

Alfred Bader

Alfred Bader Fine Arts - Painting Files

J. Ruschke

1994-2006

QUESTIONS	5169
DATE	19
FILE	4



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 414 277-0710 FAX 414 277-0700



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

Yours sincerely,

Mit besten Grüßen
Alfred Bader

Alfred Bader

AB/az

Enc.

C: Mr. Bob Chernow





dehnitely Jans van Ruijsdael (M. C. de Kinkelder, nov. 1999)

419401

Slive. Box 308
Stonington. Maine
04681



USA 19

Dr. Alfred Baden
Astor Hotel, Suite 622
914 E. Juneau Ave.
Milwaukee, Wisconsin
53202

10. VIII. 94. Dear Alfred, Thanks for yr
letter + the photo of yr beachscape. Of course
I would like to see yr painting! It is good
of you to offer to place it on loan but that is
a matter for Ivan Gorkell + Jim Euno. I have
not put a finger in such matters since I
stepped aside as director. Regarding the
painting, to judge from the photo you sent +
those from your letters as well as those
I received from Sotheby's I continue to
have reservations about its attribution to
Ruizdaz - particularly when I think of the
beachscapes at the Hermitage (of which I
know 3 versions) the NL + Podesta
copy. But of course the issue cannot be
resolved on the basis of photos. All the
best to both you + Isabel

Benjamin

depinetly Jant van Ru Scheel (M. C. de Konderker, nov. 1939)



