

Alfred Bader

Alfred Bader Fine Arts - Painting File

de Belder

1994-2014

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Oskar Bondy wim # 496

Seen by David de Wiff 9 II 02
" " Kirsten Campbell Aug 3 02

DE GELDER
ATELIER



TERRY DOWD INC.
ART PACKING & TRANSPORT

(773) 342-8686
Chicago, IL
ICC# MC211514
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CHARGES

THE OFFICE MUST BE CALLED IF ANYTHING DEVIATES FROM THE JOB SCOPE BELOW. THIS INCLUDES NEW INSTRUCTIONS FROM THE CLIENT.

1- Painting @ 26 1/2 x 30 x 2 1/2
Aert de Gelder, "The Studio Milwaukee..."

Slipcased @ 28 x 31 x 3 1/2 - 1001

- SLIGHT SEPARATION A @ MIDDLE
- DUST TRAIL - 001
- MINOR SURFACES AT TOP + RIGHT EDGE OF PAINT
- SLIGHT NORMAL CRACKING / WEATHERING ACROSS FACE

Please sign attached paperwork at the time of pick up per request of Masterpiece International*

*** Inspect, wrap in poly and bubble, pack into cardboard slipcase, pick-up and unload 1- Aert de Gelder painting @ approx. 40 x 40 x 2" for immediate crating prior to delivery to O'Hare International Airport on 2/2/2015.

Materials:

Insurance		
Service		
Photograph		
<input checked="" type="checkbox"/> Inspect		<input checked="" type="checkbox"/>
<input checked="" type="checkbox"/> Wrap		<input checked="" type="checkbox"/>
<input checked="" type="checkbox"/> Pack		<input checked="" type="checkbox"/>
<input checked="" type="checkbox"/> Materials		
Crate		
Unpack		
Disposal		
Consultation		
Install		
Equipment		
Deinstall		
<input checked="" type="checkbox"/> Location		
Load		
<input checked="" type="checkbox"/> Pick-Up		<input checked="" type="checkbox"/>
<input checked="" type="checkbox"/> Travel		<input checked="" type="checkbox"/>
Wait		
Travel		
Deliver		
<input checked="" type="checkbox"/> Unload		
Storage		
In-Freight		
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Release		
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Special		
<input checked="" type="checkbox"/> Estimate		
Bid		
Prepay		
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CONDITION WHEN RECEIVED BY TDI:

TOTAL UNITS:

Good	PBO / Unknown	As Noted	<input checked="" type="checkbox"/>	①
Intrastate Tariff 600-D Shipper hereby releases the entire shipment to a value not exceeding		Interstate Tariff 605-A Shipper hereby releases the entire shipment to a value not exceeding		
The shipper signing this contract must insert in the space above, in his own handwriting, either his declaration of the actual value of the shipment, or the words "30 cents per pound per article". Otherwise, the shipment will be deemed released to a maximum value equal to \$2.00 times the weight of the shipment in pounds.		The shipper signing this contract must insert in the space above, in his own handwriting, either his declaration of the actual value of the shipment, or the words "60 cents per pound per article". Otherwise, the shipment will be deemed released to a maximum value equal to \$1.25 times the weight of the shipment in pounds.		

SHIPPER DATE SHIPPER DATE

SHIPPER UNDERSTANDS AND AGREES TO THESE AND THE CONDITIONS ON THE REVERSE OF CONTRACT

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Total Charges:

Ticket Number

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Order Number

42052

1. Shipment received, subject to the classifications and tariffs in effect on the date of the issue of this Bill of Lading, the property described in apparent good order, except as noted (contents and condition of contents of packages unknown), marked, consigned, and destined as indicated which Terry Dowd, Inc. agrees to carry to its usual place of delivery at said destination, if on its route, otherwise to deliver to another carrier (the word carrier being understood throughout this contract as meaning any person or corporation in possession of the property under the contract) on the route to said destination. It is mutually agreed as to each carrier of all or any of said property over all or any portion of said route to destination and as to each party at any time interested in all or any of said property, that every service to be performed hereunder shall be subject to all the bill of lading terms and conditions in the governing classification on the date of shipment.
2. If the shipment is packed by owner (PBO) or shipper, the shipper warrants that the shipment is packaged to protect the enclosed goods and to insure safe transportation with ordinary care in handling, and that each package is appropriately labeled.
3. In consideration of the rate charged, it is agreed and understood that the liability of Terry Dowd, Inc., for any loss or damage for this shipment shall be limited according to the following terms:

The carrier's maximum liability for interstate shipments shall be either, (1) \$1.25 times the actual weight (in pounds) of the shipment or the declared lump sum value, whichever is greater; or (2) sixty (60) cents per pound for the actual weight of any lost or damaged article or articles, if the shipment has been expressly released by the shipper to such value per article. Unless the shipper expressly releases the shipment to a value not exceeding 60 cents per pound per article, the carrier's maximum liability for loss and damage shall be either the lump sum value declared by the shipper or an amount equal to \$1.25 for each pound of weight in the shipment, whichever is greater.

The carrier's maximum liability for intrastate shipments shall be either, (1) \$2.00 times the actual weight (in pounds) of the shipment or the declared lump sum value, whichever is greater; or (2) thirty (30) cents per pound for the actual weight of any lost or damaged article or articles, if the shipment has been expressly released by the shipper to such value per article. Unless the shipper expressly releases the shipment to a value not exceeding 30 cents per pound per article, the carrier's maximum liability for loss and damage shall be either the lump sum value declared by the shipper or an amount equal to \$2.00 for each pound of weight in the shipment, whichever is greater.

On shipments declared or deemed released to a value equal to or exceeding \$1.25 times the actual total weight in pounds (INTERSTATE shipments), or \$2.00 times the actual total weight in pounds (Illinois INTRASTATE shipments), there will be a charge based upon such value according to the rates in the applicable tariff on the date of the shipment. Should any claim in an amount in excess of the forgoing limits of liability be asserted against Terry Dowd, Inc., the shipper agrees to hold Terry Dowd, Inc. harmless against any such claim irrespective of the cause of such loss or damage, including negligence.
4. Carrier shall not be liable, in any event, for delay, special, consequential or intrinsic damages or other indirect loss however arising, whether or not carrier had knowledge that such damages might be incurred, including but not limited to, loss of income, profits, interest, market, or utility.
5. Claims for loss or damage must be reported in writing to Terry Dowd, Inc. within 270 days of the delivery date of the shipment. Claims not reported in writing within 270 days shall be deemed waived by the shipper.
6. As a condition precedent to recovery, any damage or loss discovered after a clear receipt has been given to the carrier must be reported in writing to Terry Dowd, Inc. within 15 days of the delivery date, with privilege to carrier to inspect the container(s) and contents within 15 days after receipt of such notice. Contents must be retained in original container(s).
7. No claims with respect to shipment will be entertained until all charges have been paid.
8. Payment terms are net 10 days from presentation of invoice. Invoices past due of more than 30 days are subject to a 2% per month service charge, or maximum amount allowable by law.
9. The shipper, consignee and owner of the contents are jointly and severally liable for the payment of and shall indemnify the carrier against all unpaid transportation charges, advances and disbursements of the carrier, said indemnification to include to all collection and legal expenses - including attorney fees - which carrier may incur during the course of any collection action carrier may take to enforce collection of delinquent charges due carrier.
10. No agent, representative or employee of the carrier has authority to alter, modify or waive any provision of this contract.
11. The shipper and/or the consignee certify that they are familiar with all the bill of lading terms and conditions set forth here and in the governing classification and the said terms and conditions are agreed to by the shipper and accepted for himself and his agents. All current tariffs are available for inspection by contacting the offices of Terry Dowd, Inc.

7 mod. kunst

Brader
de Gelder



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GELDER

JAN 85F2

"Painter's Studio"



Original State



168220

V120

CHRISTOPHE JANET, LTD.

