Alfred Backer

Alfred Boden Fine Arts-Painting Flux

DIES SING BRINGS



ALFRED BADER FINE ARTS

DR ALFRED BADER

www.alfredbader.com

ESTABLISHED 1961

September 5, 2006

Dr. Gerlinde de Beer Wellingsbütteler Landstr. 261 Hamburg 22337 GERMANY

Dear Dr. de Beer.

I am very happy to have your letter of August 24th, partly because you accept the ship scene as being by Blanckerhoff, but even more because I am getting to know about your work.

I bought this painting at Sotheby's in Amsterdam only because I really liked it and sold it to a good friend, Mr. Bob Chernow, who is building a small collection of old masters. He had never heard of Blanckerhoff and I also knew very little about him.

Mr. Chernow would be happy to show you the painting if you could come to Milwaukee. His contact details follow:

Mr. Robert Chernow Vice President – Investment Officer Dain Rauscher Suite 1500 1000 North Water Street Milwaukee, WI 53202-6649 Ph: 347-7089

Free: 800-933-3246

F: 347-7670

E: bob.chernow@rbcdain.com

I hope that you will be able to come during the eight months of the year that we spend in Milwaukee.

Enclosed please find an 8" x 10" color photograph which may or may not give you a better idea of the painting. But nothing can be a substitute for seeing the original.

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202

TEL 414 277-0730 FAX 414 277-0709



Dr. Gerlinde de Beer September 5, 2006 Page Two

When you come to Milwaukee I would like to show you the one marinescape which I own and like very much. This is in my personal collection and not for sale. Seymour Slive, you will note from his monograph, does not accept it as Jakob van Ruisdael though my conservator assures me that the signature is right and Marijke de Kinkelder accepts it. Needless to say, when you come to Milwaukee I will show you all the details relating to the conservation of this painting.

I have not heard from Astrid and Christian Tümpel for a while, though I very much enjoyed their essays in my Festschrift. How are they?

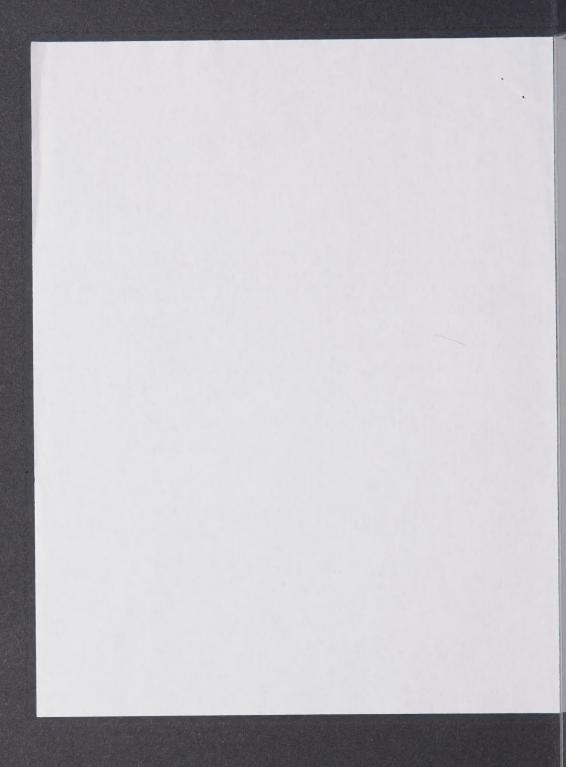
I much look forward to meeting you personally and remain with best regards besteu Quipuen

Yours sincerely,

Alfred Bader

AB/az Enc.

C: Mr. Bob Chernow





defrutely Javo van Ruisdaul (M. C. de Karbelder, nov. 1939)

Slive Box 308 Stonington Maine 04681



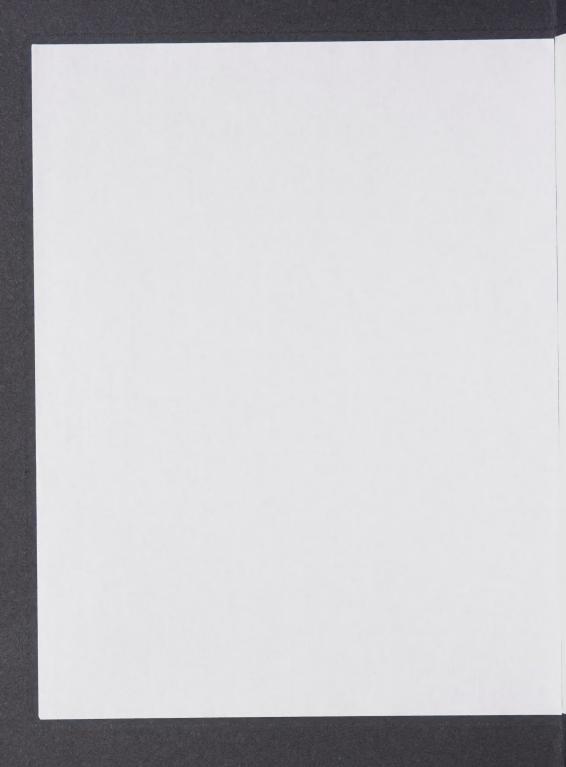


Dr. Offred Bader astor Hotel , Suite 622 914 E. Juneau ave. Milwaukee, Wisconson 53202

© USPS 1991

not put a Muigh in such makers since letter + the plate of your brackercake. Of course I would like to see yo painting! It is good of you to offer to place it on loan Surt that is a water for Joan Gas all + Jun Euro. I have 10. Viii. 94. Dear Olfred, Thoules for y hove reservations about its attachmen to stepped adide as director. Regarding the painting to judge from the photo you sent -Sest to both you + 1 sabel restried on the bosis of photos. All the beachscapes at the Helmitage of which know 3 versions the NG L+Polestan received from Sotherhys I continue to Lacy. But of course the issue count he his dall - particularly when Thinks of the Junamour

definitely Jawo van Rusdael (M.C. de Kankelder, nor. 1939)



