

Alfred Baber Fonds

Correspondence

Munch, Charles.

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5095.5
BOX	2
FILE	50









# ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

## Aide Memoire

May 16, 1996

TO: Mr. Charles Munch

Isabel and I are leaving for England on May 25th and returning on July 26th.

- (1) When you come in to my gallery, please take with you the Lievens head in profile (ABFA #1779), which we discussed. If, during the restoration, you can fill in the lower left-hand corner, please do so.

It would be great if you could have this finished by August, when we could either meet in Milwaukee or your home.

- (2) Please fix the slight scratch in the Kneller hanging on the wall.
- (3) Please take with you the oil on paper signed 'Oppenheim'. I am leaving with it two prints (one of which does not belong to me). I am leaving two prints because I discovered that one is actually slightly larger than the other. Of course, the key question is not what the quality of the painting is, but whether the painting is painted on top of the print.

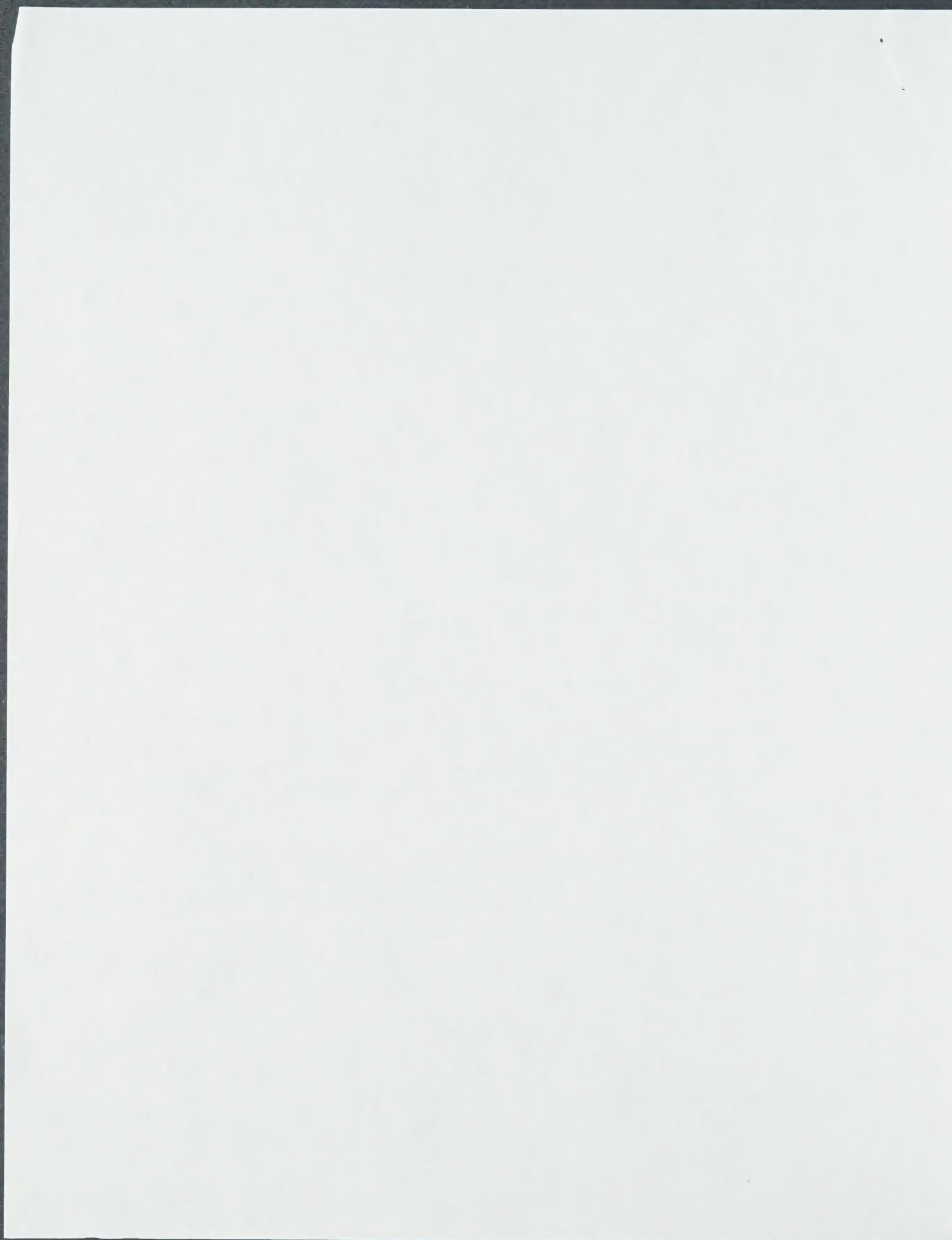
There are two paintings at home with which I would like to ask your help. For obvious reasons, I do not want to bring these to the gallery, and you would have to talk to our friend, Michael Hatcher, who can best be reached late in the evening whether he could meet you in our house at your convenience.

One of the paintings is *Rembrandt's Father*, where the painting is out of the frame and a piece of veneer has fallen off the frame, luckily without loss of veneer.

The second is the scratch in that beautiful master I.S.

The only explanation I have for that scratch is that it must have been made by a TV aerial when it was hanging in the dining room.

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







Mr. Charles Munch  
May 16, 1996  
Page 2

If you do come to our house, then please also take the Biblical painting on copper, the Pynas composition, with you for study and discussion after our return. It now hangs above the television set, hopefully without getting scratched.

With many thanks for all your help, as always,

AB/cw



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Main body of faint text, likely the beginning of a letter or document.

Faint text at the bottom of the main body, possibly a signature or closing.

Faint text at the bottom right corner, possibly a page number.



FAX FROM



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

Date:

Dec 19

Page 1 of 1

To:  
Fax:

Charles Munch

Many thanks for your comments.

I spoke to Roedelisberger in Geneva who  
had seen the painting at the auction

(I suspect he may have been bidding!)

He does not think #64 an original

but a studio collaboration — cannot be

certain about mine until restoration.

Your very words!

If the book is very important to  
you, please take it. If not, make Xerox  
of page. I so look forward to talking  
to you next Monday.

Thanks & all the best

Alfred



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Faint text in the center of the page, possibly a date or recipient information.

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

10.45

Dear Alfred —

The addresses are:

Walter C. McCrone  
McCrone Research Institute  
2820 S. Michigan Ave.  
Chicago IL 60616-3292  
312 842-7105

Martin Bijl  
Chief Restorer  
Rijksmuseum Amsterdam  
Postbus 74888  
1070 DN Amsterdam  
THE NETHERLANDS

Martin will enjoy seeing a photo & may  
have something interesting to say.

Best —

Charles

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Dear Alfred -

The address was

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Best -

Charles



*Charles Munch & Jane Furchgott*  
*A·R·T R·E·S·T·O·R·E·R·S*  
*510093A Bear Valley Rd. Lone Rock WI 53556*  
*608 583-2431*

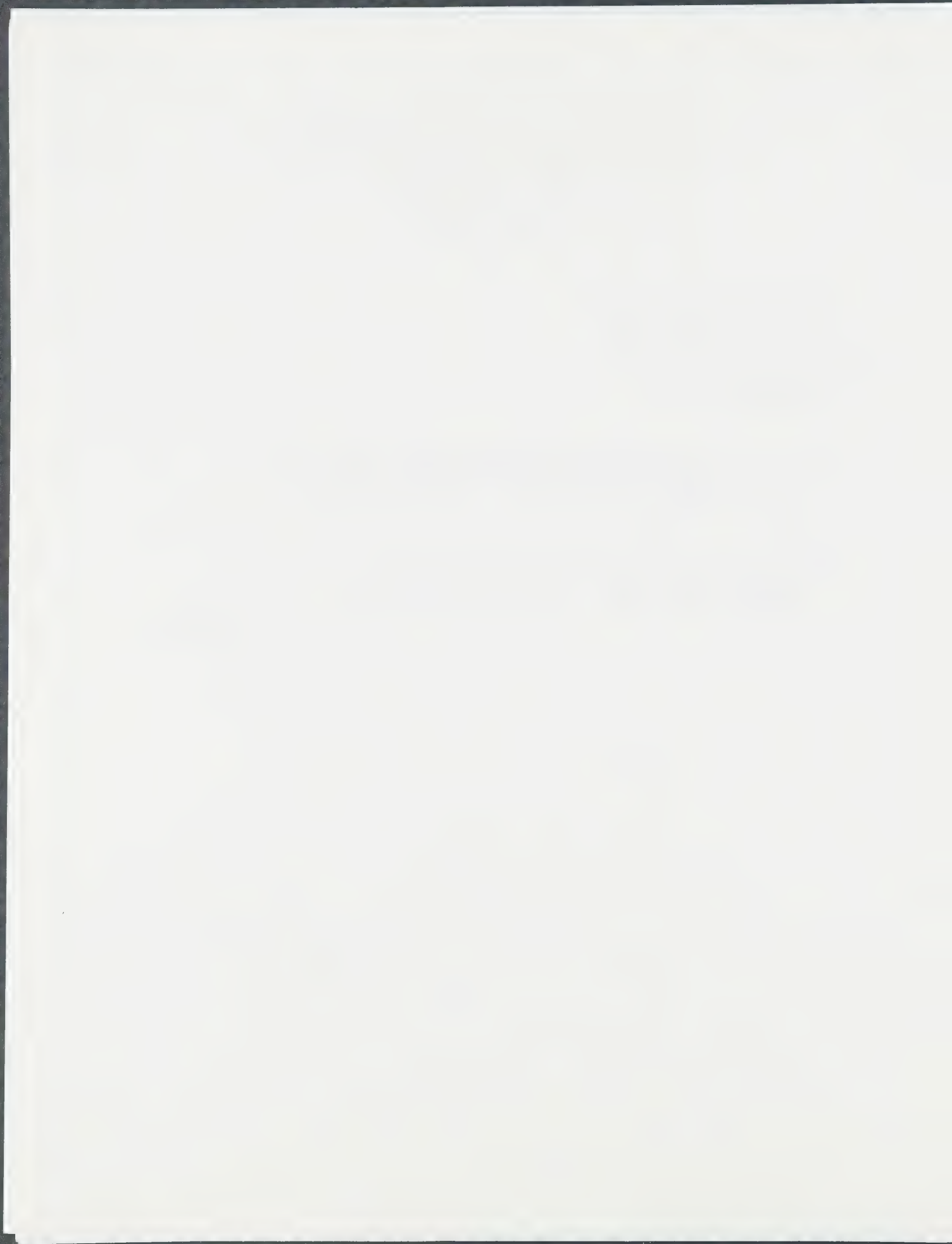
May 23, 1995

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

Dutch 17th C., Landscape with Tobias & the Angel, oil  
on wood panel, 32 3/4" x 48: cleaning, blister  
repair, filling, retouching and varnishing \$1600.

