

Alfred Bader

Alfred Bader Fine Arts - Painting Arts

[de la Roche (affiliated) - Portrait
of a woman]

1971-1973

| | |
|-----------------------------|------|
| QUEEN'S UNIVERSITY ARCHIVES | |
| LOCATOR | 5109 |
| BOX | 15 |
| FILE | 4 |

Wesendonk Porto.

Coast of ...
Math. Com. ...
Köln, Oct 1935

24 Nov. 1935,
no 128

further bei
General Alauzo
Blaccin in
Barcelona

Herrn ...
von ... in ...
Hm.



UNIVERSITY OF CAMBRIDGE DEPARTMENT OF HISTORY OF ART

1 SCROOPE TERRACE, CAMBRIDGE CB2 1PX

Telephone 54265

Head of Department: MICHAEL JAFFÉ M.A.

6th June 1973

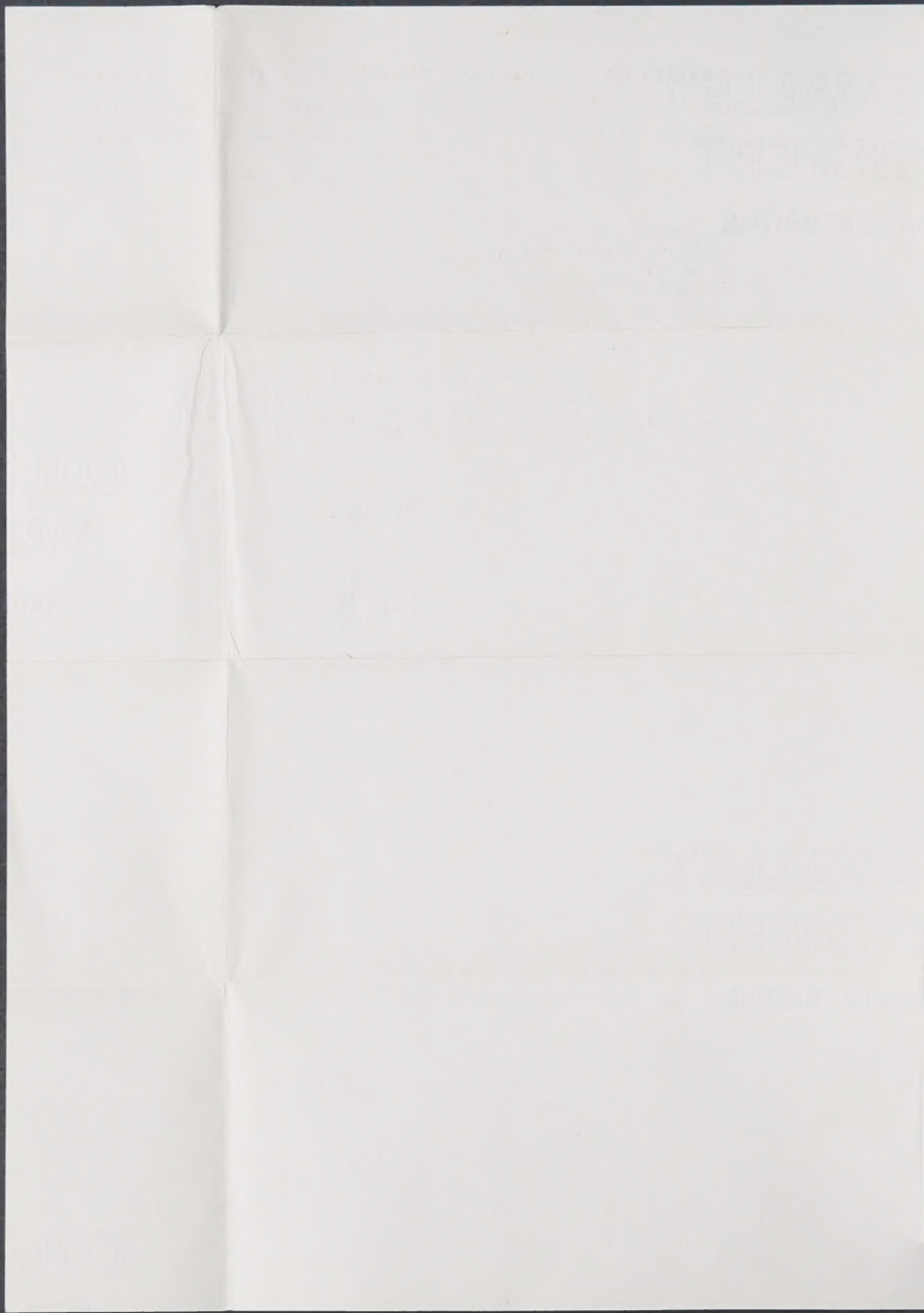
Dr. Alfred Bader,
2961 North Shepard Avenue,
Milwaukee,
Wisconsin 53211.

Dear Dr. Bader,

Thank you for your interesting letter of 2nd. June about your portrait on paper. I am glad to have its identify thus clarified; and I look forward to hearing from you further when you have established whether or not it be a painting of the seventeenth century.

Yours sincerely,

Michael Jaffé





OBERLIN, OHIO 44074

(216) 774-1221, EXT. 3117

April 11, 1973

RECEIVED

APR 16 1973

ALDRICH CHEMICAL CO. INC.

Dr. Alfred Bader
Aldrich Chemical Co., Inc.
940 West St. Paul Avenue
Milwaukee, Wisconsin 53233

Dear Dr. Bader:

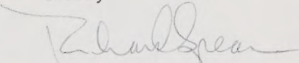
It took a while to get together with Dick Buck regarding your proposal, since the laboratory was hosting a special workshop for a full week and had absolutely no time to discuss business. Mr. Buck does feel that they would have time to examine the portrait and, of course, Professor Stechow and I would be very pleased to try to give you some opinion after we have seen the original. The work load in the lab as well as Professor Stechow's absence through this semester means that nothing probably could be done until June -- or sometime during the summer. In any event, I do want to assure you that the Oberlin Museum would be willing to "place" your portrait in the laboratory for examination. I hope this schedule would be satisfactory for you and in no way make it difficult for your own decision regarding final ownership.

Simply let me know when and how you intend to bring or send the painting. I will ask Mr. Buck to give some estimate of the cost of work once he sees the picture so you will know what is involved. They do expect to return to the Drost sometime soon. Is there any chance you may be coming with the portrait? If so, it would be good for you to meet Mr. Buck after all of these deliberations and perhaps to have a look at the Drost yourself. It can be finished up without your presence -- I only thought that maybe you would be here this spring or early summer.

I feel I should reiterate the fact that laboratory examination well may be indecisive regarding age of the paper, but then I think you are well aware of the difficulties inherent in that type of analysis. We can be sure, nevertheless, that the laboratory will try to do whatever seems possible and advisable.

With best wishes and looking forward to hearing from you soon, I remain,

Yours,


Richard E. Spear
Director

RES:mmm

1942

1942

THE UNIVERSITY OF CHICAGO
LIBRARY
540 EAST 57TH STREET
CHICAGO, ILLINOIS 60637

TO THE UNIVERSITY OF CHICAGO LIBRARY
FROM THE UNIVERSITY OF CHICAGO LIBRARY
1942

THE UNIVERSITY OF CHICAGO LIBRARY
540 EAST 57TH STREET
CHICAGO, ILLINOIS 60637

1942

1942

1942

1942



PRINCE
ARTHUR OF BRITAIN
1527-1542

1950
Dunlop
1950

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Tom Scott

Specialist Photographers

of

Fine Art and the Antique

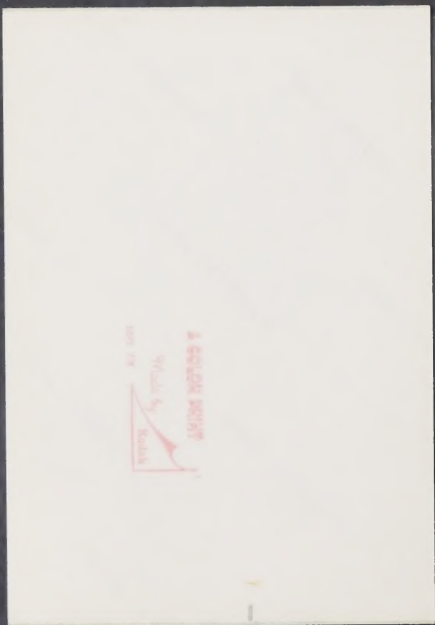
21 ABERCROMBY PLACE
EDINBURGH EH3 6QE

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9514



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OBERLIN, OHIO 44074 (216) 774-1221, EXT. 3117

February 15, 1973

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin

Dear Dr. Bader:

Professor Stechow passed on to me a photograph of the Portrait of a Lady which I understand is coming up in auction and formerly was in the Wesendonk Collection. Professor Stechow thought he recalled seeing this picture illustrated somewhere as a Van Dyck, but I have not succeeded in finding it listed as such (it is not in Glück). However, there is a portrait in the 1914 Bonn catalogue (enclosed is a copy of the entry), which must be the same painting, given that the description corresponds perfectly, as do the dimensions. It is not surprising that it was described as being on "canvas," which is a frequent error in descriptions of paintings on paper.

We do not have the Graphische Künste at Oberlin, so unfortunately I cannot check the reference in the Bonn catalogue. However, there are elements, to judge from photograph, which raised some doubts in my mind about the Milwaukee painting and make me wonder if the 1914 catalogue is not correct in seeing it as a copy. In particular, the ear of the figure and the painting of the ruff around the dexter cheek seem formless. I am sure you can judge better from the original, but in the circumstances one obviously must try to determine if one is dealing with a good, old copy. It would be extremely interesting to see an illustration of the Vienna painting.

I will send a copy of this letter to Professor Stechow so he knows the results of my research here (at Delaware he did not have the relevant books).

With very best wishes, I am looking forward to seeing ^{you} at our meetings, if not sooner; I remain,

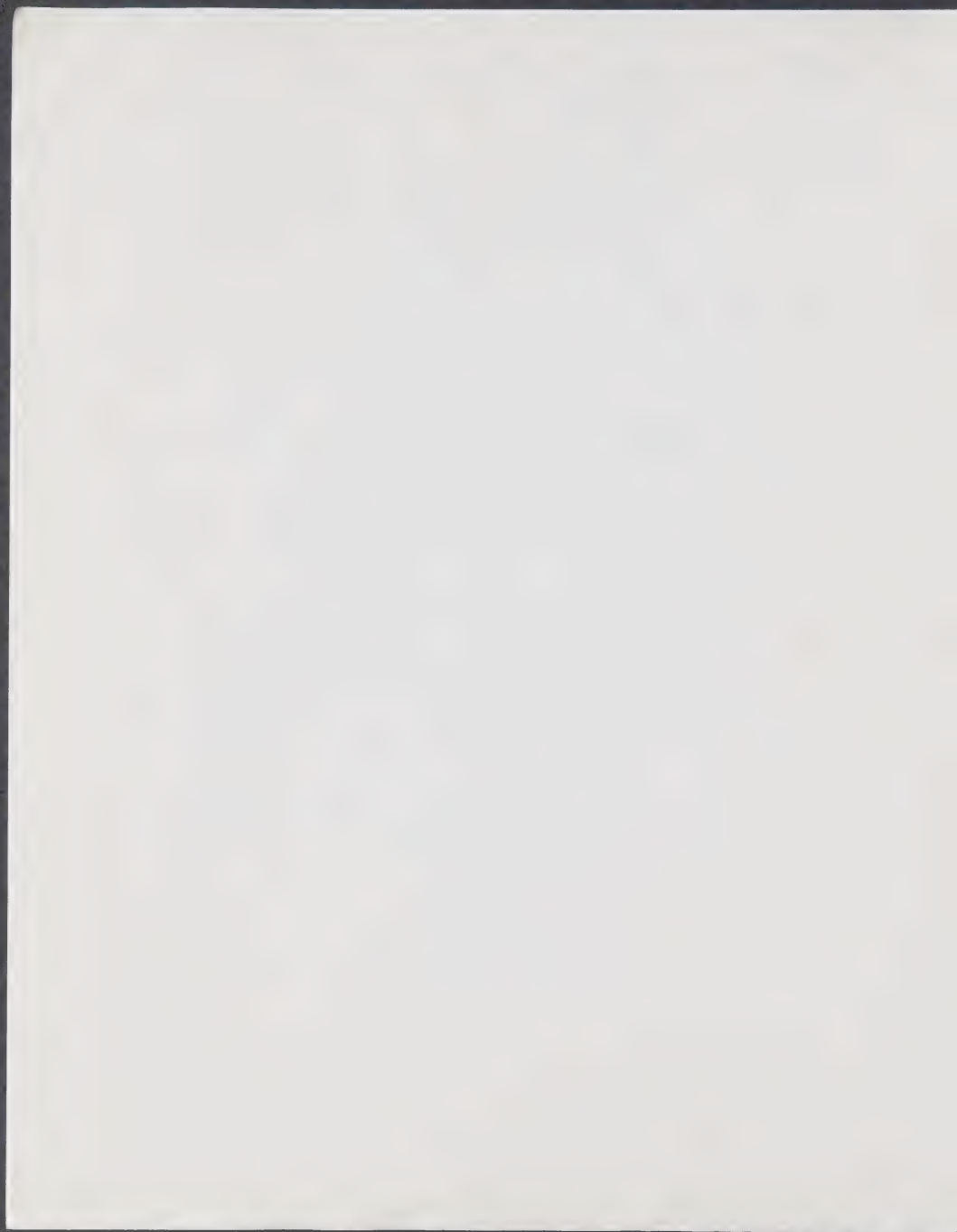
Sincerely,

A handwritten signature in dark ink, appearing to read 'Richard E. Spear', written in a cursive style.

Richard E. Spear
Director

RES:dm

enclosure



February 19, 1973

Professor Richard Spear
Allen Memorial Art Museum
Oberlin College
Oberlin, Ohio 44074

Dear Professor Spear:

Thank you for your kind note.

I have arranged with the owner of the large 17th Century Italian still life not to do anything with it until you have a chance to see it this June. As I will not be in Milwaukee at the time, please contact Mr. Michael Hatcher at WO 2-2756 directly; he lives with his mother, Mrs. Georgia Hatcher at 2521 N. Downer. Mr. Hatcher is a book seller who has some wonderful 16th and 17th Century books; the great problem is that he much prefers buying books to selling them. Occasionally, he also gets good prints and paintings, and I think that you will enjoy meeting him.

Enclosed please find a certificate for 100 shares of Aldrich stock. The SEC is making it harder and harder to sell such gift-stock, and so it might take a few weeks for Oberlin to be able to sell this, best again through Mr. William Schield at Robert W. Baird and Co., 731 N. Water Street, Milwaukee, Wisconsin 53202. You should get somewhere between \$5,500.00 and \$5700.00 for this.

As discussed with you, I would like approximately half of that to be used for the cost of the Catalog of Drawings, and the other half for the purchase of paintings. If you like Mr. Hatcher's still life well enough and think it reasonable, that would be fine; if not, I am sure we will find something else.

May I ask you for some help with a portrait of a woman of which Professor Stechow recently sent you a photograph and a color slide. The painting belonged to Otto Wesendonck, and I presume that it will be listed in the Bonn Museum catalog and probably also in the November, 1935, sales catalog when the Bonn Museum sold many of the Wesendonck pictures, including Rembrandt's "Juno" now at the Metropolitan. The Bonn painting is, I understand, also referred to in Eigenberger's Catalog of the Academy of Paintings in Vienna, in reference to another version of this picture, in Vienna attributed to C. de Crayer.

SECRET

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DECLASSIFICATION

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Professor Spear

-2-

February 19, 1973

Unfortunately, none of these catalogs and books, not even the Vienna Catalog, are in the Milwaukee Library, but I understand from Professor Stechow that he has both the Bonn Catalog and the auction catalog. Could I impose on you to send me photo-stats of the relevant entries?

I have purchased the Wesendonck painting on the condition that it is not a copy. It is on paper put down on cardboard, put down on canvas, and I have no experience whatever judging the age of a painting on paper. Could I send the painting to your Laboratory for your and your Laboratory's opinion, both regards age and originality?

With many thanks for your help, and with best personal regards, I remain,

Yours sincerely,

Alfred Bader

AB/de

cc: Professor W. Stechow

COPY

1900

1900

The first part of the year was spent in the field, and the second part in the office. The work was very hard and the results were very good. The first part of the year was spent in the field, and the second part in the office. The work was very hard and the results were very good.

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1900

1900

1900

February 22, 1973

Professor Julius Held
The Fine Arts Department
University of Pittsburgh
Pittsburgh, Pennsylvania 15213

Dear Professor Held:

It was nice being able to chat with you yesterday, and I will much appreciate your help regarding the painting of which I enclose photograph and color slide.

It is marked on the back "Fideikommiss Wesendonk" and undoubtedly is #312 of the Bonn catalog, even though the painting is on paper, put down on cardboard, put down on canvas. There are at least 2 other versions of this painting; one in the Bridgewater Gallery in London, the other #514 in the Academy in Vienna, attributed by Eigenberger to C. De Crayer.

I am convinced that my painting is not Velazquez, and I find it hard to believe that it could be a copy. But then, you know better than almost anyone, collectors are usually incurably optimistic.

With many thanks for your help and with best personal regards, I remain,

Yours sincerely,

Alfred Bader

AB/de

[The text on this page is extremely faint and illegible. It appears to be a formal document or letter with several paragraphs of text, possibly including a signature and a date. The content is too blurry to transcribe accurately.]

16.2.1973

Lieber Herr Dr. Bredt,

haben Sie vielen Dank für Ihren Brief vom
29. Januar und für die interessanten Fotografien.
Warten Sie länger aus, damit Sie
auch eine andere Ansicht. Sie sind über die
ausgesprochenen (Kunstmaler, Zeichner, etc.)
Entscheidungen und können sich darüber freuen,
denn es wird auch sein, in der Hinsicht, dass
nicht gleiche Entscheidungen, sondern je
je, dasjenige, das ich als Robert? Ein
starkes Bild, das Ihnen das Bild über und
den anderen, je nach welcher Zeit.

Die Auffassung des S. Bredt, dass 'Hans' Goffels
von 'Bredt', W. de Wille kommt sehr wohl
in Betracht.

Die 'Hans' - Familie von Peter, ab meine
Bilder, nach einer (unvollständigen) - Untersuchung,
Vollständig, wohl (von) einem (von) (unvollständig).
Die J. von (unvollständig) kommt, (unvollständig), (unvollständig)
sicher, (unvollständig), nicht (unvollständig), (unvollständig)

oder nicht.

Nach dem letzten Gespräch
sind mit hohem Interesse verbunden

Dr.
Alfred Benschke

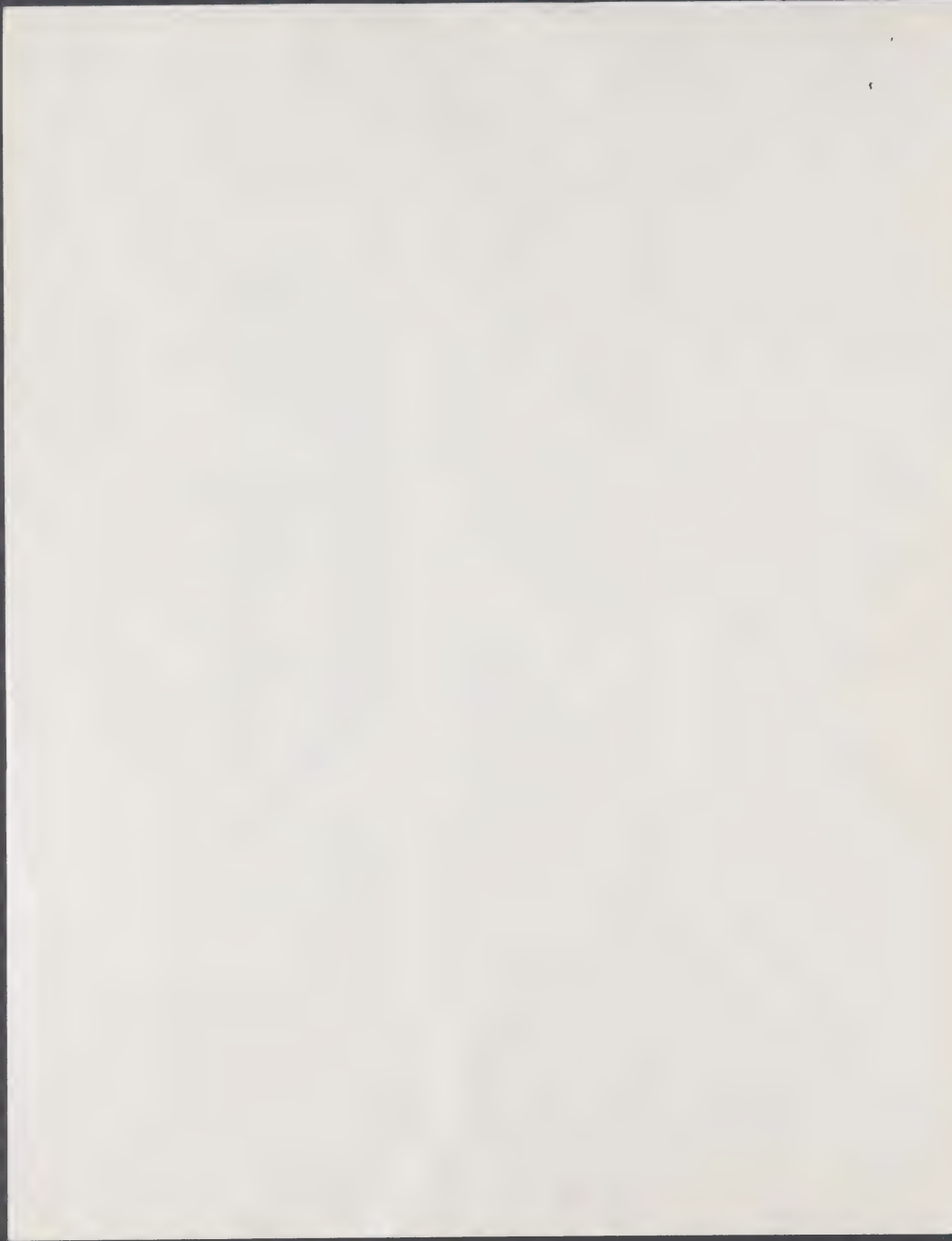
Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211

Mr. Colin Houston,
The National Gallery of Scotland.

Dear Mr. Houston -

Professor Julius Held has written to me about your request for a photograph of the painting of a girl related to the portrait of the same girl in the Bridgewater Gallery, now with you.

A black and white photograph and a small colour transparency of my painting are enclosed. My painting is on paper, put down on canvas and on canvas. It belonged to Otto von Wernsdorff, and curiously his, as well as the much more formal version in the Akademie in Vienna, was attributed to Velasquez. My painting was sold in the Wernsdorff sale in November 1935 at Leipzig as a copy, oil on canvas, of the



Vienna painting. It is much smaller than the
Lollesmere or Vienna copies, and much sketchier
than the latter. Could you please send me black
and white photographs of the Lollesmere painting,
and also a photograph of its pair.

My painting is now at the laboratory
of Christie College, for cleaning and
pigment determination. If you wish, I shall
send you a photograph after cleaning. Generally
the condition of my painting is good, though
I think that the hair has been a little concealed,
and a hole in the tangle has been skillfully
repaired.

I would look forward to photographs
of the two Lollesmere paintings
and return,

Yours sincerely,

Alfred Bove

M. L. Bove, September 26, 1973

JULIUS S. HELD
81 Monument Avenue
Old Bennington, Vt. 05201

RECEIVED

SEP 12 1972

ALDRICH CHEMICAL CO. INC.

