

PH 1950s

Alfred Boer Fine Arts

Restoration

2005

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5169
BOX	12
FILE	17

James S. Horns
1313 5th Street S.E.
Minneapolis, Minnesota 55414
Telephone: 612 379 3813

Dec. 21, 2005

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

STATEMENT

Man with a Beard
oil on canvas
H: 16 1/2 W: 14 1/2

Treatment

1. Surface dirt was removed with dilute ammonium hydroxide.
2. Yellowed varnish was removed with isopropyl alcohol and some with acetone. This also removed much of the previous retouching. In the face this was quite extensive over areas of crackle lines.
3. The painting was coated with Acryloid B-72.
4. Losses were inpainted with polyvinyl acetate and pigment.
5. Final varnish of Regalrez 1094.

Cost of treatment.....\$400



James S. Horns
1313 5th Street S.E.
Minneapolis, Minnesota 55414
Telephone: 612 379 3813

Oct. 4, 2005

Alfred Bader Fine Arts
Astor Hotel #622
924 East Juncau Ave.
Milwaukee, WI 53202

STATEMENT

Christ with the Cross
oil on canvas
H: 21 W: 17

Treatment

1. The upper varnish was removed with toluene and acetone. Some further discoloration was removed with dilute ammonium hydroxide. Some older overpaint was removed with a mixture of methanol and ethylene dichloride. Some old retouching was not soluble and was not removed.
2. The painting was coated with Acryloid B-72.
3. The previous strip lining is secure. The stretcher was adjusted and the areas of tears at the top right and lower center were flattened as much as possible and reinforced with nylon fabric and BEVA 371 adhesive.
4. Losses were filled with gesso and inpainted with polyvinyl acetate and pigment.
5. Final varnish of Regalrez 1094.

Cost of treatment.....\$450

450
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\$ 1300 TOT.
5202
10-11-05

THE UNIVERSITY OF CHICAGO
DIVISION OF THE PHYSICAL SCIENCES
DEPARTMENT OF CHEMISTRY
5708 SOUTH ELLIS AVENUE
CHICAGO, ILLINOIS 60637

RECEIVED
JAN 15 1964
BY THE DIRECTOR
OF THE DIVISION OF THE PHYSICAL SCIENCES

TO THE DIRECTOR
OF THE DIVISION OF THE PHYSICAL SCIENCES
FROM
DR. [Name]

1964

James S. Horns
1313 5th Street S.E.
Minneapolis, Minnesota 55414
Telephone: 612 379 3813

Oct. 4, 2005

Alfred Bader Fine Arts
Astor Hotel #622
924 East Juncau Ave.
Milwaukee, WI 53202

STATEMENT

Scholar with a Candle
oil on panel
H: 16 W: 12

Treatment

1. Upper varnish was removed with toluene. This removed some discoloration and some retouching. An uneven yellow discoloration remained. Much of this discoloration was removed with ethylene dichloride. This cleaning was somewhat limited because there was some possible sensitivity of the thin dark paint layers. Some thinning of this paint had been covered by the retouching.
2. The painting was coated with Acryloid B-72.
3. Losses were inpainted with polyvinyl acetate and pigment.
4. Final varnish of Regalrez 1094.

Cost of treatment.....\$600

James E. Jones
1417 14th Street, N.E.
Atlanta, Georgia 30309
Telephone: 404-525-1111

Page 2 of 2

Enclosed for the
recipient is a
copy of the
report.

Very truly yours,

James E. Jones
Director

I have read the report and find it to be a very good one. It is a very thorough and complete report and I am sure that it will be of great value to the recipient. I am sure that you will be pleased with the results of the report.

Very truly yours,

James E. Jones

James S. Horns
1313 5th Street S.E.
Minneapolis, Minnesota 55414
Telephone: 612 379 3813

Oct. 4, 2005

Alfred Bader Fine Arts
Astor Hotel #622
924 East Juncau Ave.
Milwaukee, WI 53202

STATEMENT

Harbor Scene by Clays
oil on panel
H: 7 1/2 W: 9 3/4

Treatment

1. Upper varnish was removed with toluene.
2. The painting was coated with Acryloid B-72.
3. Abrasion was inpainted with polyvinyl acetate and pigment.
4. Final varnish of Acryloid B-72.

Cost of treatment.....\$250

THE UNIVERSITY OF CHICAGO
DEPARTMENT OF CHEMISTRY
LABORATORY OF ORGANIC CHEMISTRY
505 EAST EAST ASIAN BUILDING

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James S. Horns
1313 5th Street S.E.
Minneapolis, Minnesota 55414
Telephone: 612 379 3813

May 18, 2005

Alfred Bader Fine Arts
Astor Hotel #622
924 East Juncau Ave.
Milwaukee, WI 53202

STATEMENT

Portrait of a Man
oil on canvas glued to wood panel
H: 16 1/2 W: 10

Treatment

1. The attachment to the wood panel is with an emulsion type glue which is not easily soluble and cannot be removed easily. The glue and attachment is uneven.
2. Some loose paint and canvas bubbles were consolidated with wax-resin.
3. Surface dirt was removed with dilute ammonium hydroxide.
4. The painting was coated with Acryloid B-72.
5. Grooves were cut in the back of the panel to allow it to be flattened and glued to a plywood support.
6. Losses were filled with Liqueutex modeling paste and inpainted with polyvinyl acetate and pigment.
7. Final varnish of Acryloid B-72.

