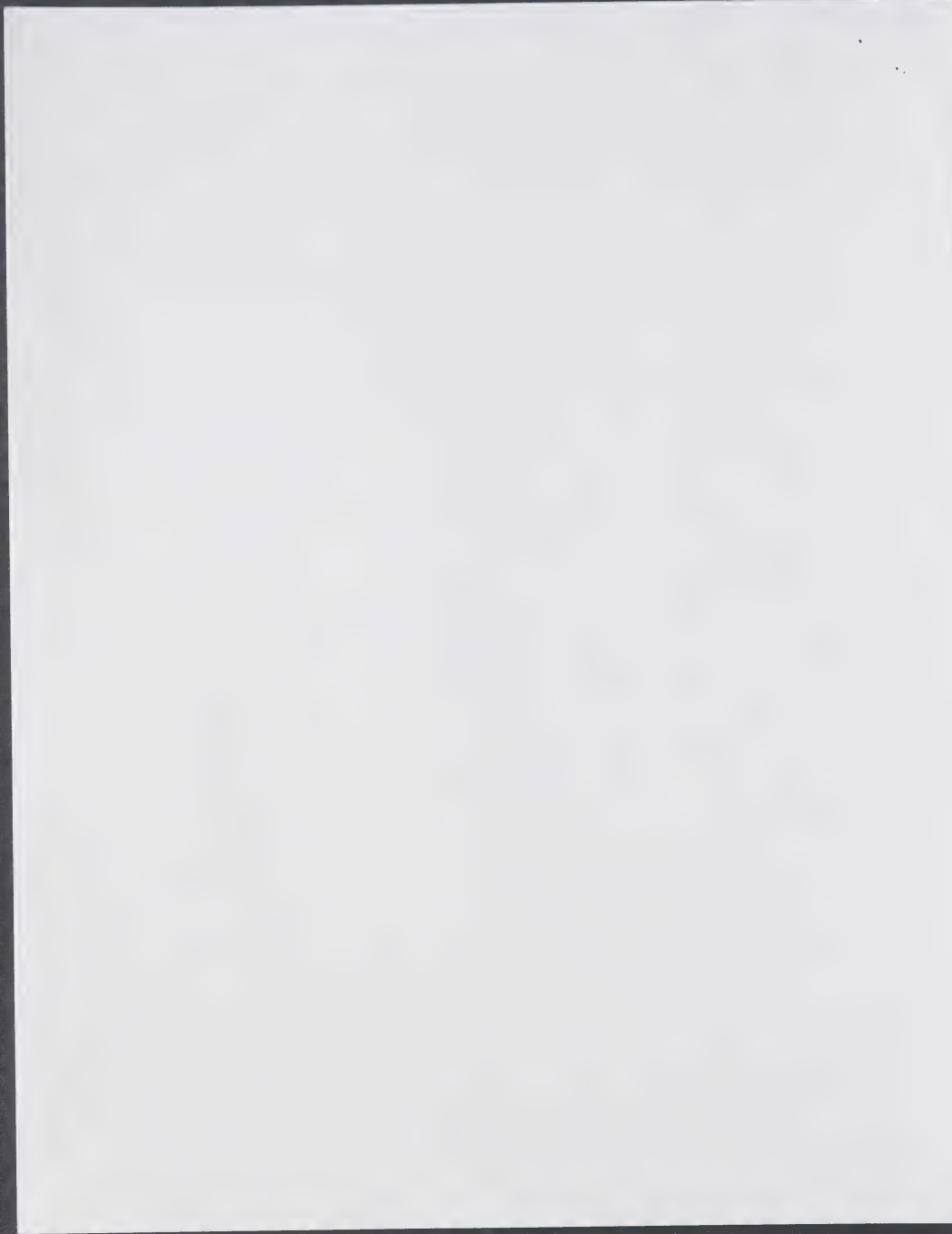
Alfred Bader
AB/az
Enc.

By Appointment Only

ASTOR HOTEL SUITE 622
024 EAST LUNEAU AVENUE

TORONTO, ONTARIO M5R 1B5

T 416 277-0710 F 416 277-0709





ALFRED BADER FINE ARTS

February 3, 2004

Mr. Kevin Sullivan
Sullivan Entertainment
110 Davenport Road
Toronto, ON M5R 3R3
CANADA

Dear Mr. Sullivan,

Mail from Canada is often very slow but not so your most interesting letter of January 29th.

The painting which you purchased in 1998 is, I believe, certainly period and comes from Rembrandt's workshop. Another version of the same head is Bredius 140 in Leipzig and I enclose a Xerox of that.

When I purchased my painting, which I have now given to Queen's, in London in 1979 I was convinced that it is by Rembrandt and so were some of the great experts. For instance, Horst Gerson illustrated it in color in his book.

Van Vliet had produced a print saying that Rembrandt was the inventor. Recently it was shown that Van Vliet used the same rare paper that Rembrandt used in his etchings and that gave a good deal of credence to my painting really being by Rembrandt.

Also, in the last few years my painting has been in Rembrandt exhibitions, in Australia, in Kassel and in Amsterdam, so that experts have had a chance to study it first hand and accept it.

By Appointment Only

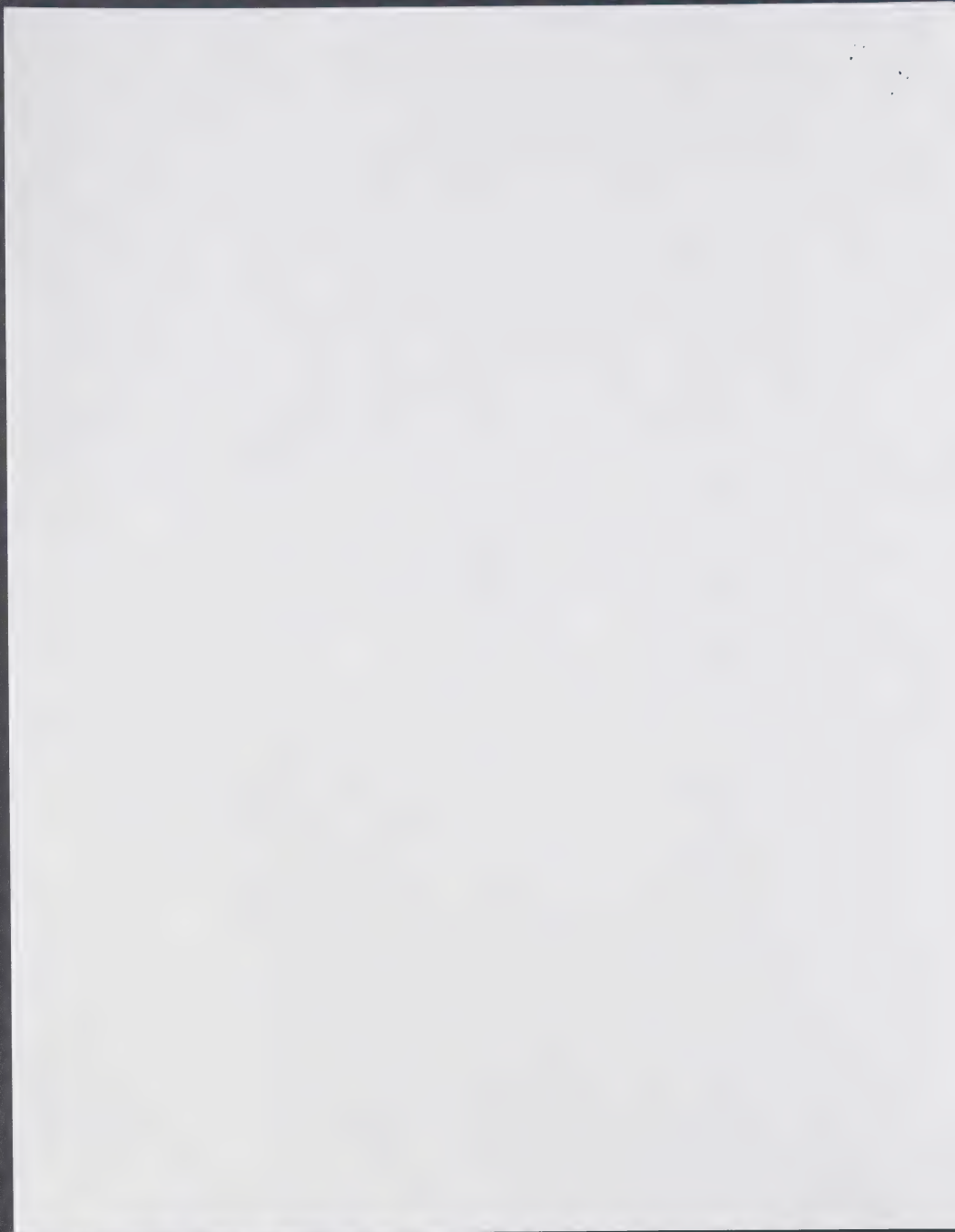
ASTOR HOTEL SUITE 622

924 EAST HUNEEY AVENUE

MILWAUKEE WIS. 53225

TEL: 414-277-1771 FAX: 414-277-1770

E-MAIL: alfred@alfredbader.com





Mr. Kevin Sullivan
February 3, 2004
Page Two

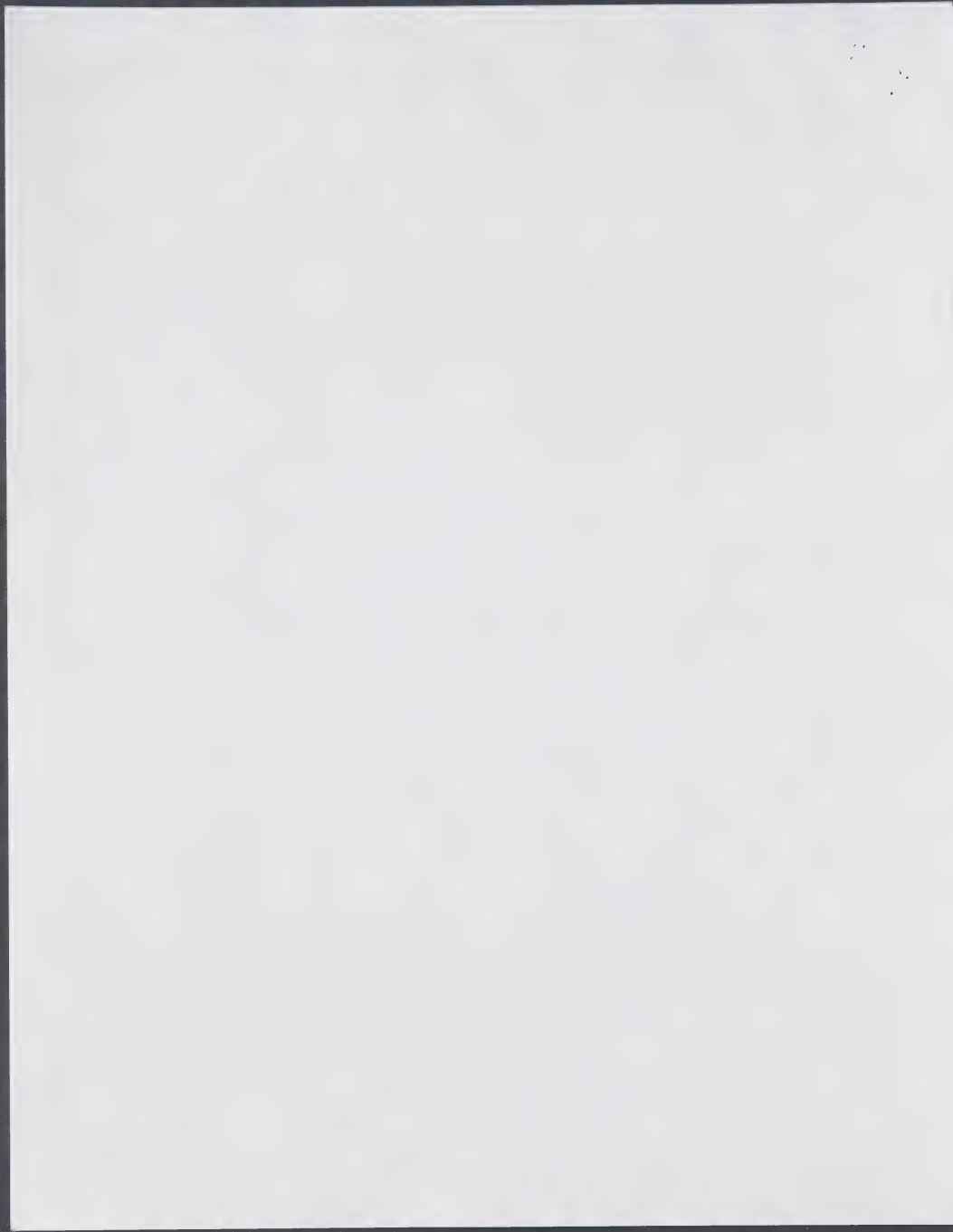
I have been invited to give a talk entitled "The Rembrandt Research Project and the Collector" at Victoria University on Thursday evening, June 3rd, and you might like to attend that talk. Of course I would like to meet you personally and I do not know whether Toronto or London would be easier for you. My wife and I will be in London from March 18th-23rd and in Toronto from June 3rd-6th.

Perhaps the ablest scholar of Rembrandt and his school in Canada is Dr. David de Witt at the Agnes Etherington Art Centre at Queen's University. You might like to show him your painting. I think that he will confirm that it is from Rembrandt's circle.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az





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entertainment

www.sullivan-ent.com

Toronto · London · Shannon

110 Davenport Road
Toronto, Ontario
Canada M5R 3R3

tel: 416.921.7177
fax: 416.921.7538

January 29, 2004

Dr. Alfred Bader
Alfred Bader Fine Arts
Astor Hotel, Suite 622
924 E. Juneau Avenue
Milwaukee, WI 5320
USA

Dear Dr. Bader:

I've been meaning to write to you for some time and this being January I wanted to pursue my intention. I read with great interest in The October 23/03 edition of The National Post of your exquisite donation to Queen's University of the painting by Rembrandt *Head of an Old Man in a Cap*.

I am an avid art collector myself, principally of French and American Impressionism. I am a filmmaker – writer, producer, director – by profession. You may know of or have seen some of my Emmy award-winning productions such as *Anne of Green Gables* and *Road to Avonlea* among others.

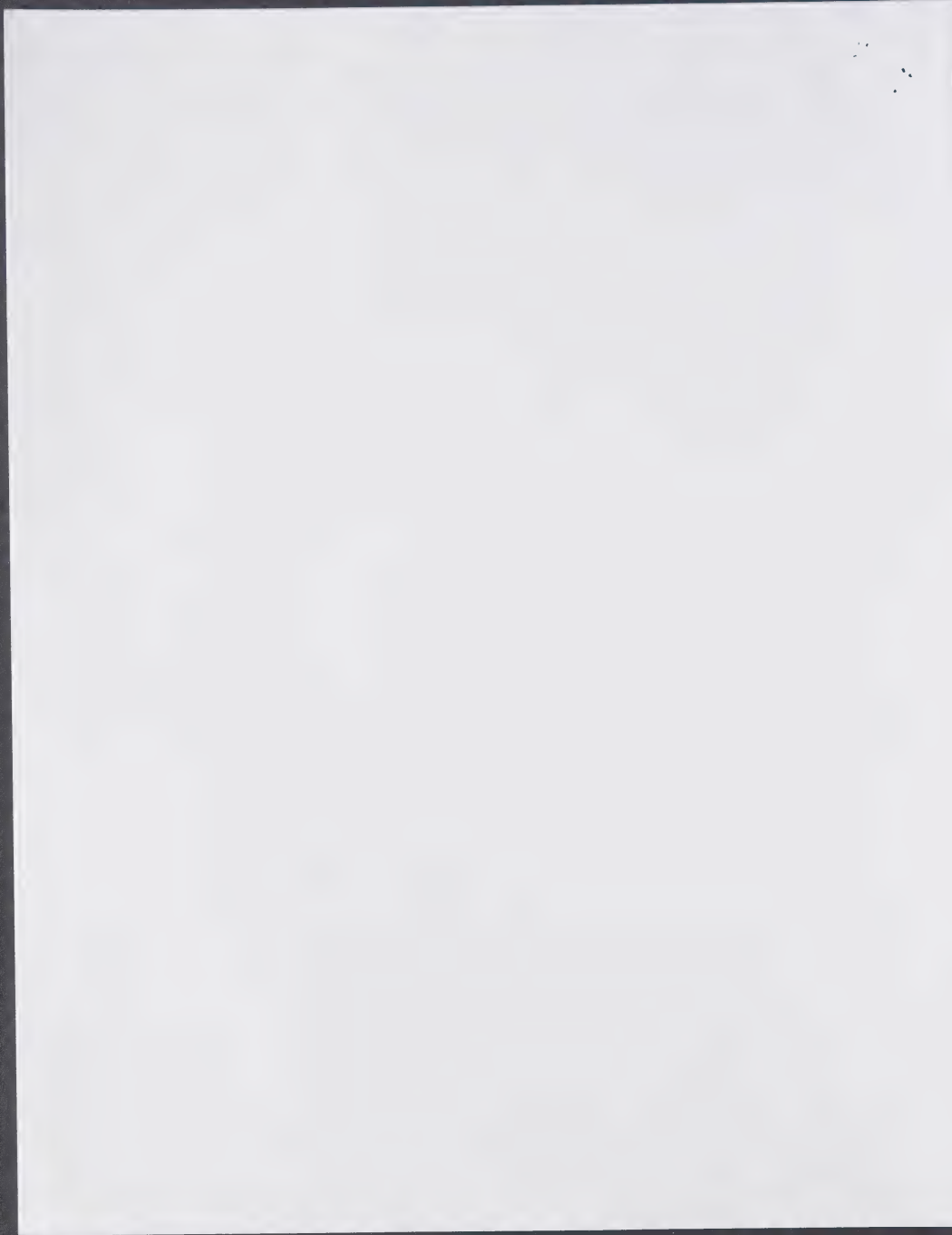
I have also maintained a keen interest in Dutch and Flemish art over the years. As an undergrad at University of Toronto I studied Rembrandt under Dr. Joanne Spicer. One of my favorite Rembrandt works is *Philosophe en Lisant* in the Louvre. I couldn't help but notice the similarity between the models in that work and the model in the painting you have just given to Queen's.

In 1998 I acquired a painting at auction with Christie's in New York from the Estate of Thomas Mellon Evans. The work, a transparency of which I enclose entitled *Head of an Old Man* (18.5 x 23.5 cm) was listed as School of Rembrandt in the sale. The model and size of the work is remarkably similar to your painting and also to the model in the painting in the Louvre. The empathy and skill that the artist displays in connecting to this particular model, for me has always felt as if the viewer was able to look directly into the subject's soul.

Savant House
63-65 Camden High St.
London UK NW1 7JL

tel: 020-7383-5192
fax: 020-7383-0627

cf Breains 140
20.5 x 17 cms



The painting that I own was purchased by Mr. Evans from the Newhouse Galleries in New York in 1958 and prior to that it was in the Gavazzeni Collection in Milan. I have no further documentation of the provenance prior to this. Newhouse Galleries listed the work as 'by Rembrandt' when it was purchased, but Christie's recorded it as "by an artist in Rembrandt's circle" at the sale. I love this extraordinary little panel notwithstanding its authorship.

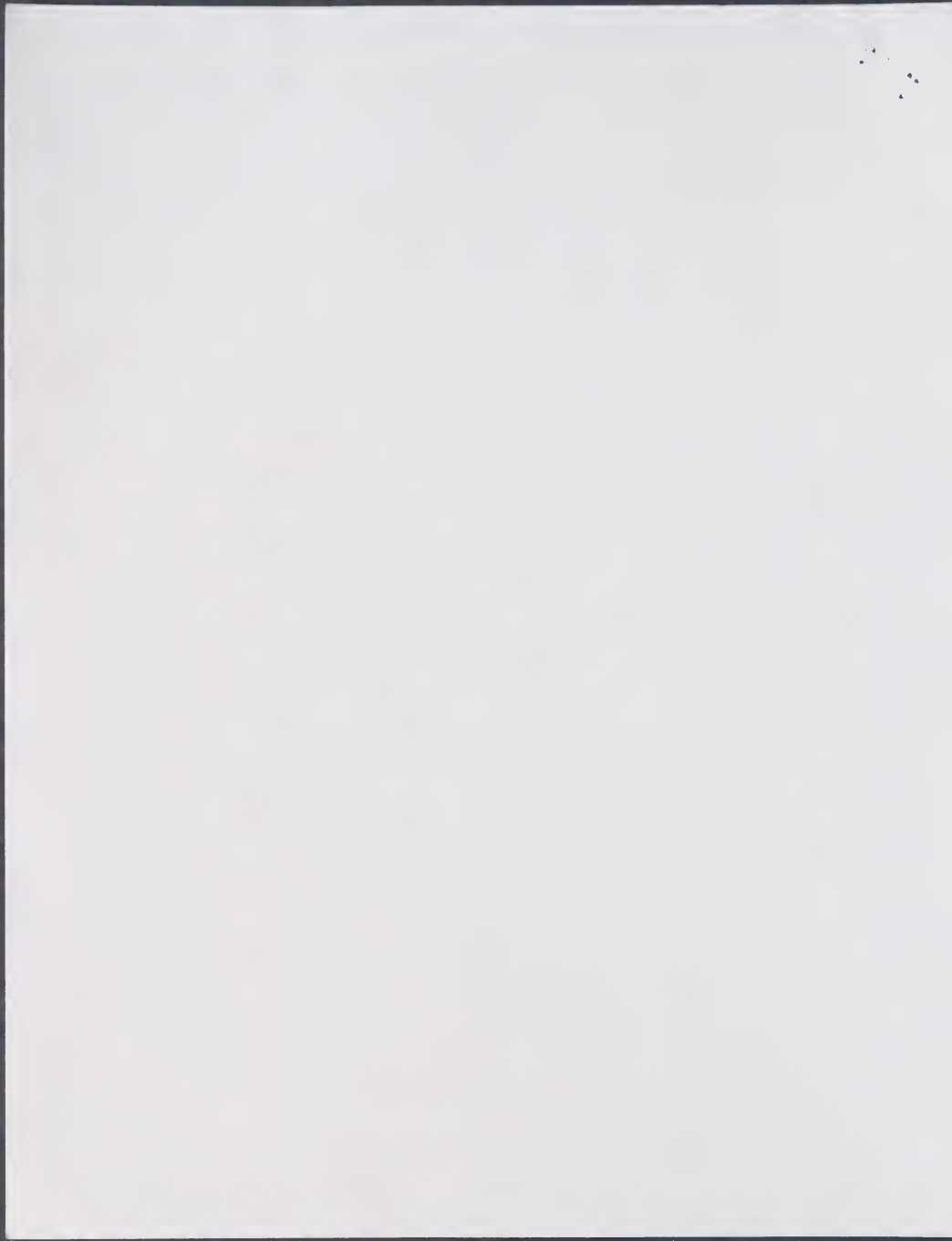
I wondered, however, if I could impose upon you to consider letting me know the route you pursued in authenticating your work. The National Post article simply described that 'recent scholarship confirmed his hunch' that the work was by Rembrandt himself; despite the fact that the work was identified at auction when you purchased it in 1979 as being merely by "one of Rembrandt's students".

I would be most grateful for any advice you might be able to provide. I apologize if this is an imposition in any way but the connections between the works seemed so strong.

Sincerely,

A handwritten signature in blue ink, appearing to read "Kevin Sullivan", with a long horizontal flourish extending to the right.

Kevin Sullivan



Subject: Fwd: Pierre & Lot
From: GuiRochat@aol.com
Date: Tue, 10 Feb 2004 18:04:56 EST
To: baderfa@execpc.com

This message scanned for viruses by [Corecomm](#)

Subject: Re: Pierre & Lot
From: Joakim Tan <tji@earthlink.net>
Date: Tue, 10 Feb 2004 17:53:41 -0500
To: GuiRochat@aol.com

Dear Gui (if you will permit me the familiarity of calling you by your first name),

I was happy to tell my Danish colleague that I was mistaken for one of his compatriots for the first time! In any case, I believe I can come and see you tomorrow in the afternoon. Would you mind very much if I came by with a friend and colleague from the museum? Her name is Deborah Horowitz. She is the head of publications at the Walters.

We will probably come by at around 4:00 or so. I will call and confirm when we get to the hotel.

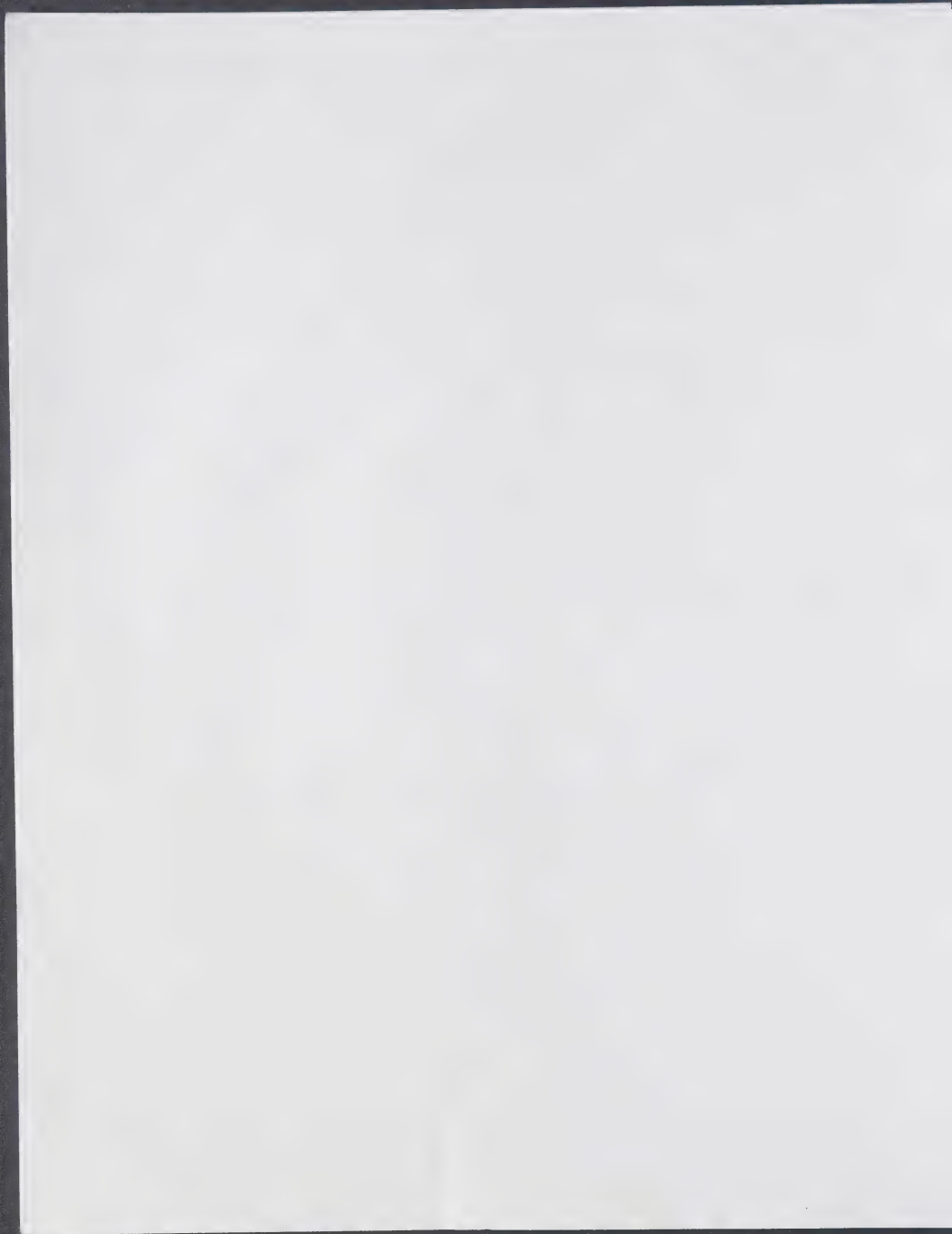
Thanks for your patience. If you speak to Dr. Bader, please tell him that my mother is out of town, and she will not get to see the digital photo he sent until next week. In any case, I think the photo is still not doing justice to the picture. I wish the painting (the one attributed to Durand) were in New York and I could see it more easily.

Til tomorrow,

Eik
On Thursday, February 5, 2004, at 03:10 PM, GuiRochat@aol.com wrote:

Dear Dr. Kahng,
Dr. Bader very kindly sent me a copy of his response by email to you. I will be more than happy to send to you a color transparency of the small Pierre on copper. I am very fond of the Walters which has a beautiful example of a Vigoureux-Duplessis. A painter by whom I sold through auction a small work of a Chinese Emperor surrounded by his Concubines to the famed Parisian antique dealer Steinitz (he subsequently advertised the sedan chair with the image for which my painting was the *ebauche*). I do come from time to time to Baltimore and I hope that I may introduce myself to you then.
Yours very sincerely,
Gui Rochat

Gui Rochat, Old Masters
51 MacDougal Street, Suite 185
New York, NY 10012, USA
[website: www.frencholdmasters.org](http://www.frencholdmasters.org)
tel/fax 212.673.3484
email: rochatoldmasters@aol.com

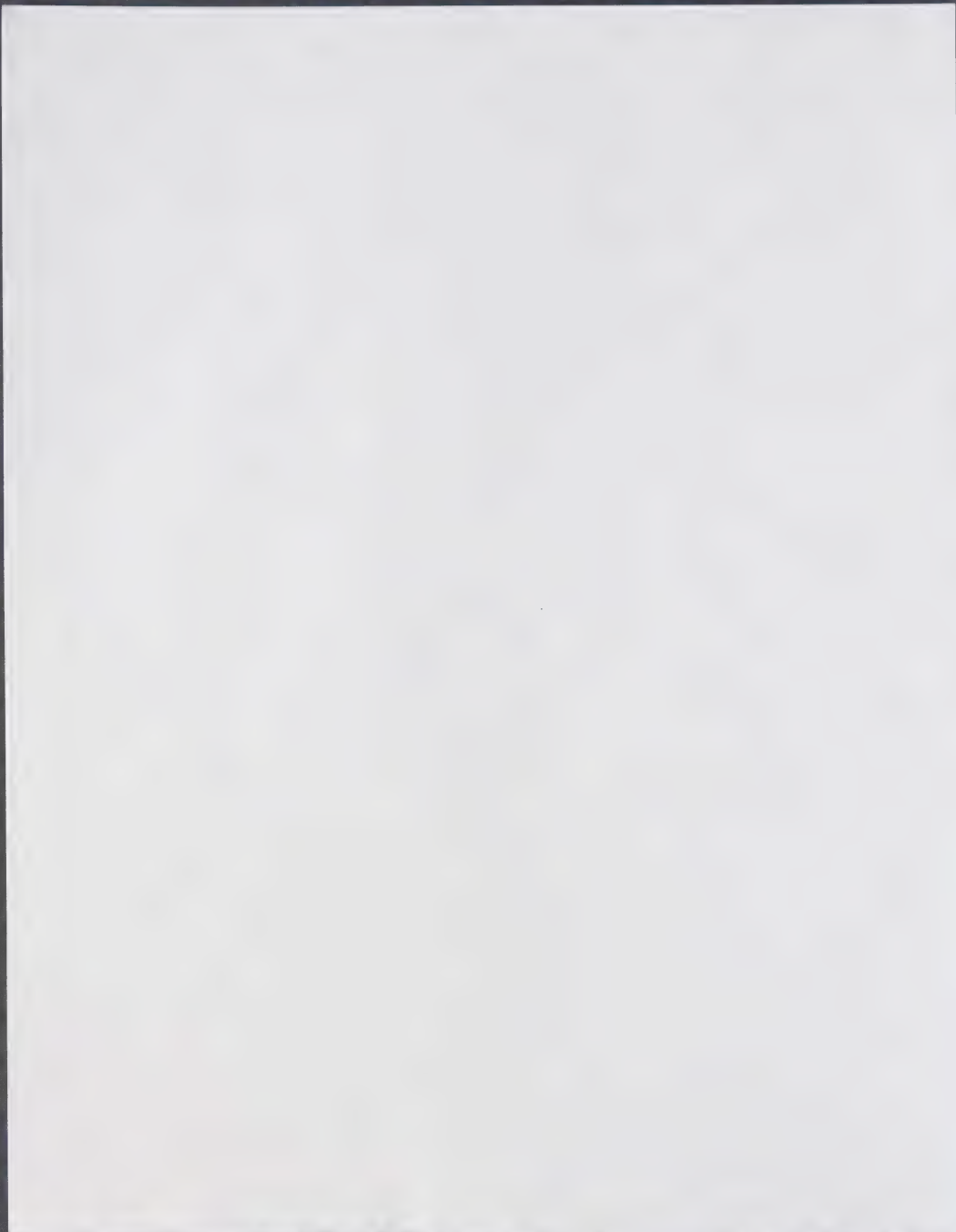


Subject: (no subject)
From: GuiRochat@aol.com
Date: Tue, 10 Feb 2004 18:12:07 EST
To: baderfa@execpc.com

Dear Alfred,

Please forgive me this avalanche of emails. I wanted to tell you that I am sending to you tomorrow the prints of the photographs I took (please remember that I am not a professional photographer). As for Ben Hall (and I think he is a bit of a strange fellow anyways), they are afraid at Sotheby's that they will get sued when the organization in DesMoines finds out that they sold a major picture for peanuts. And Gordon suggesting Abraham Bloemaert, which they must have ignored in New York, so they feel guilty in missing an important attribution. You are showing them up and frankly it amuses me. Best wishes,
Gui

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Subject: Fwd: Pierre & Lot
From: GuiRochat@aol.com
Date: Tue, 10 Feb 2004 18:04:56 EST
To: baderfa@execpc.com

This message scanned for viruses by [Corecomm](#)

Subject: Re: Pierre & Lot
From: Joakim Tan <tji@earthlink.net>
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To: GuiRochat@aol.com

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Til tomorrow,

Eik

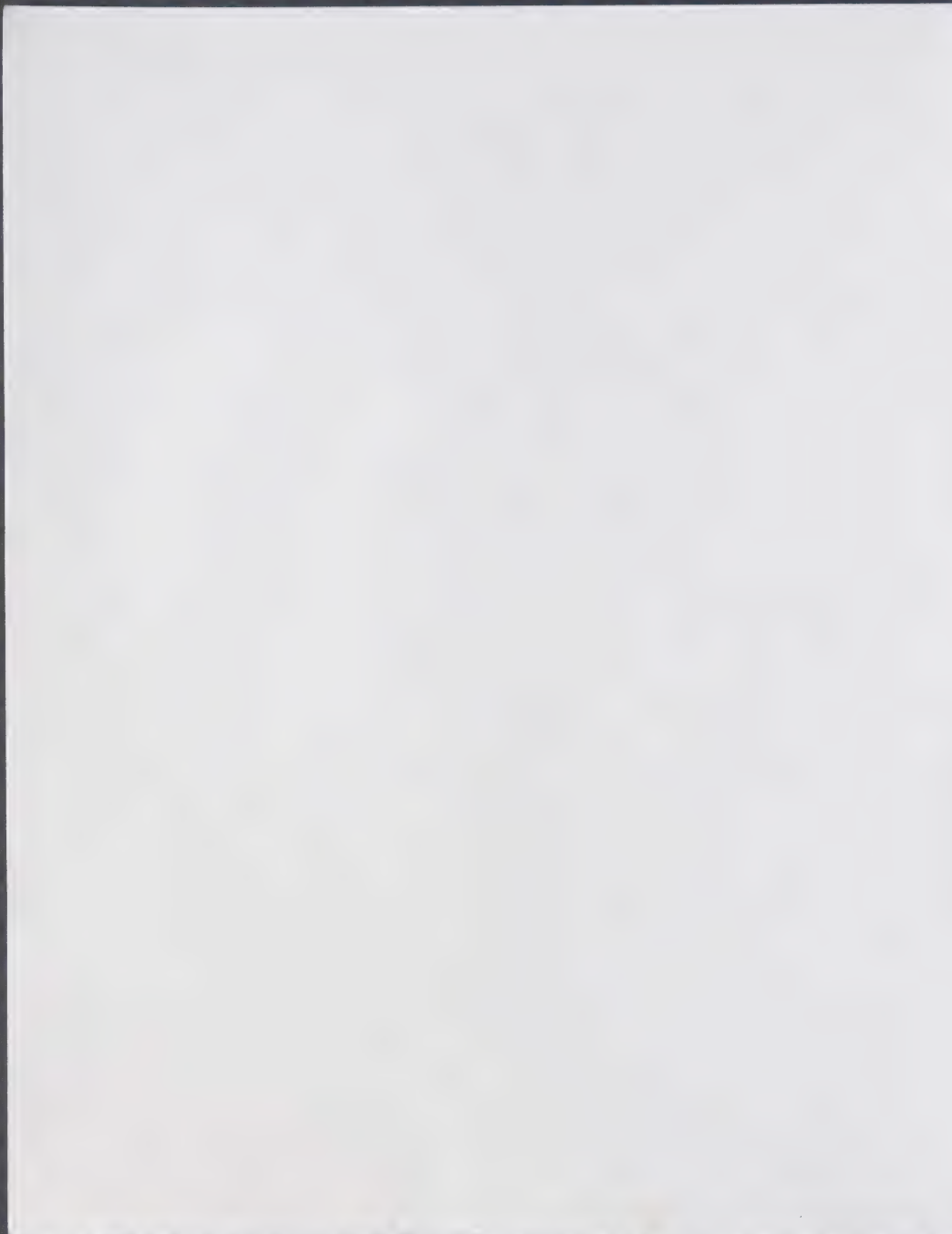
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Yours very sincerely,
Gui Rochat

Gui Rochat, Old Masters
51 MacDougal Street, Suite 185
New York, NY 10012, USA
[website: www.frencholdmasters.org](http://www.frencholdmasters.org)
tel/fax 212.673.3484
email: rochatoldmasters@aol.com



TO SHOW YOU THAT MY DUTCH IS
NOT TOO BAD! G-

Gui Rochat
51 MacDougal Street, suite 185
New York, NY 10012, USA
tel/fax 1.212.673.3484
website: www.frencholdmasters.org
email: Rochatoldmasters@aol.com

Membre Société de l'Histoire de l'Art français

Prof. Drs. R. De Leeuw
Hoofd Directeur
Het Rijksmuseum
P.O. Box 74888
1070 DN Amsterdam
The Netherlands

New York, February 14, 2004

Zeer geachte Prof. De Leeuw,

Ik neem hierbij de gelegenheid u aan te schrijven over een belangrijk doek van Abraham Bloemaert dat onlangs verscheen in de New Yorkse kunsthandel.

Zelf ben ik een vroegere Nederlander, die al sinds jaren in New York werkzaam is als een prive kunsthandelaar na voor Sotheby's en Phillips gewerkt te hebben.

Een weibekende klant van mij, Dr. Alfred Bader kocht op mijn advies een groot schilderij voorstellende "Lot en zijn Dochters", dat al direct na het begin van het schoonmaken de authentieke handtekening van "A. Bloemaert" vertoonde en de datum "1624".

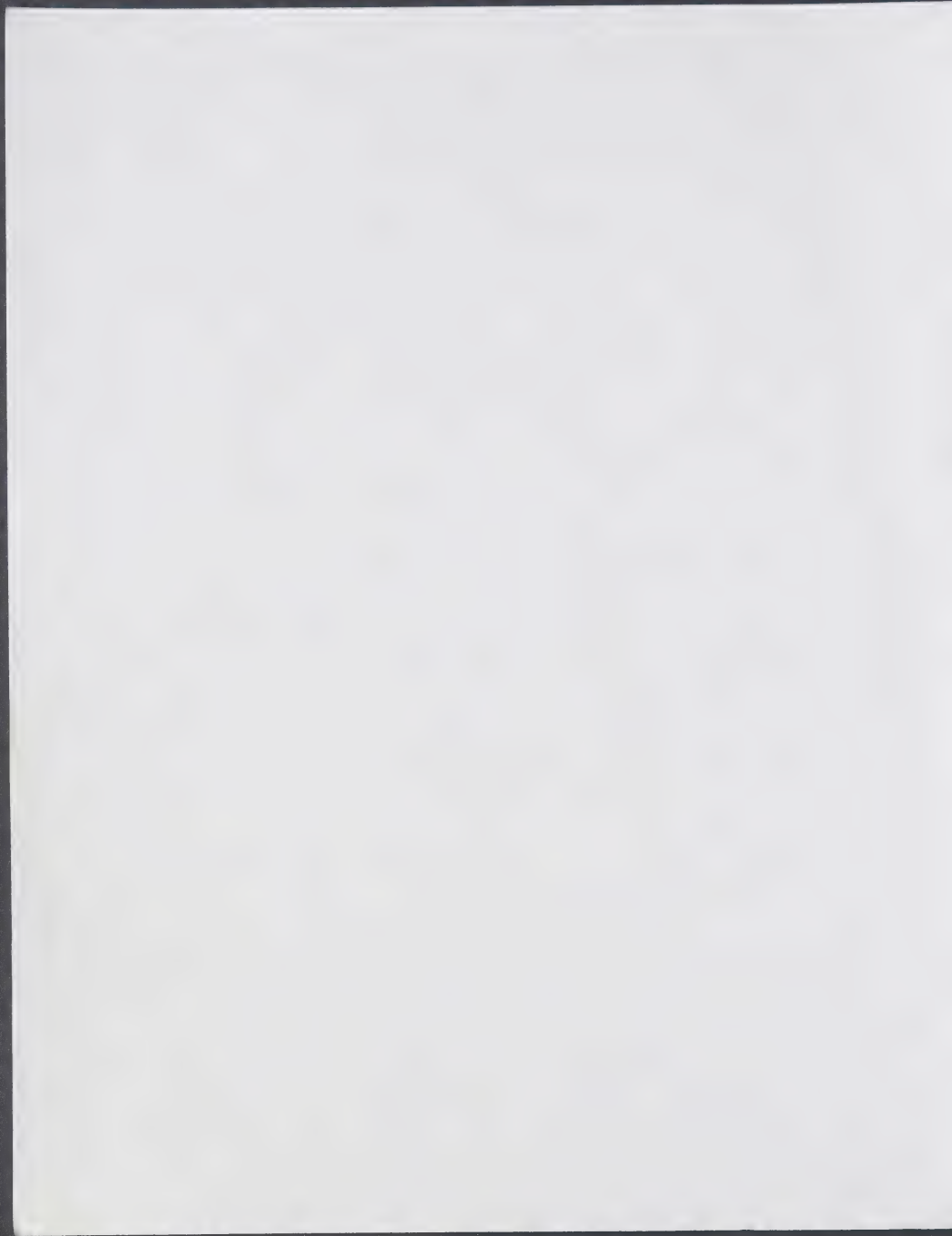
Ik zend u hierbij een kleuren dia toe die gemaakt werd voor de restauratie begon. Het schilderij zelf is groot, 167 bij 233 centimeters en onder het vull in uitstekende staat. De kleuren zijn helder en warm zoals men kan verwachten van Bloemaert en de datum die zijn beste periode aangeeft, is van een tijd waarin Bloemaert erg beïnvloed was door Rubens en Carravaggio, een invloed die duidelijk te zien is in dit schilderij.

De compositie en techniek zijn buitengewoon sterk en dit doek zal zonder enige twijfel onder de beste werken van Abraham Bloemaert geschaard moeten worden. Het is mogelijk dat het stijl leven van een andere hand is die wij nog niet hebben kunnen bepalen.

Ik zal u een kleuren dia zowel als een zwart/witte foto toesturen zodra het schilderij volkomen schoon gemaakt is in de hoop dat als u ooit New York bezoekt dat we het aan u kunnen laten zien.

Met de meeste hoogachting, uw





Subject: Re: Woman Holding an Orange
From: "Burstow & Hewett" <byrstowandhewett@btconnect.com>
Date: Tue, 17 Feb 2004 09:40:16 -0000
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Dr Bader

Thank you very much for this information.
In light of this, would you mind if we put it into this months sale? If you are still interested at all, I certainly wouldn't mind holding on to it until next month, but the rest of the paintings (all of much less interest) are in this months sale.

Best regards
Mark Ellin
Burstow & Hewett.

View our illustrated catalogues at www.burstowandhewett.co.uk.
----- Original Message -----
From: "Alfred Bader Fine Arts" <baderfa@execpc.com>
To: <byrstowandhewett@btconnect.com>
Sent: Monday, February 16, 2004 8:46 PM
Subject: Woman Holding an Orange

Dear Mr. Ellin,

I do not think that the woman holding an orange is a great painting but rather a work derived from an original by Godfried Schalcken (1643-1706). I think you can safely describe it as from the "circle of Godfried Schalcken".

Please don't shoot the messenger.

Best regards,
Alfred Bader

Feb.
No problem
offer in Feb

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FINE PAINTINGS

Purchase - Sale - Appraisal

LEWIS G. NIERMAN



- * CERTIFIED MEMBER APPRAISERS ASSOCIATION OF AMERICA
- * INTERNATIONAL FOUNDATION FOR ART RESEARCH
- * AMERICAN ARBITRATION ASSOCIATION PANEL OF EXPERTS
- * ESTABLISHED 1961

9780 Northwest 16th Street
Plantation, Florida 33322 U.S.A.

Phone: (954)472-7458
e-mail: lnierman@bellsouth.net
Website: www.niermanfineart.com

February 17,2004

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

Dear Alfred

The painting we purchased should be there by now or will be at your door shortly. I have included herein some photos for your use should you have an immediate need for some decent 35mm's.

Also, I have included photos of the painting belonging to Dr. and Mrs. Caplan. I had sent you some pictures way back when they had given it to a conservator. He had charged them \$8,000 and wouldn't let the painting be returned until they gave him the balance of \$3,000 to make the total 8.