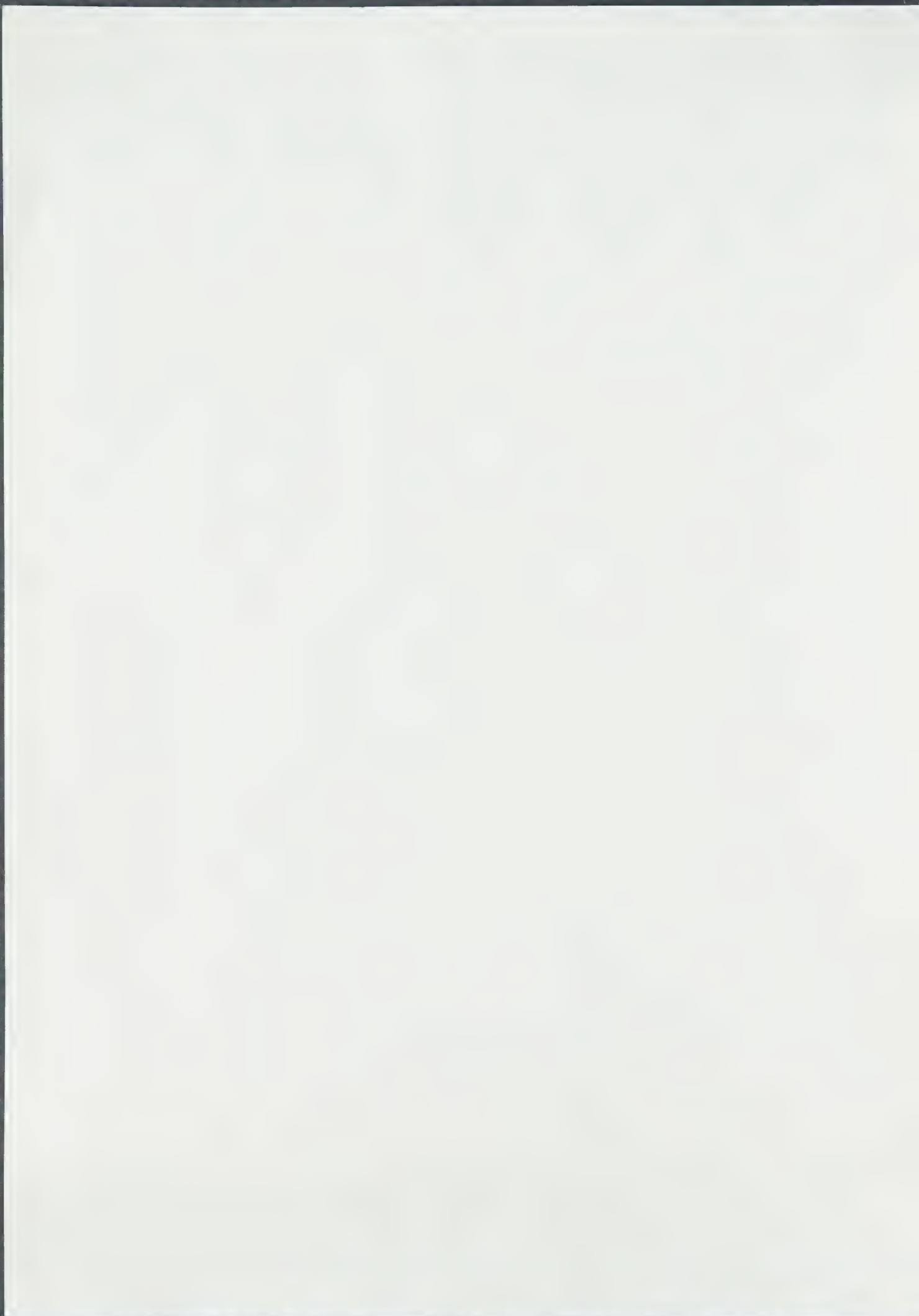
Frame for Spanish/Netherlandish Head of Jesus  
Crowned with Thorns, 12" x 8", arched top 500.  
\$2100.

*client*





Called  
+ sent Copy  
to C.M.  
2-19-93





June 20, 1994

Dear Marilyn,

When you next speak to Alfred, could you relay the following message to him?

We've finally finished the Ruysdael, and it looks very good. The frame looks OK-- actually larger than I'd hoped. It helped to darken it. I've photographed the painting and will send slides to Reynour Dine as soon as that is necessary.

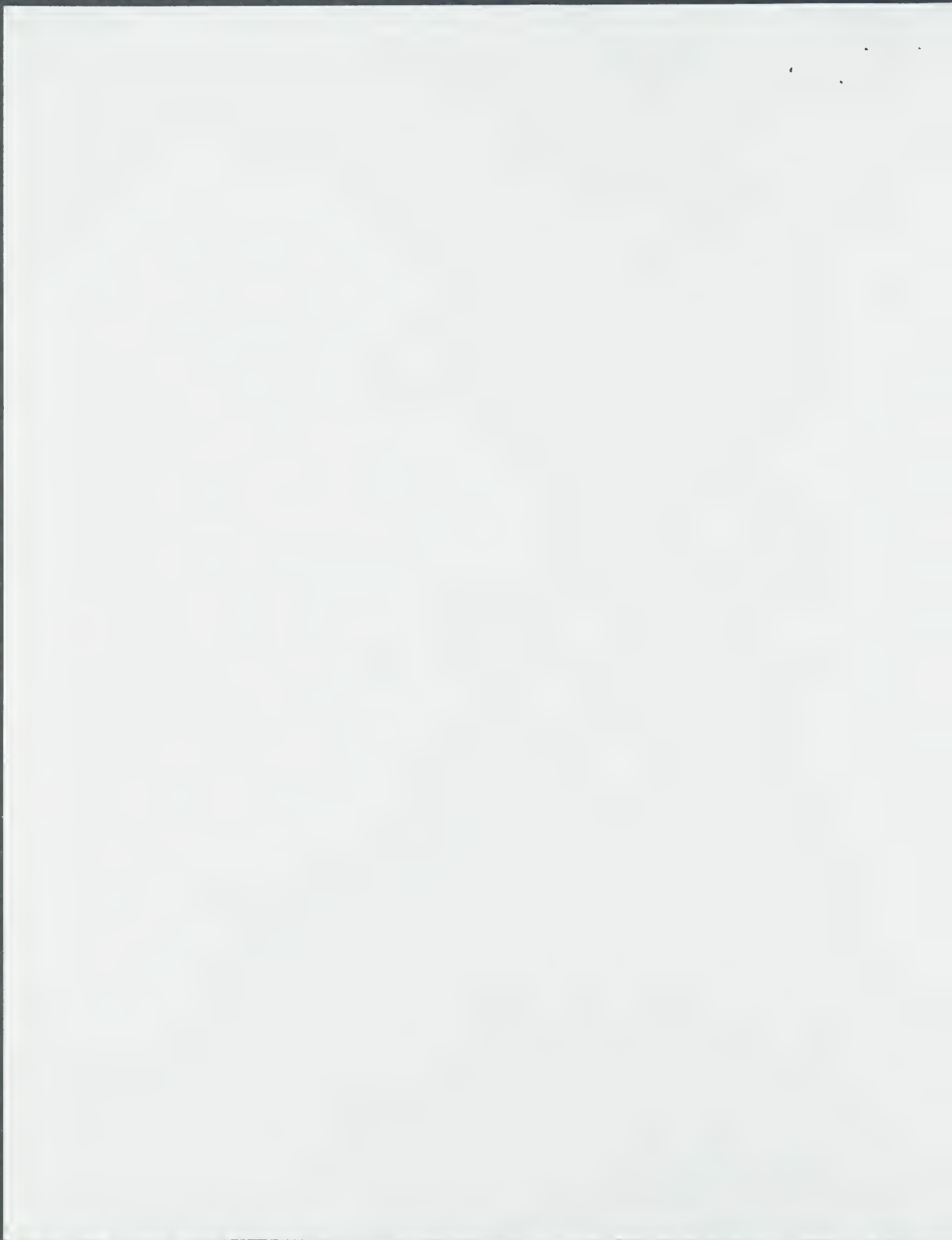
Jane just finished cleaning the Ferronseau, which turned out very well-- it's in good condition except for the cut-off corners. Now it needs a beautiful custom-made Louis XV gold frame to fit its odd shape. Shall I order one? and should it be real gold leaf or less metal leaf?

We've been having a terrible hot dry spell, but are at this moment enjoying a refreshing thunder storm.

Thanks, Marilyn!