Cost of treatment.....\$200

#2782

#5134
5-23-05

James S. Horns
1313 5th Street S.E.
Minneapolis, Minnesota 55414
Telephone: 612 379 3813

Feb. 23, 2005

Alfred Bader Fine Arts
Astor Hotel #622
924 East Juneau Ave.
Milwaukee, WI 53202

STATEMENT

Surry Hills by Vickers
oil on panel
H: 9 1/4 W: 16

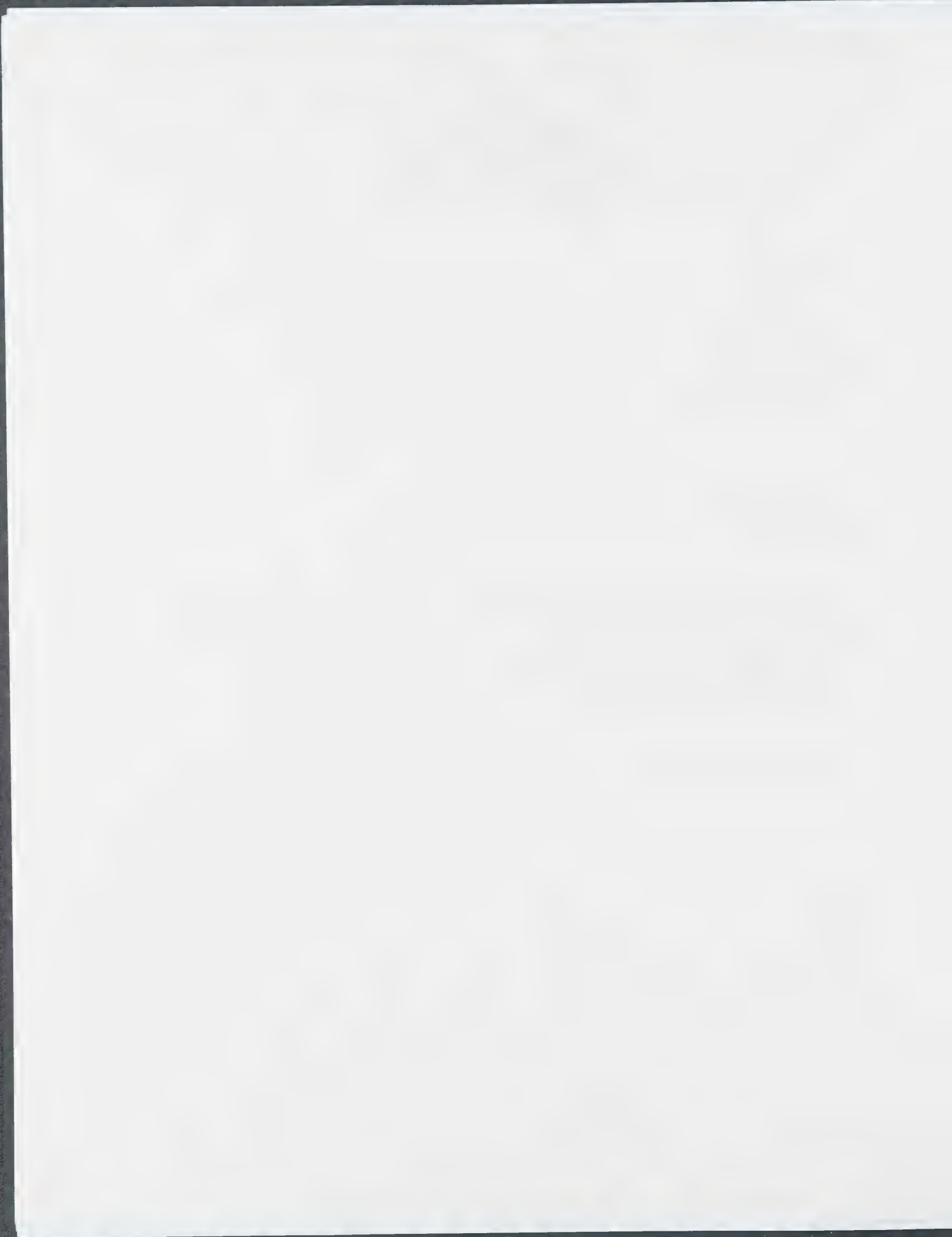
Treatment

1. Varnish and old retouching were removed with toluene and acetone. Some along the join line was removed with a scalpal. Some dark streaking and residues were embedded in the paint and could not be removed.
2. The painting was coated with Acryloid B-72.
3. Losses were inpainted with polyvinyl acetate and pigment.
4. Final varnish of Regalrez 1094

Cost of treatment.....\$350

5020 #900
2-25-05

JK
67



James S. Horns
1313 5th Street S.E.
Minneapolis, Minnesota 55414
Telephone: 612 379 3813