September 12, 1972

Mr. Alfred R. Seider
Aldrich Chemical Co., Inc.
140 W. St. Paul Avenue
Milwaukee, Wis. 53225

Dear Mr. Seider:

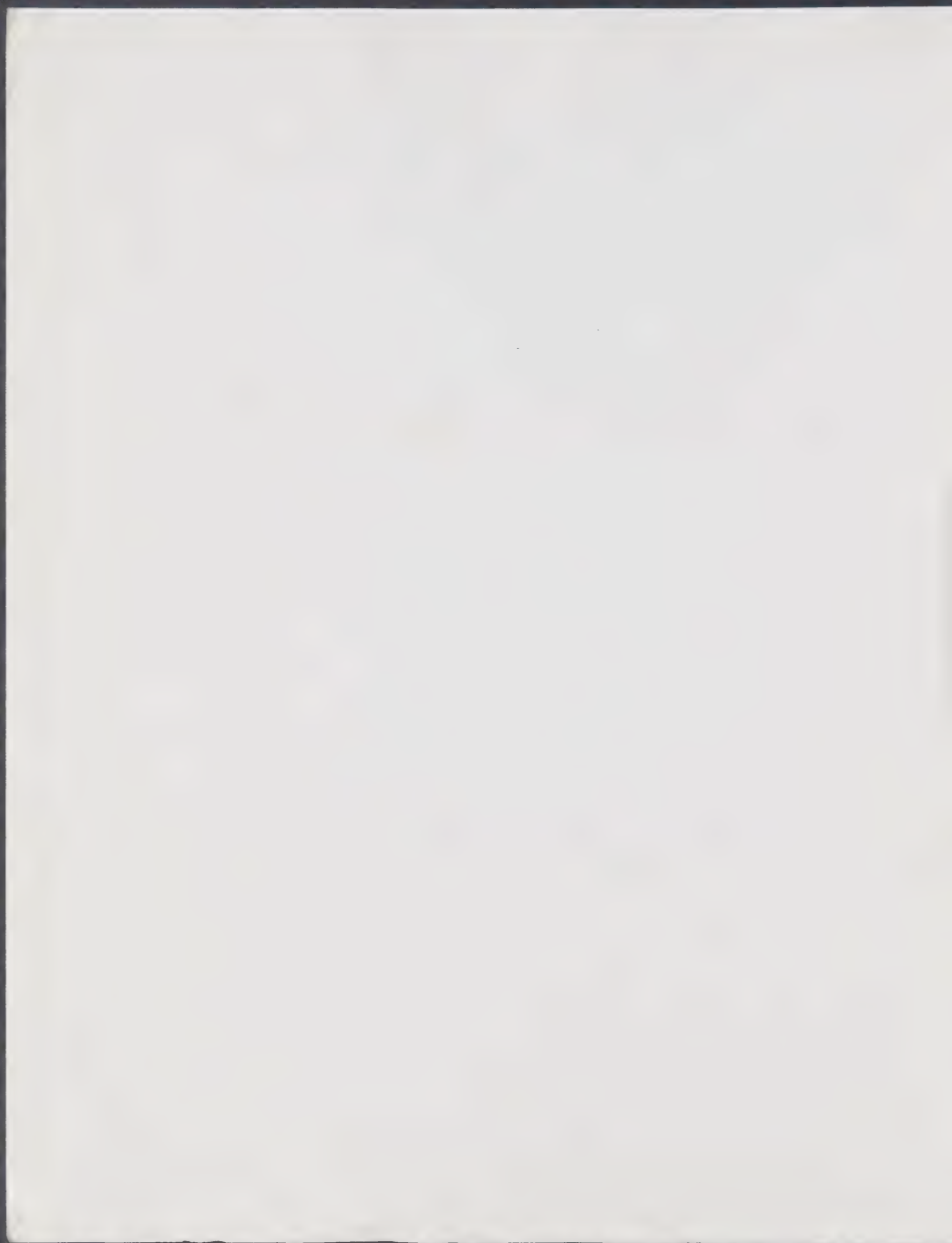
Some time ago you sent me the photo of a portrait of a young woman, of which another version is in the collection of the Akademie der Bildenden Künste.

While traveling in Europe this summer I came across another version in a private collection in Scotland which I visited in the company of Mr. Colin Thompson of the National Gallery in Edinburgh.

Mr. Thompson asked me if I could obtain from you a photo for their documentation, since the National Gallery keeps records of works in private collections in Scotland, and of course is interested in anything that pertains to them. I am sure he would be pleased to obtain the photo, which, if you care, you may send directly to him. The Edinburgh address of the National Gallery is Edinburgh EH2 2EL. (You may, of course, also send it to me for me to forward, if you prefer it that way).

Sincerely yours,

Julius S. Held



RECEIVED

JAN 29 1973

RECEIVED JAN 29 1973

January 22, 1973

Professor Leonard M. Rice
5258 Even Star Pl.
Columbia, Maryland 21044

Dear Professor Rice:

You must have realized how very much I appreciated your thoughtfulness of bringing the two paintings to the show, and I would like to confirm, first of all, that I arrived home with these safely.

I would also like to confirm our understanding regarding these.

- 1) You have given me the painting by Blythe on consignment to sell at \$1,000.00 less a 25% commission to me, so that if I can find a customer, I will immediately send you my check for \$750.00. *However if sold for more the same 25% commission would apply.*
- 2) I will examine the portrait of a woman to determine its age and, if possible, its authorship.

You would like me to sell this painting, and I would suggest that you allow me to sell it, or - if I like it well enough, to keep it - provided that you get \$5,000.00 net. *However if it is worth many times that I would think that a commission as in (1) above would apply.*

- 3) I am insuring the Blythe for \$750.00 and the portrait for \$5,000.00.

If the above meets with your approval, please return the attached copy, signed with your approval.

I was particularly intrigued by your telling me that you had quite a few more old paintings in your home, and I am of course particularly interested in the School of Rembrandt painting which you mentioned. Rather than wait till my trip to Newark, Delaware, in May, may I visit with you at your convenience on any Saturday after February 3d? I would like to fly from Milwaukee to Washington in the morning and hope that you could

RECEIVED

JAN 29 1973

...

[Faint, mostly illegible text, possibly a letter or document, with some lines of text visible.]

Professor Rice

-2-

January 22, 1973

pick me up and return me to the airport late that Saturday afternoon. If that sounds reasonable to you, please just pick a Saturday, say February 10th, 17th, or 24th, and hope that the flying weather will be good. By that time I might well have sold one or both of your paintings.

Best personal regards,

Very sincerely,

Alfred Bader

AB/de

Approved:

Leonard M Rice
Professor Leonard M. Rice

Date:

1/24/73

I would be happy to pick you up on either the 17th or 24th at either Washington or Baltimore (best) airport and return you in the late afternoon. Thanks for your prompt response on the pictures.

L M Rice



February 17 1973.

Agreement of Sale

Whereas Dr. Leonard Rice is desirous of selling a painting of a noble woman, oil on paper, of which subject one version attributed to Caspar de Crayer is in the Museum of the Academy in Vienna, and

Whereas Dr. Alfred Bader is desirous of purchasing the painting provided that it was painted in the 17th century

Dr. Bader now buys the painting for \$1800 - (eighteen hundred dollars), payment to be made on or before May 15 1973, unless Dr. Bader determines before May 15 73 that the painting was painted later than 1700, in which case Dr. Bader will return the painting to Dr. Rice at Dr. Bader's expense. Dr. Bader's determination regarding age will be final.

If Dr. Bader sells the painting before May of 1978 (nineteen seventy eight) for more than US \$25,000 - (twenty five thousand dollars), ~~the~~ 50% (fifty percent) of the sales price shall be paid by Dr. Bader to Dr. Rice.

Amadeo
Leonard M. Rice

cont. on p. v.

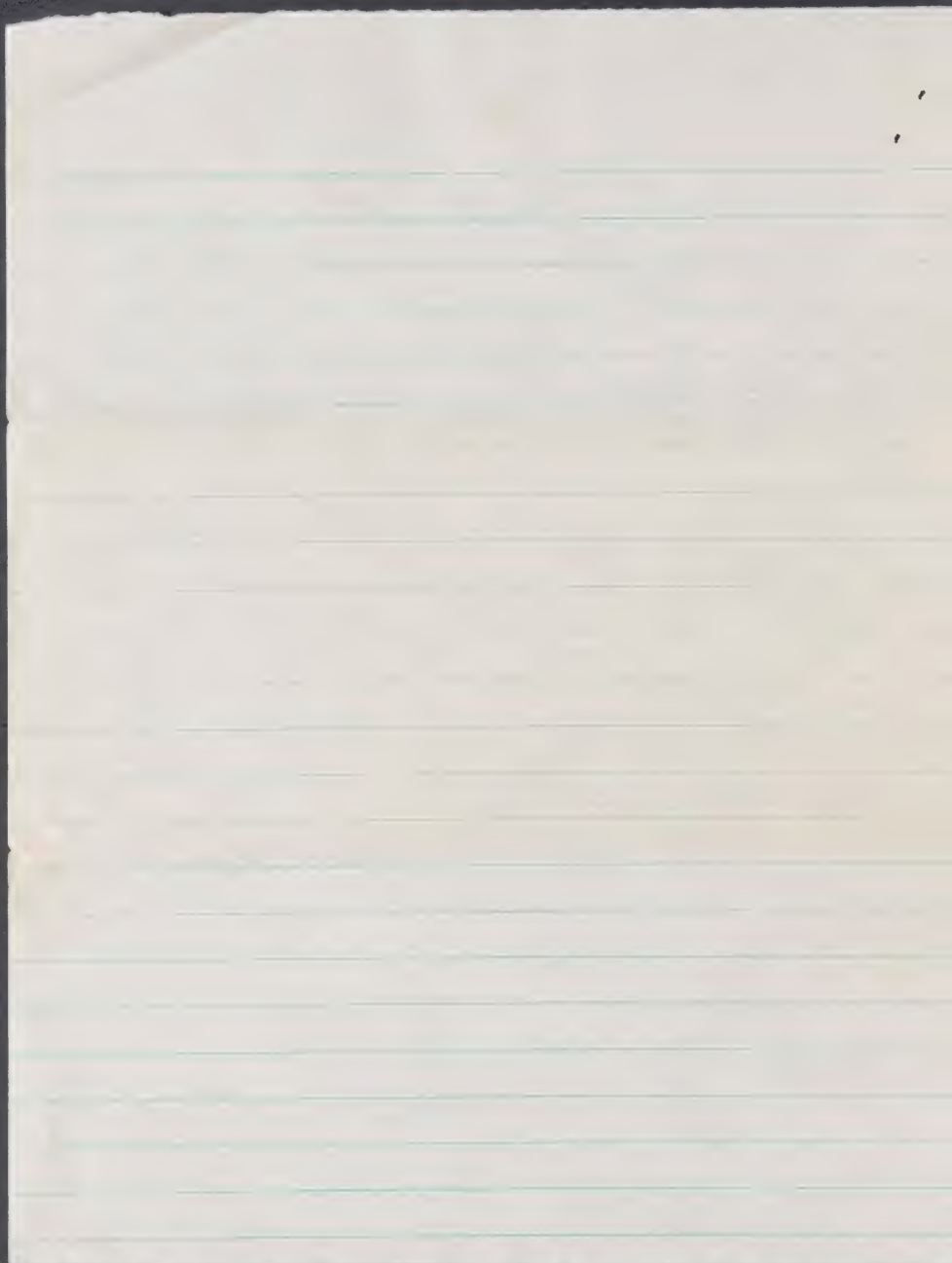
[The page contains extremely faint, illegible text, likely bleed-through from the reverse side of the paper. The text is arranged in several paragraphs and is completely unreadable.]

Dr. Baden has taken a still life with apples belonging to Dr. Rice. Dr. Baden will have his painting retined and cleaned at his expense and then return this to Dr. Rice at Dr. Baden's expense, this in consideration of the above option. Thus, even if Dr. Baden shall return the portrait because of his belief that it is not 17th century, the restoration of the still life shall be at Dr. Baden's expense. At Dr. Rice's option, Dr. Rice may then consign the still life to Dr. Baden for sale.

Anna Baden

Leonard M. Rice

full payment of \$500 - received



March 22, 1973

Professor Richard E. Spear
Director
Allen Memorial Art Museum
Oberlin College
Oberlin, Ohio 44074

Dear Professor Spear:

I am just delighted to know from your kind letter of March 19th that Oberlin has received a NEA grant to have Professor Stechow prepare a drawings catalog. When I suggested that half of my last gift be used towards the expenses of that catalog, I did not mean this literally to the last dollar; just use your good judgment, and if a few hundred dollars are left over, then by all means put that into the acquisitions fund.

Thank you for your help with the Drost. I am sure that Mr. Buck will do the best possible, and I quite agree with you that the excellent work which the Oberlin laboratory does is much preferable to the kind of repainting preferred by many dealers.

Thank you also for loaning me the Vienna Academy catalog which I will return shortly. I much look forward to looking both at the Vienna and the London versions this summer. I know of course how often owners favor their own paintings, and yet I believe that I correctly have the impression that my painting which is on paper is not a "Teilkopie," as Eigenberger suggests, but rather a very beautiful study. I will know more when I will have seen the Vienna and London paintings.

In the meantime, may I impose on you by sending my painting to Oberlin for:

- a) The laboratory's technical opinion whether the painting is early 17th Century;
- b) Your and Professor Stechow's personal opinion of the original; and
- c) Possible work by your laboratory to bring the painting into one plane. You will note that the paper is lifting in several areas, and that is quite unsightly. I would greatly appreciate Oberlin sponsoring the restoration of that painting just as you so kindly did with my painting by Drost.

I purchased that painting - but have not yet paid for it - subject to it not being a later copy. In the purchase contract I have clearly specified that only my own decision



Professor Spear

-2-

March 22, 1973

regarding age and authenticity will be binding, so that you need not worry that anyone at Oberlin could conceivably be involved in a dispute. I just am tremendously charmed both by the beauty of the painting and of the sitter, and I will value your and Professor Stechow's help highly. If I have your permission to send the painting to Oberlin, I will have it delivered by our salesman when next he is in Ohio.

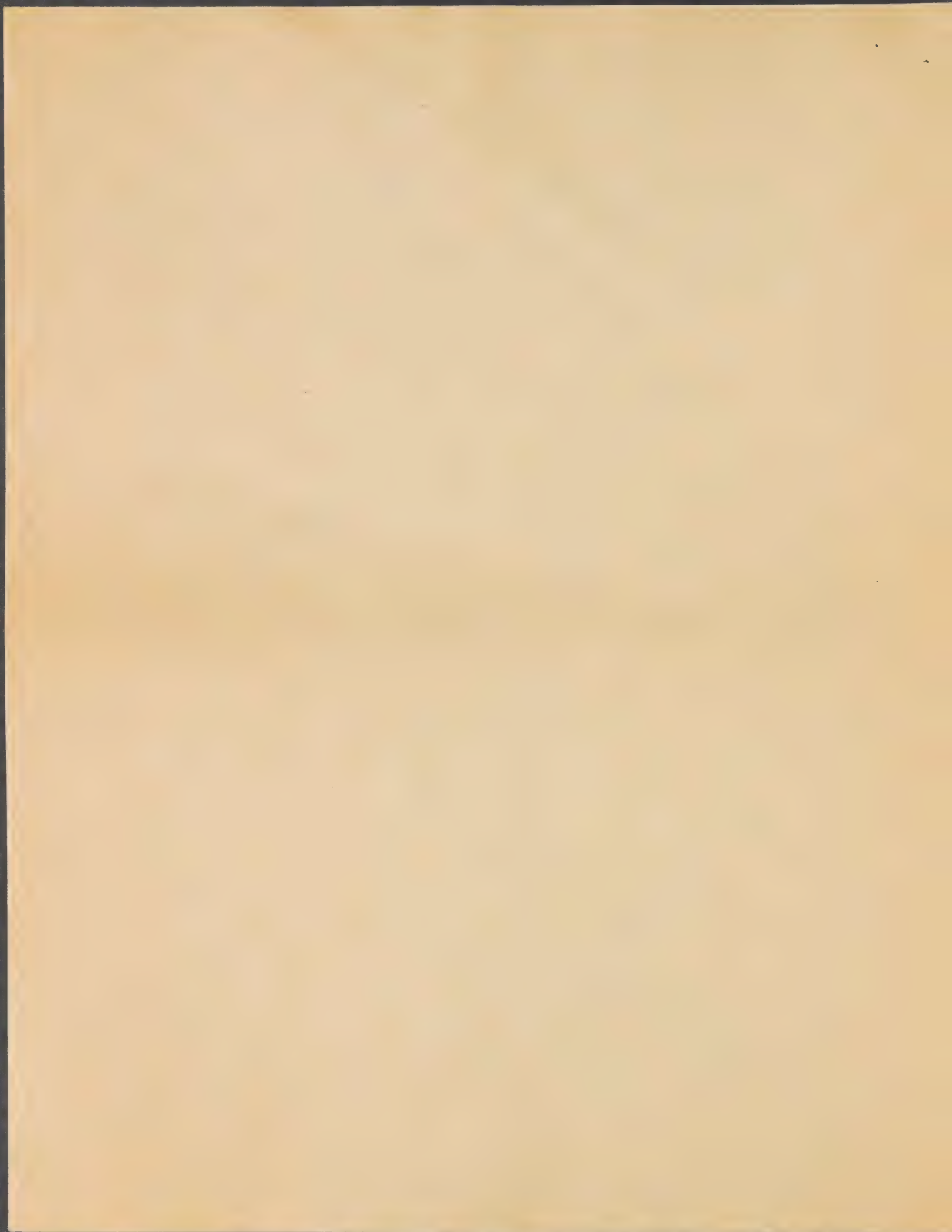
Again, let me say that I am so happy that I am able to help with Oberlin's drawings catalog.

Best personal regards,

Very sincerely,

Alfred Bader

AB/de





OBERLIN, OHIO 44074 (216) 774-1221, EXT. 3117

March 19, 1973

RECEIVED

MAR 22 1973

ALDRICH CHEMICAL CO., INC.

Dr. Alfred Bader
Aldrich Chemical Co., Inc.
940 West St. Paul Avenue
Milwaukee, Wisconsin 53233

Dear Dr. Bader:

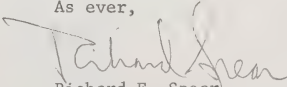
I am delighted to be able to tell you that word just came from Washington that we have been awarded an NEA grant to prepare a drawings catalogue. This means that because of your immediate and warm support last autumn, we will be able to have Professor Stechow with us next year as a "visiting specialist" to prepare the manuscript. We are deeply grateful for your pledge toward this project and so happy that it coincides with our research-professional obligations and our mutual respect for Professor Stechow.

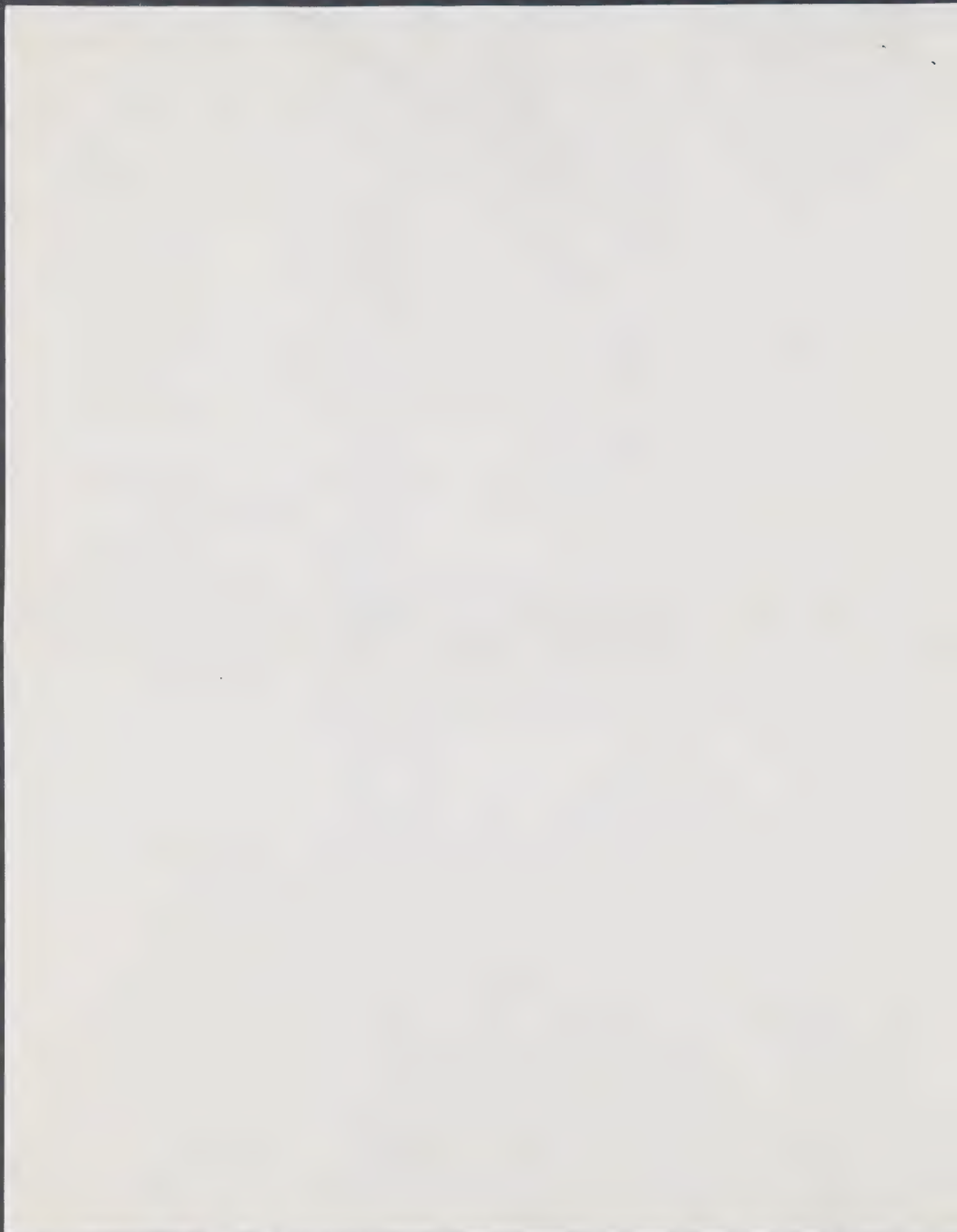
Your recent gift of 100 shares of Aldrich Chemical has been put into different budget lines, for acquisitions and the drawings catalogue. I am not completely sure what you intended when you wrote that you would like half of the gift to be used for the latter project, since at the time we had not received notification from Washington. Do I assume correctly that you meant that this should be used for Professor Stechow's professional fee (i.e., as matching funds)? Half of the value of the stocks does fully cover the amount you told me you could give us - in fact, there would be approximately \$500 left over. If this is what you in fact intended, please let me know, and tell me if it is satisfactory to transfer approximately \$500 of those funds back into the acquisitions part of your gift.

I also write to tell you that I have looked carefully at the Drost and discussed it with Mr. Buck. You needn't worry that they might do anything too quickly. The problem, however, is rather great because of the nature of the damage in critical parts of the painting. In particular, the loss on the face (the chin) is quite disfiguring and all one can do is try to do "cosmetic" inpainting to disguise the loss. A similar problem is found in the background since abrasion has been so extensive. That is, short of major and extensive repainting, the portrait inevitably will show signs of unfortunate handling over the past centuries. I'm sure you do not want the painting to be "brought back" the way a dealer might do to disguise its actual character. The laboratory will do everything possible to preserve its quality without being too deceptive.

I hope you did receive the catalogue of the Vienna Academy which I sent to you. Again, let me take this opportunity to thank you once again on behalf of the Museum for having literally made possible the award from Washington. I'll look forward to having your instructions regarding the final disposition of your gift now that we know the grant is a reality. With warmest personal wishes, I am,

As ever,


Richard E. Spear
Director



THE MINNEAPOLIS INSTITUTE OF ARTS

201 East 24th Street, Minneapolis, Minnesota 55404 Telephone: 339-7661 Cable address: Minnart

Office of the Director

11 iii 73

Dear Alfred,

Thank you very much for your letter(s) of February 17th and 14th. I'm sorry I haven't written sooner but I've been busy, as Hell (and in great spirits) rushing around trying to keep things together here. The several creep trustees behaved so badly that everyone from Pillsburys to tramps are furious and I have to be sort of a guru so at least the museum can pick up some chips from this monstrous mess the creeps have wrought.

I got to New York for 10 days of lovely weather & had a chance to look at pictures at the Frick & the Met. There really are some beautiful Dutch pictures in New York. Now I am ^{also} busy sorting out my papers & absurdly plentiful possessions. I'll keep this office probably till ~~May~~ June 1st & go to London for 2 weeks, & to Rome for the Summer. The Met is storing my drawing collection and the paintings, books & files will probably stay here during

The Summer being packed up. I may be working again in the Fall but I promise if so it will be a job you will approve of and in which great ^{friends and} collectors like you wait, hopefully, find such a battered me, and will ^{find a more distinct} friend!

Thank you very much for your very beautiful words in your February 17th ~~1935~~ letter. I always treasure these words and your friendship, Alfred.

Thanks for the photograph and the interesting analysis of the Rubensian portrait. I bet it must be the Bonn picture. As to de Crayer I never saw one I liked that much but I'm ignorant of him. And as to costume it dates better (than Rubens in Mantua) to Van Dyck's period in Genoa, tho' may not be as gussy & Romantic as Van Dyck was.

In the black and white photograph the Roman Charity seems both more excellent than it appeared in the color and much more like Guido Reni. In fact you'll now have to convince me it isn't Guido and that this year is that much worse than 1935 when you can get pictures that good.

Warmest gratitude & affection,

Yours ever,

Toy.