I wrote a long letter for them and their attorney which enabled them to recover the painting without the additional money but still they were charged and paid \$5,000. Outrageous!

He is in terrible health and I am trying to merely recover the \$5,000 they have recently invested. Please, I want nothing from this other than to help them. If you can use this or have a client, please let me know. I had them send photos to Sotheby's where they got an answer from Clarissa Post, a third stringer, who gave them little information or reason for optimism, adding that she didn't even think it was Dutch. I don't know her credentials but I remember you saying that Otto thought it might be Jan Pynas or close to him. It is on canvas 21" X 29".

If you can help in some way, it would be a mitzvah. I have no one down here nor the money to given them for this painting.

I hope you like the landscape and, as you can see, it is probably a collaboration with figures by Wouwermans. He only worked with a few others so maybe that's the clue.

Looking forward to good news from you.

All best wishes,

Spencer-Quinn

1881

Subject: Delivery

From: Lewis Nierman <lnierman@bellsouth.net>

Date: Thu, 19 Feb 2004 09:59:20 -0500

To: Alfred Bader Bader <baderfa@excepc.com>

Dear Alfred

Please let me know when the painting arrives and is safely unpacked. I will feel much relieved when it has reached home even with the knowledge that I packed it as well as ever. Please also remember the photos in the small envelope and the additional pictures of Dr. and Mrs. Caplan's painting.

Forgive my naive optimism about this painting. When I first briefly saw it on the last day of the show, I merely passed on the owner's opinion that it was school of Hobbema which someone had suggested. After seeing it a second and finally third time, I was convinced that it was far more closely related to Ruisdael. I am still so convinced.

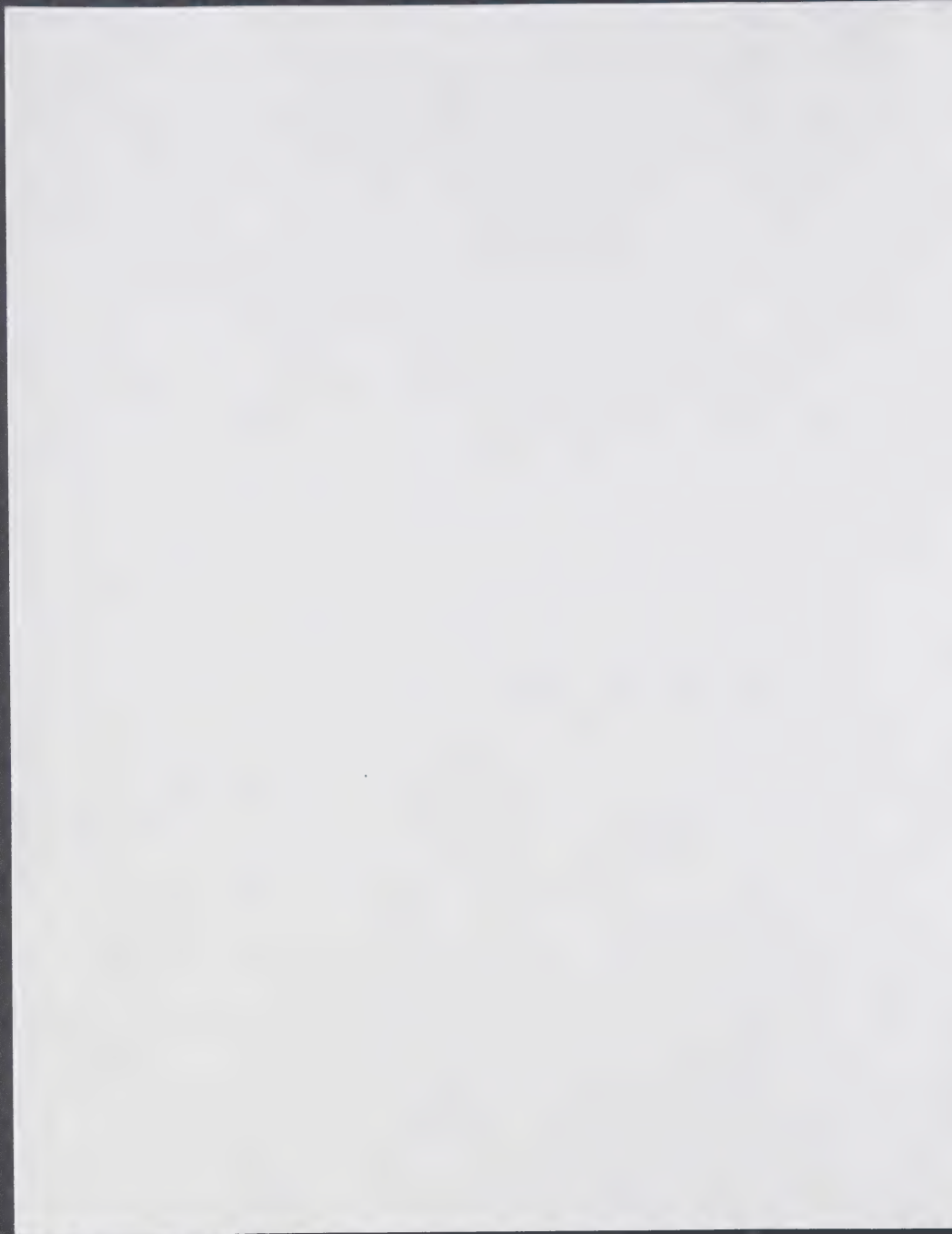
I believe it has every good possibility of being a Ruisdael, in collaboration with Wouwermans and executed in the latter 1640's. The incredible attention to detail of the landscape, the fine figures, rich impasto and typical contrast of the darker tree foliage against the lighter sky is pure Ruisdael from that period. Since I am partially color blind and did not take the time to remove from the frame or check long for a signature, this might also be the case. I am sure I have missed many signatures over the years because of my handicap. You might have some luck, but I think the whole painting is a signature.

I remember marveling at the Ruisdael exhibition at the Fogg and visiting it numerous times in Boston in 1982. I even had the pleasure of briefly chatting with Seymour Slive on one such occasion. I am hoping my memories of those Ruisdaels and the many others seen since, will prove valuable. Perhaps some would truly think me naive and overly optimistic but it is a fine and strong work, not by a second string artist. After 43 years at this, I am happy to say I have not gotten completely negative and jaded about exciting discoveries. I, like you, have made some of my most successful purchases after all others have passed. Perhaps we will do well with this.

With all best wishes and hopes

Lewis

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Subject: Re: [Fwd: Pierre]
From: GuiRochat@aol.com
Date: Thu, 19 Feb 2004 10:10:28 EST
To: baderfa@execpc.com

Dear Alfred,
Super about the Pierre and I am very happy that at long last it sold (although more through your efforts than mine). I seem to have a lucky streak as the painting by the French 17th century companion to Poussin, Charles-Alphonse DuFresnoy, which I recommended to the dealer Stanley Moss, has been approved of by the Louvre (you did not like it-see attached). Stanley Moss who deals in Goya, El Greco and such promised me a finder's fee (I have no great hopes...).

All best,
Gui

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Subject: Tom Parzinger
From: "Francis M. Naumann" <LHOOQ@mindspring.com>
Date: Thu, 19 Feb 2004 10:59:14 -0500
To: "Alfred Bader" <baderfa@execpc.com>

Dear Alfred,

I received the photographs today of the paintings of Tom Parzinger. I'm afraid that I can't help you with this kind of thing. Stylistically, you could say that Parzinger falls into the category of late Surrealism, which, unfortunately, is treated by the market as "too-late-Surrealism." Artists like this guy are everywhere, but there are galleries that show this kind of stuff. If his friend is interested in organizing a show, he might try the nearest museum to the home town where Parzinger was born, or where he lived and established his reputation as a furniture-maker (unless, of course, that place was New York). Otherwise, he should have a group of professional photographs assembled and send digital images around to every gallery in the book. Someone will probably pick up on it, because, technically, judging from the photographs, Parzinger is not a bad painter. There are many galleries in SoHo that show similar things. Maybe he should just walk around the area and get an idea of the kind of places that might respond well to the work, and approach them with photographs. Other than that, I don't know what to tell him. I wish I could be of greater help.

Do you want me to return the photographs to you?

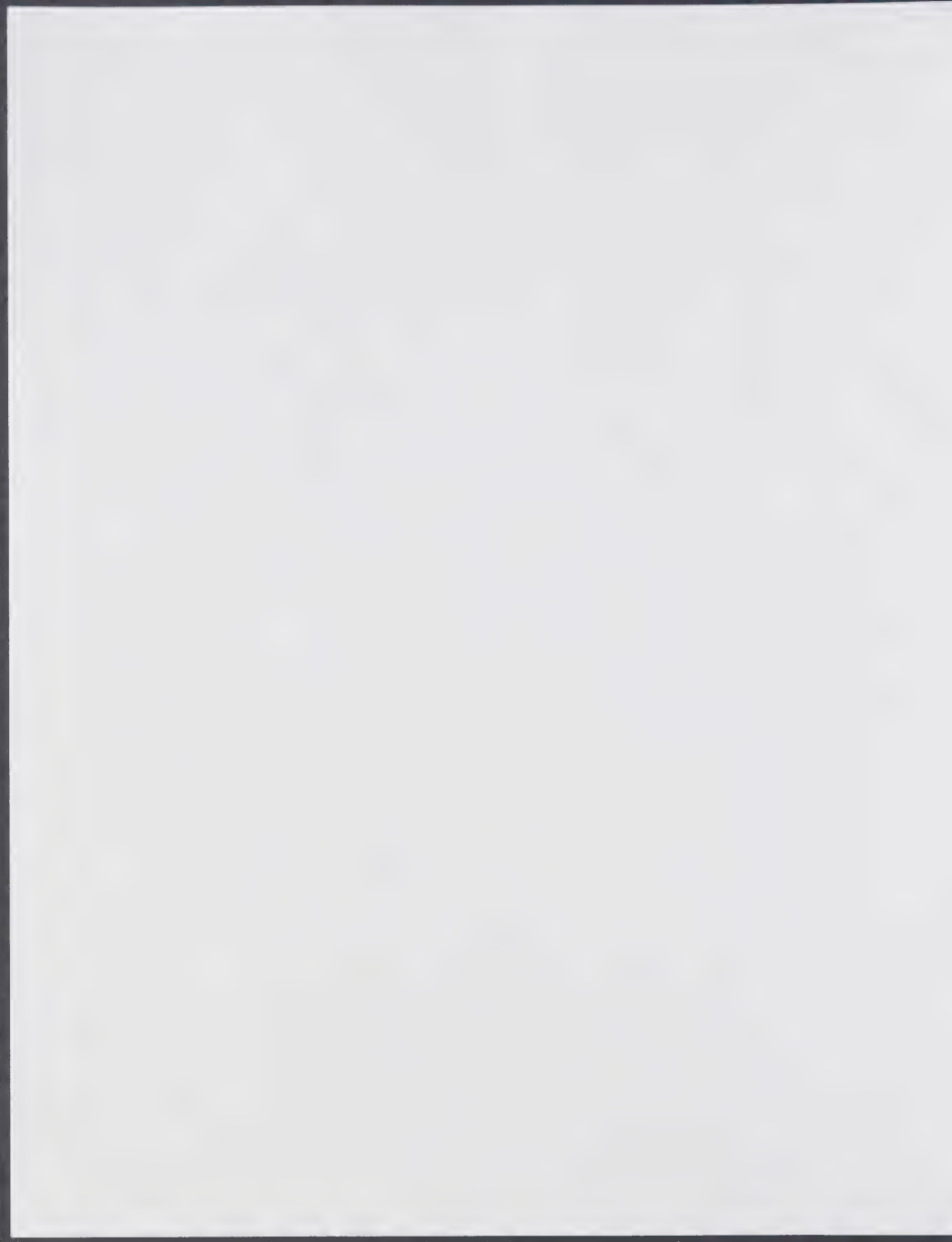
Best wishes,

Francis

Francis M. Naumann
Francis M. Naumann Fine Art, LLC
22 East 80th Street, 5th floor
New York, NY 10021

phone: (212) 472-6800
email: LHOOQ@mindspring.com

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ALFRED BADER FINE ARTS

February 19, 2004

Mr. Philip Mould
Historical Portraits
31 Dover Street
London W1S 4ND
ENGLAND

Dear Philip,

I have been offered what looks to me like quite a good 17th century English portrait, snapshots and details enclosed. Do you have contacts at Christie's who might tell you at which sale 67VV was sold and how it was described?

"The Perfect Touch" gallery in Chicago had a reputation for buying pretty good paintings at auction in London and then selling them to collectors in the Midwest.

Please send me a fax with your opinion.

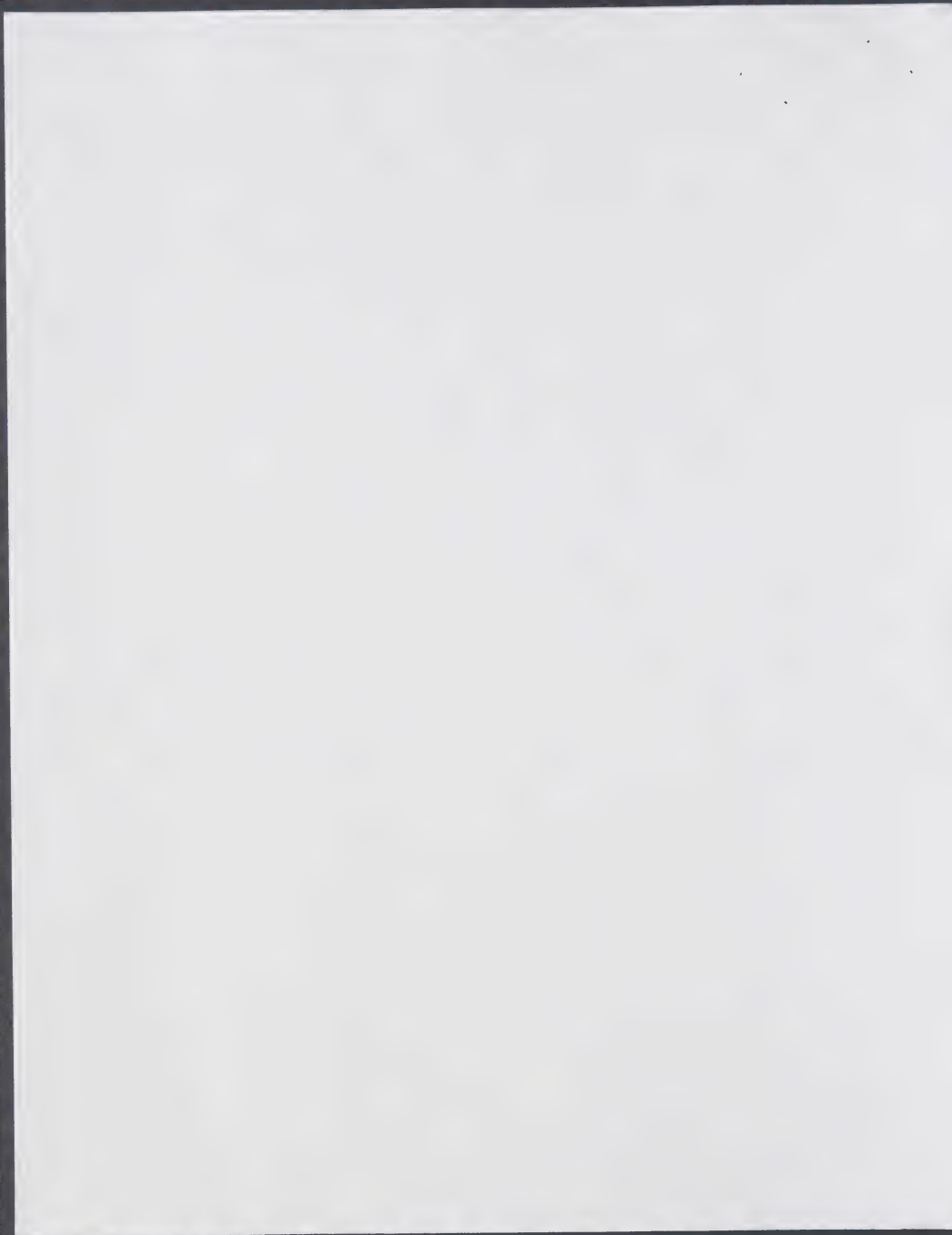
Isabel and I look forward to being in London from the 18th to the 22nd of March and of course hope to see you then.

With best wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc.

ALFRED BADER FINE ARTS
100 EAST WASHINGTON STREET
CHICAGO, ILLINOIS 60601
TEL: (312) 467-1100 FAX: (312) 467-1101
WWW.ALFREDBADERFINEARTS.COM

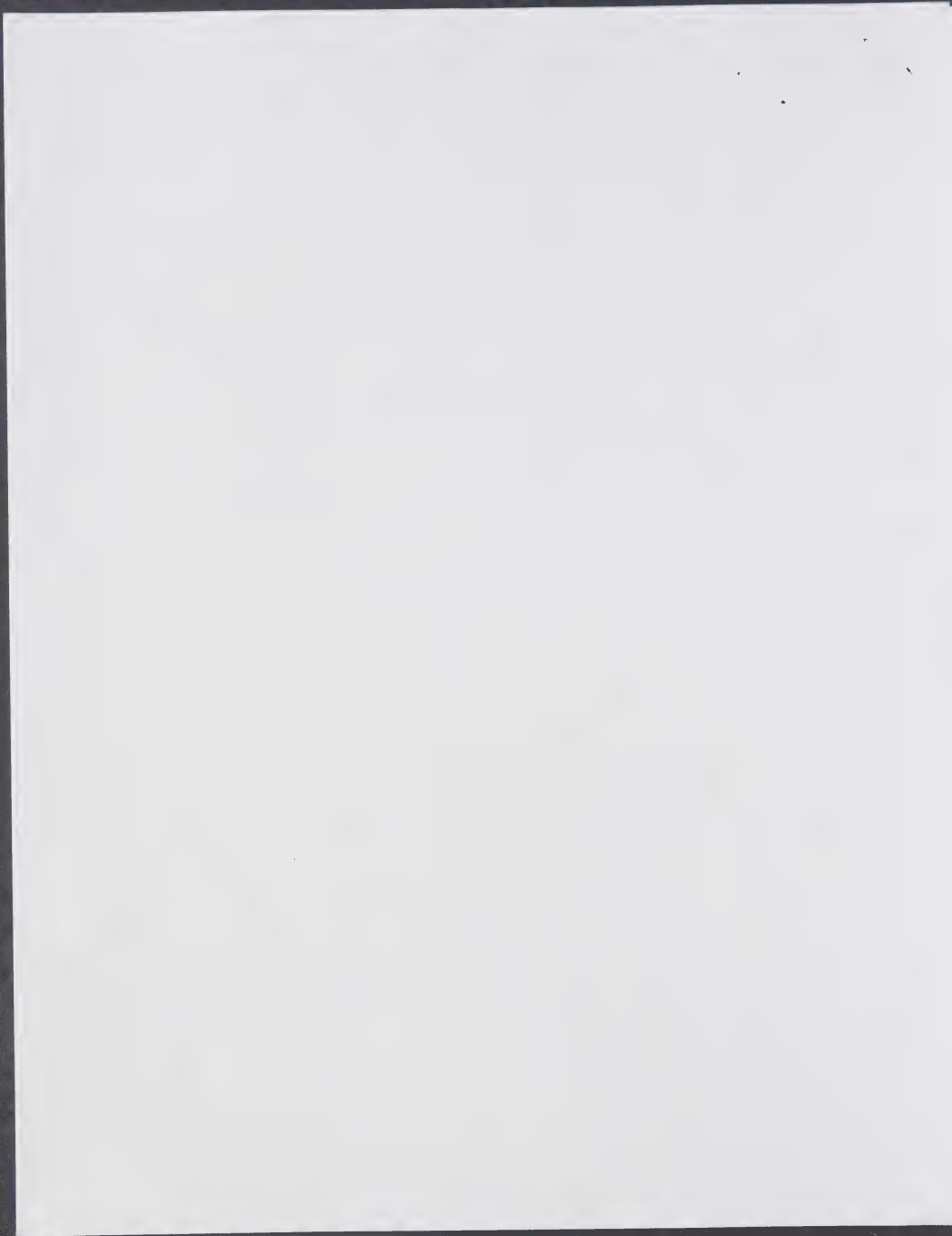


"Portrait of an Older Man in a Ruff, in the manner of George Jamesone (17th C). A sensitive character study of an attractive subject. In an antique frame.

Oil on canvas, 25 inches x 20 inches. The painting is in excellent condition.

Purchased in 1974 at The Perfect Touch, a gallery (no longer in business) in Chicago which specialized in antique paintings, mostly imported from England.





HISTORICAL PORTRAITS LTD
 31 DOVER STREET
 LONDON
 W1S 4ND
 TEL: 020 7499 6818
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EMAIL: ART@HISTORICALPORTRAITS.COM
 WEBSITE: WWW.HISTORICALPORTRAITS.COM

FACSIMILE TRANSMITTAL SHEET

TO:	Dr Alfred Bader	FROM:	Philip Mould
COMPANY:	Barclays Bank plc	DATE:	23/02/04
FAX NUMBER:	(01) 414 277 9709	TOTAL NO. OF PAGES INCLUDING COVER:	1
PHONE NUMBER:		SENDER'S REFERENCE NUMBER:	
RE:	Your letter	YOUR REFERENCE NUMBER:	

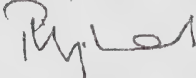
URGENT FOR REVIEW PLEASE COMMENT PLEASE REPLY PLEASE RECYCLE

Dear Alfred

Thank you for your letter.

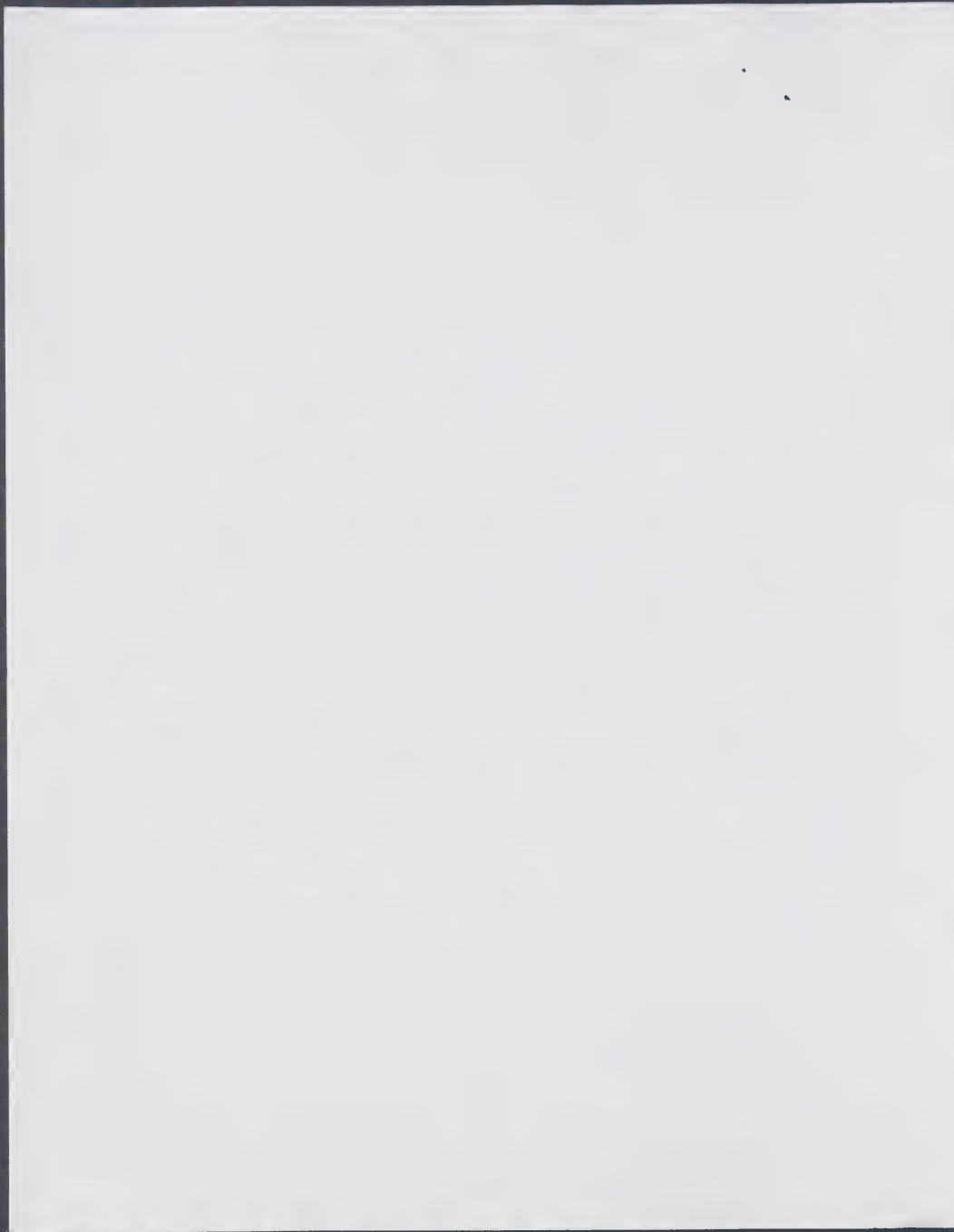
Personally, I do not feel this is an English picture, but most probably Flemish C.17 and not of real interest to our client base. Looking forward to seeing you in March.

With many thanks,



PHILIP MOULD

Director



From: "Francis M. Naumann" <LHOOQ@mindspring.com>

Date: Tue, 24 Feb 2004 11:25:02 -0500

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

Dear Alfred,

I returned the photographs of Tom Parzinger's works earlier today by ordinary mail (you should receive it in a few days).

I doubt that I could sell the illustrator's work. In fact, I do not really seem capable of selling anything right now. What I need is a quality inventory, but I simply can't afford to purchase it. Until that happens, I am destined to keep limping along, trying my best to present the work of young new contemporary artists (which doesn't really work in this location).

Best wishes,

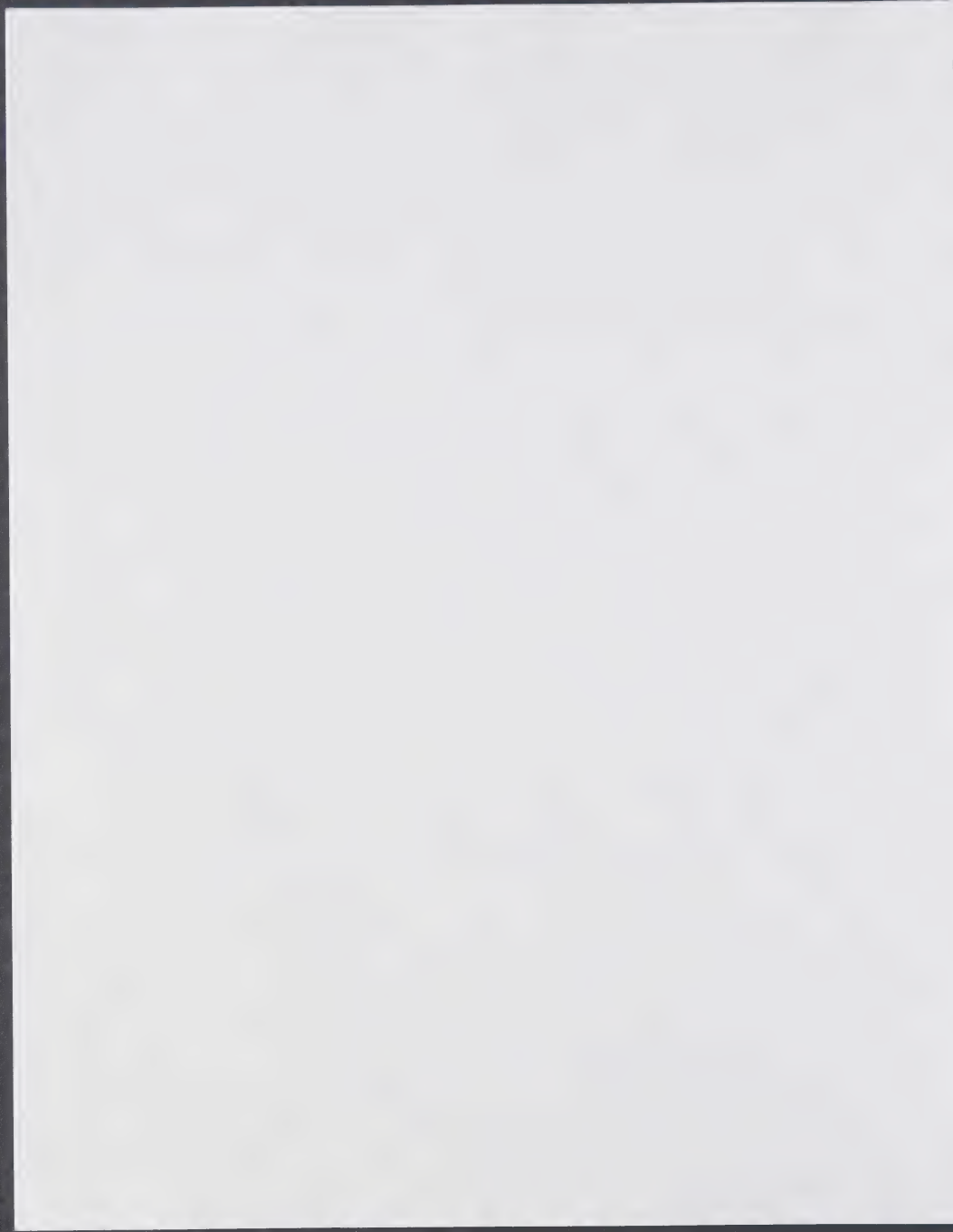
Francis

Francis M. Naumann
Francis M. Naumann Fine Art, LLC
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New York, NY 10021

phone: (212) 472-6800

email: LHOOQ@mindspring.com

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001 414 277 0709

Page 1 of 3

Wednesday, 25 February.

Alfred,

I have just finished talking to Mark at B. and H. regarding the lots in which you are interested.

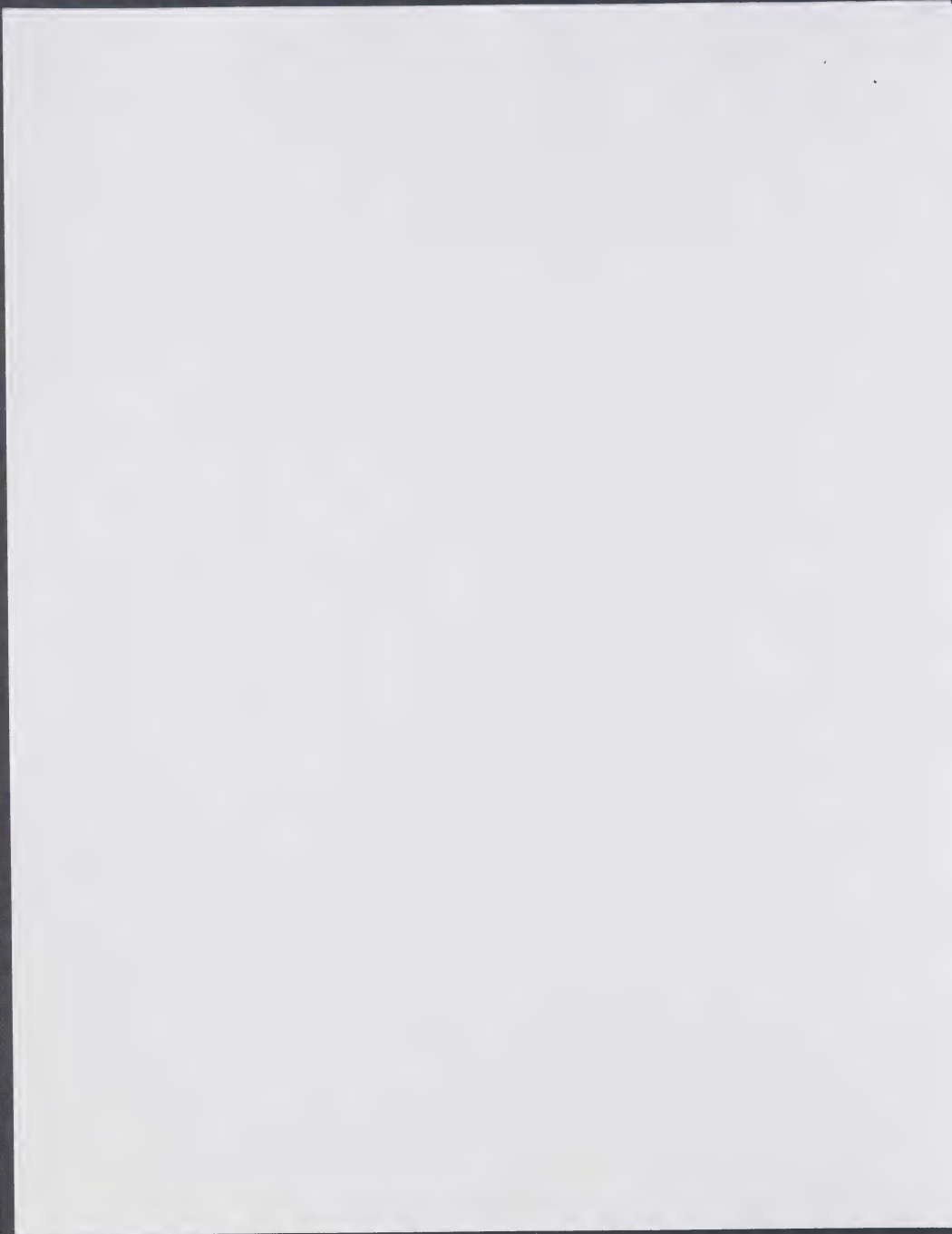
Lot 6: Private entry. Much restoration. On panel, heavily cleaned and re-varnished.
Genuine old painting. Rather rainily painted.
Impressed Label verso states: "DAVEY, 88 Newman Street," presumably panel maker?

Lot 96: Strucker. Good genuine oil.
Has come from America! Straight forward dealer's own property apparently. Just not his taste.
No reserve. Signed. HAS NOT BEEN CLEANED.
Gilt frame rather battered.
Original backboard — Vienna Gallery Label:
A. SCHESTAK,
ARGENTINIERSTRASSE, WIEN.

Lot 104 (19) Canvas. Poor painting. No quality.

Lot 110 Genuine! Good quality. On Canvas board.
Clear under U.V. light. Good signature. Hedied 1977.
Recently re-framed. Private entry.

Lot 144. Quite thick impasto. Effective. Unframed.
No figures/animals.
Not a private entry but not Brighton!



page 2 of 3

Lot 156 From a dealer. Not Brighton

"unusual" style. Not Zinkeisen in my opinion
AND Signature not genuine under U.V. light.

Lot 157 Well painted. Good frame.

I have found an entry in British Artists 1889-1940 Vol V

" Cox, Leonard C. Exhibited 1900-9

Landscape painter.

* Add: Tunbridge Wells, Kent 1900; Battle, Sussex 1909
 Exhibited Walker Arts Gallery, Liverpool and the R.A."

Lot 186 Forget it.

Lot 189 O.K. Glass broken.

Signature genuine
 ... comes from Brighton!

Lot 277 Hauff. Comes from local collector

Very thickly painted. Flowers nicely painted.

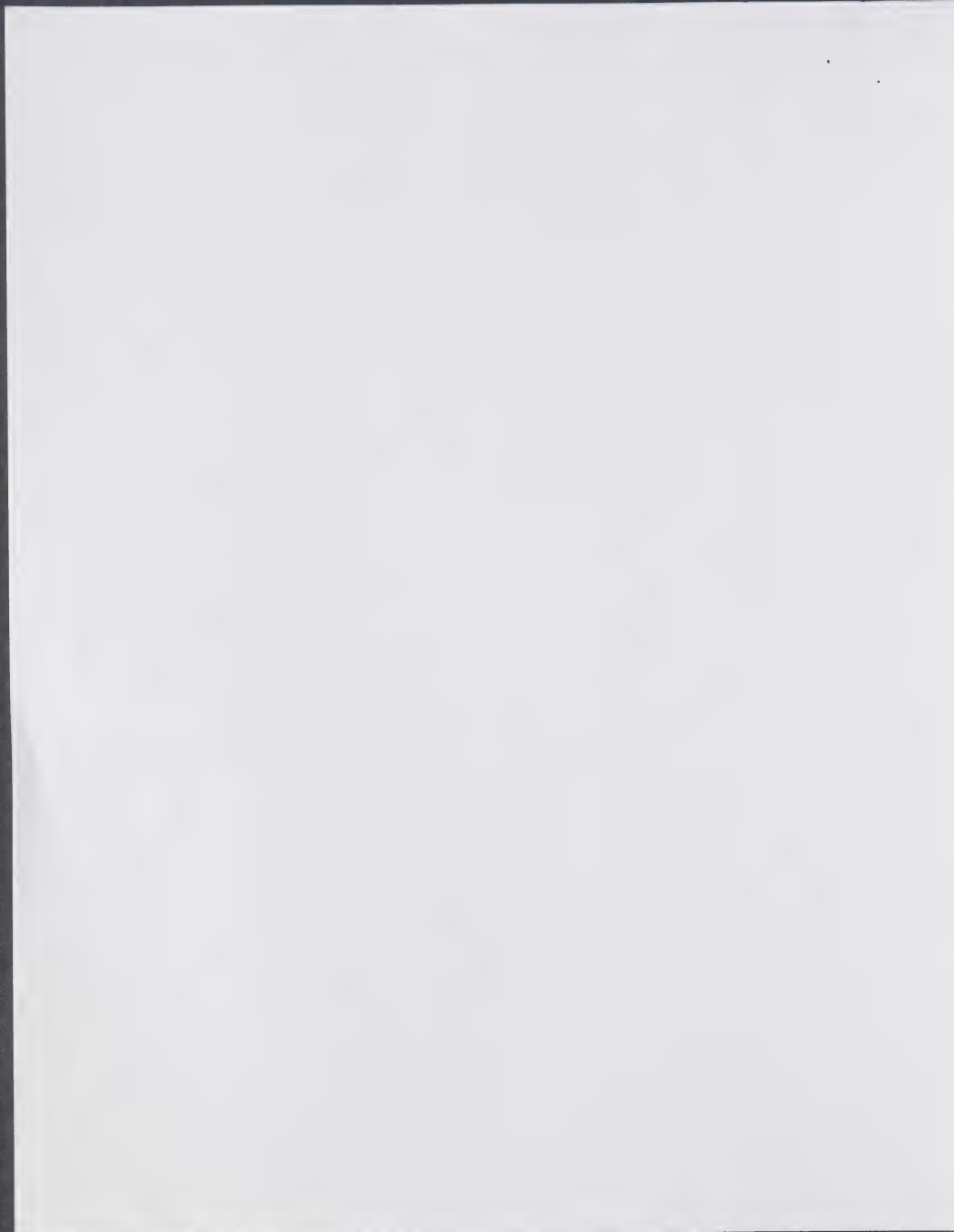
Signed "Hauff". Label (paper) verso: "Kenneth Hauff"

Lot 280

Not old at all. Modern copy. Inferior paper.

But well drawn. No signature.

Mounted / Framed



Page 3 of 3

Lot 30 - we discussed already.

This is the only one in which I am interested. Will you bid for it from Milwaukee or would you like me to bid by phone for this and any others?

I am too busy to go down but can easily do the bidding from here and pick up next week.

I am very interested in your Moonlight Ship scene by Freeman (possibly) of the Norwich School. Is it for sale?

I believe this is the artist, if Timothy Clifford is correct.

William Philip Barnes FREEMAN 1813 - 1897

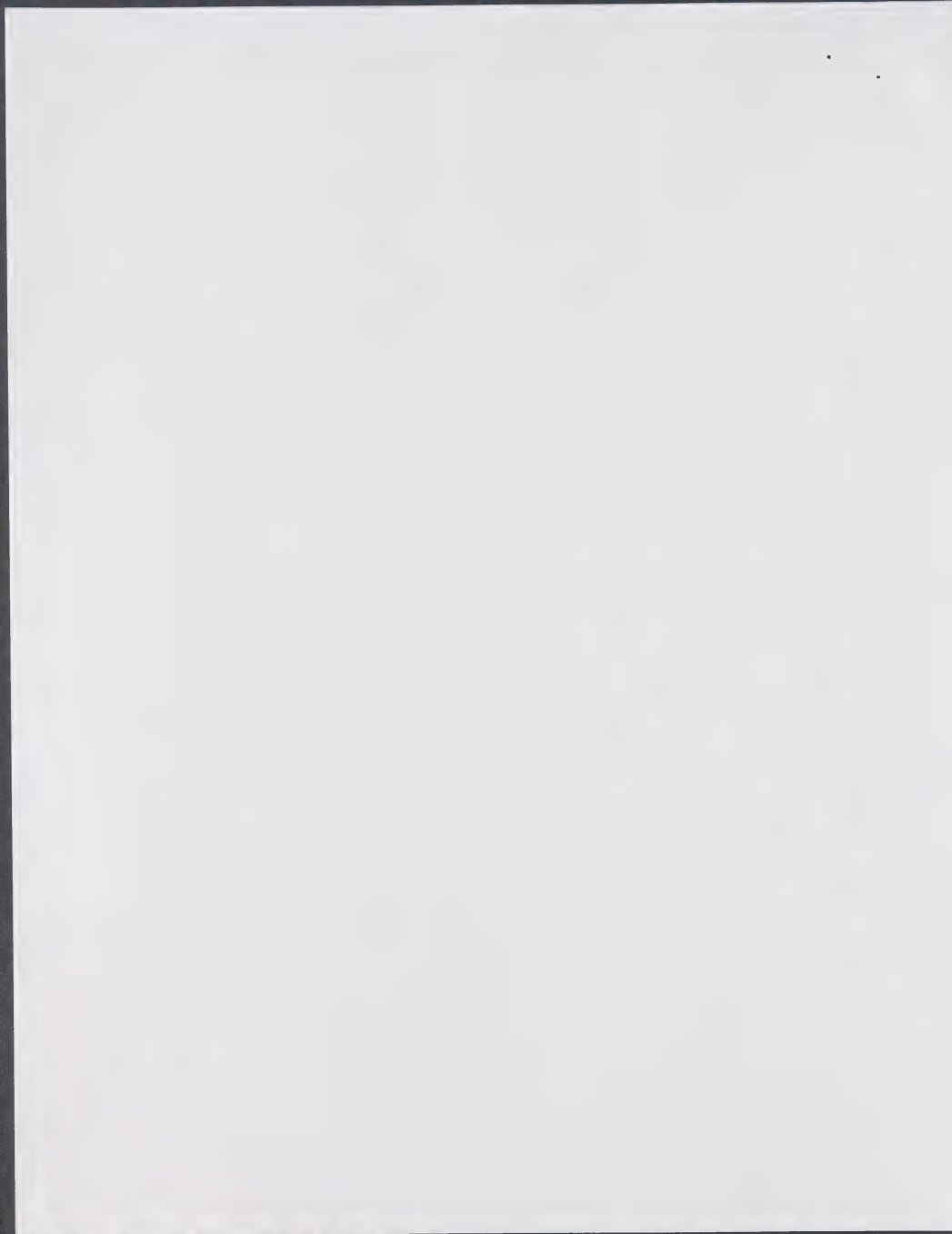
Being on the doorstep, so to speak, I am always interested in Norwich School paintings.

I will speak to you in due course,

meanwhile,

Best wishes to you and Isabel,

Jane.



Dr. Alfred Bader
924 East Juneau Avenue – Suite 622
Milwaukee, Wisconsin 53202
USA

Ommen, Februari 25, 2004

Dear Mr. Bader,

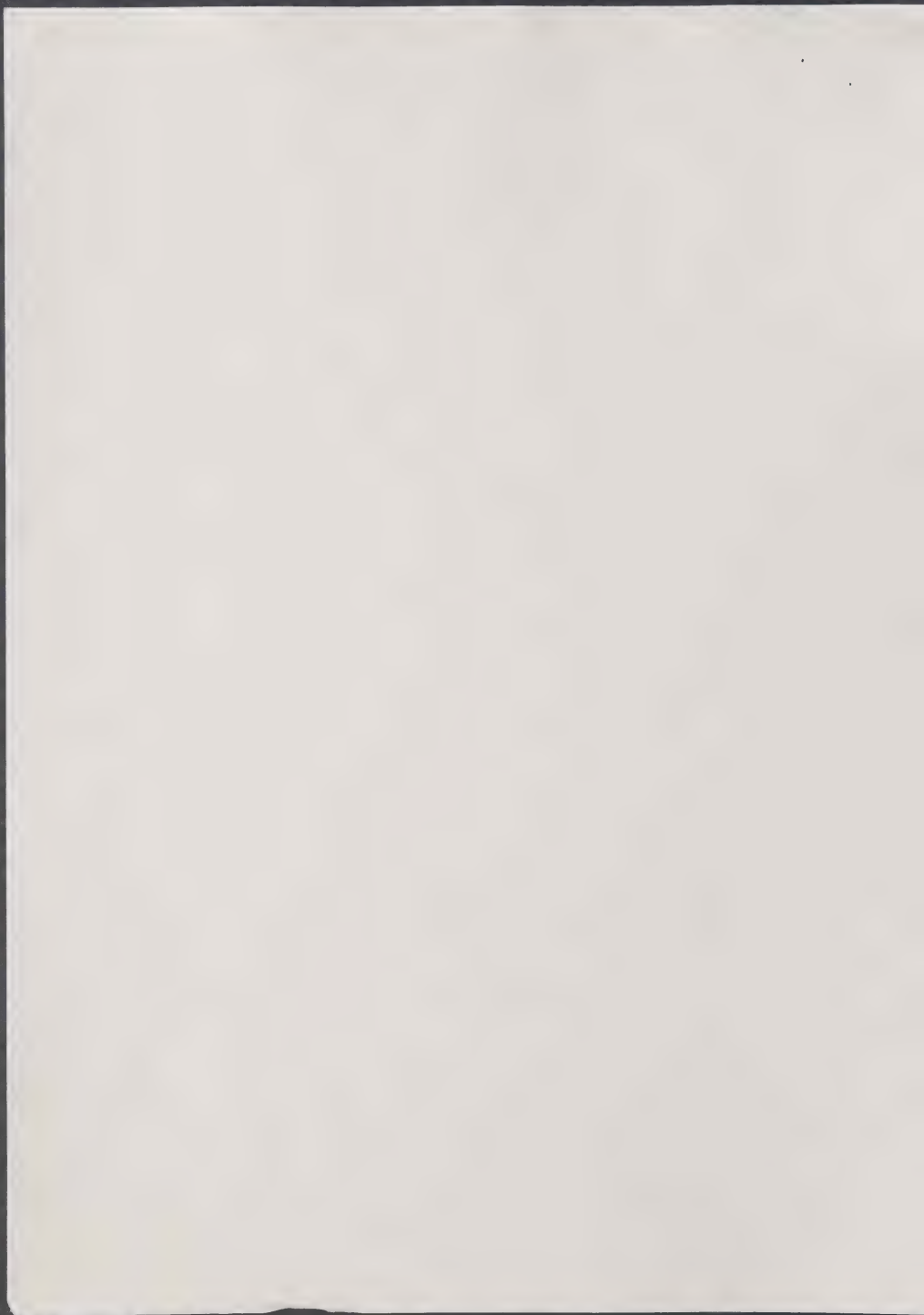
It took us a while, but here it is, an image of a shepherd's girl, attributed to Jan van Noordt. Although Werner Sumowski has confirmed its attribution, he has never seen the real painting. However, whether it actually is a Jan van Noordt is not important to us. We simply love the painting.