1044 MADISON AVENUE
NEW YORK, NY 10021

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1256

August 10 19 84

1-482/260

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Alfred Bader Fine Arts

\$ 20,000.00

Twenty-thousand and no/100

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Republic National Bank of New York

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NEW YORK, N. Y. 10021

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FOR Sale of the Michiel Simons

cp Janet

[Redacted]

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1293

FOR REASON INDICATED
1002 MADISON AVENUE
NEW YORK, NY 10021

1-482/260

Nov 19 84

PAY TO THE ORDER OF

Alfred Bader Fine Arts

\$ - 20,000.00 -

DOLLARS

REPUBLIC NATIONAL BANK OF NEW YORK

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- A/C CLOSED
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- SIGNATURE
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Republic National Bank of New York
1002 MADISON AVENUE
NEW YORK, N. Y. 10021

PAYMENT STOPPED

FOR (SPECIFY) *Simons*

cp Janet

[Redacted]

355

8296

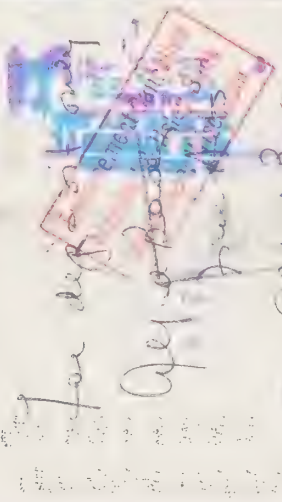
PAID

McLure Book

per deposit book

per deposit book

per deposit book



NO

per deposit my.
Alfred Borden Fine Arts



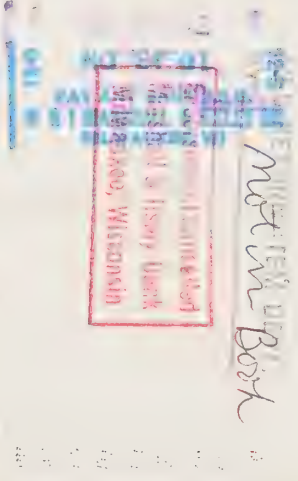
Alfred Borden Fine Arts
Box 355

35204

McLure Book

McLure Book
1455 Hill Street
Milwaukee, Wisconsin

NO



Aert de Gelder

Dordrecht, 1645 - Dordrecht, 1727

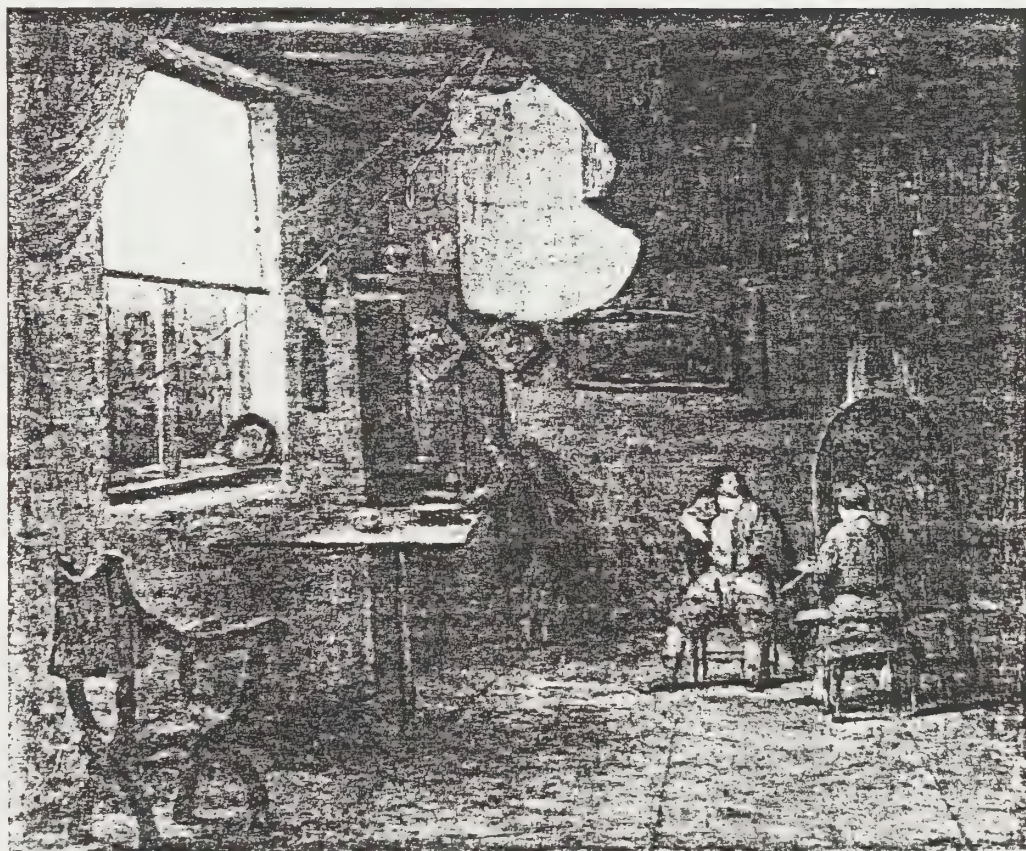
22. *The Painter's Studio*

Oil on canvas,
48.9 x 57.8 cm. (19¼ x 22¾ in.)

Provenance: K. Lilienfeld Collection.

Literature: K. Lilienfeld,
Aert de Gelder,
The Hague, 1914;
A. Hyatt Mayor,
"Rembrandt and the Bible,"
The Metropolitan Museum of Art Bulletin,
Winter, 1978, fig. 2.

Mrs. John Koch



Aert de Gelder was the last important pupil to study with Rembrandt and also among the most talented of the more than fifty students who studied with the master. Even though de Gelder lived well into the eighteenth century (he died in 1727), he was faithful to Rembrandt's style and working methods. We can therefore assume that this painting from the Koch Collection of an artist's studio reflects a seventeenth century Dutch professional working environment. In the corner of a large beamed ceiling room with a high window at the left, de Gelder shows an artist (himself?) painting a portrait of a seated man who poses with his cape thrown theatrically over his shoulder. The portrait is a major one in that the panel on which the artist works is large and arched at the top. An apprentice works in the far corner preparing paints on a table placed immediately beneath the window for light. The window itself has a translucent upper section which together with the drape hung in front of it from the ceiling and controlled with ropes, diffuses and focuses the light coming into the studio. The patron sits for his portrait between the window and the artist at his easel. An oval mirror, extra palettes and a T square are among the few other objects in the room. The sparseness of the room is reminiscent of the studio Rembrandt shared with his pupil Dou in Leiden during the late 1620s (cf. Rembrandt, *Artist in His Studio*, The Boston Museum of Fine Art).

DUTCH SEVENTEENTH CENTURY PORTRAITURE

The Golden Age

William H. Wilson

*Presented under the auspices of the Royal Netherlands Embassy
Washington, D.C.*

This project is supported in part
by a grant from
The Endowment for the Arts
Washington, D.C., a Federal Agency

**THE JOHN AND MABLE RINGLING MUSEUM OF ART,
SARASOTA, FLORIDA
THE STATE ART MUSEUM OF FLORIDA
December 4, 1980 - February 8, 1981**

CHRISTOPHE JANET LTD

From: - Christophe Janet Ltd.
58, East 79th Street
New-York, N.-Y., 10021

To: - Alfred Bader Fine Arts
2961, North Shepard Avenue
Milwaukee, Wisconsin, 53211

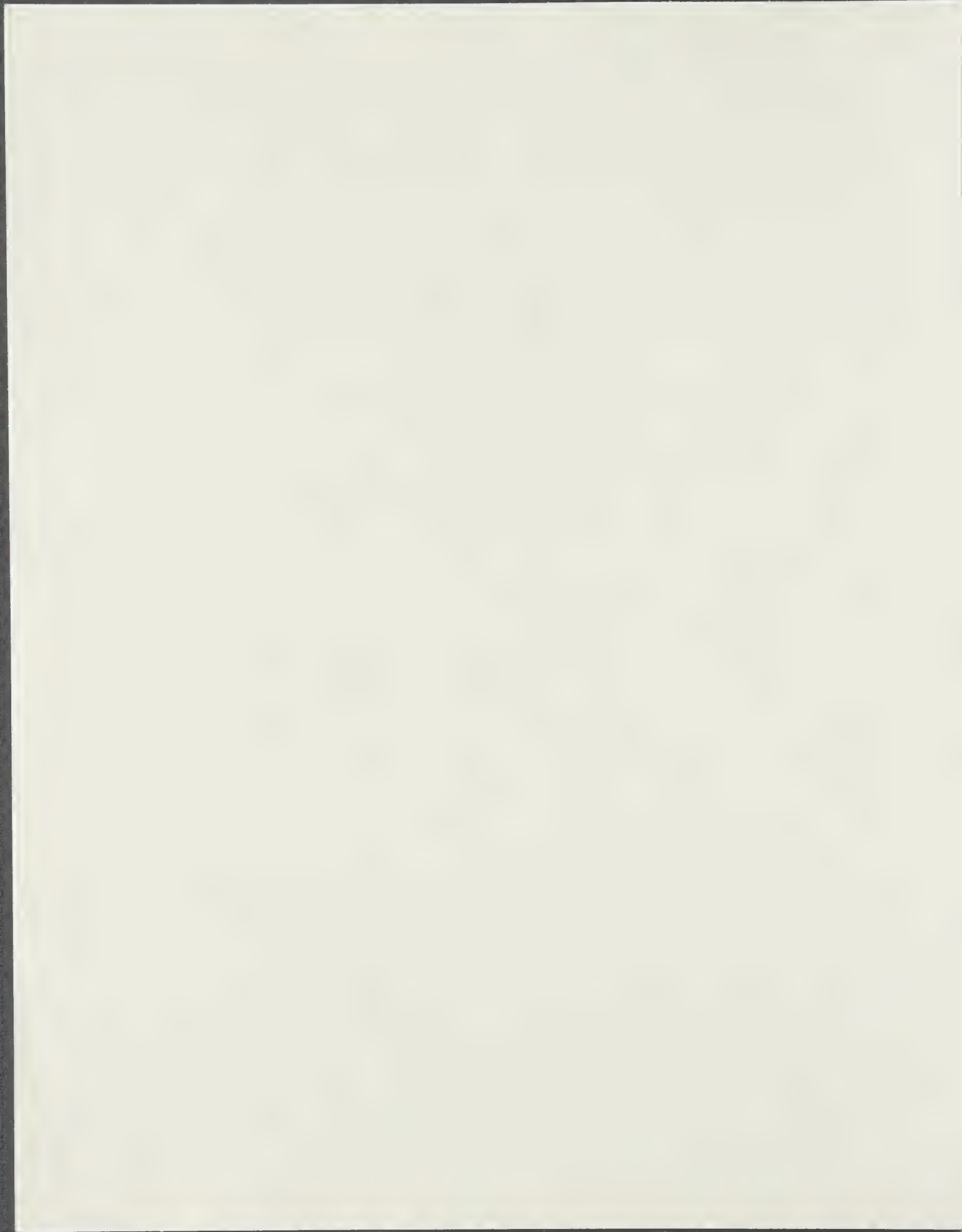
Object: - One painting, oil on canvas, "The
Painter's Studio" by Aert de Gelder,
19 $\frac{1}{4}$ x 22 $\frac{3}{4}$ in, framed, exh. Sarasota
1980-1981, # 22.