HARVARD UNIVERSITY

DEPARTMENT OF FINE ARTS

ARTHUR M. SACKLER MUSEUM

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

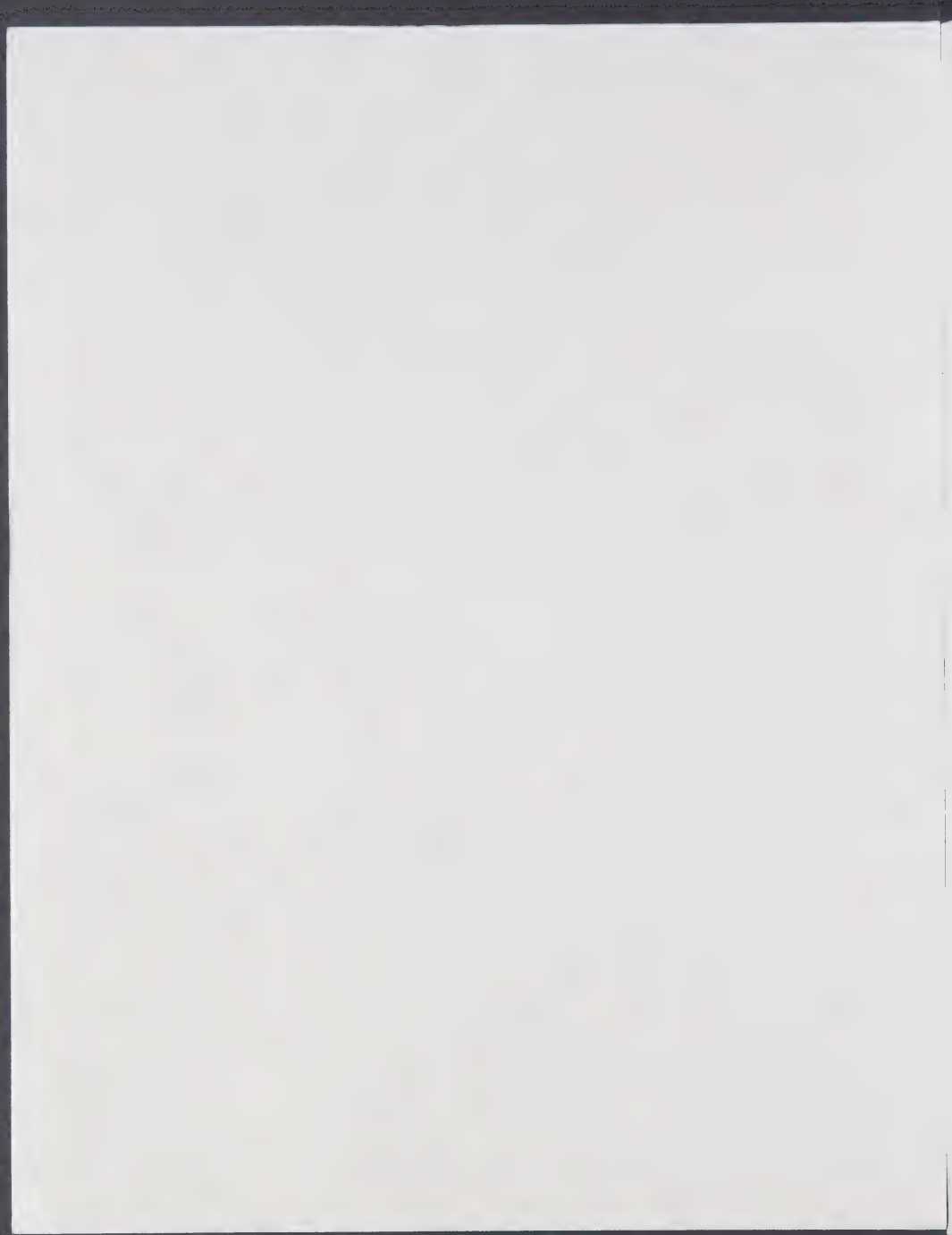
27. VI. 94

Dear Mr. Munch,

Thank you for yr letter of June 24th & the slides you sent. Can you account for the pronounced crackle pattern which is particularly evident in the detail that includes two figures in the foreground?