Feb. 23, 2005

Alfred Bader Fine Arts
Astor Hotel #622
924 East Juneau Ave.
Milwaukee, WI 53202

STATEMENT

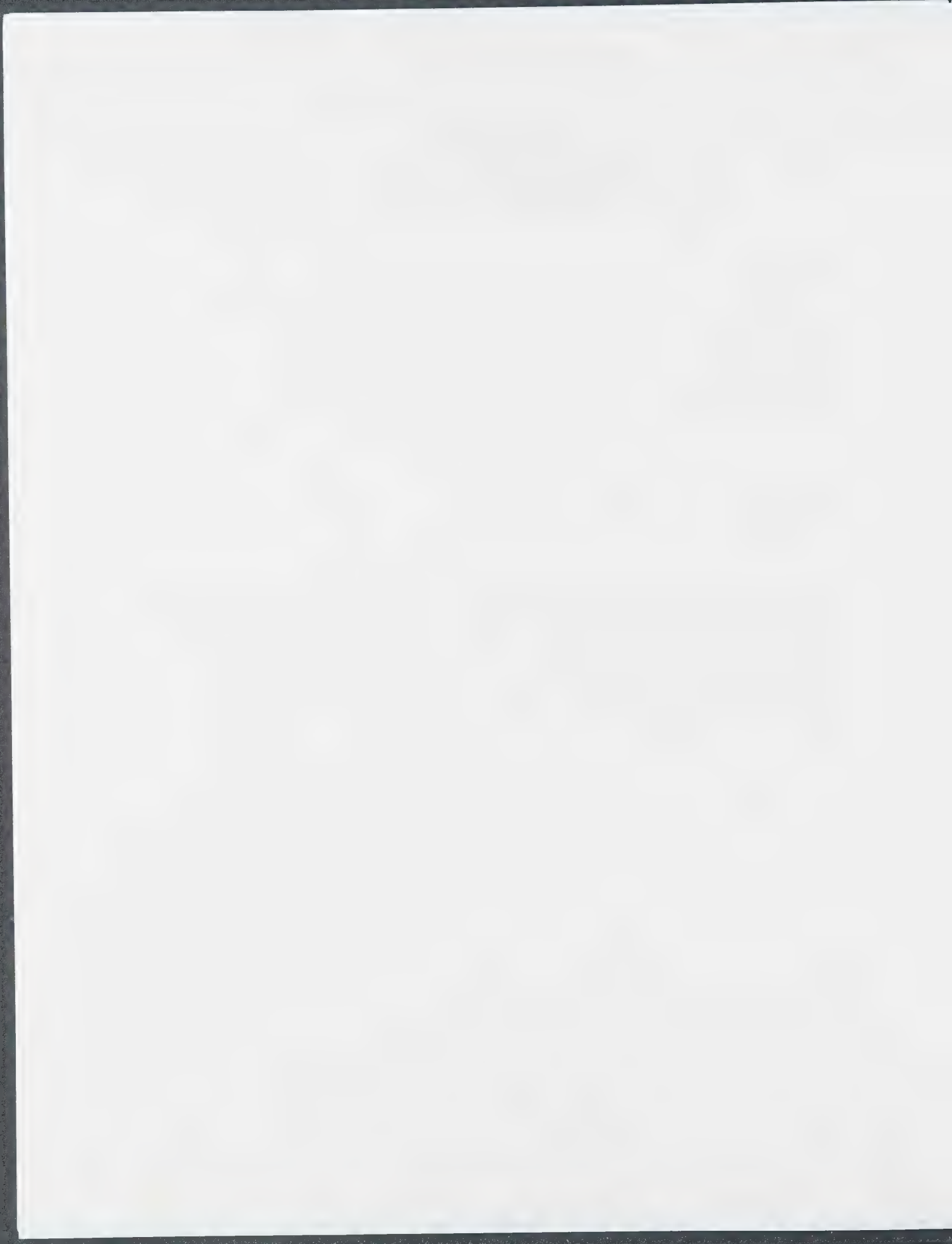
Portrait of a Man by Hirkommer
oil on canvas
H: 14 W: 18

Treatment

1. Surface dirt was removed with dilute ammonium hydroxide. The rather heavy varnish was swollen with methanol and removed with acetone.
2. The canvas distortions were reduced as much as possible with heat and moisture. This was limited, however, by the existing lining.
2. The painting was coated with Acryloid B-72.
3. Losses were inpainted with polyvinyl acetate and pigment.
4. Final varnish of Regalrez 1094

Cost of treatment.....\$550

JK
47



Charles Munch & Jane Furchgott
A·R·T R·E·S·T·O·R·E·R·S
S10093A Bear Valley Rd. Lone Rock WI 53556
608 583·2431

April 21, 2005

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

BILL FOR PAINTING CONSERVATION SERVICES:

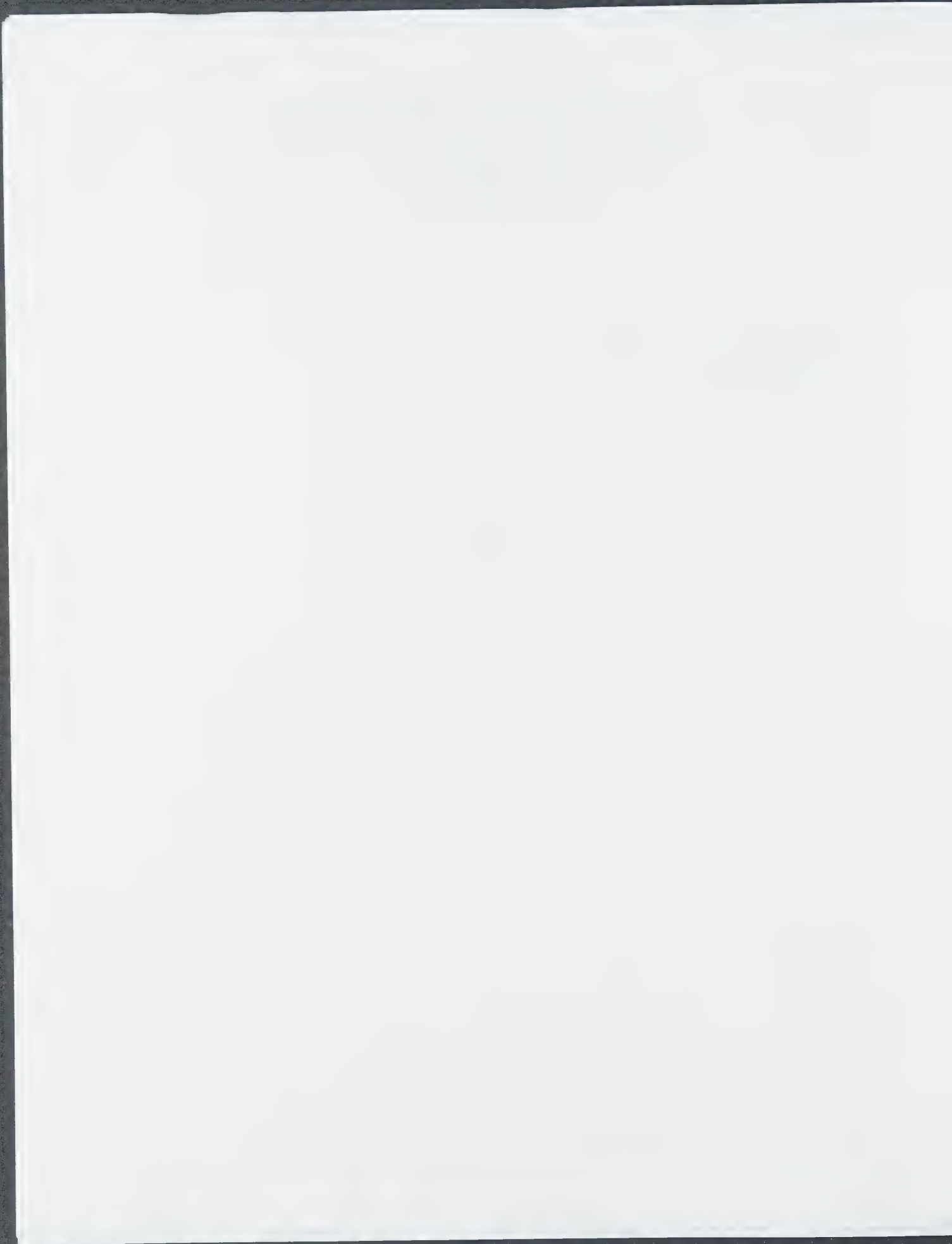
Unknown Artist (English?), Copy after Portrait of
a Young Man by Drost, oil on gray metal (tin?),
10" x 7½": cleaning, filling, retouching, and
varnishing