Price: - \$ 22,000.00 (twenty-two thousand U.S. dollars)

Payment: - \$ 2,000.00 by check. The balance being paid
already as Christophe Janet owed \$20,000.00
to Alfred Bader Fine Arts on the sale on
their behalf of one painting by Michiel
Simons. Thus \$2,000.00 represents the full
balance .

Janet
Received today full balance
Christophe P. Janet
President
November 9, 1981

Oskar Bandy 496





Chemists Helping Chemists in Research and Industry

aldrich chemical company, inc.

Dr. Alfred Bader
Chairman

January 23, 1985

Dr. J. W. von Moltke
Schluesselgasse 21/IV
CH 8437 Zurzach/Aargau
Switzerland

Dear Dr. von Moltke:

I haven't heard from you for a very long time and hope that you are well.

Needless to say, I anxiously await the publication of your book on de Gelder. Recently I noted that Prof. Sumowski referred to catalog numbers in that book and presume that he has a copy of the manuscript. I recently acquired another de Gelder, No. 81 in your work and No. 797 in Sumowski, that beautiful interior of an artist's studio, unfortunately in Sumowski's book with a poor photograph. Since I purchased the painting I wrote to you c/o Davaco to inquire whether you could use a good photograph, but as I had no reply assume that it is too late.

Recently I donated to the Toledo Museum of Art a very large and beautiful *Idolatrie of Solomon, photograph and description enclosed. The painting is recorded in the RKD and was seen by Prof. Haverkamp-Begemann and Dr. Bernt, always with admiration and without doubt that it is by Jan de Bray. Of course, you are the specialist on that artist, and to complete the documentation at the museum I would very much appreciate your opinion.

Best personal regards from house to house.

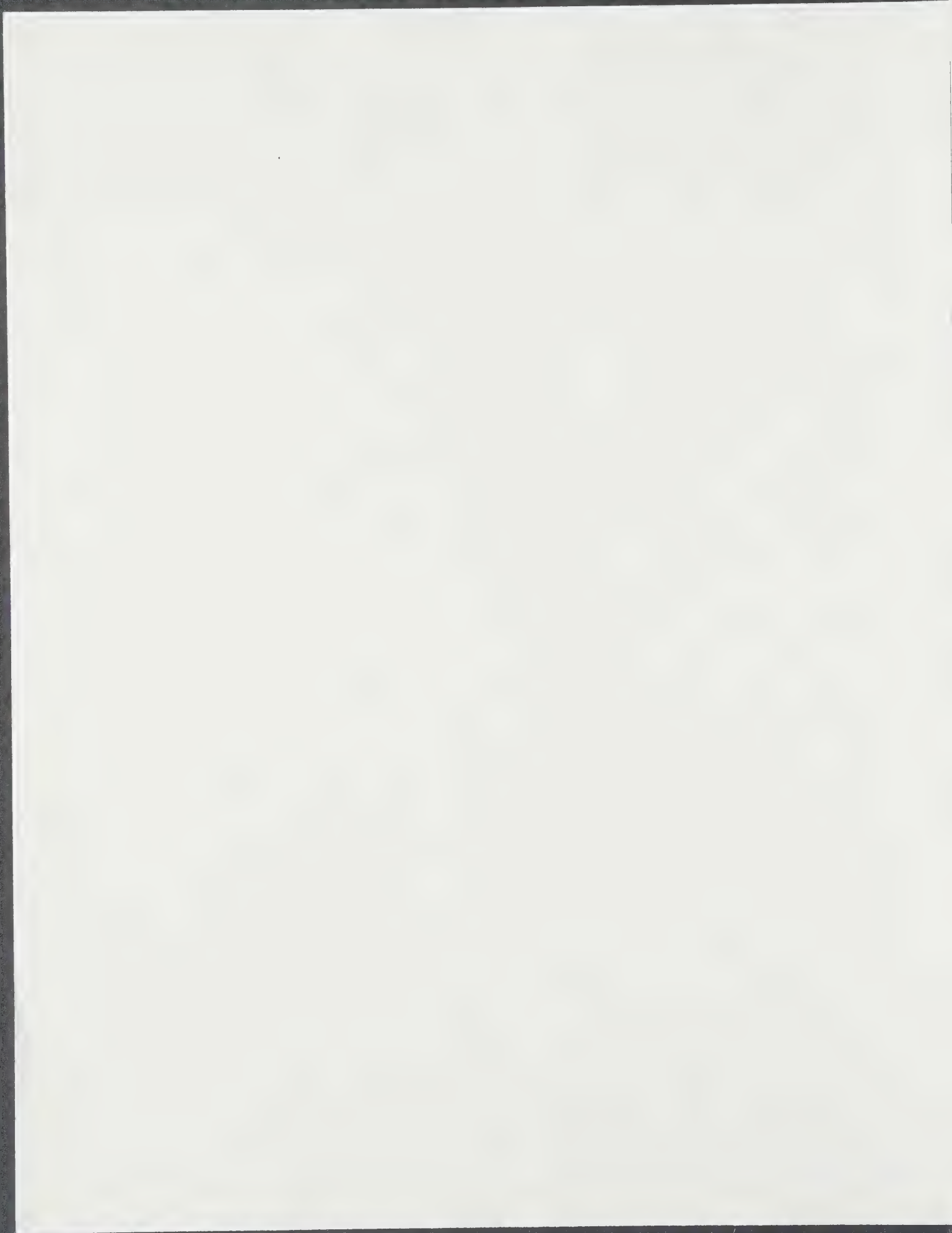
Sincerely,

Alfred Bader
Alfred Bader

AB:mmh

Enclosures

** farbige Reproduktion photo.*



RECEIVED

FEB 6 1985

Aldrich Chemical Co., Inc.

CH 8437 ZURZACH
SCHLÜSSELGASSE 21
TEL. 0 56-49 35 15

31.1.1985.

Lieber Herr Bader,

es freute mich sehr von Ihnen nach so langer Zeit ein Lebenszeichen zu bekommen und ich danke Ihnen für Ihren Brief vom 23. Januar. Ich bin überrascht zu hören, dass Sie mir c/o Davaco schrieben und von mir keine Reaktion bekamen. Ich habe Ihren Brief nie zu Gesicht bekommen.

Mich freut es zu hören, dass Sie das interessante Bild von A.de Gelder "The Artist in His Studio" haben, das wohl einige Zeit bei Mrs. Koch in New York war. Ich habe sowohl eine gute Schwarz-Weiss Abbildung wie ein Ektachrom, wobei ich meine, dass das Ektachrom nicht viel hergeben würde-es ist doch ein eher monochromes Bild mit nicht allzu viel farbigen Akzenten, so weiß ich das von den Photo's die ich habe, beurteilen kann.