INTERMUSEUM CONSERVATION ASSOCIATION

INTERMUSEUM LABORATORY

ALLEN ART BUILDING OBERLIN OHIO 44074

Proposal For Treatment

Identification of Object

I. C. A. Reg. No. 92/73

Type **Painting on paper on fabric - unframed**

Artist or School **Gaspard de Crayer (attributed to)**

Subject **Portrait of a Woman**

Object registered at **Allen Art Museum, Oberlin, Ohio** as No.

Owner: Dr. Alfred R. Bader, 940 West Street Paul Avenue, Milwaukee, Wis.

1. Face with long-fibered tissue and rice starch paste.
2. Remove the painting from stretcher; remove the fabric, glue and gesso from back of paper.
3. Mount long-fibered paper to back of painting with aqueous adhesive.
4. Mount on 100% acid free 4-ply ragboard with wax adhesive on the hot table.
5. Construct a Hexcel panel and secure painting to it.
6. Remove paper facing and adhesive residues.
7. Superficially clean the painting.
8. Fill and inpaint losses along the edges only.
9. Coat with a non-yellowing polymer varnish.
10. Tape edges with black cloth tape.

Estimated cost: \$1,425.00.

The above proposal is accepted and the Intermuseum Laboratory is hereby authorized to carry out the above proposed treatment, subject to all the terms and conditions appearing on the reverse side hereof.

The undersigned represents, certifies and warrants that it is the sole owner of the object described above or that it has been duly authorized by the owner to instruct the Intermuseum Laboratory to carry out the above proposed treatment subject to all the terms and conditions appearing on the reverse side hereof. The undersigned further agrees to indemnify and hold harmless the Intermuseum Conservation Association from all claims and demands of any such owner for loss or damage to such object however occasioned and whether or not due to the negligence or default of the Intermuseum Conservation Association.

DEPOSITING INSTITUTION

RESPONSIBLE OFFICER AND TITLE

OWNER AND ADDRESS

Date.....

NOTE

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CONDITIONS

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1. Objects forwarded to the Association are at the sole risk of the depositing institution at all times. The depositing institution hereby waives and releases any and all claims which may hereafter arise against the Association for loss or damage to objects however occasioned and whether or not due to the negligence or default of the Association or its trustees, officers, or employees.
2. In consideration of the giving of requested transcripts of records of examination and treatment, reports or opinions concerning objects, the owner agrees to indemnify the Association, the Laboratory, Member Museums, their agents, officers and employees from any and all liability in the event of any claim by any other persons based in any way upon the rendition of such records, reports or opinions, and agree that such transcripts, reports or opinions shall not be used for any but scientific and educational purposes.
3. Objects will be released by the Laboratory only to the depositing institution. Release to any other institution or to any person will be made only upon written authorization of the depositing institution. In the event that such objects are on loan to the institution depositing them, such an authorization must be countersigned by the owner of the object.
4. In the event of danger arising from an Act of God, or as a result of prevailing international conditions including a threat of military violence, the Association and the Laboratory, with respect to the objects listed on the face of this form will be free to determine the course to be followed with respect to removing these objects and storing them, and any such determination shall be final and shall not subject the Association, the Laboratory, Member Museums, their officers, agents and employees to any liability whatever.
5. The provisions hereof shall be binding upon the depositing institution or other owner, his heirs, legal representatives and assigns.

THE DUDLEY PETER ALLEN MEMORIAL ART MUSEUM

OBERLIN COLLEGE
OBERLIN, OHIO

INCOMING RECEIPT

Date May 15, 1970

Received from: Name Dr. Alfred Bader

Address Aldrich Chemical Co.

Wilmington

the one objects described below, for the purpose of referral to ICA

subject to the conditions printed on the back of this receipt.

Sheet one of one

DESCRIPTION AND CONDITION OF OBJECT

INSURANCE
VALUE

(by owner)

The painting owned by Dr. Bader: Portrait of a woman
attributed to Van Dyck

Received May 15, via Jim O'Bader

T. Allen

Insurance coverage by owner

CONDITIONS UNDER WHICH OBJECTS ARE RECEIVED BY THE MUSEUM AS LOANS

1. Works of art received by the Museum as loans will be delivered upon the surrender of this receipt, a written order of the lender, or of his duly authorized agent or legal representative, provided that reasonable notice is given. In the case of the death of the lender, his legal representative is requested to notify the Director of the Museum forthwith.
2. The Museum will exercise the same precautions in respect to loans that it does for the safekeeping of its own property.

CONDITIONS REGARDING GIFTS

The Museum will consider the objects listed in this receipt as an unrestricted gift, offered without limiting conditions, for the purposes of the Museum, unless the proffer already submitted in writing has definitely stated otherwise.

CONDITIONS REGARDING OBJECTS OFFERED FOR SALE

1. In the event of the purchase by the Museum of any objects described in this receipt, it shall become void.
2. If it is not desired to purchase the objects described in this receipt, they will be surrendered to the owner upon presentation of this receipt, or suitable written order.
3. The Museum is not responsible for the safe keeping of objects entrusted to it beyond the exercise of such precautions as are in force for the keeping and preservation of the property of the Museum itself.

INTERMUSEUM LABORATORY

ALLEN ART BUILDING OBERLIN OHIO 44074

TELEPHONE 775-7331

AREA CODE 216

REPORT ON CONDITION

Gaspard de Crayer (attributed to) Portrait of a Woman ICA 92/73

Painting on paper on fabric H 25 3/8" (64.3 cm) W 20 1/8" (51.1 cm)

No frame at Oberlin.

Owner: Dr. Alfred R. Bader
 940 West Street Paul Avenue
 Milwaukee, Wisconsin 53233

Ref. by: Allen Art Museum
 Oberlin, Ohio 44074

Distinguishing Marks: None apparent on fabric or paper. Stamped into the top member of the stretcher on the reverse is "Fideikom ? ? Wesendonk".

Photographs: 1 panchromatic of whole, August 3, 1973
 1 infrared, August 3, 1973
 1 ultraviolet, August 3, 1973

X-radiographs: 2 14"x17" exposures, December 7, 1973
 (18 KV, 3 ma, 3 min., Type RP/TL film).

SUPPORT:

Construction. A medium weight, plain weave linen fabric with no selvage and approximately 14 threads per centimeter is tacked to a four membered pine stretcher. The stretcher is butt ended, double mortise and tenon with keys and is made with 5/8" x 1 3/4" stock. Four of the keys are missing. The fabric is actually an auxiliary support for the painting which is on paper.

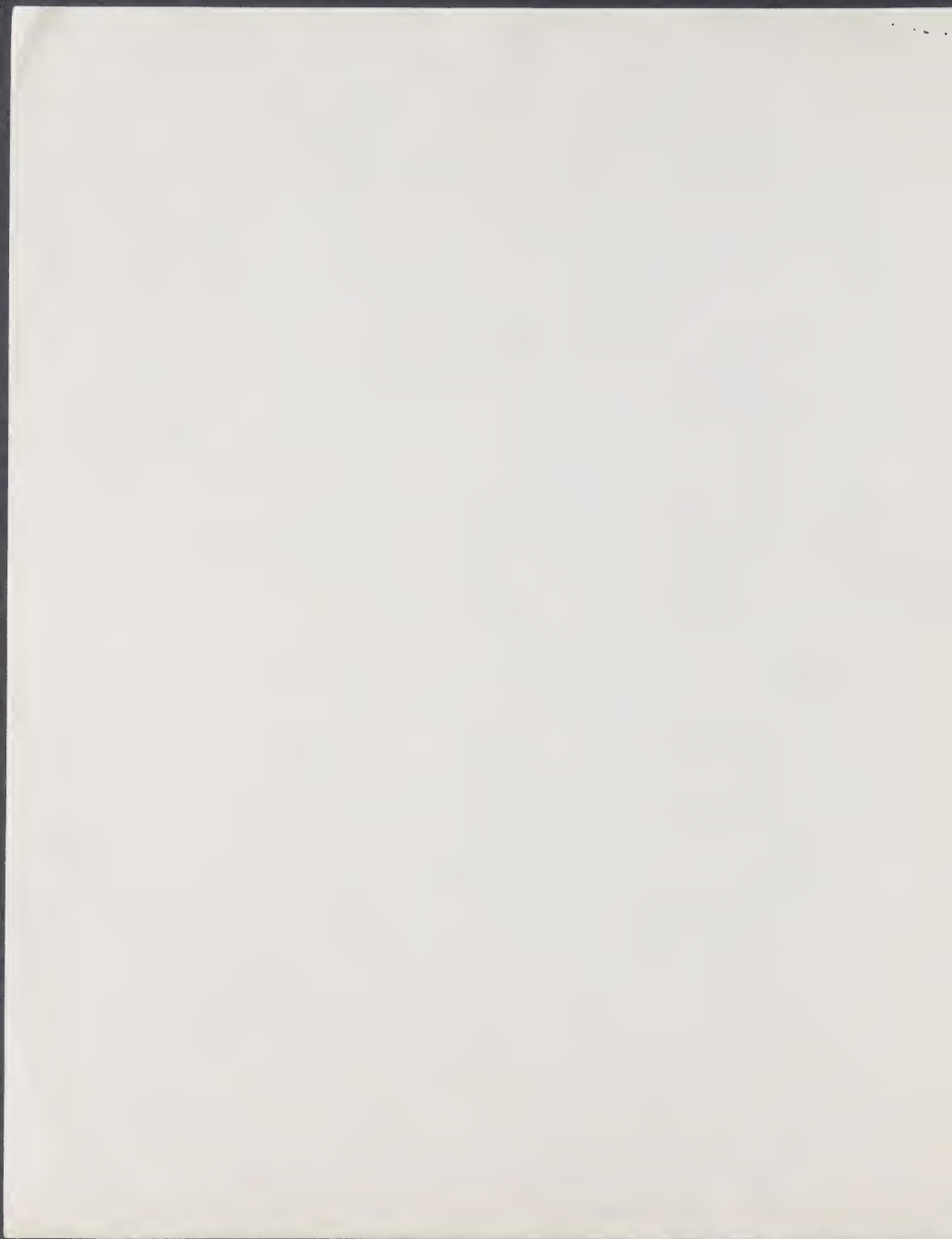
There appears to be a continuous layer between the fabric and paper of moderately thin gesso composed of approximately 90% calcium sulfate with some calcium carbonate and quartz. There is also an aqueous adhesive that is thinly applied between the paper and the fabric.

An off-white wove paper, approximately .020" in thickness is attached to the fabric by means of the adhesive and the gesso. The paper was made with wood pulp. This is unusual since paper of de Crayer's period would have been rag.

Condition. The fabric is brittle and desiccated. The back of the fabric has

The findings herein reported are based upon such tests and procedures as we deemed appropriate and as could be accomplished by use of the facilities available to us. This report is furnished to you at your request as a member or other participating non-profit institution and is to be kept in strict confidence and for your exclusive use.

INTERMUSEUM CONSERVATION ASSOCIATION



stains in the center caused by the aqueous adhesive. The stretcher has plowshare torque that has distorted the surface plane of both the fabric and the paper. There are stretcher creases which correspond to the inner edges of the top and bottom members of the stretcher.

Both the gesso and the adhesive are brittle and appear to be flaking along all of the edges of the paper. The adhesive is powdery in many areas. These conditions could lead to the total disintegration of the bond between the paper and fabric which is already weak in some areas.

The strength and thickness of the paper has caused the fabric to follow the horizontal surface distortions in the paper. In most instances the distortions have taken the form of ridges with splits in the paper, which range in length from 3/4" to 5 1/4". These horizontal ridges of varying heights are found at the following distances up from the bottom edge: 4 1/8", 4 1/2", 6 3/4", 8", 18 1/2", 19", 20", 20 1/2", 22 1/4", 23", 23 1/4". There is a right angle split about 1/4" in height located at H 23 3/8", W 15 1/2" from the lower left corner. There are several losses in the paper along all of the edges of the painting.

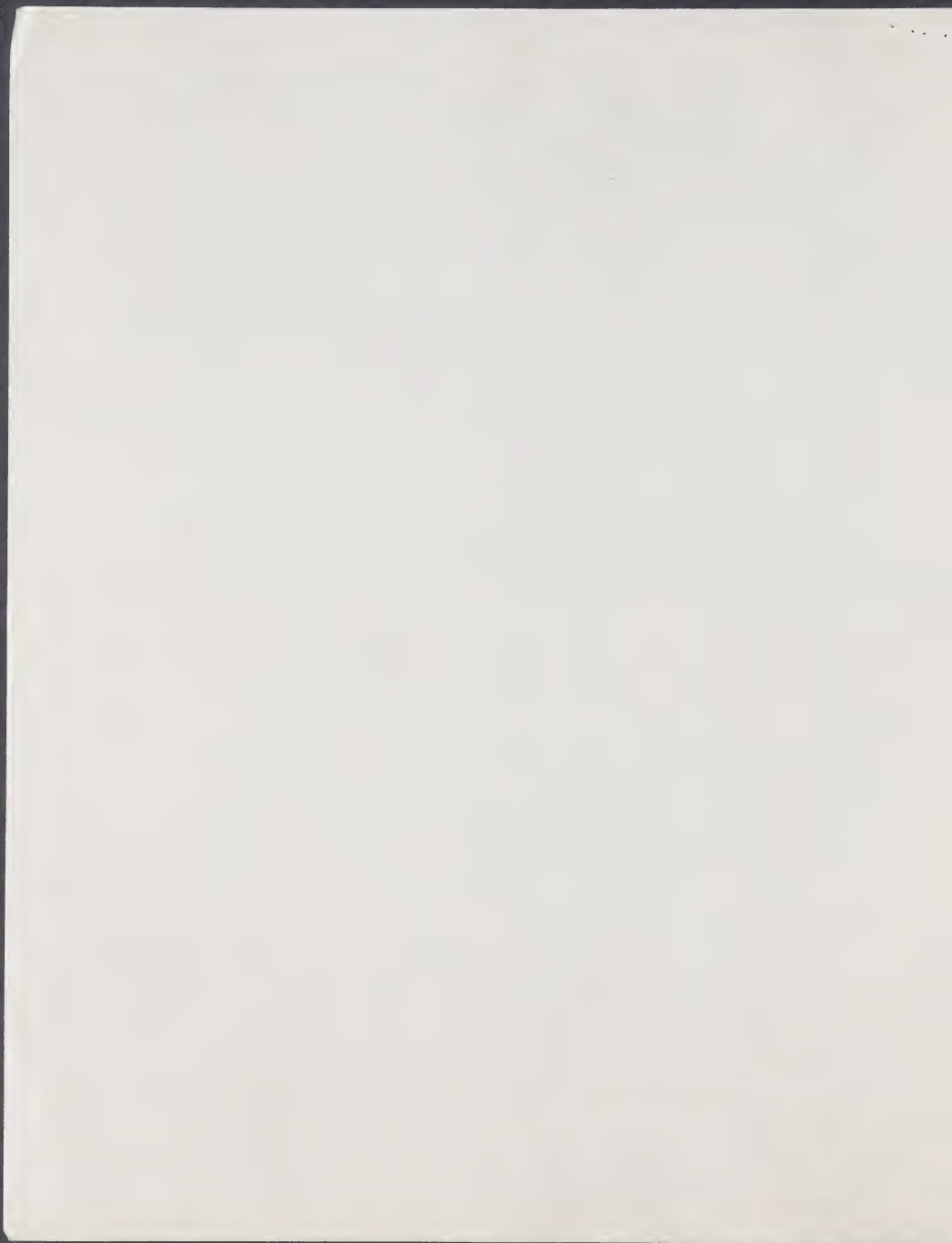
PAINT:

Construction. An oil type paint with complex layering is applied as a fluid paste. The paint is built up in semi-opaque to opaque layers except in the facial area which is more transparent. There is very slight brushmarking throughout the portrait.

The red pigment particles found in a number of different areas in the portrait appear to be loosely bound in the paint medium and float loose in xylene. The blacks are soluble in xylene. The yellow and brown in the area of the chain are sensitive to ethylene dichloride and the areas of obvious overpaint are swelled with acetone.

The following pigments are present in the painting in these particle sizes: artificial ultramarine, 1 1/2 - 3 μ m; vermilion, 1/2 - 3 μ m; white lead, 1 - 2 μ m; iron oxide yellow, 1 - 4 μ m; burnt sienna, 2 - 8 μ m; bone black, 2 - 4 μ m; quartz, 4 - 5 μ m; van Dyck brown, 2 - 5 μ m; iron oxide red, 1/2 - 1 μ m; titanium dioxide white, 1/2 μ m. All of the pigments, except the titanium dioxide white, could be found in oil paintings of the seventeenth century, but the unusually small particle sizes in this painting are more indicative of paintings of the nineteenth and twentieth centuries. Titanium dioxide white is a twentieth century pigment but the area of black paint in which it is present may be a later addition.

Condition. There is a fine crackle pattern developing in the more thickly painted areas, but the amount of net drying present in the painting is very slight. Cleavage is present in the paint layers at the points where the paper is split (see SUPPORT - Condition). Areas of the paint appear to have been partially cleaned at some time in the past. The entire paint surface has uneven areas of matte, gloss and texture. The extent of the damage in the area to the right of the proper left eye is not completely discernible. It appears to be a complete paint loss that has been overpainted, but an examination to determine whether or not the paper was missing was inconclusive. There is another large area of damage and paint loss in the lower right 4 1/2" up from the bottom edge. The



overpaint seems more extensive than the area of the damage. There are other areas of scattered overpaint throughout the portrait (see ultraviolet and infrared photographs). The overpaint has darkened, especially in the flesh tones.

SURFACE COATING:

Construction. A moderately thin polymer varnish is applied over the entire surface. There appears to be a very uneven brush varnish in a rectangular shape covering most of the portrait.

Condition. The varnish is covered with surface dirt and grime. It has numerous areas of uneven matte gloss in the rectangular shape. The varnish is discolored to a yellow/orange and is soluble in xylene. There are some small patches of residues in the interstices of the paint surface which can be removed with ethylene dichloride.

NOTE

The artist's intention is severely distorted by the uneven surface plane, the matte/gloss finish, and the darkened overpainted areas.

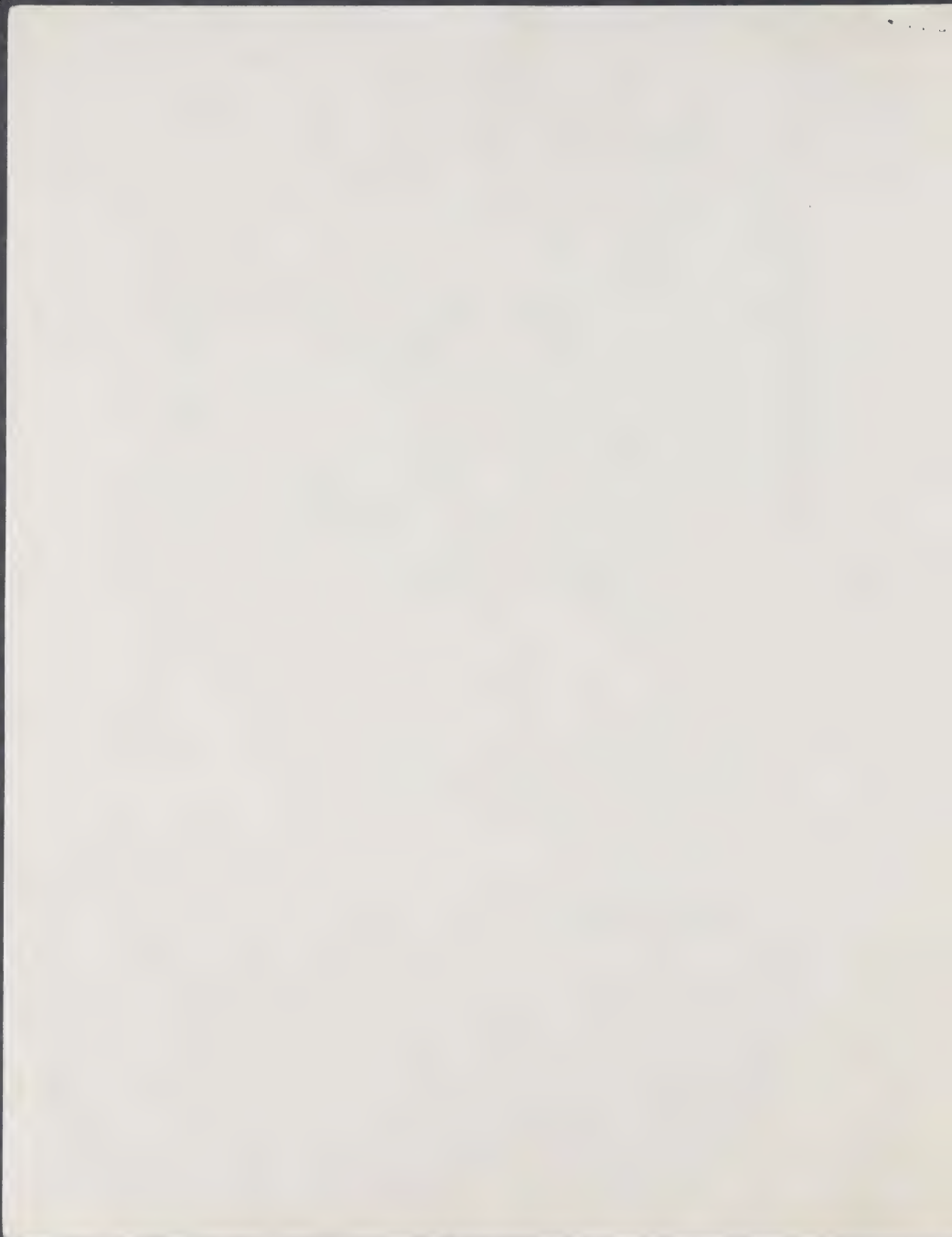
Complete cleaning has not been proposed because of the highly sensitive nature of the paint. However, the consolidation of the paper and the flattening of the surface plane will greatly improve the visual appearance of the painting.

Barbara H. Beardsley

Barbara Beardsley
Assistant Conservator

BB:res

December 10, 1973



INTERMUSEUM CONSERVATION ASSOCIATION

INTERMUSEUM LABORATORY

ALLEN ART BUILDING OBERLIN OHIO 44074

Proposal For Treatment

Identification of Object

I. C. A. Reg. No. 92/73

Type Painting on paper on fabric - unframed

Artist or School Gaspard de Crayer (attributed to)

Subject Portrait of a Woman

Object registered at Allen Art Museum, Oberlin, Ohio as No.

Owner: Dr. Alfred R. Bader, 940 West Street Paul Avenue, Milwaukee, Wis.

1. Face with long-fibered tissue and rice starch paste.
2. Remove the painting from stretcher; remove the fabric, glue and gesso from back of paper.
3. Mount long-fibered paper to back of painting with aqueous adhesive.
4. Mount on 100% acid free 4-ply ragboard with wax adhesive on the hot table.
5. Construct a Hexcel panel and secure painting to it.
6. Remove paper facing and adhesive residues.
7. Superficially clean the painting.
8. Fill and inpaint losses along the edges only.
9. Coat with a non-yellowing polymer varnish.
10. Tape edges with black cloth tape.

Estimated cost: \$1,425.00.

The above proposal is accepted and the Intermuseum Laboratory is hereby authorized to carry out the above proposed treatment, subject to all the terms and conditions appearing on the reverse side hereof.

The undersigned represents, certifies and warrants that it is the sole owner of the object described above or that it has been duly authorized by the owner to instruct the Intermuseum Laboratory to carry out the above proposed treatment subject to all the terms and conditions appearing on the reverse side hereof. The undersigned further agrees to indemnify and hold harmless the Intermuseum Conservation Association from all claims and demands of any such owner for loss or damage to such object however occasioned and whether or not due to the negligence or default of the Intermuseum Conservation Association.