HARVARD UNIVERSITY

DEPARTMENT OF FINE ARTS

ARTHUR M. SACKLER MUSEUM

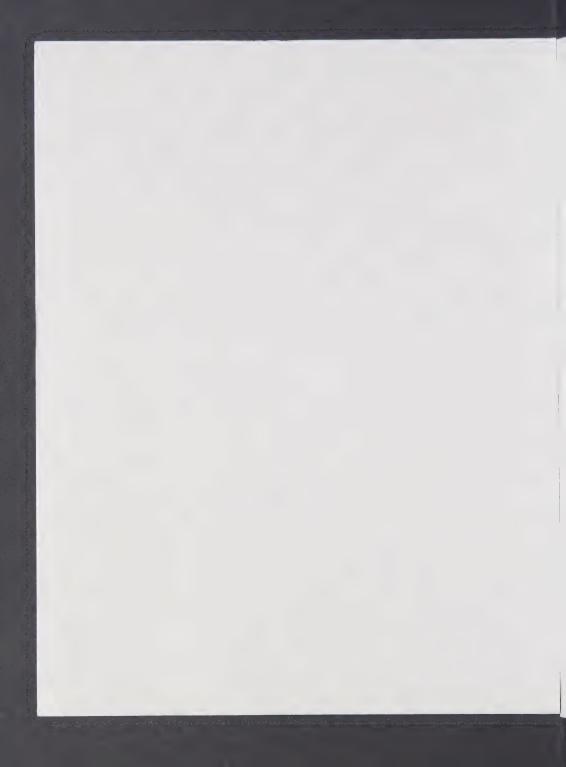
485 BROADWAY CAMBRIDGE, MASSACHUSETTS 02138 (617) 495-2377

27. VI.94

Dear Tkr. Hunch,

Fleavisinger for you talker of June 24th + the slides you sent. Can you account for the pronounced crackle patter which & particularly evident in the detail that includes two figures in the foreground?

Yours sincerely, Deyman Shice



Charles Munch & Jane Furchgott A·R·T R·E·S·T·O·R·E·R·S 510093A BearValley Rd. Lone Rock WI 53556 608 583:24-31

July 9, 1994

Seymour Slive Harvard University, Dept. of Fine Arts Arthur M. Sackler Museum 485 Broadway Cambridge MA 02138

Dear Mr. Slive,

To me the cracks in Alfred Bader's beach scene look normal for 17th C. Dutch painting, although they vary in contrast from area to area. They are most contrasty in the white dune and the blue sky above it, where the paint is thicker. Perhaps we are also seeing dark underpaint through the cracks—the artist made lots of changes, painting dark over light and light over dark.

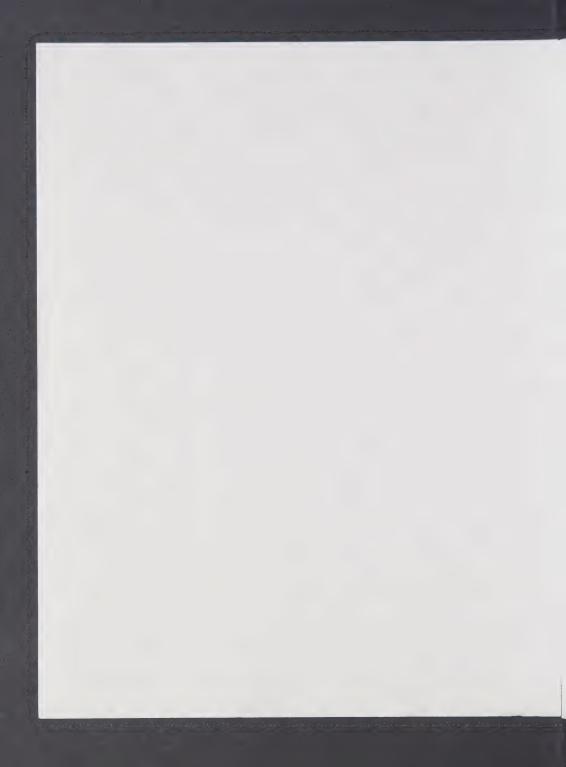
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Remember that the detail of the wading couple is extremely enlarged. The figures are 5/8" tall. This may make the cracks appear deceptively pronounced in the slide. As I look at it now from 30 inches away, they aren't noticeable.

I hope this helps.

Sincerely,

Charles Munch



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

December 27, 1994

Professor Seymour Slive
Department of Art History
Harvard University
Cambridge, Massachusetts 02138

Dear Seymour,

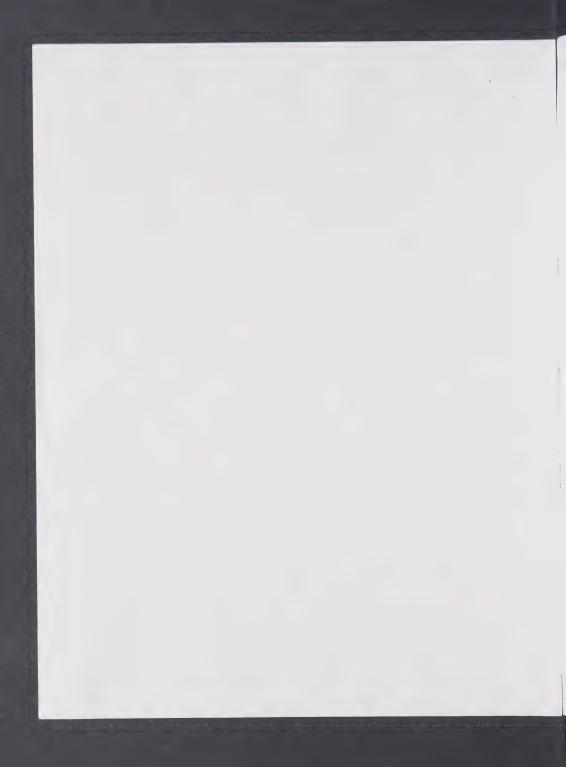
I'm sorry that a very long trip to Europe has delayed my responding to your letter regarding the seascape.

Have you seen Lot 61 in Christie's New York, January 11th sale, the wooded landscape by Ruisdael's father?

To turn now to your queries, I am not certain whether my restorers, Jane Furchgott and Charles Munch, have responded to you directly. They may not have, because Charles's father in St. Louis had a stroke and so Charles has been with him.

I am certain that Charles will be happy to talk to you directly. In the meantime, please find enclosed, six slides which Charles sent me. One is of the original state, as originally illustrated in Sotheby's catalog. Another is of the clean state, three are of details of the clean state, and the sixth is of the portrait on which the canvas had been glued. I would appreciate return of the six slides after your study.

Bill told me that you know of four versions of this composition. One may be the seascape in the Mauritshaus which I saw in November. I certainly didn't like it nearly as well as my own work.