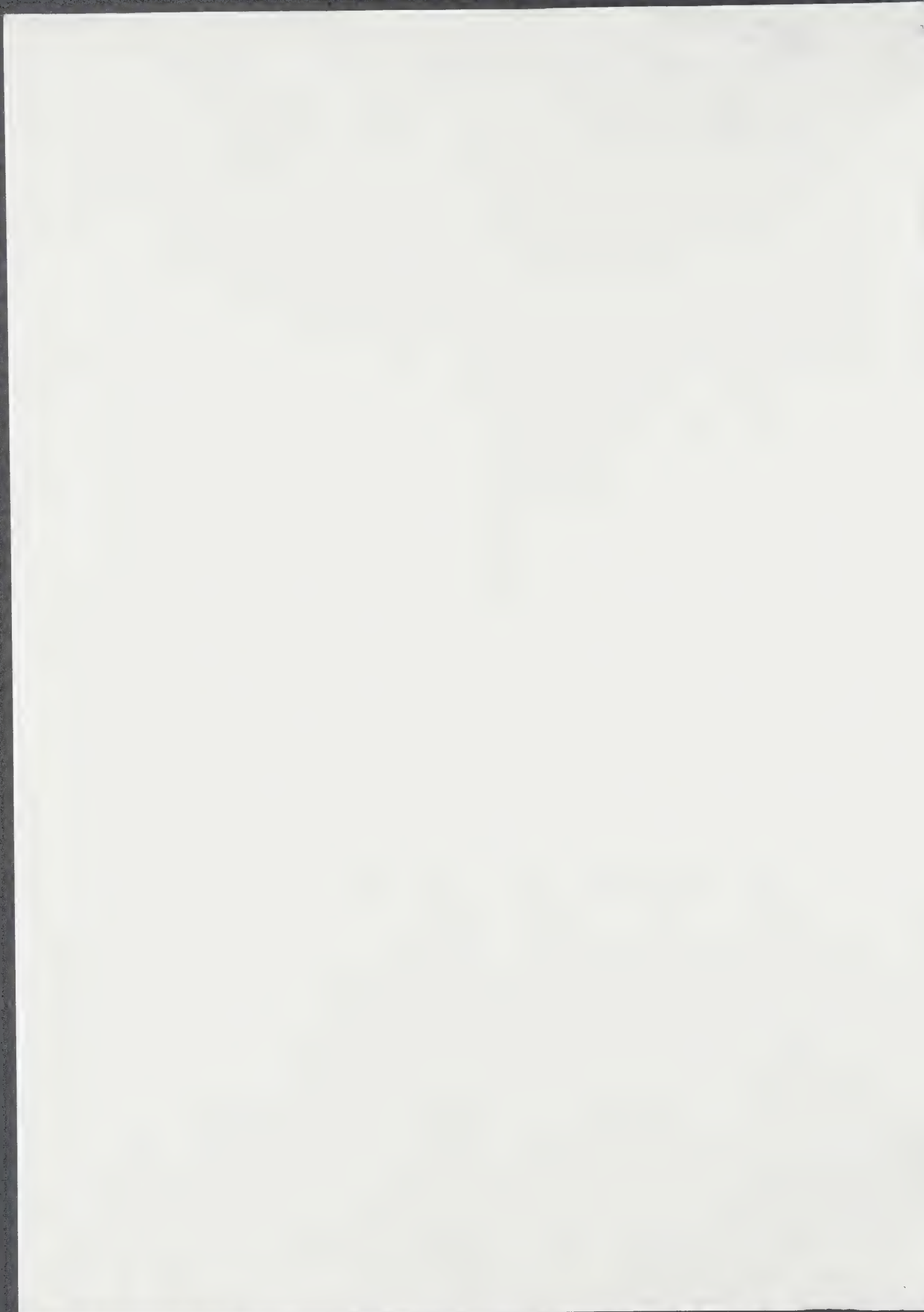
Seit ein paar Jahren leben wir in Zurzach - ein Rheuma-Bad, weil meine Frau rheumatische Probleme hat - nicht allzu weit von Zürich entfernt - wir fahren dorthin in 40-50 Minuten, der Flugplatz Kloten ist nur 35 Minuten entfernt, falls Sie einmal Ihr Weg durch oder besser nach Zürich führt.

Was Ihr Bild "Idolatry of Solomon" kann ich mir im Augenblick kein Urteil bilden. Es ist für mich nicht ein schlagendes Beispiel eines Jan de Bray-im Moment bin ich noch sehr mit A.de Gelder beschäftigt und habe keine rechte Sympathie für Jan de Bray! Dies ist natürlich äusserst subjektiv-es wird sich alles ändern wenn A.de Gelder endlich herauskommt. Aber die Verzögerungen nehmen kein Ende, obwohl ich im Moment meine, dass die Angelegenheit in eine bessere Phase gekommen ist.

W. Sumowski hatte von mir die Katalog-Nummern, die schon seit 18 Monaten festliegen und daher konnte er das noch nicht erschienene Buch zitieren, wofür ich ihm dankbar bin.

Ihnen wünsche ich alles Gute und vielleicht ein Wiedersehen hier oder in Zürich, mit den besten Grüßen bin ich Ihr

W. Sumowski



31.1.1985.

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J. H. Bader





817797



11/15/77

Cat. 35

Aert de Gelder (Dordrecht 1645 - 1727 Dordrecht)

Artist in his Studio, ca. 1710-15

canvas, 48.9 x 57.8 cm

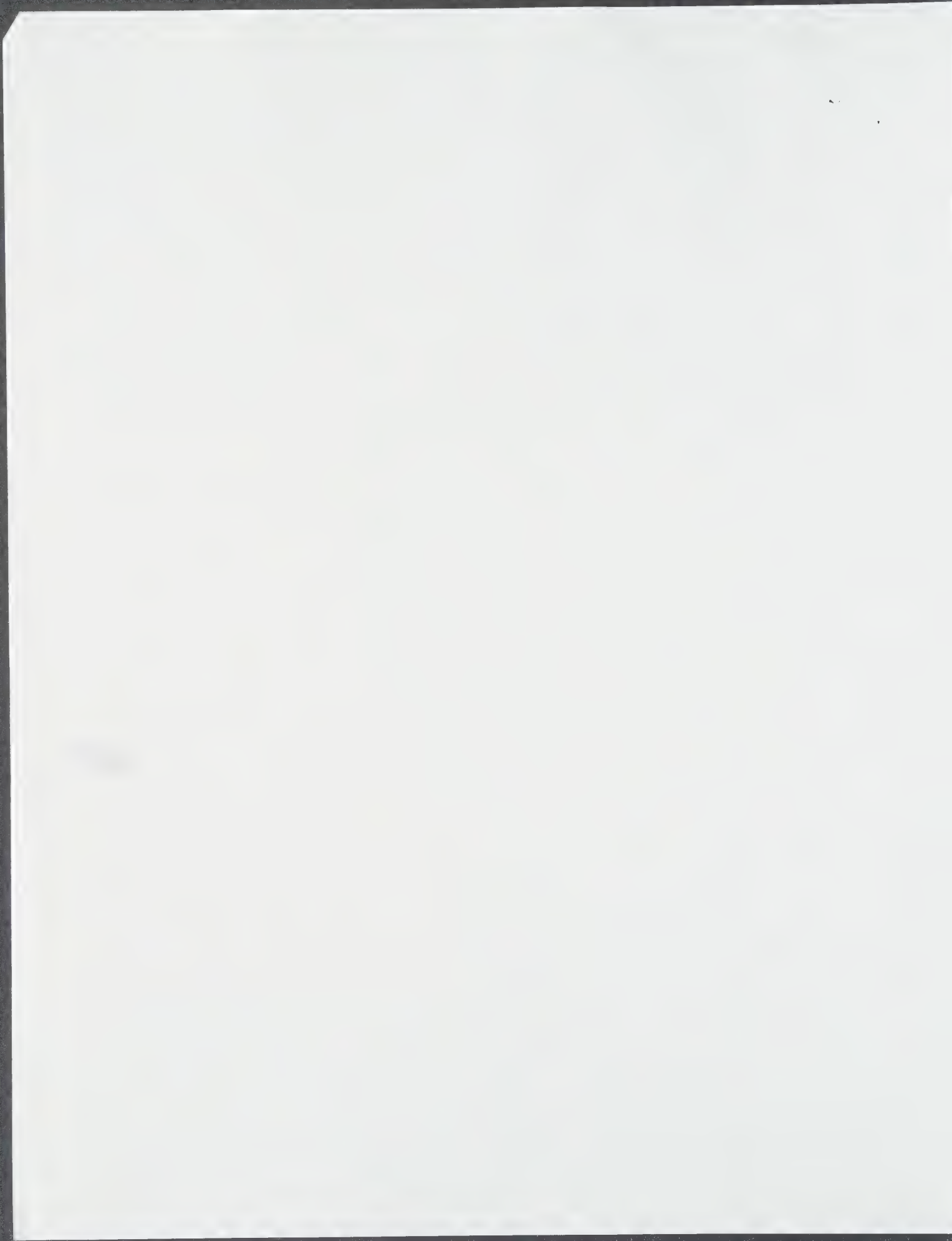
Milwaukee, collection Isabel and Alfred Bader

PROVENANCE:¹ sale Thomas Schwencke et al., The Hague, 6 October 1767, lot 28 ("Een Schilders-kamer, zeer uitvoerig door [De Gelder]," 18 1/2 x 22 duim; fl. 20.); (possibly) sale Lebrun, Paris, 10 December 1778, lot 000 (frcs. 150); sale Danoot, Brussels, 22 December 1828, lot 29; sale London (Sotheby's), 22 July 1903, lot 11 (£ 11, to Colnaghi); sale M. H. Colnaghi, London (Robinson & Fisher), 22 October 1908, lot 216; sale Lord Amherst of Hackney et al., London (Christie's), 12 December 1908, lot 65; dealer J. Böhler, Munich; collection Oscar Bondi, Vienna; his sale, New York (Kende), 3 March 1949, lot 72; Van Diemen-Lilienfeld Galleries, New York; dealer Knoedler, New York; collection Mrs. John Koch, by 1980.