Yours,
Bernard Wientjes & Titia Vellenga




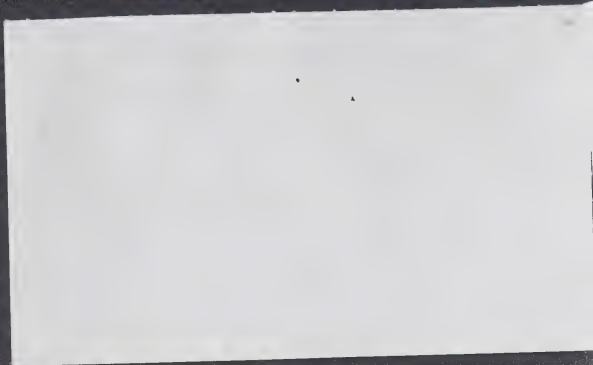
e-mail: titia@tefaf.com

INFORMEER UZICH
VERBODEN TOEGANG



WHILE YOU WERE OUT

TO	<i>Issed</i>	DATE	<i>3/10</i>	TIME	<i>5:10</i>
M	<i>Martha Wolff</i>	OF			
PHONE	<i>312-443-3636</i>	FAX			
<input type="checkbox"/>	CALLED TO SEE YOU	REMARKS <i>Will see you Sunday</i>			
<input type="checkbox"/>	TELEPHONED				
<input type="checkbox"/>	WILL CALL AGAIN				
<input checked="" type="checkbox"/>	PLEASE PHONE				
	Adams	SIGNED _____			
8603					



February 25, 2004

Mr. Frank P. Zuccari
Executive Director of Conservation
The Art Institute of Chicago
111 South Michigan Avenue
Chicago, IL 60603-6110

Dear Mr. Zuccari,

Thank you for your interesting letter of January 22nd.

It is good to know that the Mellon Foundation is funding the position of your Conservation Scientist and to equip the laboratory.

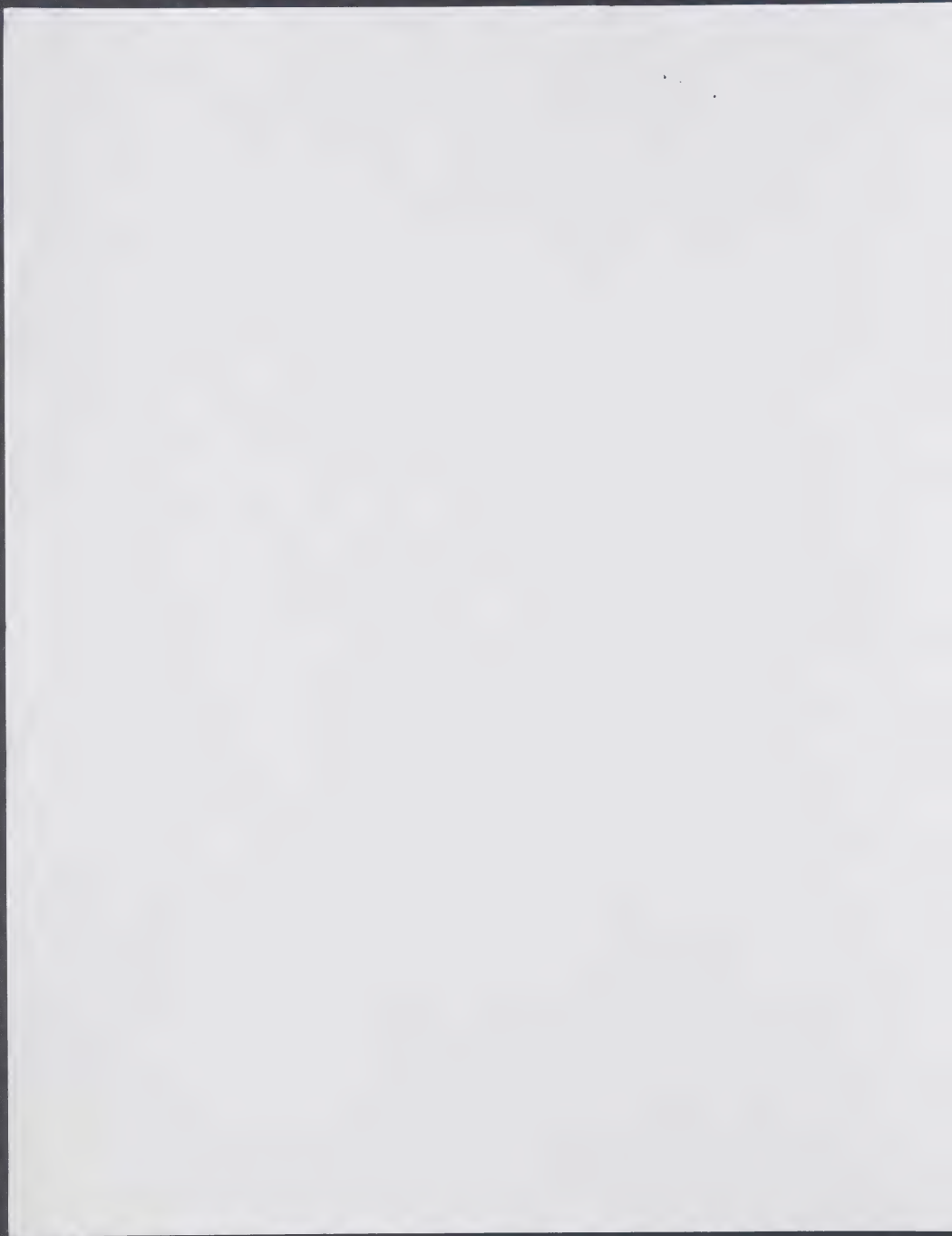
Isabel and I try very hard to help art historians, particularly through many bursaries and fellowships, but not with equipment.

Please remind Martha Wolff that we keep hoping that she will visit us again in Milwaukee. We plan to be at your Rembrandt exhibition on Sunday, March 14th, but that being a Sunday meeting Martha would probably be inconvenient for her.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az



NO

'THE ART INSTITUTE OF CHICAGO

111 SOUTH MICHIGAN AVENUE, CHICAGO, ILLINOIS 60603-6110 · TELEPHONE: 312-443-3600 · FAX: 312-443-0849

January 26, 2004

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

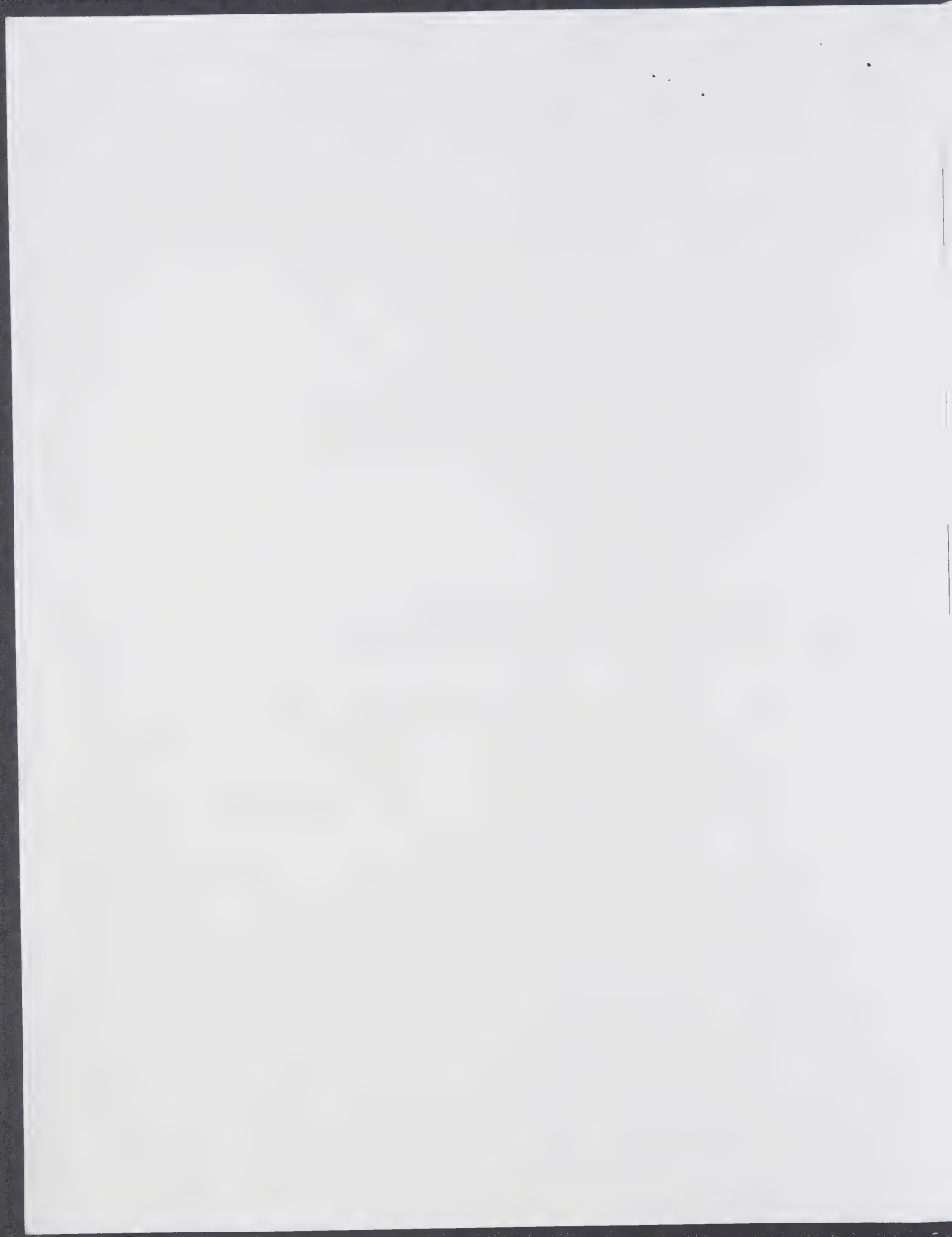
Dear Dr. Bader:

It has been quite some time since we last met, but I believe that it was a number of years ago in Chicago when you came to my home to pick up two paintings that I had the pleasure of treating as a free lance conservator. I am currently Executive Director of Conservation at the Art Institute, a position that I have held for the last ten years. My colleague Martha Wolff encourages me to write to inform you of some recent developments in the Department of Conservation that may be of interest to you.

As you know, in recent years, science has played an increasing role in the activities of the museum, both as an aid for devising better conservation treatments and as a means of gaining new insights into artists' techniques and studio practices. The information gleaned through scientific analysis represents a valuable addition to the scholarly life of the Art Institute and is now an important part of our exhibition catalogues, side by side with the connoisseurship and art historical content contributed by curators.

Because of this increased focus on science, in 2002, the Art Institute received a major grant from the Andrew W. Mellon Foundation to establish a new endowed position of Conservation Scientist. The grant also provided a significant sum to assist us to develop and operate a much needed analytical laboratory. In July of last year Dr. Francesca Casadio was hired to be the first Andrew W. Mellon Conservation Scientist at the Art Institute. She received her Ph.D. (2001) and M.S. degrees in Chemistry from the University of Milan, Italy, and her Bachelor's degree in Arts and Humanities from the Liceo Classico M. D'Azeglio, Italy, in 1992.

To give you some background, Dr. Casadio's doctoral dissertation was on the investigation of protective treatments applied to stone materials of historic-artistic value, focusing on scientific examination of the impregnating behavior and performances of synthetic polymers. She has published on numerous topics in the conservation science field, dealing both with movable and immovable cultural heritage. Most recently, Dr. Casadio has been engaged in conducting analytical research for a major conservation site, the façade of the Duomo in Milan; she was also a member of an Italian research group that conducted a comprehensive study to assess the condition of Mechelangelo's David.



Dr. Alfred Bader
January 26, 2004
Page two

Our grant from the Mellon Foundation included a specific sum of \$200,000 for the purchase of analytical instruments. In addition, the Art Institute has committed itself to supplementing the equipment fund by raising an additional \$400,000 so that we can have a fully-operational lab to serve the needs of all ten curatorial departments at the Art Institute. We have been actively working to develop plans for the new laboratory, assessing the museum's priorities and determining the most appropriate combination of analytical instruments to meet our analytical and research needs. We have started to purchase equipment including a micro- Fourier Transform Infrared (FTIR) spectrophotometer with micro-ATR objectives and a side arm for nondestructive, in situ sampling; a Micro-Raman spectrophotometer equipped with three laser excitation sources (514 nm, 633 nm and 785 nm), and are investigating the usefulness of other types of analytic instruments such as a portable X-Ray Fluorescence (XRF) spectrometer, a Scanning Electron Microscope with Energy Dispersive X-Ray fluorescence spectrometer (SEM/EDX) and a Pyrolysis- Gas Chromatography/Mass spectrometry instrument (Py-GC/MS). We expect that this combination of analytical instruments will allow us to establish a robust conservation science program.

As we begin this process of establishing the laboratory we are at the same time seeking financial support for this science initiative. Of course as an individual with both a science background and a lifelong passion for collecting old master paintings you came to mind as someone who would immediately appreciate the value of bringing science into the museum environment.

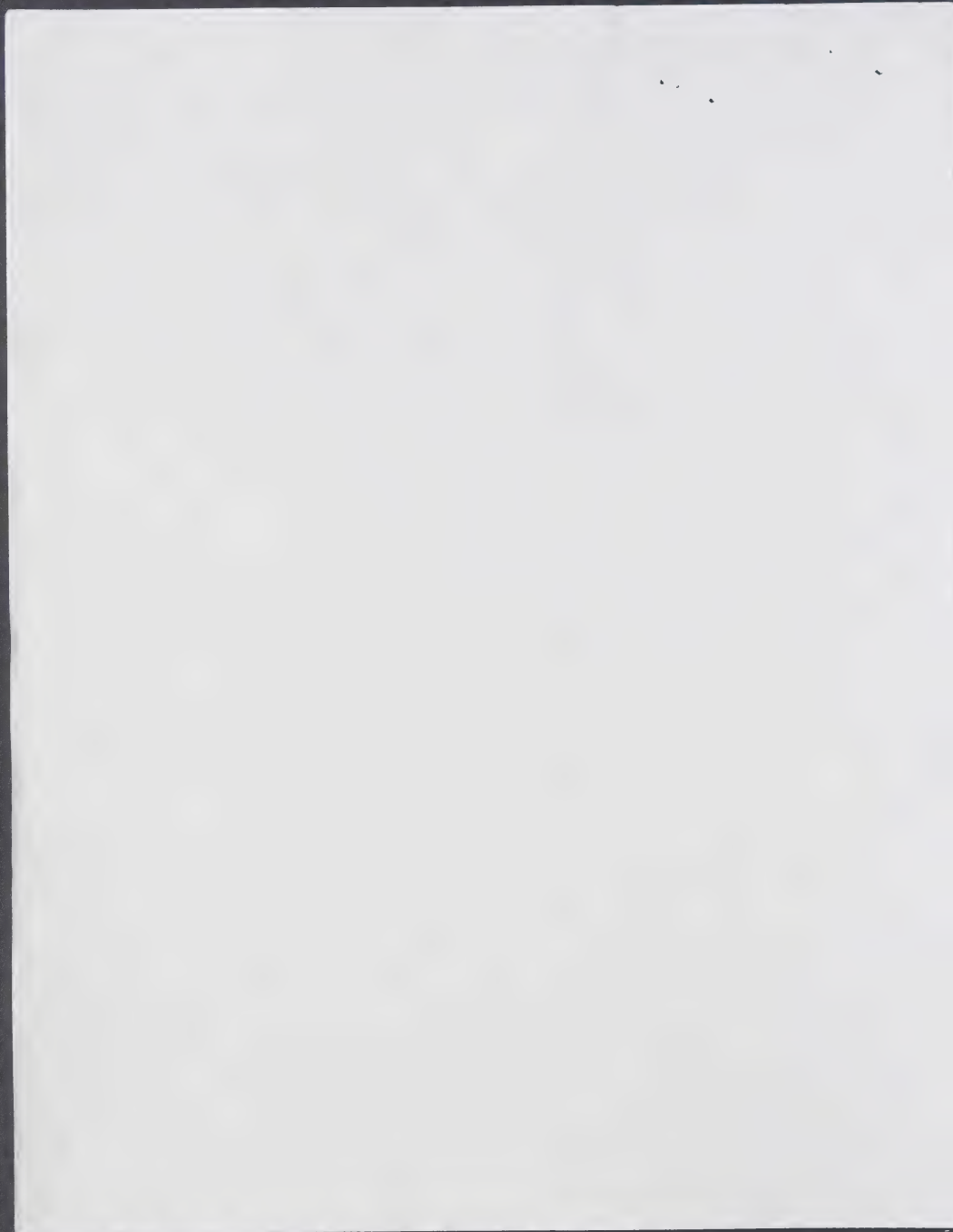
Perhaps you and your wife will be coming to the Art Institute during the course of the Rembrandt exhibition. I would welcome an opportunity to introduce you to Dr. Casadio and to speak with you in greater detail of our plans for the new laboratory if you feel this is something that would be of interest to you.

Sincerely,



Frank P. Zuccari
Executive Director of Conservation

cc: Martha Wolff
Francesca Casadio



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

(414) 962-5169

February 26, 2004

Ms. Sali Scher
606-52 McMurrich Street
Toronto ON M5R 3T3
CANADA

Dear Ms. Scher,

Thank you so much for the material you sent me about Tommi Parzinger and also the articles about the AGO.

Tommi Parzinger was certainly a brilliant maker of furniture and also a very interesting painter. I had a long chat with Donald Cameron who sent me some photographs.

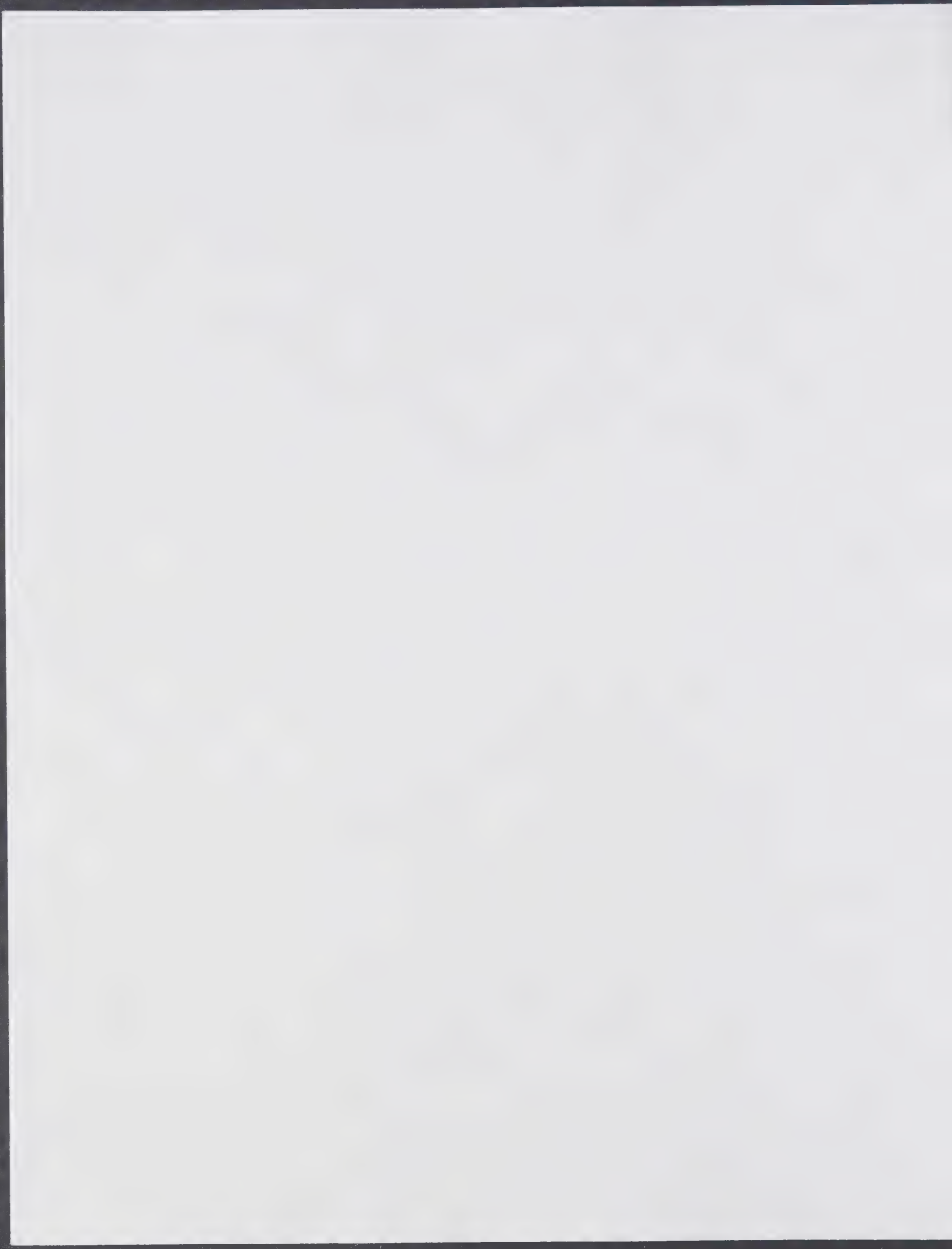
Unfortunately I cannot handle such modern paintings in my own gallery here in Milwaukee but I have a good friend, Francis Naumann, who does handle some modern art and I sent him some of the photographs and asked him whether he could help. He replied by e-mail, copy enclosed, and from that you will see that he also cannot handle Mr. Parzinger's paintings. I am sure that Mr. Cameron will have already considered the advice Francis gives.

Isabel and I look forward to being in Toronto for Isabel's 55th reunion at Victoria University from June 3rd - 6th and it would be great if we could meet then or at least talk to each other.

With all good wishes I remain

Yours sincerely,

Alfred Bader
AB/az



Subject: Re: Auction
From: "Jane Cochrane" <jane@jcochrane.com>
Date: Thu, 26 Feb 2004 10:49:13 -0000
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Dear Alfred,

Sorry I missed your call last night.

I am pleased you were so successful with Lot 30 at Battle last night and with the two flower paintings.

I note, however, that you did not get the Emil Strecker.

Tony thanks you for including him in our lunch on March 24th but at this stage is unable to say whether he'll be able to come. If he is around he said you must not go to any trouble and alter the usual pattern of lunch at Bexhill.

I am very much looking forward to receiving the photograph of your Norwich School painting.

Kindest regards to you and Isabel,

Jane.

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

From: "Alfred Bader Fine Arts" <baderfa@execpc.com>
To: "Jane Khurana Cochrane" <jane@jcochrane.com>
Sent: Wednesday, February 25, 2004 9:02 PM
Subject: Auction

Dear Jane,

Thank you for all your help with today's auction.

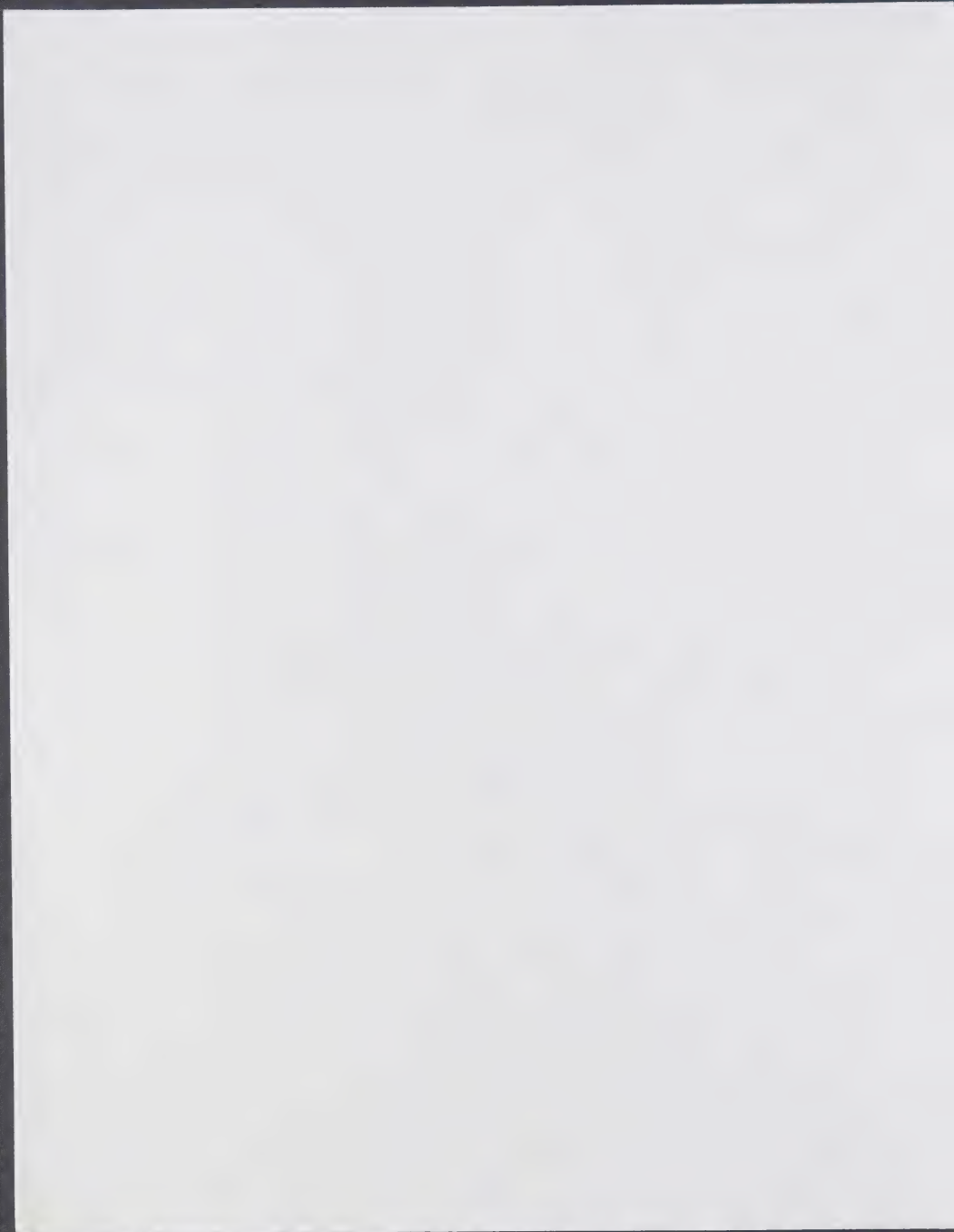
I bought lot 30 for a hammer price of 1400 and lots 189 and 277 for hammer prices of 150 and 50.

Thank you for your help with that Norwich School painting of which I am air mailing you a snapshot.

Sir Timothy Clifford asked me to reserve it for him but of course I would prefer to sell it to you. Maybe he'll just forget about it.

With best wishes,
Alfred

This message scanned for viruses by CoreComm





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www.schraggerauction.com

February 26, 2004

Dr. and Mrs. Alfred Bader
924 E. Juneau Ave., Suite 622
Milwaukee, WI 53202

Dear Alfred and Isabel:

We received your fax of February 2, 2004. We are pleased that you are both enjoying the Russian egg which came from the consignment of Dr. Warren Gilson. What an honor it was to handle his estate. One does not often run across people of his fine character.

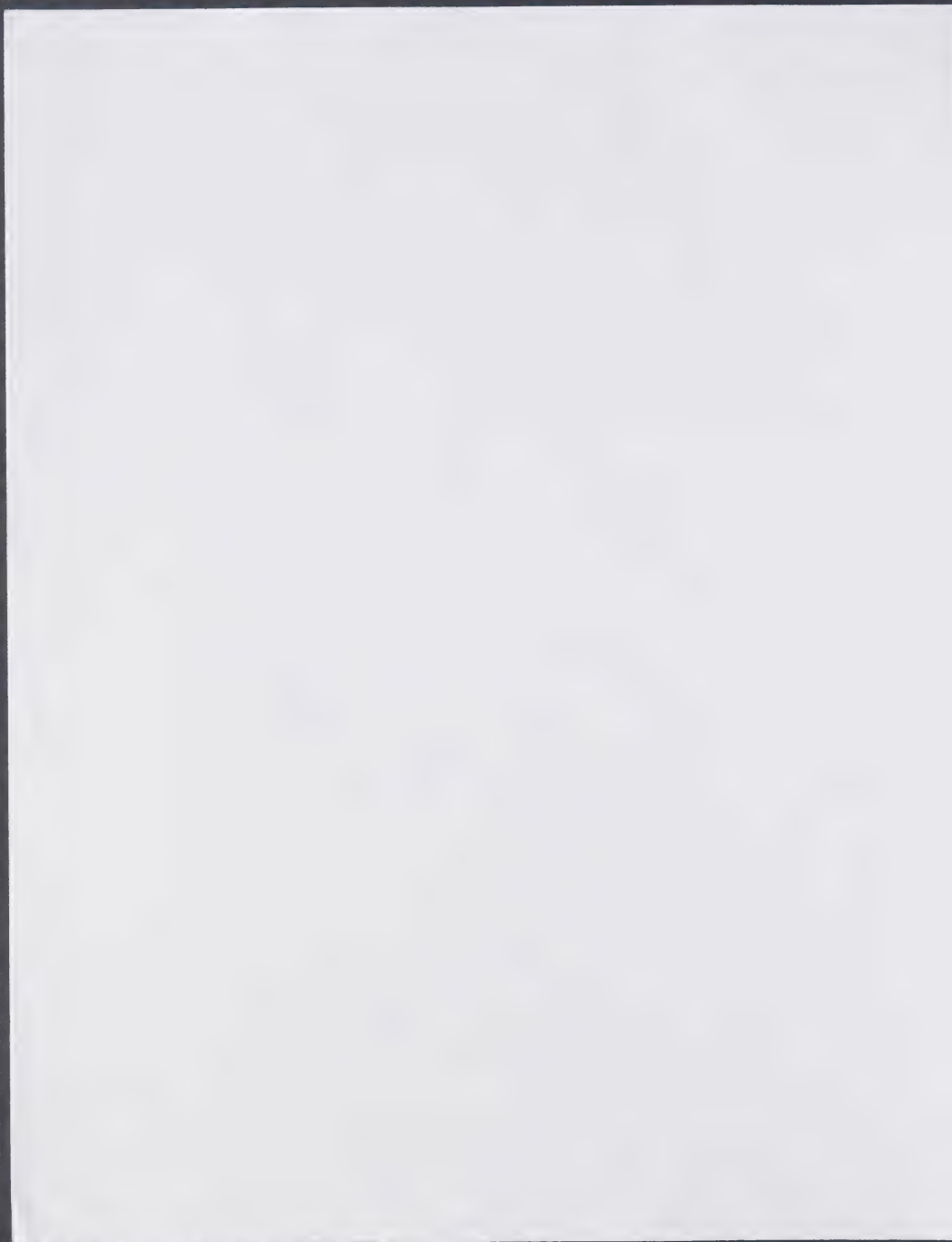
Ever since the sale ended, we have been ferrying goods back from Madison and Oconomowoc. At this time we are cleaning up the Oconomowoc house and will soon settle into the Galleries to process the monumental amount of goods. Other consignments have been coming in as well and we find our storage space for additional goods exhausted.

Our next sale is anticipated for late April. We are no longer an upstairs/downstairs house, rather, our consignments are auctioned as they are received, proving to be more practical for all. The sales will be held upstairs, with the goods displayed throughout the building.

We will keep you informed and wish you and Isabel good health and happiness.

Best regards,

Sue and Al





Dr. Alfred Bader
924 East Juneau, Suite 622
Milwaukee, Wisconsin 53202
Phone: 414/277-0730
Fax: 414/277-0709
E-mail: alfred@alfredbader.com

A Chemist Helping Chemists

To
Bob Waudley

February 27, 2004

Mrs. Rebecca Pelletier Morse
860 Lake Catherine Drive
Maitland, FL 32751-5541

Dear Mrs. Morse,

You will have realized how shaken I was by your phone call telling me about your father.

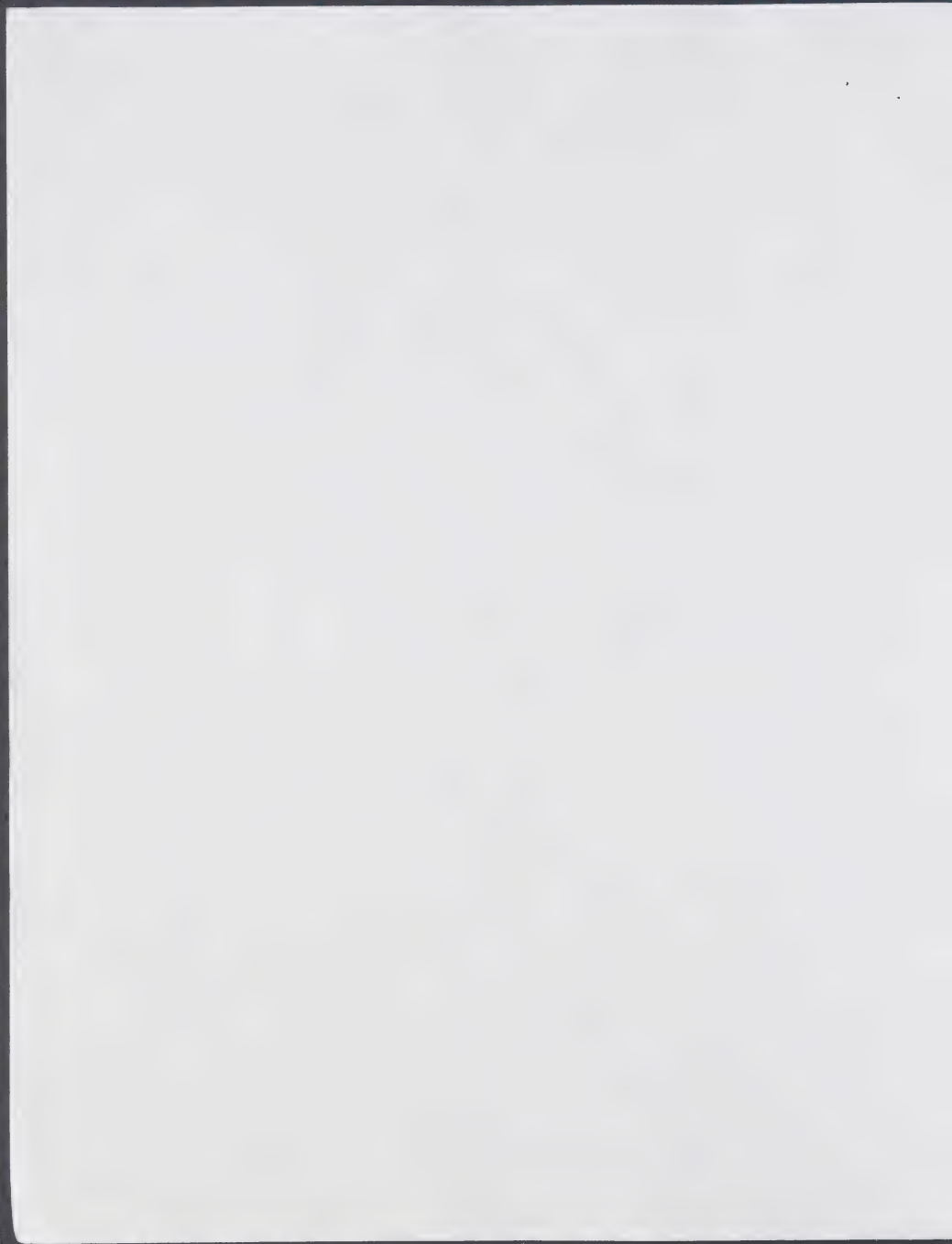
He was my very good friend and we worked together in the A-B-and C of our lives, art, bible and chemistry.

The end of chapter 1 of the Book of Job is so applicable. "The Lord gave, and the Lord hath taken away; blessed be the name of the Lord."

Please let me know if I can help you and your family in any way.

Your father was a brilliant chemist specializing in the chemistry of natural products and I pointed out to him that his collection of research samples is valuable and that the Aldrich Chemical Company would certainly be happy to acquire it for its Library of Research Samples.

Your father had one of the world's greatest collections of etchings by Ostade and Rembrandt and in fact, one of his etchings is in the Rembrandt exhibition at the Chicago Art Institute right now. These etchings are very valuable.





Rebecca Morse Pelletier
February 27, 2004
Page Two

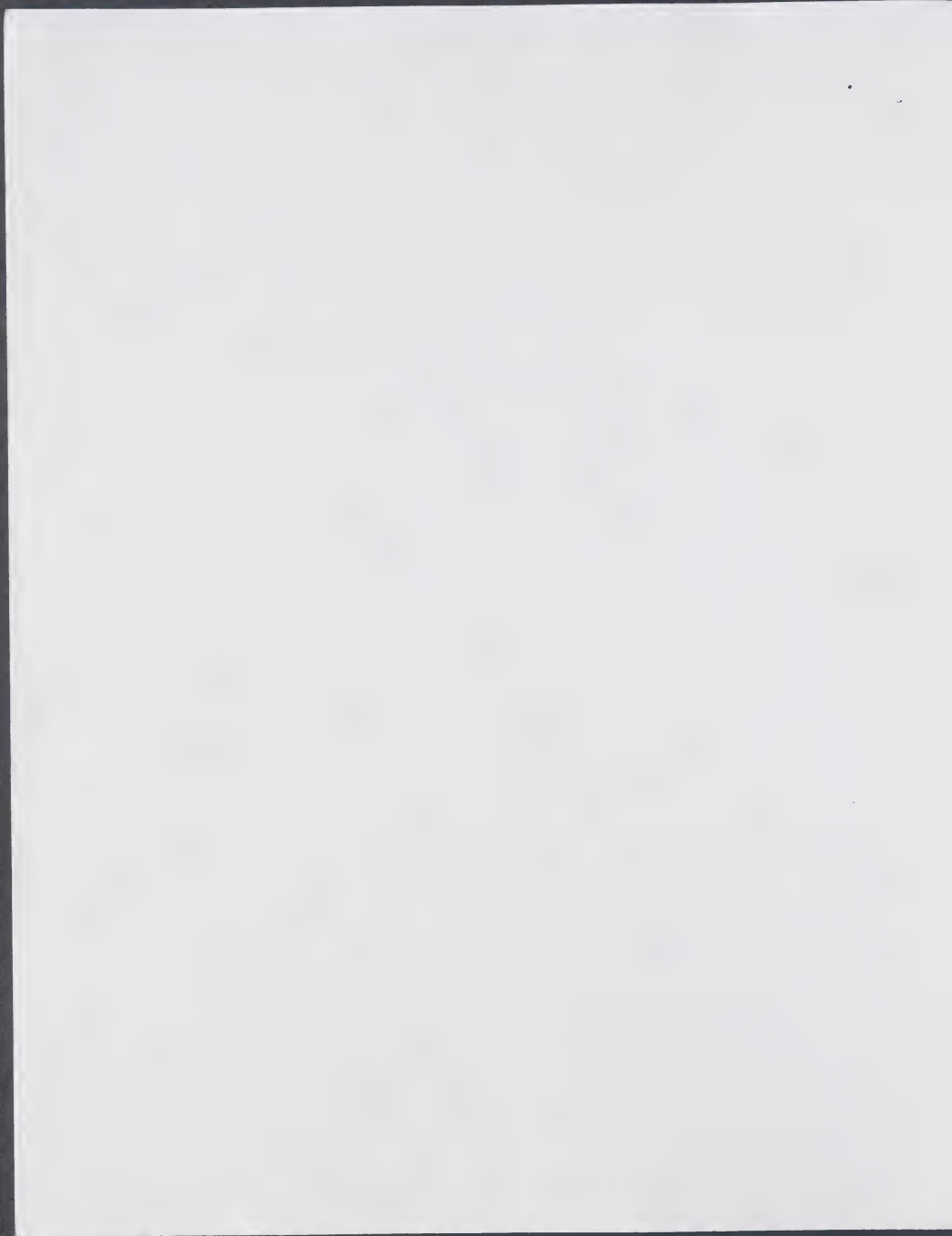
Your father was also a great admirer of our mutual friend, John Whalley, and your father and I probably have the two largest collections of Whalley's works. You know how hard your father worked to make that beautiful exhibition at the Georgia Museum of Art such a great exhibition.

Please share this letter with your family.

With all good wishes I remain

Sadly yours,

Alfred Bader
AB/az





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

March 1, 2004

TO: George Gordon
Sotheby's London

Page 1 of _1_

FAX #: 011 44 207-293-5943

Dear George,

The two paintings which you and Richard picked at my house, the Berckheyde and the Lievens are ready to be shipped to New York as soon as you authorize shipment which must be in time for your May sale deadline. I understand that Sotheby's NY will charge me a 2% commission and not charge for photography and insurance.

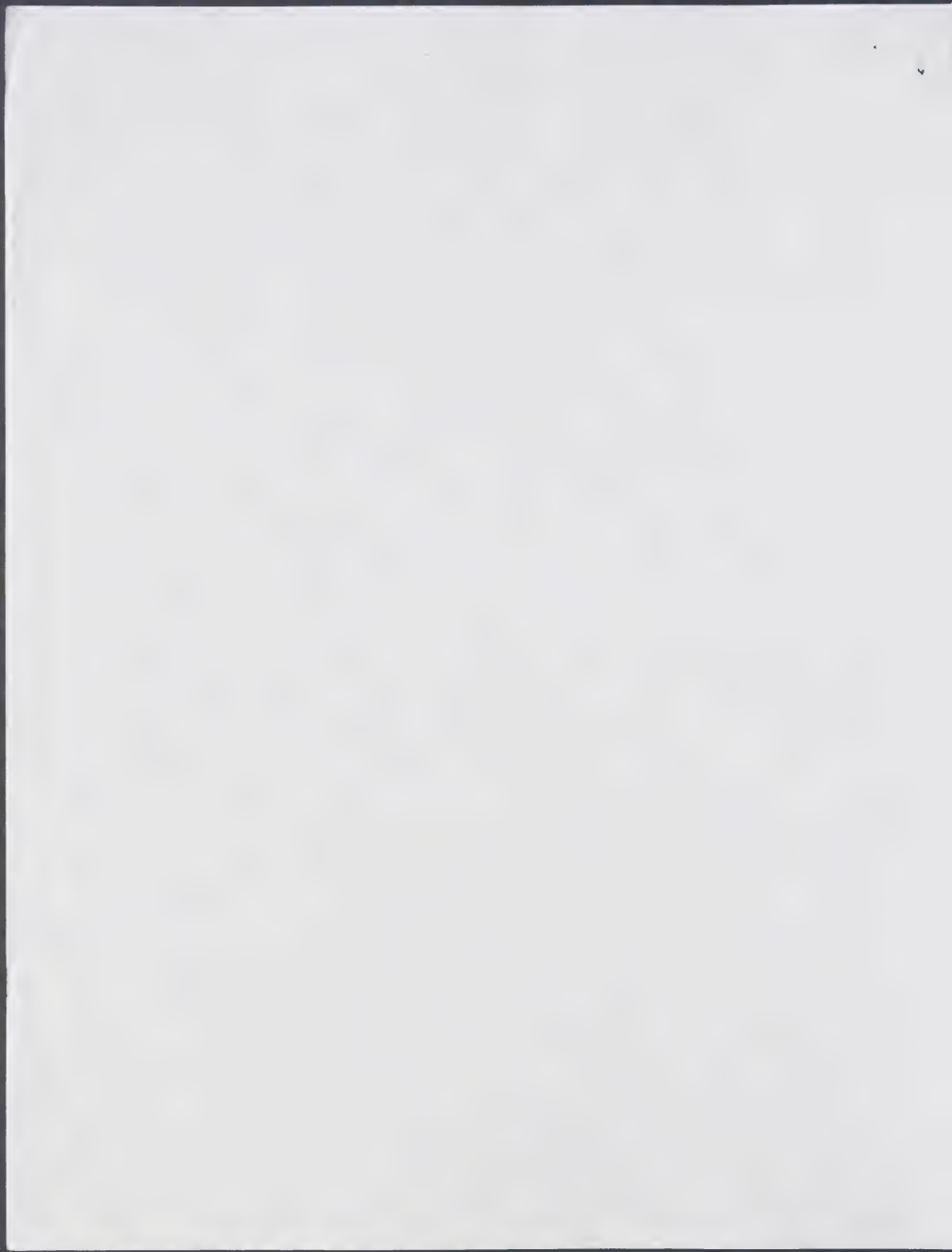
The painting which you correctly identified as by Abraham Bloemaert was sold in London on February 14, 1811, described as A. Bloemaert, *Lot and His Daughters*, a grand gallery picture formerly in the collection of Charles II. It brought £39.18, the largest sum for any Bloemaert at the time. It will be interesting to find out how such a grand gallery picture found its way from London to a club in Des Moines, Iowa and I know that Ben Hall is trying to help with part of that information.