Cheers--

Charles





*Charles Munch & Jane Furchgott*  
*A·R·T R·E·S·T·O·R·E·R·S*  
*510093A Bear Valley Rd. Lone Rock WI 53556*  
*608 583-2431*

June 20, 1994

Alfred Bader Fine Arts  
Astor Hotel Suite 622  
924 E. Juneau Ave.  
Milwaukee WI 53202

Jacob Ruisdael, Seacoast Scene with Waders, oil on  
canvas, 21½" x 26 5/8": Blister repair, removing  
canvas from panel support, lining, cleaning,  
retouching, and varnishing

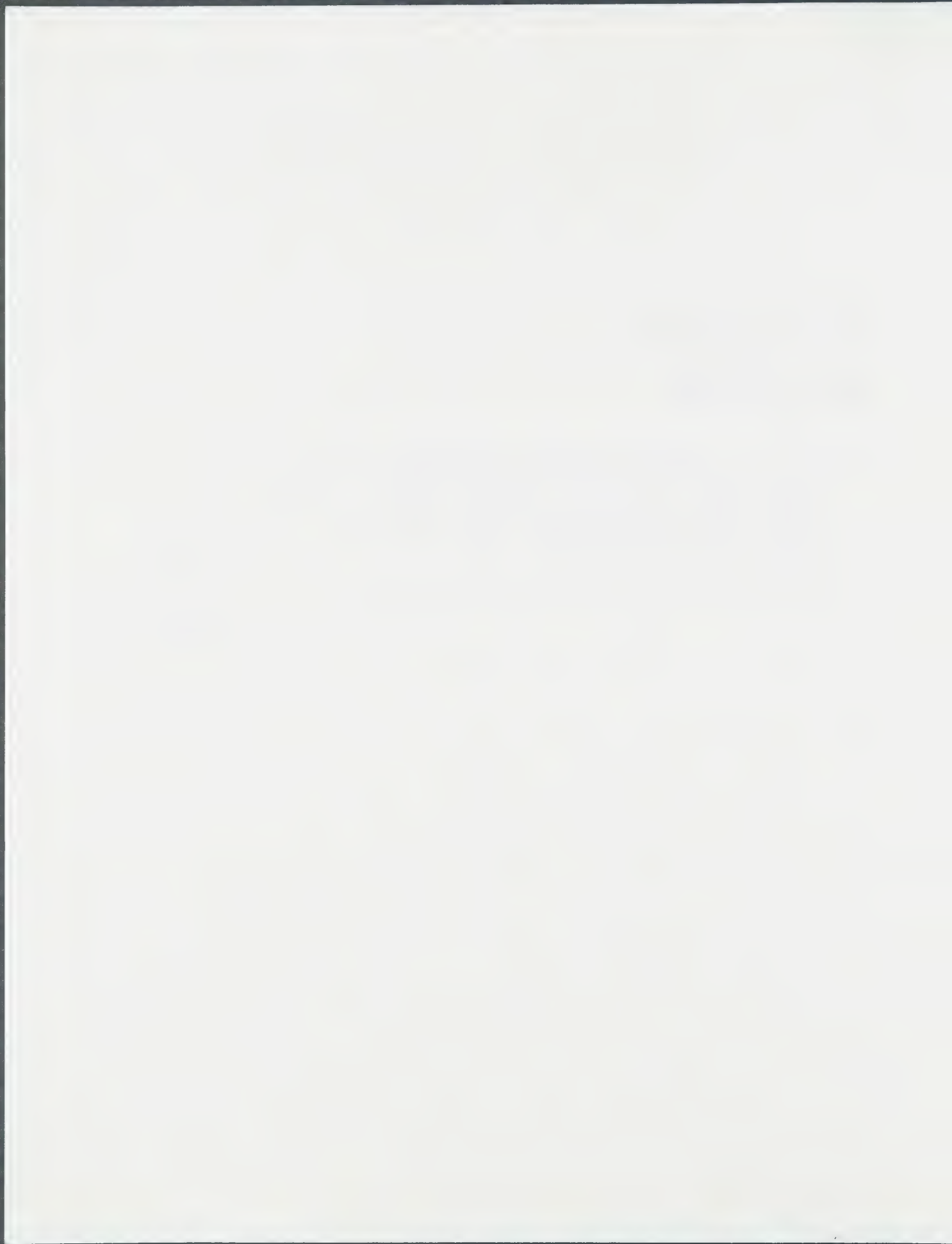
\$4300.

Altering size of frame and adjusting color

280.

---

\$4580.





CHARLES MUNCH & JANE FURCHGOTT

Art Restorers  
S10093A Bear Valley Road  
Lone Rock, Wisconsin 53556  
Telephone 608 583 2431

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February 15, 1993

Via Fax 011 31 20 679 8146

Dr. J. P. Filedt Kok  
Director of Collections  
Rijksmuseum  
Postbus 50673  
1007 DD Amsterdam  
The Netherlands

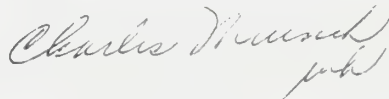
Dear Dr. Filedt Kok:

I expect to arrive in Amsterdam early on March 9, accompanied by my friend Randall Berndt, a painter. If possible, I will telephone you or Wouter Kloek that morning to arrange my first visit to the Rijksmuseum.

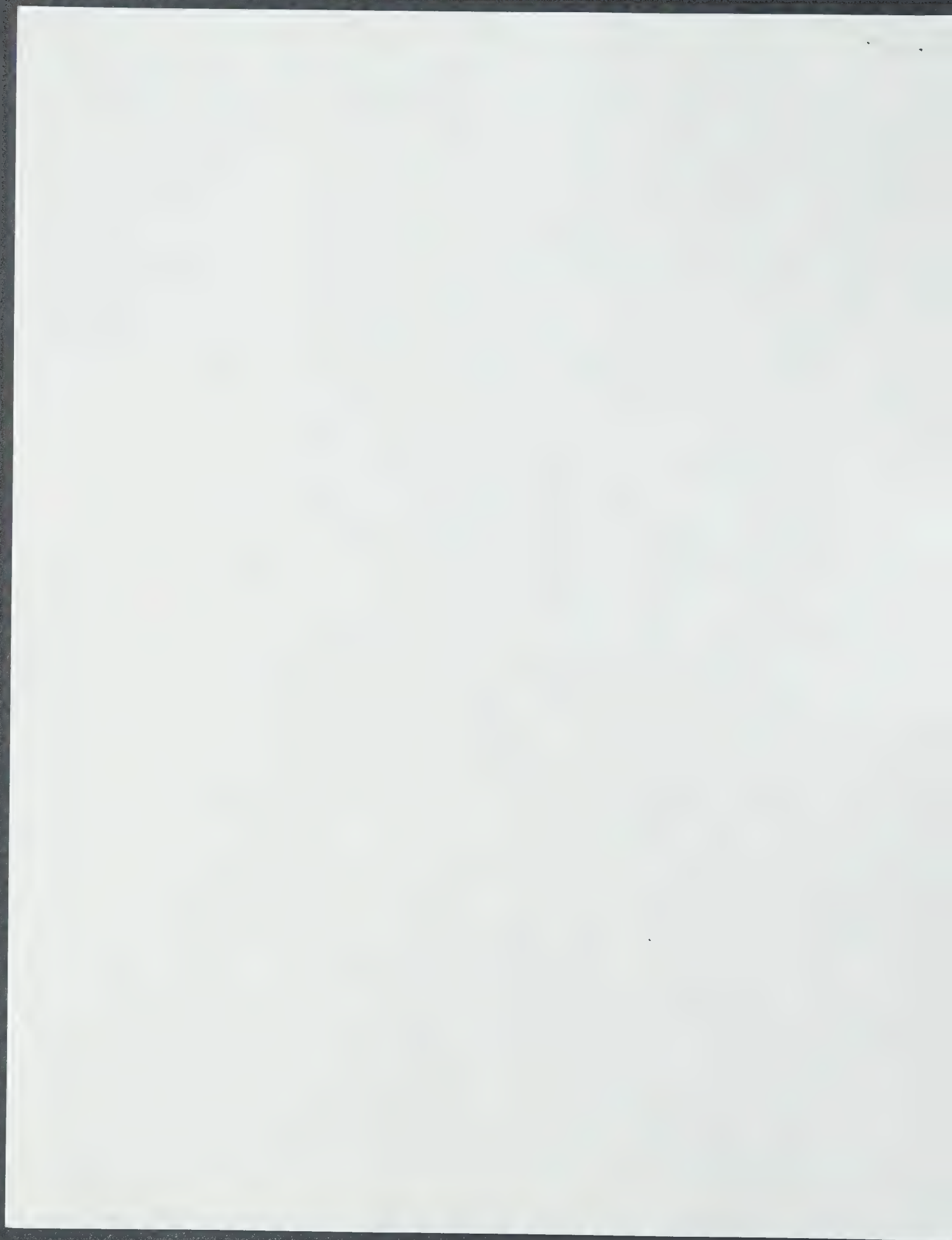
I am looking forward to meeting you and Mr. Kloek, and of course Martin Bijl and his staff. It will be exciting to observe conservation practices at the Rijksmuseum.

If you need to contact me quickly by fax, please send message to Dr. Alfred Bader whose fax numbers are 414 277 0709 (office) and 414 962 8322 (home).