LITERATURE: Terwesten 1770, p. 645 (sale 1767); Lilienfeld 1914, pp. 187-88, no. 144 (possibly representing De Gelder in his studio) and possibly no. 146 (sale 1778); Van Fossen 1969, p. 287, no. 111 (late work; compares to Frankfurt Self Portrait as Xeuxis); A. Hyatt Mayor, in Metropolitan Museum of Art Bulletin 36 (Winter 1978), p. 2, ill.; Sarasota 1980-81, no. 22; Sumowski 1983-90, vol. 2, pp. 1176, no. 797; People at Work: Seventeenth Century Dutch Art (exh. cat. Hempstead [NY], Hofstra Museum, 1988), no. 6

At the rear of a sparsely furnished studio, an artist paints a portrait of the man seated beside his easel. The model strikes a dashing pose, his cape flung back and one elbow resting on the back of his chair. The painted portrait is quite impressive, a large canvas or panel with an arched top. At a table in a shadowy corner of the studio, a young apprentice prepares pigments. Spare palettes, a painting and a T-square hang on the wall. Various devices have been set up to manipulate the light coming into the studio from the window on the left. A translucent panel of canvas or oiled paper filters the light from the upper part of the window;² and a heavy curtain hangs from the ceiling in front of the window, which by means of ropes and pulleys can be adjusted to focus the light to certain areas of the room. A similar contraption is depicted in Adriaen van Ostade's Painter's Studio (Amsterdam, Rijksmuseum, inv. A 298).

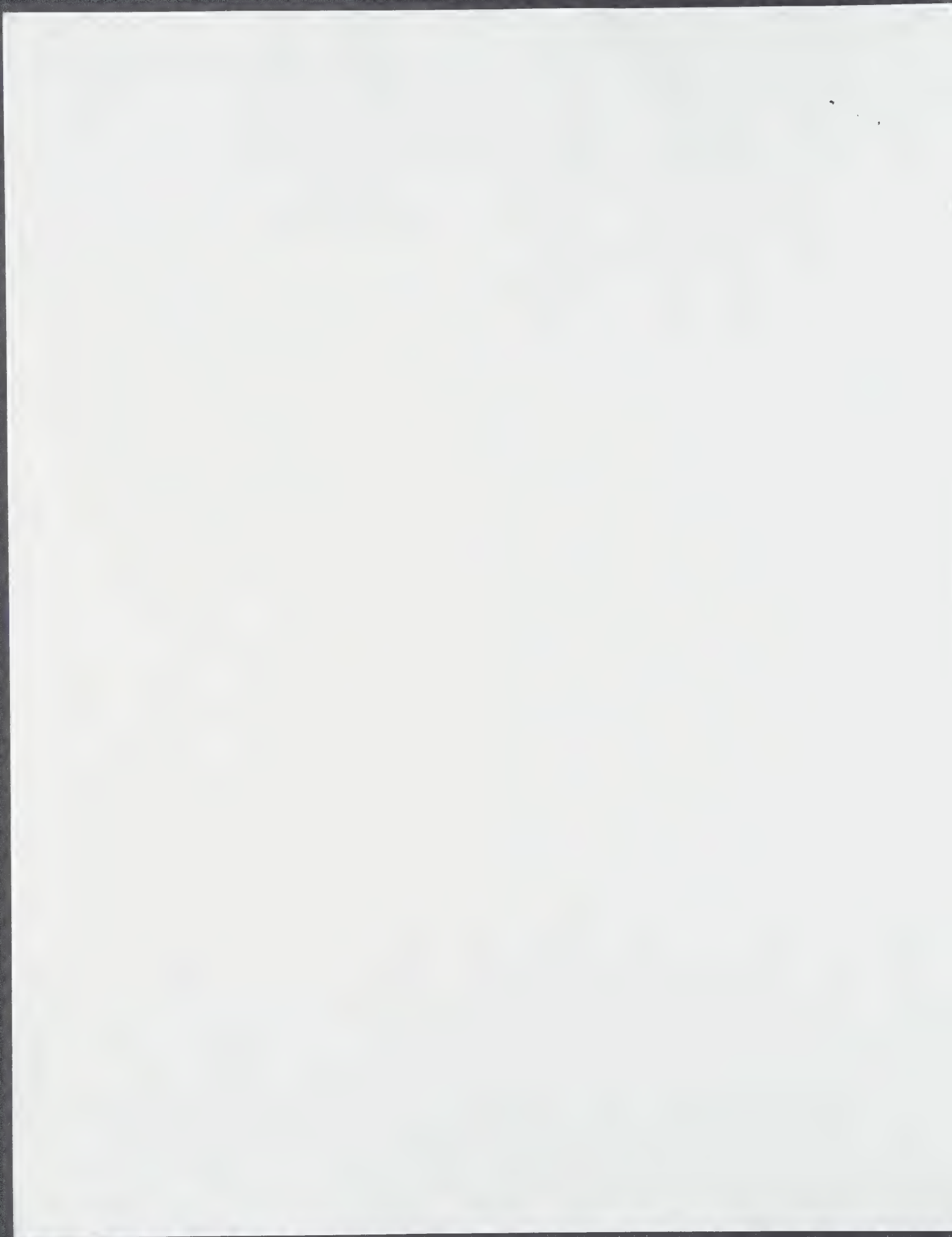
The compositional format of small figures dwarfed by the lofty



proportions of a painter's workspace or a scholar's study is ultimately derived from works by Rembrandt; compare his Self Portrait in a Studio of ca. 1629 (Boston, Museum of Fine Arts, inv. 38.1838), as well as his several depictions of scholars from the 1620s and early 1630s. The idea was adopted by Rembrandt's contemporary Gerard Dou, and subsequently popularized among painters of the Leiden school.³ These artists generally fill their compositions with lavish and minutely detailed still life arrangements of studio props. De Gelder's Studio, on the other hand, is devoid of all but the artist's bare necessities.

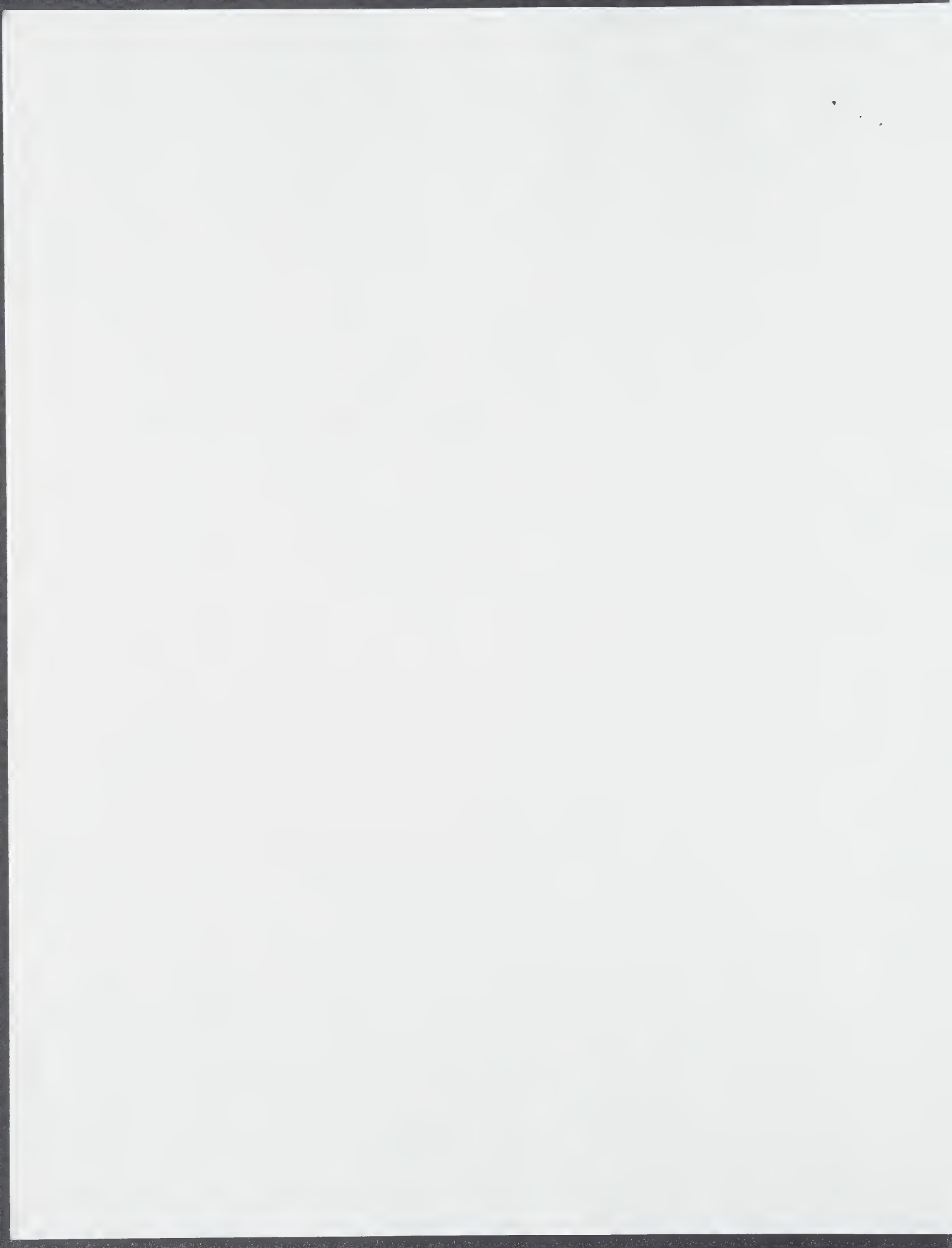
The Artist in his Studio is one of only a handful of genre paintings by De Gelder.⁴ It can be dated to the latter part of the artist's career, probably about 1710-15. The small, rather insubstantial figures, the expressive manipulation of light and shadow, the muted palette and sketchy execution are all present in works from the artist's Passion series, which was executed around 1715 (see cats. 40, 41 and 42).