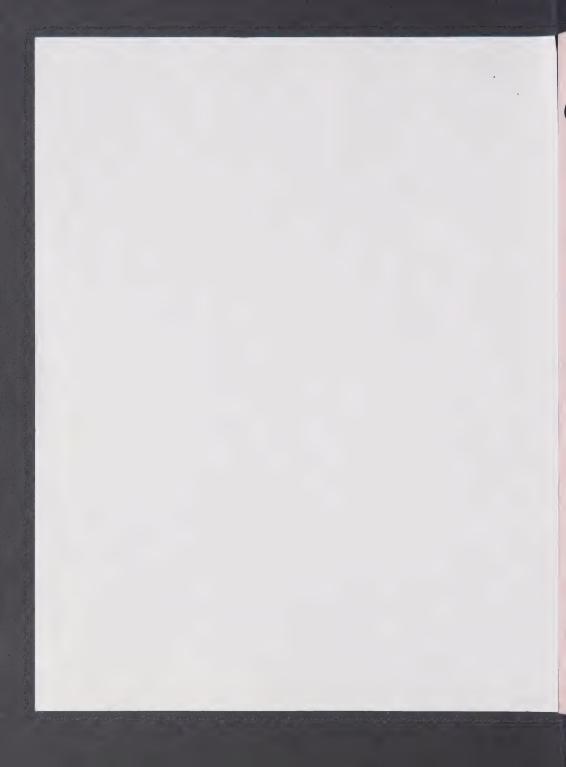
Professor Seymour Slive Harvard University December 27, 1994 Page Two

Incidentally, I bought that painting for myself and not for Alfred Bader Fine Arts, and I plan to keep it in my collection.

Fond regards to you and Bill, and all good wishes from house to house.

As always,

Enclosures



LOAN RECEIPT

HARVARD UNIVERSITY ART MUSEUMS

32 QUINCY ST., CAMBRIDGE, MA 02138

BUSCH-REISINGER MUSEUM FOGG ART MUSEUM ARTHUR M. SACKLER MUSEUM

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ADDRESS	COURSE STATE STATE STATE OF THE			
	and the same			
	CHILDREN CO.			
TELEPHONE	414-277-0730	Registrar's Office Conservation Lab	(617) 495-2379 (617) 495-2392	
THE OBJECTS LISTED BELOW HAVE BEEN RECEIVED SUBJECT TO THE CONDITIONS PRINTED ON THE BACK OF THIS RECEIPT AND AGREEMENT. Please Print				
1	Jacob van Ruisdael		Framed or unframed	
2	hand carried by Wm. Robinson		. Framed or unframed	
3			Framed or unframed	
4.			Framed or unframed	
5			Framed or unframed	
6			Framed or unframed	
REASON: (please check	FOR CONSERVATION			
Receipt is acknowledged of the above listed objects.				
HARVARD UNIVERSITY ART MUSEUMS RECEIPT NUMBER				
TIATIVATIO OTTO ET ATT MODEONIO				
BY ON	see reverse	DATE		

GENERAL CONDITIONS

The Depositor understands and agrees that President and Fellows of Harvard College will not insure the Art Works registered on the face of this receipt and that President and Fellows of Harvard College and its officers, agents, and employees accept no responsibility or liability for any loss or damage of any kind, regardless of cause, to the Art Works while they are in the possession of President and Fellows of Harvard College or its officers, agents, or employees; including while in transit to, from or between the Harvard University Art Museums. The Depositor hereby agrees to indemnify, release and hold harmless President and Fellows of Harvard College and its officers, agents and employees from and against any such claim for loss or damage. The Depositor understands that the indemnification and release contained in the preceding sentence may adversely affect his or her rights under any insurance coverage he/she may maintain on the Art Works, and agrees that if he or she wishes to maintain any such coverage in force that he or she will act to avoid any adverse effect.

FURTHER CONDITIONS REGARDING OBJECT(S) RECEIVED FOR OPINION

The Depositor represents (a) that he is the sole owner or authorized agent of the owner of the object(s) described on the reverse, (b) the opinion requested is for the personal satisfaction of the owner, (c) no actions will be taken or decisions reached in reliance on the opinion and (d) the opinion will not be used in any way, directly or indirectly, in conjunction with a commercial transaction or judicial or administrative proceeding.

The Depositor understands that the Harvard University Art Museums will not charge for the requested opinion and that the opinion will be informal, oral and not the result of thorough examination and research, and the Depositor agrees that he will make no claim against President and Fellows of Harvard College or any of its officers, agents or employees based directly or indirectly on or in any way connected with the informal opinion. The Depositor hereby agrees to indemnify, release and hold harmless President and Fellows of Harvard College and its officers, agents and employees from and against any such claim for loss or damage.

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The Depositor understands that the Center for Conservation and Technical Studies will charge for the work that has been requested, and agrees to pay said charges. The Depositor also understands that the accuracy, success or effectiveness of conservation or technical examination cannot always be predicted or guaranteed and that President and Fellows of Harvard College and its officers, agents and employees shall have no liability for any loss or damage resulting from the conservation work.

In the event that technical examinations result in written opinions or reports, the Depositor agrees that he will make no claim against President and Fellows of Harvard College, or any of officers, agents or employees based directly or indirectly on or in any way connected with the written opinion or report. The Depositor hereby agrees to indemnify, release and hold harmless President and Fellows of Harvard College and its officers, agents and employees from and against any such claim for loss or damage.

The Harvard University Art Museums assume the right, unless specifically denied by the Depositor in writing, to examine the object(s) by photographic and other means and to photograph the object(s) for record and educational purposes. Information thus gathered will not be published without the written consent of the Depositor.

I HAVE READ THE INFORMATION ON THE REVERSE, ANY ATTACHMENTS LISTED THEREON AND THE GENERAL CONDITIONS ABOVE AND ACCEPT THEM.

SIGNATURE OF DEPOSITOR	DATE
------------------------	------

Please sign and return this receipt to the Registrar, Harvard University Art Museums.

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

Professor Seymon Deioco

Mean Denguer.

Thombourger for your detailed feter about my bouch here , and for Abudapure, it will push some

I dispussed you take with Elector of the silver relaces I know, and he made how interesting comments

Que was fire judeed flue was a good deal of alcosion in the exty - an hour is will per many furth obsess - but this may well proud worke on gagen from it is in realisty. And here are no money changes, uncharacteristic of eopies, has Chance believes feat he pearage is an original. By course you know better how most, has owners of gaintings bear what they want to bear; and if you would



like to disons him with charles directly - site. has known the free of my wightful has been - -

Mortey before I brought he pearage to Bottom, Betsy wissenant, now at Obserlin, visited us and I enquired which of my Ruisdock phe liked he best best, and the reglind without hositation "he pearage". I feel he power way, and am glad has I beaught it for my own engagement, and not for pale by A2port Boar, for A1ts. It out had I done the he other two, as you will be grown from he reger of my autobiography, enclosed.