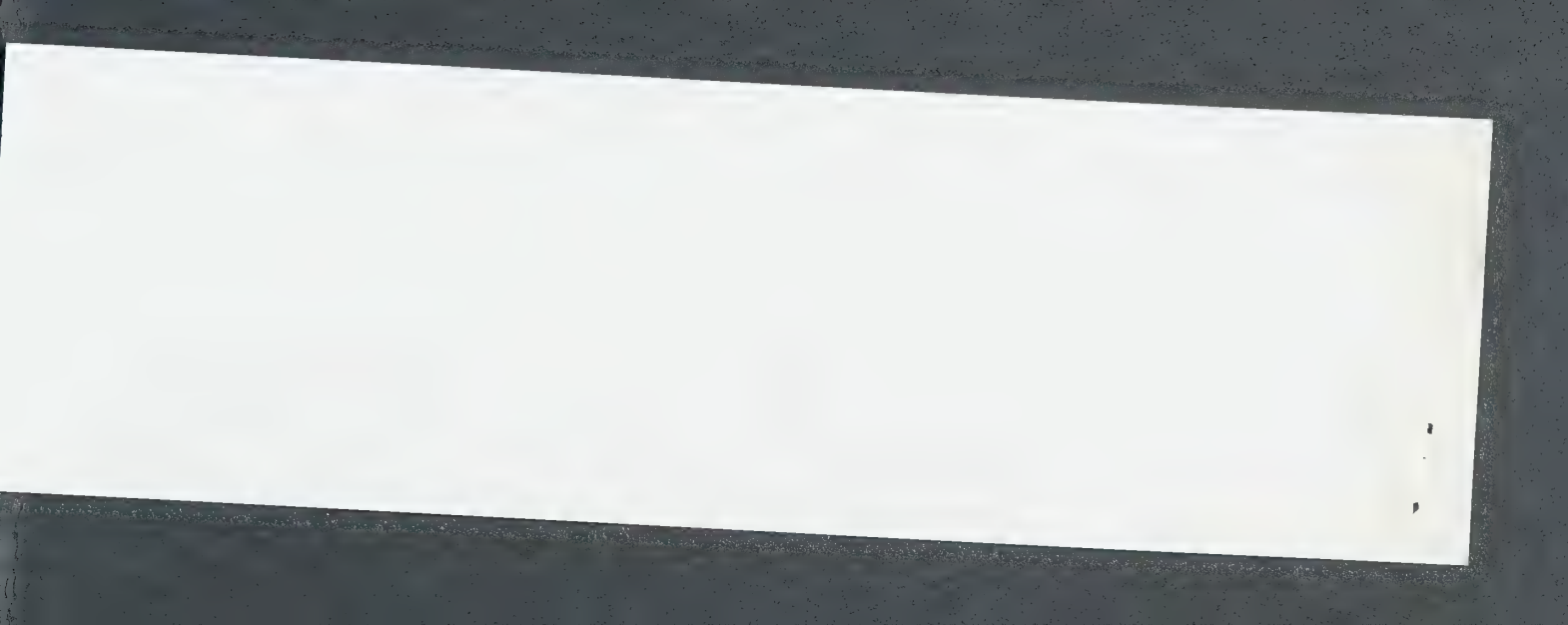
Sincerely,

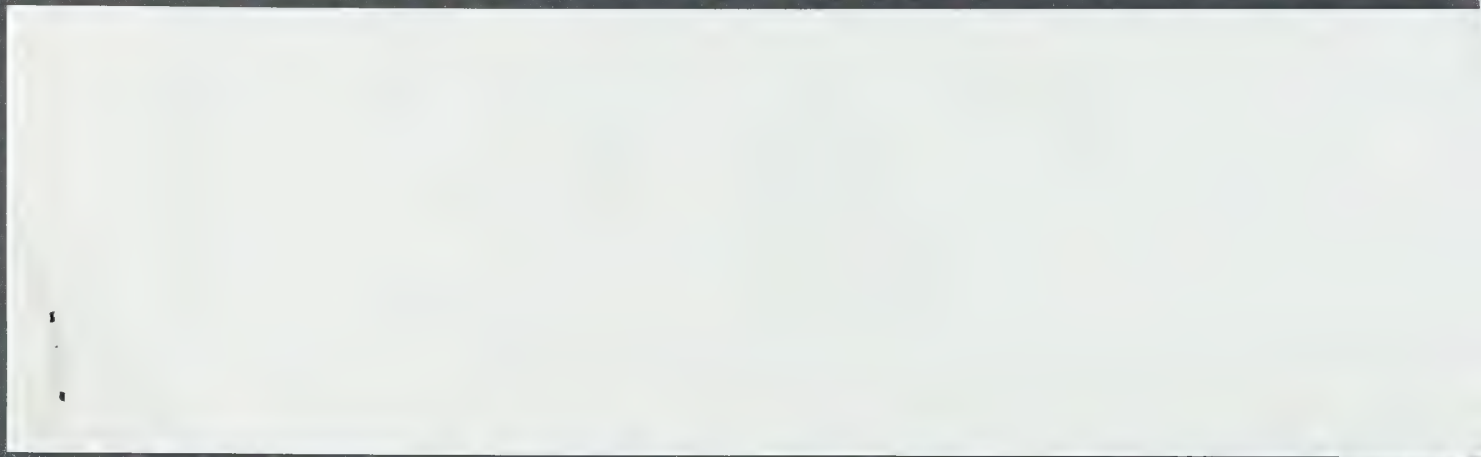
A handwritten signature in cursive script, appearing to read "Charles Munch". There is a small mark below the signature that looks like "pmh".

(Dictated by C. Munch to M.  
Hassmann over phone and  
signed)