\$350.

OK

AB

2770



A.P.F.-MUNN MAS

320 WASHINGTON ST

Salesman 15 Showroom NR Customer P.O. No.

DELIVER S/R
 DIRECT
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 CALL / READY
 TEL. NO.

Art Localop. UPS
 INSURE \$

DESCRIPTION

[REDACTED]

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FINISH: CALL FOR SHOWROOM FULL FRAME - SIMPLE
ORACLE - HEAVY ANTIQUE

FITTING:

FACTOR:

DEPT DATE INLT

SPECIAL INSTRUCTIONS

Langley's frame
PAID IN FULL
Oil on
5-12-05
Pl. # 5123

50

Category

Retail 3589.95

Other

Net 1794.97

Tax 1794.97

Deposit 897.50

Deposit ~~1794.97~~

TOTAL AMOUNT TO BE BILLED 897.47

COMPUTER ORDER #

CREDIT DEPT APPROVED

Date

Invoice #

APF MUNN MAS
 320 WASHINGTON ST
 NEW YORK, NY 10014

RECEIVED DATE

ACCOUNT NO

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RATE

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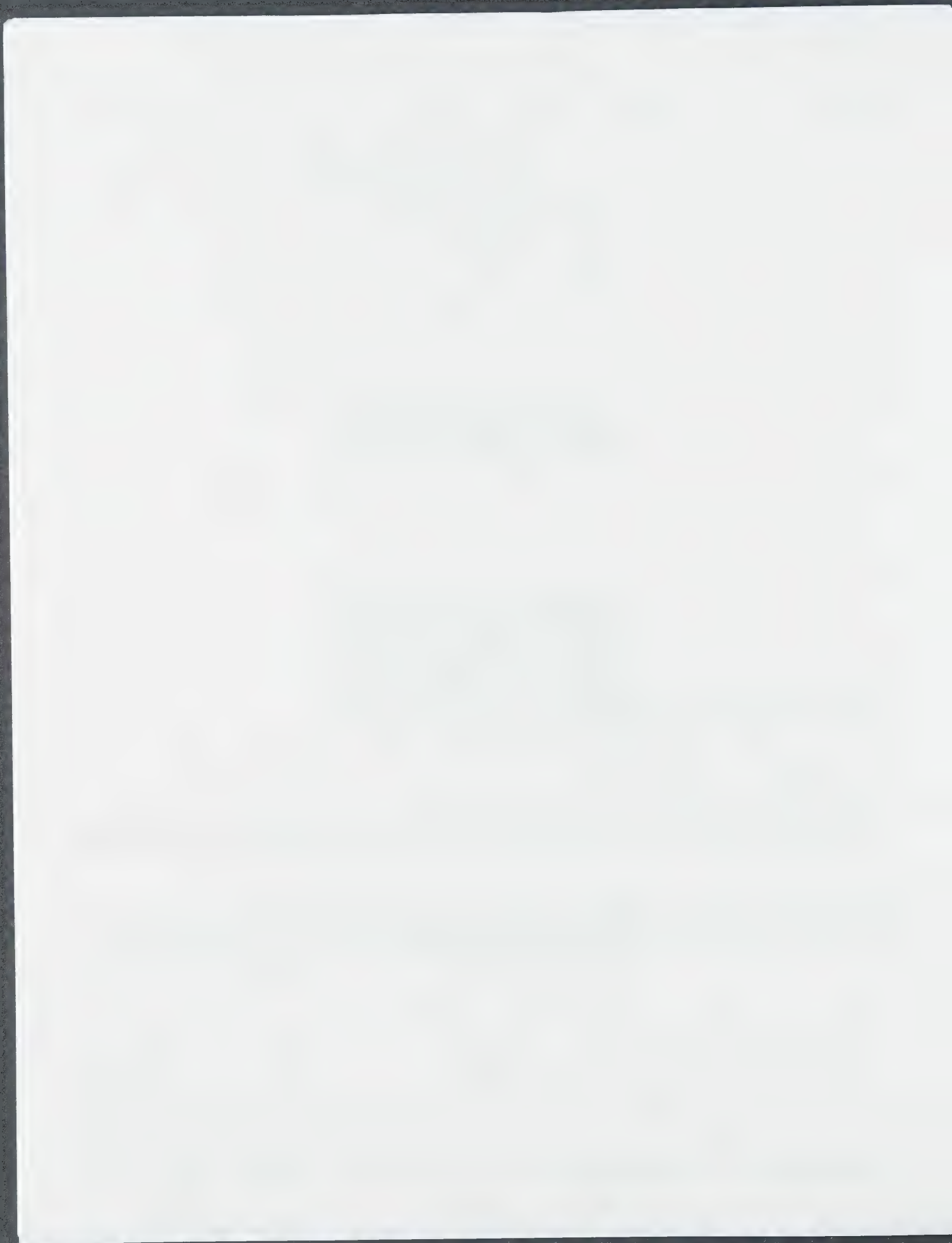
897.47

PLEASE PRINT

I AGREE TO PAY FOR THE ARTWORK ON
 RECEIPT OF THE ARTWORK AND TO
 RETURN IT TO THE ARTIST IF I AM
 NOT SATISFIED WITH THE WORK.