Yours sincerely,

Seyman Akis



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

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.

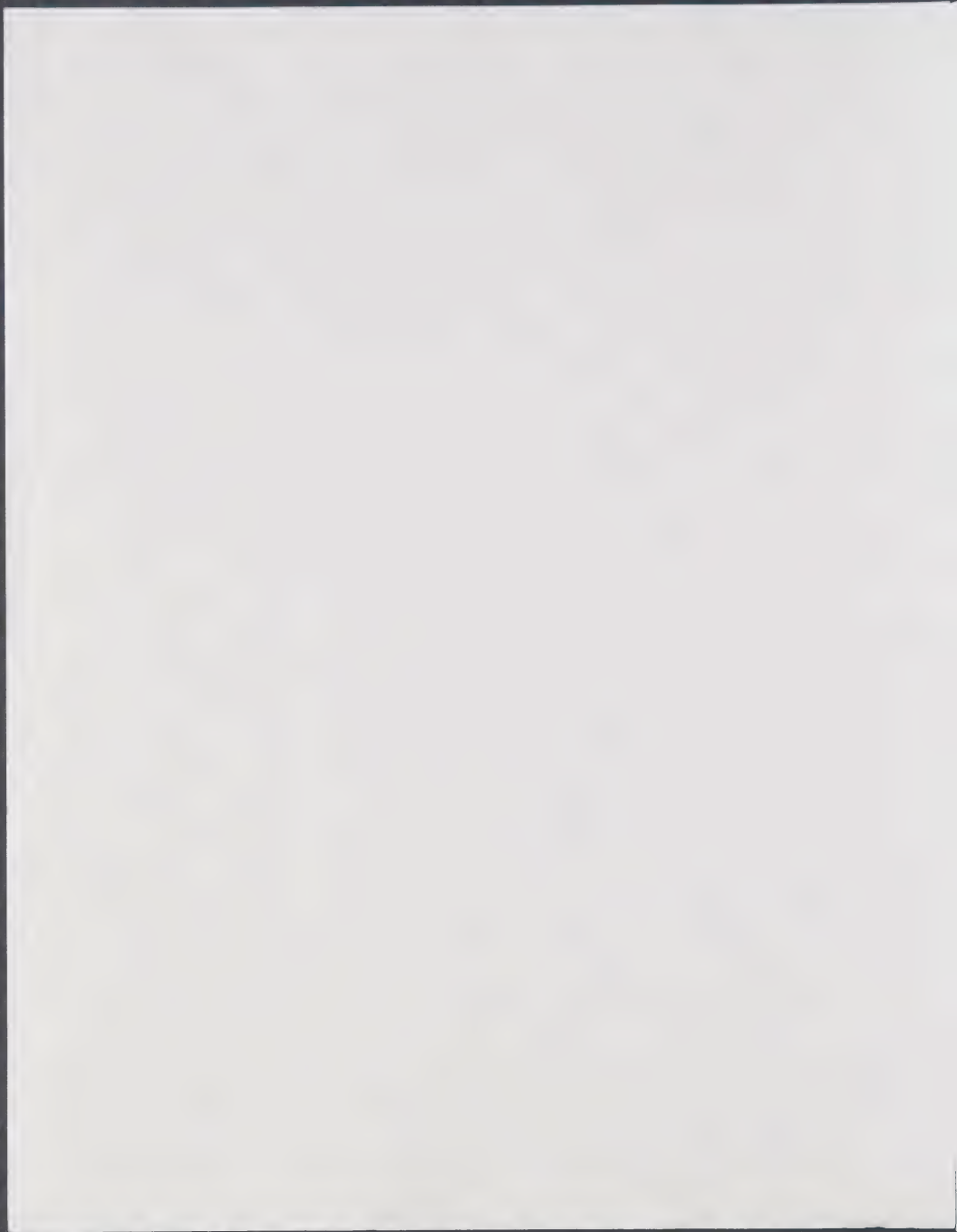
For at least 100 years the canvas was mounted on a thick oak panel (not original) which we removed. That may have affected the character of the cracks.