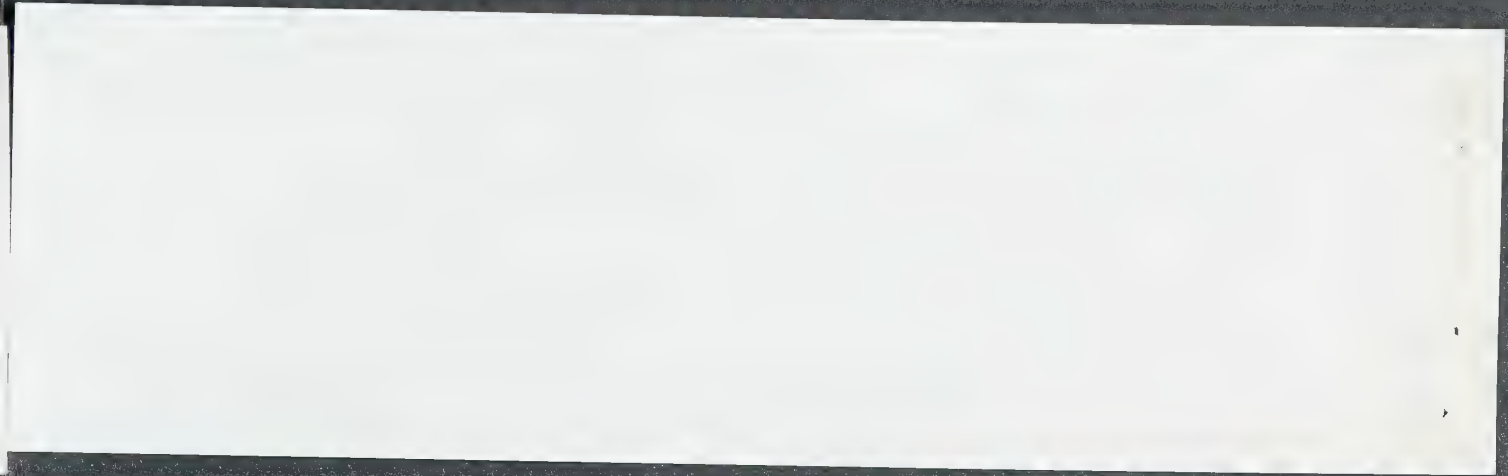


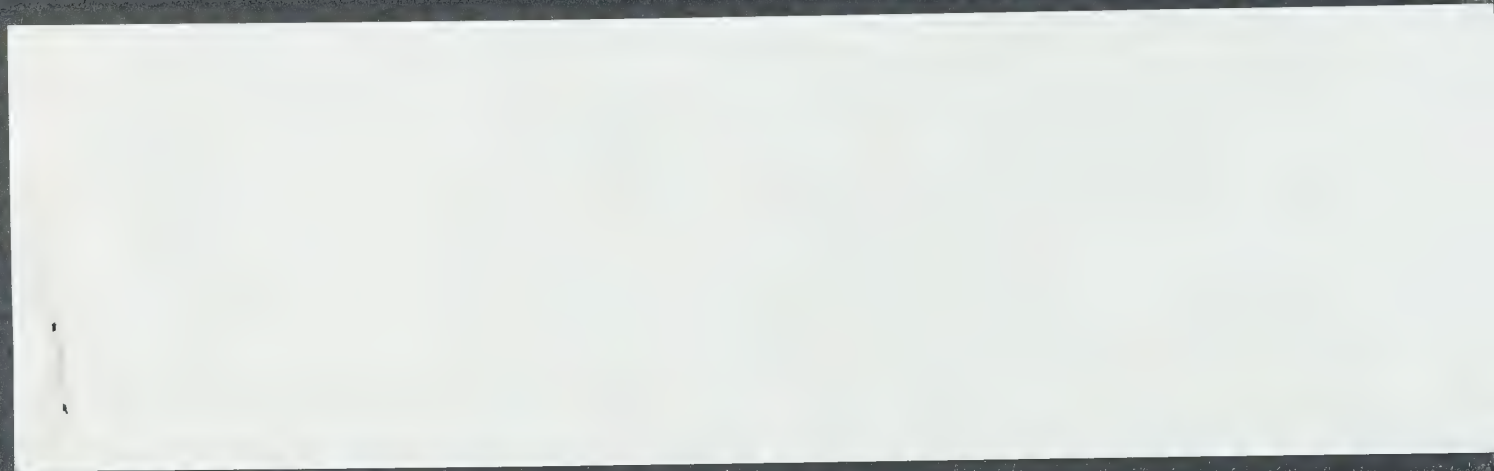




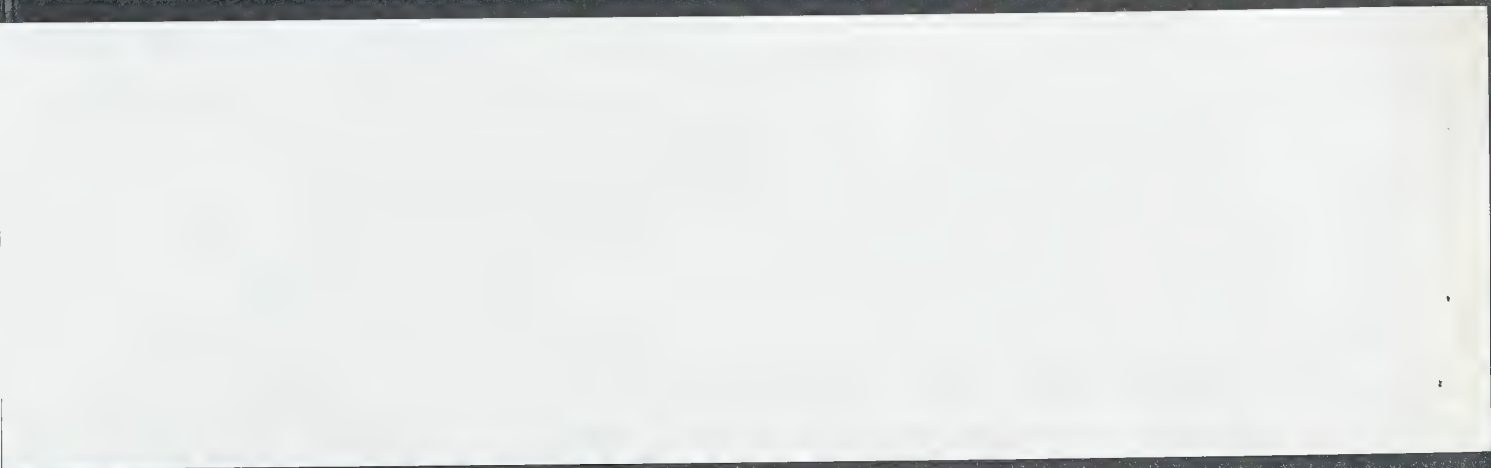


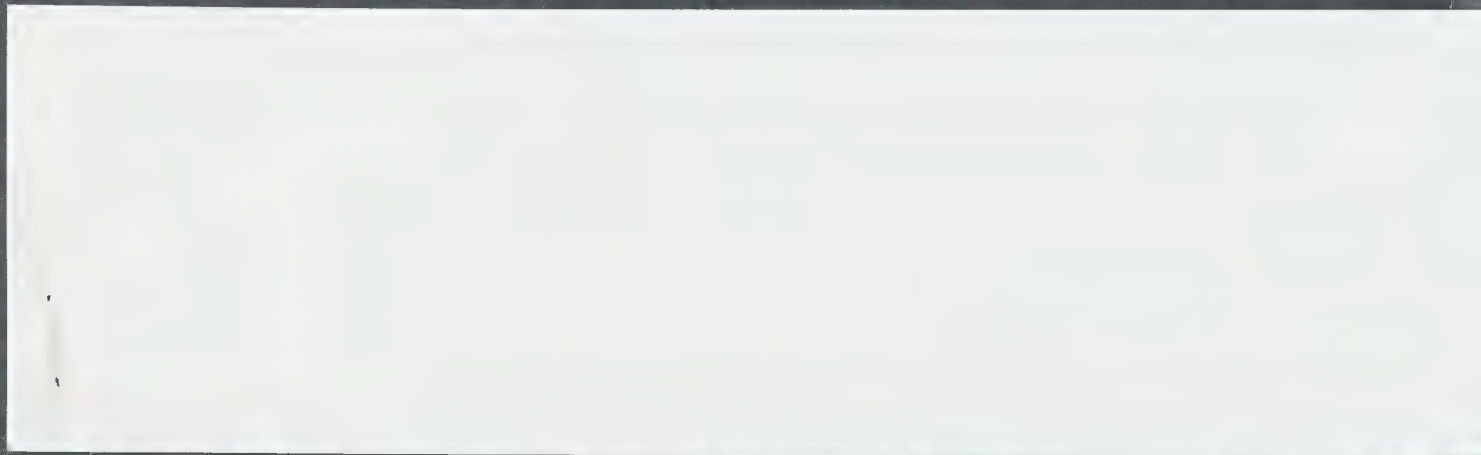












Charles Munch & Jane Furchgott  
A·R·T R·E·S·T·O·R·E·R·S  
510093A Bear Valley Rd. Lone Rock WI 53556  
608 583·2431

Dear Isabel,

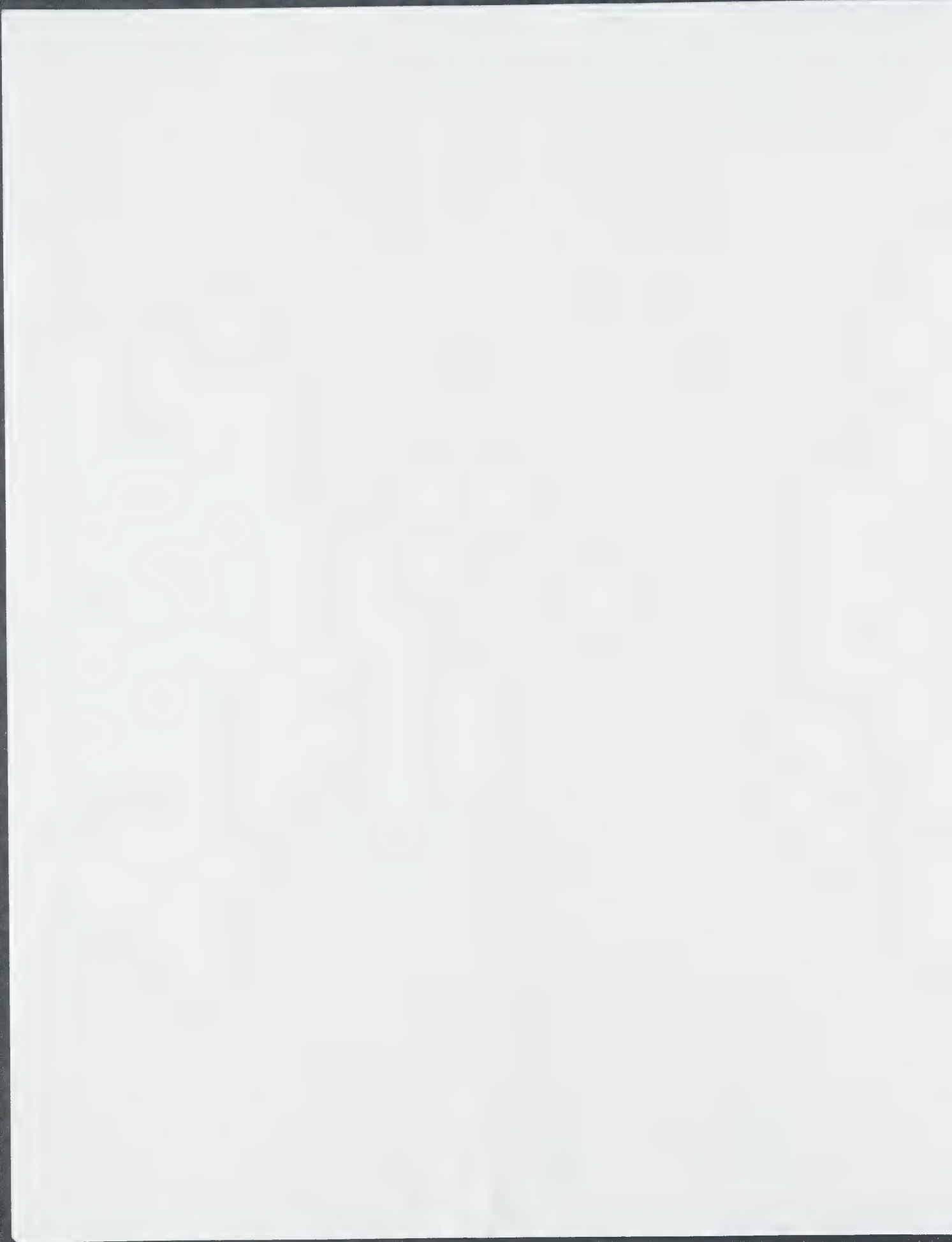
You may want one still  
larger size (not sold by S+W)  
which you'll have to get at  
a hardware store.

They cost \$9.

Love, Charles

postage 1.00  
2.00





*Charles Munch & Jane Furchgott*  
*A·R·T R·E·S·T·O·R·E·R·S*  
*510093A Bear Valley Rd. Lone Rock WI 53556*  
*608 583-2431*

CHARLES MUNCH

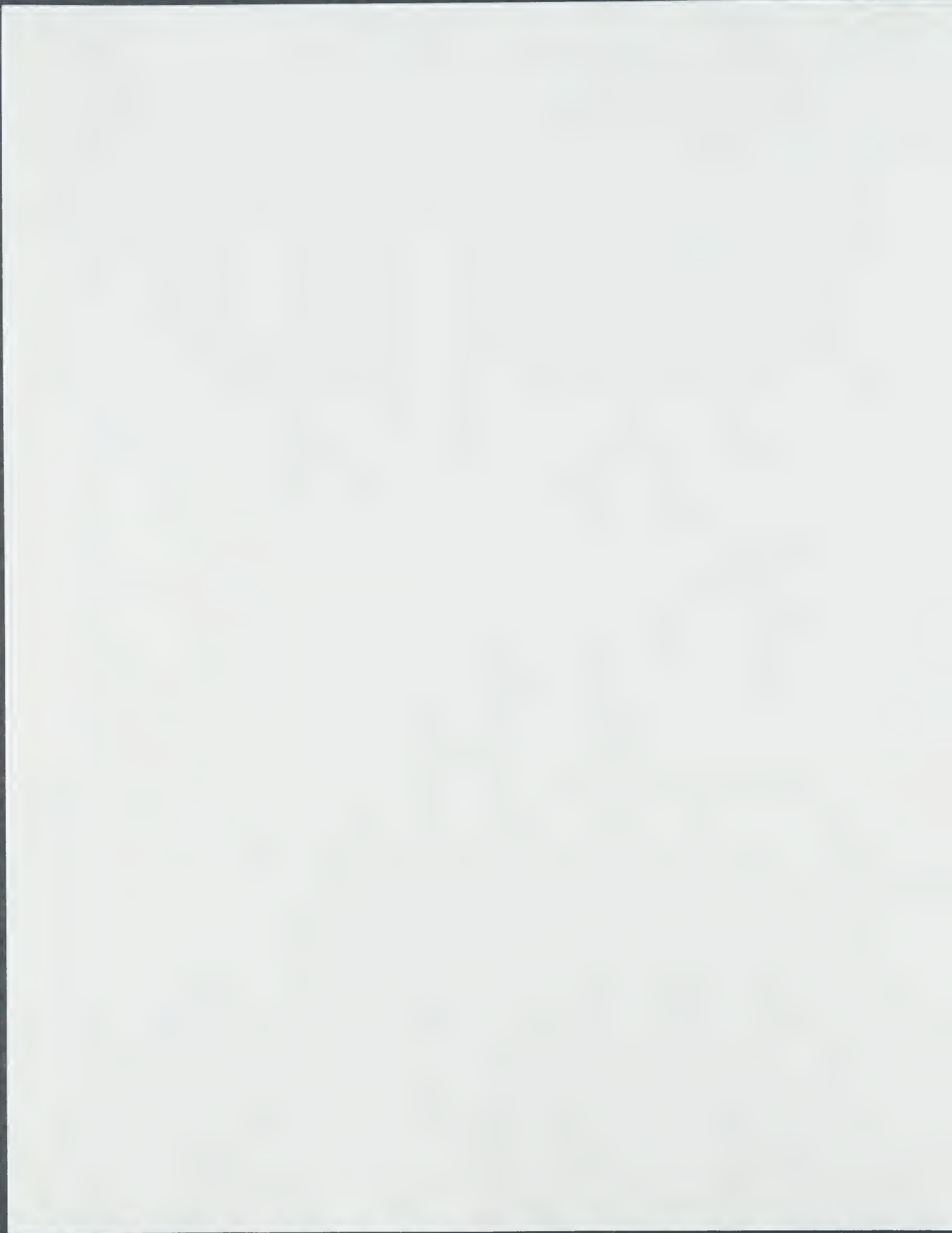
- 1963-65 Reed College, Portland, Oregon  
1965-66 Portland Museum School, Portland, Oregon  
1966-67 New York Studio School of Drawing, Painting & Sculpture, New York, NY  
1967-68 Reed College, Portland, Oregon: fine arts major, Bachelor of Arts degree, Phi Beta Kappa  
1968-71 Trained and employed as painting conservator in the private conservation practice of William Suhr, painting conservator at the Frick Collection, New York, NY  
1971-72 Independent study in museums of England, Holland, Germany, France, Italy, and Spain  
1972-present Private painting conservator in Sturgeon Bay and Lone Rock, Wisconsin.  
Member American Institute for Conservation