I look forward to seeing you in London on Friday, March 19th, and delivering the van Goyen.

With best wishes I remain

Yours sincerely,

Alfred Bader
AB/az
C: Mr. Ben Hall





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

March 8, 2004

TO: Mr. Benjamin Hall, Vice President
Sotheby's New York

Page 1 of 15

FAX #: 212/606-7236

Dear Ben,

After George Gordon's and Richard Charlton-Jones' visit to Milwaukee, George faxed me on February 2nd about a number of paintings they had looked at in Milwaukee.

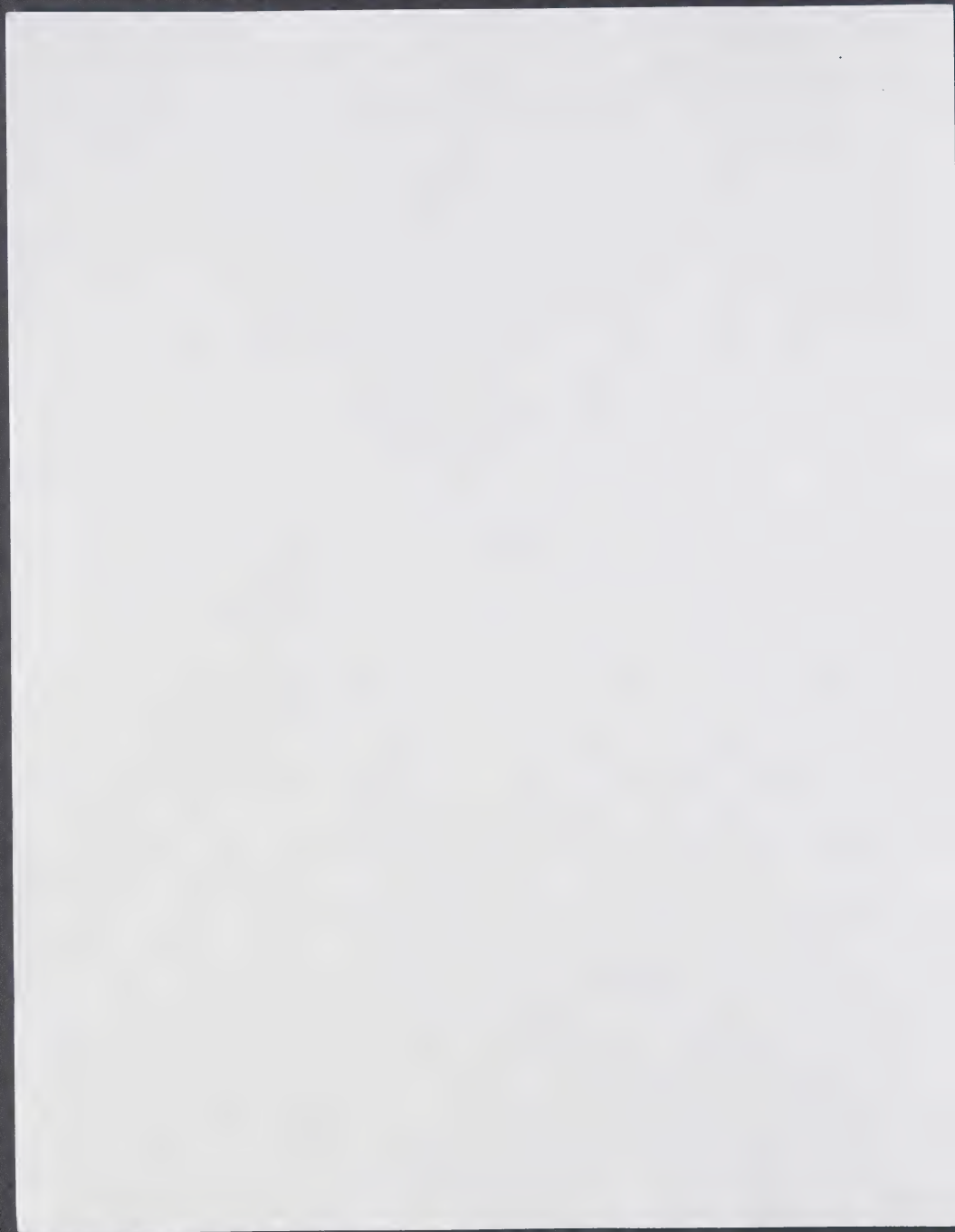
Among these are two which I would like to send to your late May sale provided that you agree to take them with a 2% commission and no charges for photography or insurance.

George wrote, "For our late May Old Master sale, I am happy to confirm our estimate of \$15,000-20,000 for the Berckheyde Scholar, and we would be delighted to have it for sale." I would like to send you that painting with a \$15,000-20,000 estimate and a \$10,000 reserve.

George also wrote, "Richard and I very much like the Lievens head, and would be very happy to include it in a sale. We would be happy to sell it for you in New York or London, as you wish, with an estimate of £25,000-£35,000, and a reserve of £22,000, or \$40,000-\$60,000, and a reserve of \$35,000. The other Lievens that we have coming up in London would help yours to sell well, but it is a moot point if this outweighs the additional shipping costs."

I would prefer to send this painting to New York because I do think that it is easier to ship to New York than to London.


I gave George Professor Sumowski's written opinion of this painting and I am adding this to my fax. With this painting I am agreeable to an estimate of \$40,000-\$60,000 and a reserve of \$35,000.



I spoke to George on Friday and he suggested that I send them to you this week, which I will do if you approve of the terms.

With best wishes I remain

Yours sincerely,

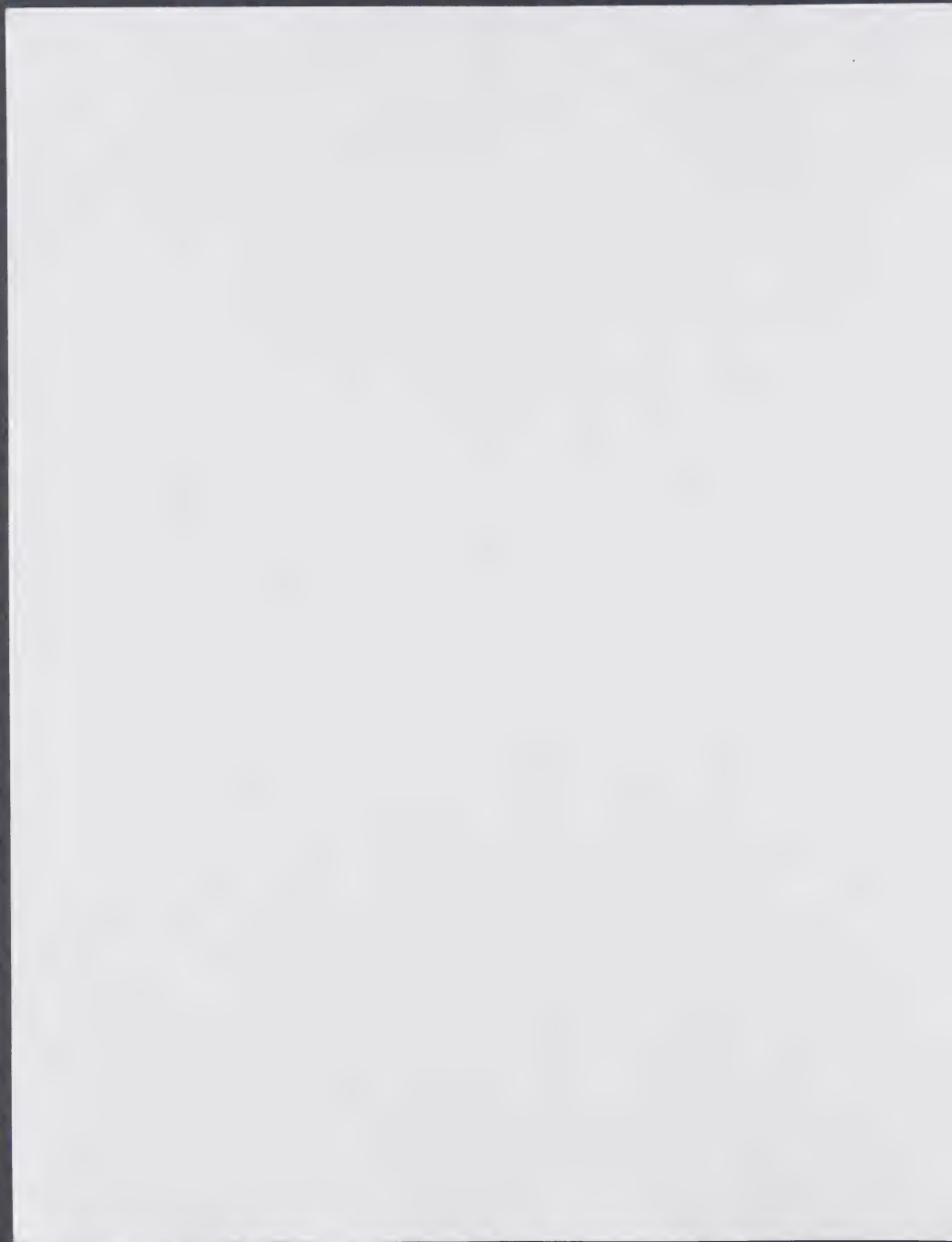
A handwritten signature in blue ink, appearing to read 'Alfred Bader', written in a cursive style.

Alfred Bader

AB/az

Att.

C: George Gordon by fax



p. 2.

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

30. X 96

A Chemist Helping Chemists

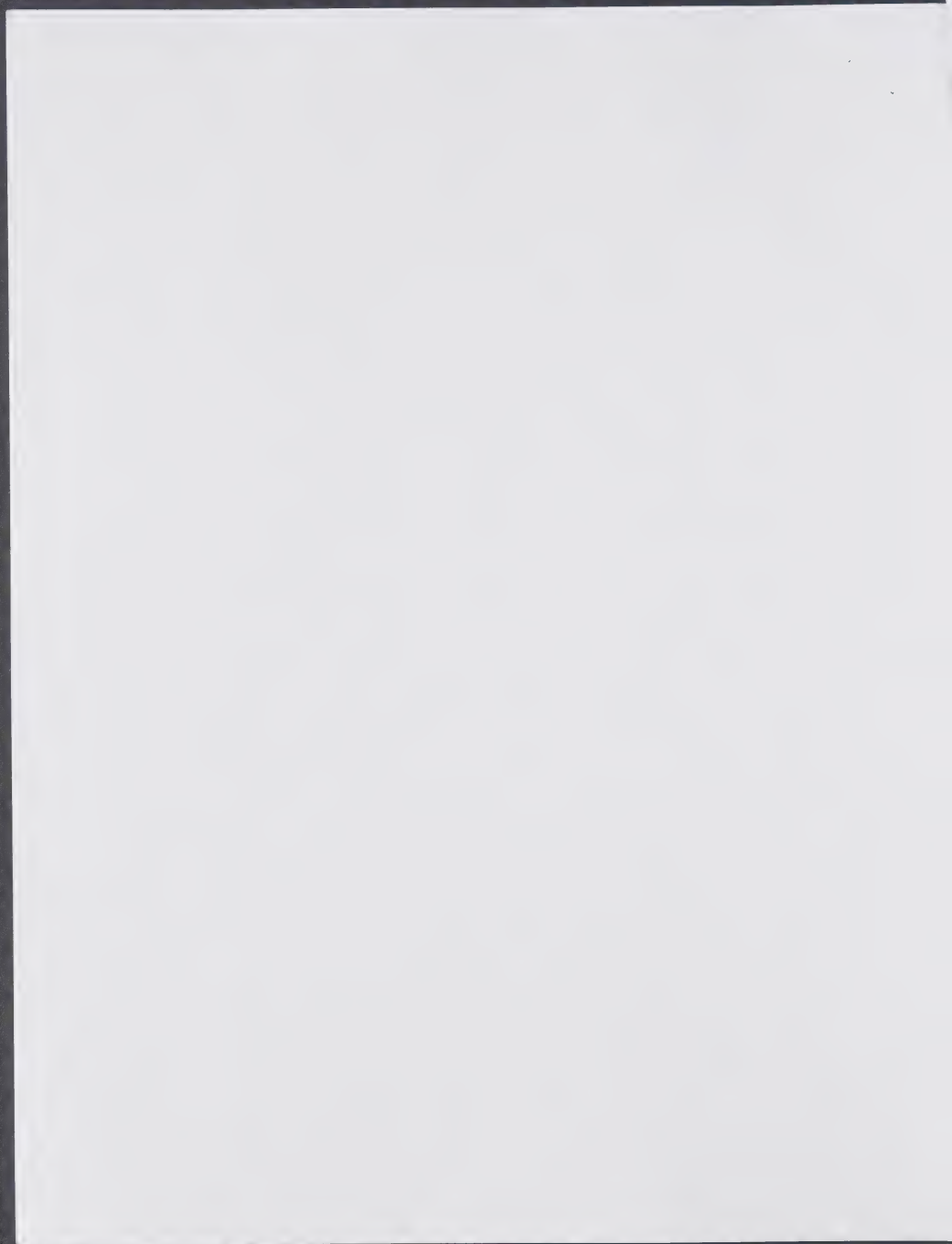
Mein lieber Werner:

Hingebend Danke für Ihren Brief,
aber warum bist Sie so bekräftigt und
persimptisch? Wieviele andere Kunsthistoriker
haben das geleistet, was Sie geleistet hat?
Durch Jahre durch, blättere ich 1-2 Stunden
jede Woche durch Ihre Bücher: was für
Freude Sie mir und so vielen anderen Kunst-
liebhabern bereitet!

Letzten war die Offenberg Auktion
in Wien - mit unglaublich hohen Preisen
Ein niedliches Ofen mit spielenden Kindern -
nicht mein Geschmack - und ein anderer alter
Ofen im Profil, von Pausanias - schon mein
Geschmack, aber es ging wohl höher als
mein Gebot. (AS 26000 + 15%.)

Mir geht es um den Käuflich gekauften.





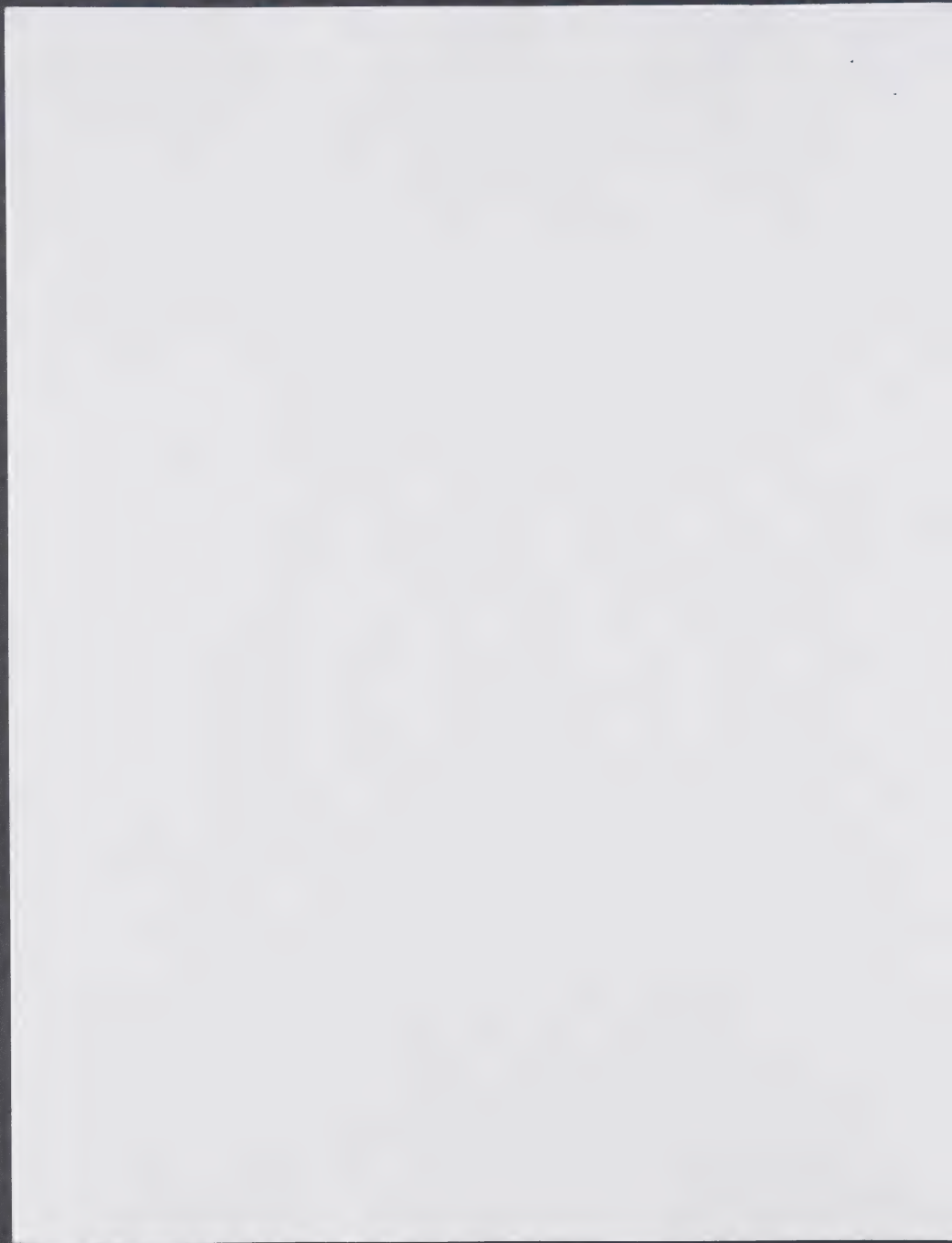
frühe Liebens gut. Beiliegend kleines Farbfoto
nicht gekauft, weil aus einem "slide" gemacht.
Habe ich recht, dass dies nicht ein Selbstporträt
(wie das Bild in Kopenhagen) ist, und
um 1628 (oder früher) zu datieren ist ~

Beiliegend auch Foto des Kohlen,
bärtigen Mannes, das ich Jir in Antwerpen
gesehen. Mir gefällt das besonders gut. Habe
ich Recht, dass es sich um ein Werk
Liebens aus seiner englischen Zeit - um 1635 -
handelt ~ Dass es in einem englischen Holz-
rahmen aus dem 17. Jahrhundert ist,
beweist nichts - aber könnte doch von
Simons sein.

Beiliegend auch Foto eines Abraham
und Isaac nach der Rembrandt Radierung,
das ich vor Jahren bei Christie's London
als James van Dyck zugeschrieben kaufte.

My question





70565 Stuttgart
Hessenwiesenstrasse 4

15.11.1996

Lieber Alfred,

vielen Dank für die Briefe aus Milwaukee und Bexhill. Dass Du den alten müden Esel auf Trapp zu bringen versuchst, finde ich rührend. Leider ist die Aussicht auf Erfolg gering. Doch zu den gewünschten Meinungen reicht es noch:

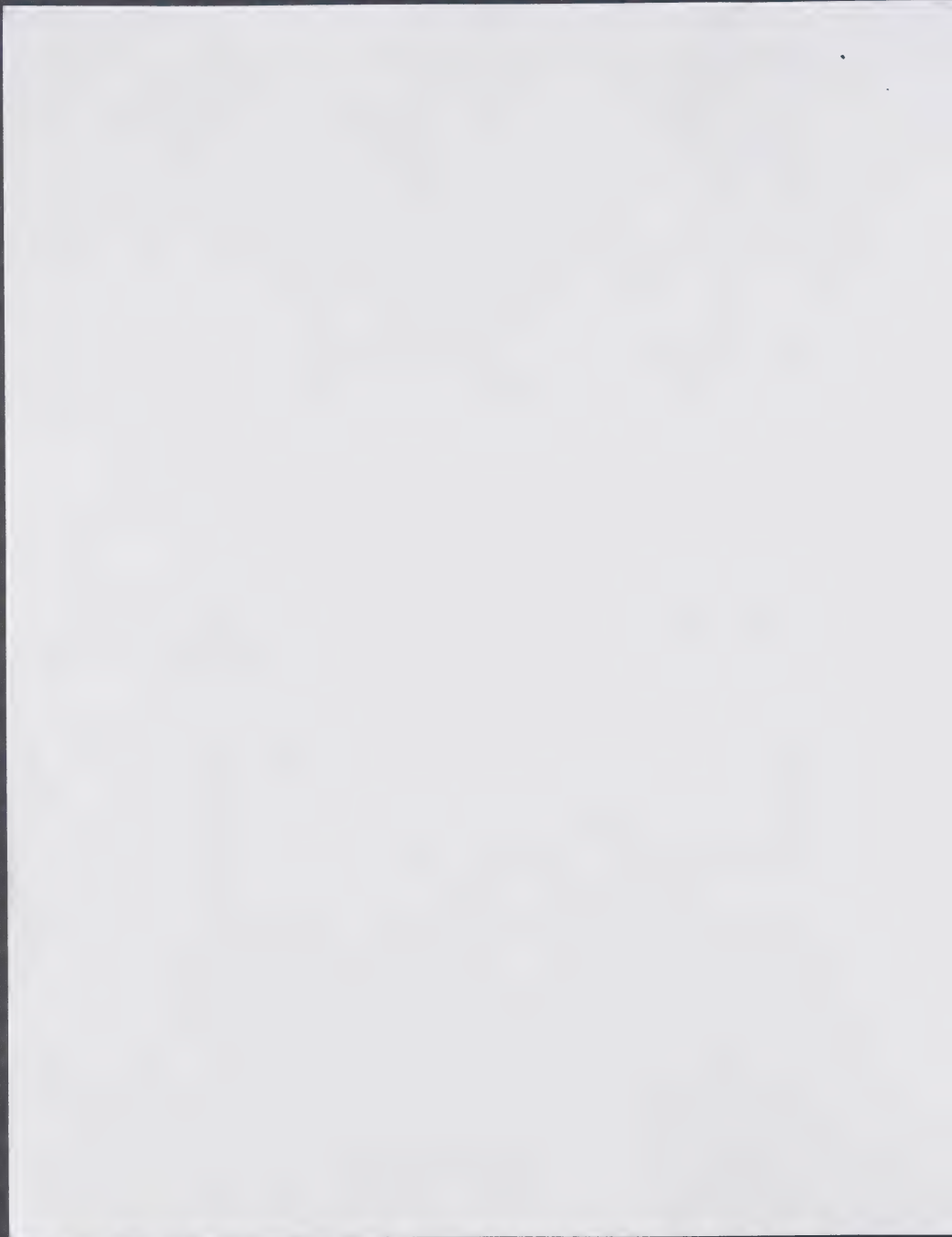
1.
Das Profilporträt von Lievens datiere ich wie Du; ein Selbstbildnis erkenne ich nicht.
2.
Den Bartgreis von Lievens zähle auch ich zu den späteren Tronies. Ob das Bild aber um 1635 in England entstanden ist, weiss ich nicht.
3.
"Abraham und Isaak vor der Opferung" halte ich für ein Original von Dietricy. Die Adresse von Petra Michel kenne ich nicht. Sicher können Dir die Londoner Auktionshäuser helfen, die manchmal Auskunft bei ihr einholen.
4.
Beim "Schreiber neben Büchern" hatte ich Sotheby's von der Zuschreibung an Heerschop abgeraten. Doch neuerdings ist dort jemand, der alles besser weiss als ich. Als Teilkopie von Bredius 588 (den Zusammenhang hatte ich aus Senilität nicht bemerkt) nicht zu bestimmen; wohl vom Ende der dreissiger Jahre.
5.
Die "Mosesfindung", ehemals von Rembrandt, halte ich mit Dir für ein Werk von Jacob de Wet.

Schöne Wochen in England und viele glückliche Erwerbungen in dieser Zeit!

Mit herzlichen Grüssen
Dein

H. Meier

Reply





ALFRED BADER FINE ARTS

March 9, 2004

Mr. George Gordon, Senior Director
Old Master Paintings
Sotheby's London
34-35 New Bond Street
London W1A 2AA
ENGLAND

Dear George,

I am sorry that Michael Heidelberg collared you about your kind advice to me and that you concluded that you should be more careful about what you told me. Actually, George, I did not tell Heidelberg, but I did write a rough draft for my next autobiography and sent that to Gui Rochat who then mentioned the lower cost in England to Michael Heidelberg. I enclose copy of that rough draft.

You were of course correct in attributing the painting to Abraham Bloemaert and I do hope that Ben Hall will be able to help us by persuading the club in Des Moines to find out just how that enormous machine came to Iowa.

I much look forward to seeing you on Friday, March 19th, and bringing the Van Goyen with me.

You will have seen my fax of yesterday to Ben Hall and hope that he will approve sending the Berckheyde and the Lievens to New York.

With many thanks for all your help I remain

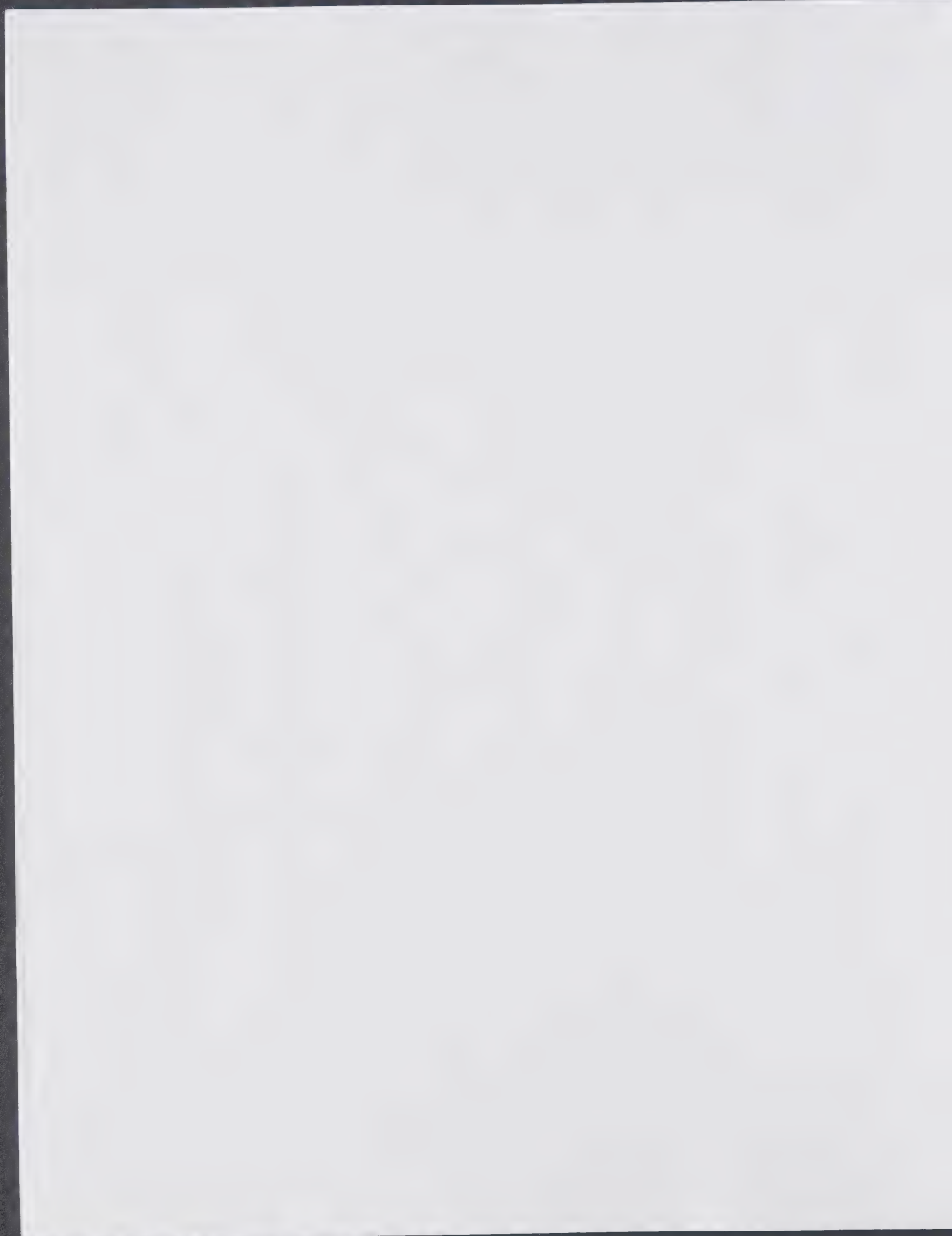
Yours sincerely,

Alfred Bader
AB/az
Enc.

By Appointment Only

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

TEL: 414-227-7777 FAX: 414-227-7777
E-mail: alfred.bader@alfredbader.com

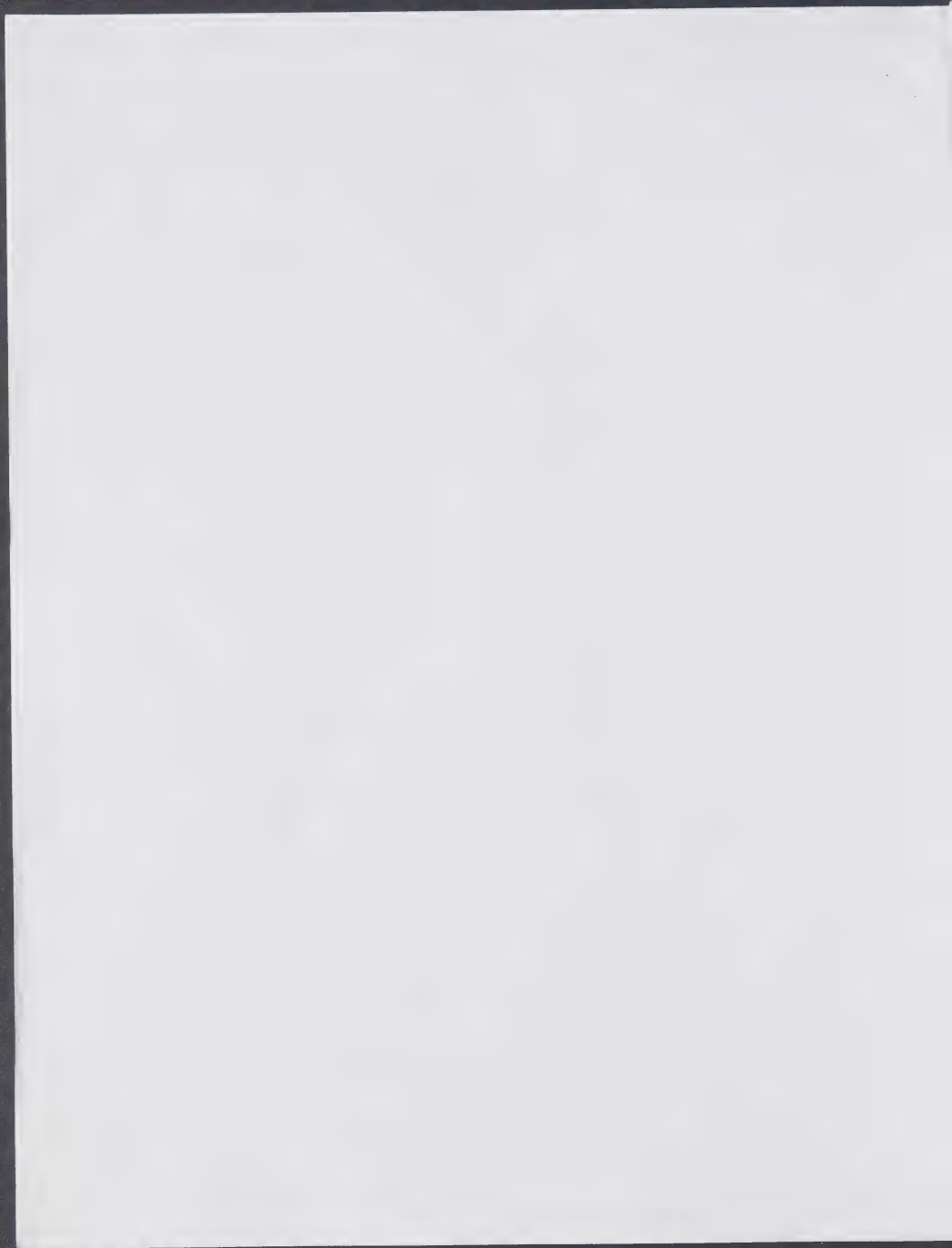


Dear David,

The researcher with Philip Mould has located a sale at a small auction house in 1921. It was the Overston Park sale in January 1921, lot 982. You will remember that the painting was in the Overston Catalog. Here the sale described the painting as being in a corridor, a large gallery painting, a naval battle at night, 60" x 102". Sold there on February 3, 1921. The auction house was Curtie & Henson. The researcher with Philip Mould talked to a descendant of Lady Wantage, saying there were no sales from the Overston collection before this 1920 sale.

Therefore, I think we have the painting clearly tied up, sold by the Overston estate without attribution. Needless to say, I am very happy about this.

Best wishes,
Alfred



Gui Rochat
51 MacDougal Street, suite 185
New York, NY 10012, USA
tel/fax 1.212.673.3484
website: www.frencholdmasters.org
email: Rochatoldmasters@aol.com
Membre Société de l'Histoire de l'Art français

Dear Alfred,

New York, March 18, 2004

I have at long last been able to find a copy of the 1998 exhibition catalogue: "Masters of Light, Dutch painters in Utrecht during the Golden Age". It is out of print and hard to find.

I was struck by the fact that the entry for your beautiful 'Saint Jerome' by Bloemaert was in fact written by Dr. Gero Seelig. It has many characteristics in common with the 'Lot and Daughters'. Dr. Seelig commented on the fine modeling of the figure which is fully reflected in the 'Lot' and he wrote very sensitively about the iconography of your wonderful painting. Also is illustrated a beautiful 'Virgin and Child' ("Masters of Light" catalogue number 17 from the Toronto museum), which has the same soft glazing of the paint as the 'Lot' and a similar simple triangular composition.

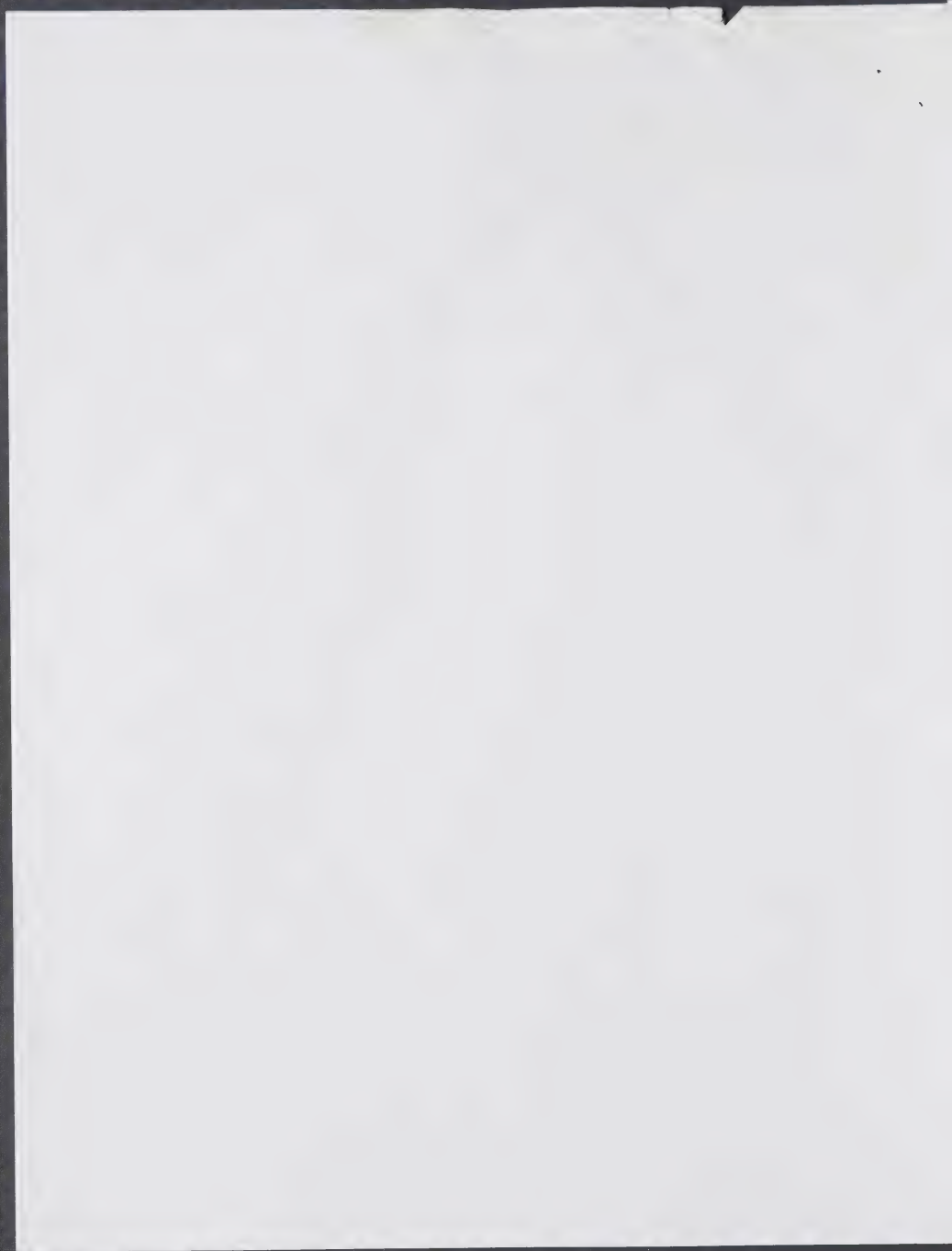
As for self portraits, none are known definitely to be of Bloemaert, except in an early mention of the 'Adoration of the Shepherds' of 1621 in Utrecht, (illustration number 1 in the entry in 'Masters of Light' for the famous 'Adoration of the Kings', of 1624 in Utrecht), where he is said to be depicted between two of the shepherds, which could only mean the bearded man looking a bit like the 'Lot' and even your 'Jerome'. But this remains still speculative.

I also found a small catalogue of an interesting 1965 exhibition at the Rijksmuseum in Amsterdam: "Het Nederlandse geschenk aan Koning Karel II van Engeland, 1660" (The Dutch present to King Charles II of England, 1660). Apparently when Charles II returned from exile, he traveled over the Netherlands where his son-in-law, William III was stadtholder and married to his daughter Mary. The States General of the Netherlands who were pro-British at the time as they feared the usual war threats from Louis XIV, presented the king with a collection of 28 paintings. Sir Denis Mahon recovered a list of 25 paintings, most of which are still in the royal collection at Hampton Court and either Italian, French or Dutch. Ten of them were shown in the 1965 exhibition. It is known that Charles II quite loved the Dutch paintings given to him. Three paintings from this gift are missing. Could the Bloemaert 'Lot and Daughters' have been one of them? It needs to be researched and we have still a lot of work to do.

Michael is doing a splendid job and proceeds as planned. Out of courtesy to me because I brought him the Bloemaert, he worked again on a small painting of mine that he had once before and I must say that his sensitivity and eye are superb.

All kindest regards,





Subject: RE: BLOEMAERT
From: GuiRochat@aol.com
Date: Thu, 18 Mar 2004 12:32:22 EST
To: baderfa@execpc.com

WEDNESDAY AFTERNOON, MARCH 18:

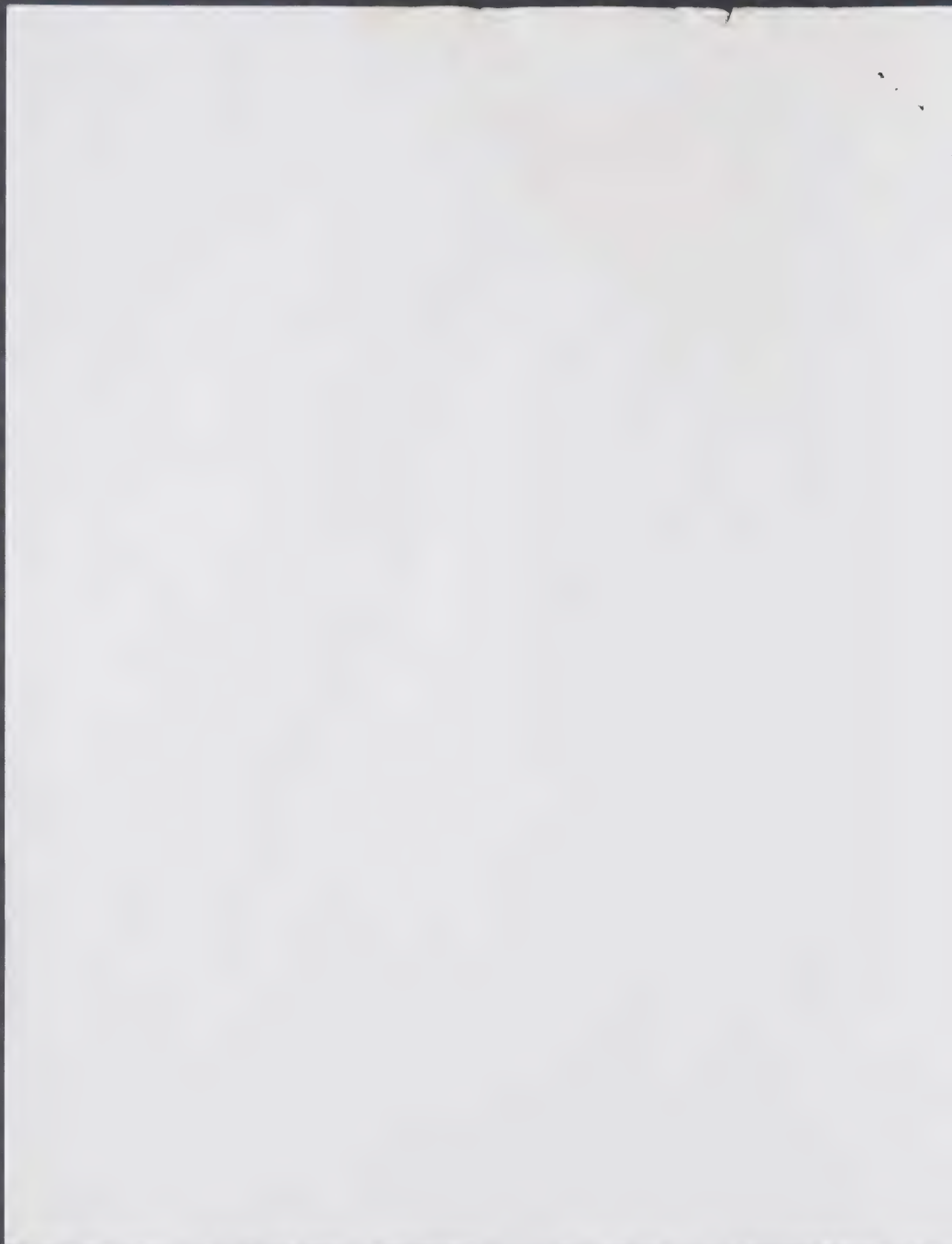
Dear Alfred,

I just went over to Michael's to look at the Bloemaert. He is fairly much finished cleaning it with some spots of varnish to be removed and some of the overpaint to the right of the canvas to be taken care of. I could not take any photographs for you at this time because they were working on it and it was flat on his worktable. But I took once again a very close look at the still life and compared it to the typical Bloemaert foliage to the left of the painting overhanging the grotto (not visible from Sotheby's photograph). To my eye there is no difference in handling the paint and the same softness and use of thin glazing was used. One sees that technique also in the fleshtones of the figures. I really have little doubt that the whole canvas is autograph by Bloemaert.