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,

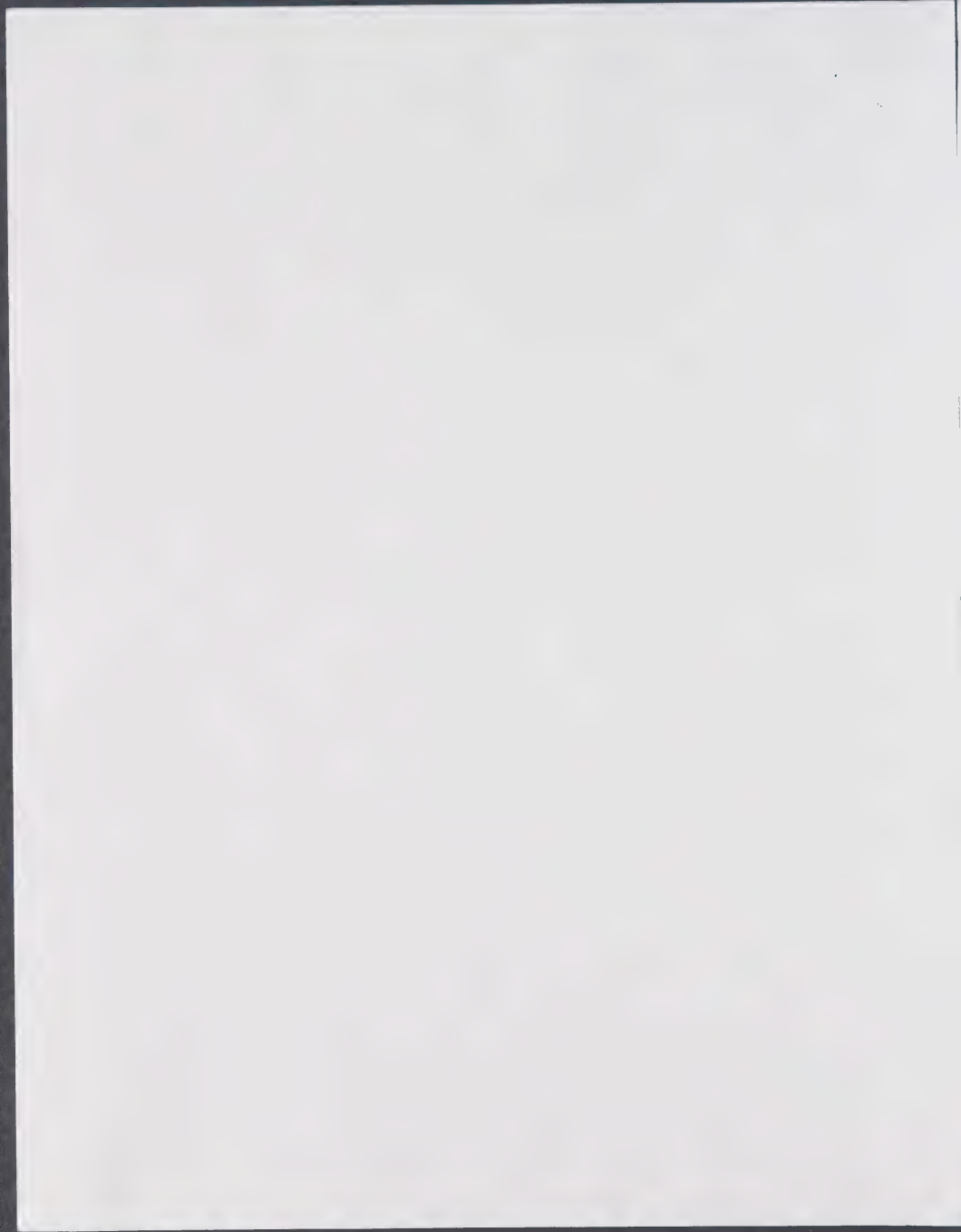
I'm sorry that a very long trip to Europe has delayed my responding to your letter regarding the seascape.