JANE FURCHGOTT

- 1963-65 Reed College, Portland, Oregon  
1966-68 Columbia University, New York, NY  
art history major, Bachelor of Arts degree  
1968-69 New York Studio School of Drawing, Painting & Sculpture, New York, NY  
1969-71 Trained and employed as painting conservator in the private conservation practice of William Suhr, painting conservator at the Frick Collection, New York, NY  
1971-72 Independent study in museums of England, Holland, Germany, France, Italy, and Spain  
1991 University of Delaware, Newark, DE: "New Methods of Cleaning Paintings" taught by Richard Wolbers  
1972-present Private painting conservator in Sturgeon Bay and Lone Rock, Wisconsin

Major Wisconsin Employers

Milwaukee Art Museum  
State Historical Society of Wisconsin  
Milwaukee Public Museum  
Dr. Alfred Bader, Milwaukee





CHARLES MUNCH  
& JANE FURCHGOTT  
**ART RESTORERS**  
RT. 5, STURGEON BAY  
WISCONSIN 54235  
TEL. 414 · 743 9679

Joseph Lange, 1796  
Full Length Portrait of a  
Man & Woman in Landscape  
Oil on canvas, 74½" x 51¼"  
August 21, 1980

**CONDITION AS RECEIVED:** The painting was mounted on a very heavy 7-member stretcher and lined with a heavy linen canvas. Canvas margins were lacking on the original canvas. The paint surface was slightly raised around the cracks. Some paint was lifting away from the canvas along the top and right edge of the picture, some in real paint, some in more recent fillings. Six significant paint losses in this area showed coarse canvas underneath. A loss due to a blow was in the upper center background, and a small loss on the music. The paint surface was extremely dirty, with lots of grime and yellowed varnish. Large areas of more recent glazes, re-touching and overpaint were visible, some apparently intended to hide the wide, light-colored crackle-pattern. Signed lower center.

**TREATMENT:** As there were no real canvas margins, the canvas was cut off the stretcher. Lifting and blistering paint was reattached with glue size. The painting turned out to have two lining canvases, both of which were removed fairly easily. The glue was carefully scraped off to reveal the original canvas intact except for a few small fillings.

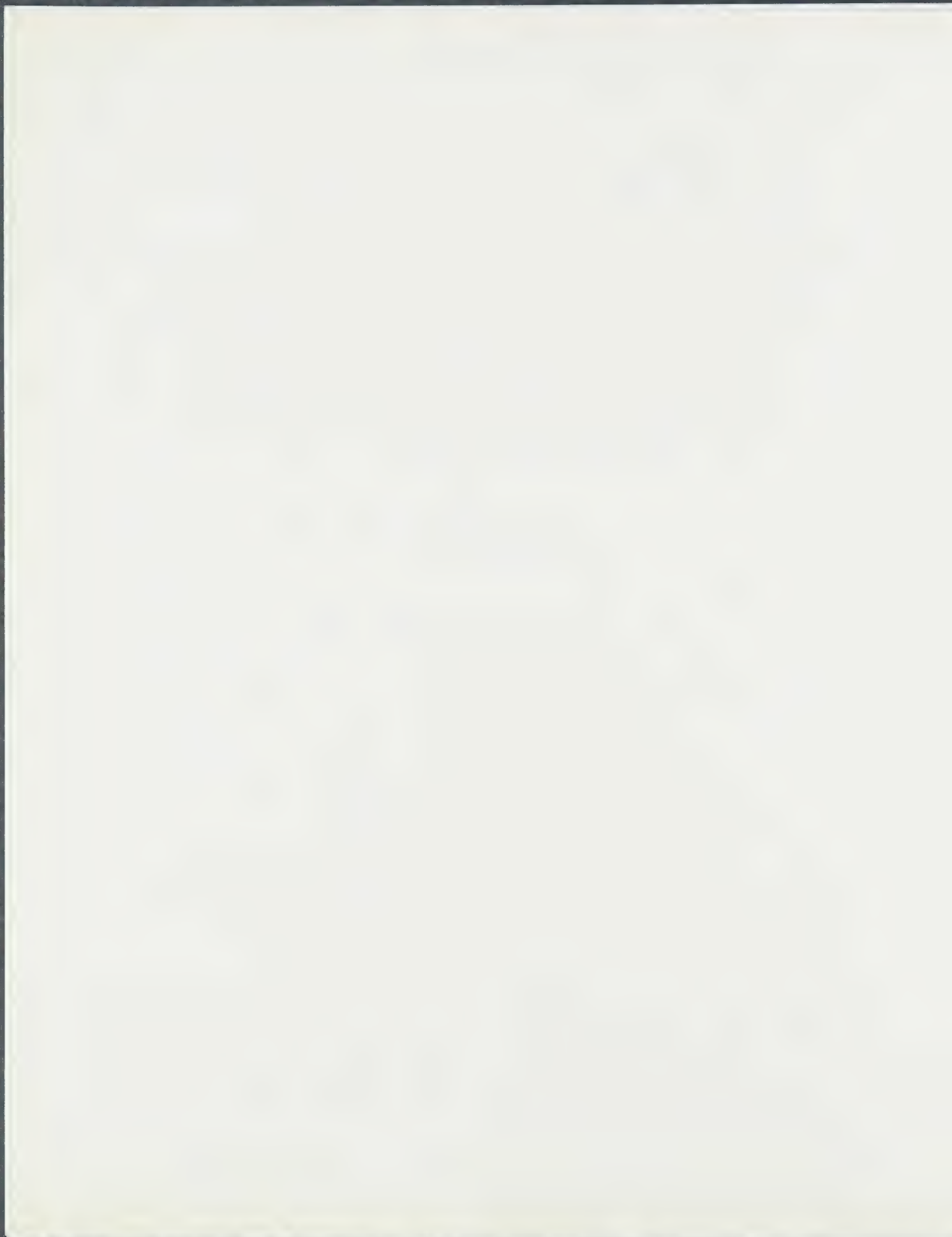
The picture was lined with a laminate of lightweight glass fabric (next to the painting), medium weight glass fabric, and oil-primed linen artists' canvas, with the priming toward the outside. The adhesive was a mixture of beeswax and microcrystalline wax with Elvax, Ketone-N, and elemi resins. The layers were united on a vacuum hot-table with the paint surface down. The lined painting was stretched on a new 7-member conventional wooden stretcher.

The surface was cleaned with Woolite, acetone, ethanol, dimethyl formamide and n-butylamine. In addition to the darkened varnish and grime, almost everything was either glazed or painted over. Some parts, such as the woman's sash and the brown shadows on the man's coat had been considerably altered.

The extensive paint losses were filled with traditional gesso and retouched with dry pigments in a polyvinyl acetate medium. The retouching was fixed with a polyvinyl acetate spray varnish. The final varnish, Talens Rembrandt picture varnish, was brushed on, followed by a thin protective layer of beeswax.

**SLIDE LIST**

- |  |   |
|--|---|
| 1. Original state & cleaning test                            | 9. Clean state  |
| 2. Orig. state, detail of woman                              | 10. Clean state, detail of man                          |
| 3. Orig. state, detail of man                                | 11. Cl. state, detail of woman                          |
| 4. Orig. state, signature & date<br>(to rt. of woman's feet) | 12. Clean state, detail of paint<br>losses at top right |
| 5. Orig. state, detail of music                              | 13. Clean state, signature                              |
| 6. Partly clean, after lining                                | 14. Finished state                                      |
| 7. Partly clean, detail                                      | 15. Finished state, detail<br>of man                    |
| 8. Part clean, detail of man                                 |   |



Charles Munch & Jane Furchgott  
A·R·T R·E·S·T·O·R·E·R·S  
510093A Bear Valley Rd. Lone Rock WI 53556  
608 583-2431