All kindest best wishes,

Gui

This message scanned for viruses by [Corecomm](#)



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

Subject: Fwd: Dorotheum Lievens
From: "abfa" <ordersfa@alfredbader.com>
Date: Fri, 19 Mar 2004 16:03:41 -0500
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>

 This message scanned for viruses by Corecomm

Subject: Dorotheum Lievens
From: "DeWitt, Lloyd" <ldewitt@philamuseum.org>
Date: Fri, 19 Mar 2004 17:17:05 -0500
To: Ordersfa@alfredbader.com

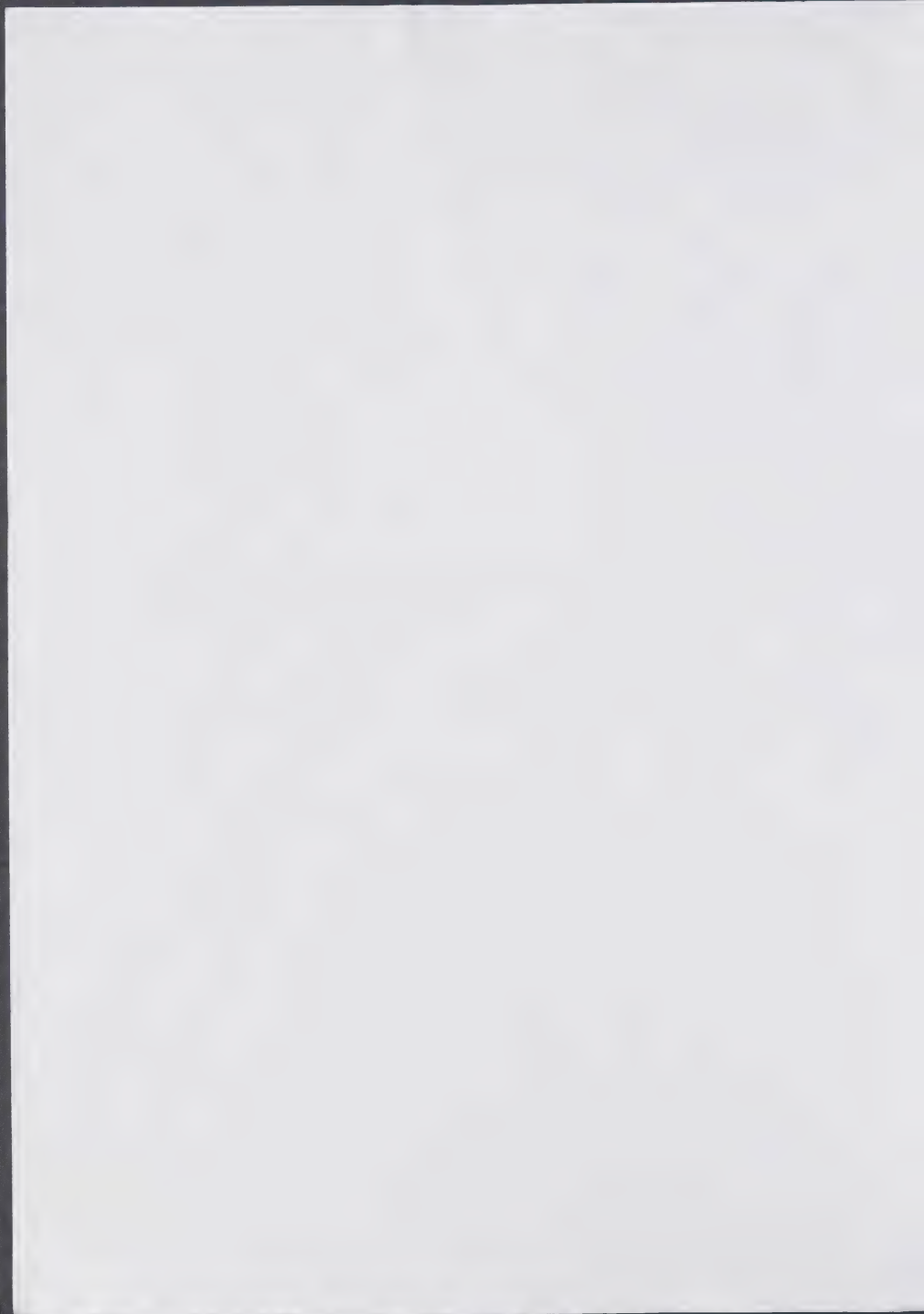
Dear Alfred,

Thank you for the Dorotheum notice - I see someone else is trying their luck at that auction house. After the results of the last Lievens sale, why not? For the present offering, I would agree with you and support the old Sumowski attribution. The color and background are very wrong for c. 1625 and the quality is poor, however much the brushwork and format might relate to Lievens of that period. The kind of paint buildup in the nose is uncharacteristic.

I would like to find a photo of the "Doomer portrait of Drost" that Sumowski calls an "Allegory of Taste", a painting in the English trade that he refers to in Volume VI. This is supposed to show the whole composition of which the present painting is a fragmentary version. When looking through his papers at the Rembrandthuis Study Centre, I didn't find it there, but I'll keep looking.

~~Best,~~

Lloyd



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

(414) 962-5169

March 30, 2004

Dr. Willem Russell
P.O. Box 87400
Amsterdam 1080 JK
HOLLAND

Dear Dr. Russell,

I enjoyed speaking to you early this morning and now enclose copy of the manuscript of the article which appeared in the Queen's University *Alumni Review* about a year ago.

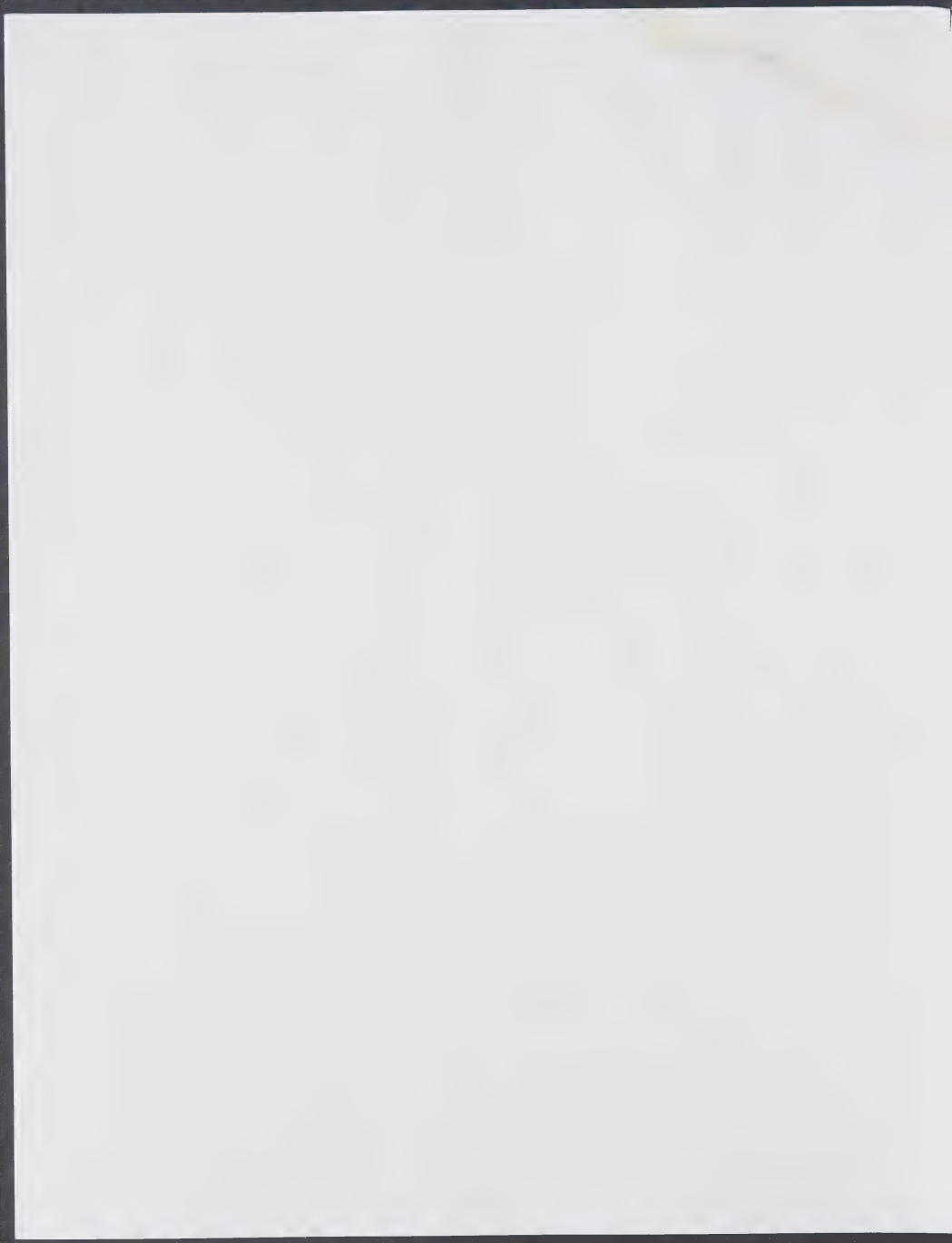
I cannot put my hand on the article itself at the moment, but when I find it I will send you a copy. The text, of course, is the same.

I would very much like to talk to the reporter whom I would also like to speak to that wonderful scoutmaster in Amsterdam, Bert Vos, whose telephone number is 20 683 0645. My travel schedule to Europe is as follows:

Milwaukee to England	June 8
Vienna	June 10-14
Prague	June 15-17
Munich	June 18-22
Bexhill-on-Sea, E. Sussex, England	June 22-July 23 (except for a week in Cambridge and London from July 2-9)

I can be called in my office between 8:30 AM and 5 PM every working day at 1-414-277-0730 or after that, at home at 1-414-962-5169.

The reporter may ask me whether I consider the Police Commissioner or the Police dishonest. My answer would be that they are so close to



Houston owes me:
\$3,650,000 Receivable

As of 3/31/04

Otto owes me:

\$34,246.58	10% int. on	\$104 from 2/3/03 - 1/9/04	(^{x 341 days} \$2739.726/day)
14,602.74	" " "	650,000 from 1/10/04 - 3/31/04	(^{x 82 days} \$178.082/day)

\$48,849.32 Receivable

To owe Otto:

G/P 13,000,000	13,000,000
Exp 448,849	-10,948,849
P/P 10,000,000	2,051,151

Payable

1,025,575.50 each

To owe Alfred:

1,000,000 BALANCE

13,315.06 Int. from 1/10/04 - 3/31/04

1,013,315.06

Payable

To ABFA: 3,650,000.00 Houston balance

 - 1,013,315.06 Alfred

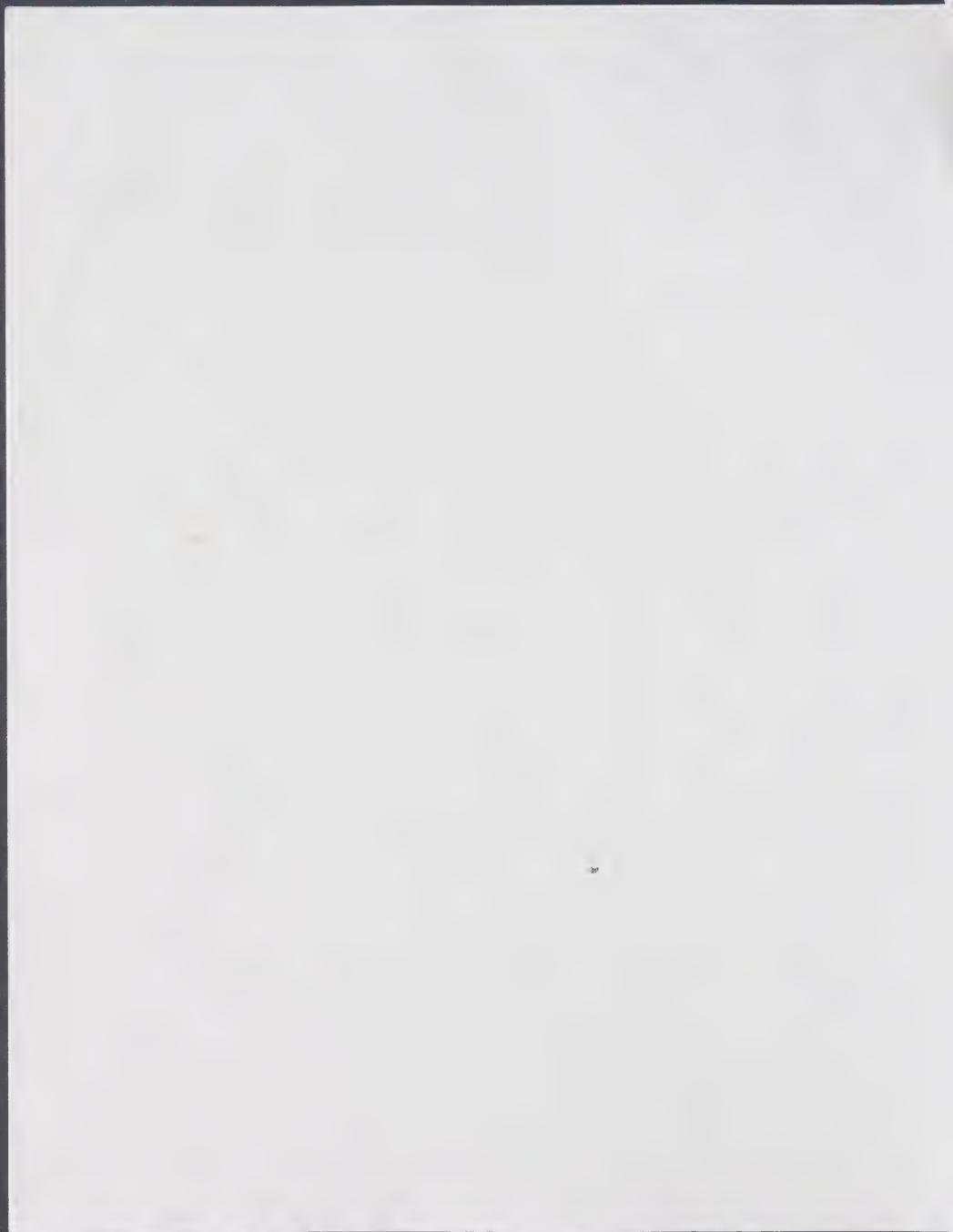
2,636,684.94

- 1,025,575.50 Otto

 \$1,611,109.44 ALL ABFA

To Otto:

\$1,025,575.50



Subject: Fwd: Laser cleaning of paintings
From: "abfa" <ordersfa@alfredbader.com>
Date: Thu, 01 Apr 2004 02:35:13 -0500
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>

This message scanned for viruses by [Corecomm](#)

Subject: Laser cleaning of paintings
From: "Helena Cid" <helena.cid@art-innovation.nl>
Date: Thu, 1 Apr 2004 10:40:45 +0200
To: <ordersfa@alfredbader.com>

Dear Dr. Bader,

Sometime ago we contacted Mr. Dennis Baltuskonis, Trinity University, concerning the visit of Mr. Hans Scholten to Texas next week.

He mentioned you were invited to the lecture Mr. Scholten will be giving about laser cleaning of paintings, but that unfortunately you wouldn't be able to assist.

Because we heard from him about your great interest in the application of science to the study of art, we thought you might be interested in receiving some more information about the activities of Art Innovation.

Attached I am sending you our brochures about laser cleaning and about our multi-spectral camera.

Furthermore, we would like to inform you about our contacts with the Guggenheim Museum in New York and with AXA, concerning a possible project on laser cleaning.

The target is to get enough support from other interested parties, so that we can proceed with the treatment of the BLACK PAINTING, 1960-66 BY AD REINHARDT.

We kindly ask you to let us know your opinion on this specific subject. In case you need any other information we will be glad to send it to you.

We thank you in advance for your attention.

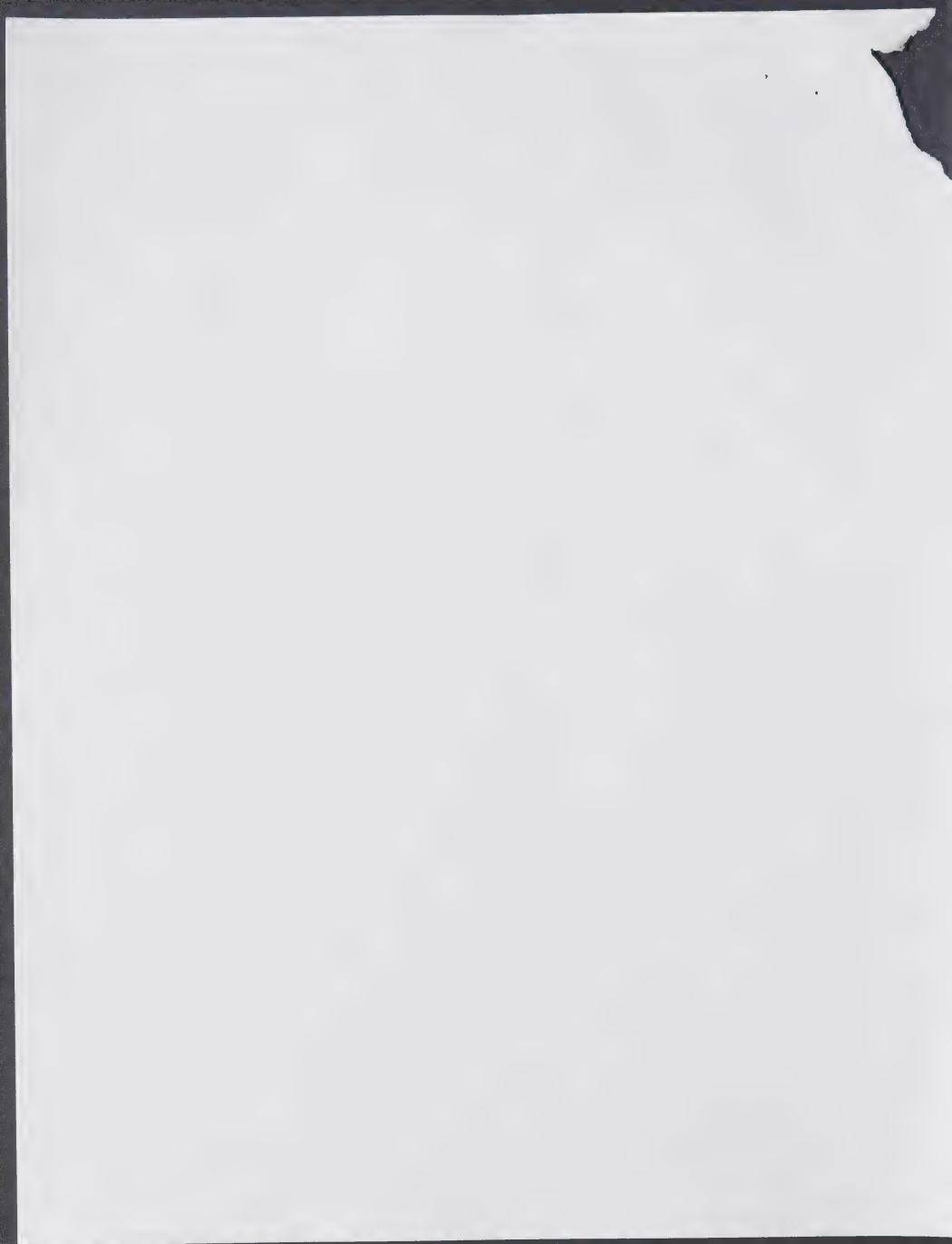
Hoping to hear from you in the near future,

Sincerely,

Helena Cid
Art Innovation

Art-Innovation
Westermaatsweg 11
7556 BW Hengelo, the Netherlands

Tel: +31(0)74 2501239
Fax: +31(0)74 2423296
E-mail: helena.cid@art-innovation.nl





Specifications

Sensor:	CCD progressive scan image sensor
Pixel:	1360 x 1036
Spatial resolution:	IEEE 1394 FireWire interface standard
Cable length:	5 m (15 feet)
Weight:	4.5 kg (10 lbs) single unit, 23 kg (51 lb) complete system
Dimensions:	C-mount zoom lens: 18, 108 mm (7.25 x 4.25 in) 20 x 22 x 12.3 cm (7.9" x 8.7" x 5")
Weight:	2 kg (4.4 lbs)
Power requirements:	100-, 240 V, 50-, 60 Hz
Power consumption:	15W (off)
Imaging modes:	Black and white, luminance Ultraviolet reflection Ultraviolet fluorescence Near infrared 1 Near infrared 2 False colour infrared 2

All models and technical specifications featured in the brochure may be subject to change without notice.

Company Profile

Art Innovation provides innovative products and services for the international field of conservation of cultural heritage. The company's expertise is in the development of imaging systems, hardware, software, detectors, filters and production facilities for conservators and restorers. The collaboration with leading conservator and research institutes ensures the development of customized solutions. As a member of the Denmark Group, Art Innovation is

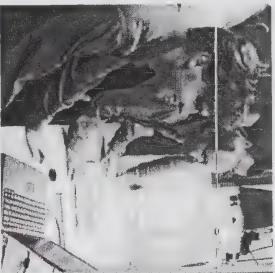
Other products and services

Laser cleaning

Lasers offer a valuable tool for the treatment of difficult to clean objects. Art Innovation provides a range of laser systems specifically designed for cleaning of different art objects such as, paintings, paper and stone. The facilities at Art Innovation offer conservator access to this equipment together with the necessary scientific support and expertise.

Service & support

- Customized training, based on training for conservators on the following subjects:
 - Practical application of lasers on art objects
 - Multi-spectral imaging and infrared reflectography
 - Analytical techniques in art conservation



supported by a large multidisciplinary team of engineers combining expertise and experience in the fields of mechanical design, electronics, software development, optics and industrial design. The availability of an in-house assembly, workshop and sophisticated production facilities enables Art Innovation to cover all aspects of product development from design through production to servicing and maintenance.

ARTIST

Multi-Spectral Art Imaging System



art innovation

Innovative conservation products



Professional Infrared Conservation Imaging
The ARTIST has been developed and built for the art conservation field. State-of-the-art technology provides professional high-quality imaging analysis for conservation.

User-friendly software
Built-in features such as digital zoom and displaying up to four images next to each other help the user to compare images recorded in the same or different modes.

Digital Technology
Built-in features such as digital zoom and displaying up to four images next to each other help the user to compare images recorded in the same or different modes. High quality due to the mosaic-panel resolution.

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Image appearing on the front of the system are from left to right:

Portrait of a young woman, National Archive, Den Haag

Portrait of a young man, National Archive, Den Haag

Portrait of a young woman, National Archive, Den Haag

Portrait of a young man, National Archive, Den Haag

Portrait of a young woman, National Archive, Den Haag

Portrait of a young man, National Archive, Den Haag

Portrait of a young woman, National Archive, Den Haag

Portrait of a young man, National Archive, Den Haag

Portrait of a young woman, National Archive, Den Haag

Portrait of a young man, National Archive, Den Haag

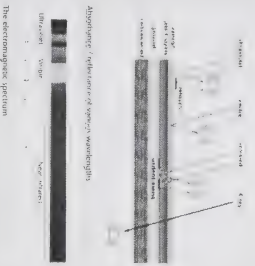
Portrait of a young woman, National Archive, Den Haag



Multispectral imaging

The human eye is sensitive to radiation within wavelengths of 400–700 nm (visible spectrum). The use of light frequencies beyond the visible spectrum (ultraviolet, 10–400 nm) or infrared (light between 700 nm) permits access to formal features, which cannot be seen by the human eye. This technique helps conservators to visualise and understand the composition and condition of a work of art.

All of the up-to-date imaging techniques used by conservators for scientific analysis of artworks, such as infrared reflection, false colour infrared, chamoisometry, fluorescence and ultraviolet reflection, are improved and integrated into one portable device with advanced documentation and processing capabilities. This includes imaging, mapping, saving and machine-vision techniques. The use of multispectral imaging allows destructive analysis and documentation of artworks, providing substantial benefits over conventional imaging systems.



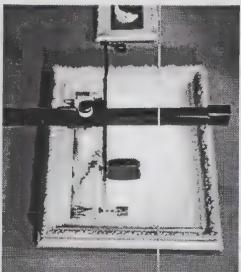
Imaging analysis of paintings

Infrared reflectography

Infrared reflectography enables the detection of under drawing in paintings, made with a carbon-based drawing material on a light-coloured support. It is used to identify types of pigments used, as well as the presence of salts under layers or later repairs.

Ultraviolet fluorescence

The use of ultraviolet light and fluorescence can reveal the location of organic pigments and the presence of varnishes. Many pigments, paints and varnishes exhibit a phenomenon called fluorescence when illuminated with ultraviolet light. The illuminated substance absorbs ultraviolet light and converts it to visible radiation of a specific colour. The colour is an indication of the type of material.



ARTIST 14, GEM 300 configuration



Detail of panel 'The Asses at Christ', The School of the Caravaggio, Cambridge

Imaging analysis of paper and documents

Ultraviolet reflection

Ultraviolet reflectography has proven to be very effective in the analysis of paper and documents. The ultraviolet reflection from the surface of paper and documents is absorbed by the surface when illuminated with an UV lamp. Surface details, roughness and stains can be enhanced.

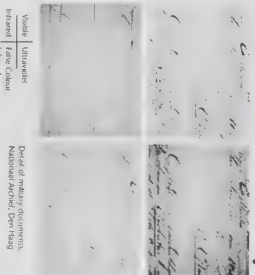
False colour infrared

False colour infrared can be used to distinguish iron gall inks from other iron-based inks used to detect iron gall ink corrosion in a non-destructive manner. False colour infrared imaging is performed by assigning a specific colour range to the infrared information and combining this with a colour image. The result is a false colour image showing an enhanced colour range that is not visible to the human eye, thus enabling the viewer to rapidly detect these regions.

ARTIST components and accessories

The ARTIST configuration offers conservators a complete and flexible imaging and documentation solution. Simply choose the accessories necessary for your applications: imaging of

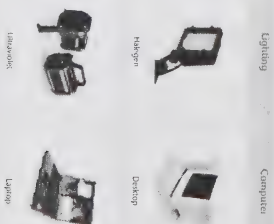
paintings or paper in a studio environment (stationary) or at various locations (portable).

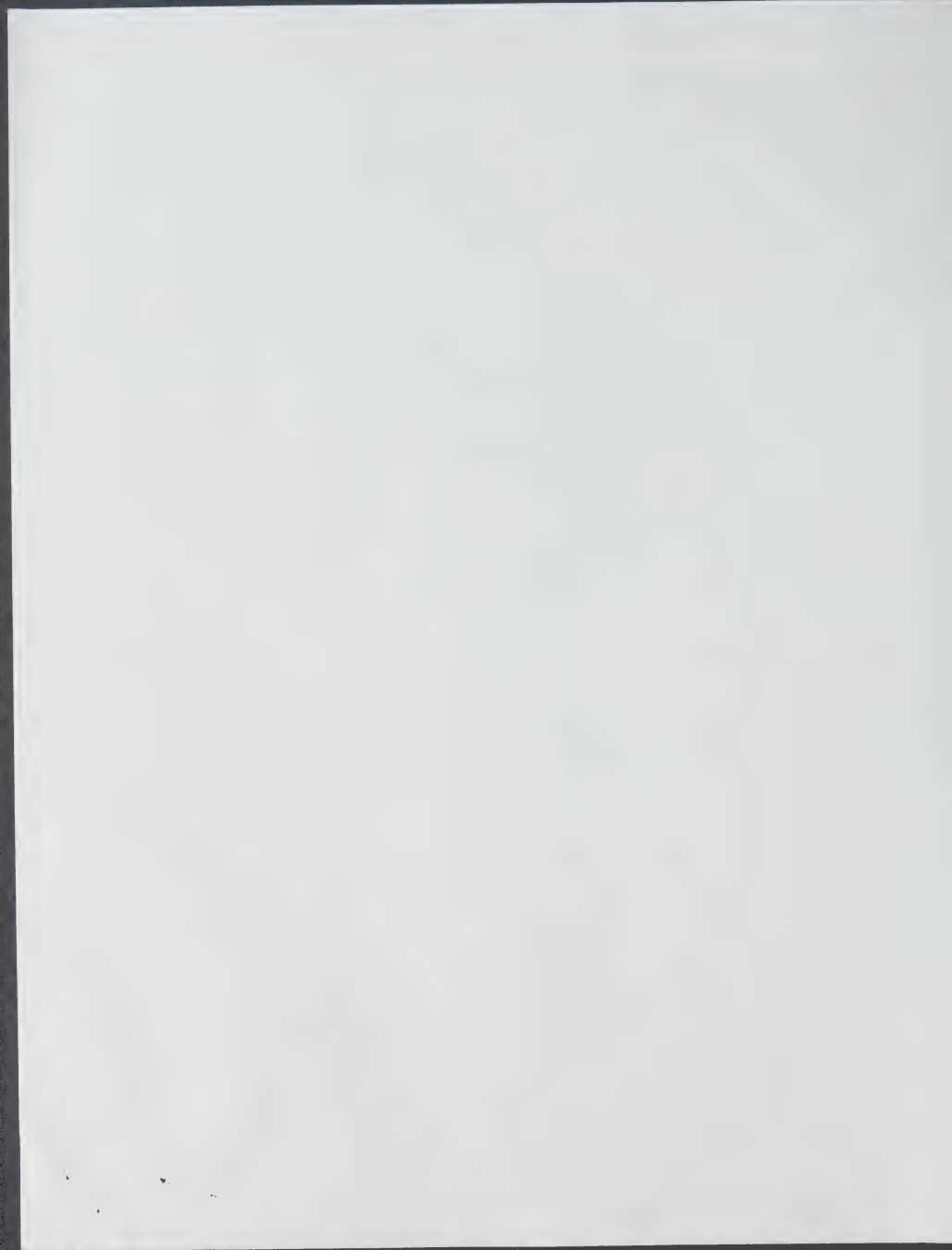


ARTIST system components



Accessories





April 2, 2004

Prof. Dr. Christian Noe
Rieglergasse 4
Wien XVIII
AUSTRIA

Dear Christian,

Isabel and I much look forward to seeing you in June.

As I mentioned to you by phone, I bought a charming painting by Phillip Hugh Padwick whose works you liked in the past. Snapshot is enclosed. The painting is very lovely but it needs a better frame. If you would like me to bring it to Vienna in June, that would be very easy and it would cost you only 280 Euros.

With best wishes I remain

Yours sincerely,

Alfred Bader
AB/az
Enc. - Photo



Ing. A.L.B. K chler
Zuidvliet 113B
3141 SX Maassluis
Netherland
Tel 0031-10-5925437
E-mail idstudio@kabelfoon.nl

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

Maassluis, 3 april 2004

Dear Mr. Bader,

Thanks for your letter of the 16th of March. I also doubt the attribution of the painting by Constantijn van Renesse. The attribution was done by the auction house.

Drs. Jan Kosten of the RKD believes it is closer to Rembrandt. I am not sure.

Next week we take the Picture to Prof. Ernst van de Wetering of the RRP for a closer look. We visit him for another Painting which Sumowski (part VI no.2428) attributes to Jacques des Rousseaux. The RRP however thinks this painting is of the same hand as the three paintings (Scholar in a Lofty Room, Bust of An old Woman and Travellers Resting) as mentioned in "the Mystery of the Young Rembrandt". He also wants to have a look at the "Red bearded Man".

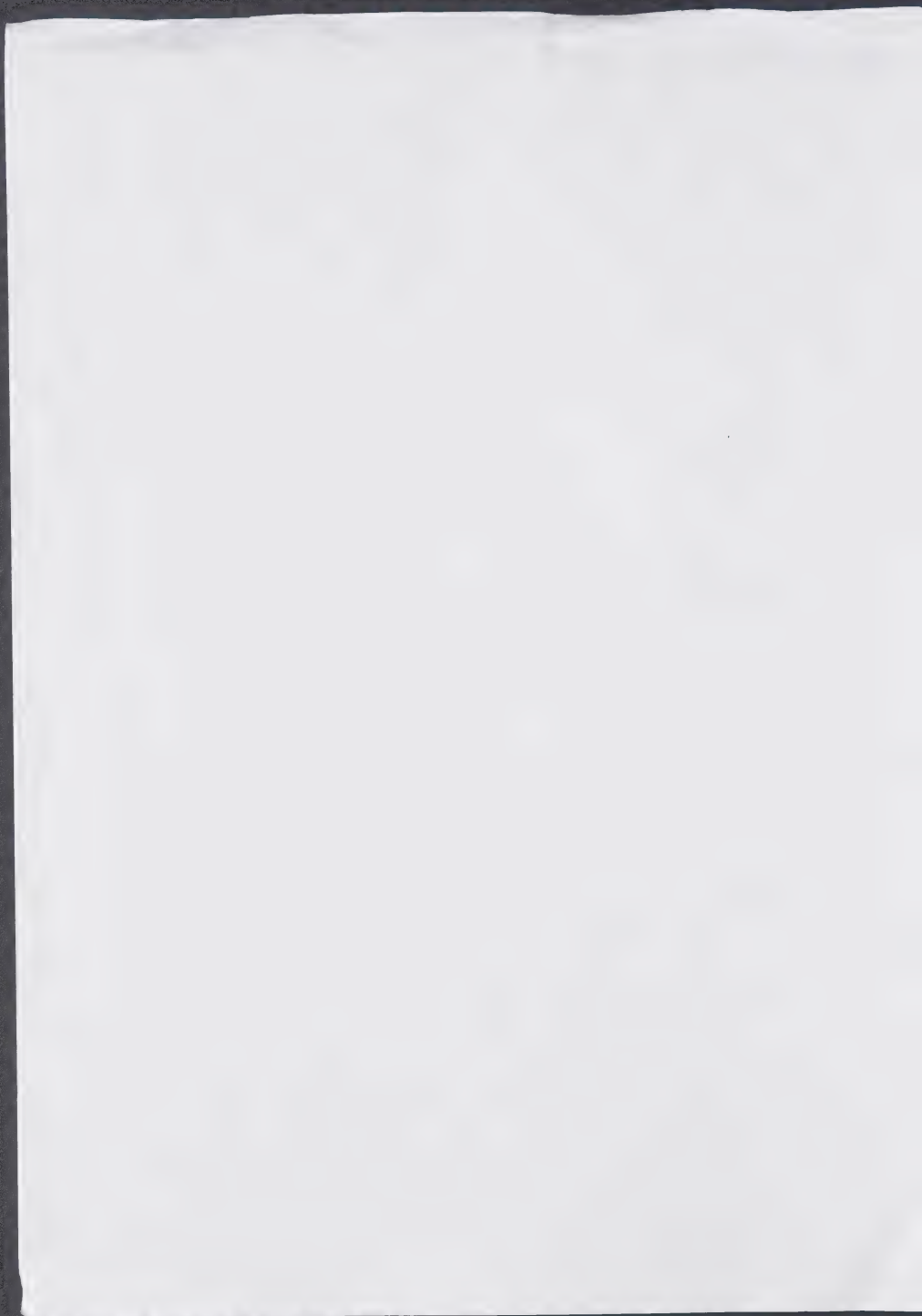
You told me Dr. David de Witt is finishing a book on Jan van Noordt. Last Year in an auction there was a Painting of the "Rembrandt School" which presented "Granida and Daifilo". I personally think this could be a painting by Jan van Noordt and I therefor enclose a Photo of it. Maybe Dr. de Witt doesn't know the Painting; to my knowledge it has not been published before.

The 15th of April we are in London, let me know if you and Isabel are there so we can meet.

Yours Sincerely,



Ab K chler



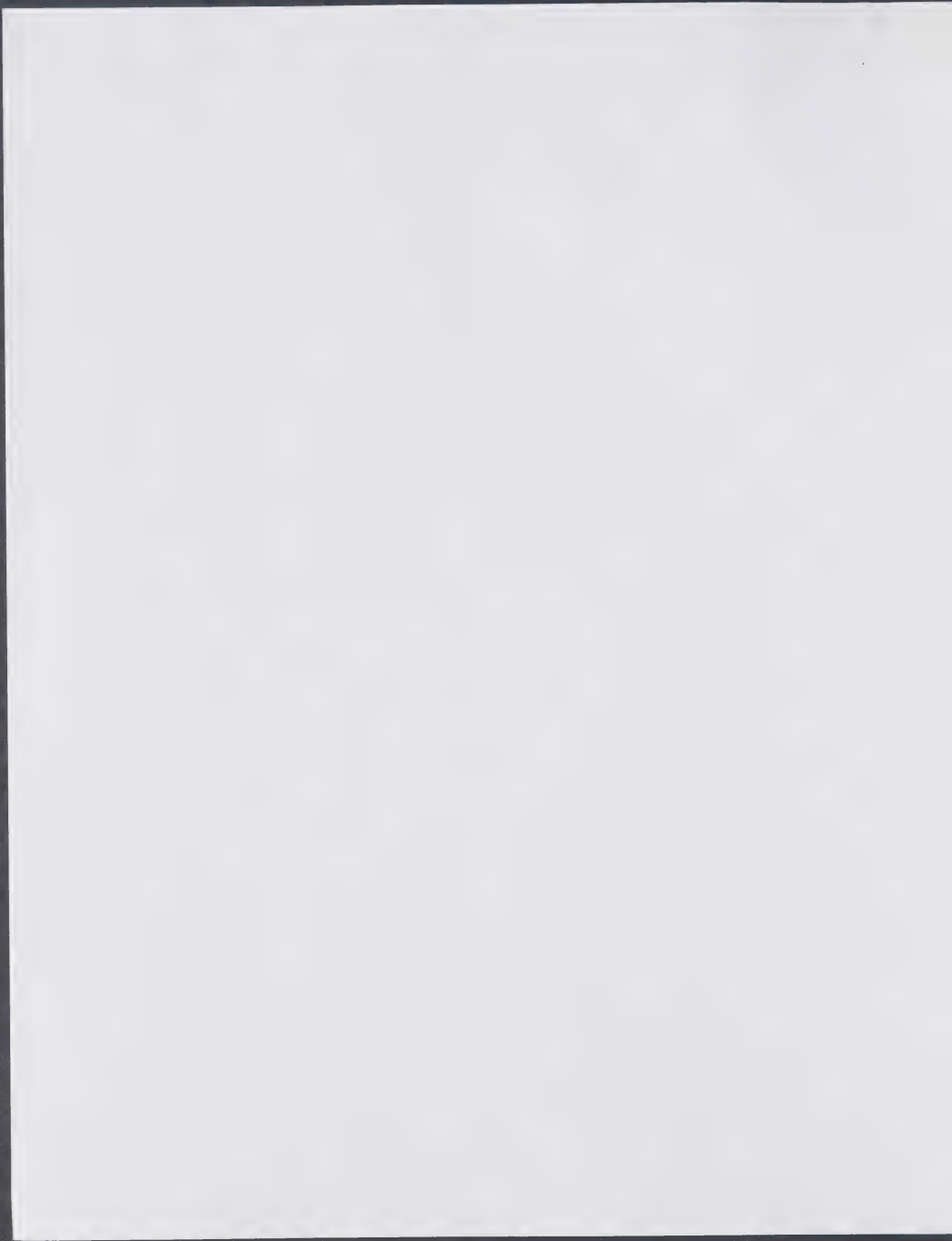
April 5, 2004

Dr. Otto Naumann
Otto Naumann, Ltd.
22 East 80th Street – 2nd Floor
New York, NY 10021

Dear Otto,

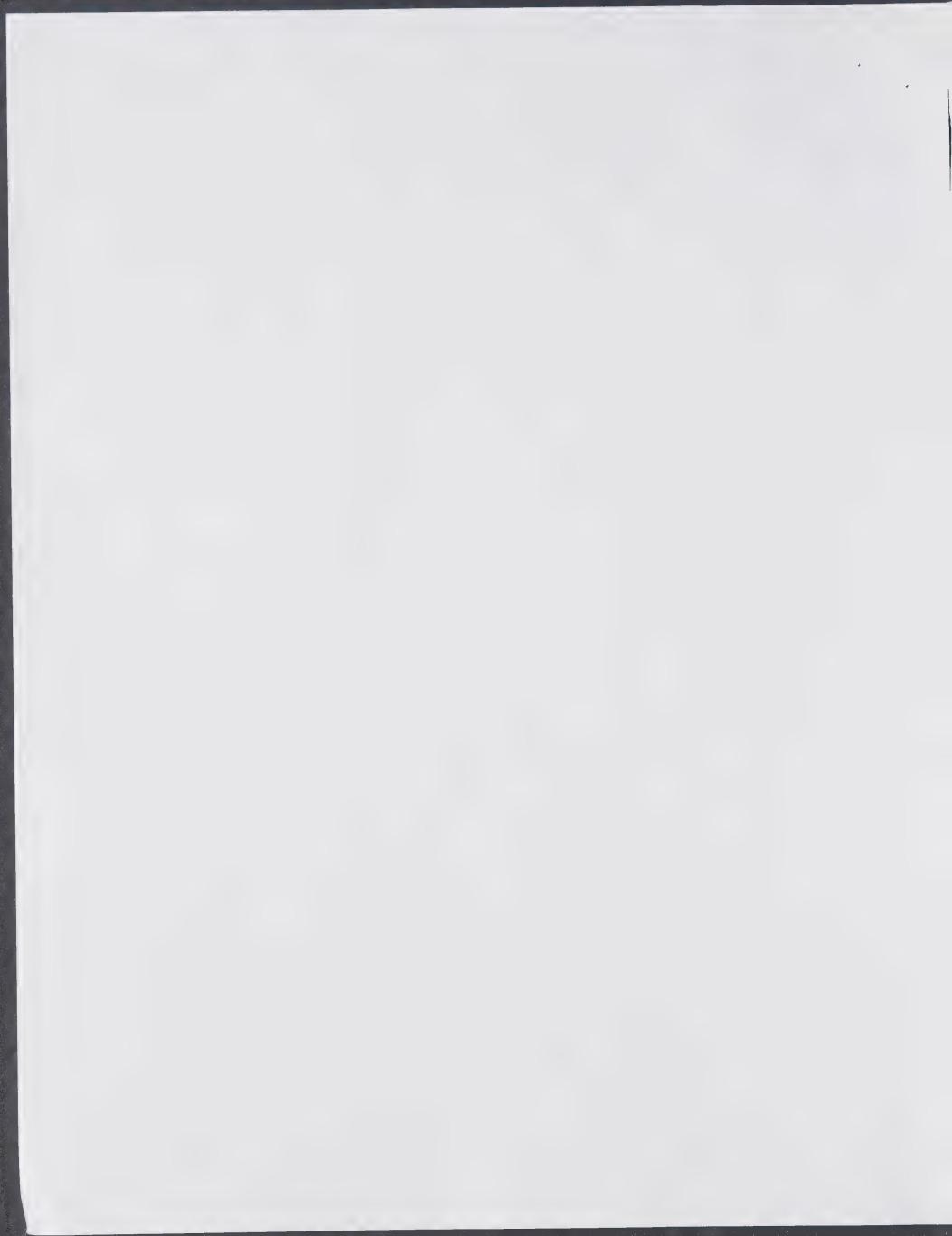
There are a lot of things to discuss, as follows, not in any order of importance except that obviously 1. is the most important:

1. Do you want me to come to Chicago on May 10th to be involved in the handover of Bredius 515? My calendar is filling up rapidly and I would really like to know.
2. I think I will meet Prince Lobkowitz on June 15th. It is highly unlikely that much could be done about the Bruegel other than double the previously suggested price, i.e., go from \$12 million to \$24 million, though even that may be low. But is there any one painting worth about \$1 million for which you think I should make an offer?
3. You saw the little panel, 12" x 9", on the internet before I bought it at the Battle auction. Am I correct in thinking that this is a Leiden artist around 1640? Do you like it?
4. The Rubens of the old woman with a boy and a candle is coming up at Sotheby's in London in July. I love the composition but the condition is a real problem because it is on several panels, oddly arranged. Of course if it is by Jordaens that's another problem. I have such an attachment to it because in July of 1952 I bought a period copy after this painting at Christie's in London for £27.



Dr. Otto Naumann
April 5, 2004
Page Two

5. While in London a few days ago I stopped by Johnny's and looked at the version of Bredius 182 which he had there. It is quite an impressive picture, better than another version that I sold a few years ago. But should one ever spend large sums for one of many school pieces? Could you please return the transparencies of the Rubens and of the Bredius 182 version.
6. Getting the labels off the A-84 frame was really quite difficult but at least you will see from the enclosed what they looked like. I hope that when Peter Bowron visits you he will give you a firm date for the final payment.
7. Let's think carefully and discuss whether we should do anything about the Vermeer. You know of course that the background has been very skillfully restored.
8. What are the other four Rubens like that you may have had offered to you?
9. I had a very good look at the Jan Lievens old man at Sotheby's in London. It is a fine painting, in very good condition, and considerably more interesting than the profile portrait of a young man that brought about \$1 million at the Dorotheum on October 1st. However, I have at least three works by Lievens and Queen's has one which I prefer to this old man. Hence, it certainly is not a painting that I would like to buy for myself and, as you know, selling such fine paintings has not been easy. You will soon have the Drost which I much prefer.
10. I get several inquiries about old master paintings a week and you probably get many more. Most of them I can just dismiss but some I wonder about. One of these comes from a Queen's University graduate who read about the Rembrandt I gave to Queen's and wonders whether the painting, photographs enclosed, might be by Rembrandt. Of course I assured him that there was no chance whatever, yet it does look like an intriguing painting, though in poor condition. Do you have any idea what it might be?