X

APF MUNN MAS



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.
Membre Société de l'Histoire de l'Art français

Dr. Alfred Bader
Alfred Bader Fine Arts

February 25, 2005

by fax

Dear Alfred,

Sorry to add to all your paperwork, but here is the bill for the Fed Ex transport on the Langlois portrait to Charles Munch (\$ 173.-).

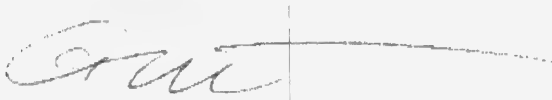
You can send me a check or pay directly to Fd Ex mentioning my account number 1740 95655, whichever is easier for you and what you may prefer.

The amount was fairly high because of the overnight express rates and special handling charges

I very much appreciate your great generosity on the terms for the Boucher Venus.

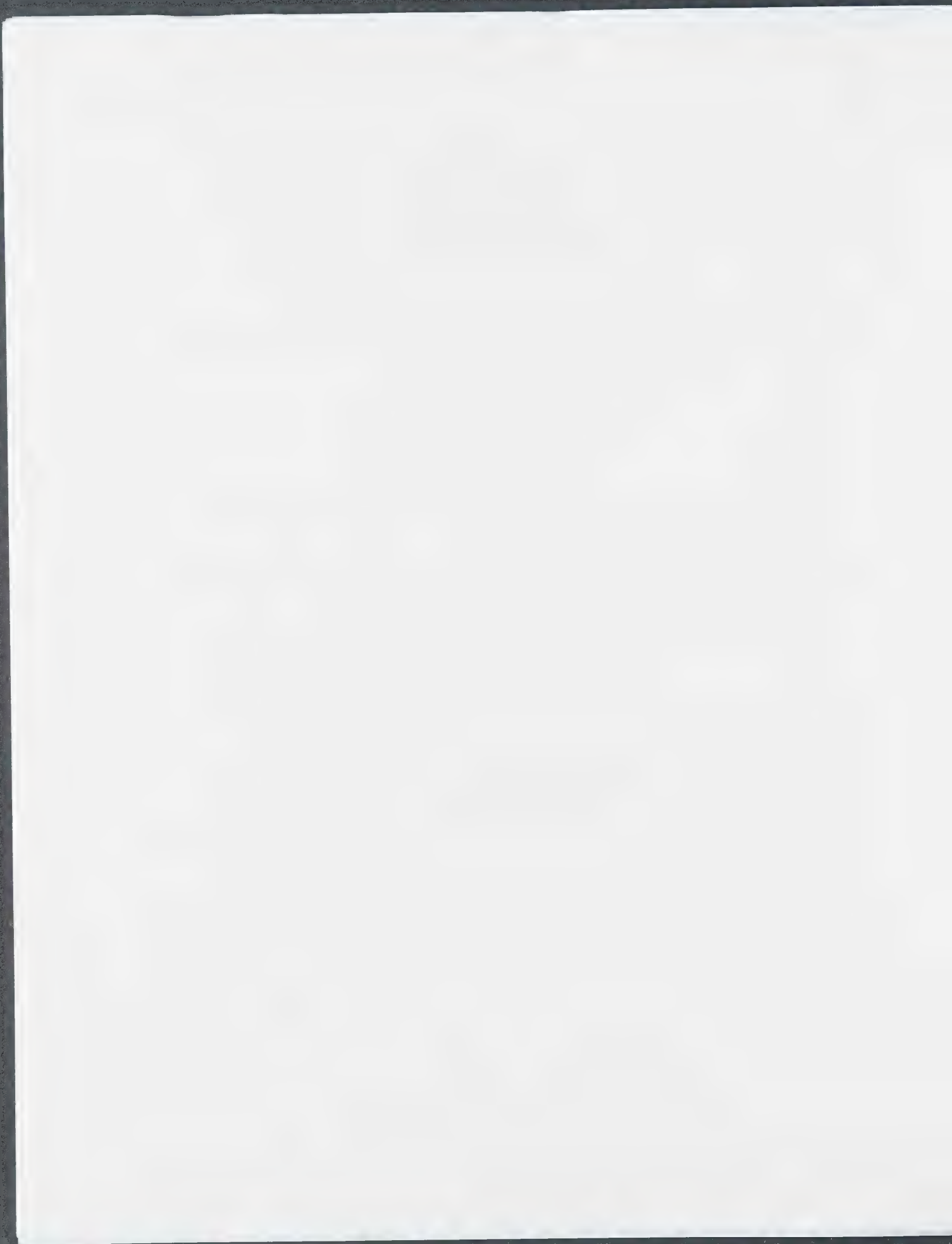
However I am always apprehensive about the Federal Express handling of paintings and frankly I would be very grateful if I may pay for a very good packing of this painting so that there will be no damage. Please bill me for any extra packing charges.