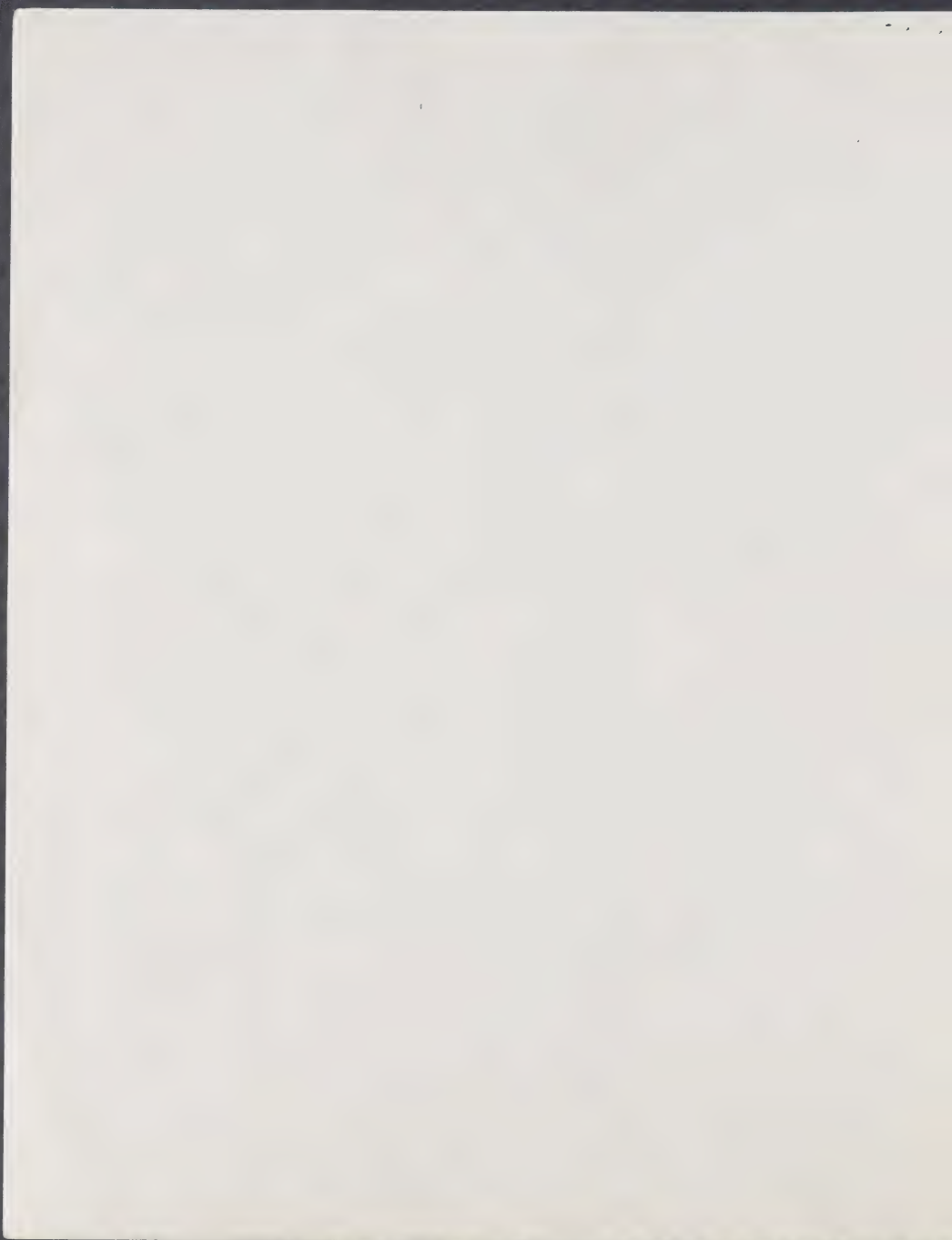
Please sign and return to
The Intermuseum Laboratory

DEPOSITING INSTITUTION

RESPONSIBLE OFFICER AND TITLE

OWNER AND ADDRESS

Date _____



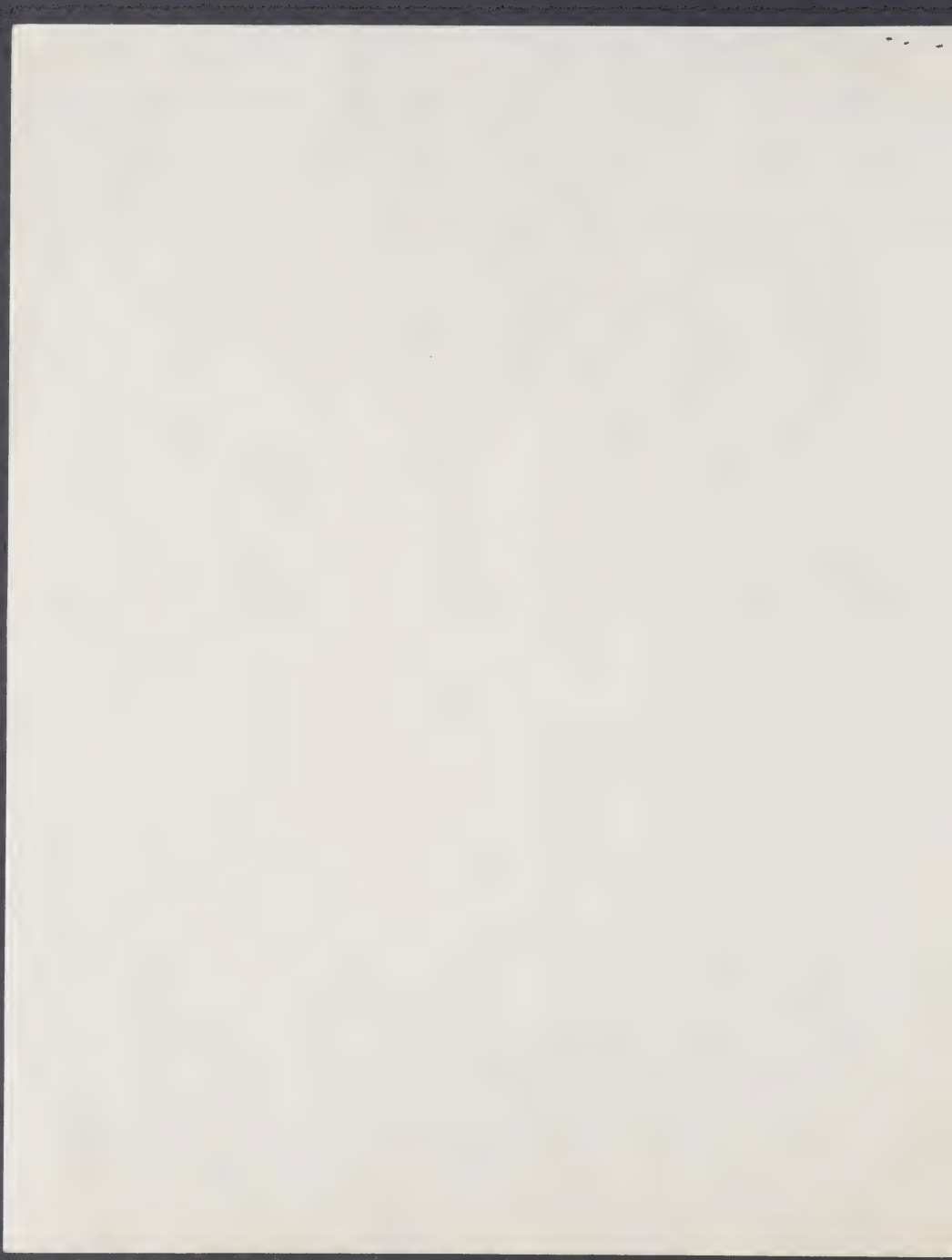
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I N T E R M U S E U M C O N S E R V A T I O N A S S O C I A T I O N

I N T E R M U S E U M L A B O R A T O R Y

ALLEN ART BUILDING OBERLIN OHIO 44074
TELEPHONE 775-7331 AREA CODE 216

REPORT ON CONDITION

Gaspard de Crayer (attributed to) Portrait of a Woman ICA 92/73

Painting on paper on fabric H 25 3/8" (64.3 cm) W 20 1/8" (51.1 cm)

No frame at Oberlin.

Owner: Dr. Alfred R. Bader
940 West Street Paul Avenue
Milwaukee, Wisconsin 53233

Ref. by: Allen Art Museum
Oberlin, Ohio 44074

Distinguishing Marks: None apparent on fabric or paper. Stamped into the top member of the stretcher on the reverse is "Fideikom? ? Wesendonk".

Photographs: 1 panchromatic of whole, August 3, 1973
1 infrared, August 3, 1973
1 ultraviolet, August 3, 1973

X-radiographs: 2 14"x17" exposures, December 7, 1973
(18 KV, 3 ma, 3 min., Type RP/TL film).

SUPPORT:

Construction. A medium weight, plain weave linen fabric with no selvage and approximately 14 threads per centimeter is tacked to a four membered pine stretcher. The stretcher is butt ended, double mortise and tenon with keys and is made with 5/8" x 1 3/4" stock. Four of the keys are missing. The fabric is actually an auxiliary support for the painting which is on paper.

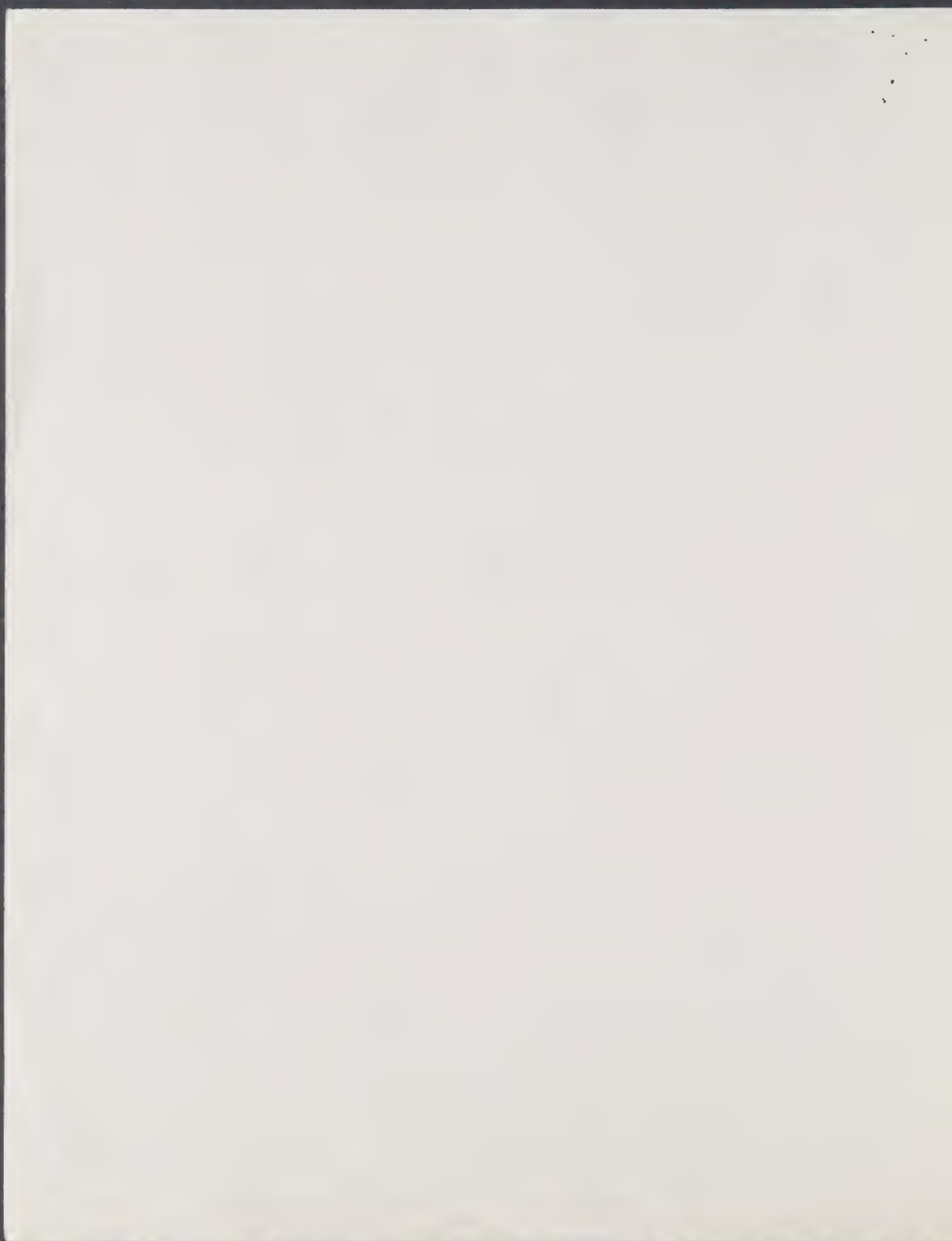
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An off-white wove paper, approximately .020" in thickness is attached to the fabric by means of the adhesive and the gesso. The paper was made with wood pulp. This is unusual since paper of de Crayer's period would have been rag.

Condition. The fabric is brittle and desiccated. The back of the fabric has

The findings herein reported are based upon such tests and procedures as we deemed appropriate and as could be accomplished by use of the facilities available to us. This report is furnished to you at your request as a member or other participating non-profit institution and is to be kept in strict confidence and for your exclusive use.

I N T E R M U S E U M C O N S E R V A T I O N A S S O C I A T I O N



stains in the center caused by the aqueous adhesive. The stretcher has plowshare torque that has distorted the surface plane of both the fabric and the paper. There are stretcher creases which correspond to the inner edges of the top and bottom members of the stretcher.

Both the gesso and the adhesive are brittle and appear to be flaking along all of the edges of the paper. The adhesive is powdery in many areas. These conditions could lead to the total disintegration of the bond between the paper and fabric which is already weak in some areas.

The strength and thickness of the paper has caused the fabric to follow the horizontal surface distortions in the paper. In most instances the distortions have taken the form of ridges with splits in the paper, which range in length from 3/4" to 5 1/4". These horizontal ridges of varying heights are found at the following distances up from the bottom edge: 4 1/8", 4 1/2", 6 3/4", 8", 18 1/2", 19", 20", 20 1/2", 22 1/4", 23", 23 1/4". There is a right angle split about 1/4" in height located at H 23 3/8", W 15 1/2" from the lower left corner. There are several losses in the paper along all of the edges of the painting.

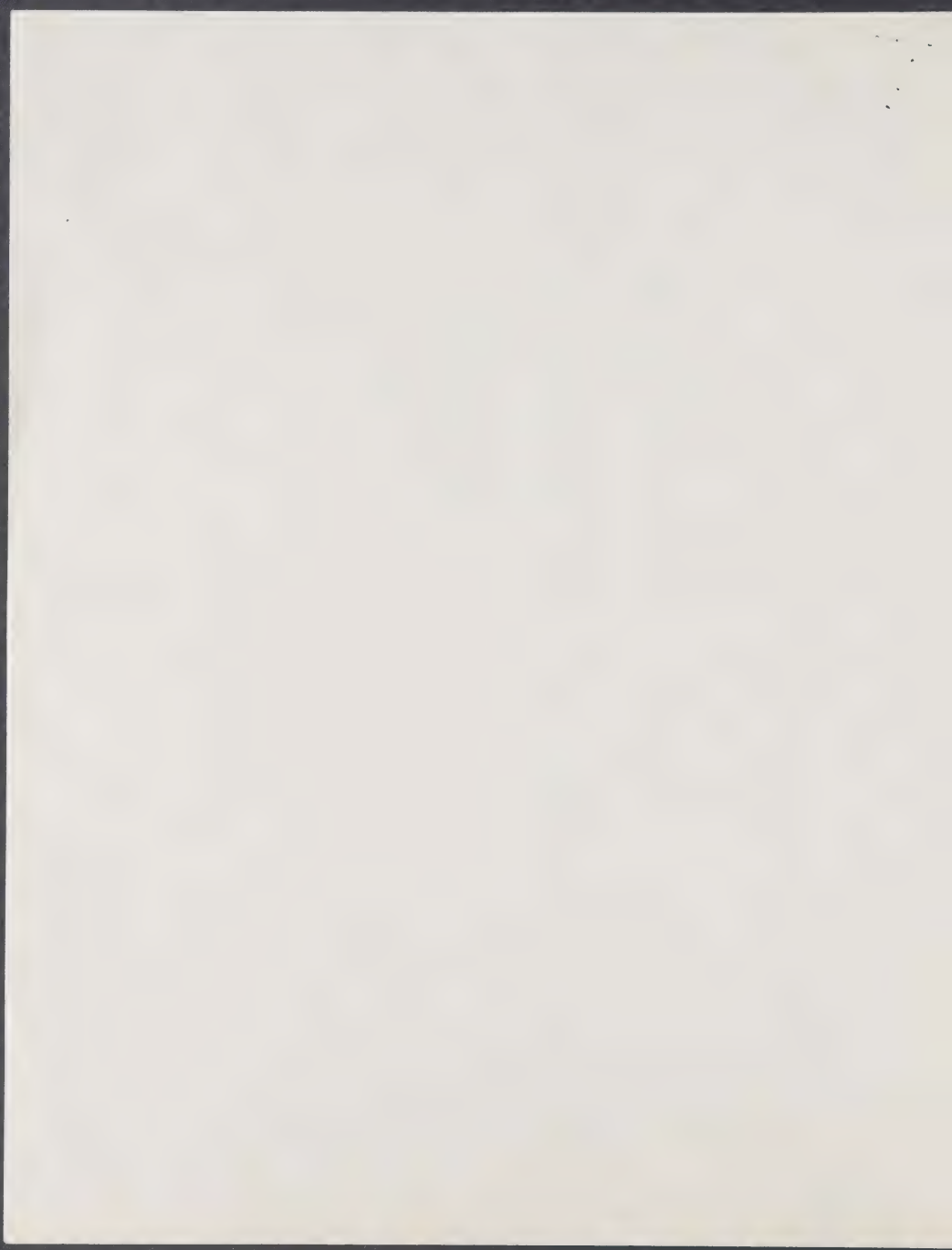
PAINT:

Construction. An oil type paint with complex layering is applied as a fluid paste. The paint is built up in semi-opaque to opaque layers except in the facial area which is more transparent. There is very slight brushmarking throughout the portrait.

The red pigment particles found in a number of different areas in the portrait appear to be loosely bound in the paint medium and float loose in xylene. The blacks are soluble in xylene. The yellow and brown in the area of the chain are sensitive to ethylene dichloride and the areas of obvious overpaint are swelled with acetone.

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overpaint seems more extensive than the area of the damage. There are other areas of scattered overpaint throughout the portrait (see ultraviolet and infrared photographs). The overpaint has darkened, especially in the flesh tones.

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NOTE

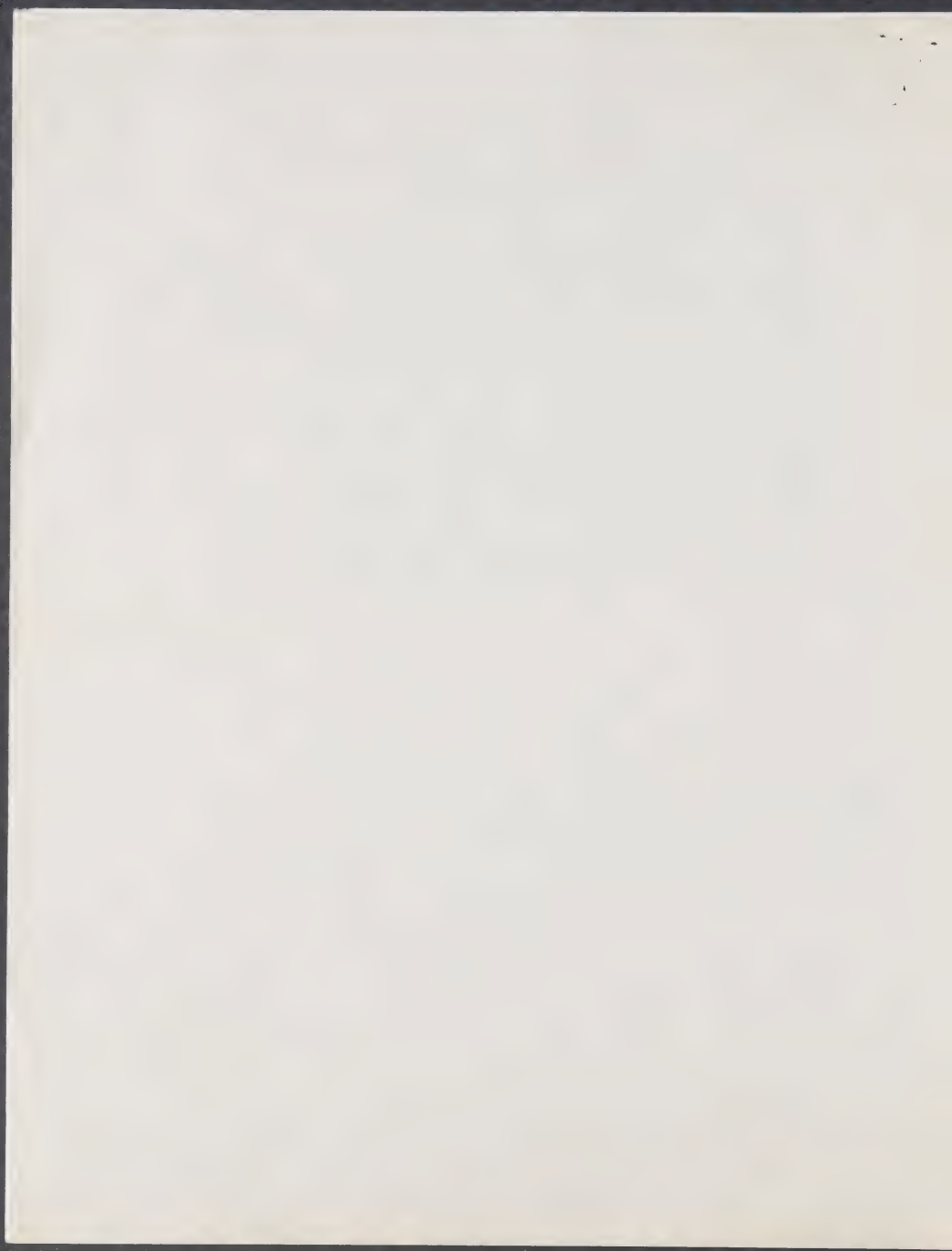
The artist's intention is severely distorted by the uneven surface plane, the matte/gloss finish, and the darkened overpainted areas.

Complete cleaning has not been proposed because of the highly sensitive nature of the paint. However, the consolidation of the paper and the flattening of the surface plane will greatly improve the visual appearance of the painting.

Barbara H. Beardsley
Barbara Beardsley
Assistant Conservator

BB:res

December 10, 1973



Dr. Alfred R. Bader
President



August 22, 1973

Professor Richard E. Spear, Director
Allen Memorial Art Museum
Oberlin College
Oberlin, Ohio 44074

Dear Richard:

Thank you for your most thoughtful letter of August 14 and for all your help with my Drost.

Could you please check whether the invoice for this work does not contain an error. I seem to remember distinctly that the work had been quoted at either \$800 or \$850, and yet, you have now billed me for only \$615. If there is any organization in the world that I would not want to hurt, it is Oberlin. Hence, enclosed is my check for \$800 and if the invoice should be right and the work only costs \$615, please just have \$185 applied to the cost of the work on the Portrait of a Woman on paper.

I saw the much more formal portrait of the same woman in Vienna, and I just find it difficult to believe that my painting is a copy of the Vienna painting. I know of course that collectors are always terribly partial to their own paintings and yet, when I showed comparable black and white photographs of both paintings to a number of artistorians (Professors Middeldorf, Sumowski and Malcolm Waddingham) they thought my painting preferable. One may never know, even on comparing the two originals side by side and Professor Stechow's suggestion that each might be after a lost original, must also be considered.

As I discussed with Professor Stechow, I would very much like to have your laboratory do a pigment analysis to ascertain whether the pigments could be 17th Century. After that, I would much like to have the painting surface cleaned and the paper brought into one plane. Even if it is a copy, it is a very charming work and will be much improved through cleaning and being

Aldrich Chemical Company, Inc.

940 West St. Paul Ave Milwaukee Wisconsin 53233 USA Telephone (414) 273-3850 Cable Aldrichem TWX 910-262-3052 Telex 26-843

1

Professor Richard E. Spear

August 22, 1973

Page 2

brought into one plane.

During my visit, I also met a new staff member at Oberlin, Professor Harbison, who strikes me as a great addition to your already fine faculty. If only I could live my life over again and study art history.

Best personal regards.

Very sincerely,



Alfred Bader

AB:saw

Enclosure

NATIONAL GALLERY OF SCOTLAND

THE MOUND, EDINBURGH EH2 2EL

TELEPHONE: 031-556 8921

BY AIR MAIL

9th October, 1973.

Dear Dr. Bader,

...
Thank you very much indeed for kindly sending the excellent black and white photo, rap and the colour slide of your Flemish portrait. I enclose a photograph of the canvas in the collection of the Duke of Sutherland (previously in the Bridgewater Gallery, London, not now in this Gallery).

You ask for a photograph of the companion to the Sutherland (ex Wlesmere) portrait. This is hypothetical - a picture acquired by the Rubens scholar in London, Ludwig Burchard. I do not know the picture so far and, from what Wleighte tells me, it does not seem likely to be a genuine companion.