Bert regards



HARVARD UNIVERSITY

DEPARTMENT OF FINE ARTS

ARTHUR M. SACKLER MUSEUM

485 BROADWAY

CAMBRIDGE, MASSACHUSETTS 02138
(617) 495-2377
FAX (617) 495-1769

6. iv.95

Dan Olfred

Upon my return from L. A., where I will with other weeders

of yettings his ling Committee for its museum, I were important, uput
warmorable days with my drughter who divis in the area, I found
you request to bourse my photos of Jolly beach teopes Of course

I'll seas them on with Bill. He probably Took you that Joth he

I Tran God a good go aball of them when we flutted yo plug.

Kindly return the plates via Bill. Thing are precious to me - for
a historian with my interests, after an original worked art most
valuable is a good photo of one.

all the very best to both you & babel.



Charles Munch & Jane Furchgott A·R·T R·E·S·T·O·R·E·R·S 510093A Bear Valley Rd. Lone Rock WI 53556 608 583·24-31

December 30, 1994

Seymour Slive Harvard University, Dept. of Fine Arts Arthur M. Sackler Museum 485 Broadway Cambridge MA 02138

Dear Mr. Slive:

I hope the enclosed report and slides will help you. If possible, please return the slides to us, rather than to Alfred Bader.

We think we removed all later overpaint from the sky. What was there before cleaning apparently was intended to cover the abrasion mentioned in the report. Our slide 6K shows part of the sky that is damaged badly enough to reveal the artist's complex reworking. (The details we choose to photograph for our own use generally are the worst damaged areas.) Slide 6J shows the canvas pattern in the abraded glazes. If you find the surface of the sky slightly confusing, it's probably a result of our attempt to compromise between eliminating such distracting patterns and preserving the appearance of 17th Century paint.

I'd enjoy talking to you about this on the phone if it would help. Please call soon while my memory is fresh. You now have the painting as well as our slides.

Sincerely,

Charles Munch



Charles Munch & Jane Furchgott $A \cdot R \cdot T$ $R \cdot E \cdot S \cdot T \cdot O \cdot R \cdot E \cdot R \cdot S$ S10093A Bear Valley Rd. Lone Rock WI 53556

608 583.2431 July 30, 1994

Jacob Ruisdael, Seacoast with Waders oil on canvas, $21_2^{\rm L}$ " x 26 7/8" Alfred Bader, Milwaukee

Condition before Treatment: Signed lower right, "JvRuisdael," with the JvR in monogram. The canvas was glued to a 3/8" thick oak board but had come loose in places forming several lumpy canvas bubbles along the lower edge and in the right sky. There was extensive scattered blistering over most of the surface, plus a good deal of old retouching and overpaint that appeared to hide abrasion and scattered small losses.

The discolored varnish layer was brownish gray.

Treatment: The loose and blistering paint was reattached with gela-

tin size and the large canvas bubble flattened.

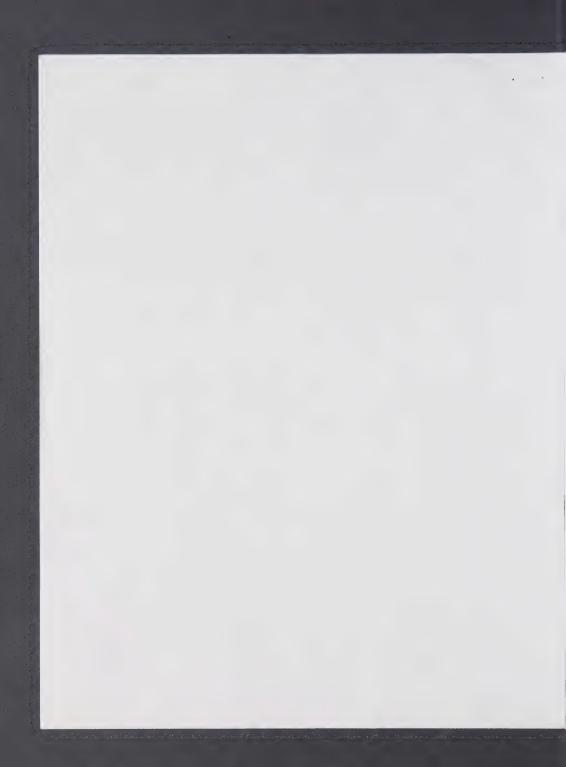
The canvas was faced with paper and the panel chiseled away. The side of the panel which had been against the canvas was found to be painted on. When the chips were reassembled, the picture was found to be a (late 19th century?) copy of a Dutch/Flemish portrait of a man. After all remains of glue had been scraped away from the reverse of the canvas, it was lined with a 3-ply laminate of canvas and fiberglass cloth using a wax-resin adhesive. The lined canvas was stretched on a new 4-member stretcher.

The lining and facing adhesive remains were removed from the surface with toluene. The old varnish and much of the old retouching were removed with ethanol and acetone. Ethanol gel and pyridine were used to take off some stubborn old retouchings. The dark shiny retouching in the water was somewhat insoluble, and part of it was left on.

Much grayish retouching and later overglazing were removed from the sky. Numerous small filled paint losses were revealed, most of them scattered in the left half of the sky, especially towards the top left edges. The only large loss in the sky was in the upper center, about $\frac{1}{2}\text{"}$ in diameter.

After cleaning, the condition of the sky was clear as to general structure but disrupted in detail by heavy abrasion, notably in the upper right quadrant where the buildup of paint layers appears especially complex -- dark over light over dark. The final effect of the storm clouds seems to have been achieved through manipulation of thin, glassy glaze layers in grays and browns. Through subsequent rubbing, these layers have been irregularly thinned or removed, allowing lighter sky or cloud colors to show through. Since the abrasion occurred on the high points of the paint surface, such as raised cracks or the tops of canvas weave, these patterns are often apparent in the clean painting.

Aside from distinct losses, the land and water are in much better condition than the sky, the dunes and grassy hills being especially well-preserved. The main damage in the foreground is numerous small



losses on the left side of the picture, the worst being a long horizontal loss at bottom left, a vertical row of losses 10" from the left edge, and several other losses along the bottom edge. There is also some abrasion along the bottom.

The boats at left are interrupted by several paint losses. The retouching and strengthening of the rigging were removed in cleaning. The people are in quite good condition, also the signature, which becomes the signature.