Dr. Otto Naumann
April 5, 2004
Page Three

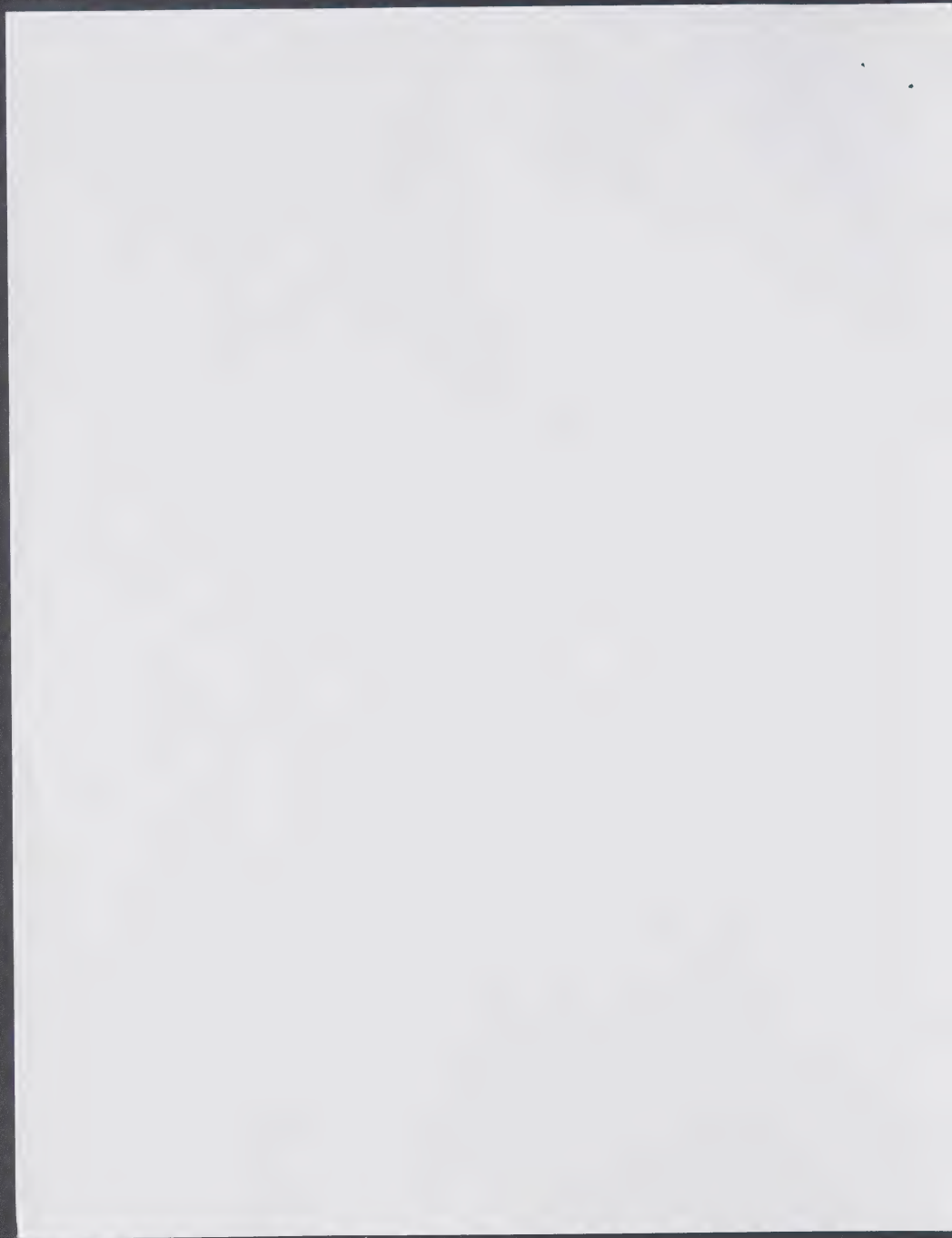
11. Having bought that fine Abraham Bloemaert of *Lot and His Daughters* I have been studying Roethlisberger's book and came across Catalog No. 528, Xerox enclosed. I have owned a study, photograph enclosed, which I have tentatively given to the early Jordaens, but surely it must be related to the Bloemaert. Do you think that my work is a copy after Catalog No. 528?

I am sending this by slow FEDEX to reach you safely and in time for your meeting with Bowron but I am also faxing you the letter so that you will know what is coming.

With best wishes as always I remain

Yours sincerely,

Alfred Bader
Enc.





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

April 12, 2004

TO: Mr. Gerald Stiebel c/o Dr. Otto Naumann

Page 1 of 1

FAX #: 1-212-535-0617

Dear Gerald,

Please arrange to have Rembrandt's "Abraham and the Angels" which I am buying from you, handed over to Dietl & Co. on May 10, 2004, the day after 'Rembrandt's Journey' closes at the Art Institute of Chicago.

Otto is flying to Chicago and Dietl & Co.'s agent will hand the painting to Otto who will fly back to New York on May 10, hand-carrying the painting in his briefcase.

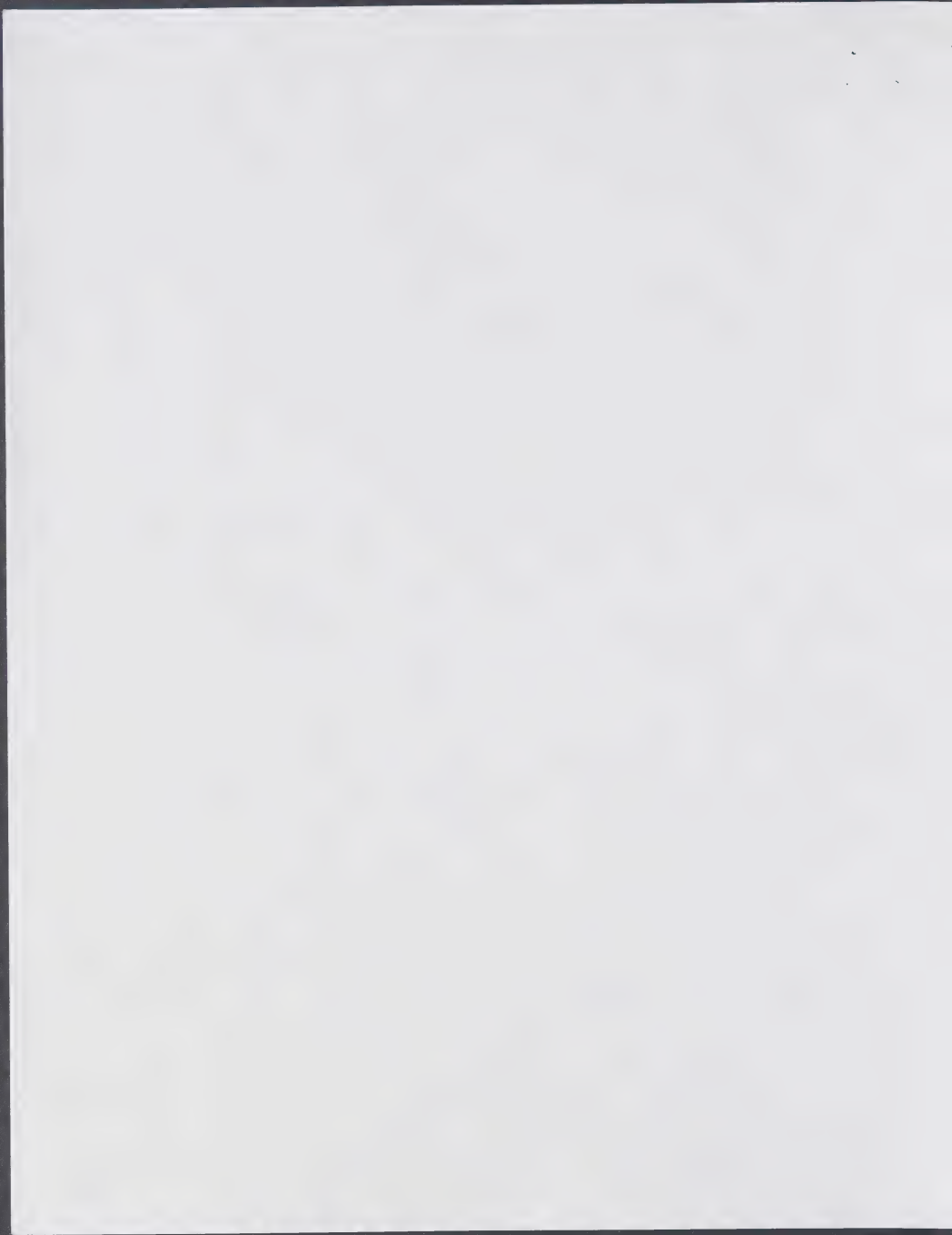
I understand that you or The Aurora Trust will pay for Otto's travel expenses, Dietl & Co.'s expenses and insurance until Otto returns to his gallery with the painting.

Once
↓ *Otto Naumann*
Otto Naumann, acting as my agent, is hereby authorized to release to you the eleven million dollars (\$11,000,000) held in your joint account and have this sum wire-transferred per your instructions, *once he has the painting*
have arrived safely at Otto's gallery on May 10.

I am asking Otto to insure this painting for twelve million dollars (\$12,000,000) from the moment the painting reaches his gallery on May 10, 2004 and your insurance ceases.

Best wishes,

Alfred Bader
AB/az



Subject: Re: Alfredo Gameiro
From: <saga@artesa.com>
Date: Thu, 15 Apr 2004 14:02:53 +0200
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Dear ms. Ann . we received the painting just this past week , also received your letter with the bill , but this result no necessary , because the painting arrived soon , pardon for my english .ALL ITS OK , Please dont let to advise me when you have some spanish or portuguese paintings or fine antiques .we have many good clients for fine art.
many regards

salutes for mr. BADER
SEVERO PARDO DE SOBRADO

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

From: Alfred Bader Fine Arts
To: saga@artesa.com
Sent: Friday, March 26, 2004 11:42 PM
Subject: Re: Alfredo Gameiro

Dear Mr. Pardo,

Dr. Bader sent your painting by British post today and you should receive it within 6 working days. Please do let us know when it has arrived safely.

Best regards,
Ann

saga@artesa.com wrote:

Dear MISS. ZUEHLKE. : WE SENDE THE MONEY BY TRANSFER JUST TODAY TO YOUR ACCOUNT IN USA.THE MONEY TRANSFER ITS COMING NO FROM SPAIN. I WILL GIVE YOU ALL THE SPECIFICATIONS LATER.

REGARDS
SEVERO PARDO

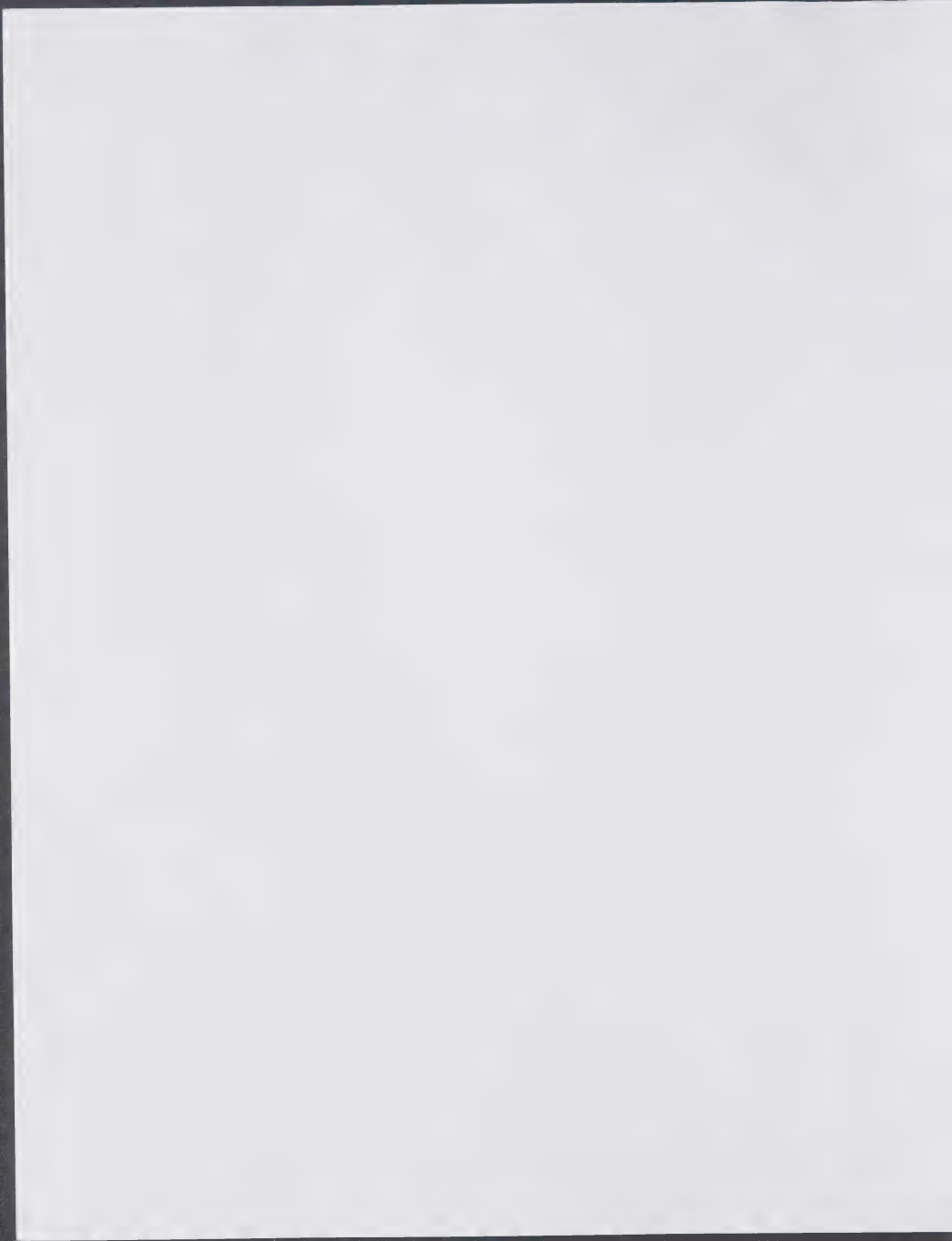
----- Original Message -----

From: "Alfred Bader Fine Arts" <baderfa@execpc.com>
To: <saga@artesa.com>
Sent: Tuesday, March 02, 2004 5:25 PM
Subject: Alfredo Gameiro

Dear Mr. Pardo,

Since Dr. Bader is leaving for England the evening of March 17th, please confirm your interest in purchasing this painting and receiving our wire transfer instructions. We will need a day or two to get the painting carefully packed for shipment from England and have found that wire transfers can take up to three days. Thus, the transfer of US \$4800 should be completed either later this week or early next week. Please let us know when you have completed the transaction. We will e-mail you when our bank receives the funds and again the day that the painting is shipped to you. Then we would appreciate hearing from you again when the painting arrives so that we know all is well.

With best regards,
Ann Zuehlke, Gallery Manager

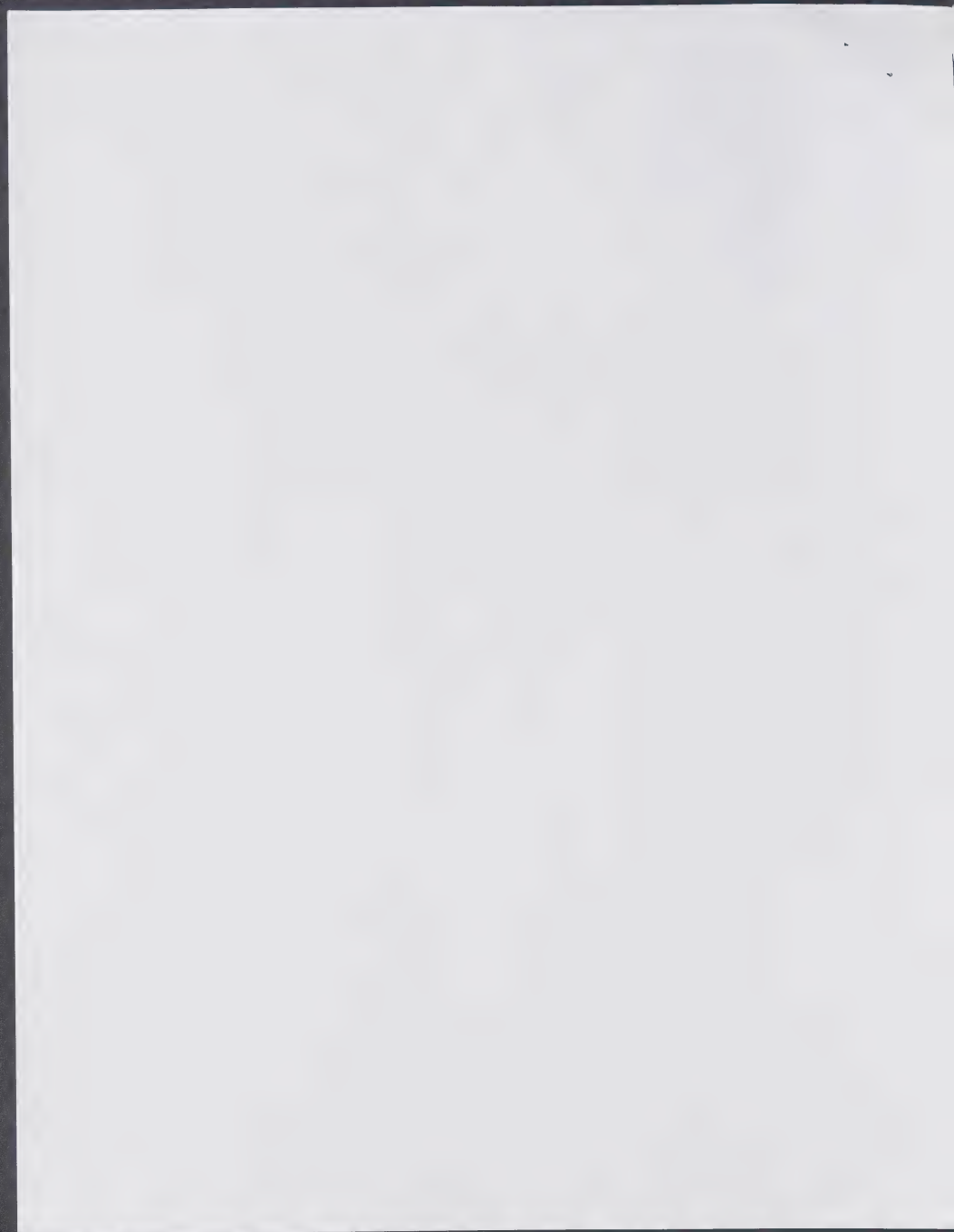


Subject: Re: Paintings
From: GuiRochat@aol.com
Date: Thu, 15 Apr 2004 14:53:58 EDT
To: baderfa@execpc.com

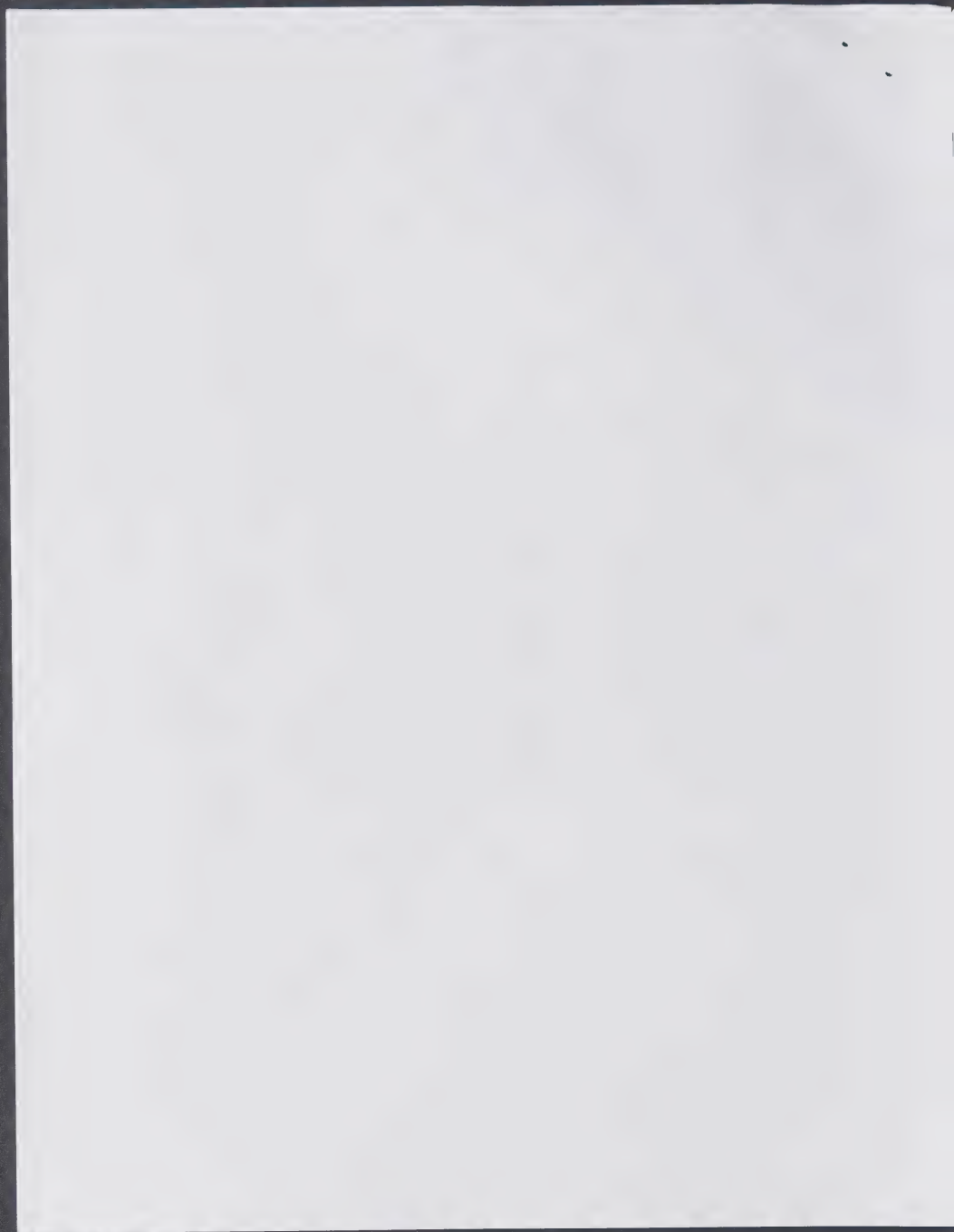
Dear Alfred,
I will do my best on the Danish picture. When I get interest in it, I shall immediately let you know.
Many thanks !
Gui

I just got confirmation on attributions of the attached portraits. The French/Dutch one of a man in long hair is seemingly by Wallerant Vaillant (Lille 1623-1677 Amsterdam). The portrait of a Young Village Boy, which you have seen photographs of is by Etienne Aubry (Versailles 1745-1781 Versailles), confirmed by telephone call today from Dr. Edgar Munhall, former curator at the Frick (see attached image).
I shall do my best on your small boy after you have had it cleaned.
G.

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100

From: "Otto Naumann" <otto@dutchpaintings.com>

Date: Thu, 15 Apr 2004 15:59:09 -0400

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

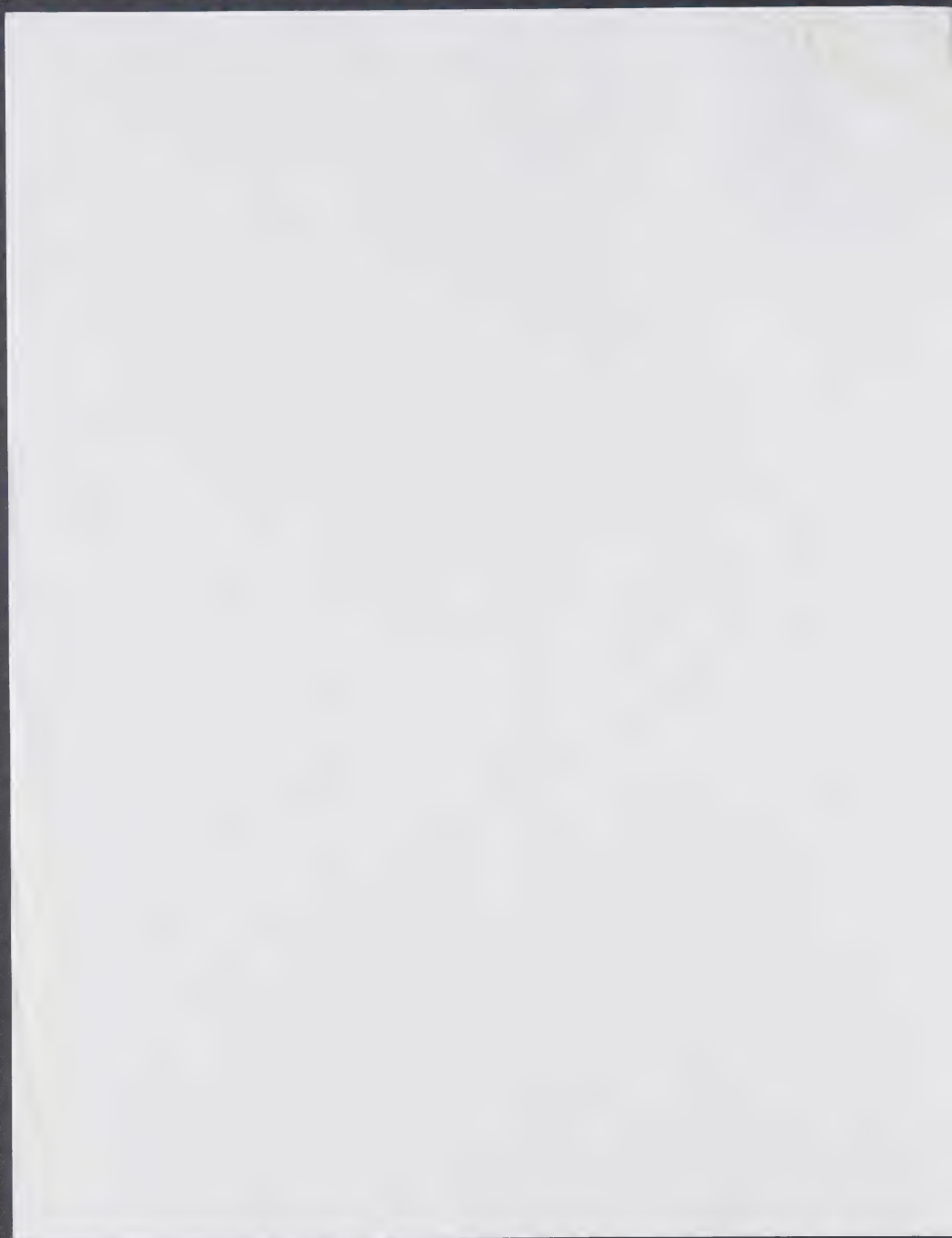
Alfred,

What was the name and address of that collector who died in the South, the man with all the Ostade prints. Bob Light wants to buy the collection with us, and I think we might make a very good profit doing so.

Yours,

Otto

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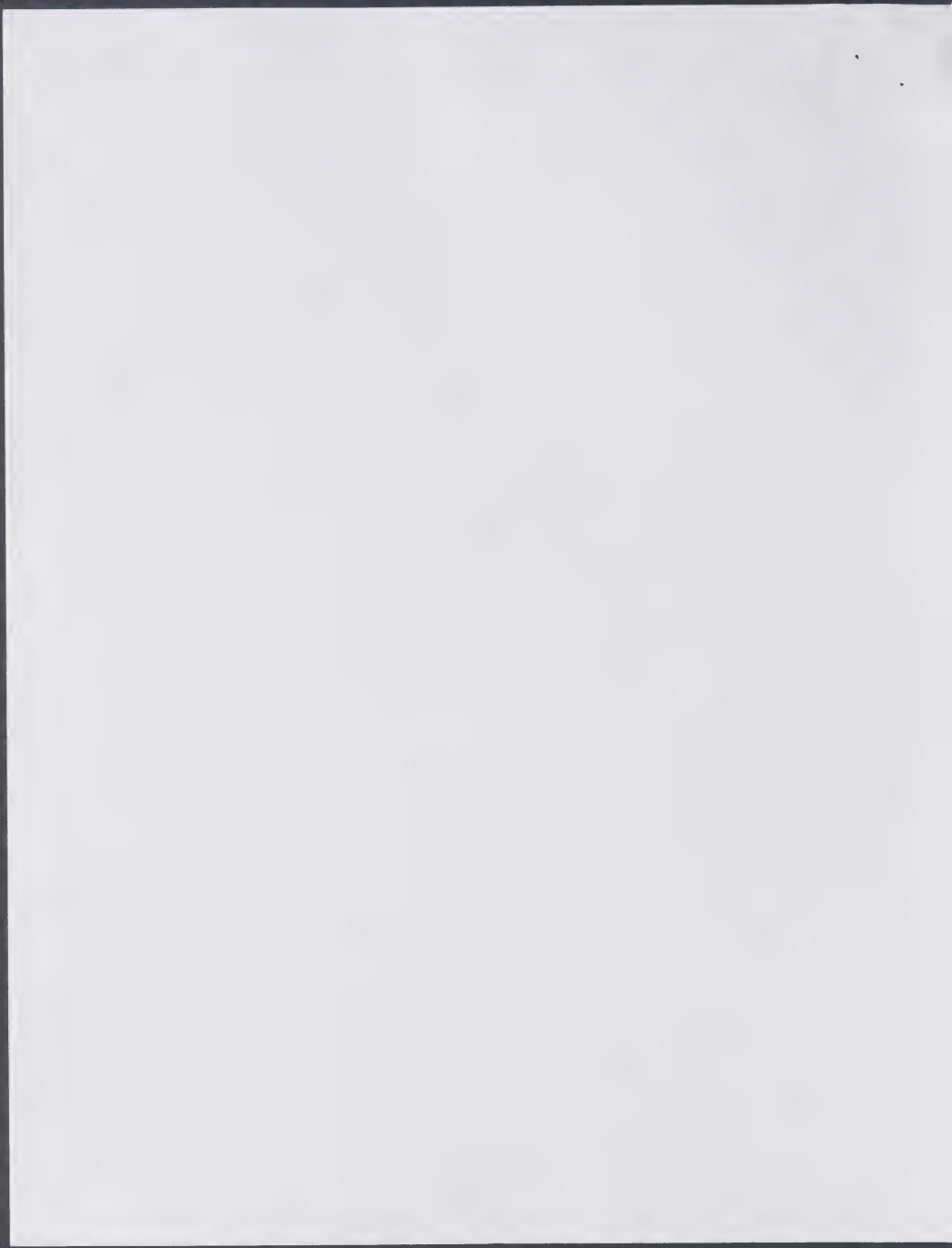


Subject: FW: Rembrandt(?) Portrait
From: "Otto Naumann" <otto@dutchpaintings.com>
Date: Fri, 16 Apr 2004 18:01:06 -0400
To: "Alfred Bader" <baderfa@execpc.com>

Alfred,
Isn't this Nathan Saban's painting?
Otto

From: MainStreetCurio@aol.com [mailto:MainStreetCurio@aol.com]
Sent: Thursday, April 15, 2004 12:12 PM
To: otto@dutchpaintings.com
Subject: Rembrandt(?) Portrait

Tex 4/19
Not Saban's
Offered to me
before, from NC,
not very good





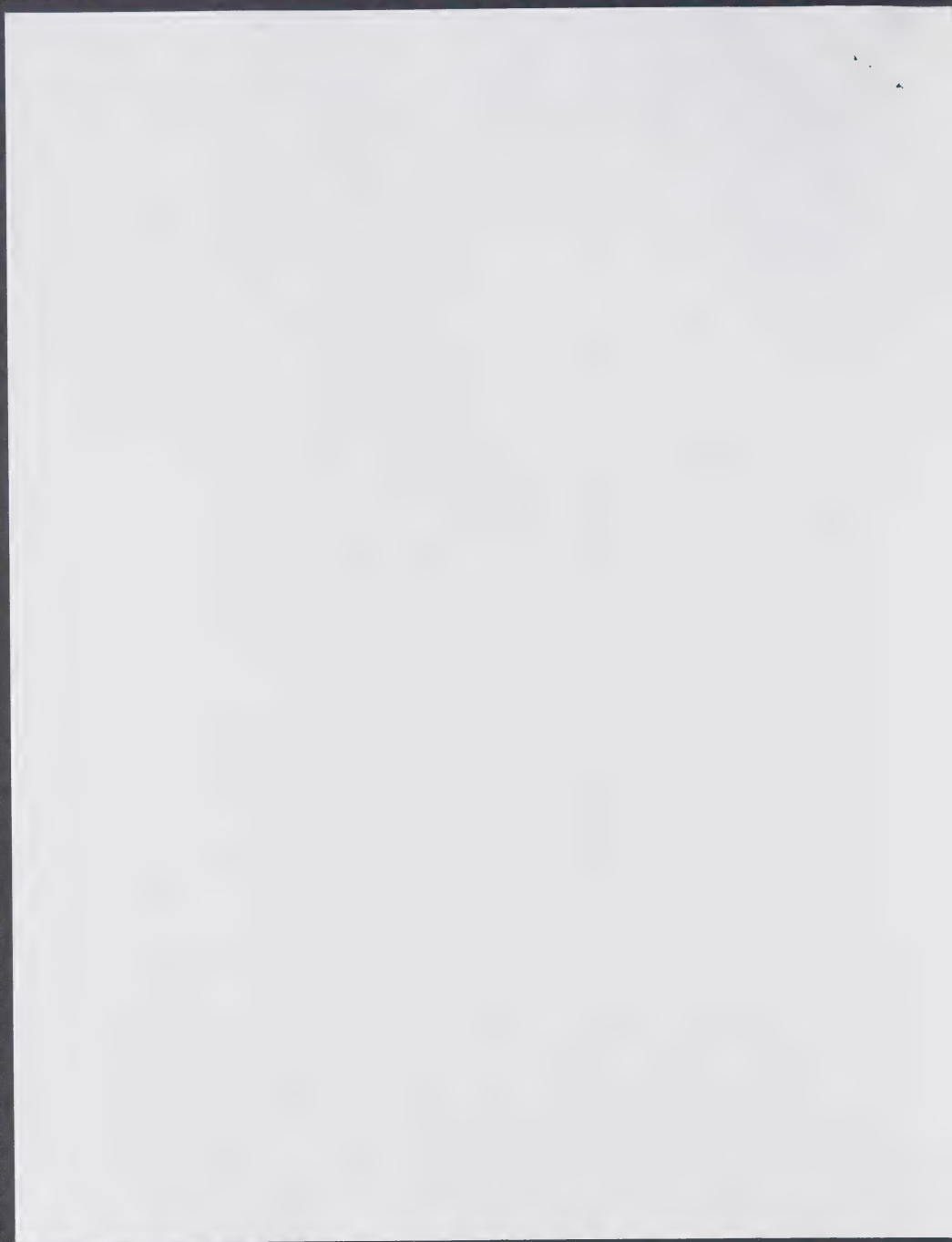
Dear Otto,

My apologies for the delay in sending you this photo of the Rembrandt portrait we discussed yesterday. You may notice a slight milky tone on the picture. This is due to glare as I used only available light to photograph it and didn't have a whole lot of control over it at the time. I do have more photos if you would like to see them--and more coming tomorrow that may allow for more detail.

This is a cropped version, but I do have some full-image photos as well. The painting itself measures 12-1/2" x 14-1/2" in size and is currently in a frame that also has quite a bit of age on it. I look forward to hearing what you have to say about it. You can telephone me anytime at (828)-779-3114. Thanks, again, for your time.

Best regards,

--Chris Pustorino



Subject: Fwd: New Information Request
From: "abfa" <ordersfa@alfredbader.com>
Date: Sat, 17 Apr 2004 12:28:35 -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>

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Subject: New Information Request
From: idstudio@kabelfoon.nl
Date: Sat, 17 Apr 2004 13:11:18 -0400
To: david@thelab.net;gretchen@thelab.net;ordersfa@alfredbader.com

A new request has arrived:

Email: idstudio@kabelfoon.nl
Name:
Address1:
Address2:
City:
State:
Country:
Zip:
sendEmail: 0
ABFANum:
Notes: Dear Dr. Bader,

Thanks for your E-mail. Concerning my painting (no.2428) I have to inform you that in this Sumowski is wrong. The painting has no Jacques des Rousseaux monogram, but only a probably later applied "R". I went with Ernst van de Wetering to Mr. Martin Bijl (the restorer), who is restoring the portrait of Rembrandt's mother (no.64, page 316 in "The Mystery of the young Rembrandt"). They compared this Painting with mine and concluded that they are from the same hand. They also hoped that my painting was clearly monogrammed, so that they could give an attribution to both paintings, but unfortunately not!!

The painting of Granida and Daifilo is not in my possession, but because I think it is by Jan van Noordt, I hope I can help Dr. De Witt with his work on Jan van Noordt, because if it is I think its important for his oeuvre.

Yours Sincerely,
Abe Kuchler



Subject: RE: ABFA #1460
From: "Otto Naumann" <otto@dutchpaintings.com>
Date: Wed, 21 Apr 2004 10:44:38 -0400
To: "'Alfred Bader Fine Arts'" <baderfa@execpc.com>

IT'S LOT 51 IN THE NEXT SALE AT SOTHEBY'S, ESTIMATE \$8/12,000, AS ATTRIBUTED TO SOLDI.

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

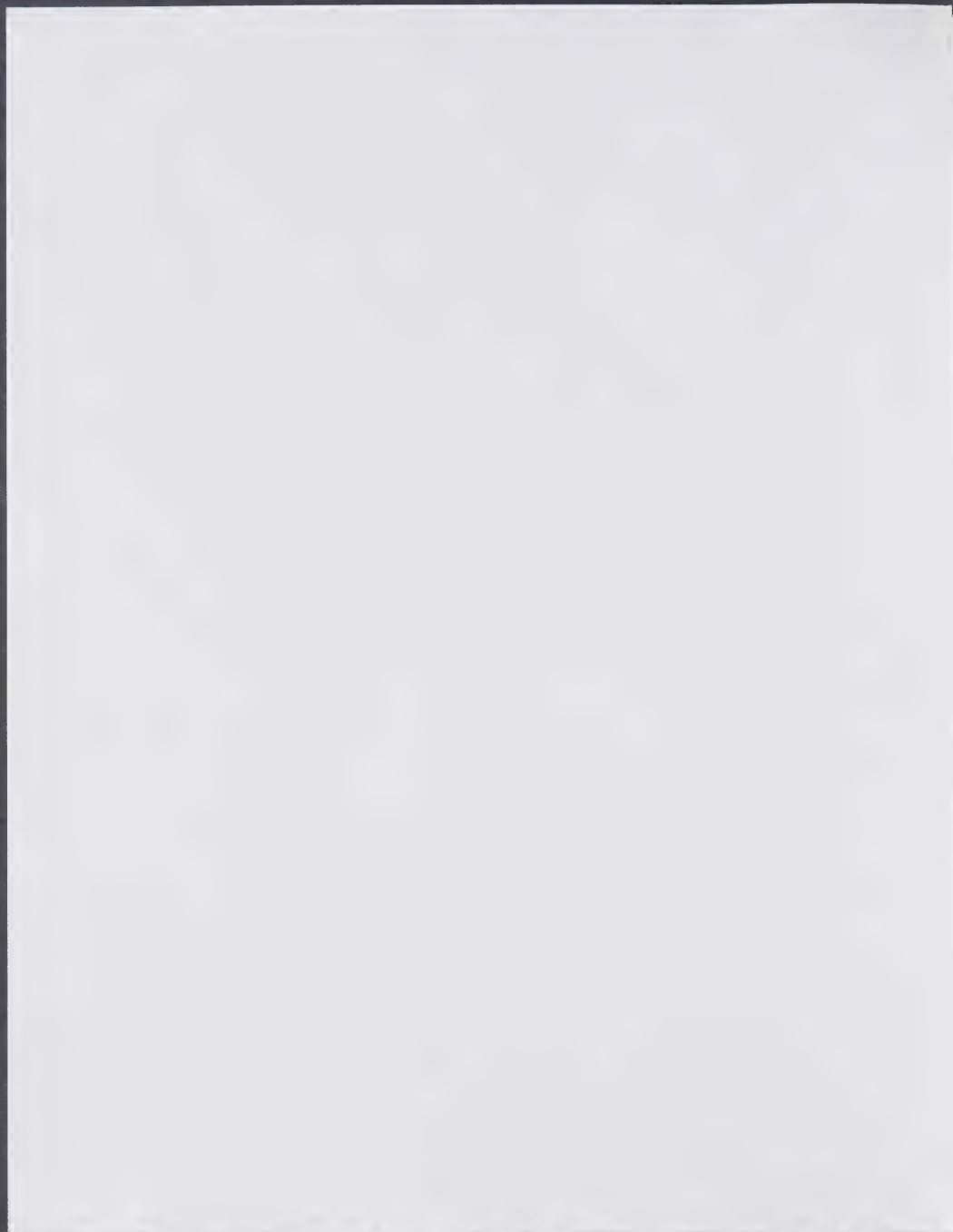
From: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
Sent: Tuesday, April 20, 2004 10:02 AM
To: Otto
Subject: ABFA #1460

Dear Otto,

We have had ABFA #1460, the oval portrait of a woman attributed to Soldi, for exactly 10 years. Is it finally coming up at Sotheby's in next month's sale?

Best wishes,
Alfred

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Dear Ing. Kuchler,

Thank you so much for your e-mail of yesterday, incidentally the worst day in the history of the world, Hitler's birthday.

No, I was not the underbidder of Lot 238 nor of course the buyer. Were you the underbidder? By all means in the future when you really like such paintings let me know before the sale and not after the sale and I will tell you what I think. This particular painting certainly is period and not unattractive but L33,600 is simply too much. The painting cannot be by Rembrandt and you might find it very difficult to determine who really painted it, certainly not Drost. Please do let me know what you have in mind.

Clearly, two people, the buyer and the underbidder disagreed with me.

All the best,
Alfred Bader



Subject: Re: Olympia/Kuchler
From: David de Witt <3dad5@post.queensu.ca>
Date: Wed, 21 Apr 2004 13:45:20 -0400
To: Alfred Bader Fine Arts <baderfa@execpc.com>

Dear Alfred,

I wasn't able to read Kuchler's missive, as the attachment would not open. Perhaps it could be sent in the text of the e-mail.

The painting itself is nice, well painted in parts, but not strongly defined in others. Especially the hair is a bit even and unmodulated. Also, the form of the body is absent. Did Kuchler have a name?

With all best wishes,
David

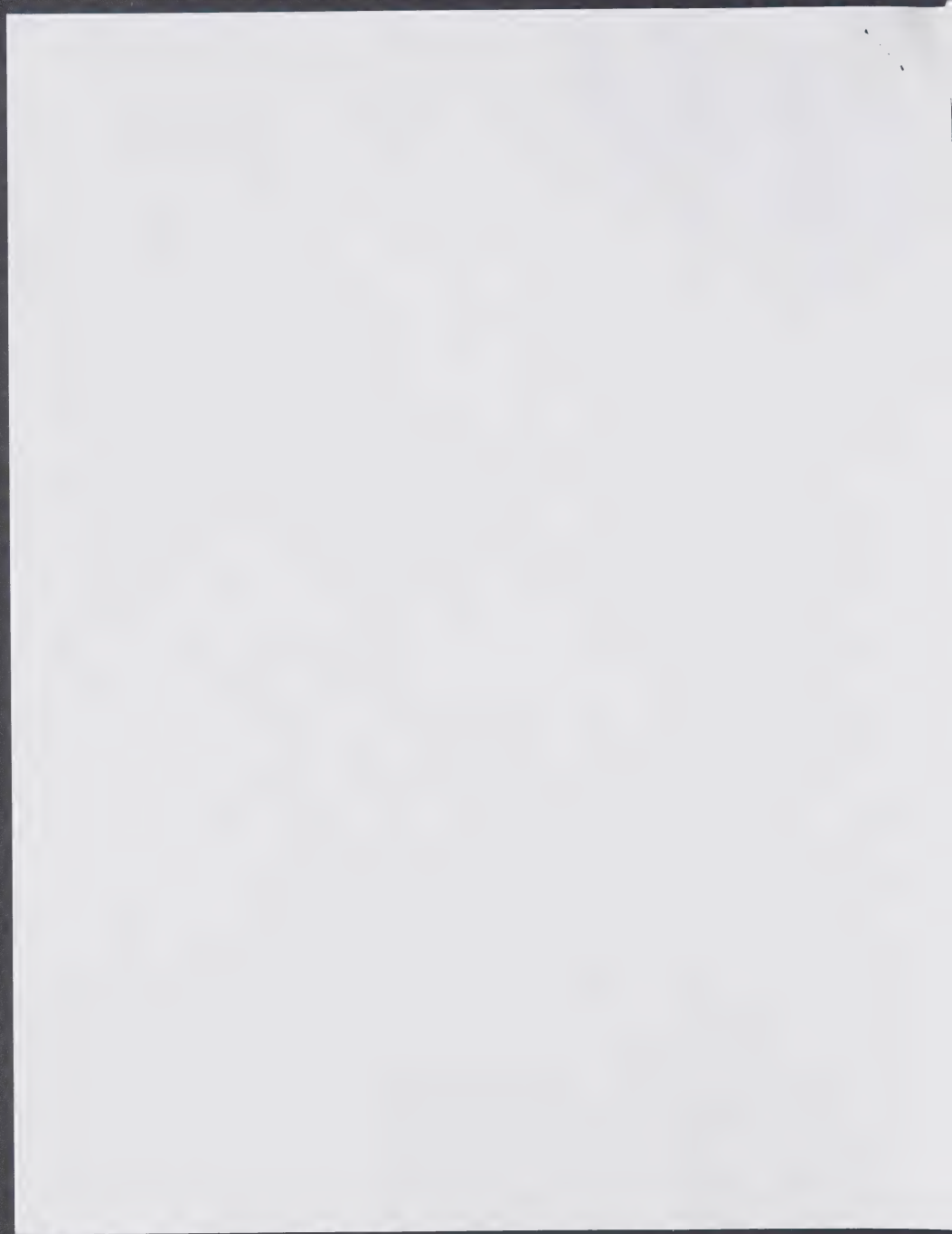
At 10:37 AM 4/21/2004 -0500, you wrote:
Dear David,

What do you think about Kuchler's great admiration of lot 238 in yesterday's Olympia sale? I didn't like it nearly as well as he obviously did and did not seriously consider buying it. It brought L 33,600.