Kindest regards,



17309 ✓

3-2-05
5033



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

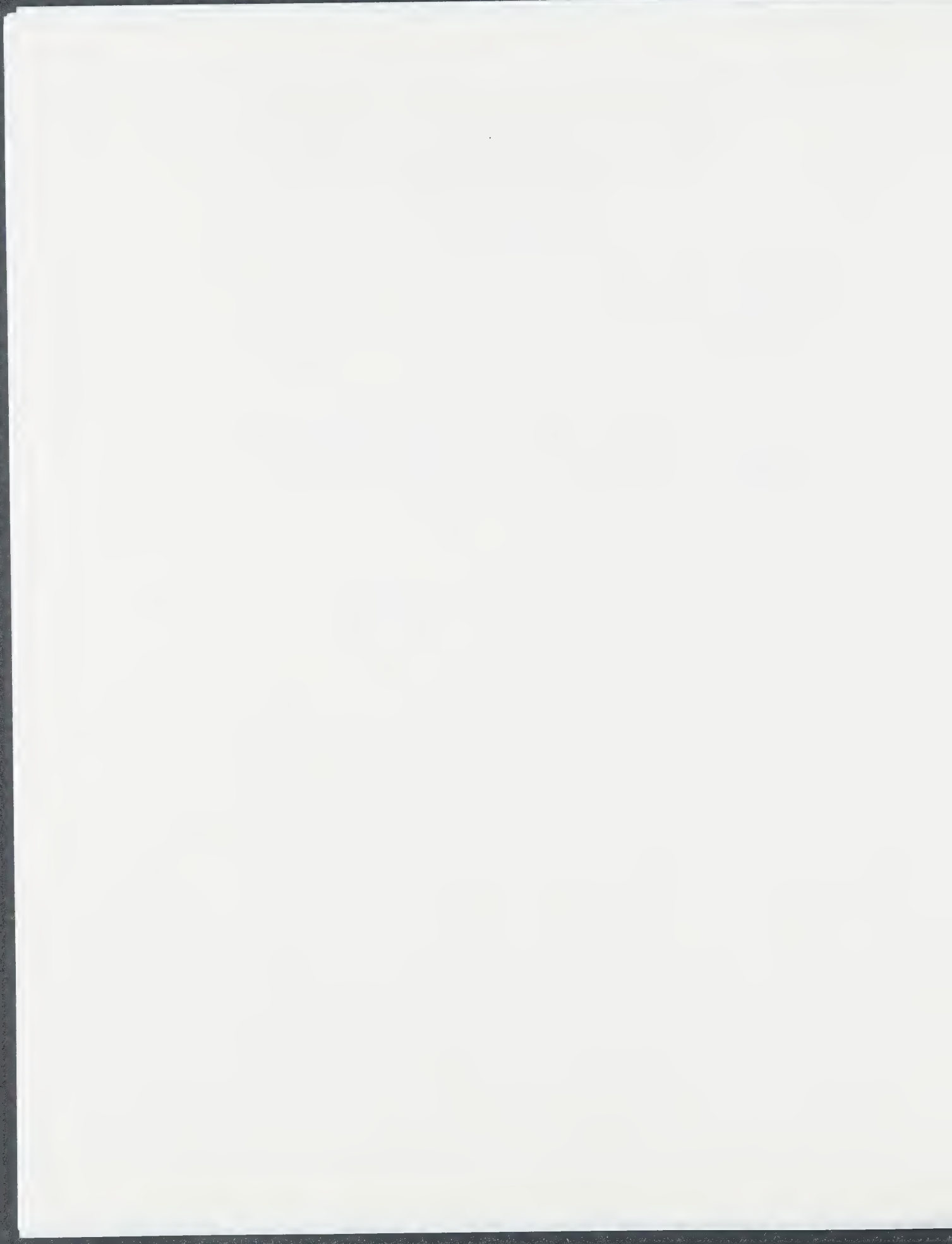
November 31, 2005

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

BILL FOR CONSERVATION SERVICES:

Unknown 17th C. Painter, Portrait of Francois Langlois,
oil on lined canvas, 36" x 27": blister repair,
removal of strip lining and full lining, relining,
cleaning, retouching, and varnishing \$6200.

#15220
11-7-05



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

November 1, 2005

Unknown 17th C. Painter
Portrait of Francois Langlois
oil on canvas, 36" x 27"
Alfred Bader Fine Arts