MEW



NOTES

1. Sumowski's suggestion (1983-90, vol. 2, p. 1176) that this painting is possibly the work mentioned in the sale Johan Diedrik Pompe van Meerdervoort, Amsterdam, 14 October 1749, lot 31 ("Een Schilderskamer met veel bywerk, door A. de Gelder" 3 voet 4 duim x 2 voet 7 duim) is unlikely, given the disparity in dimensions of the two works. See Lilienfeld 1914, p. 188, no. 145.
2. W. Martin, "The Life of a Dutch Artist in the Seventeenth Century, II: The Painter's Studio," Burlington Magazine 8 (1905), p. 13; he reproduces a painting by Jacob van Spreeuwen (Sweden, private collection) as an example of this practice.
3. Compare, for example, Dou's Man Writing in an Artist's Studio (Montreal, private collection) or Painter in his Studio (London, Robert Noortman, Ltd.); and paintings by Adriaen van Gaesbeeck, Jacob van Spreeuwen, Johannes Cornelisz van Swieten and others.
4. For other genre scenes by the artist, see Sumowski 1983-90, vol. 2, nos. 793, 795 and 796.





Dordrechts Museum

Museumstraat 40 3311 XP Dordrecht

Telefoon 078 6134100

Telefax 078 6141766

Dr. Alfred Bader
2961 North Shepard Avenue
MILWAUKEE, Wisconsin 53211
UNITED STATES OF AMERICA

Uw kenmerk

Uw brief van

Ons kenmerk

Datum

jg/gs/292

21.04.1997

Onderwerp

Arent de Gelder-exhibition

Dear Dr. Bader,

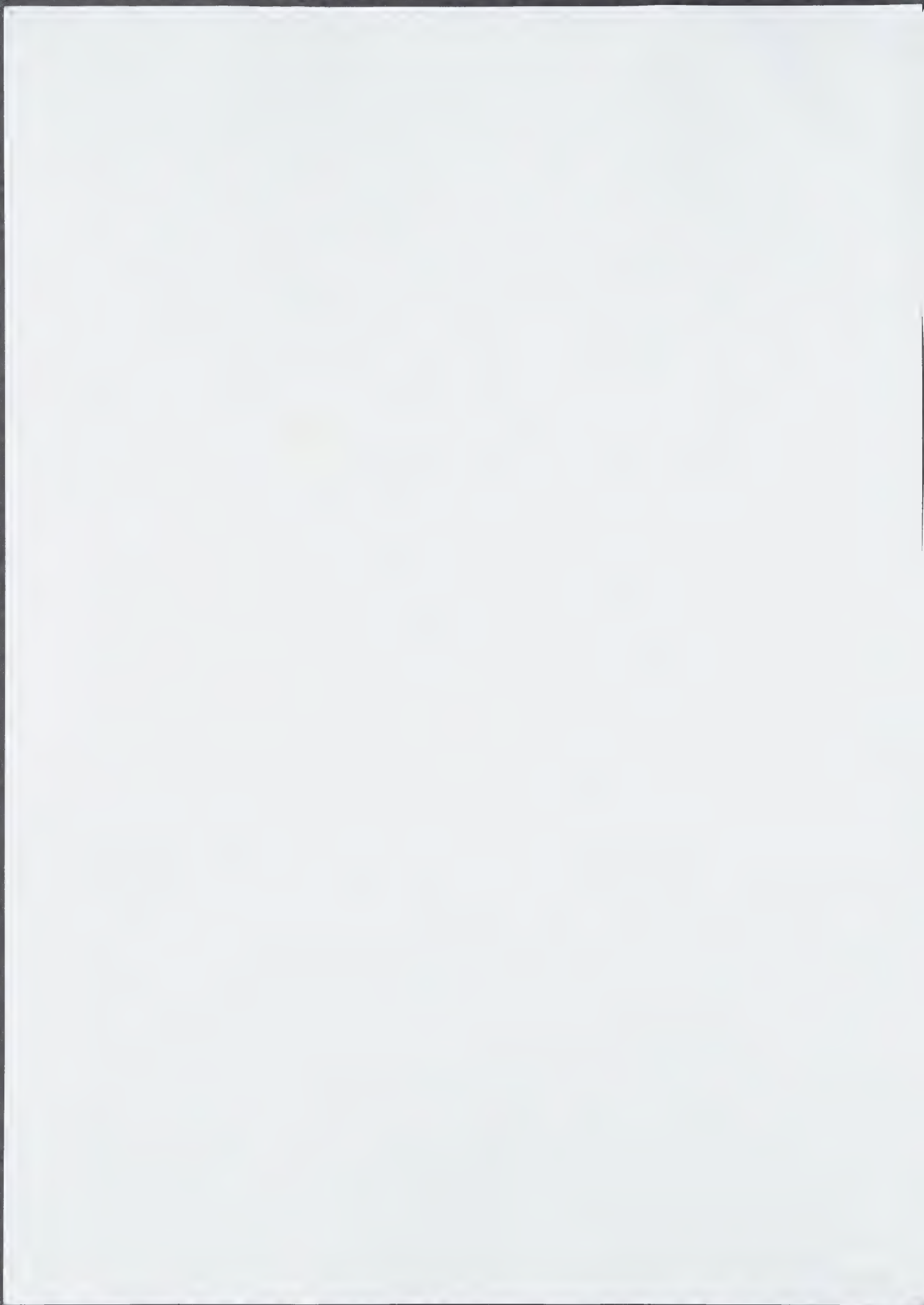
Thank you very much for your letter of April 9th. We certainly would like to borrow Arent de Gelder's *The Painter's Studio* for our exhibition and we're happy that you kept the box. The dates for the exhibition in Dordrecht are October, 10th 1998 - January 24th, 1999. In Cologne the exhibition will run from the begin of February 1999 till May 1999. The exact dates of Cologne will be given to you as soon as we know them.

We understand that you prefer the *Judah and Tamar* to stay at your home. Unfortunately we cannot ask the Mauritshuis *Judah and Tamar*. We already asked the three other De Gelders of this museum and besides that is the painting right now not in The Hague but in London (temporarily exchange for a De Koninck). The Vienna *Boaz and Ruth* is an option, however. De Gelder, indeed, knew the Bible very well.

Thank you again for giving *The Painter's Studio* in loan. We're already looking forward to showing this painting among all the other De Gelders.

Yours sincerely,

Drs. J.M. de Groot
director



DORDRECHTS MUSEUM
MUSEUMSTRAAT 40
3311 XP DORDRECHT
TEL. +31-(0)78-6134100
FAX +31-(0)78-6141766

BRUIKLEENFORMULIER
LEIHSCHHEIN
LOANFORM
BULLETIN DE PRET

Tentoonstelling/Ausstellung/Exhibition/Exposition

ARENT DE GELDER (1645-1727) - REMBRANDT'S LAST PUPIL

10.10.1998 - 24.01.1999

Naam van de kunstenaar

Name des Künstlers

Name of the artist

Nom de l'artiste

ARENT DE GELDER

Titel van het werk

Titel des Werkes

Title of work

Titre de l'oeuvre

A Painter's Studio

Materiaal, techniek en inventarisnummer

Material, Technik und Inventarnummer

Medium, support and inventory number

Matière, technique et numéro d'inventaire

De toestand van het bruikleen

Die Kondition des Gemäldes

The condition of the painting

La condition d'oeuvre d'art

Signatuur en datering van het werk (waar? hoe?)