Best wishes,
Alfred

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

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Subject: Fwd: Rembrandt?
From: "Bader" <Alfred.THELABPO.THELAB@thelab.net>
Date: Tue, 20 Apr 2004 14:46:35 -0400
To: <Baderfa@execpc.com>, "David Bader"
<David.theLabPO.theLab@thelab.net>, "Gretchen Dossa"
<Gretchen.theLabPO.theLab@thelab.net>

F: D&W

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Subject: Rembrandt?
From: "I.D. STUDIO" <idstudio@kabelfoon.nl>
Date: Tue, 20 Apr 2004 21:32:07 +0200
To: <alfred@alfredbader.com>

href="file://C:\Program Files\Common Files\Microsoft Shared\Briefpapier">

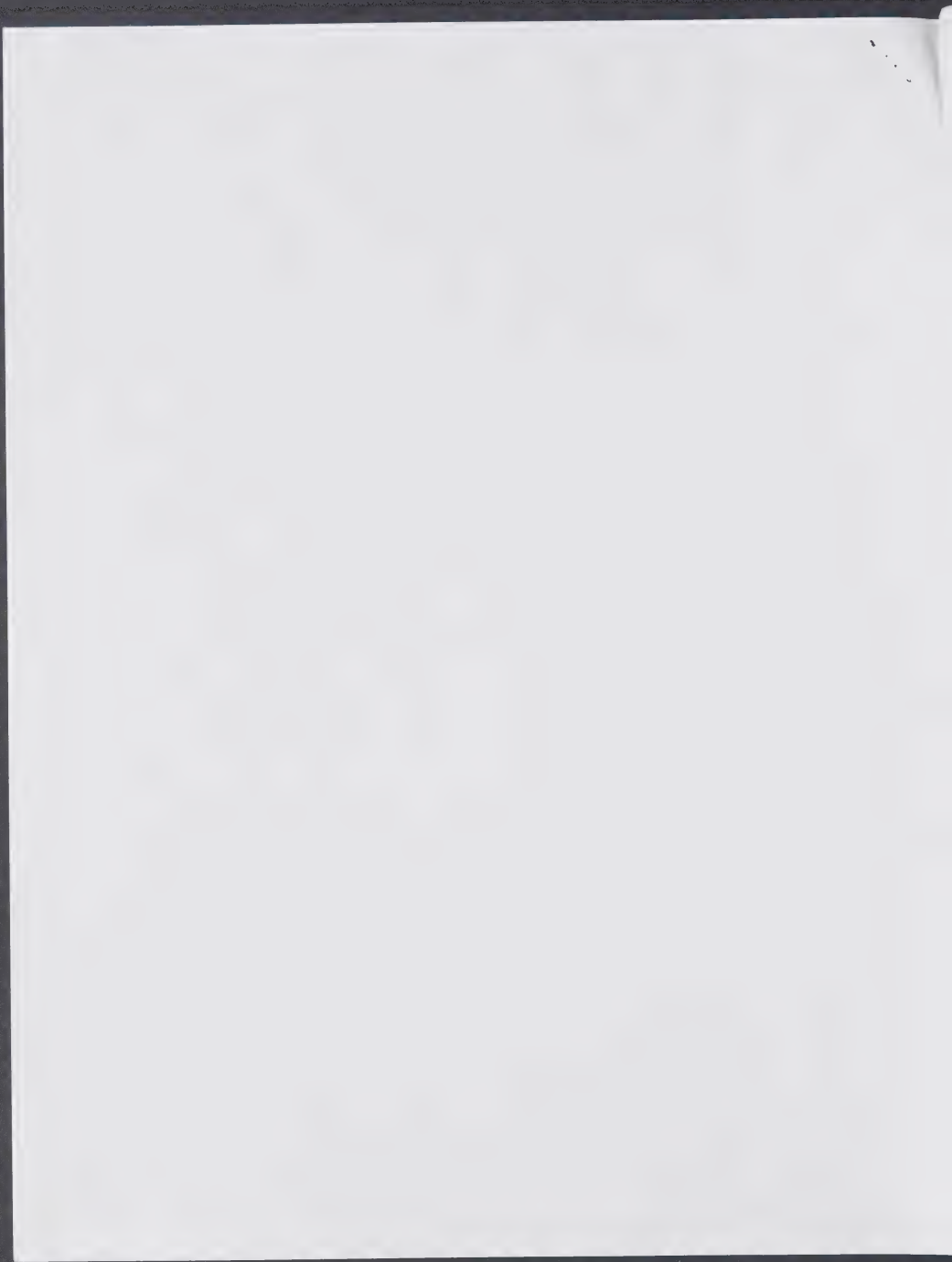
Dear Dr. Bader,

I wondered if you bought today the beautiful painting of "a bearded man, half length, wearing brown" (lot238) at the auction of Sothebys Olympia in London. Although heavily altered it is simply superb!!

I did some investigation on this painting, so let me know if you bought it, then I sent you the results I found. I hope you did, although I went to my financial limits to obtain the painting, I think it fits perfectly in your collection.

Yours Sincerely,
Abe Kuchler

Reply?





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

April 22, 2004

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

Page 1 of 1

FAX #: 011 44 207-293-5943

Dear Richard,

I note that my drawing in your sale on April 20th, lot 69, was unsold as were so many other drawings. May I pick this up when I visit you in July?

Yesterday Bob Demchuk visited us in Milwaukee and I must tell you that I really like this man and think that he will become a serious collector of old master paintings.

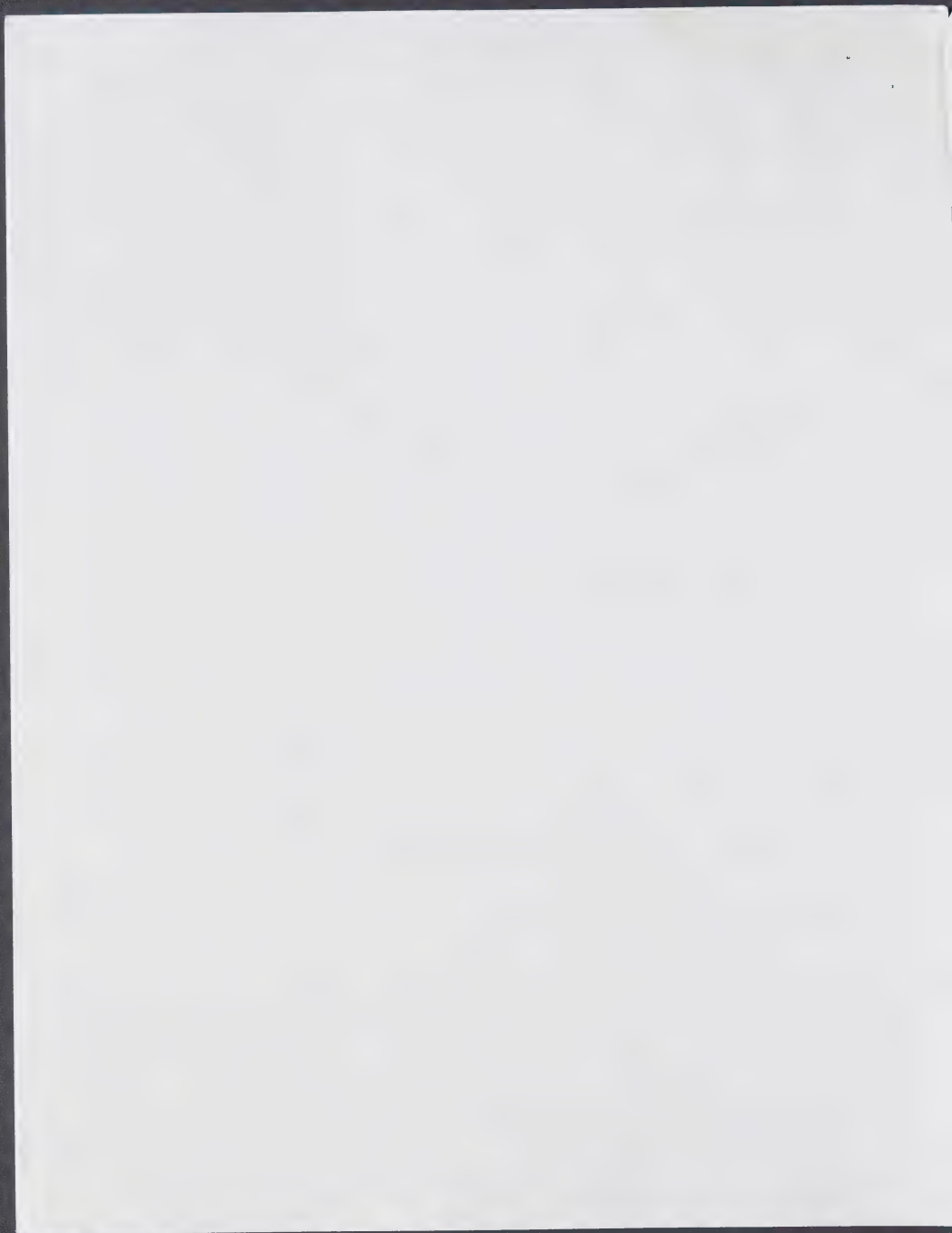
He told me a real horror story: you know that he bought that fine Abraham van Dyck of the woman weighing gold from you last July. He then sent a photograph to Sumowski who sent him a long opinion, with a bill for \$1,000, with an attribution to the early Kneller. This worried Bob a good deal because he did not know just how good the early Knellers could be. However, I doubt the attribution to Kneller and showed Bob Douglas Stewart's book on Kneller. I pointed out that Doug Stewart is an old friend and Professor at my alma mater, Queen's University. Of course I will get Doug Stewart's opinion and if it should turn out to be an early Kneller, then all that we can say is that it is one of Kneller's finest works.

David de Witt is just finishing his book on van Noordt. After that he may well work on Abraham van Dyck and now does believe that Bob's painting is by van Dyck.

With best wishes I remain

Yours sincerely,

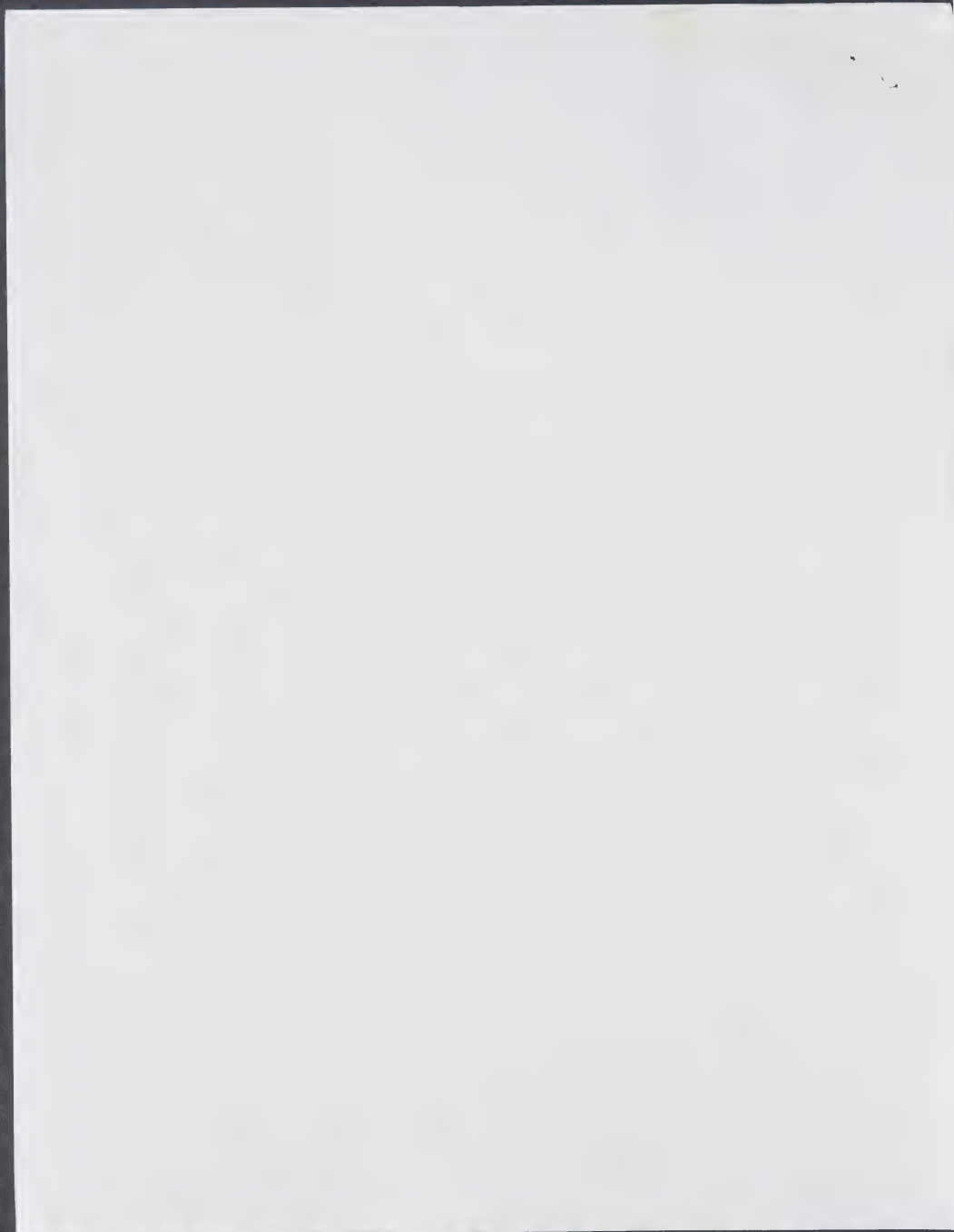
Alfred Bader
AB/az



TRANSMISSION VERIFICATION REPORT

TIME : 04/23/2004 12:34

DATE, TIME	04/23 12:34
FAX NO./NAME	011442072935943
DURATION	00:00:34
PAGE(S)	01
RESULT	OK
MODE	STANDARD ECM



Subject: Re: Help for Bob Demchuk
From: David de Witt <3dad5@post.queensu.ca>
Date: Thu, 22 Apr 2004 14:36:50 -0400
To: Alfred Bader Fine Arts <baderfa@execpc.com>

Dear Alfred,

Wow...\$1000 is ridiculous. And it was for a wrong answer. Did he pay the invoice?

This latest item casts Sumowski in an even more negative light. Perhaps he is simply sliding into pure cynicism.

Douglas will come by tomorrow to see the image, and I will let you know whether he thinks it has anything to do with Kneller.

All best wishes,
David

At 12:17 PM 4/22/2004 -0500, you wrote:
Dear David,

The collector, Bob Demchuk, who bought the painting of the old woman weighing gold in last July's Sotheby's sale visited me yesterday, and I now understand from his horror story why he is so keen to have your confirmation that his painting is by Abraham Van Dyck.

He bought it in London, from Sotheby's, for a hammer price of L 80,000, had it cleaned in London, and then sent a photograph to Sumowski. He replied that the painting is not by Abraham Van Dyck but by Kneller and he sent Bob an invoice for \$1,000 for this opinion. Bob was not familiar with how good the early works of Kneller are and was of course really disappointed.

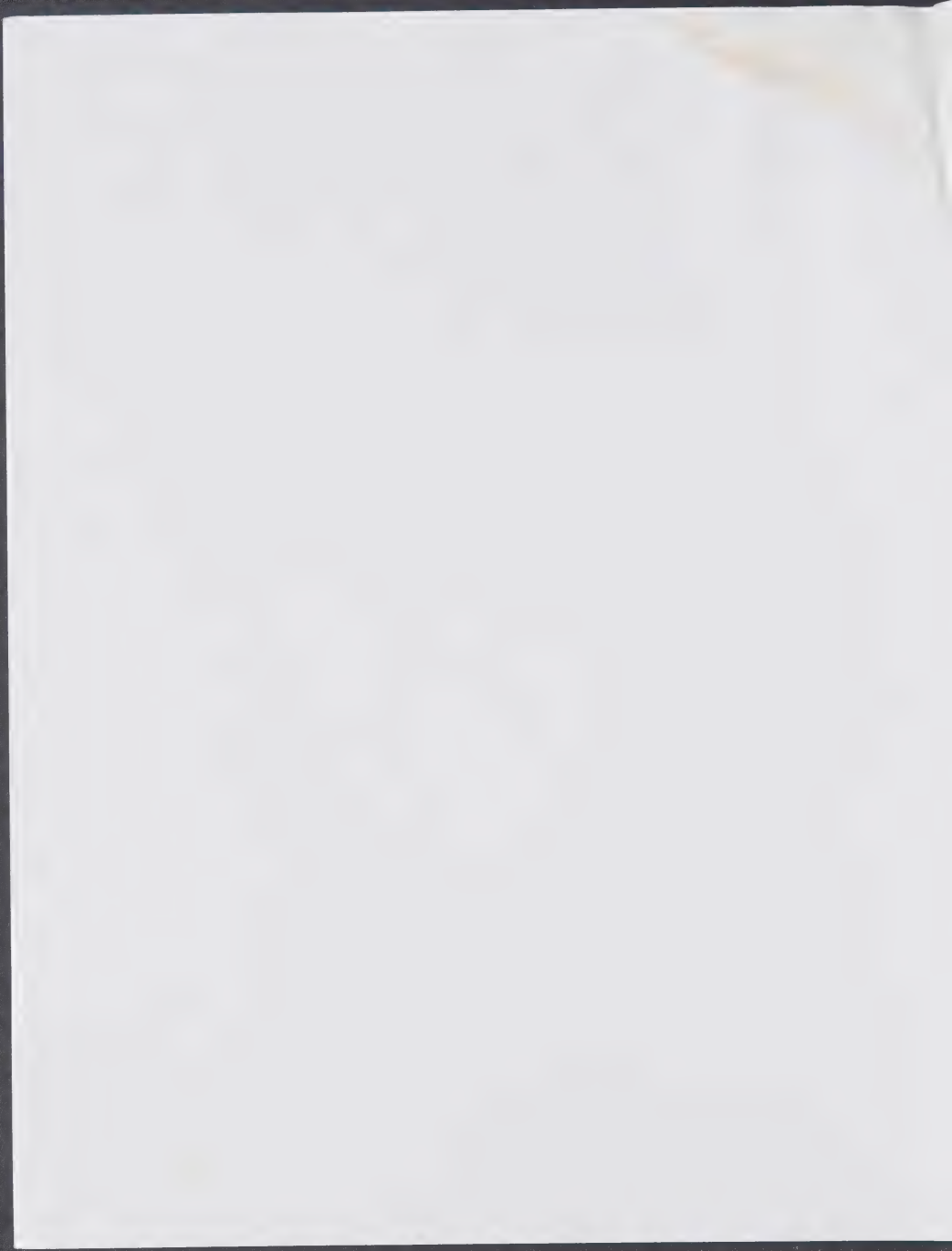
I told Bob that the man to confirm or deny that the painting is by Kneller is Douglas Stewart. Could you please show that CD to Douglas and let me know his response.

Bob Demchuk will become a serious collector of old master paintings and I would like to help him as much as I can.

With best wishes,
Alfred

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

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Dear Bob,

You must have realized how much Isabel and I enjoyed meeting you and I hope that next time you will come with your wife and spend a little more time with us.

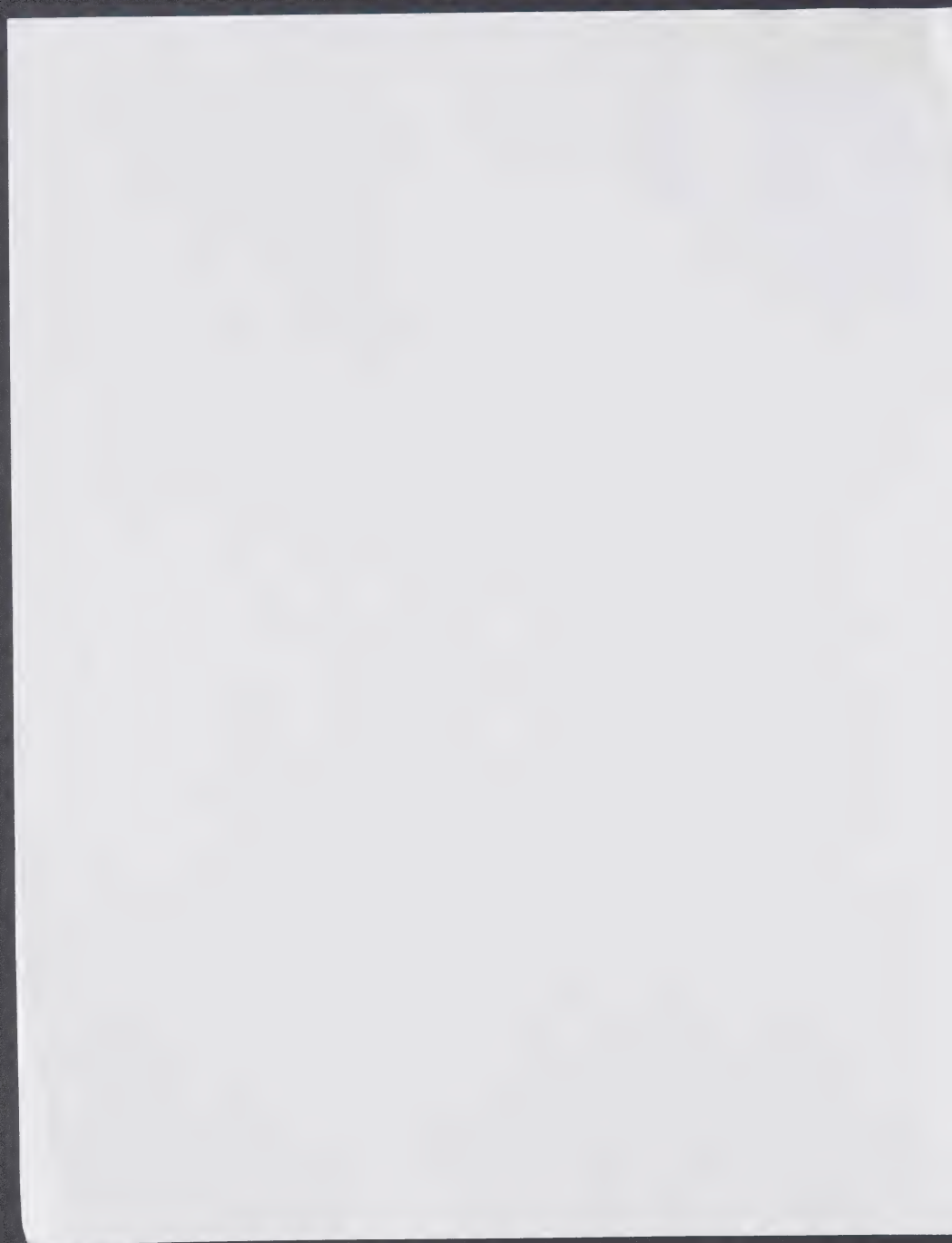
My e-mails to David de Witt and Richard Charlton-Jones sent separately will be self explanatory.

Now let me just urge you never to buy any paintings unless they really appeal to you. This of course applies to the de Wet and the Dullaert here in my gallery.

I just would like to confirm that I quoted you \$24,000 on the de Wet and \$14,000 on the Dullaert, each on a cif New York basis. That means that I would pay for the packing, freight and insurance to your home. But please do not buy either unless you really feel that you love one or the other.

With best wishes I remain

Yours sincerely,
Alfred Bader



Dear David,

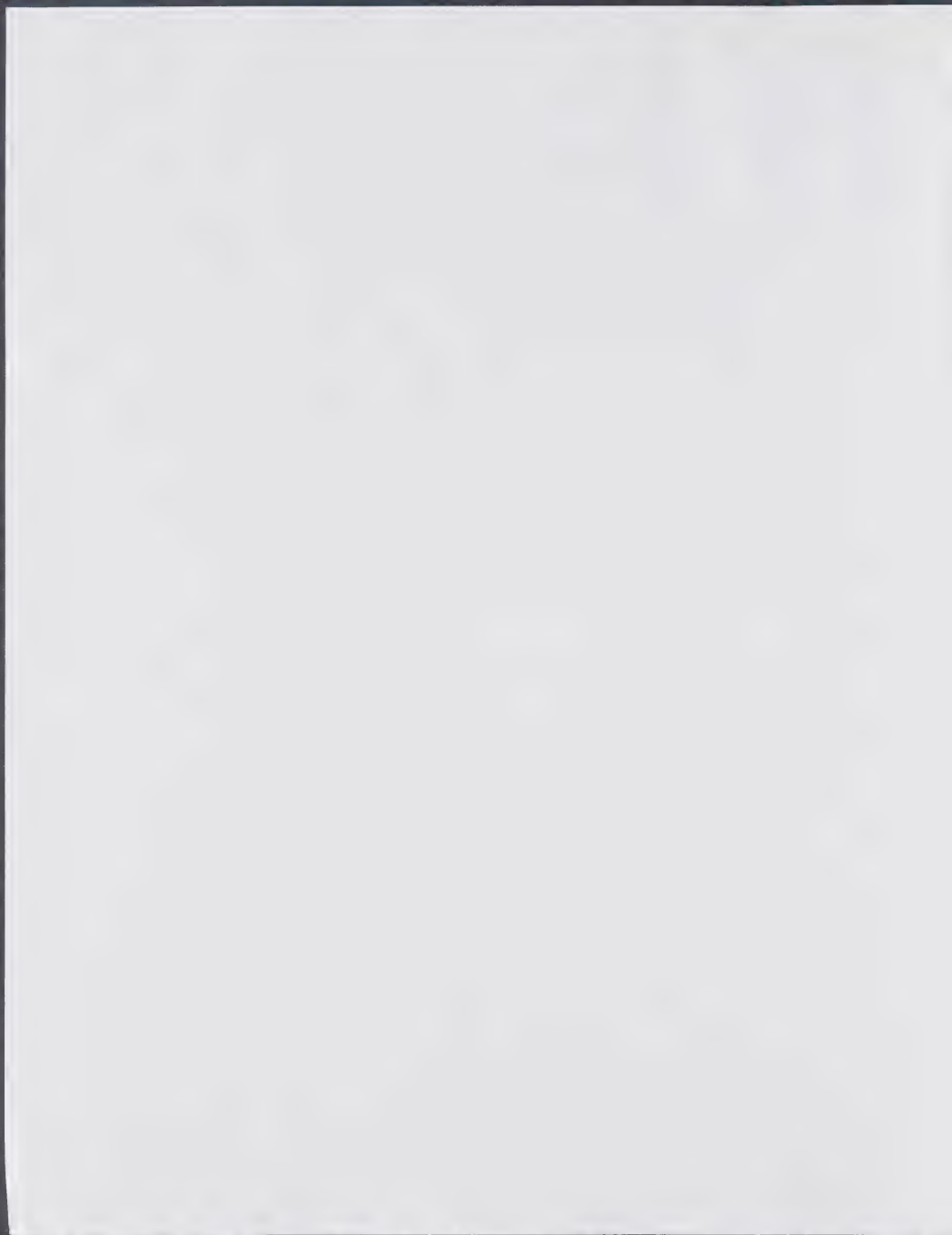
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I told Bob that the man to confirm or deny that the painting is by Kneller is Douglas Stewart. Could you please show that CD to Douglas and let me know his response.

Bob Demchuk will become a serious collector of old master paintings and I would like to help him as much as I can.

With best wishes,
Alfred



Subject: Looking forward to meeting you this Wednesday
From: "Bob Demchuk" <Sceneeast@msn.com>
Date: Mon, 19 Apr 2004 13:34:36 -0400
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Dear Alfred:

I am looking forward to meeting you this Wednesday around 2 PM at your gallery.

Regards

Bob

Bob Demchuk
Scene East, Ltd.
PO Box 658
Patterson, New York 12563 USA
Tel: 845 878 7580
Fax: 845 878 7605
E-mail: SceneEast@msn.com

My Websites are:

www.oldmasterpaintings.org

www.nysportingclays.com

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2PM 4/21

about:blank

Dear Bob,

Thank you so much for your yesterday's e-mail.

I just returned from London where I saw the Jan Lievens which is coming up at Sotheby's in July.

It is a fine painting and it may well bring over \$1 million because another Lievens not quite as good brought that in Vienna on October 1st. However, as you will see when you visit my house, the Lievens in London is not the best painting Lievens ever did. You will see at least three which you will like better.

I much look forward to seeing you in Milwaukee on April 21st.

Best wishes,
Alfred

Bob Demchuk wrote:

Dear Alfred:

I wanted to give you a heads up about a painting that will be in the July London Old Master Painting Auction. So you can arrange a private viewing when you go to London this summer.

I just returned from London and I was fortunate to see our good friend Richard Charlton-Jones. He showed me a painting he just received by **Jan Lievens**. It is similar to the Rembrandt Painting at the FoggArt Museum "Portrait of an Old Man" (Br. 147) but in this version the man is facing the other direction and looking directly at the viewer.

It is the best painting by **Jan Lievens** ever done and everyone that has seen it agrees with this observation. It is better than 50% of the Rembrandt's that were done in this same period. It suggestion price is 300,000 to 400,000 GPS and it will probably go for around \$1,200,000 and \$1,600,000 US.

I can not bid on this painting because it is way out of my league. My entire art fund that has to last me the next 10 years is only \$300,000.

I am looking forward to our get together on April 21.

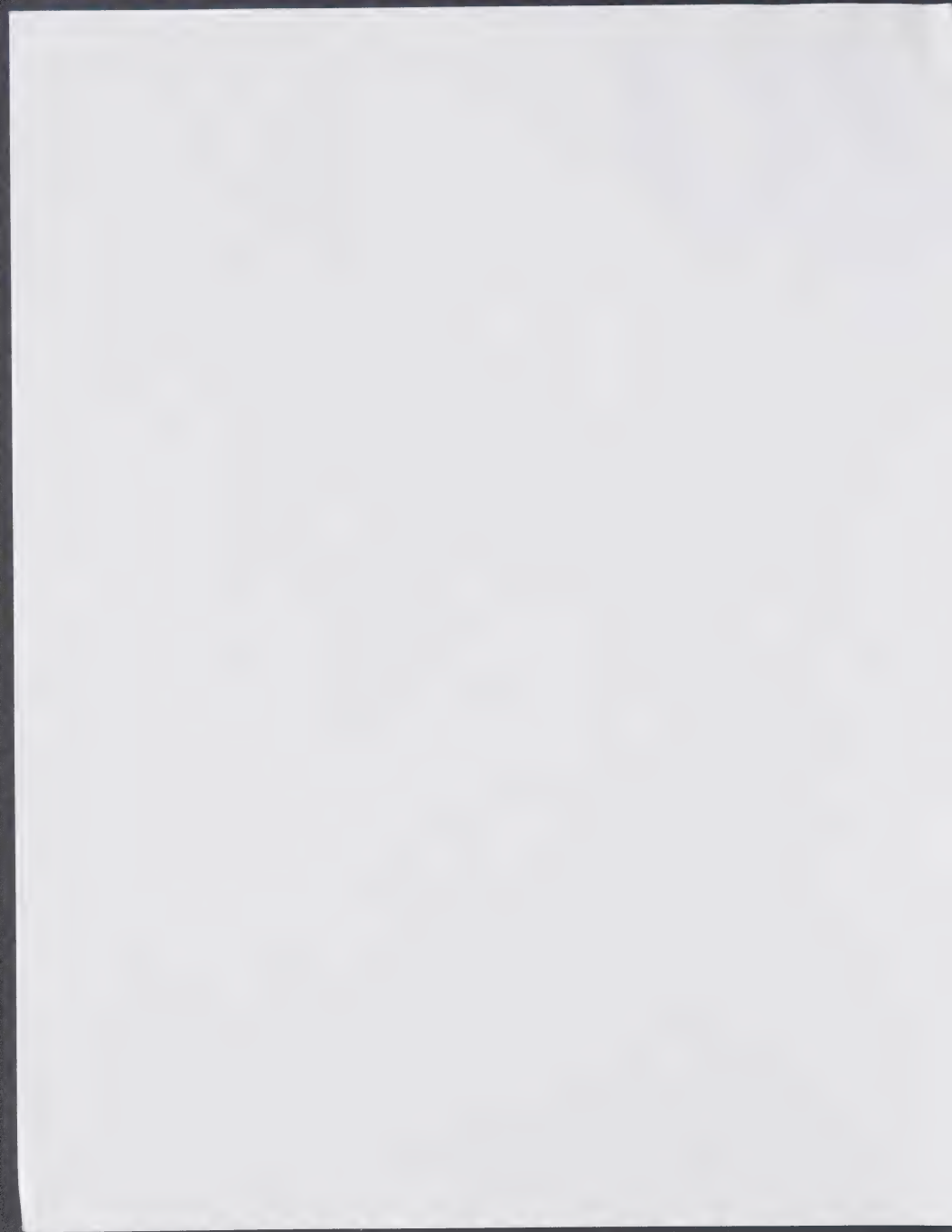
Regards

Bob

Bob Demchuk
Scene East, Ltd.
PO Box 658
Patterson, New York 12563 USA
Tel: 845 878 7580
Fax: 845 878 7605
E-mail: SceneEast@msn.com

My Websites are:

www.oldmasterpaintings.org
www.nysportingclays.com



Subject: Re: Your letter
From: "Bob Demchuk" <Sceneeast@msn.com>
Date: Wed, 17 Mar 2004 12:20:35 -0500
To: "Alfred Bader Fine Arts" <baderfa@execpc.com>

Dear Alfred:

Everything is on track all reservations are made and I look forward to seeing you after lunch on April 21 about 2 o'clock.

Regards

Bob Demchuk

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

From: Alfred Bader Fine Arts
To: Bob Demchuk
Sent: Wednesday, March 17, 2004 10:52 AM
Subject: Re: Your letter

Dear Bob,

Thank you for your e-mail. I much look forward to seeing you on April 21st. I presume that you will have had lunch and that we will see you in the gallery at about 2 o'clock.

Please tell the Astor Hotel that you are visiting the Bader gallery and request the "resident rate if available."

With best wishes,
Alfred Bader

Bob Demchuk wrote:

Dear Alfred:

I just booked my flight for the 11:20 AM Midwest Flight for **Wednesday April 21** arriving approximate 12:40 PM.

Tomorrow, I will book a room at the Astor Hotel. I will take a taxi from the airport to the hotel and after checking in the hotel I will meet you at your Gallery, suite 622.

I look forward to meeting you and seeing your gallery and collection at your home.

Thank you for you kind invitation to dinner.

Regards

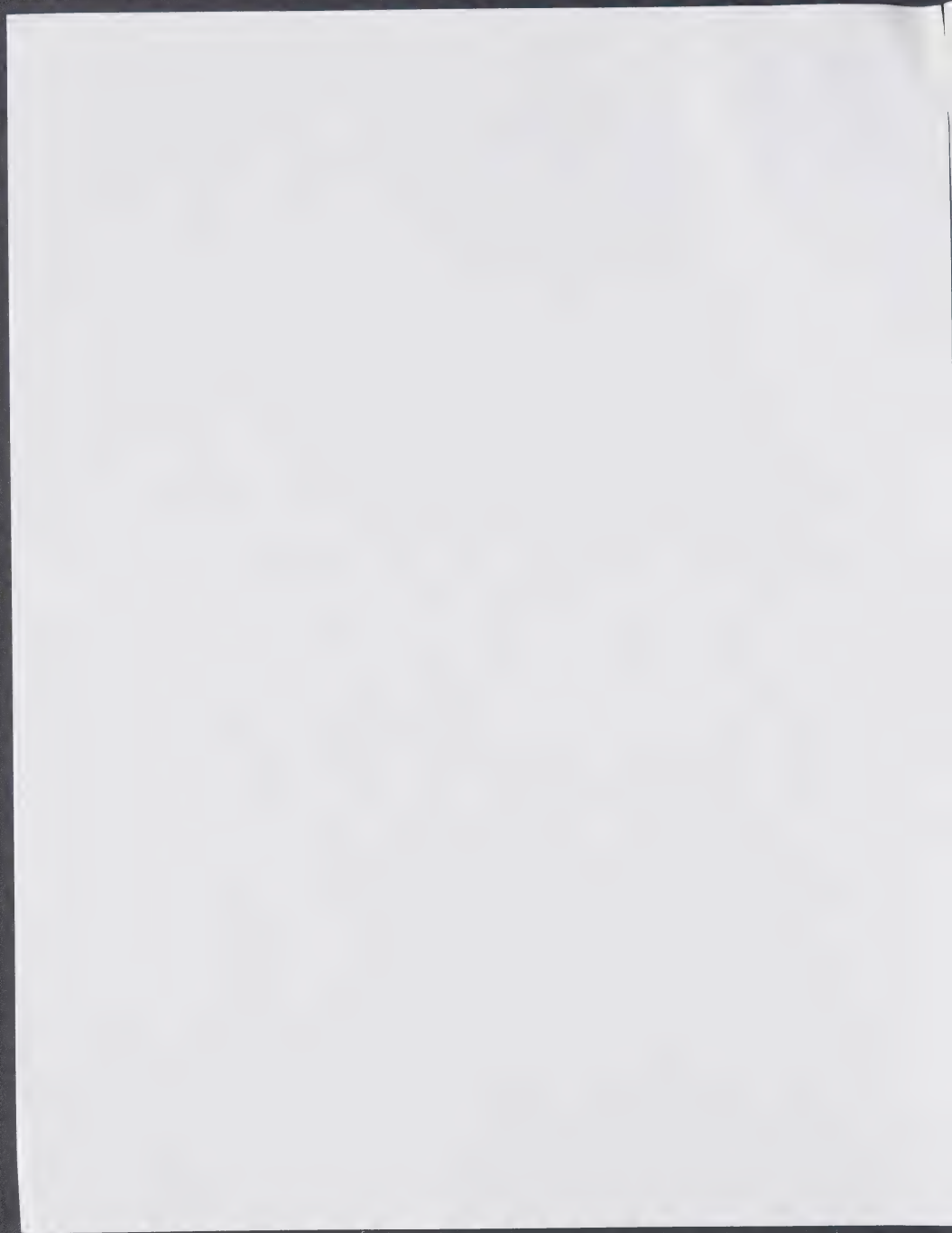
Bob

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

From: Alfred Bader Fine Arts
To: Bob Demchuk
Sent: Tuesday, March 16, 2004 3:32 PM
Subject: Your letter

Dear Mr. Demchuk,

Thank you for your special delivery letter of March 14th received today.



Dr. David de Witt left for Kingston, Ontario yesterday evening and I am mailing him a copy of your letter and all the material which you sent.

Of the dates in April which you suggest, April 21st is completely free and if that is really good for you also I would be happy to show you my gallery and if you like, my collection at home, and then take you to dinner.

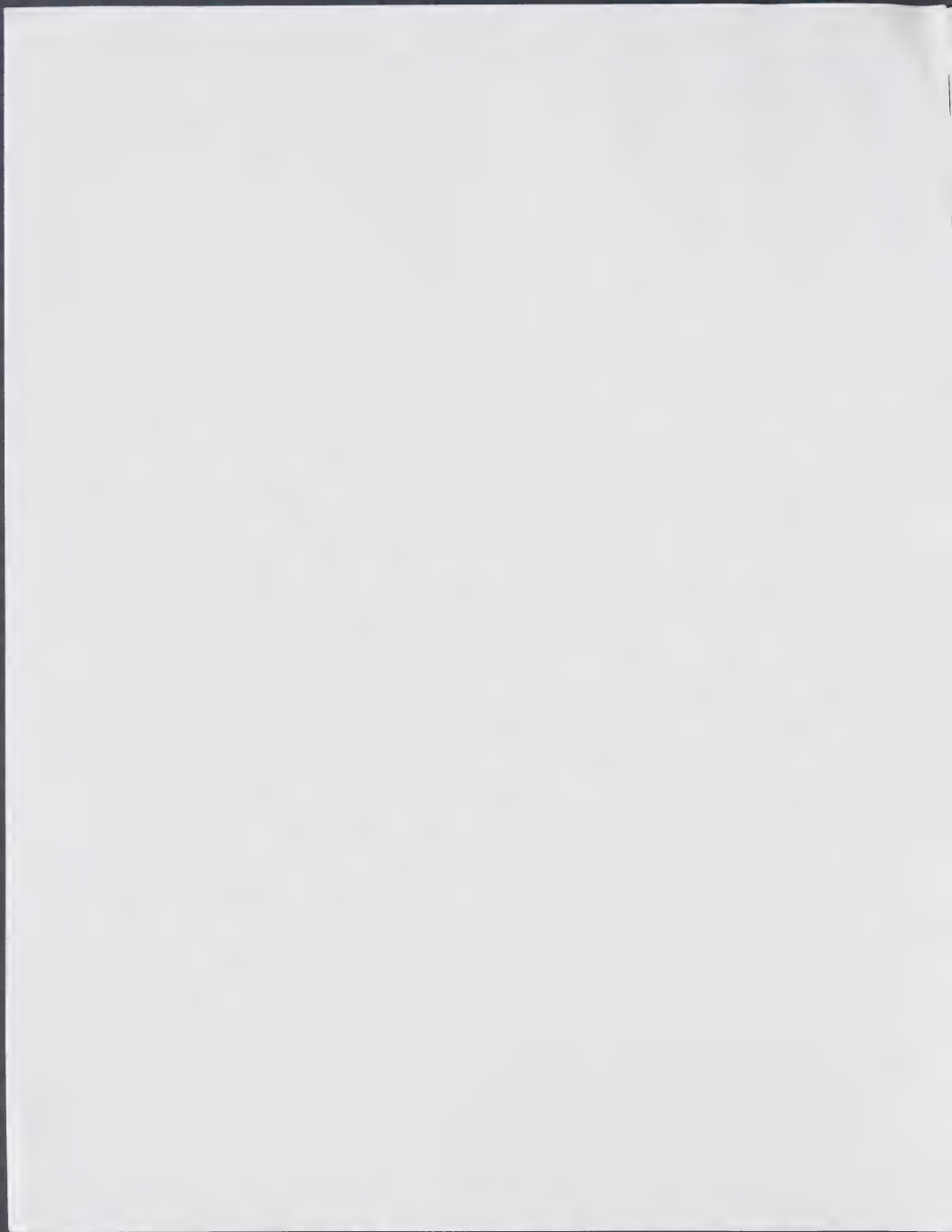
April 14th would also be possible, except that I have a meeting with a Dean of the University of Wisconsin-Milwaukee at 2:00 that afternoon. April 7th is impossible as is all of June and most of July because I will be on the continent and in England.

I look forward to meeting you and remain

Yours sincerely,
Alfred Bader

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Dear Bob,

Thank you for your e-mail. I much look forward to seeing you on April 21st. I presume that you will have had lunch and that we will see you in the gallery at about 2 o'clock.

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I look forward to meeting you and seeing your gallery and collection at your home.

Thank you for you kind invitation to dinner.

Regards

Bob

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

From: Alfred Bader Fine Arts

To: Bob Demchuk

Sent: Tuesday, March 16, 2004 3:32 PM

Subject: Your letter

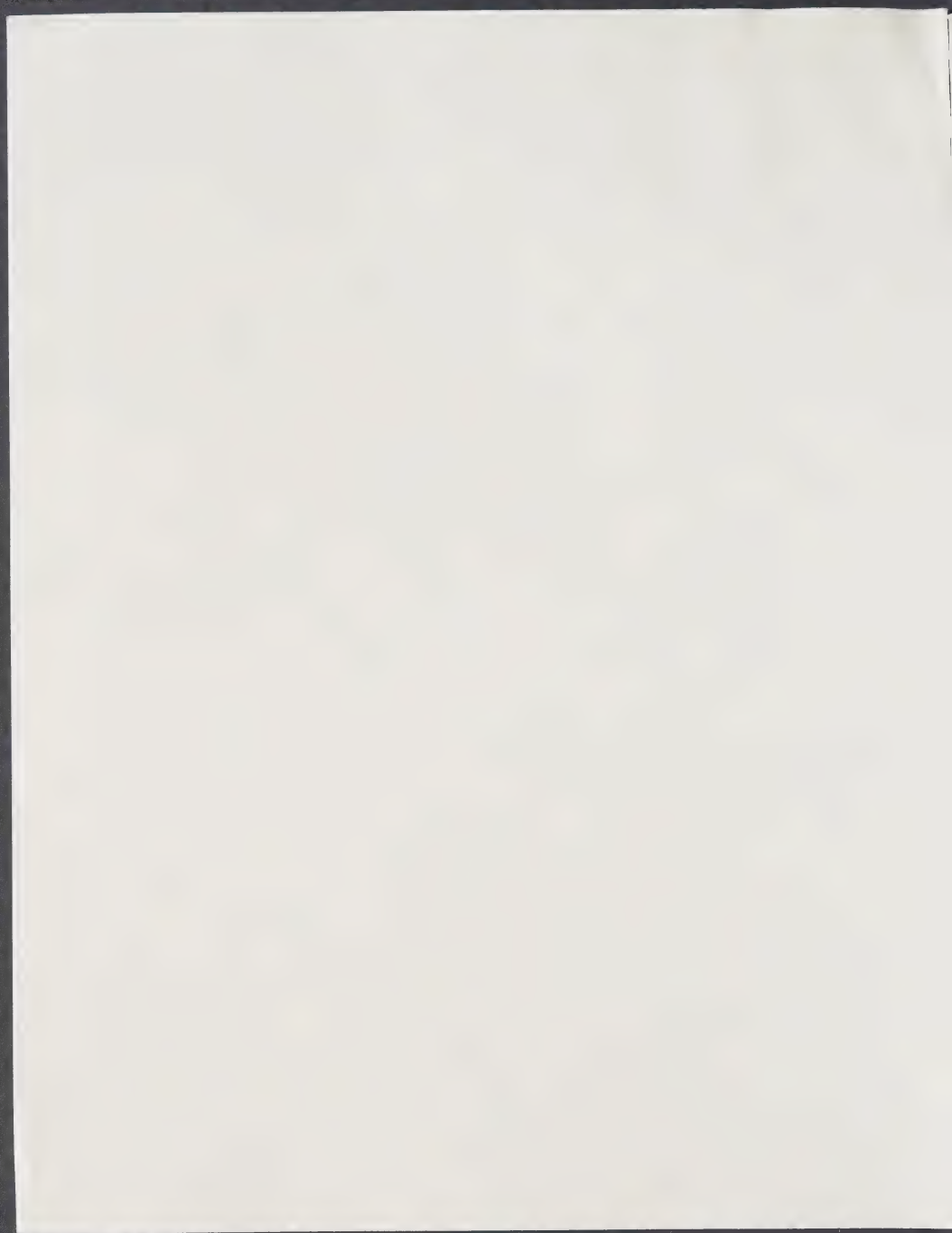
Dear Mr. Demchuk,

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Of the dates in April which you suggest, April 21st is completely free and if that is really good for you also I would be happy to show you my gallery and if you like, my collection at home, and then take you to dinner.