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,

A handwritten signature in cursive script, appearing to read "Anna".

Enclosures



LOAN RECEIPT

HARVARD UNIVERSITY
ART MUSEUMS

32 QUINCY ST., CAMBRIDGE, MA 02138

BUSCH-REISINGER MUSEUM

FOGG ART MUSEUM

ARTHUR M. SACKLER MUSEUM

NAME Alfred Hader ("the Depositor")

ADDRESS 100 Brookline Ave

Brookline, MA 02147

Telephone, MA 617

TELEPHONE

414-277-0730

Registrar's Office (617) 495-2379
Conservation Lab (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 _____ OTHER _____

Receipt is acknowledged of the above listed 1 objects.

HARVARD UNIVERSITY ART MUSEUMS

RECEIPT NUMBER _____

BY [Signature] DATE _____

see reverse

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.

FURTHER CONDITIONS REGARDING OBJECT(S) RECEIVED FOR CONSERVATION AND/OR TECHNICAL STUDY

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 its 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

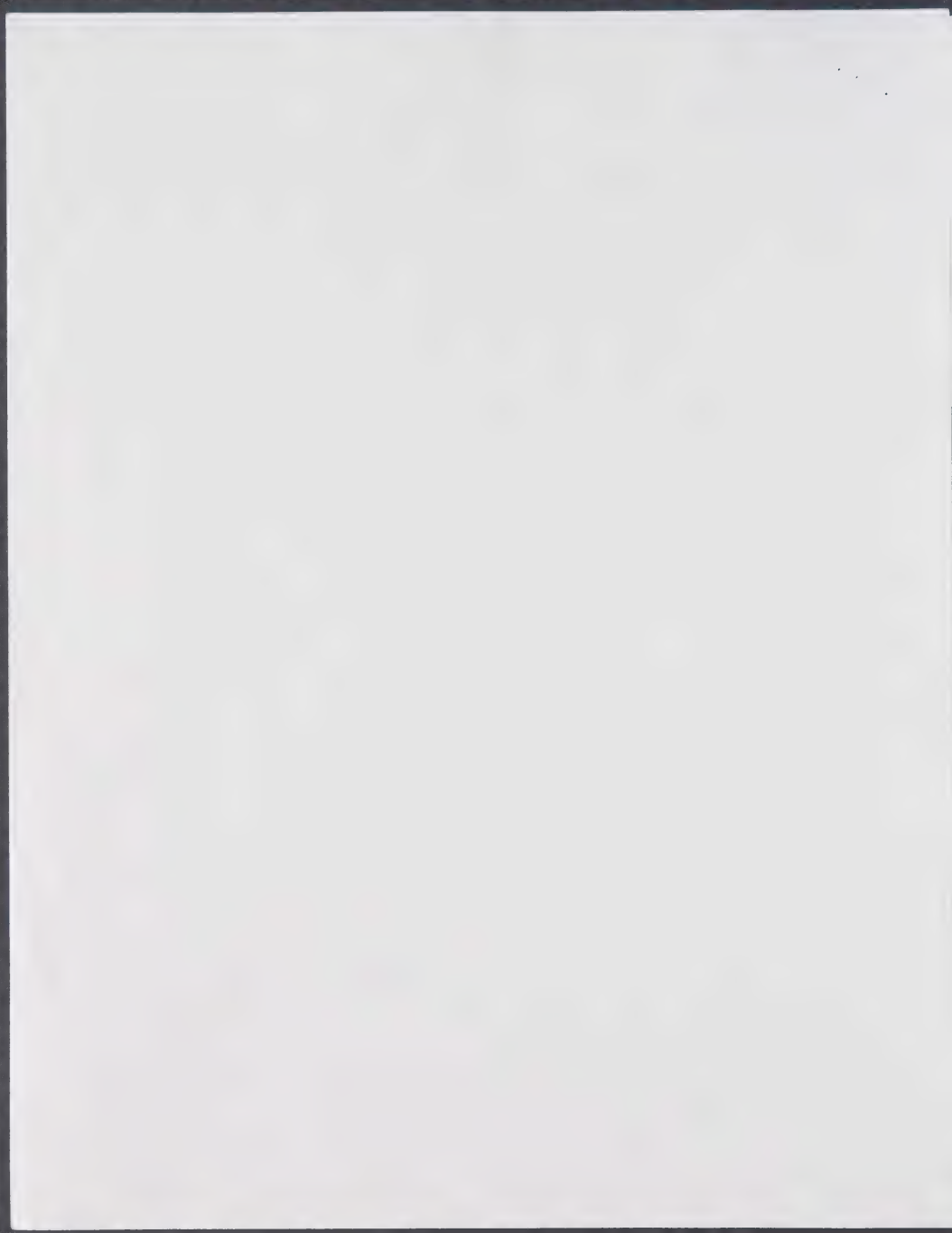
Professor Seymour Peiser
Harvard University

Dear Seymour:

Thank you for your detailed letter
about my handwriting, and for studying
it with such care.

I discussed your letter with Charles
Murch, one of the artist's relatives I know,
and he made two interesting comments.

One was that indeed there was a good
deal of abrasion in the sky - as there is with so
many French skies - but this may well prove
worse on paper than it is in reality. And
there are no many changes, uncharacteristic
of copies, that Charles believes that the passage
is an original - of course you know better
than most, that owners of paintings have
what they want to hear; and if you would