CV

Dec. 29, 1992

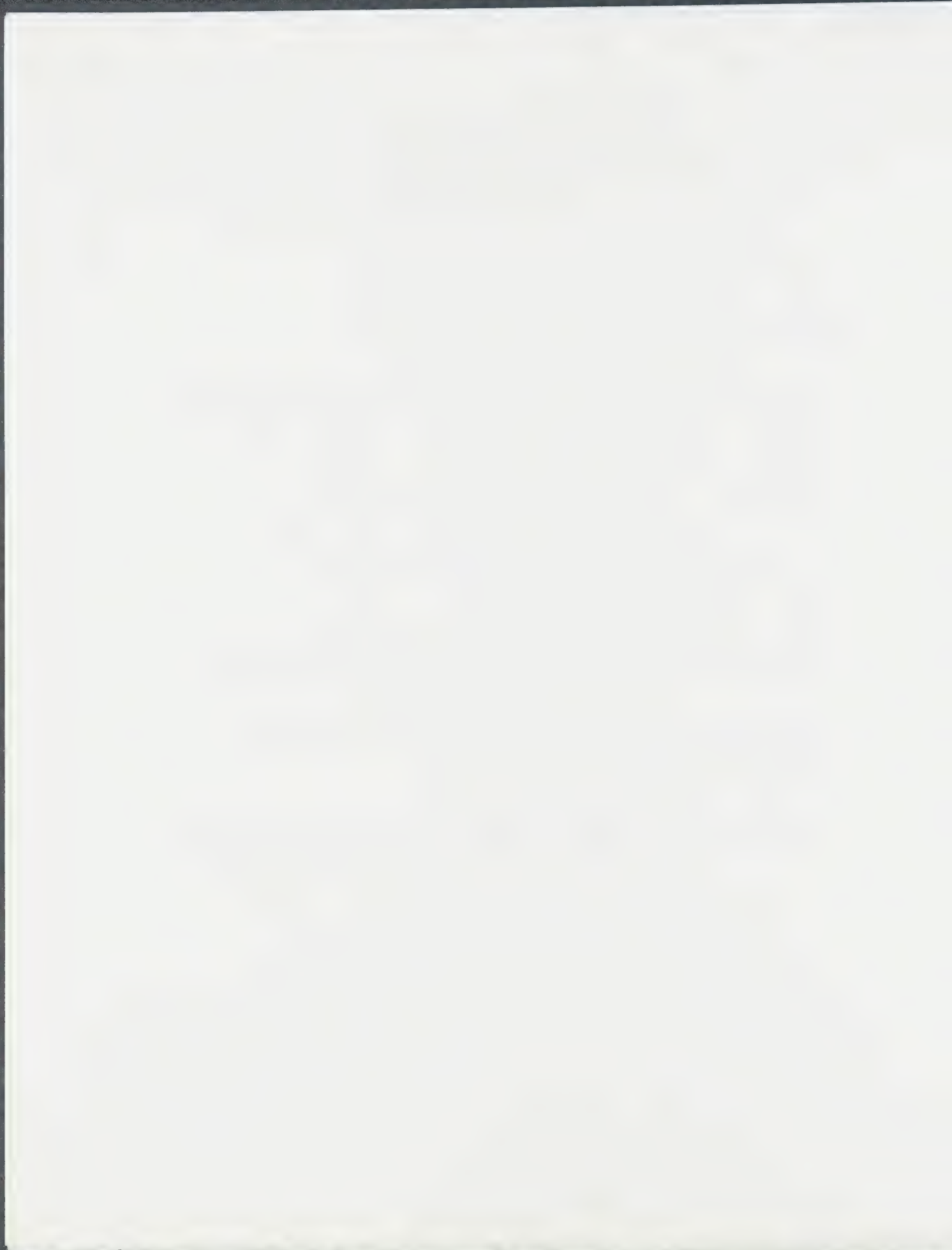
Dear Alfred,

If you like, you can also refer them to Joyce Hill Stoner, Director of the Conservation School at Winterthur, Delaware. 302 451-2479. She is familiar with us, our work (somewhat), and our training with William Suhr.

See you soon (Monday).

Charles





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

CHARLES MUNCH

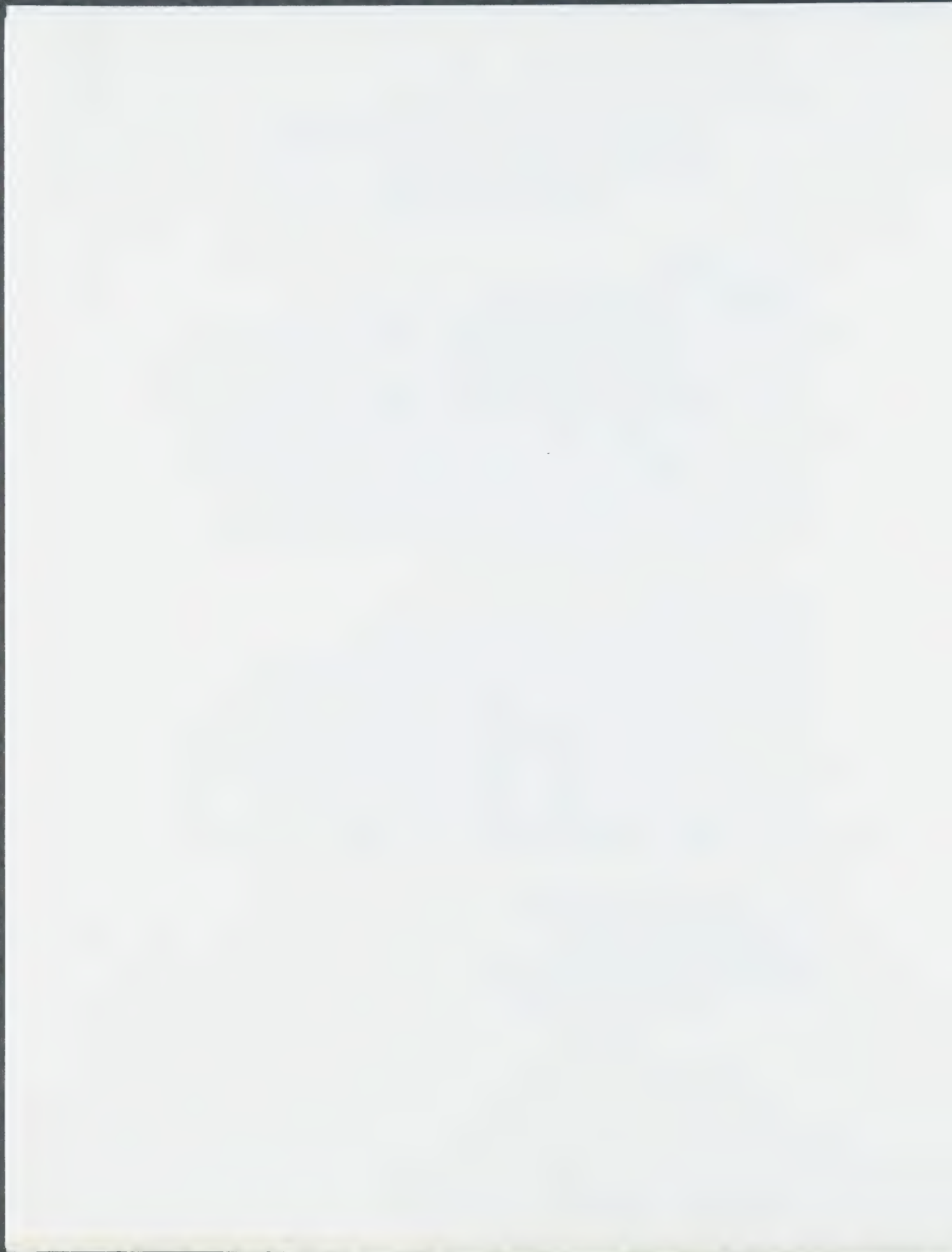
- 1963-65 Reed College, Portland, Oregon  
1965-66 Portland Museum School, Portland, Oregon  
1966-67 New York Studio School of Drawing, Painting, &  
Sculpture, New York, NY  
1967-68 Reed College, Portland, Oregon: fine arts major,  
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servation practice of William Suhr, painting con-  
servator at the Frick Collection, New York, NY  
1971-72 Independent Study in museums of England, Holland,  
Germany, France, Spain, and Italy  
1972-82 Private painting conservator, Sturgeon Bay, WI  
1982-present Private painting conservator near Spring  
Green, Wisconsin

JANE FURCHGOTT

- 1963-65 Reed College, Portland, Oregon  
1966-68 Columbia University, New York, NY  
art history major, Bachelor of Arts degree  
1968-69 New York Studio School of Drawing, Painting, &  
Sculpture, New York, NY  
1969-71 Employed as painting conservator in private con-  
servation practice of William Suhr, painting con-  
servator at the Frick Collection, New York, NY  
1971-72 Independent study in museums of England, Holland,  
Germany, France, Spain, and Italy  
1972-82 Private painting conservator, Sturgeon Bay, WI  
1982-present Private painting conservator near Spring  
Green, Wisconsin

Major Wisconsin Employers:

Milwaukee Art Museum  
State Historical Society of Wisconsin  
Milwaukee Public Museum  
Dr. Alfred Bader, Milwaukee





WILLIAM SUHR, INC.  
315 EAST 62<sup>ND</sup> STREET  
NEW YORK 21

December 24, 1970

To Whom It May Concern:

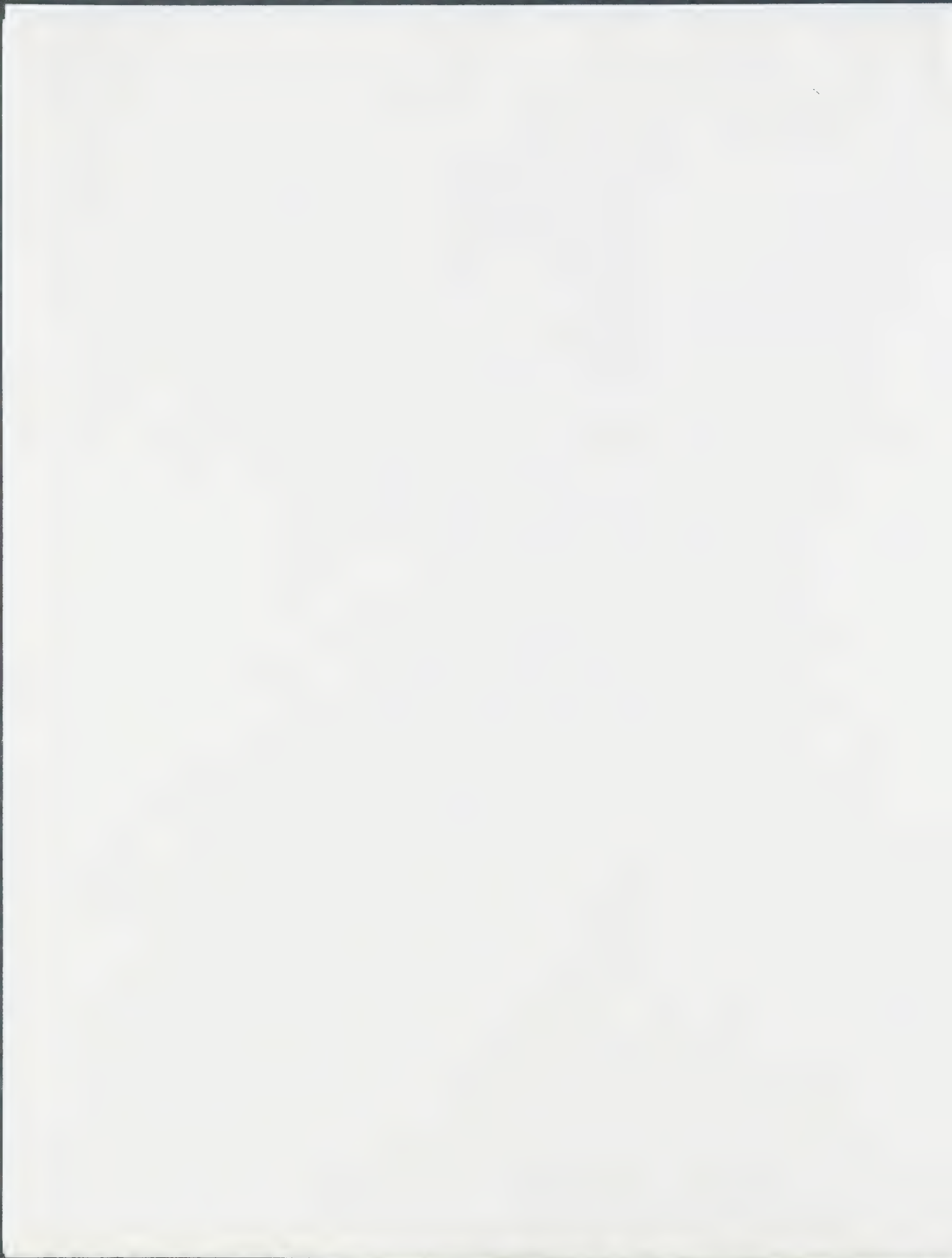
I state with pleasure that Mr. Charles Munch and Jane Furchgott (Mrs. Charles Munch) worked with me for more than two years in the restoration of Old Masters to my greatest satisfaction, both in their work as well as in their sense of responsibility.

Sincerely



William Suhr

WILLIAM SUHR  
50 EAST 50<sup>TH</sup> STREET  
NEW YORK



Boston University

College of Liberal Arts  
725 Commonwealth Avenue  
Boston, Massachusetts 02215  
617/353-2520

Art History Department



Home Address:

36 Harrison Street  
Brookline, MA 02146  
June 25, 1984

Mr. Charles Munch  
Art Restorers  
Rt. 1  
Lone Rock, Wisconsin 53556

Dear Mr. Munch:

Regarding your query regarding the two portraits: Reuben Newton and Charlotte Newton.

Eastman Johnson went to visit his sister Sarah and her husband William H. Newton in Superior, Wisconsin, in the summer of 1856. The couple had been married in Washington D. C. on February 28, 1856. Newton was described by Colonel Hiram Hayes, "Memories of the 50s: Recalled by the Yuletide," The Superior Telegram, December 22, 1906, quoted in John I. H. Baur, Eastman Johnson, p. 15:

" . . . eldest son of the Newton family; the man that laid out old Superior into lots, streets and avenue in the early fifties."

(In 1854 the Indian title to the North Shore lands had been cleared when the Chippewa of Lake Superior ceded the region at LaPoint, Wisconsin, to the United States Government. Newton apparently was involved in surveying and plotting the land.)

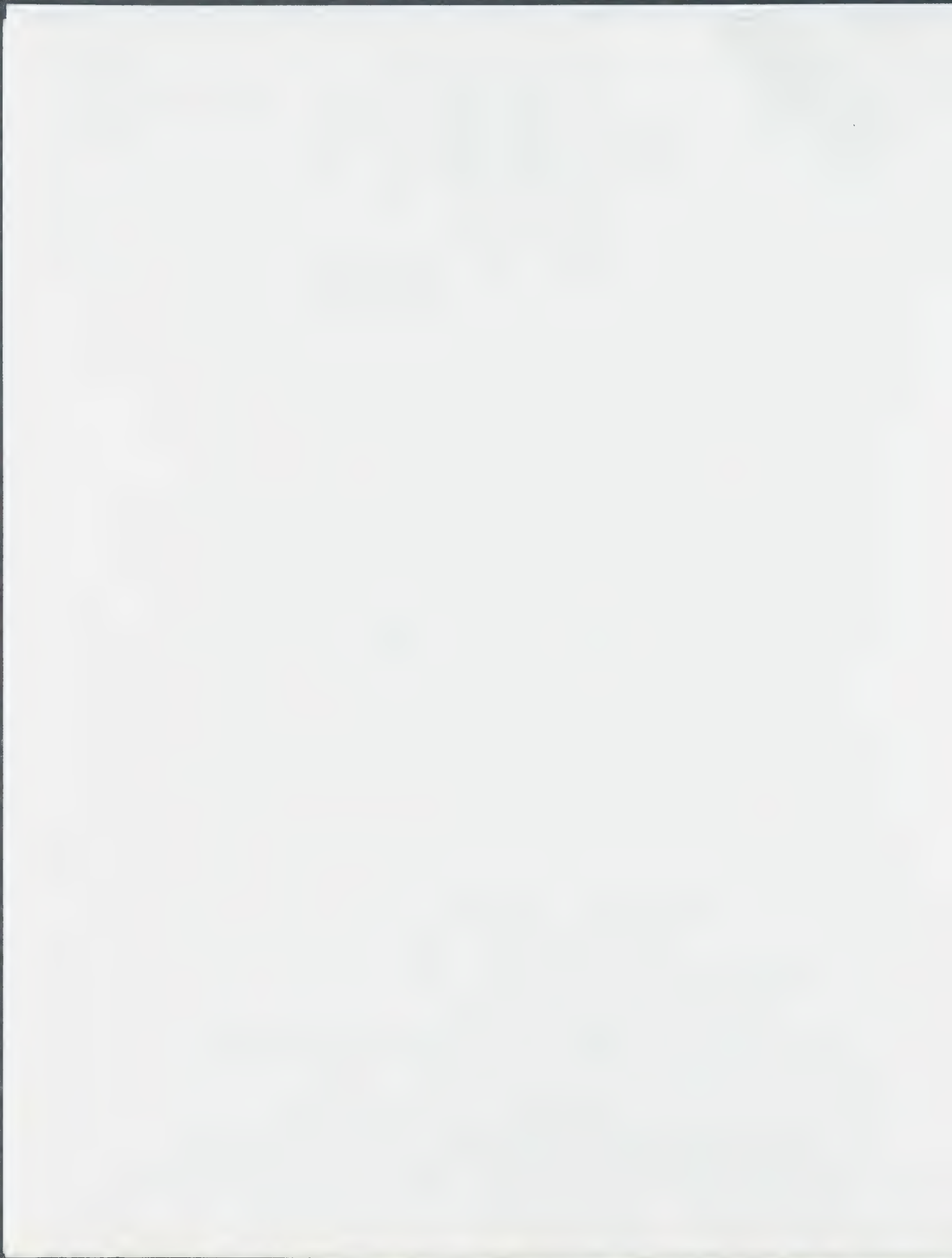
Johnson went out there as did his older brother Reuben to consider the opportunities for land speculation.

The earliest dated work of Johnson's Superior period is a portrait of the artist's sister Sarah Johnson Newton, dated October 1856.

Johnson returned to Washington in the spring of 1857, but was back in the Superior region in the fall of 1857. He did several portraits during his two stays there, and also painted the Chippewa.

The age of the sitters in the photos you sent to me suggests an older generation than Johnson's sister, who was born in 1831. Perhaps they are the parents or aunt and uncle of William H. Newton? The owners of your paintings might do a little geneological work.

Regarding signatures: I have found both authentic inscriptions on the backs of Johnson's works and inscriptions by others. Most of these inscriptions are on academy board. I am not certain that I have seen inscriptions on the backs of canvas paintings. There are many cases where the initials "E.J." were added long





TO: Charles Munch

- 2 -

June 25, 1984

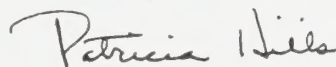
after the paintings were done. Sheldon Keck wrote about this in "The Technical Examination of Paintings," Brooklyn Museum Journal 2 (1942), pp. 71-82. He speculated that Johnson's widow might have added the initials. I am not certain what the implications of this is for full signatures.

The whole issue of mid-nineteenth-century portraiture is full of problems. I am trying to learn more about the process whereby artists used photographically sensitive canvas on which to develop a photographic image, over which they then painted. I don't think that Johnson resorted to these methods, but others did.

I hope this has been of some help.

Since I am working towards a catalogue raisonné of Johnson's work, I would appreciate knowing of other Johnson paintings you come across in the Wisconsin area.

Sincerely yours,



Patricia Hills  
Associate Professor

1871-1872

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...



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

July 12, 1984

Dear Keith:

Patricia Hills finally answered our letter, but as you can see she isn't particularly informative.

A week or so ago I went to the State Historical Society in Madison and took a look at the signed Eastman Johnson portrait of a woman, also from 1856, that they have there. It compares very well with yours in details of technique, although the portrait format is more graceful and sophisticated (less severely frontal). I made a slide of their portrait which I can show you sometime.

Also I wrote a letter of inquiry to the Douglas County Historical Society, which is in Superior, Wisconsin; and another letter to the marriage records office in Washington DC to follow up on the marriage date mentioned by Ms. Hills.

At this very moment Jane is starting to clean the male portrait, and so far the results are very pleasing.

I hope your business is improving.

Sincerely,

*Charles Munch*

Charles Munch

International Journal of  
Psychology  
1975, Vol. 10, No. 1  
1-10

The present study was designed to investigate the effects of...  
The results of the study indicate that...  
The findings suggest that...  
The implications of these results are...  
The study was conducted in a laboratory setting...  
The participants were...  
The procedure was...  
The data were analyzed using...  
The results are discussed in terms of...  
The study has several limitations...  
Further research is needed to...  
The authors would like to thank...  
Correspondence should be addressed to...  
© 1975 Taylor & Francis Ltd.

Author's name  
Address  
City, State, Zip