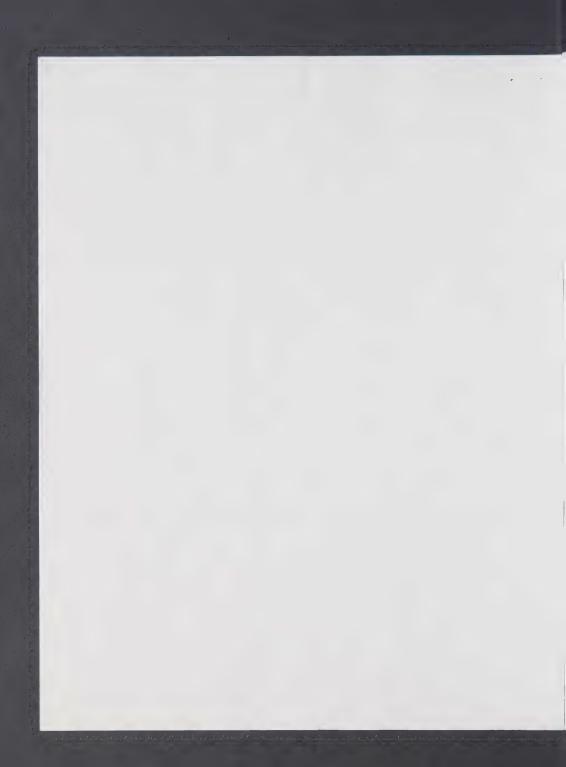
gins with a light shading stroke on the J.

Losses in the clean painting were filled with traditional gesso. The surface was prepared with Talens retouch varnish and retouchings executed with pure pigments in a polyvinyl acetate (PVA) medium.

In retouching the sky an attempt was made to regain light and atmosphere by filling the gaps in some of the damaged upper glazes. Perhaps the most distracting damage was abrasion along the canvas weave, which created a horizontal and vertical grid. Such abrasion was extensively stippled and glazed into proper tone.

The finished painting was coated with Talens picture varnish,

brushed on, followed by a light, matte PVA spray varnish.



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(617) 495-2377

FAX (617) 495-1769

25 1 75

Dear Myred,

Thomas you se such for boarding of briach seem at the logg allthough I have that a number of good there looks at it under Material + artifical slight as well as U.V+ I. P. Jan still a The hundre about the attributers. In my their it was her I have take that has superior each, or a copy after a lost original. I here the latter opinen may be close to the mast; but of errouse it is difficult to demonstrate. I few a few defences in preserving. a q. the high dum in the distant in delle ground on the right But I do not see Ruis doubs have in other important parts; 1 19, the broad in power of sea, which is not tracky the lower tonce o the patier missed the fine gravitionis ferres in John the sustance beach scapes, I equally infortant, the or main White copped within in us orchest fail to sell to the there in a regular regtum cal pattern (was I was it the less pressure durang WWT with hought my years of sea would sings fore judy stangers). (It rowly the sky titles parts of the camtring luce superior form as visitly difficult is read. I work forward to showing your some of my makes it as

- we whence

Iv holdstackscapes its in it luce you reset. - particularly plates of Incolor bisch scene; at the Nat Galley, Longo, Element, Person, Element, Person, Element, Person, Element,

Incidently, you wroke in your last letter that Mr. Munch the you had I know four werstons of your pointing + that one you save at the Mauritations may be one of them—and that you liked yo purchase, dether than the Mouritations printing for the nearly we sure of the hearings of your painting. I know four viersures of the hearings according to the planting printing—where we were attributed for a couple of generation to Jan Kessel.

I do not know versions of yo painting. However, I know versions of other beach scenes by Ju R. in addition to those of the Retersbury pictures. Their existences sends some support to the notion that yor painting may be a copy after a lost J. R.

With all his aushrs Segregar. P.S. Pliace fine exclosed the Air blides you Vindey sent.

Charles Munch & Jane Furchgott A·R·T R·E·S·T·O·R·E·R·S S10093A BearValley Rd. Lone Rock WI 53556 608 583:24-31

July 9, 1994

Seymour Slive Harvard University, Dept. of Fine Arts Arthur M. Sackler Museum 485 Broadway Cambridge MA 02138

Dear Mr. Slive,

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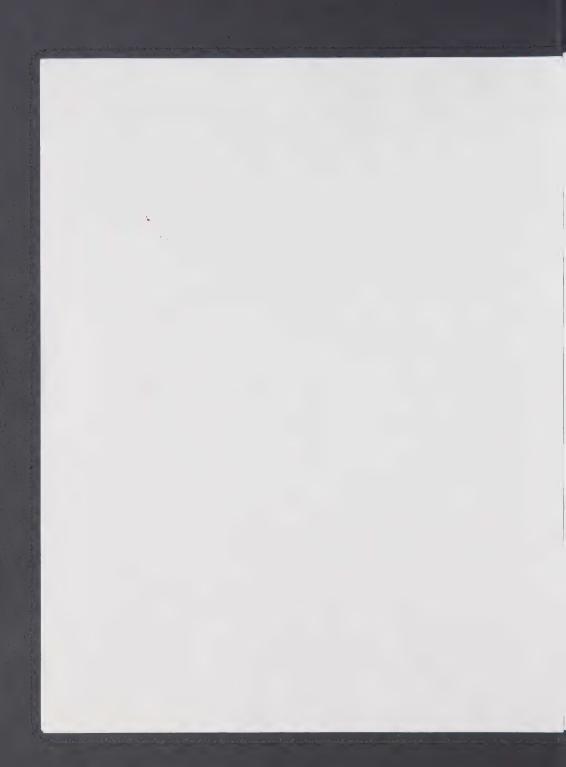
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I hope this helps.

Sincerely.

Charles Munch



HARVARD UNIVERSITY ART MUSEUMS

ARTHUR M. SACKLER MUSEUM

FOGG ART MUSEUM

BUSCH-REISINGER MUSEUM

Dr. Alfred Bader/ Kindness of Marilyn Haussmann Fax: 414 277 0709

November 23, 1994

Dear Alfred.

I just spoke to Seymour regarding the Ruisdael painting.

He said "It's not an open and shut case," and he would like to see conservation reports and photos. He knows four other versions of the picture.

This is all he said—we did not look at the picture together, but we shall next week--except to add that he will be writing to you directly.

I just wanted to let you know that he has seen the painting and is giving it his thoughtful attention.

I hope you and Isabel are enjoying your stay in England.

All best.