April 14th would also be possible, except that I have a meeting with a Dean of the University of Wisconsin-Milwaukee at 2:00 that afternoon. April 7th is impossible as is all of June and most of July because I will be on the continent and in England.

I look forward to meeting you and remain

Yours sincerely,
Alfred Bader



BOB DEMCHUK

March 14, 2004

Dr. Alfred Bader
Astor Hotel
Suite 622
924 East Juneau Avenue
Milwaukee, Wisconsin 53201

Dear Dr. Bader:

Thank you for all your help in obtaining an attribution for my painting.

Enclosed you will find a CD (containing a digital file of my painting for publication use), 8 x 10 transparency, color and black / white prints of the painting "The Old Woman Weighing Gold Coins" for Dr. David de Witt's future work on Abraham Van Dijck.

If it is not asking too much would it be possible for you to get a note from Dr. de Witt saying that he attributes my painting to Abraham Van Dijck? This attribution from Dr. de Witt would be so helpful to have accompanying my painting.

As I stated in the previous correspondence my goal over the next 10 to 20 years is to create a small collection of 17th Century Dutch Genre Paintings that would accompany my Old Master "Portrait" Drawing Collection that some day I will donate to a Museum at a well known College or University.

Thank you again for inviting me to see your wonderful collection. It is more convenient for me to visit you on a Wednesday than on a Saturday. Is one of these dates good for you: April 7, 14 or 21?

I would take the 11:20 AM flight from NYC on a Wednesday arriving approximate 12:40 PM, stay over night at the Astor Hotel and leave the following morning on the 7:45 AM flight back to New York. If one of these dates is not convenient, then the next time I can get away would be June 9, 16 or 23. I would appreciate, if you could get back to me as soon as possible so I can arrange for the airline tickets and hotel reservation.

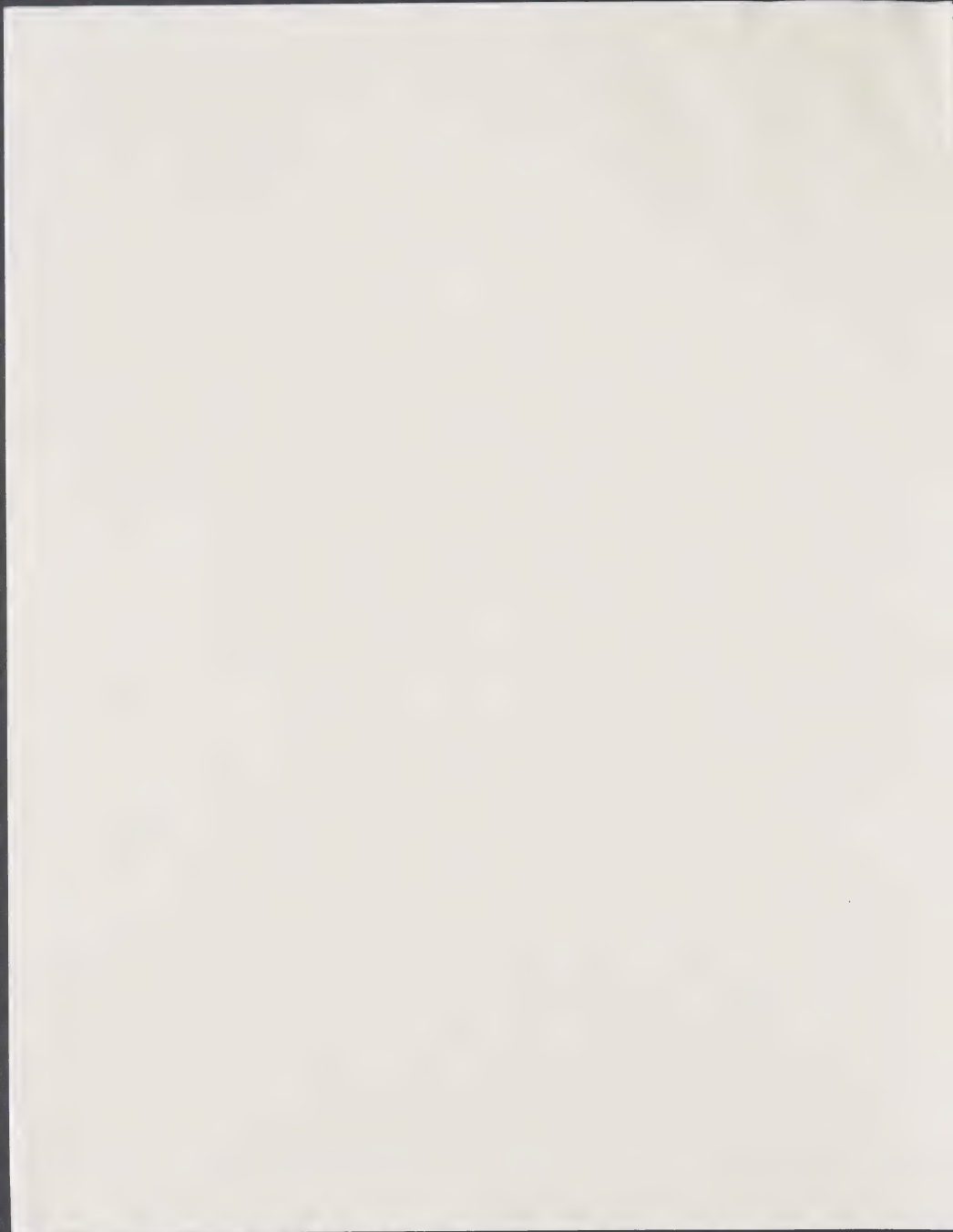
I noticed on the bottom of your stationery that you have an email address. Would you email me back at SceneEast@msn.com if one of the April dates is convenient for you?

Thank you for your help and generosity.

Regards



Bob Demchuk



Subject: (no subject)
From: GuiRochat@aol.com
Date: Thu, 29 Apr 2004 16:50:09 EDT
To: baderfa@execpc.com

Dear Alfred,

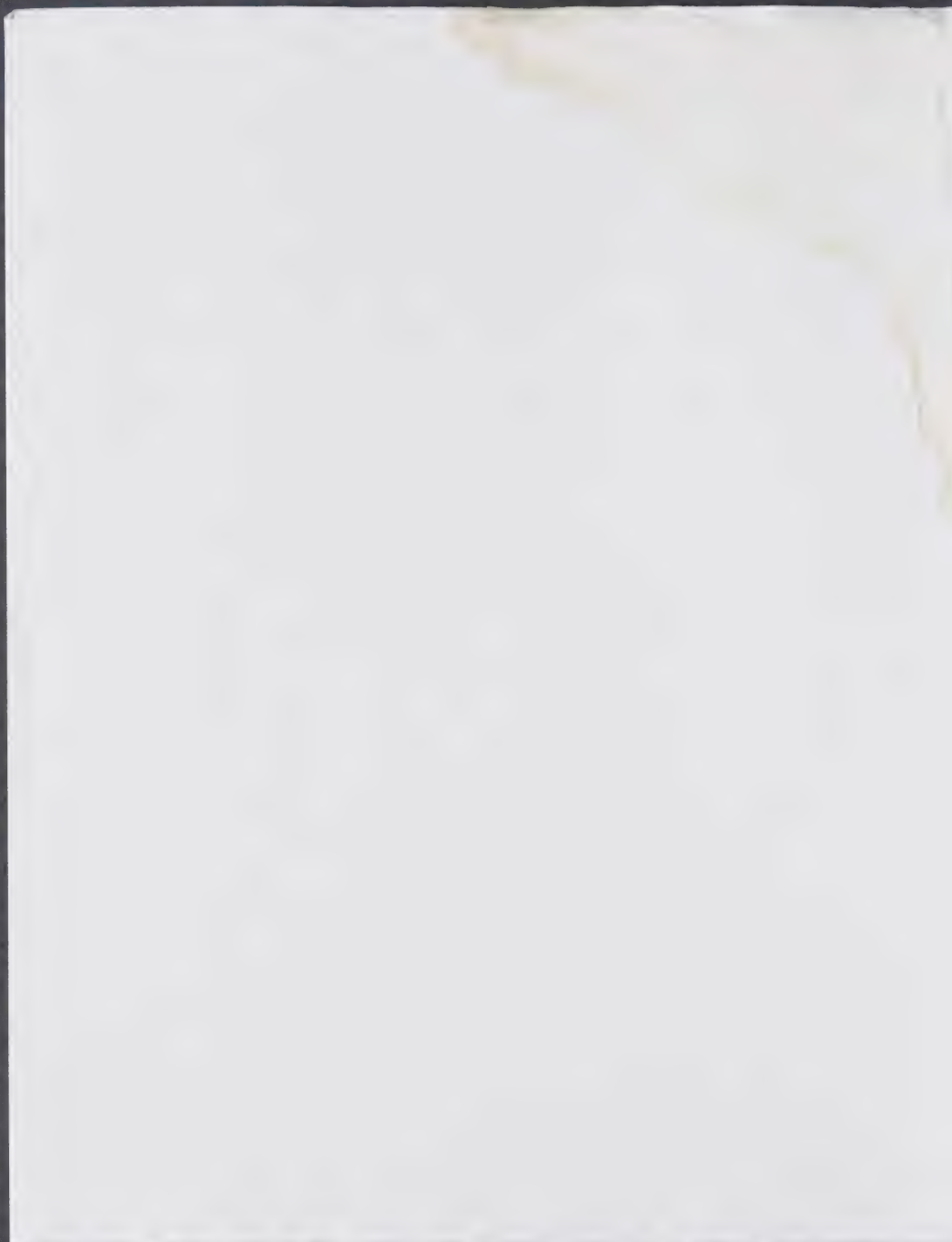
Thank you for the excellent image of the trompe-l'oeuil canvas with signature, which I will transfer to my friend in Belgium.

Michael just called me and there is no royal cipher on the back of the Bloemaert canvas, but I am going to take a look at it myself tomorrow afternoon when all old relining has been removed.

What is the story with the Davis frame ? I must have misunderstood as I though Davis had emailed you and that I should send Davis an image for frame suggestions. Was that correct ? Please let me know.

Bestest,
Gui

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From: Lewis Nierman <lnierman@bellsouth.net>
Date: Thu Apr 29, 2004 12:45:41 PM US/Eastern
To: Alfred Bader Bader <baderla@execpc.com>
Subject: Michau photos

Dear Alfred

I have attached in a document form which I hope AnnieZ can open for you, several photos of a painting I had mentioned briefly a long while back. I have finally acquired it even though it is too late a period for your and Otto's interests. I had figured it would be excellent for auction as it is in untouched, dirty and in excellent condition.

I sent photos to both Sotheby's and Christie's hoping that they would recognize it for its authorship and freshness to the market. No such luck as the photos must have found their way to some cataloguing "buck private" who didn't see the attribution and thought it by a "minor Flemish" painter. I am not looking for \$8-12,000.00 for a work that is certainly, in my opinion, worth far more. They couldn't even make the connection to Michau, which is certainly obvious on its own and since he was so repetitious, I have even since found another smaller and also unsigned version of this composition reduced and with some small differences. This painting is by Michau and needs only a cleaning to remove the filthy varnish of centuries and bring up the colors so that it can prove undoubtedly by Michau's hand. I really don't want to do that since it is a better candidate for a dealer if it is left fresh and untouched.

May I ask your opinion? I hate auctions, the impersonal nature and the often half baked expertise offered when something isn't a multi-million dollar painting. I really felt I had a good work and a bit of a winner for me and I am still convinced. I don't want to be forced into a cleaning because some people can't see beyond the dirt and into what is a nice original condition. It's a dealer's dream to find something so dirty and fresh and I hope to capitalize on the freshness. Any suggestions? If you need to examine the painting, I can send it. It would be worth it to me to get your opinion. I can also show you countless comparable works but I doubt you need them.

Thank you for the time.

Lewis
[Michauphotos.cwk \(5.2 MB\)](#)

COPY OF FIRST EMAIL

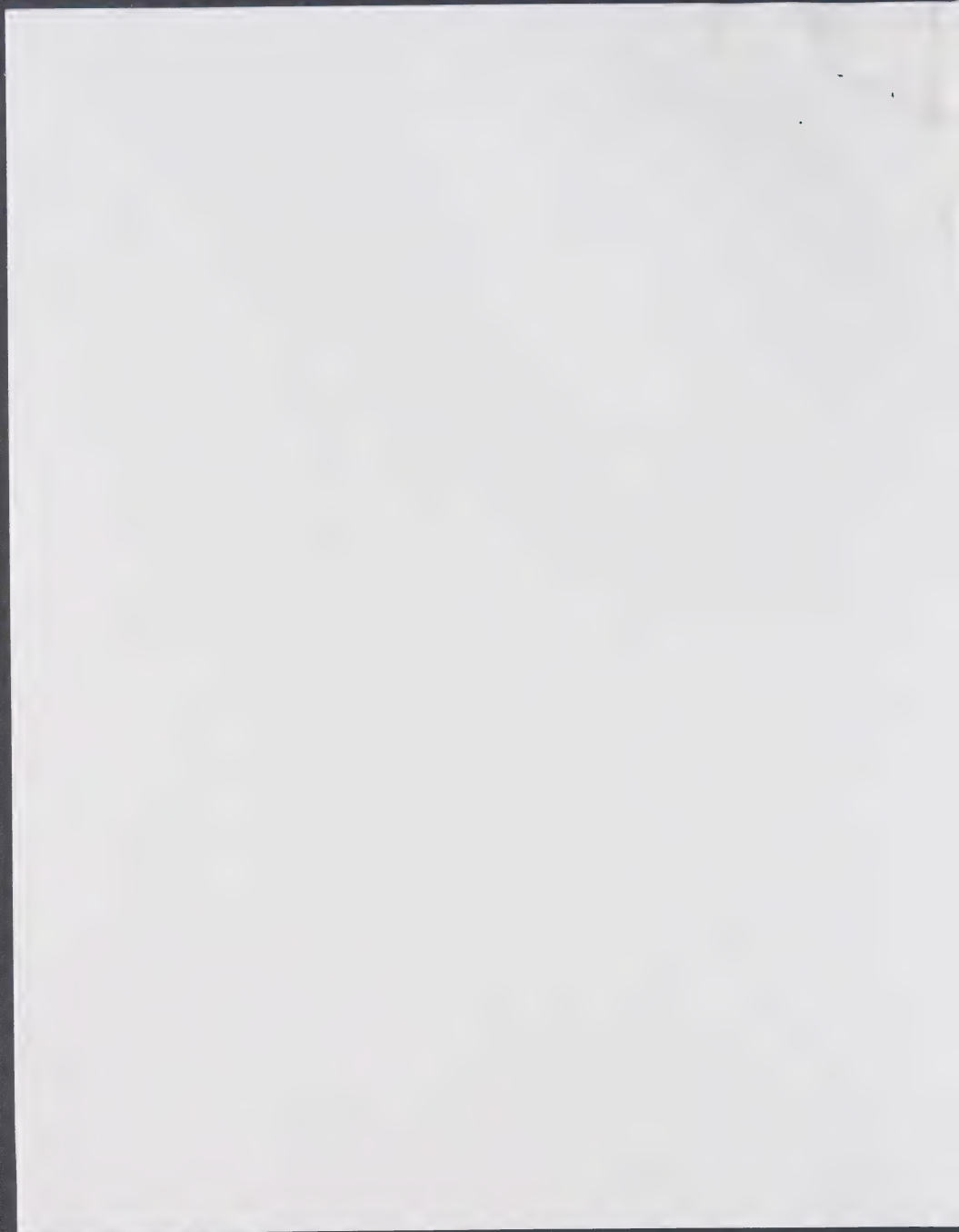
PAINTING IS MUCH BETTER
THAN PHOTOS

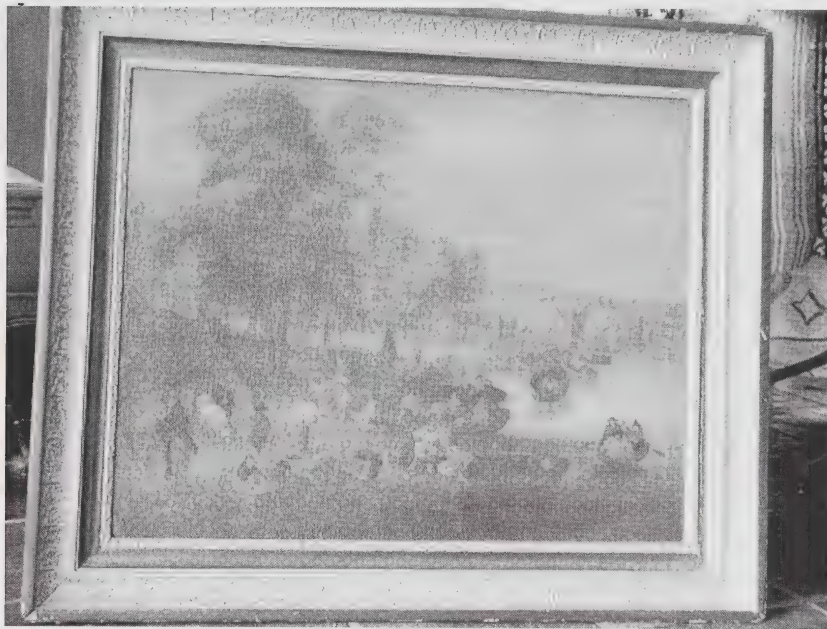
CONDITION UNDER MUCH VARNISH
APPEARS ALL ORIGINAL
AND SOLID

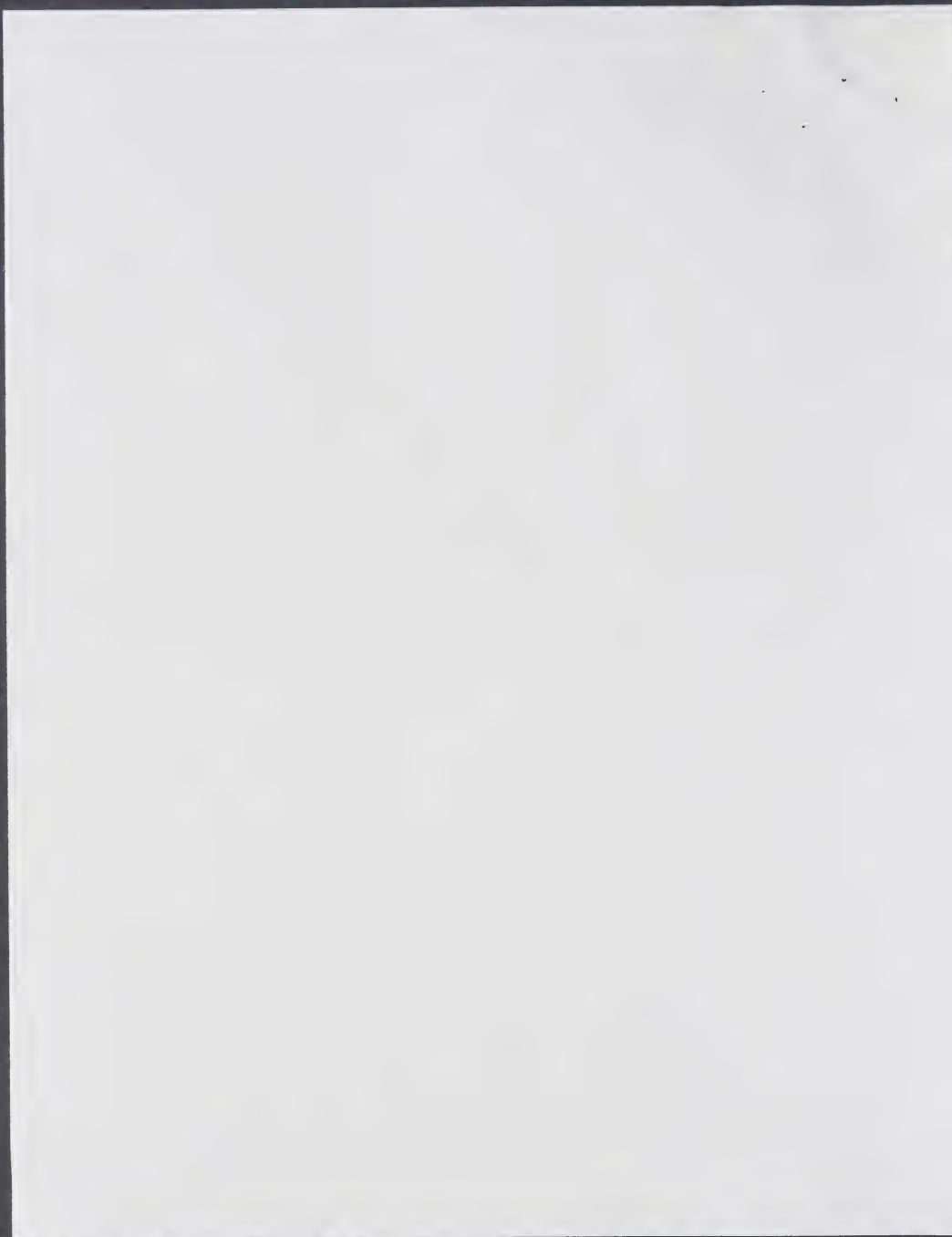
20/7 + 25/2



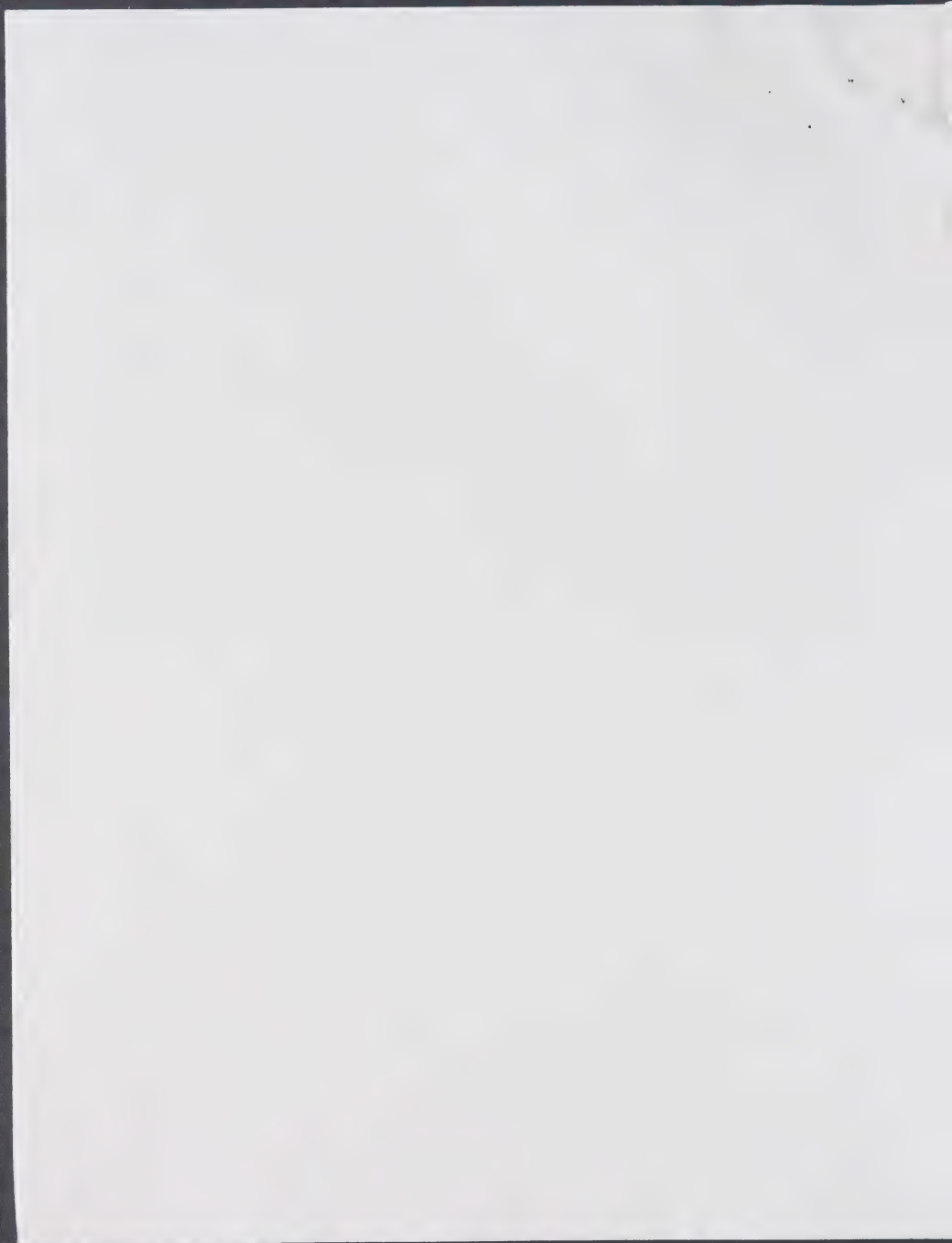




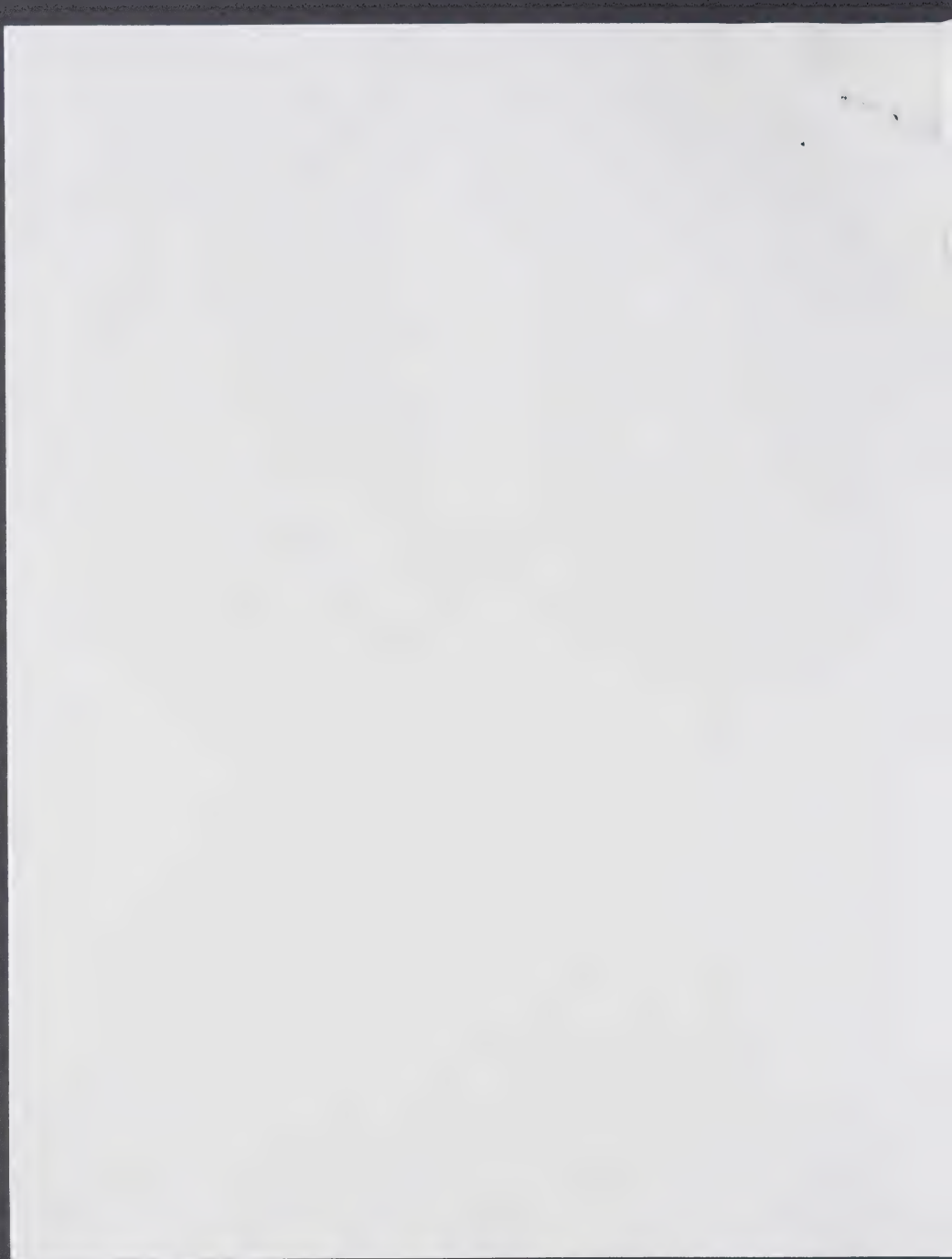


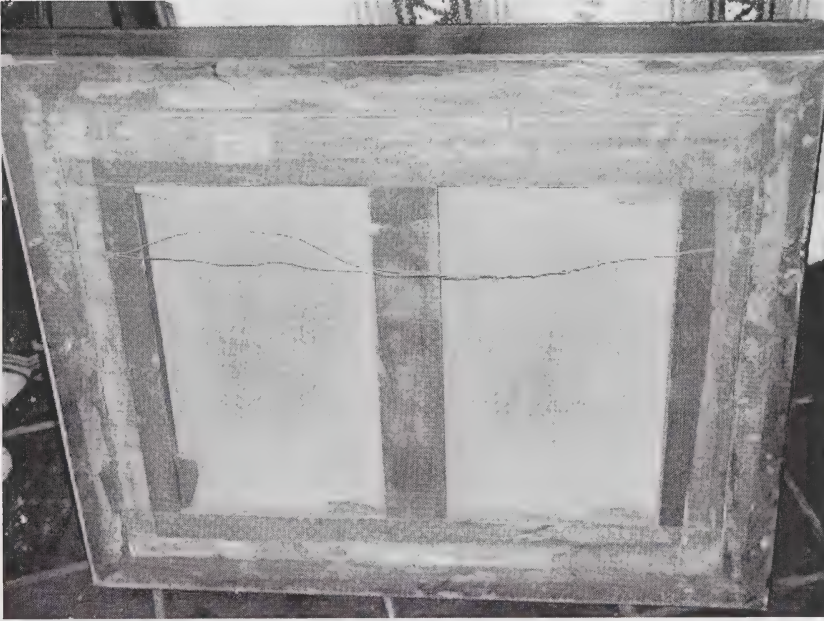


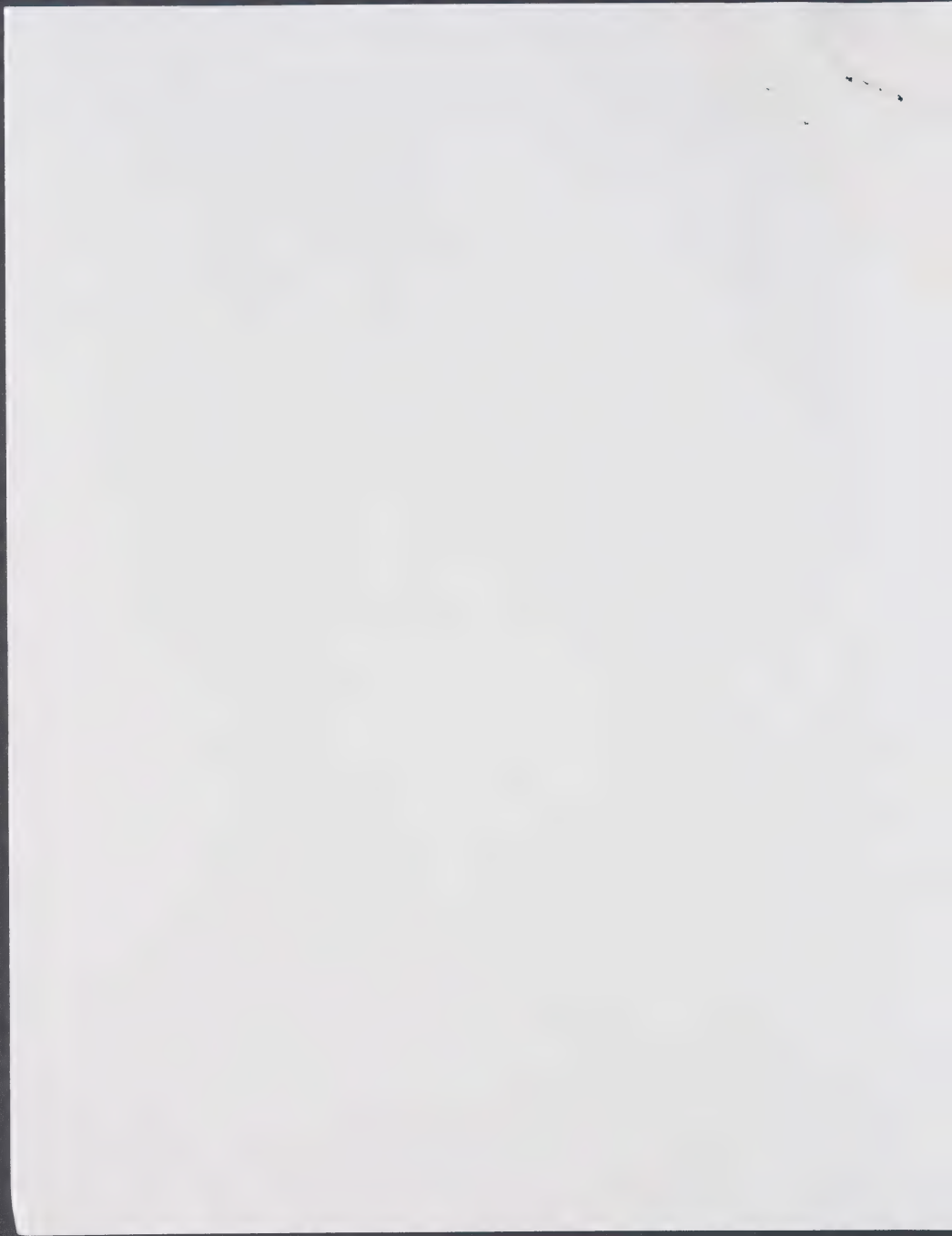












Dear Jane,

I am sorry that last Wednesday evening was so disappointing.

The Hislop is as Australian as a work can be and I am mailing you a Xerox which doesn't of course reflect the fine color. The work is so small and so I plan to take it with me to show you in June.

Best wishes,
Alfred

P.S. Our cheque for L357.60 was air mailed to you on Thursday, 4/29. Many thanks.

Jane Cochrane wrote:

Dear Alfred,

Well, a disappointing evening on Wednesday!

I bought Lot 160 for you at a hammer price of £320 (BP £37.60 = Total £357.60)
Everything else, as I told you on the phone, went too high.

I was very surprised there was no interest in my seascape attributed to Ludolf Bakhuisen. At the other end of the artistic scale I had entered a lovely little Art Deco work on glass by A. Duncan Carse which also failed to raise any interest. I was truly amazed.

Thank you for your email regarding the work by A. J. Hislop. I don't know an Australian painter by that name so I must refer to my books! It is not Andrew Healey Hislop, 1887-1954, by any chance?
Is the subject Australian?

I shall be away for the whole of next week and back on 9th May.

Hope you had a wonderful 80th birthday,

With best wishes, as always,

Jane.

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

From: "Alfred Bader Fine Arts" <baderfa@execpc.com>
To: "Jane Khurana Cochrane" <jane@jcochrane.com>
Sent: Monday, April 26, 2004 9:27 PM
Subject: Battle auction

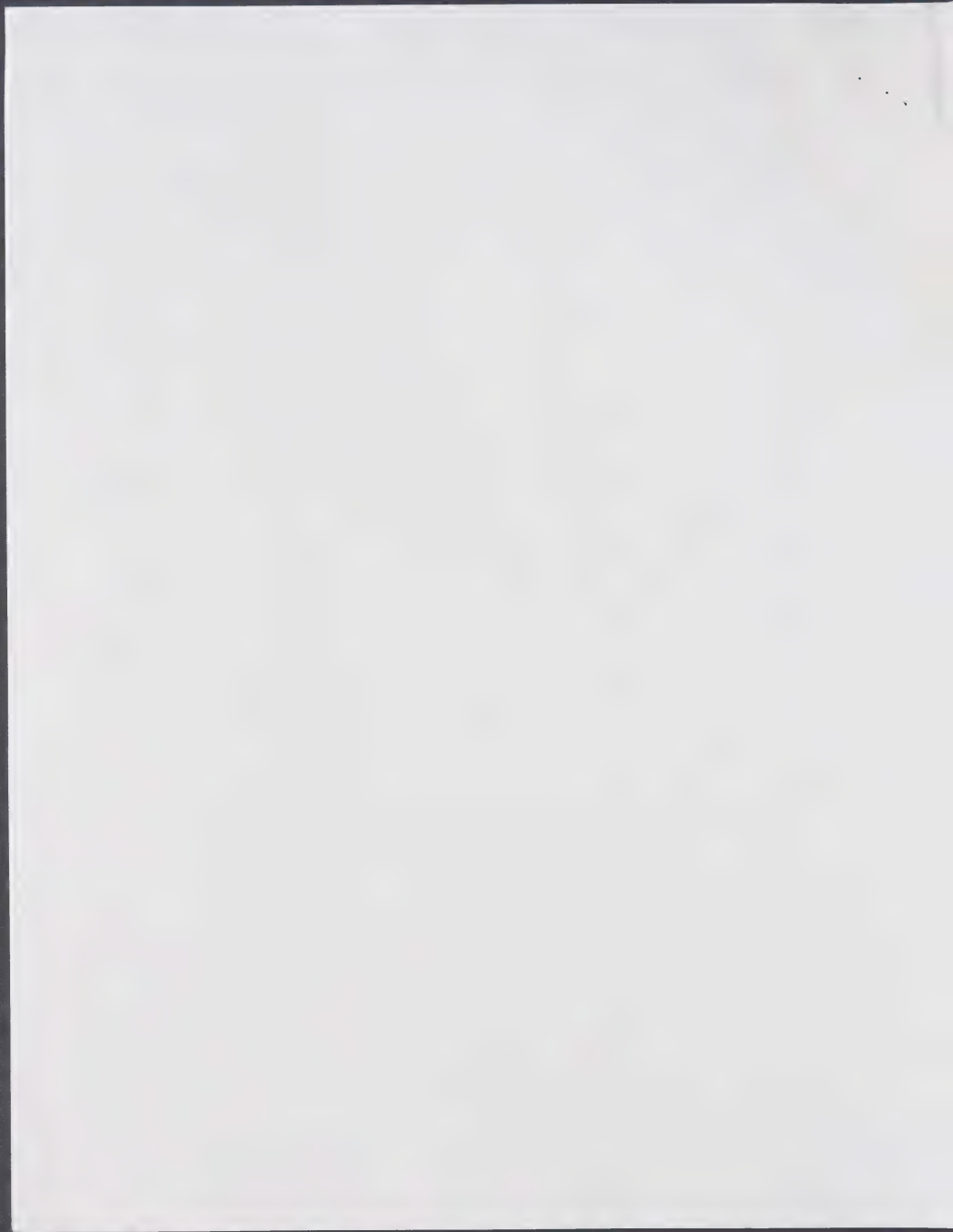
Dear Jane,

I bought the three Ackermann watercolors of coaches, ABFA #1789, in the summer of 1996.

I just bought a little Australian work by A.J. Hislop, done for a John E. Jefferson in West Australia in July of 1924. Have you ever heard of Hislop? I plan to bring the work to Bexhill to show you in June.

Turning now to Wednesday's paintings in Battle, #37 looks very good on the internet.

Could you please look at the following:

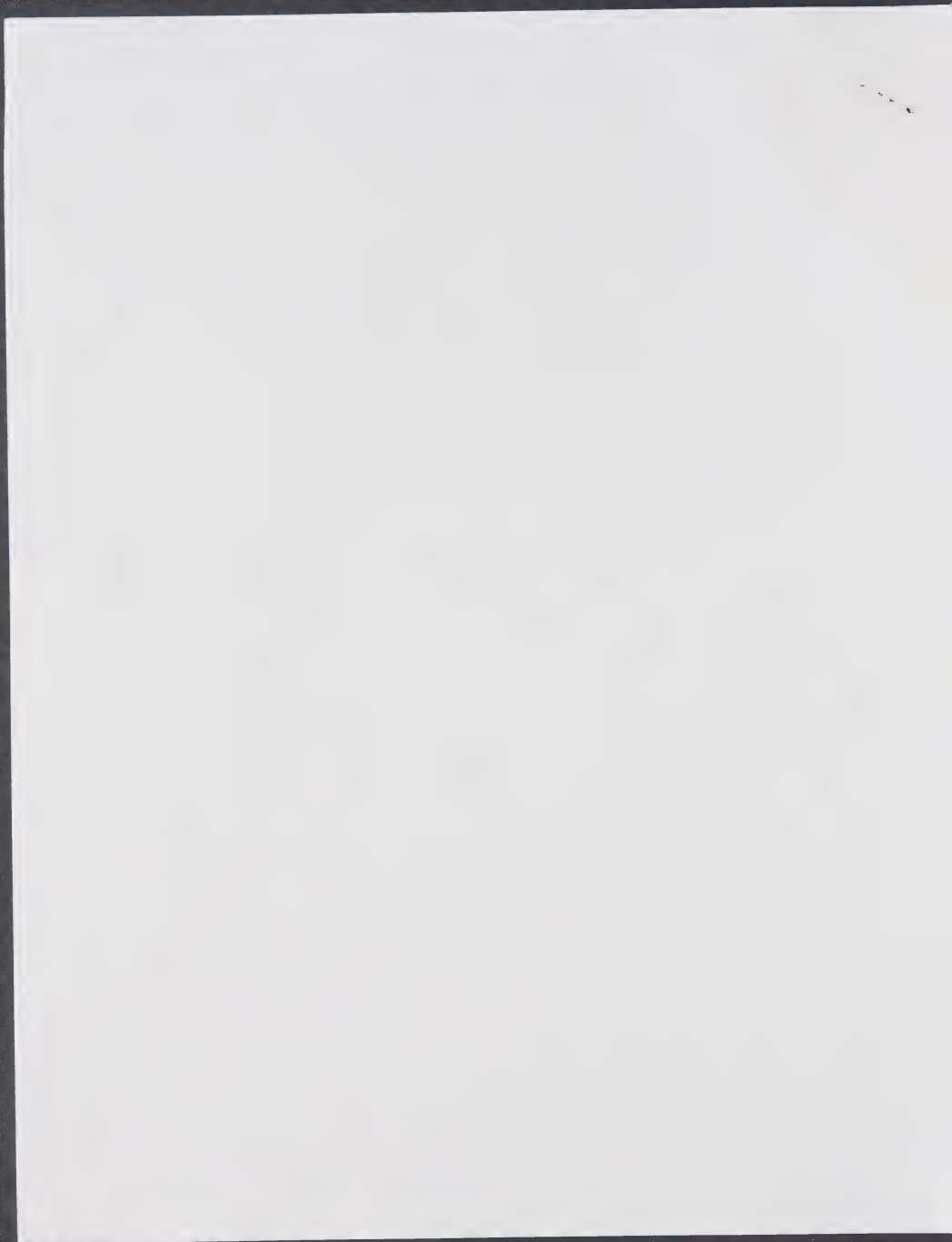


25, 38, 40, 42, 44, 45, 53, 64, 69, 74, 89, 90, 97, 102, 160, 197, 198
and 255.

I will call you at 4 PM your time at the Battle auction.

All the best to you and Tony,
Alfred

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Subject: Re: Your e-mail
From: Lewis Nierman <lnierman@bellsouth.net>
Date: Thu, 29 Apr 2004 19:15:18 -0400
To: Alfred Bader Fine Arts <baderfa@execpc.com>

Dear Alfred

I will send photos tomorrow and, should you be interested, also insist on sending the painting before you make a decision. Please do a current check of the price structure for Michau. You will find it surprising as I did when researching. Many are not signed, many on panel as well as canvas and most are smaller than this. I was excited at its "freshness" and so will you if you think you are interested. I would love to see it cleaned. I have checked the crackle of the paint to also make sure there is no fancy glazing. The old lining is very solid. All looks almost as the day painted but it's hard/impossible to appreciate the colors with miles of yellowed varnish. The painting is superior to the photos, which is the desired circumstance. I would be pleasantly surprised if you or Otto could use this and I would happily sell it to get me over the next several months of summer doldrums should we come to a price acceptable for a "good friend" and one that is kind to his hard working "scout."

Your ever trying friend,

Lewis

On Thursday, April 29, 2004, at 03:09 PM, Alfred Bader Fine Arts wrote:

Dear Lewis,

Your Michau looks interesting but hard to read from the e-mail, in large part because it is so dirty. I look forward to getting photographs and knowing not what you would like for this but what you would accept from a good friend.

Best wishes,
Alfred

Lewis Nierman wrote:

Dear Ann

I will retake the photos and send jpg. So sorry for the frustration and delay. Hopefully by tomorrow.

Thank you for the help as usual.

Lewis

On Thursday, April 29, 2004, at 12:47 PM, Alfred Bader Fine Arts wrote:

Dear Lewis,

Sorry, could not get the photos. Can you sent as a .zip file or jpg?

Thanks,
Ann

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

Sales Receipt

DATE	SALE NO.
4/30/2004	113

SOLD TO
Mr. & Mrs. Jonathan Aufzien 140 West End Avenue - 5C New York, NY 10023

CHECK NO.	PAYMENT METH...	PROJECT
1392	Check	

DESCRIPTION	QTY	RATE	AMOUNT
ABFA #2677, Portrait of Seated Gentleman by Hendrick Pot		5,000.00	5,000.00
2 day FEDEX delivery to New York included. ABFA insures this painting while in transit.			
Thank You!! Out-of-state sale, exempt from sales tax		0.00%	0.00
NYC	Total		\$5,000.00