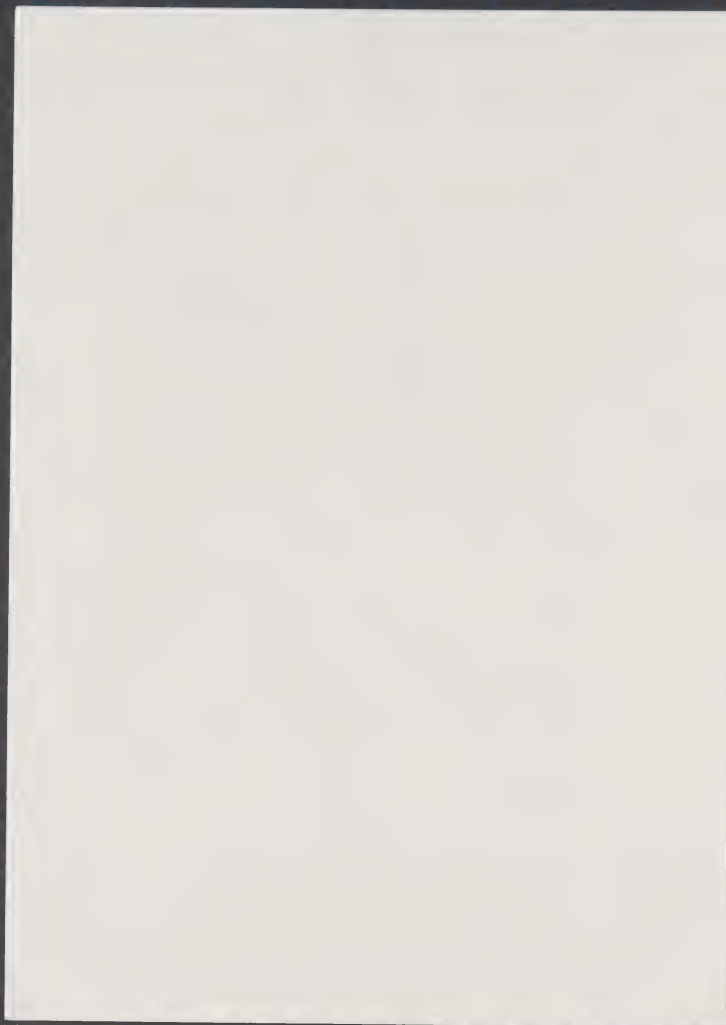
So far as I was able to see, the Vienna portrait has been reduced in size, since it is apparent that the painted surface turns over the side of the stretcher. This could well have a bearing on the order of precedence of the three versions, which seems at the moment to be somewhat mysterious.

Yours sincerely,

Colin Thompson

Keeper.

Dr. Alfred Bader,
2961 North Shepherd Avenue,
Milwaukee,
Wisconsin 53211,
U. S. A.





UNIVERSITY OF CAMBRIDGE DEPARTMENT OF HISTORY OF ART

1 SCROOPE TERRACE, CAMBRIDGE CB2 1PX

Telephone 54265

Head of Department: MICHAEL JAFFE M.A.

6th June 1973

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

Dear Dr. Bader,

Thank you for your interesting letter of 2nd. June about your portrait on paper. I am glad to have its identify thus clarified, and I look forward to hearing from you further when you have established whether or not it be a painting of the seventeenth century.

Yours sincerely,

Michael Jaffé





UNIVERSITY OF CAMBRIDGE DEPARTMENT OF HISTORY OF ART

1 SCROOPE TERRACE, CAMBRIDGE CB2 1PX

Telephone 54265

Head of Department: MICHAEL JAFFÉ M.A.

28th May 1973

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

Dear Dr. Bader,

I am sorry you should have had to wait so long for a reply to your enquiry of 1st February. Your letter to me was addressed to the Fitzwilliam, of which I do not become Director until 1st October 1973; and there have been several other unfortunate delays.

I should like to see for myself the portrait of which you attach a colour slide and a black-and-white photograph. I do not know whether you realise that there is a version of your portrait, rather larger since it shows the sitter to below the waist, painted on canvas (82 x 64 cm.) in the Vienna Academy of Fine Arts; see Robert Eigenberger, Die Gemäldegalerie der Akademie der Bildenden Künste in Wien, Vienna/Leipzig 1927, inv.514, pl.100. The Vienna picture, having been known formerly as the work of Velasquez, later as Cornelis de Vos, later as "early seventeenth century Flemish", was attributed by Glück and independently by Antal to Gaspar de Crayer, and published by them as as work of the 1630s. According to Eigenberger, there is a partial copy in Bonn, from the collection of General Blaccin in Barcelona, as well as a painting good enough to be an autograph replica (with variants) which was catalogued by Lionel Cust, Bridgewater Gallery, London 1902, no.43, as P.P. Rubens (?), on canvas, 73.6 x 53.3 cm. I do not know the Bonn picture, or the picture formerly in London. The Vienna picture is certainly of good quality, and may well be by de Crayer. Since your picture is painted in oils on paper, it has technically a chance of being the preparatory study: but I could only be confident about this if you could arrange for me to study the actual painting. No photograph will do. If you wish to pursue this matter, please let me know. The number of replicas or copies suggests the sitter to have been a woman of some importance, not necessarily Italian.

My fee for such a consultation is £250.

Yours sincerely,

Michael Jaffé





FACULTY OF ARTS AND SCIENCES
UNIVERSITY OF PITTSBURGH
PITTSBURGH, PENNSYLVANIA 15213

DEPARTMENT OF FINE ARTS

RECEIVED

MAR 5 1973

ALDRICH CHEMICAL CO., INC.

As is the case so often with portraits, the attractiveness of the subject is a matter of degree. The subject of this portrait is a young man, and the portrait is a study of his face. The subject is a young man, and the portrait is a study of his face. The subject is a young man, and the portrait is a study of his face.

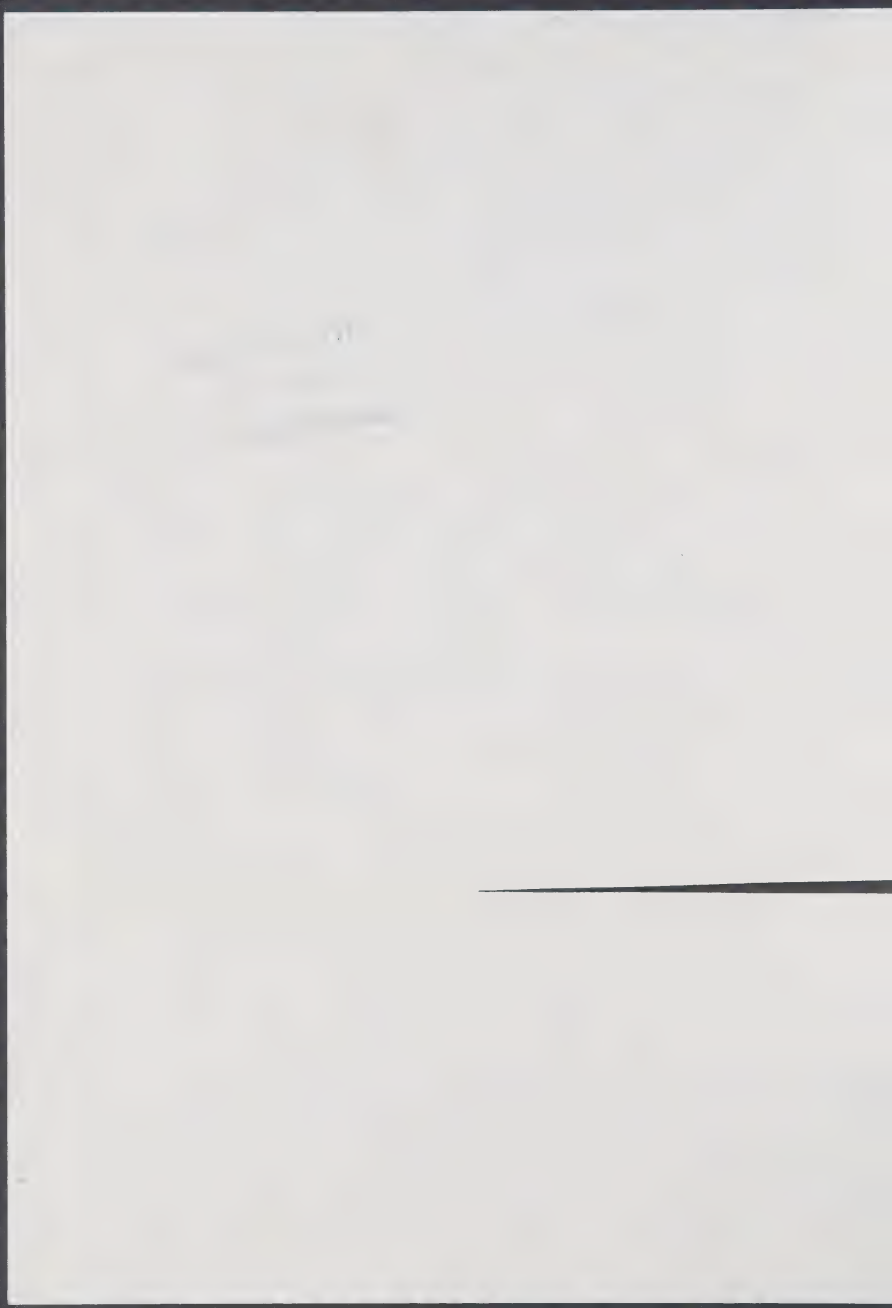
As is the case so often with portraits, the attractiveness of the subject is a matter of degree. The subject of this portrait is a young man, and the portrait is a study of his face. The subject is a young man, and the portrait is a study of his face. The subject is a young man, and the portrait is a study of his face.

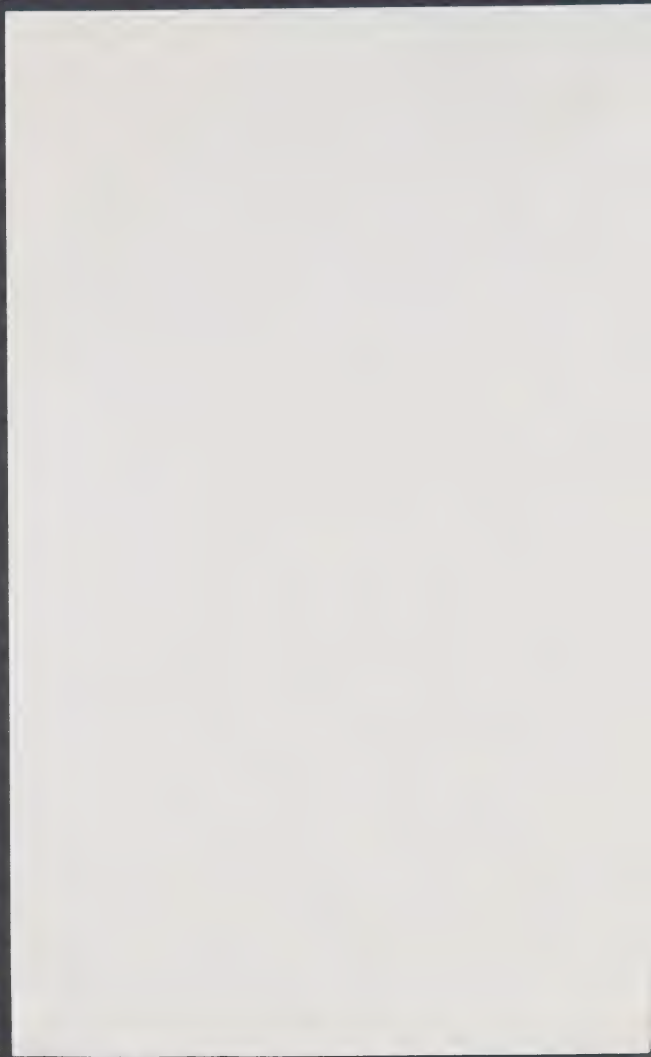
Very truly yours,

inincerely,

Julius S. Held

Julius S. Held





ULRICH MIDDELDORF
9, VIA DE' BERRAZZI
50124 FIRENZE - ITALIA

1. Januar 1971

Dear Sir,

vielen Dank für Ihren Brief. Ich habe die
Hilfen der Herren Herrn. In dem Brief
also ist das Bild die ich von Ihnen
empfangen habe (siehe meine Antwort, vom 10.12.70, S. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) in
Anhang des Banners mit. Ich möchte die
Gedichte abschicken an Herrn in L. Galt, Mrs.
Mullerberger Gallery, Westminster, London, W. 1, 13,
das wir nicht haben. Der Wiener Katalog von
M.G. sagt dass das Werkstück von Maria Theresia
erschaffen worden ist.

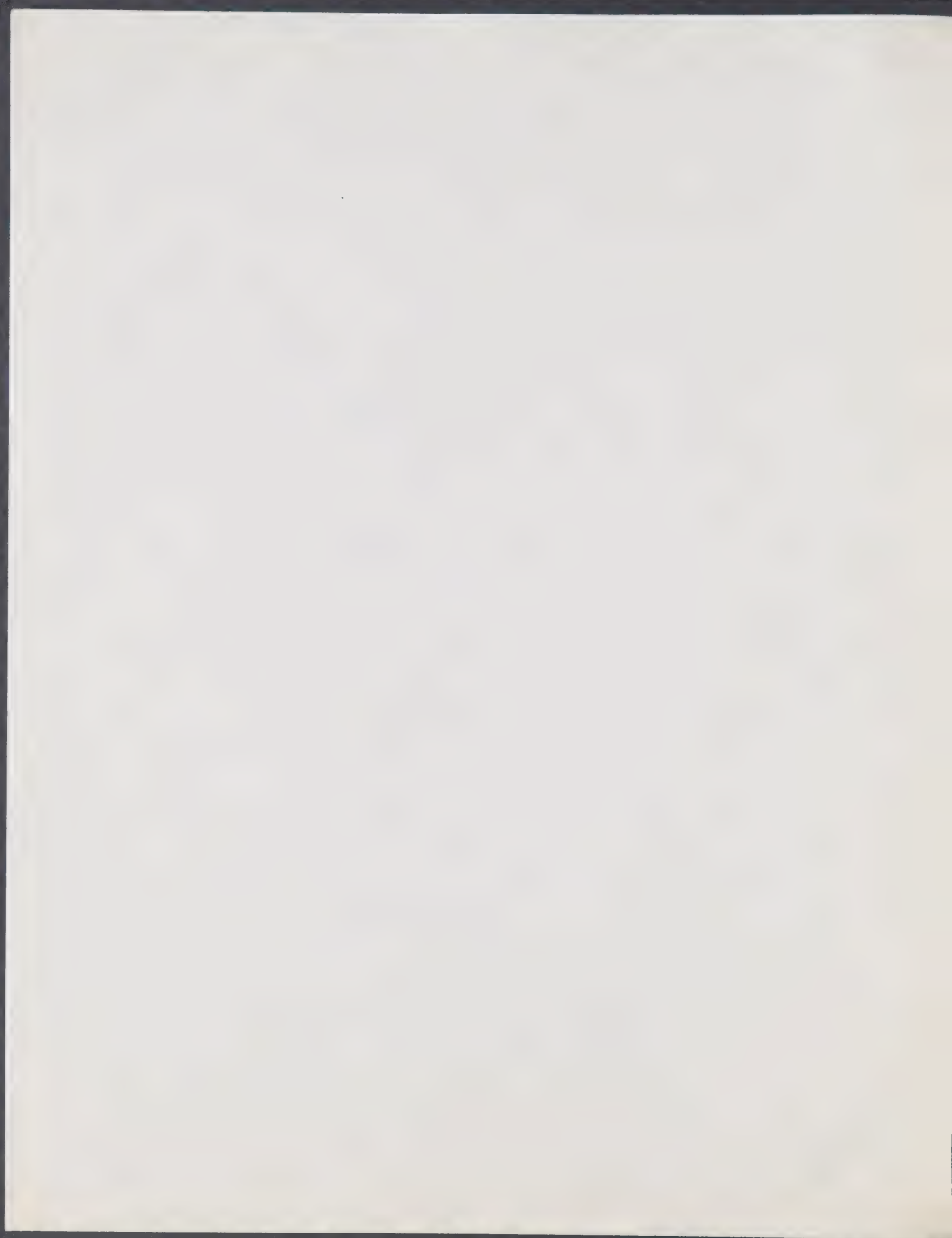
Nach den Abbildungen zu urteilen, ist dieses
keine "Teilkopie" sondern eine nicht ganz volle
Stille zu dieser Zeit. Es scheint in sich
besser gemacht zu sein. Vielleicht hat Mayer
hier die Studie eines viel besseren Malers ausge-
führt. Wie sollte, aber auch die charakteristi-
sche, dass Ihr Bild einfacher als Volpuffen ge-
ren ist. Von der Note kann ich mir keine richtige
Vorstellung von Ihren Bildern machen. Die Arbeit
ist so locker, dass man fast an eine Serie von
Volpuffen nach Kubens oder von Tscheltonen denk-
te. Gibt es so etwas?

Mit den besten Wünschen für den neuen Jahr.

Sehr Ihr

Ulrich Middeldorf

Ulrich Middeldorf



ALLEN MEMORIAL ART MUSEUM OBERLIN COLLEGE



OBERLIN, OHIO 44074 (216) 774-1221, EXT. 3117

February 26, 1973

Dr. Alfred R. Bader
Aldrich Chemical Co., Inc.
940 West St. Paul Avenue
Milwaukee, Wisconsin 53233

Dear Dr. Bader:

Your letter of February 19 just arrived and I must thank you immediately for your generous gift to the Allen Art Museum of 100 shares of Aldrich Chemical Co. I am so glad it will be possible for me to see the Still Life in Milwaukee but I am very disappointed you won't be there then. Although I should attend the meetings, a major incentive was the chance of visiting with you a bit longer than seems ever to be possible when you come here. I will, nevertheless, attend the conference and get in touch with Mr. Hatcher.

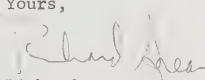
Your gift will be used well, I assure you! As far as acquisitions are concerned, we will wait to see what seems most desirable; the drawings catalogue is still pending insofar as Washington's grant is concerned, but we do plan to do everything possible to see that the project becomes a reality. Your positive action certainly is a major incentive and tangible support in that direction.

I forgot that I have at home a recent catalogue of the Vienna Akademie Collection. Since there is a rather good detailed photograph of the head of their portrait, I'm sending my catalogue to you so you may study it (keep it as long as it serves you). I'm afraid that from this reproduction the Vienna version does seem to be superior to yours, although I no longer have photographs by which to judge. Should you like to send the painting here, we could look at it, but I rather doubt that from a strictly technical point of view much could be determined. There is no specific way to "date" the paper, unless, of course, it is modern. But even that could prove to be a difficult issue. In any event, should you like to have the painting looked at by the laboratory in conjunction with my own judgment, we would be happy to have it here. I should stress, however, that it may turn out that I.C.A. can provide no specific answer to your primary question.

I did take the liberty of checking into the state of your painting with them now. I asked Dick Buck for a report on its status and will send it on to you in the next few days.

Again, let me thank you so very much for your generous gift. Do let me know if there is anything further I can do here regarding either your newly-acquired Portrait or the Drost.

Yours,

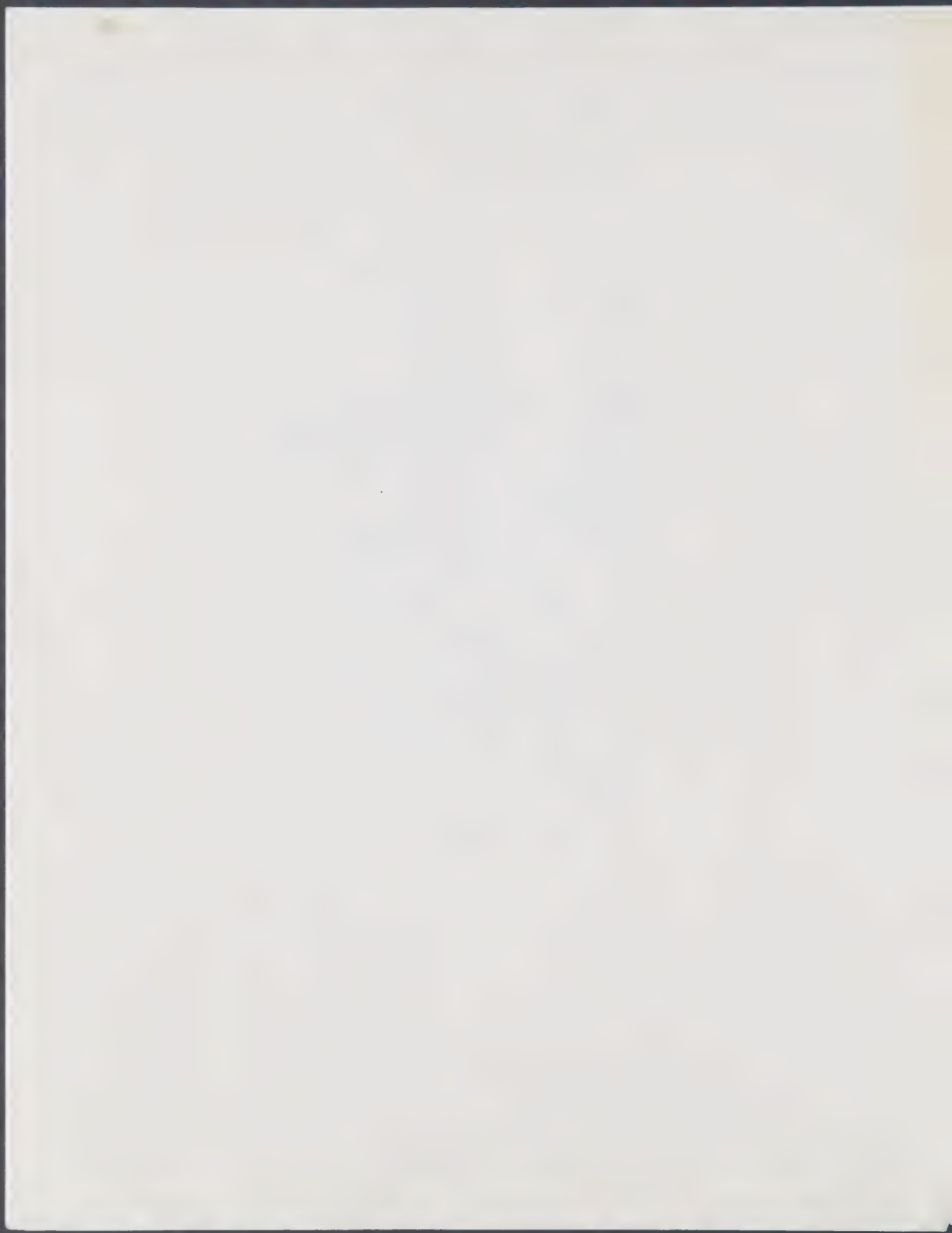

Richard E. Spear
Director

RECEIVED

RES:mm

MAR 1 1973

ALDRICH CHEMICAL CO. INC.



February 17 1973.

Agreement of Sale

Whereas Dr. Leonard Rice is desirous of selling a painting of a noble woman, oil on paper, of which subject one version attributed to Carpan de Craque is in the Museum of the Academy in Vienna, and

Whereas Dr. Alfred Bader is desirous of purchasing the painting provided that it was painted in the 17th century

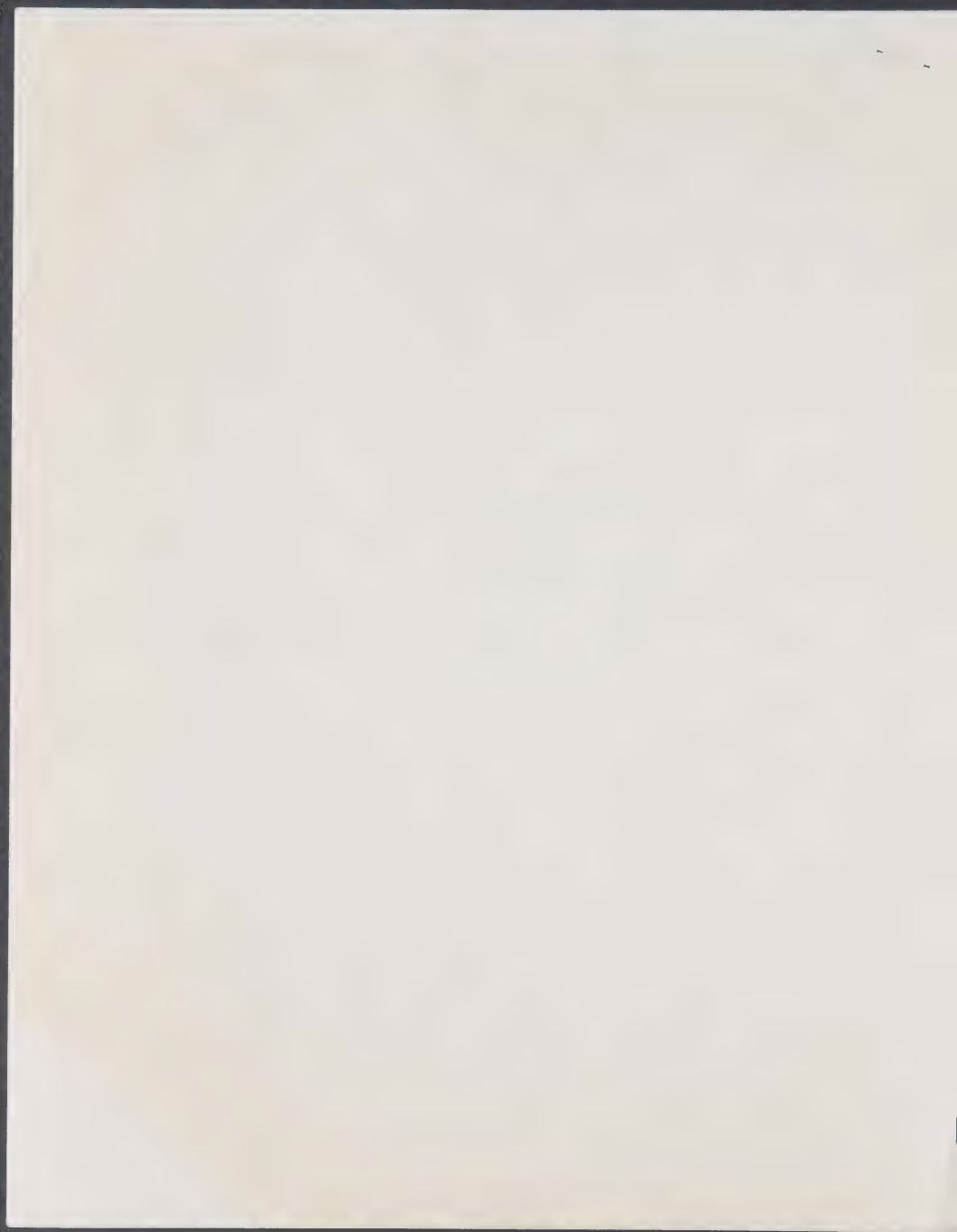
Dr. Bader now buys the painting for \$1800 - (eighteen hundred dollars), payment to be made on or before May 15 1973.