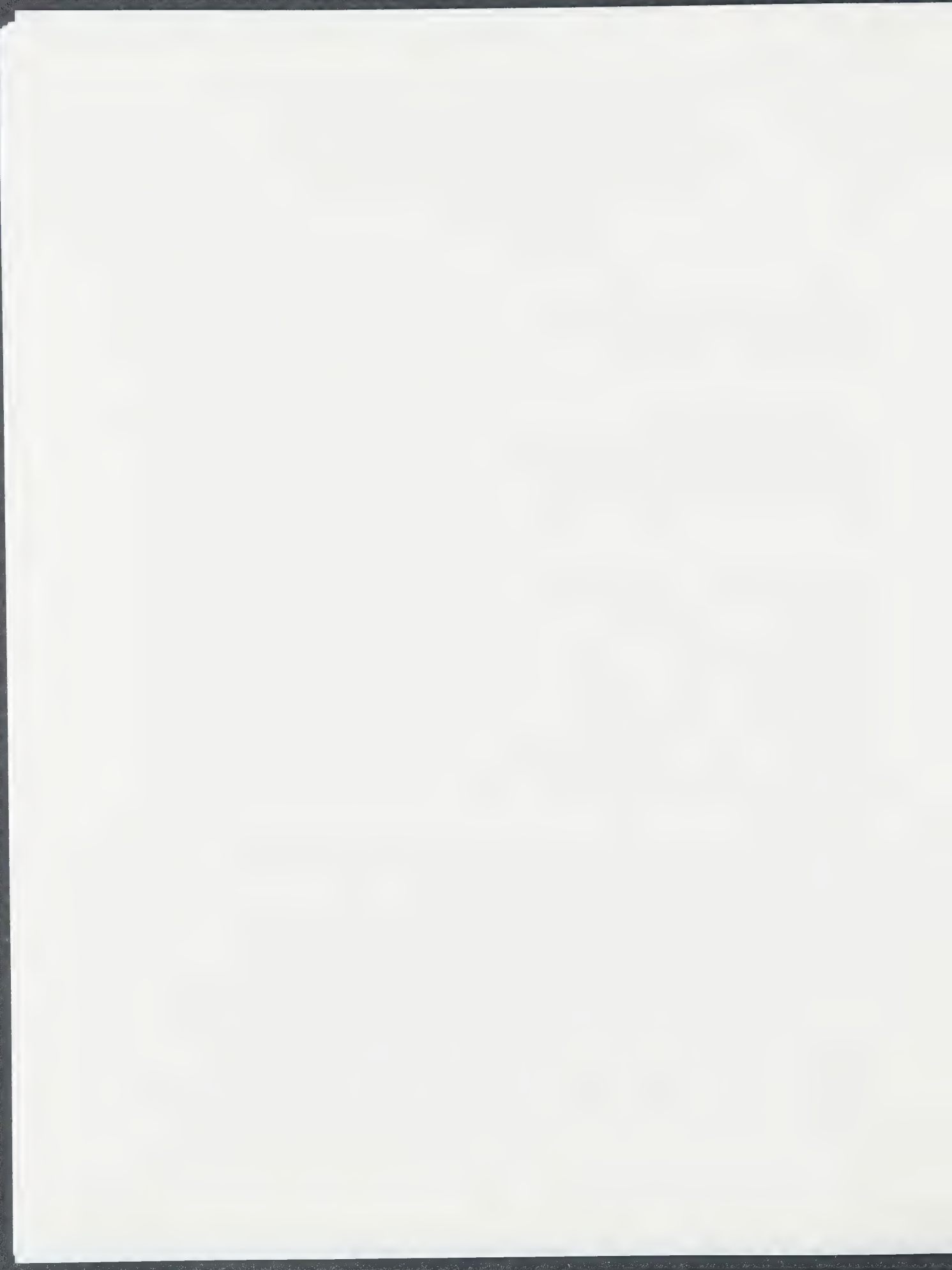
CONDITION AS RECEIVED

The painting was stretched on a modern, heavy-duty 5-member, stretcher with double mortise-and-tenon joints and ten keys. The bars were stamped with "FINE ART MATERIALS, INC./539 LA GUARDIA PLACE/NEW YORK, N.Y. 10012/982-7100." An inscription in felt pen read, "A.1893-UNKNOWN-The Antiquarian." The stretcher also bore two Christie's labels from January 26, 2005, sale 1477, lot 4.

The original canvas had a medium-fine weave. It was lined with a coarse canvas using animal glue. The back of the lining canvas was dark in the central area but lighter, as if sanded, about 4" in on all sides -- not just where it was protected by the stretcher. Old glue and torn or shredded spots in the lining canvas also showed in the lighter areas. In addition to the full lining there was a more recent strip lining attached to the old lining canvas and to the new stretcher with a flexible, somewhat milky adhesive that looked like a wax-resin mixture. On the painting's top and sides, large staples pierced what appeared to be original (but detached) stretching margins. The margins on the bottom and at the upper left were very narrow. The canvas was quite slack. The stretcher seemed to be a little larger than the original format and mounted so that the image tipped slightly to the right.

The paint film was generally in very good condition. Brush strokes showed clearly. Impastos, as in the canvas margin depicted at left and in the medal at upper right, stood up well. Losses were moderate and seldom in critical areas.

Bare canvas with a fine weave, similar to the original canvas, showed at the top half of the left edge, along the bottom, and along the right edge. An L-shaped repaired tear about 2"x 1" intersected the upper margin of Langlois' hat above his proper right eye. In the music in the extreme lower right corner, five small holes were visible, surrounded by flaking and cleavage. Raised cracks and cleavage were also present around the hand and table corner at lower left, in the upper right background, and to a minor degree in other areas. Numerous small, old flake losses showing bare canvas were along the edges (especially the bottom) and in the rolled canvas behind Langlois at center right. At this time, most of the flaking seemed to



have stabilized. At the upper right were two slanted lines of filled losses, one going through the frame on the wall. There was also abrasion in the collar, hat, and in the canvases at left. Tiny chip losses were scattered over all.

The paint surface was very little retouched. Some old dark overpaint was evident along the top and upper right edges and in the repaired tear above the hat. No other retouching was visible; nearly all damage was in full view.

The painting was also fairly free of grime or darkened varnish. The varnish appeared thin, glossy, and only slightly yellowed. Countless flyspots marred the surface along with lots of lint stuck to points of paint.

TREATMENT

The worst areas of cleavage were consolidated with glue size and a warm spatula.