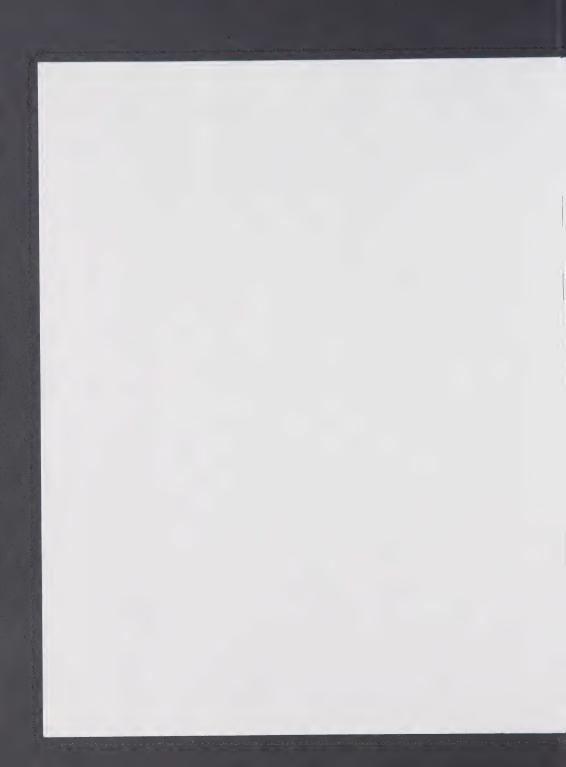
Bill

William W. Robinson Ian Woodner Curator of Drawings

CHARLES: Alfred has asked me to send this copy to you. Would you please send the condition report to Professor Seymour Slive?

November 23, 1994

marilyn



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Dr. Alfred Bader/ Kindness of Marilyn Haussmann Fax: 414 277 0709

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William W. Robinson Ian Woodner Curator of Drawings

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marilyn

November 23, 1994

32 QUINCY STREET
CAMBRIDGE, MASSACHUSETTS 02138
TELEPHONE 617.495.9400
FAX 617.495.9936

39. Kunst- und Antiquitätenmesse

NCHEN

Sa. 26.11. bis So. 04.12.1994 Mo.-Fr. 11.00-19.00 Uhr Mi. 11.00-21.30 Uhr Sa. u. So. 10.00-18.00 Uhr

Messestand: 47
Messetelefon: 089/5131703

HEIDE HÜBNER KUNSTHANDEL



DOMINICUS VAN DER SMISSEN, (Altona 1704–1766), "Selbstporträt", Öl/Lw., 42,4x3" – en sign u. lis. Dominicus/Van der/Smissen,pinx/17su

HEIDE HÜBNER KUNSTHANDEL GMBH DOMSTRASSE 2

D-97070 WÜRZBURG

TEL. 0931/15151 · FAX 0931/50236

H H

Weil freindle aus Empfeliery

Hoce (H: true





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

May 8, 1995

Mr. Martin Bijl Chief Restorer Rijksmuseum Amsterdam Postbus 74888 1070 DN Amsterdam The Netherlands

Dear Mr. Bijl:

My good friend and restorer, Charles Munch, has suggested that I send you a photograph of a painting which I believe is by Jacob van Ruisdael, which Charles restored last year.

A good photograph taken after restoration and Charles' condition report are enclosed, as is some detailed correspondence I have had with Professor Seymour Slive.

I purchased this painting for my own collection and not for sale. That is just as well, because with Professor Slive's grave doubts, it would be very difficult to sell.

Still, I enjoy looking at it very much and cannot help but think that the artist so concentrated on that beautiful sky and the light on the beach that he didn't want tremendously moving waves to distract from that.

I would very much appreciate your considered opinion.

With many thanks and best personal regards, I remain,

Yours sincerely,

AB/cw Enclosure

bc: Charles Munch



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dub147. Beachscape with a View of Dunes and Houses

Formerly Leningrad, Streganorf Collection Carwas, 53 & 75. Signed (falsely)), in the scrubby growth on the beach, lower right, proving provided (falsely), in the security pro

To judge from photos the status of this antiacable painting is quest chable. It is probable a partial version or considerably cut variately as monumous tracter in Banksaparistic and if I feet Replications Besidende auss. The Hague Cat, no. duly 16.



100145

dub148. Beachscape with a View of a Dune and a Tower

Milwaukee, Isabel and Alfred Bader Canwas, \$4.7 < 68.3 | Signe it low a right new yearsays 2 soilby accurred in the second and of the against and century 25 sory fin Milesworth, all Bet or the father annual Straight is Miles and and set Bet or required by a morbier of the SS 3 loon family of Clowance and St. Milchaels, Mount thence for descent to Be Old Straight of the Miles Albrech Mount thence to be a Color of the Straight of the Miles and Milesays and Straight of the Milesays and Straight of the Milesays and Straight of the Milesays as the Milesays and Straight of the Milesays and Milesays as the Milesays and Milesays

The photo of the priving reproduced here was made after the privine was treated in 1922. Authorize the conception of the work is impressive and has some fine details, for example, the high divide in the right middle distance. I do not see Ruisslack hand in other important part. Lappes are notable in the sko, which is admirtedly heavily alreaded, but they are also apparent to the much better preserved, broad expanse of the sea which is naturally with the fine gradations it and in the artist's unquestioned breathscapes, and equally important, the small white capped waves fail to roll to the shore in a regular, rythmical pattern.

. Here is the paining was rected in 1994 its canvas was gland for the analysis and mat such become loose in places of returns overall to be carried because along the lower ofter and in the ment flow. There was extensive extended obstantial ment with the start and and a good flow of rest comme and supervised to into corresponding to the control and is seen flowers and the ment and sees During meanment the cost of the paint and interest ment flowers and the corresponding to medium which the dispersion of the corresponding to medium which the dispersion of the supervised medium which the dispersion of the control was made and indicate the common than the ske losses were illed and first control and material of the control of the contro



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dub149. Beachscape with a View of

Location unknows

Canyls, 20 5 147 exportedly monogramme from the right.

PR TENN Sale, Pars, 25 June 1934, no. 21, repr. as Raisduels.

FITERATURE Mauritshus. The Hague, Carlog 180.00 of 1921 Davies 1992, p.203, in Proceedings

I find no reason to attribute the work to Ruisdael It is vaguely related to the Beachic, with a View of a Town at the Rijksdienst Beeldende Kunst. The Hague (Cat. no. dail 14" - Lugi valied it "a good Jan van Kesstille R.KD. Davies 1992 does not reject Eugi's attribution out of hand. She classifies a problematic picture and notes the sale cata begues affaseration, which is reproduced here of poor for an independent judgement.



Charles Munch & Jane Furchgott A·R·T R·E·S·T·O·R·E·R·S 510093A Bear Valley Rd. Lone Rock WI 53556 608 583.2431

beach some Dear Mr. Slive, in Afred Brown ptg. for 17th Dutch painting, "They are to are to aria nest contrasty in the white dune and the blue sley just above it, where the paint is thicker. Perhaps we are also seeing dark underpaint through the cracks - there have been lots of changes, Painth over light and light over dark, "Also, for at least 100 years the carros was mounted on a thich oah panel (not original) which we removed. That may have affected the character of the craiks. wading Romanber that the detail of the wading uple is extremely enlarged. The figure, are \$/8" tall. This may make the cracks. appear deceptively pronounced. Howard from 30 inches, they aren't noticable.