Dr. Bader determines before May 15 73 that the painting was painted later than 1700, in which case Dr. Bader will return the painting to Dr. Rice at Dr. Bader's expense. Dr. Bader's determination regarding the painting will be final.

If Dr. Bader sells the painting before May 15 1973 (whether actually sold) for more than one thousand dollars (one thousand dollars), the net sale price (after payment of the fees on a sale) shall be paid by Dr. Bader to Dr. Rice.

Alfred Bader

Leonard Rice



Dr. Baden has taken a still life with
apples belonging to Dr. Rice. Dr. Baden will
have his painting retined and cleaned at his
expense and then return it to Dr. Rice at
Dr. Baden's expense, this in consideration of the
above option. Thus, even if Dr. Baden shall return
the portrait because of his belief that it is not
17th century, the restoration of the still life shall be
at Dr. Baden's expense. At Dr. Rice's option,
Dr. Rice may then consign the still life to Dr. Baden
for sale.

Anna Baden
Edward M. Rice



October 13, 1976

Dr. Hans Herbst, Director
DIE KUNSTABTEILUNG
DAS DOROTHEUM
Dorotheergasse
Vienna 1, Austria

Dear Dr. Herbst:

I will send you shortly from Belgium two fine paintings, to be put into one of your coming major auctions.

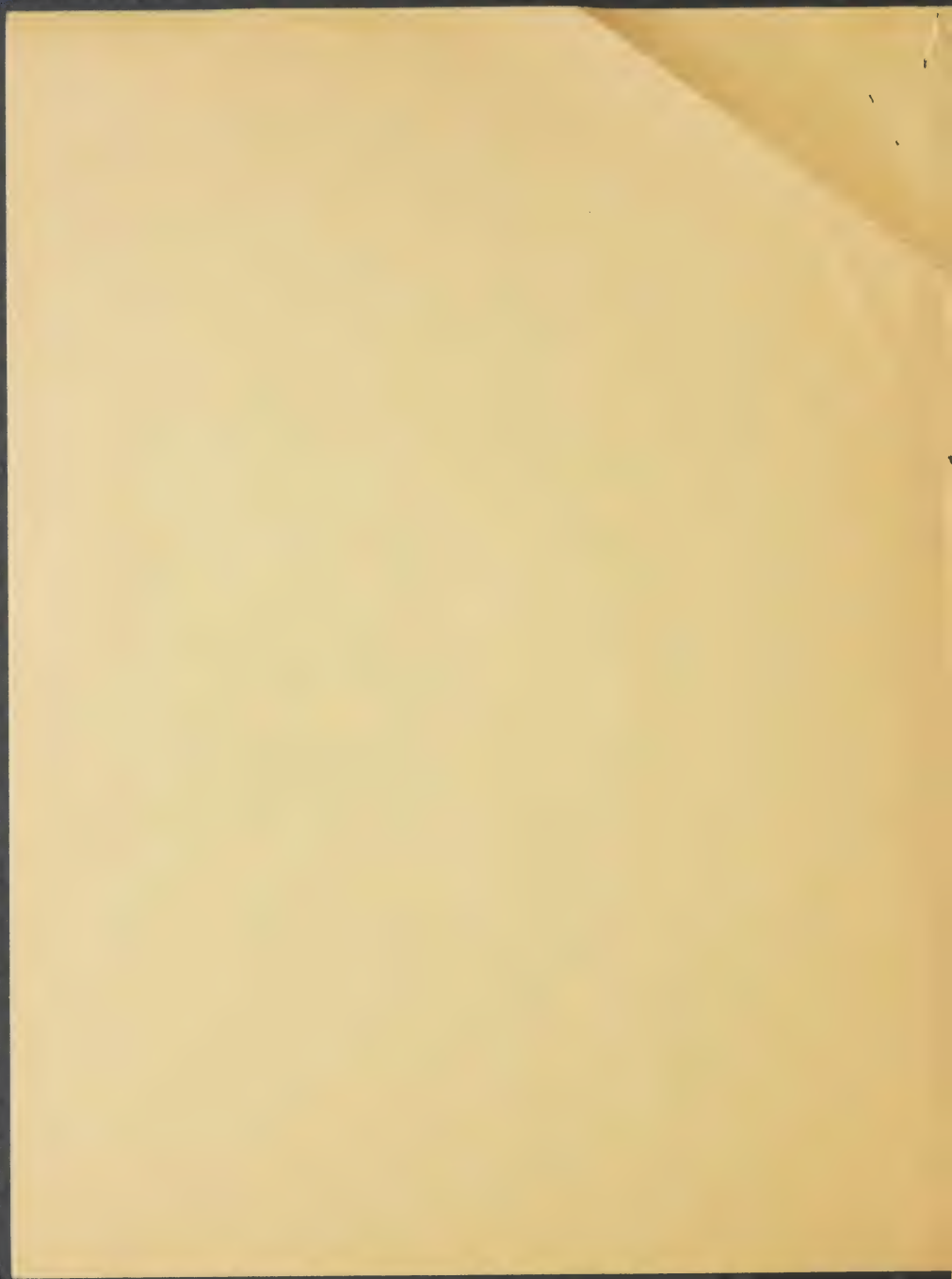
Photographs of both paintings are enclosed.

The one, "Eine vornehme Gesellschaft," is by Palamedes. There existed an expertise to Palamedes, by Wolfstedeer de Groot, but unfortunately this expertise has gotten lost.

The other painting, oil on paper, 64 x 51 cms., will be known to you in composition because there is a larger, more elaborate portrait of the same beautiful woman in the Akademie in Vienna, there attributed to Gaspar de Crayer. That attribution is by no means certain because Vlieghe's recent authoritative book on DeCrayer does not even mention that painting.

This portrait has the following curious history:

In the middle of the last century, it belonged to General Alfonso Blacín in Barcelona from whom it was purchased by the famous German collector, Otto Wesendonk. The Wesendonk collection went to the museum in Bonn and this painting was No. 312 in the 1914 catalog of that museum. It was then sold in November of 1936 in that famous Lempertz sale, where for instance the Wesendonk Rembrandt Juno now in the Metropolitan Museum, was sold as "In the manner of Rembrandt" for DM900.



Dr. Hans Herbst
October 13, 1976
Page 2

This portrait was sold as No. 128, and I enclose photostats both of the relevant entry of the Bonn Museum catalog and the Lempertz catalog.

Please note that neither the people in Bonn nor the experts at Lempertz examined the painting at all carefully, but simply described it as a copy after the Vienna painting, oil on canvas. Actually, as you will see, the painting is on paper put down on canvas and of course paint ages very differently on paper than on canvas, so that the idea of a copy is understandable.

I have the feeling that serious collectors in Vienna know enough about quality of paintings that they will be charmed by this study. Probably the best way of describing it will be by an understatement, simply "Rubens-Schule."

I also enclose photostats of correspondence I have had with Professor Ulrich Middeldorf in Florence, and that will be self-explanatory. Other experts, for instance the late Professor Wolfgang Stechow, have thought the painting closer to Van Dyck than Rubens but be that as it may, I think that you will really like the painting. It is much better to be very cautious with attributions, and let collectors make their own decisions.

For the Palamedes I would like to suggest a reserve of OS40,000. I think that the portrait of a woman is so beautiful that no reserve at all should be necessary.

I plan to be in Vienna very briefly on Monday, November 8, and will then visit with you or telephone you to discuss this.

Best personal regards.

Sincerely,

Alfred Bader

Encl. -

BC: B. Van Deun - would it perhaps be possible to have these paintings shipped from Beerse to Vienna so that Dr. Herbst has them before I arrive in Vienna on November 8? This is not vital but would be nice. AB Many thanks!





ALFRED BADER CORPORATION

F I N E A R T S

2961 NORTH SHEPARD AVENUE • MILWAUKEE, WISCONSIN 53211

December 23, 1976

Dr. Hans Herbst, Director
Die Kunstabteilung Das Dorotheum
Dorotheergasse
Vienna 1, Austria

Dear Dr. Herbst:

I am sorry that a trip has delayed my thanking you for your kind letter of December 2.

I am particularly happy that you like the quality of the portrait on paper; it is indeed of exceeding quality.

Please do not, however, under any circumstances, have this relined because doing such work on a painting on old paper is exceedingly tricky, and this should be done by the new owner as he sees fit. The surface may be disturbing to prospective clients until they realize that it is a sketch on paper which in turn has been put down on canvas.

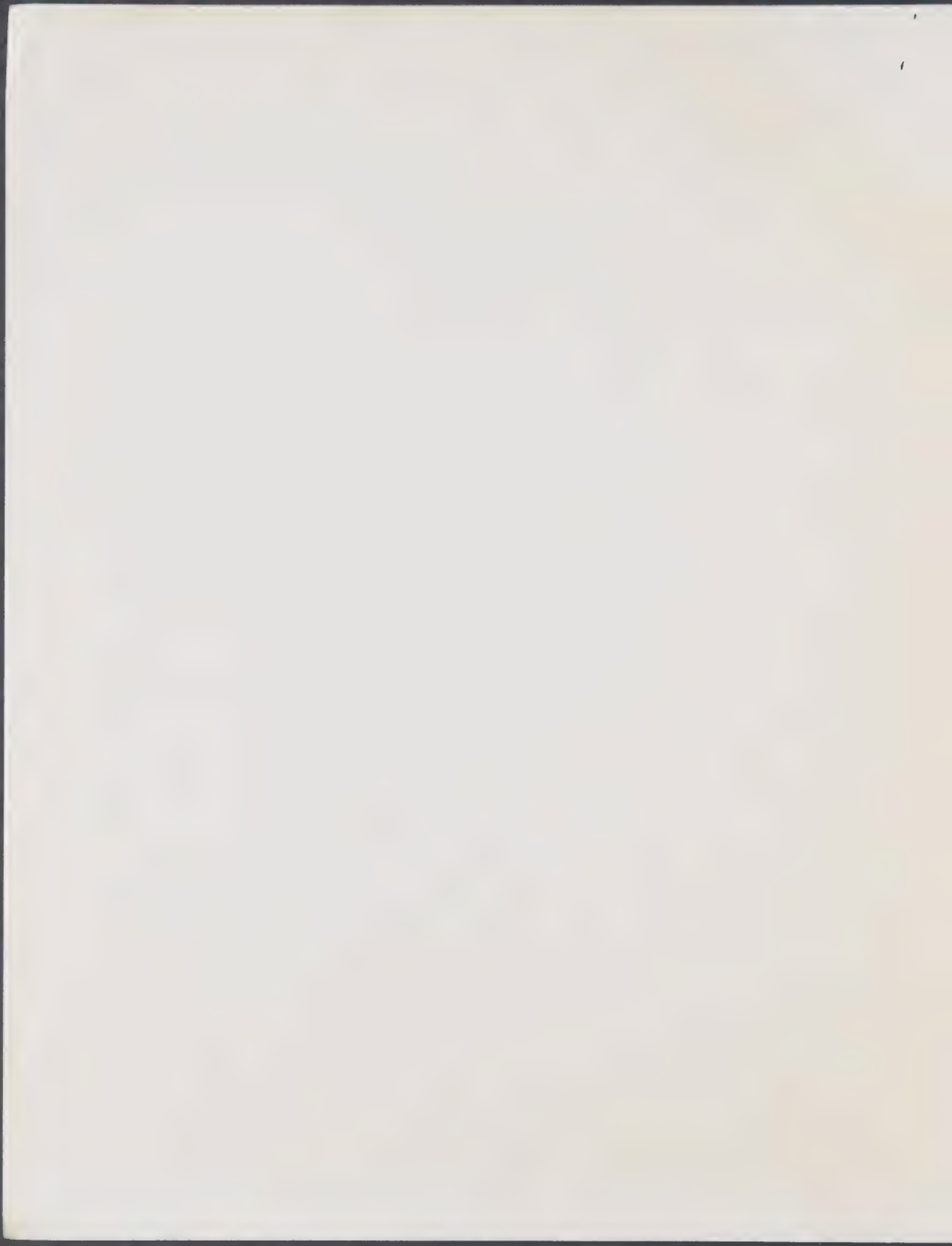
I do believe that Vienna is the best place to sell this, firstly, because such charm is bound to appeal to the Viennese taste and, secondly, because prospective buyers can compare this free sketch with the finished painting in the AKADEMIE.

In this case I am quite willing to take the risk of letting it be sold exactly as is, in that very attractive frame, despite the unevenness of the paper. Undoubtedly you will be able to speak about its quality to prospective buyers and I will take the risk of having this sold in your next good auction without reserve.

As you perhaps know, I have a Ph.D. in chemistry and I spent years in the field of paint chemistry and know how tricky the restoration of oil paintings on paper can be. Personally I would not be bothered by the uneven surface simply because this is so beautiful a painting, and I am quite willing to take the chance.

Enclosed please find a copy of my letter of October 13 and of the relevant documents. It will, of course, be important to point out in your catalog that the Lempertz was in error in referring to this painting as oil on canvas; it is, of course, oil on paper.

In your letter of December 2 you referred to a reserve for the other painting by Palamedes



as AS60,000. Please note that in my letter of October 13, I refer to a reserve of AS40,000. Please let me know whether you consider that a realistic reserve.

I am, of course, disappointed about my little landscape which is really a beautiful painting also. If you have not been able to sell that by the time of my next visit to Vienna, in June, I would like to take it with me personally then. Perhaps you can find a buyer for this work before next June.

Best personal regards.

Beste Grüsse

Sincerely,

Alfred Bader

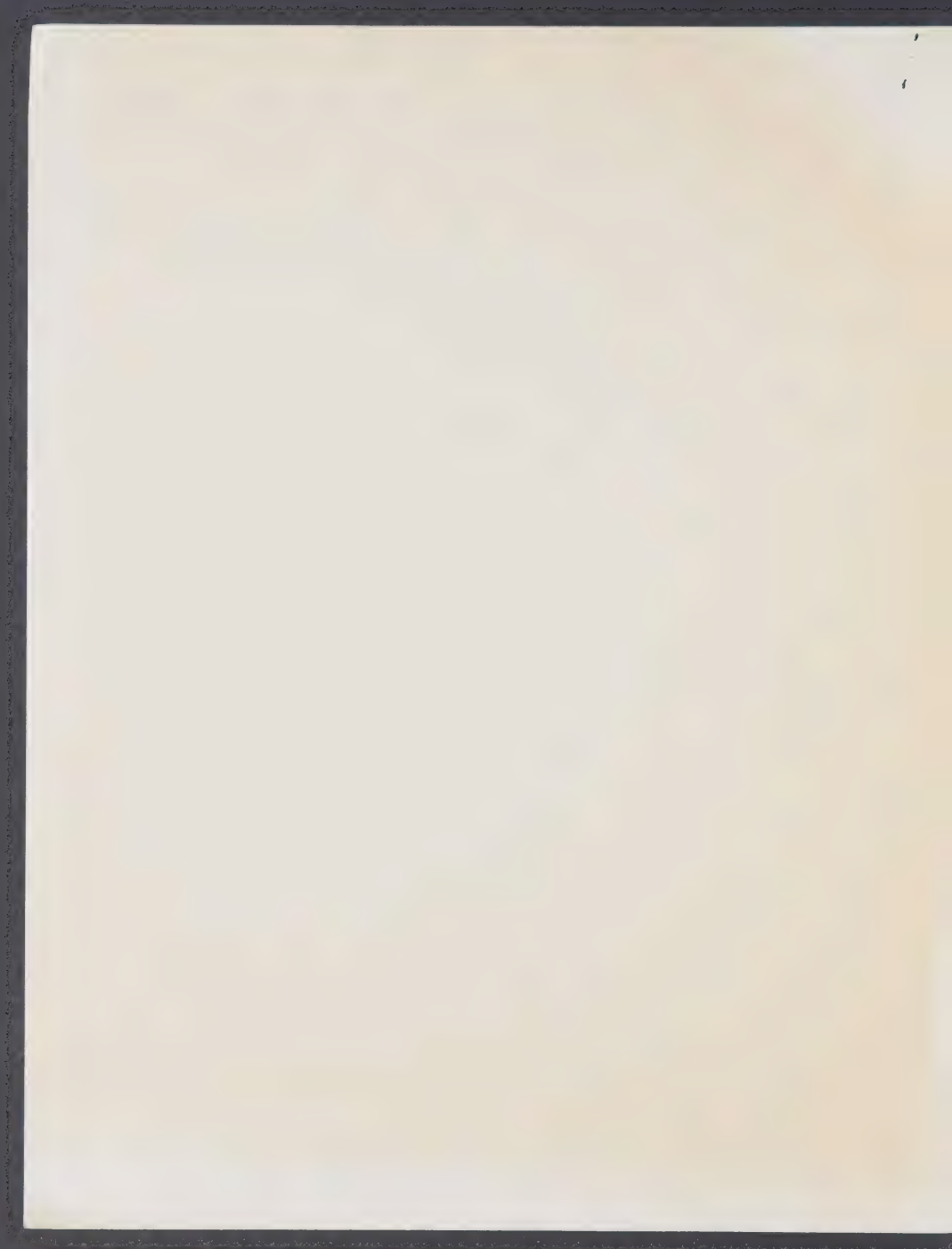
Alfred Bader

Bitte mir ruhig auf Postkarte zu schreiben.
Ich finde den Namensohneit so schön, dass ich
ruhig das Risiko übernehme, es wie es ist, fertigern
zu lassen. Falls diese Briefe gut abgehen, möchte
ich Ihnen regelmäßig weitere senden.

Besten Dank für Ihre Hilfe
und alles Gute für 1977

Herzliche

Alfred Bader



DOROTHEUM

KUNSTABTEILUNG

Chefexperte Dr. Hans Herbst

WIEN I, DOROTHEERGASSE 11
POSTANSCHRIFT POSTFACH 526 A 1011 WIEN
TELEGRAMME: DOROTHEUM WIEN
TELEFON 52 31 29, POSTSPARKASSENKONTO 4 281 045
H/B

Mr. Alfred B a d e r
ALFRED BADER CORPORATION
2961 North Shepard Avenue
M i l w a u k e e / W i s c o n s i n 53211
U.S.A. / Luftpost

Ref.: 142-4108

Wien, am 1976-12-02

Dear Mr. B a d e r !

Thank you very much for your letter of November 22nd. I was very sorry, that I could not meet you on November 8th, but my voyage could not be remit on a later date.

Unfortunaltely my last sale was a great deception and I am glad to have given a security reserve of AS 40.000 otherwise this nice painting would have been sold under his value.

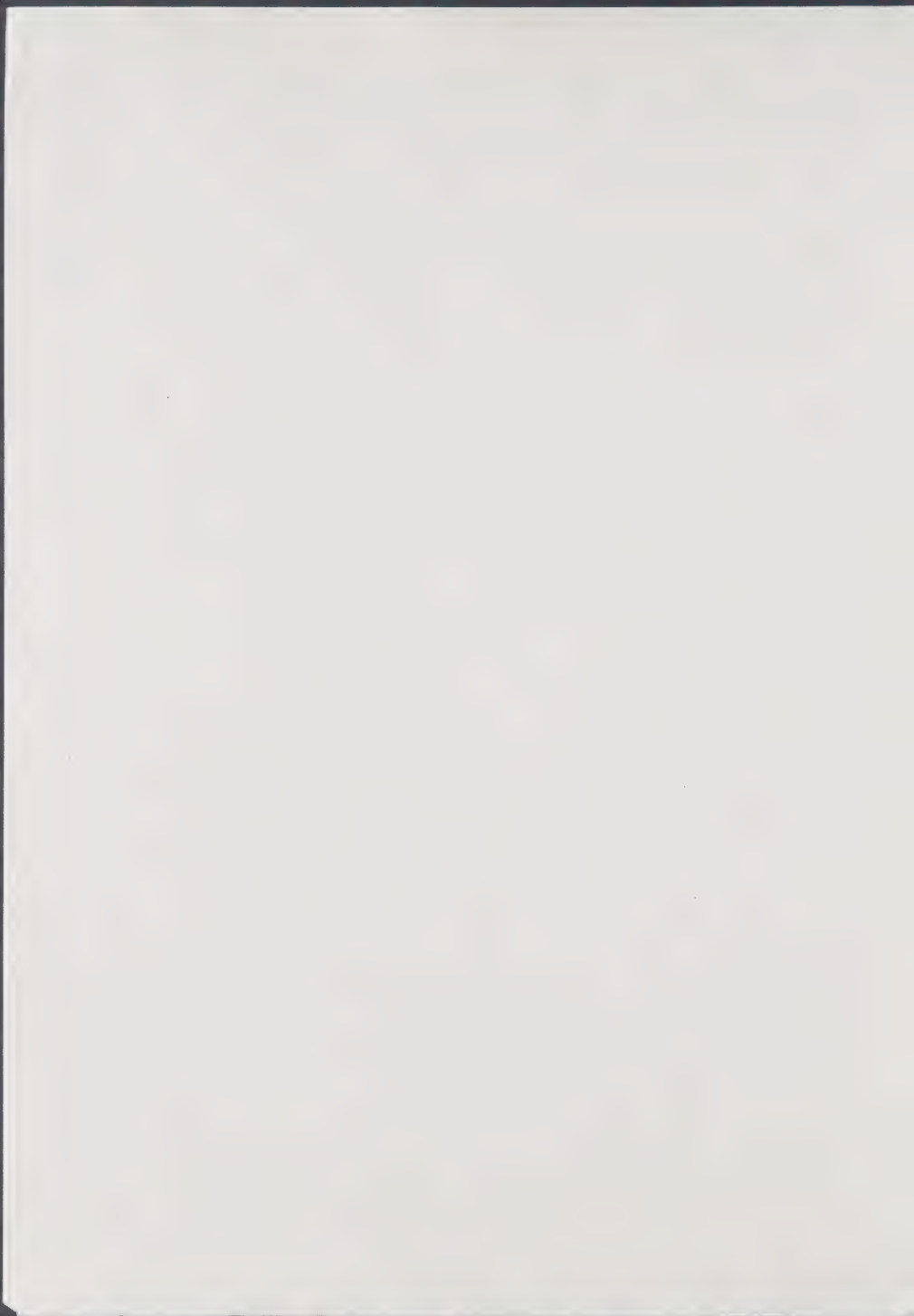
It is a shame that I could not sell the Fouquier at the reduced price, but I am sure to have a chance earlier or later.

Concerning the paintings we received from " Janssen-Pharmaceutica, Beerse, Belgien," I find the portrait really an exciting quality. In any case I should propose to restore at first the painting, as the present state of the surface is too disturbing for private clients. In my opinion the best way to arrange this picture would be to reline it. The Interieur makes me not very happy, as I can not guarantee the attribution and would like to try to get a Bernt-Expertise, as your price idea of about AS 60.000 seems to me pretty heavy.

Please write me about the restoring and send me a copy of your last letter with the details about the pedigree of this painting, as I lost the original.