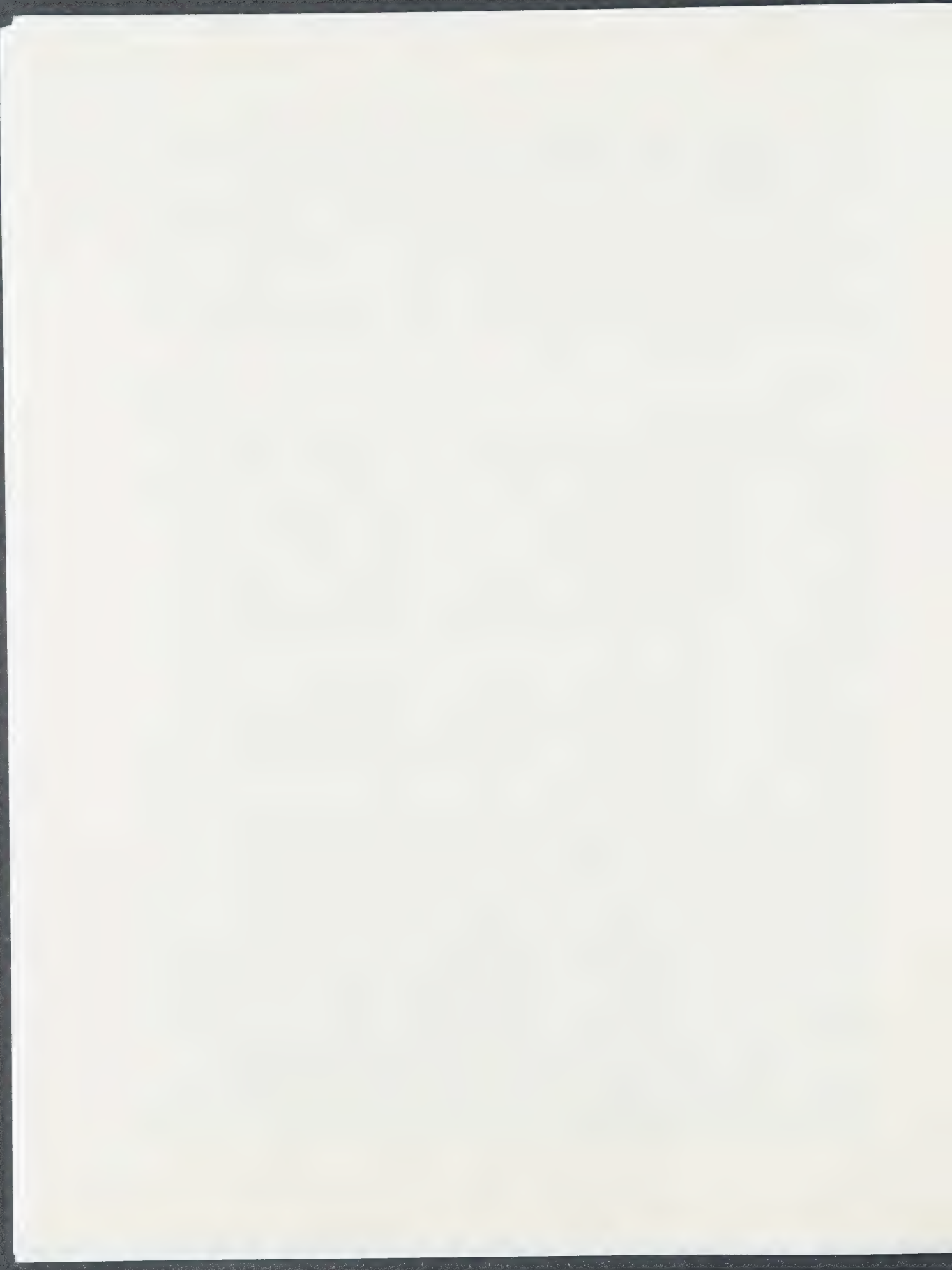
The canvas was removed from its stretcher, the margins coaxed flat, and losses (mainly around the edges) filled with traditional gesso. The paint surface was faced with Beva and tissue. The adhesive was cured on a vacuum hot table. We tried to identify and weaken the strip lining adhesive, but with little success. It contained no wax after all: heat only made it stickier. Heat plus naphtha or toluene had no effect. Finally we simply pulled off 3/4 of the strips. Where the bond was strong, we soaked the area in acetone and picked the layers apart with a scalpel. Viewed from the back, the strips of canvas that we had originally identified as detached stretching margins were clearly unrelated canvas with a different weave, probably part of an old lining.

When the strip lining was out of the way, the old lining canvas could be peeled away and the glue scraped off to reveal the back of the original canvas. Three inscriptions were present: one diagonally near the top in illegible brush letters, "sante" (?), a second at the center in small italic pen letters, "ritratto del ciartres," and a third at lower right written crudely with a brush, "No.318."

The canvas was lined with a 3-ply laminate of light weight glass fabric (next to the painting), medium weight glass fabric, and oil-primed linen canvas (with the priming towards the outside). We chose a wax-resin adhesive to insure impregnation of the original canvas and consolidation of the weak bond between canvas and paint, which could have a continuing tendency to flake -- especially after the lining removal. 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 up. The facing was removed with naphtha.

The lined canvas was mounted on a new 6-member conventional wooden stretcher made to fit the original format of the portrait. It was about 3/8 inch smaller than before, in each direction.

The paint surface was cleaned with ethanol and acetone to remove a thicker yellowed varnish on the darker areas and a thinner varnish and grime on the lighter areas. It turned out that much of the background had been glazed darker. A dichloroethane-methanol mixture was used to remove old ingrained



dark varnish, grime, and retouchings. The thickest old overpaint was taken off with a scalpel. The cleaned painting still bore traces of numerous flyspots, especially in the jacket. .

The painting was prepared with Talens Rembrandt retouching varnish. Many tiny deep paint losses and the voids around the repaired tear were filled with wax to bring them up to level. Losses, abrasions, and flyspots were retouched with dry pigments in a polyvinyl acetate (PVA) medium. The retouching was fixed with a PVA spray varnish. The final varnish, Talens Rembrandt picture varnish, was brushed on, followed by a thin matte coat of PVA spray varnish.



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

April 21, 2005

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

BILL FOR PAINTING CONSERVATION SERVICES:

Unknown Artist (English?), Copy after Portrait of
a Young Man by Drost, oil on gray metal (tin?),
10" x 7½": cleaning, filling, retouching, and
varnishing

\$350.

CK

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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

February 11, 2005

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

BILL FOR PAINTING CONSERVATION SERVICES:

Johann Ulrich Mayr, Thalia, oil on canvas, 26 1/8" x 19 5/8"
blister repair, cleaning, retouching, etc. (incomplete)
FIRST OF TWO PAYMENTS

\$3300.--

OK
AS7A 2/25 AS

6021
2-14-05

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Handwritten text in the upper right quadrant of the page.

Handwritten text in the middle of the page, possibly a date or a specific reference.

Handwritten text in the lower middle section of the page.

Handwritten text in the lower left quadrant, appearing to be a signature or a set of initials.

Handwritten text at the bottom left of the page.