1 hope this helps.



July 30, 1994

Jacob Ruisdael, <u>Seacoast with Waders</u> oil on canvas, 21% x 26 7/3% Alfred Bader, Milwaukee

Condition before Treatment: Signed lower right, "JyRuisdael," with the JyR in monogram. The canvas was plued to a 3/9" thick cak board but had come loose in places forming several lumpy canvas bubbles llong the lower edge and in the right sky. There was extensive scattered blistering over most of the surface, plus a good leal of old retouching and overpaint that appeared to hide abrasion and scattered small losses.

The discolored varnish layer was brownish gray.

Treatment: The loose and blistering paint was reattached with sela-

tin size and the large canvas bubble flattened.

The canvas was faced with paper and the panel chiseled away. The side of the panel which had been against the canvas was found to te painted on. When the chips were reassembled, the ricture was found to be a (late 19th century?) copy of a Dutch/Flemish portrait of a man. After all remains of glue had been scraped away from the raverse of the canvas, it was lined with a 3-ply laminate of canvas and fiberglass cloth using a wax-resin adhesive. The lined canvas wassstretched on a new 4-member stretcher.

The lining and facing adhesive remains were removed from the surface with toluene. The old varnish and much of the old retouching were removed with ethanol and acetone. Ethanol and pyridine were used to take off some stubborn old retouchings. The dark shiny retouching in the water was somewhat insoluble, and part of it was

left on.

Much pravish retouching and later overglazing were removed from the sky. Numerous small filled paint losses were revealed, most of them scattered in the left half of the sky, especially towards the top left edges. The only large loss in the sky was in the upper center, about $\frac{1}{2}$ " in diameter.

After cleaning, the condition of the sky was clear as to general structure but disrupted in detail by heavy abrasion, notably in the unper right quadrant where the buildup of raint layers appears especially complex -- dark over light over dark. The final effect of the storm clouds seems to have been achieved through manipulation of thin, glassy glaze layers in grays and browns. Through subsequent rubbing, these layers have been irregularly thinned or removed, altowing lighter sky or aloud colors to show through. Since the abrasion occurred on the him points of the paint surface, such as raised cracks, or the tops of canvas weave, these patterns are often apparent in the clean painting.

Aside from distinct losses, the land and water are in much better condition than the sky, the lunes and crassy hills being especially well-preserved. The main damage in the foreground is numerous small



losses on the left side of the micture, the worst being a long oricontal loss at bottom left, a centical may of losses 10" form the left else, and sevenal other losses along the bottom edge. I end is also some abrasion along the bottom.

The boats at left are interrupted by several paint losses. The retouching and strengthening of the rights were removed in olection. The people are in quite good condition, also the signiture, which becomes with a light shading stroke on the J.

Losses in the clean reinting were filled with traditional resolute surface was prepared with Tilens retouch varnish and retouchings executed with pure pigments in a polyginal acotate (PVA) redium.

In retouching the sky an attempt was made to relain light and atmosphere by filling the land in some of the damaged upper planes. Perhaps the most distractine damage yes abrasion alone the canyas years, which created a horizontal and vertical grid. Such abrasion was extensively sticuled and placed into grower tone.

The finished painting was coated with Talens picture varnish, brushed on, followed by a light, matte PVA spray varnish.

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FROM DR. AL BADER

Plear Phase Vleare Laste to Prof. Mive.

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be the like it



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

December 27, 1994

Professor Seymour Slive Department of Art History Harvard University Cambridge, Massachusetts 02138

Dear Seymour,

I'm sorry that a very long trip to Europe has delayed my responding to your letter regarding the seascape.

Have you seen Lot 61 in Christie's New York, January 11th sale, the wooded landscape by Ruisdael's father?

To turn now to your queries, I am not certain whether my restorers, Jane Furchgott and Charles Munch, have responded to you directly. They may not have, because Charles's father in St. Louis had a stroke and so Charles has been with him.

I am certain that Charles will be happy to talk to you directly. In the meantime, please find enclosed, six slides which Charles sent me. One is of the original state, as originally illustrated in Sotheby's catalog. Another is of the clean state, three are of details of the clean state, and the sixth is of the portrait on which the canvas had been glued. I would appreciate return of the six slides after your study.

Bill told me that you know of four versions of this composition. One may be the seascape in the Mauritshaus which I saw in November. I certainly didn't like it nearly as well as my own work.



Professor Seymour Slive Harvard University December 27, 1994 Page Two

Incidentally, I bought that painting for myself and not for Alfred Bader Fine Arts, and I plan to keep it in my collection.

Fond regards to you and Bill, and all good wishes from house to house.

As always,

Enclosures



Charles Munch & Jane Furchaott $A \cdot R \cdot T$ $R \cdot E \cdot S \cdot T \cdot O \cdot R \cdot E \cdot R \cdot S$ S10093A Bear Valley Rd. Lone Rock WI 53556 608 583.2431

Jeg 5 July 127, <u>versoust stran</u> off on proving 1720 m 2 Lifend water, it immike

Instition before Treatment: Girnel lover right, "Jyluisdael," mist the Jyllin decreen m. The canyos was glued to a 3/7" thick cak bear out tallo me lesse in places forming several lump convex bubble. tenal blistaning over most of the sunface, plus a good leaf of al

for lise lored varrish laver was brownish aray.

Construct: It is loose and blist-down wint its no trucks with our first size on the lurge convex bitched lutters.

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The brais at left are total maintain by sevend which losses. The The trace at lecture interprets of the provided service lawfort leases. It perturbites in little-provided in 5 the provided service and in old activities. The results are in site and condition, also the signature, of it we aim with a light shading stocke on the J.

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The finished pointing was coated with Taleas nicture varnish, brus set on, Inlowed by a light, matter Wa serve vernish.



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DEPARTMENT OF FINE ARTS

ARTHUR M. SACKLER MUSEUM

485 BROADWAY
CAMBRIDGE, MASSACHUSETTS 02138
(617) 495-2377

17-111-94

Dear Mr. Munch,
Thank you for additional word on the beach scape's crackle patien.
I who am grateful for word that you removed the convex from its added oak support.

With all good wishes,

Gencesely. Jeyman His



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CAMBRIDGE, MASSACHUSETTS 02138
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27.1 12

Paris He. Minch.

Prank you for you talker of June 24th + the Alides you sent. Can you account for the pronounced crackle partien which is particularly surceint in the detail that includes two figures in the foreground?

yours smoothy. There

De. Al th. in se

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485 BROADWAY CAMBRIDGE, MASSACHUSETTS 02138 (617) 495-2377 FAX (617) 495-1769

29. Xi ,94

Doon alfred Greetings!