Sincerely yours

Hans Herbst



DOROTHEUM

KUNSTABTEILUNG

WIEN I, DOROTHEERGASSE 11

POSTANSCHRIFT POSTFACH 528, A-1011 WIEN

TELEGRAMME: DOROTHEUM WIEN

TELEFON 5285665 POSTSPARKASSENKONTO 4 281 045

Ra

Mr. Alfred Bader
ALFRED BADER CORPORATION
2961 North Shepard Avenue
Milwaukee / Wisconsin 53211
U S A

KU/A

Wien, am 21.2.1978

Betrifft: Konsignations-Nr.: 142- 4108/2

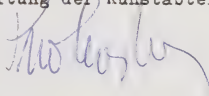
In der Anlage übersenden wir Ihnen eine Durchschrift der Expertise Ihrer Versteigerungseinbringung. Wir nehmen Ihr Einverständnis mit der Expertisierung an, sollten Sie bis zum 13.3.1978 keinen Einspruch erheben. Die Objekte gelangen dann zu dem neben der Expertisennummer angeführten Auktionstermin zur Ausbietung.

Wir ersuchen Sie, die beigelegte Versteigerungsanmeldung, nach Kenntnisnahme unterfertigt, so bald als möglich an uns zu retournieren.

Den Übernahmschein haben wir zwecks Erlösüberweisung in Verwahrung genommen. ~~Wir ersuchen um Bekanntgabe eines Überweisungskontos.~~

Beilage
Expertisenabschrift

Mit vorzüglicher Hochachtung
Die Leitung der Kunstabteilung





DOROTHEUM KUNSTABTEILUNG

Chefexperte Dr. Hans Herbst

POSTALDRUCKEREI POSTFACH 528, A 1011 WIEN
TELEFON 13129, POSTSPARKASSENKONTO 4 281 048

H/B

Mr. Alfred B a d e r
ALFRED BADER CORPORATION
2961 North Shepard Avenue
M i l w a u k e e / Wisconsin 53211
U.S.A. / Luftpost

Vrennes

Ref.: 142-4108

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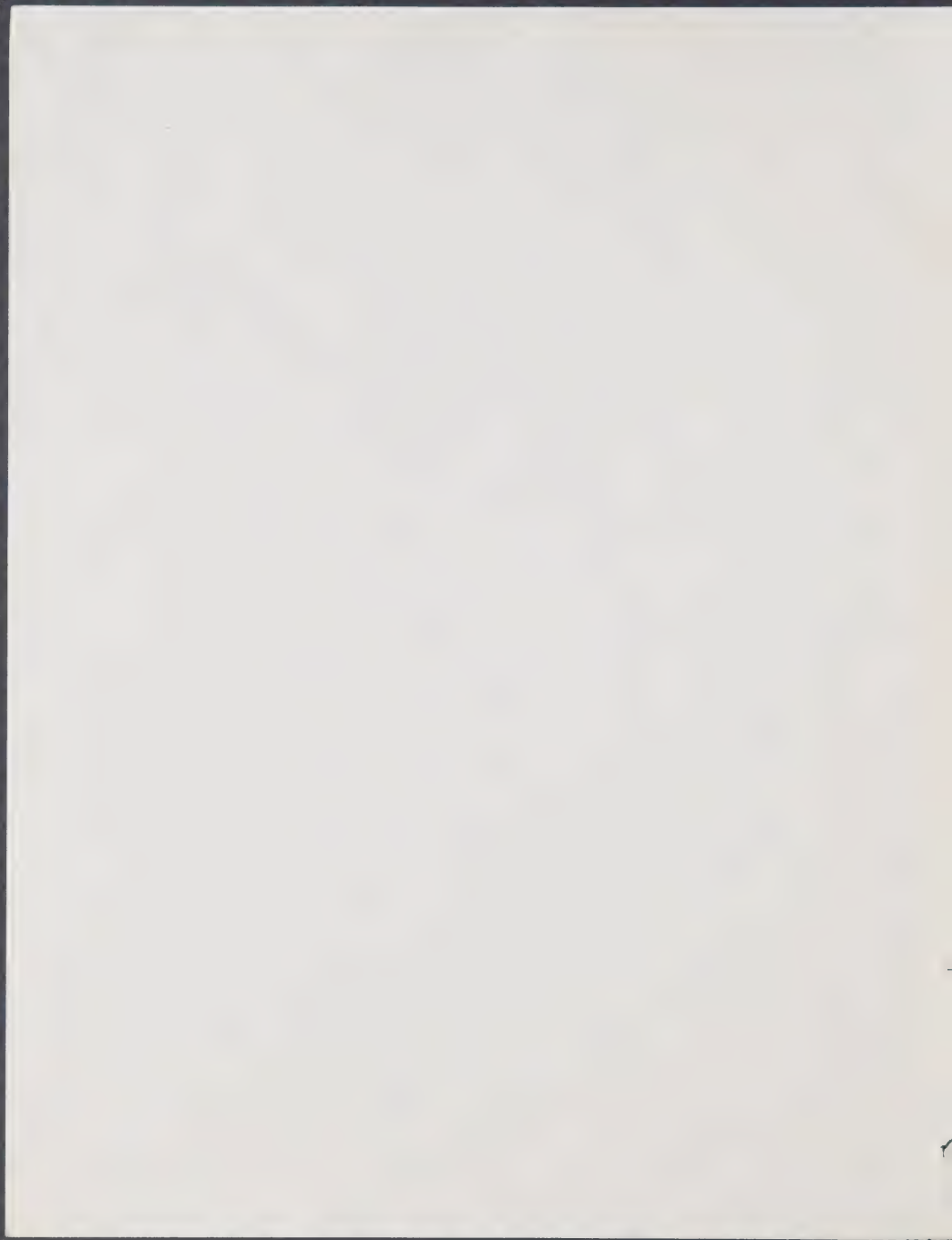
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Please write me about the restoring and send me a copy of your last letter with the details about the pedigree of this painting, as I lost the original.

Sincerely yours

Hans Herbst



A Juni 78 I. Teil

142-4108/2

Antonius van Dyck (Antwerpen 1599-1641 Blackfriars
(London)

Bildnis einer Dame mit Diadem, Öl auf Papier/Lwd., 64 x
51 cm, ger., ehemals Sig. General Alfonso Blaccin, Bar-
celona, Sig. Otto Wesendonck, ausgestellt Museum Bonn,
angeführt: Katalog 1914 v. Walter Cohn No. 312 als D. Vo-
lanquez, Versteigerung Lempertz Köln 936 No. 128.
Die souveräne Malweise und die sichere Gestaltung des

*Schwebt mir, dies
aus zu lassen. Arnold Beck*

DOROTHEUM Kunstabt.

Wenn gegen vorstehende Expertise bis zum

13. März 1973

Forts. II. Teil unten

kein Einspruch erhoben w. d. gelangen die
Gegenstände in eine der nächsten Verstei-
gerungen zur Ausbietung.

A Juni 78 II. Teil

142-4108/2

Ausdrucks berechtigen zu der Annahme in diesem lebens-
vollen Bildnis ein Werk des jungen VAN DYCK zu sehen,
der hier wahrscheinlich zur Zeit seines Genueser Auf-
enthaltes eine Porträtanlage "ad vivum" geschaffen hat.
Die Galerie der Akademie der bildenden Künste Wien be-
sitzt in dem Gaspar DE GRAYER zugeschriebenen Porträt
Inv. No. 514 (Lwd. 82,7 x 65 cm) eine größere und weiter
ausgeführte Version von anderer Hand.

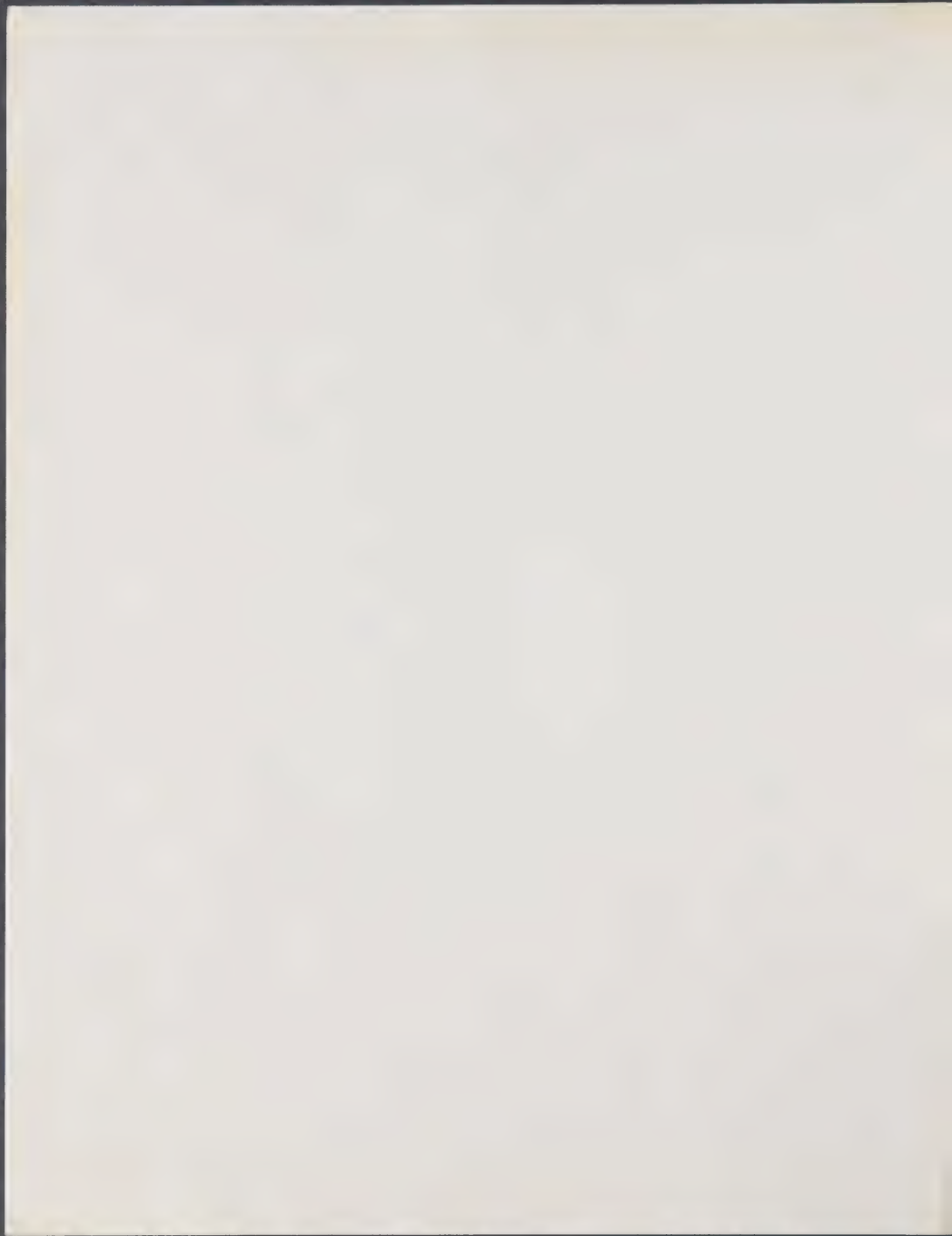
FT 1/1

37

140.000.-

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1950

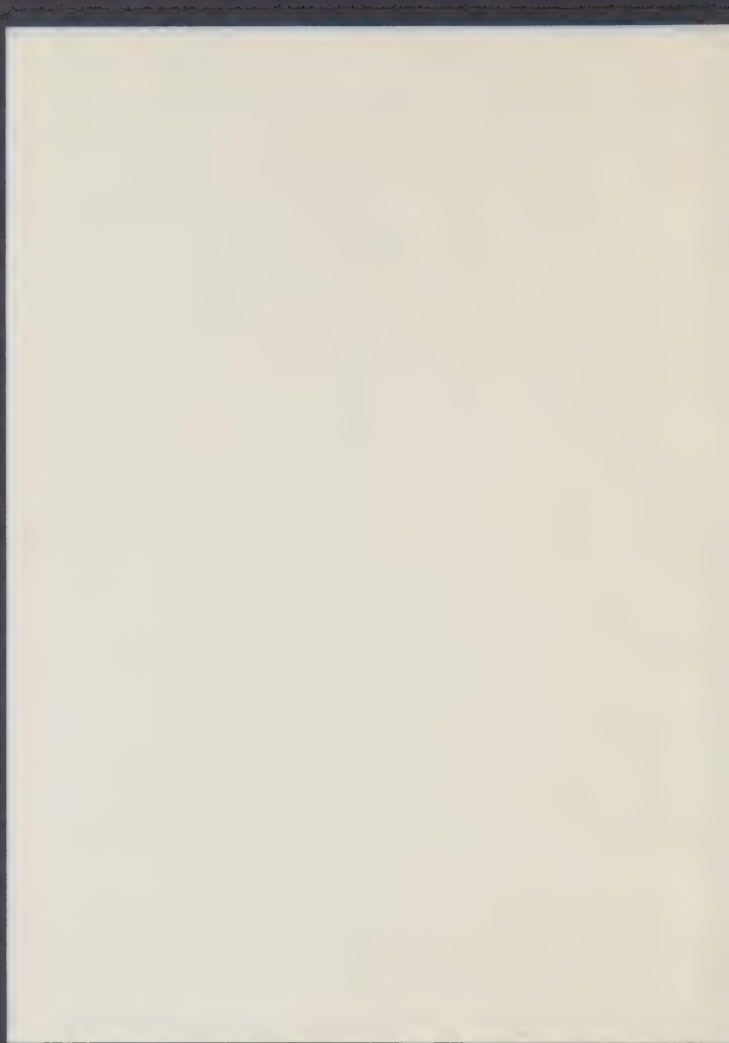
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310 DIE VERKÜNDIGUNG AN MARIA. Rechts kniet Maria vor einem Betpulte, nach links gewendet, die Hände über der Brust gekreuzt. Sie ist ganz in lichtetes, zartes Blau gekleidet. Ihr gegenüber kniet der weißgekleidete Engel, mit farbigen Fittichen, die Rechte sprechend erhoben, in der Linken einen Zweig haltend. Links oben in den Wolken erscheint der segnende Gottvater, in Halbfigur, in violett-schillernder Kleidung, rechts unten die auf Maria zuffliegende Taube des h. Geistes. Rechts rote und weiße Gebäude, links einfache Landschaft unter heiterem Himmel. Ganze Figuren.

Pappelholz, h. 0,40, br. 0,32. — Berlin, K. Museen 1148 „L. Vivarini, Schule“. Sammlung Solly 1821. An die Universität 1902. — Berliner Galeriekatalog, 2. Aufl., 1883, S. 327.
Phot.: F. Hanfstaengl, München.

VLÄMISCHE SCHULE, 17. JAHRHUNDERT

312 BILDNIS EINER UNBEKANNTEN. (Kopie.) Leicht nach links gewandt. Im braunen Haare ein Diadem und einige Oleanderblätter. Um den Hals eine mächtige weiße Spitzenkrause. Über dem schwarzen Atlaskleid eine schwere Goldkette mit Medaillon. Hintergrund: gemusterter rotbrauner Teppich. Brustbild.

Leinwand; h. 0,64, br. 0,51. — Sammlung Wesendonk 79 „D. Velazquez“. Vormalig beim General Alfonso Blaccin in Barcelona. — Teilkopie nach dem vorzüglichen Porträt der Akademie. Wien, Nr. 514, das gleichfalls früher den Velazquez zugeschrieben wurde, wahrscheinlich jedoch von Cornelis de Vos herrührt. Abb. des Wiener Bildes u. a. Graphische Künste XII (1890), S. 35.

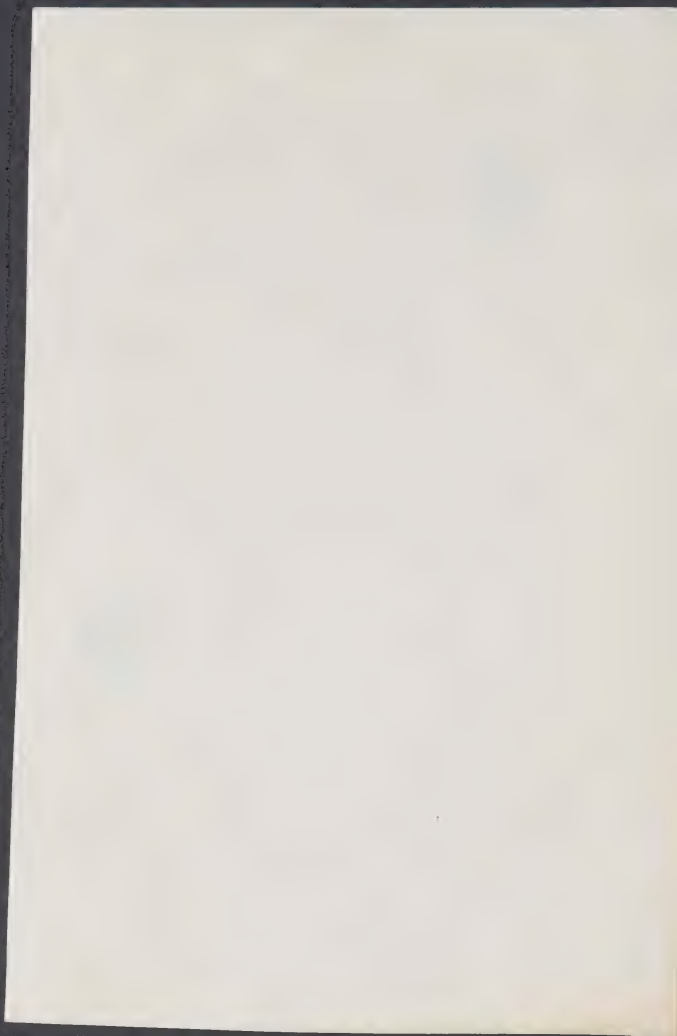
VLIENER

Art des SIMON DE VLIENER. Holländische Schule. Geb. zu Rotterdam 1601, gest. zu Weesp 1653. Tätig zu Rotterdam, Delft, Amsterdam und Weesp. Vielleicht war er ein Schüler des Jan Porcellis. Er malte vorzugsweise Seebilder.

313 SEESTÜCK. Auf der stark bewegten See vorne links ein mit den Wellen kämpfendes Boot mit Fischern, rechts ein großes Segelboot. Im Hintergrunde ein Dreimaster und verschiedene kleine Fahrzeuge. Niedriger Horizont. Der lichtblaue Himmel fast ganz verdeckt von weißen und grauen Wolken. — Farbige ganz auf Grau und Weiß gestellt.

Eichenholz; h. 0,525, br. 0,825. — Sammlung Wesendonk 316 „S. de Vliener“. — Nach Dr. C. Hofstede de Groot wahrscheinlich von Pieter Mulier.

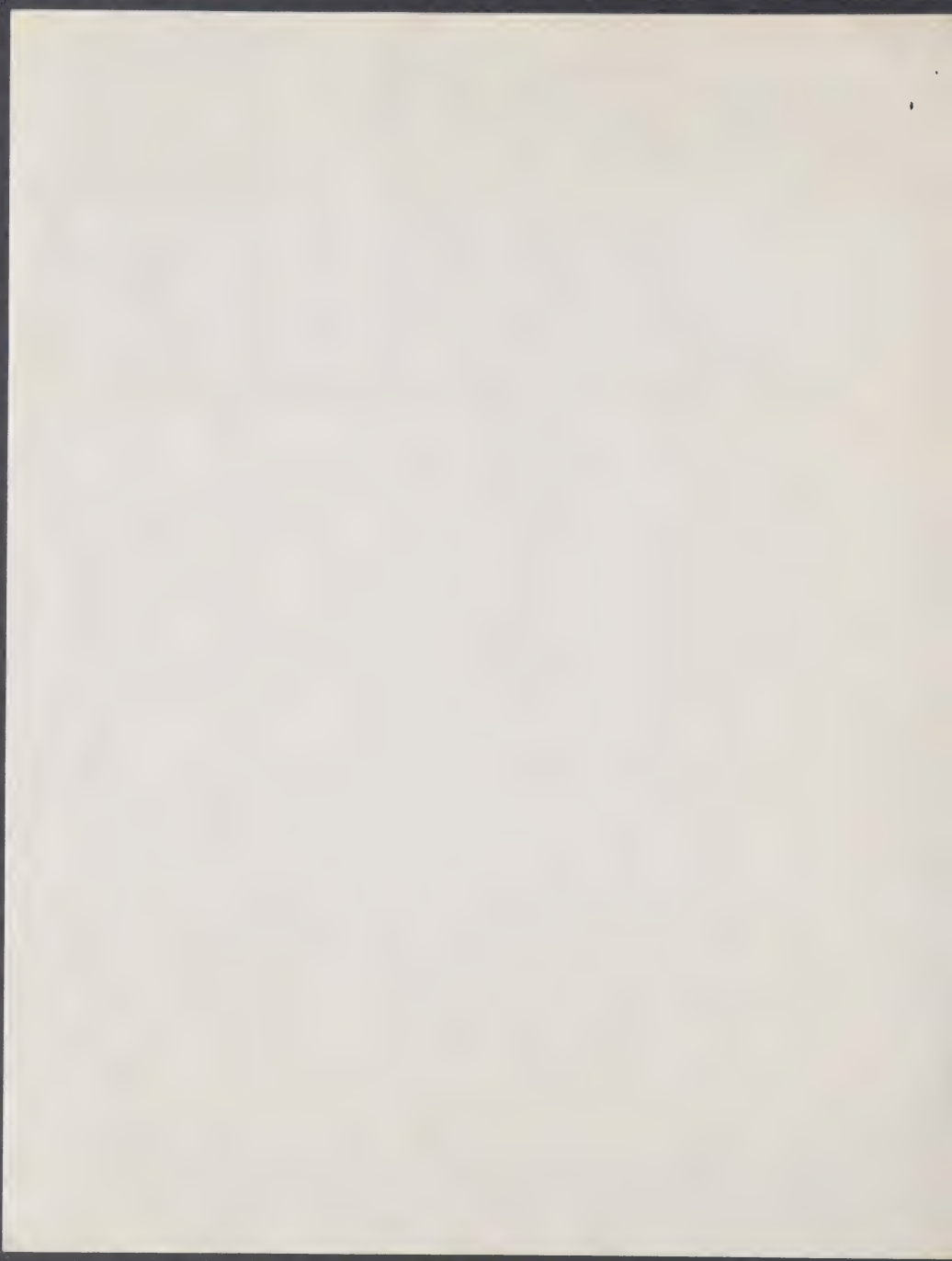
Provincial-Museum in Bam, Gemäldegalerie,
vorwiegend Sammlung Wesendonk, Katalog,
Bam, 1914



*Viele Grüße
HST*

WESTDEUTSCHER
MUSEUMSBESITZ
SAMMLUNG WESENDONK - VON BISSING

MATH. LEMPertz / KÖLN
BUCHHDLG. UND ANTIQUARIAT
KATALOG 376



schmerzhaftes Fußoperation. Ein zweiter Patient schaut zu, ein Lehrling hantiert links abgewendet.

Eichenholz. H. 23, B. 32 cm.

Sig. Wesendonk 114½ „Adr. Brouwer“. — Wie Freise nachwies, zu einer Folge der „Fünf Sinne“ des A. Victorjns gehörig. Der bezeichnete „Geschmack“ in Kopenhagen. — BK 309a.

Flämischer Meister, um 1580

- 27 **Kleine, von breitem Flusse durchzogene Felsenlandschaft.** Im Vordergrund engen den Fluß besonders bizarre Felsenbildungen ein, die teilweise von Burganlagen bekrönt werden. Vorn links in kleinfiguriger Darstellung Diana und Endymion auf der Jagd ausruhend.

Holz. H. 14, B. 25,5 cm. BK 311.

Flämische Schule, 17. Jahrhundert

- 28 **Damenbildnis.** Jüngere Dame in olivgrünem Kleid mit goldener Schmuckkette und breiter weißer Halskrause. Lebensgroßes Brustbild nach links gewendet.

Leinwand. H. 64, B. 51 cm.

Sig. Wesendonk 79 „D. Velazquez“. — Vormals beim General Alfonso Blaccin in Barcelona. — Teilkopie eines Gemäldes von Gaspar de Crayer, Wien, Akademie Nr. 514, das gleichfalls früher dem Velazquez zugeschrieben wurde. Abb. des Wiener Bildes u. a. Graphische Künste XII (1890), S. 35 und in Katalog d. Akademie von 1927. — BK 312.

Hans Vredeman de Vries

geb. 1527 in Leeuwarden, gest. nach 1604 in Hamburg (?)