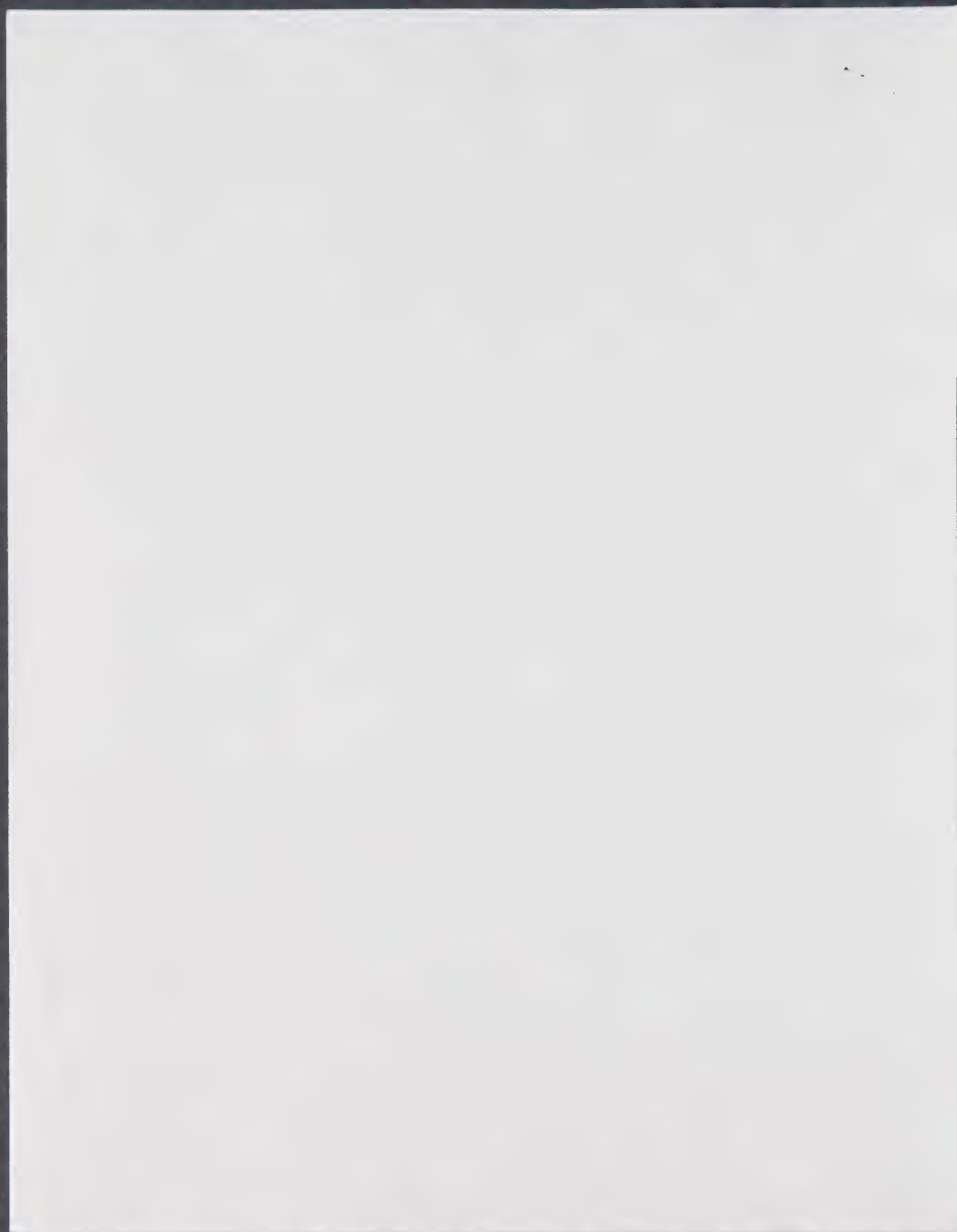


like to discuss him with Charles directly - rather
than through the office of my nephew, Rankin -
his telephone number is 608-563 2421.

Shortly before I brought the pearcase to
Boston, Betsy Wiseman, now at Oberlin, visited
us and I enquired which of my pearcases she
liked the best best, and she replied without
hesitation 'the pearcase'. I feel the same way,
and am glad that I bought it for my own
enjoyment, and not for sale by Alfred Bach,
Fine Arts. It suits that I have like the other
two, as you will see from the pages of my
autobiography, enclosed.