In my opinion y a beachicage is that can opin + shut case. ! would like to learn as which as I can about it. Can you ask Mr. Murch to send me a copy of his treatment report and copies of all available photos he made before & during freatment (he geht of slides wade often treatment. In a letter be woter there is alrasion in the glazes in the sky + the latter appears to have extensively remorked by the artest. During his treatment did he few wides that the sky had been over painted by another hand It a later date ?

All the very best,

Dear Charles and Jane,

Alfred asked me to send this to you for your assistance. It seems to me that I sent you a brief note requeting you to do something like this, perhaps in November. Is there any more you can do for Prof. Slive? Alfred is sending him six slides which you gave to Alfred, I assume.

Marilyn 12/27/44



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

July 9, 1994

Sawmour Slive Harvard University, Dept. of Fine Arts Arthur M. Sackler Museum 485 Broadway Cambridge NA 32139

Jear tir. Slive.

To me the cracks in Alfred Bader's beach scene look normal for 17th C. Duton printing, although they vary in contrast from area to area. They are nost commasty in the write dune and the blue sky above it, where the wint is tricker. Perhaps we are also speing dark underguint through the cracks— the artist of the sof charges, painting ask over light and light over dark.

For at least 177 ye is the canvas was mounted on a tolok oak panel (not privide), which we removed. That have been affected the character of the charks.

Remember that the letail of the waiths course is extremely enlarged. The liquids are 7/3" tall. This day suke the cracks amment deceptively pronounced in the slide. As I look at it now from 30 inches away, they aren't noticeable.

I home this nelps.

-incepely.

Charles Munch



December 30, 1994

Saverum blive Alamadi University, Debt. of Fine Arts arthur M. Backler Museum 403 Broadway Cumbridge 40 02123

Dear Mr. Slive:

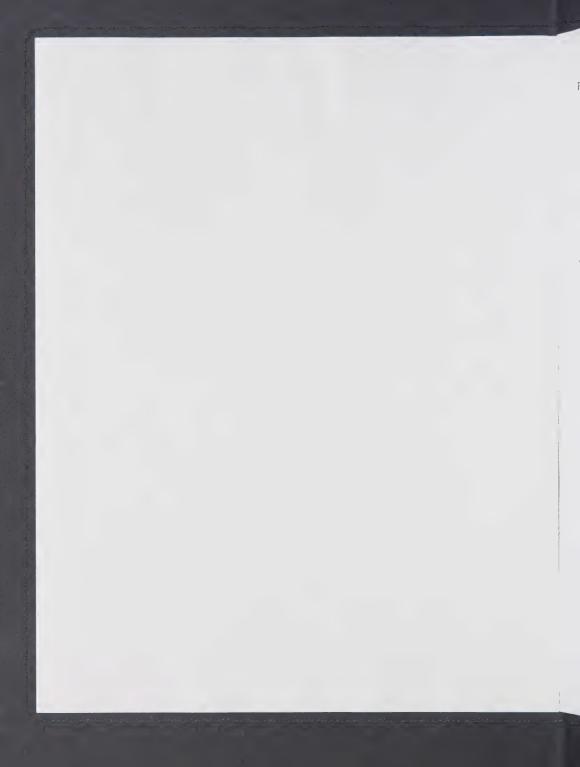
I hope the enclosed report and slides will help you. If possible, please return the slides to us, rather than to Alfred Bader.

e think we reroved all later overpaint from the sky. What was there before cleaning apparently was intended to cover the abrasion mentioned in the report. Our slide 6K shows part of the sky that is damaged baily enough to reveal the artist's complex revorking. (The details we choose to photograph for our own use generally are the worst damaged areas.) Slide 6J shows the canvas pattern in the abraded glazes. If you find the surface of the sky slightly confusing, it's probably a result of our attempt to compromise between eliminating such distracting patterns and preserving the appearance of 17th Century paint.

I'd enjoy talking to you about this on the phone if it would help. Please call soon while mv memory is fresh. You now have the painting as well as our slides.

Sincerely,

Charles Munch





DR. ALFRED R. BADER

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

Date: Pec 19

Page 1 of _______

To: Charles Munch. Many Frank for your comments. I spoke to Koetlisbarger in Pravava roles hand peen the grainting at the auction (1 purpose he may have been bidding!) He does not think \$64 an original but a Andio collaboration - count be certain about une until restoration, Your day words! If the book is very important to you, places trade it. If not, make Kerox of page. I so look forward to talking to you next Monday. Thanks & all the head



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FAX (617) 495-1769

25 I 95

Dear alfred,

Floring you so much for borning yo beach seems at the togg Olthough I have had a number of good hard looks at it under notiral +artifical light as well as U.V+ I.R. (am still of Two minds about the attribution. In my view it may be a Reinvail that has suffered badly ra copy after a lost original. (behin the latter opinion may be closer to the wark, but of course it is difficult to demonstrate. I few a few details in pressue. e.g., the high dune in the distant in iddle ground on the right. But I do not see Ruis dael's hand in other important parts; e.g., the Droad expanse of 1,220, which is virtually the lower third of the picture misses the fine gradations found in Jule's inquestioned beach scapes, + equally important, the small white copped wayer in yr pitters fail to roll to the shore u a regular rytumical pottom (when I was in the U.S. Nauy during W.W. I were thought my years at sea would evelp And judge slascopes). Obviously, the sky to the parts of the painting lun suffered + some are beauty difficult to read. ! look forward to showing you some of my material on

the



Jo R's Reachscapes the west time you visit - particularly plates of Jacob's beach scenes at the Nat. Galley, London, Chemilly, Polesden Lacy, + Petersburg.

Incidently, you wrote in your last letter that Mr. Minuch told you that I know four versions of your pointing + that one you save at the Mauritolius mean be one of them—and that you liked yo painting better than the Mouritolius picture for the record let me state, I do not know four versions of yr painting. I know four versions of the heningraph painting. I know four versions of the heningraph painting. One is the Mauritolius painting—which has heen althuluted for a couple of generalism to Jan Kessel.

I do not know versions of ye painting. However, I know versions of other beach scenes by Ju R, in addition to those of the fetersbury pictures. Their existences lends some support to the notion that ye painting may be a copy after a lost JuR.

With all heat wishes
Segment
P.S. Please find enclosed the six slides you Knudly sent.



pane 14' 2 x 19' 4 100 613 225 7909

David de With 19 August 2001 // August 2002



Meister du Noudonfer Bildnisse

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No. 153L

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