Signatur und Datum des Werkes (wo? wie?)

Signature and date of the work (where? how?)

Signature et date de l'oeuvre (où? comment?)

Maten in centimeters (zonder lijst)

Maße in cm (ohne Rahmen)

Measurements in cm (without frame)

Dimensions en cm (sans cadre)

hoogte

Höhe

height

hauteur

breedte

Breite

width

largeur

diepte

Tiefe

depth

profondeur

Maten in centimeters (met lijst)

Maße in cm (mit Rahmen)

Measurements in cm (including frame)

Dimensions en cm (cadre inclus)

hoogte

Höhe

height

hauteur

breedte

Breite

width

largeur

diepte

Tiefe

depth

profondeur

Hoe wenst u in de catalogus te worden vermeld?

In welcher Form wünschen Sie im Katalog genannt zu werden?

How do you wish to be mentioned in the catalogue?

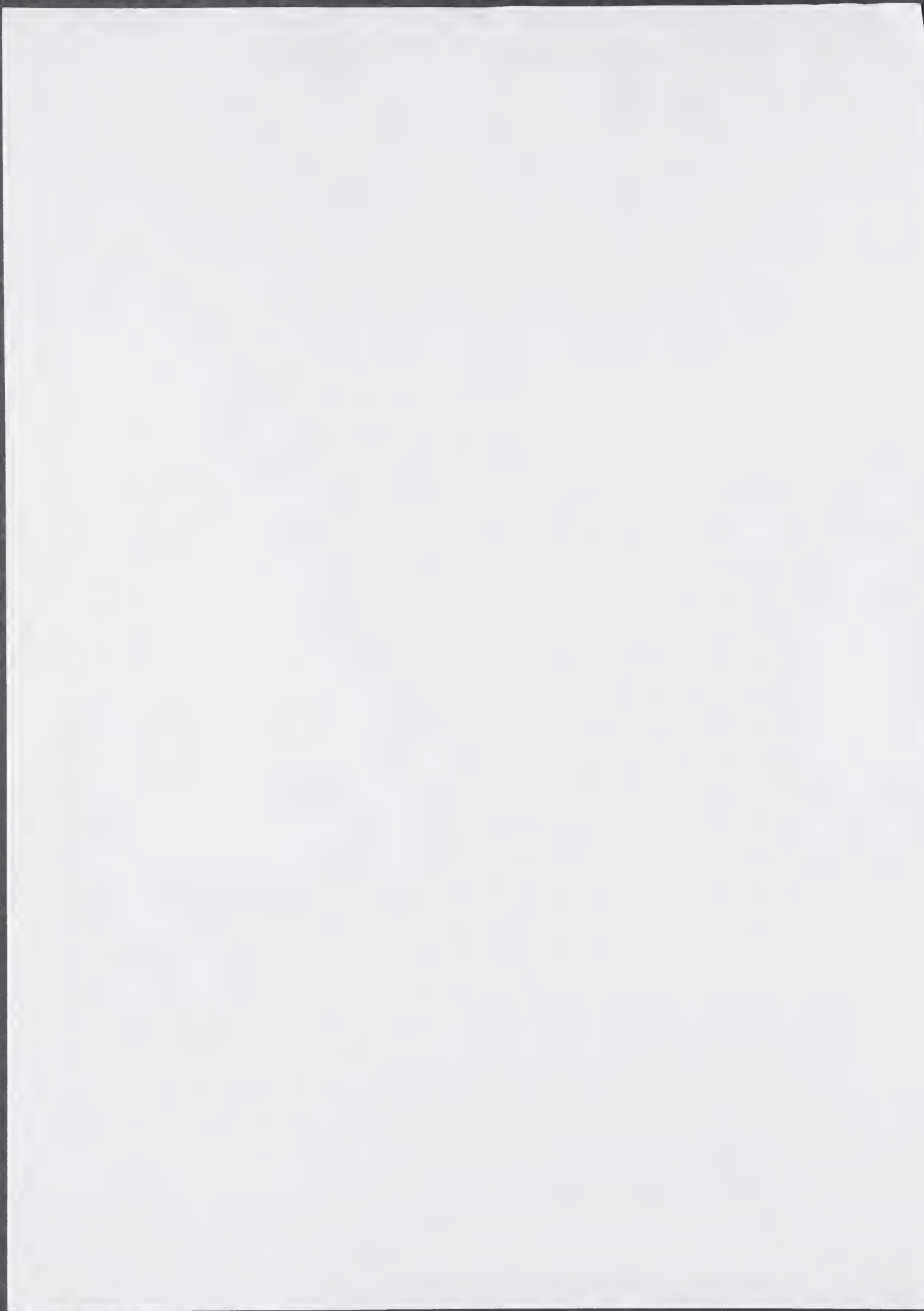
Comment désirez-vous être nommé dans le catalogue?

Verzekeringswaarde

Versicherungswert

Insurance value

Valeur d'assurance



Geeft U toestemming het schilderij te verzekeren bij Global Art Insurance BV?
Darf Ihre Leihgabe versichert werden bei Global Art Insurance BV?
May the work(s) loaned be insured by Global Art Insurance BV?
Permettez-vous que votre prêt soit assuré auprès du maison Global Art Insurance BV?

ja/ja/yes/oui

nee/nein/no/non

Geeft u toestemming tot reproductie in de catalogus en de pers?
Sind Sie mit der Reproduktion im Katalog und Presse einverstanden?
Do you agree to reproduction in catalogue and press?
Permettez-vous la reproduction dans le catalogue et la presse?

ja/ja/yes/oui

nee/nein/no/non

Het transport wordt uitgevoerd door een door het Dordrechts Museum aangestelde expediteur/Der transport soll durch eine von der Dordrechts Museum beauftragte Kunstspedition durchgeführt werden/The loans may be transported by an art carrier agency entrusted by the Dordrechts Museum/Les objets prêts puissent être transportés par une entreprise de transports d'art chargée par Dordrechts Museum

ja/ja/yes/oui

nee/nein/no/non

Op zijn vroegst af te halen op
Abholung frühestens am
Fetchng at the earliest
Enlèvement au plus tôt

Gaat u bij het transport van de bruiklenen accoord met één museum-begeleider per land?/Sind Sie einverstanden daß der Transport unter Begeleitung von eines Museumkuriere pro Land erfolgen wird?
Do you agree that the loan(s) will be accompanied to and from the museum by one museum staffmember per country?/Vous êtes d'accord avec un(e) accompagnateur professionnel du musée par pays?

ja/ja/yes/oui

nee/nein/no/non

Contactpersoon en telefoonnummer
Vermittlungsperson und Telefonnummer
Reference person and telephone
L'intermédiaire et numéro de téléphone