- 29 **Architekturbild.** Die ganze linke Bildseite wird eingenommen durch einen reichgliederten Renaissance-Palazzo aus grau-grünem Stein, mit gelben Marmorsäulen. Vorn links wird, wenig über den Bildrand hereinragend, der Portikus eines anderen Palazzo mit roten Marmorsäulen sichtbar. Auf der rechten Seite die sich weit nach hinten streckende Fassade eines Renaissance-Schlusses mit Turm und Loggia. Vorn begegnet eine orientalische Familie einem alten weißbärtigen Manne, dem der Herr der Familie einen Beutel überreicht.

Eichenholz. H. 73, B. 97,5 cm.

Sig. Wesendonk 133 „Dirck van Delen“. — Der Stil des Bildes ist viel altertümlicher als der des D. v. Delen und entspricht durchaus der Kunstweise des älteren Meisters H. V. de Vries. — BK 314a.

Emanuel de Witte zugeschrieben

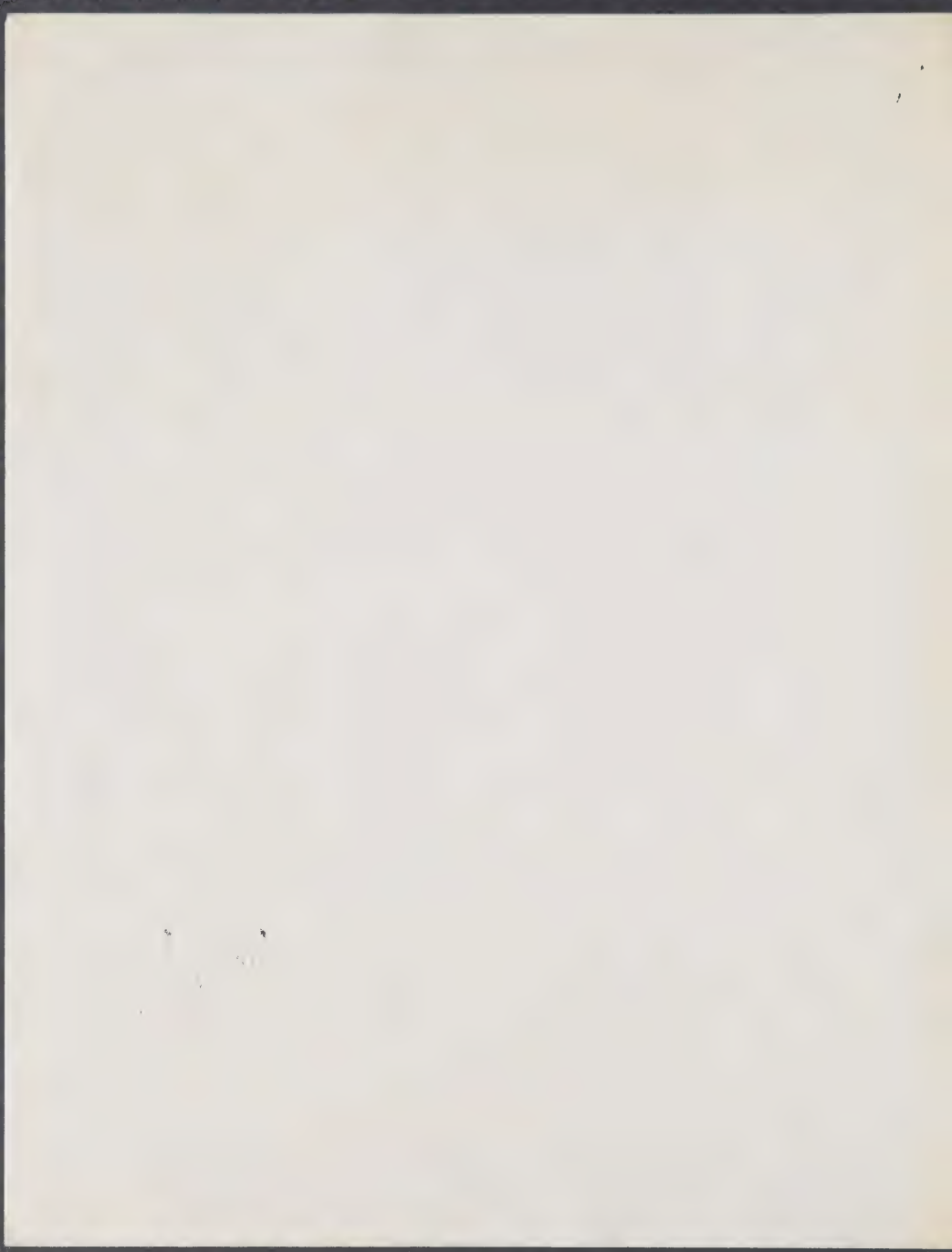
geb. 1617 in Alkmaar, gest. 1692 in Amsterdam

- 120 **Kirchen-Innere.** Durchblick durch die fünf Schiffe einer gotischen Hallenkirche mit weiß getünchtem Mauerwerk, das nur durch einzelne Schikler an den Pfeilern belebt wird. Das vom Mittelschiff nach vorn fallende Licht gleitet um einige Gruppen farbig gekleideter Personen, die sich auf dem schwarz und weiß gewürfelten Fliesenboden bewegen.

Eichenholz. H. 61, B. 54 cm.

Abbildung Tafel 23.

Sig. Wesendonk 328½ „E. de Witte“. BK 321.



UNIVERSITY OF DELAWARE
NEWARK, DELAWARE
1971

COLLEGE OF ARTS & SCIENCE
DEPARTMENT OF ART HISTORY
342 SMITH HALL
PHONE: 302-738-2241

11/11/71

Dear Mr. Jones,

I have received your letter of the 10th and am sorry that I cannot give you a more definite answer at this time. I am sure that you will understand my position in this matter. I am sure that you will understand my position in this matter.

I am sure that you will understand my position in this matter. I am sure that you will understand my position in this matter. I am sure that you will understand my position in this matter.

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ULRICH MIDDELDORF
9, VIA DE' BERRAGLI
50124 FIRENZE - ITALIA

den 3. Juli 1973

Lieber Alfred,

vielen Dank fuer Ihren Brief von der Reise.

Der Vortrag ueber den Drost usw. ist geschrieben, die Lichtbilder sind aber noch nicht gemacht, so dass die des gereinigten Bildes noch zurecht kommen wird.

Den Teniers finde ich ungewoehnlich schoen. Warum sind Sie damit unzufrieden ? Wenn er Ihnen nicht gefaellt, geben Sie ihn mir weiter.

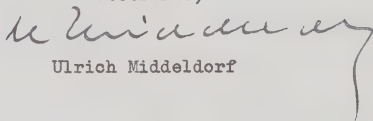
Die Rubens-Van Dyck Dame ist sicher etwas gutes, sicher nicht 19.Jh. Auf Papier hat man gewoehnlich keine Kopien gemalt, sondern nur im wesentlichen Studienkoepfe.

Ich bin neugierig, wie der Dandini-Riposo - Pignoni sich entwickelt. Was ist mit der Marmorbueste passiert ?

Ich hoffe, bald einmal wieder von Ihnen zu hoeren, mit Nachrichten von schoenen neuen Erwerbungen.

Die schoensten Gruesse von Haus zu Haus,

Stets Ihr,



Ulrich Middeldorf

The first of the year was spent in the
mountainous regions of the north, where
the weather was very cold and the
ground was covered with snow.

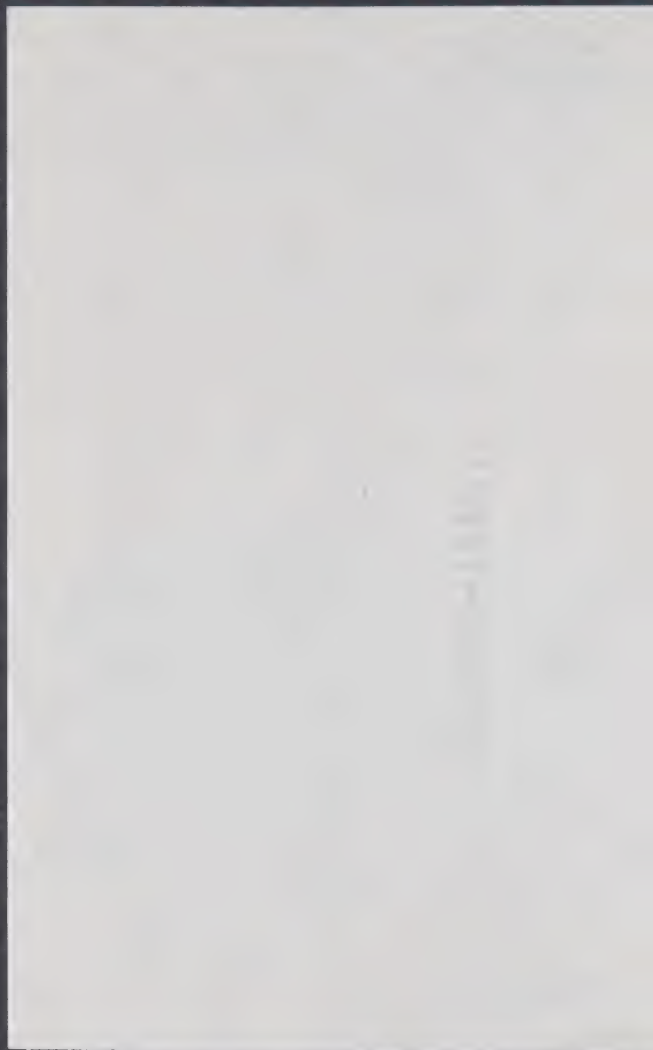
We then descended into the valley and
arrived at the city of [unclear] on
the [unclear] river. The city was
very large and had many fine buildings.

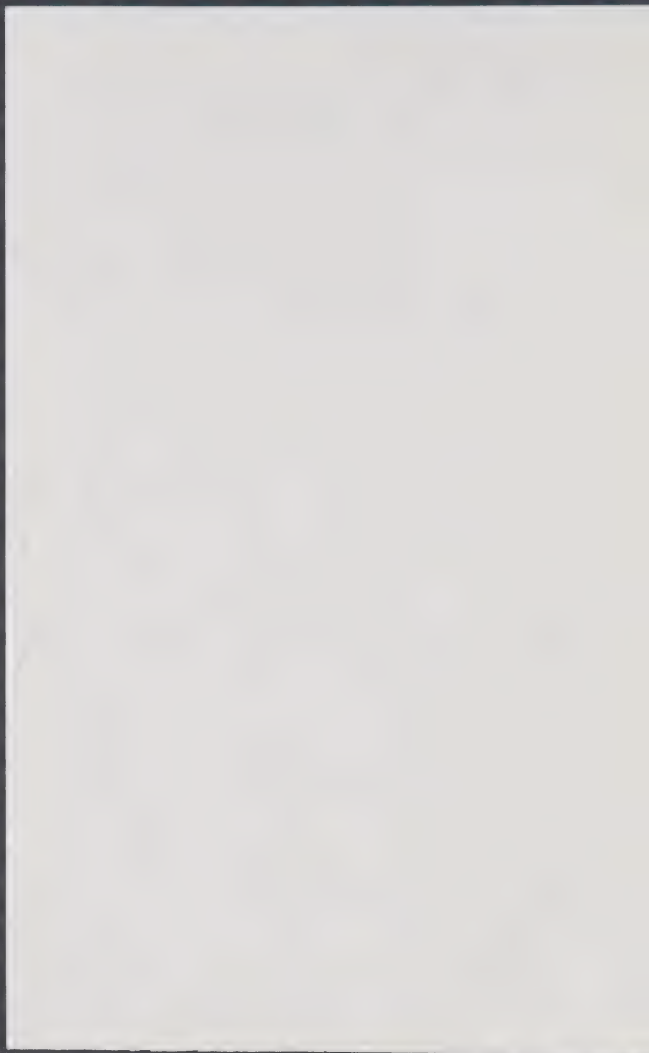
The people here were very friendly
and we were well received.

We then proceeded to the [unclear] and
arrived at the [unclear] on the [unclear].

The [unclear] was very beautiful
and we enjoyed our stay there.

We then returned to the [unclear] and
arrived at the [unclear] on the [unclear].





100 -

| | | | |
|---------|-----|---------------------------|--|
| | | <u>Henry</u> | 1/28 coll |
| | | <u>Andrews</u> | |
| Smith | 211 | | Marcus E. ^{10/1/14} _{NYC.} |
| Smith | 211 | <u>Henry</u> | L. Rice |
| Madison | 215 | <u>Rivers or New York</u> | S. W. Newcomb # 77 |
| Johnson | 214 | | ^ |
| Johnson | 215 | New York | Dani Cat. (1914) # 312 |
| Madison | 211 | | |
| Madison | 215 | | |



January 29, 1971

Mr. Marvin S. Sadik, Director
NATIONAL PORTRAIT GALLERY
8th and F Streets, N. W.
Washington, D. C. 20560

Dear Marvin:

Enclosed is a photograph of a portrait by Waldo and Jewett which I am hoping you and your staff might help us identify. The New York Historical Society has drawn a blank as to the sitter's identity but agrees it is an important portrait by these two artists.

The face bears a striking resemblance to Peter Mark Roget, the author of the Thesaurus. As far as we know Roget was never in this country, and Waldo was in England rather too early for this particular combination although the two were almost exact contemporaries.

If you could give us a hand I would be most obliged. The painting is in process of being presented to our collection by Dr. Alfred Bader of Milwaukee. He has a distinguished Dutch 17th Century collection and is quite knowledgeable in many areas of painting. I'm sure you would have his gratitude as well. Many thanks for anything you may come up with.

With my very best regards,

Sincerely,

Tracy Atkinson
Director

TA/mm

cc Dr. Alfred Bader



FRICK ART REFERENCE LIBRARY
10 EAST 71ST STREET
NEW YORK, N. Y. 10021

MISS HELEN C. FRICK, DIRECTOR
MISS ETHELWYN MANNING
HONORARY LIBRARIAN

MRS. HENRY W. HOWELL, JR., LIBRARIAN

June 4, 1970

Dr. Alfred R. Bader,
President
Aldrich Chemical Company, Inc.
940 West St. Paul Avenue
Milwaukee, Wisconsin 53233

Dear Dr. Bader:

Thank you very much for sending us a photograph of your portrait of a man by Waldo and Jewett for our study files. At present no one can identify the subject. If anyone who studies our files can identify him later on, we shall certainly let you know. Do you think that his profession is indicated by the scroll on which his left hand rests? Would he perhaps be an architect or a geographer or the owner of an estate which might be depicted there?

In the iconographic index of the Netherlands Institute for Art History, 7 Korte Vijverberg, The Hague, The Netherlands there is a post card reproduction of your painting (or one very similar to it) of Joseph interpreting the baker's dream. The painting is there attributed to Carel Fabritius. The size given there is 106 x 114 cm. The Institute last knew of the painting in 1955 when it was in the hands of Douwes Brothers, Amsterdam. It would be interesting for you to send them a reproduction of the painting now in your collection both to inform them that you now own it and to ask them about its attribution. Please let us know their comments.

Sincerely yours,

Henrich J. Howell

Mrs. Henry W. Howell, Jr.

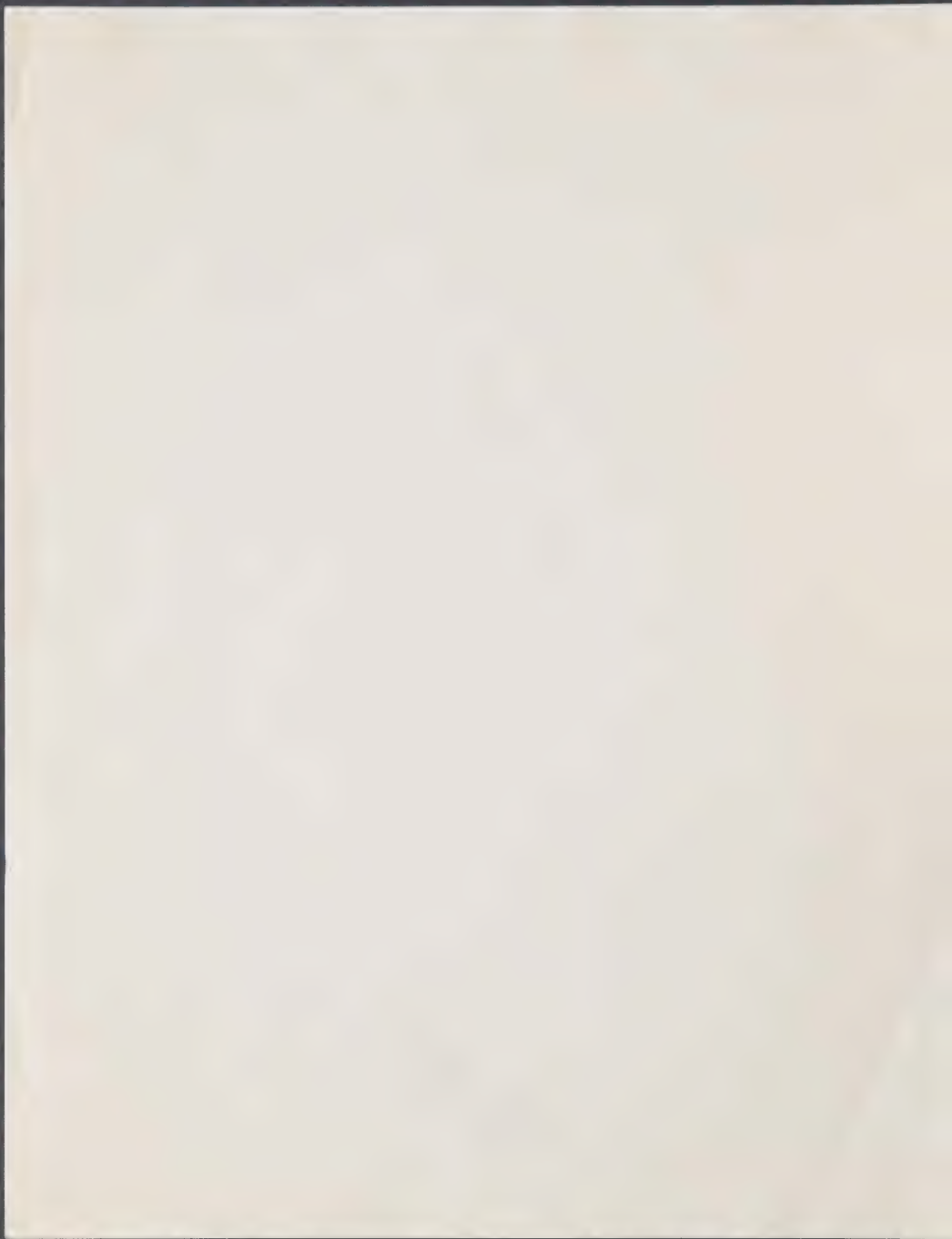
Research: M. Steinbach
HJH:JM

RECEIVED

JUN - 8 1970

ALDRICH CHEMICAL CO., INC.

*Acknowledged
6/8 L.S.*



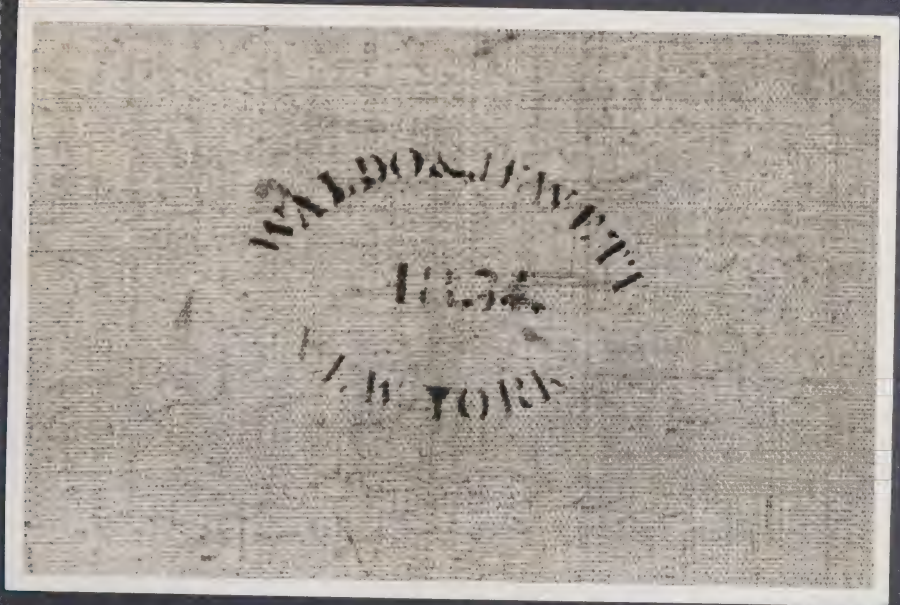
PHOTO

WALDO AND JEWETT

(STAMP ON BACK BEFORE RE-LINING)



3710



Note:

This painting signed on the reverse.

Photo taken before relining of original
Canvas.

Stam Jewels

GEORGE M. CUSHING,
PHLT. MURPHY

P. 5127

INTERMUSEUM CONSERVATION ASSOCIATION

INTERMUSEUM LABORATORY

ALLEN ART BUILDING OBERLIN OHIO 44074

Proposal For Treatment

Identification of Object

I. C. A. Reg. No. 92/73

Type Painting on paper on fabric - unframed

Artist or School Gaspard de Crayer (attributed to)

Subject Portrait of a Woman

Object registered at Allen Art Museum, Oberlin, Ohio as No.

Owner: Dr. Alfred R. Bader, 940 West Street Paul Avenue, Milwaukee, Wis.

1. Face with long-fibered tissue and rice starch paste.
2. Remove the painting from stretcher; remove the fabric, glue and gesso from back of paper.
3. Mount long-fibered paper to back of painting with aqueous adhesive.
4. Mount on 100% acid free 4-ply ragboard with wax adhesive on the hot table.
5. Construct a Hexcel panel and secure painting to it.
6. Remove paper facing and adhesive residues.
7. Superficially clean the painting.
8. Fill and inpaint losses along the edges only.
9. Coat with a non-yellowing polymer varnish.
10. Tape edges with black cloth tape.

Estimated cost: \$1,425.00.

The above proposal is accepted and the Intermuseum Laboratory is hereby authorized to carry out the above proposed treatment, subject to all the terms and conditions appearing on the reverse side hereof.

The undersigned represents, certifies and warrants that it is the sole owner of the object described above or that it has been duly authorized by the owner to instruct the Intermuseum Laboratory to carry out the above proposed treatment subject to all the terms and conditions appearing on the reverse side hereof. The undersigned further agrees to indemnify and hold harmless the Intermuseum Conservation Association from all claims and demands of any such owner for loss or damage to such object however occasioned and whether or not due to the negligence or default of the Intermuseum Conservation Association.

Please sign and return to
The Intermuseum Laboratory

DEPOSITING INSTITUTION

RESPONSIBLE OFFICER AND TITLE

OWNER AND ADDRESS

Date _____

NOTE

Laboratory records of examinations and treatment of objects are kept on file in the Laboratory and are treated as confidential. Transcripts of such records will be furnished at cost but only on written order of the owner of those objects. In the event that ownership of such objects has been transferred since their release from the Laboratory, the Laboratory may ask for proof of ownership before supplying such transcripts.

CONDITIONS

Intermuseum Conservation Association hereinafter called 'the Association' is a charitable organization formed for the purpose of furthering conservation in relation to works of art and objects of cultural interest, and for the purpose of assisting and rendering conservation services to charitable and educational institutions. It does not engage in any commercial activity and is not in competition with commercial organizations. The Association carries no insurance on the property of depositing institutions. Its acceptance of objects for examination or treatment is therefore subject to the following express terms and conditions.

1. Objects forwarded to the Association are at the sole risk of the depositing institution at all times. The depositing institution hereby waives and releases any and all claims which may hereafter arise against the Association for loss or damage to objects however occasioned and whether or not due to the negligence or default of the Association or its trustees, officers, or employees.
2. In consideration of the giving of requested transcripts of records of examination and treatment, reports or opinions concerning objects, the owner agrees to indemnify the Association, the Laboratory, Member Museums, their agents, officers and employees from any and all liability in the event of any claim by any other persons based in any way upon the rendition of such records, reports or opinions, and agree that such transcripts, reports or opinions shall not be used for any but scientific and educational purposes.
3. Objects will be released by the Laboratory only to the depositing institution. Release to any other institution or to any person will be made only upon written authorization of the depositing institution. In the event that such objects are on loan to the institution depositing them, such an authorization must be countersigned by the owner of the object.
4. In the event of danger arising from an Act of God, or as a result of prevailing international conditions including a threat of military violence, the Association and the Laboratory, with respect to the objects listed on the face of this form will be free to determine the course to be followed with respect to removing these objects and storing them, and any such determination shall be final and shall not subject the Association, the Laboratory, Member Museums, their officers, agents and employees to any liability whatever.
5. The provisions hereof shall be binding upon the depositing institution or other owner, his heirs, legal representatives and assigns.