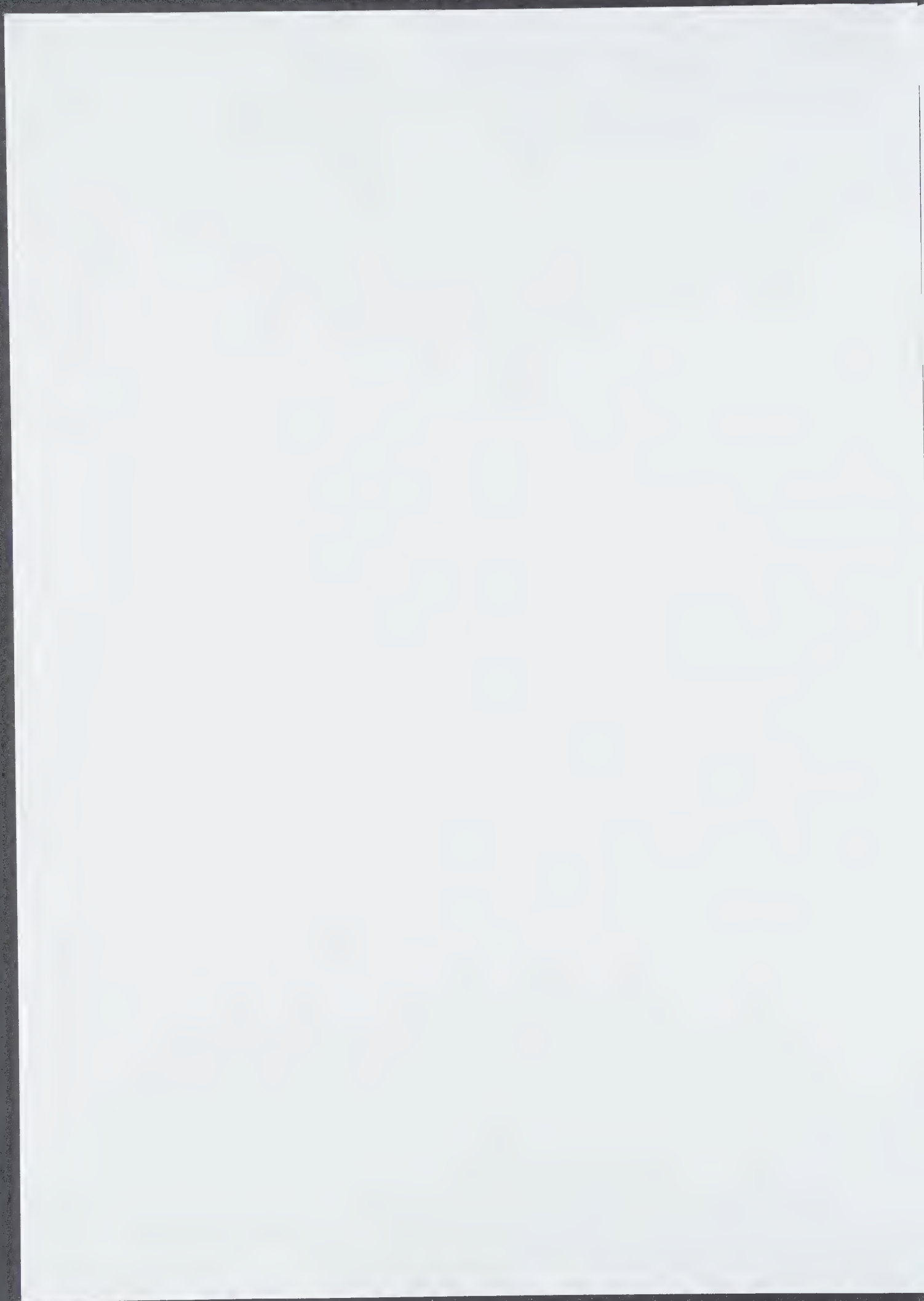
Overige bijzonderheden/Näheres/Other particularities/Specifications supplémentaires:

Datum en handtekening van de bruikleengever
Datum und Unterschrift des Leihgebers
Date and signature of the lender
Date et signateur du prêteur

Datum en handtekening van de bruikleennemer
Datum und Unterschrift des Leihers
Date and signature of the borrower
Date et signateur de l'emprunteur



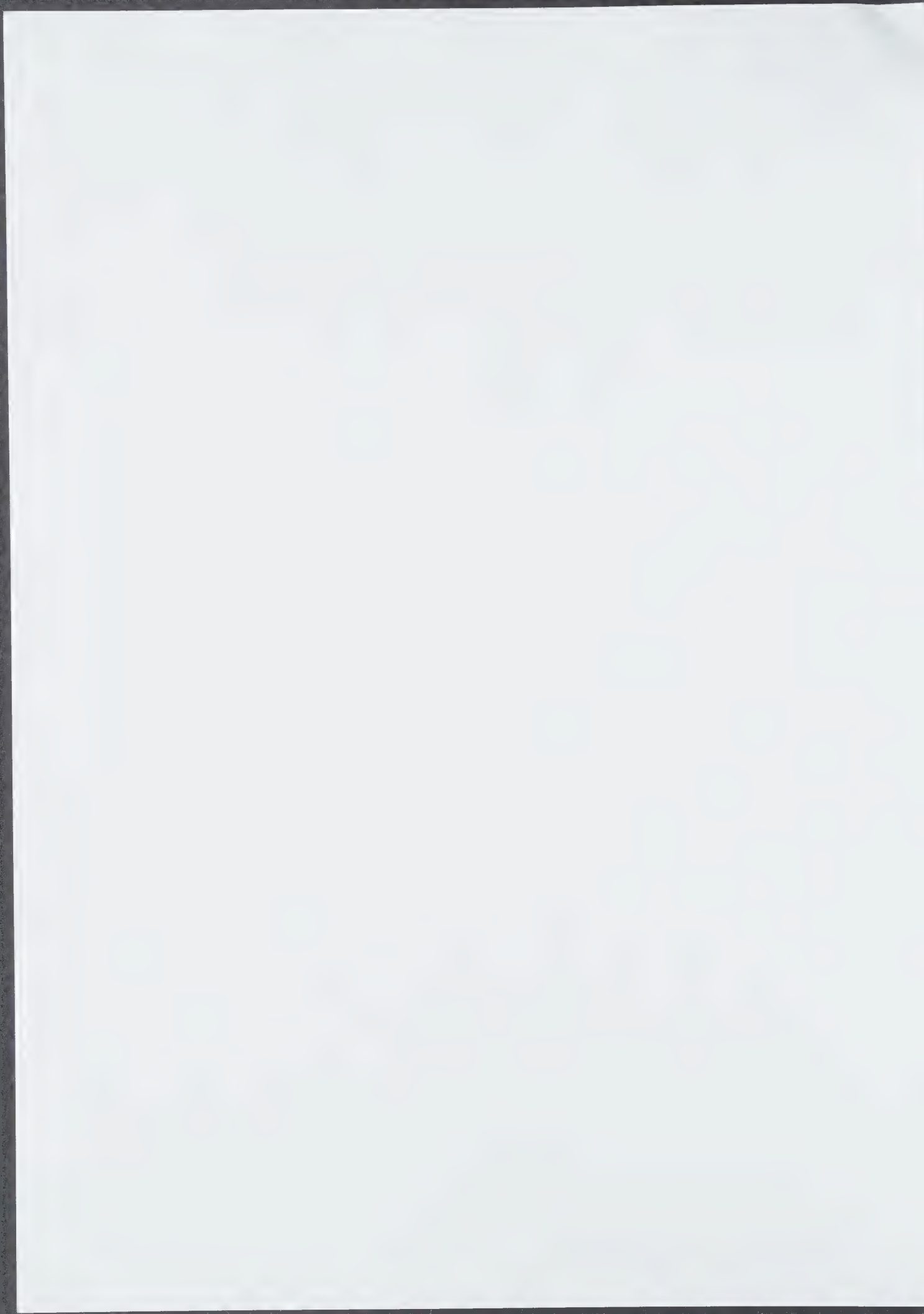
Dordrecht, 10.12.1996



Lijst van literatuur
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Übersicht Ausstellungen
Summary of exhibitions
Sommaire d'exposition

Herkomst
Herkunft
Provenance
Provenance



CONDITION REPORT

Prepared by:
MILWAUKEE ART MUSEUM
750 N. Lincoln Memorial Drive
Milwaukee, WI 53202
414-224-3200 (general); 414-224-7588 (fax)
414-224-3268 (registrar); 414-224-3269 (conservation)

ACC/LOAN# _____

ARTIST: Aert de Gelder

TITLE/DATE: The Artist in his Studio

MEDIA: Oil on canvas

DIMENSIONS:

LENDER: Alfred Bader

DATE/INITIALS/CONDITION

9/25/98 Prepared by: Terri White

Support: The canvas support is taut and stable.

Media: There is an overall pattern of craquelure in the paint layer which is stable at present.

Varnish: The varnish is semi-gloss and evenly applied.

Old Repairs: There is an old repair (paint flake set down) near the top center area above the mantel. The repair is visible in raking light and stable. There are numerous losses to the paint and varnish along the edges of the canvas, probably caused by abrasion from the frame rabbet. These losses were treated by Conservator Jim deYoung according to instructions given by Conservator Charles Munch. The losses were consolidated with Retouching Varnish. Several losses are still visible, although most are hidden under the frame rabbet. These losses are stable and not flaking at present.

Frame: The frame is structurally stable and in good condition.



MILWAUKEE ART MUSEUM
CONSERVATION TREATMENT REPORT

Date: 24 September 1998

Report Prepared by: Mark J. Rombak

Artist: Oert de Gelder

Title/Acc. No. "The Artist's Studio", Collection of Dr. Alfred Bader

Media: oil on canvas

Dimensions:

Photo Documentation:

TREATMENT REPORT:

Removed cardboard from back of frame. Inspected stretcher and stretcher keys condition. Remove stretcher from frame. Removed existing, non-archival slims from rabbet. Lined rabbet face with strips of "Gor-tex" (laminated to polyester felt) adhered with stitchery tape. Centered canvas in frame and studded with "Plastazote" spacers inserted on all four sides and adhered to rabbet walls with stitchery tape. Clean dust from stretcher. Replaced the two canvas clips (left and right) with brass plated "bell plates" to increase surface area of the contact point of plates to stretcher.

Installed 6 mil "Cocoplast" panel into rear of frame to back the painting, replacing non-archival cardboard backing. Fastened backing to shelf in frame with flat-head Phillips screws and countersunk washers. Transferred label from rear of old backing board to "cocoplast" backing and fasten with 1" framer's tape.

Retouched edges of painting with retouch varnish (Winsor-Newton), primarily along right edge and top. by Jim de Young