Best regards

John



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

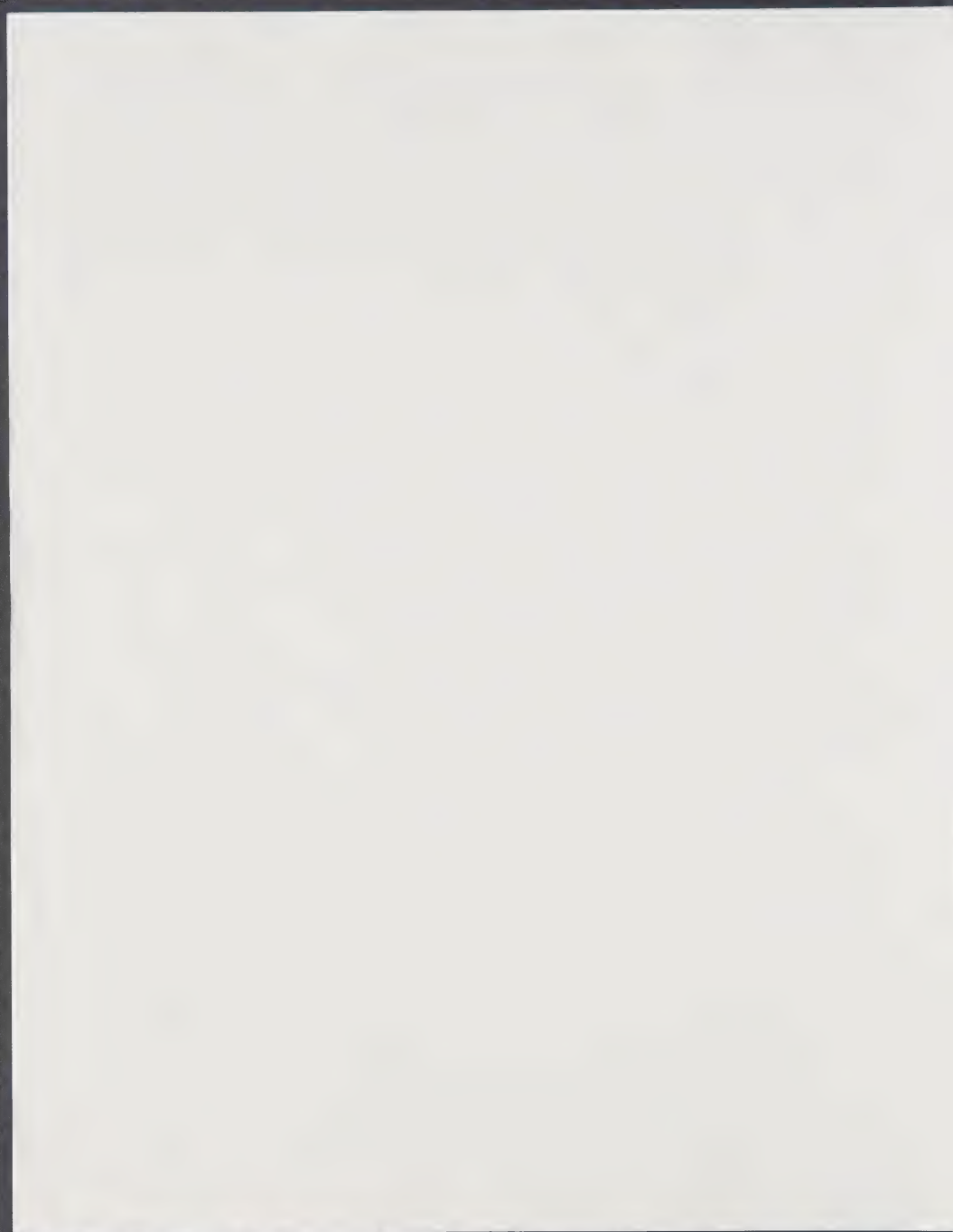
Dear Alfred

Upon my return from L.A., where I met with other members of Getty's Advisory Committee for its Museum, + more important, spent memorable days with my daughter who lives in the area. I found yr request to borrow my photos of J.R.'s beach scopes. Of course I'll send them on with Bill. He probably told you that both he + I've had a good go at all of them when we studied yr thing.

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

All the very best to both you + Habel.

Jefferson



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

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.

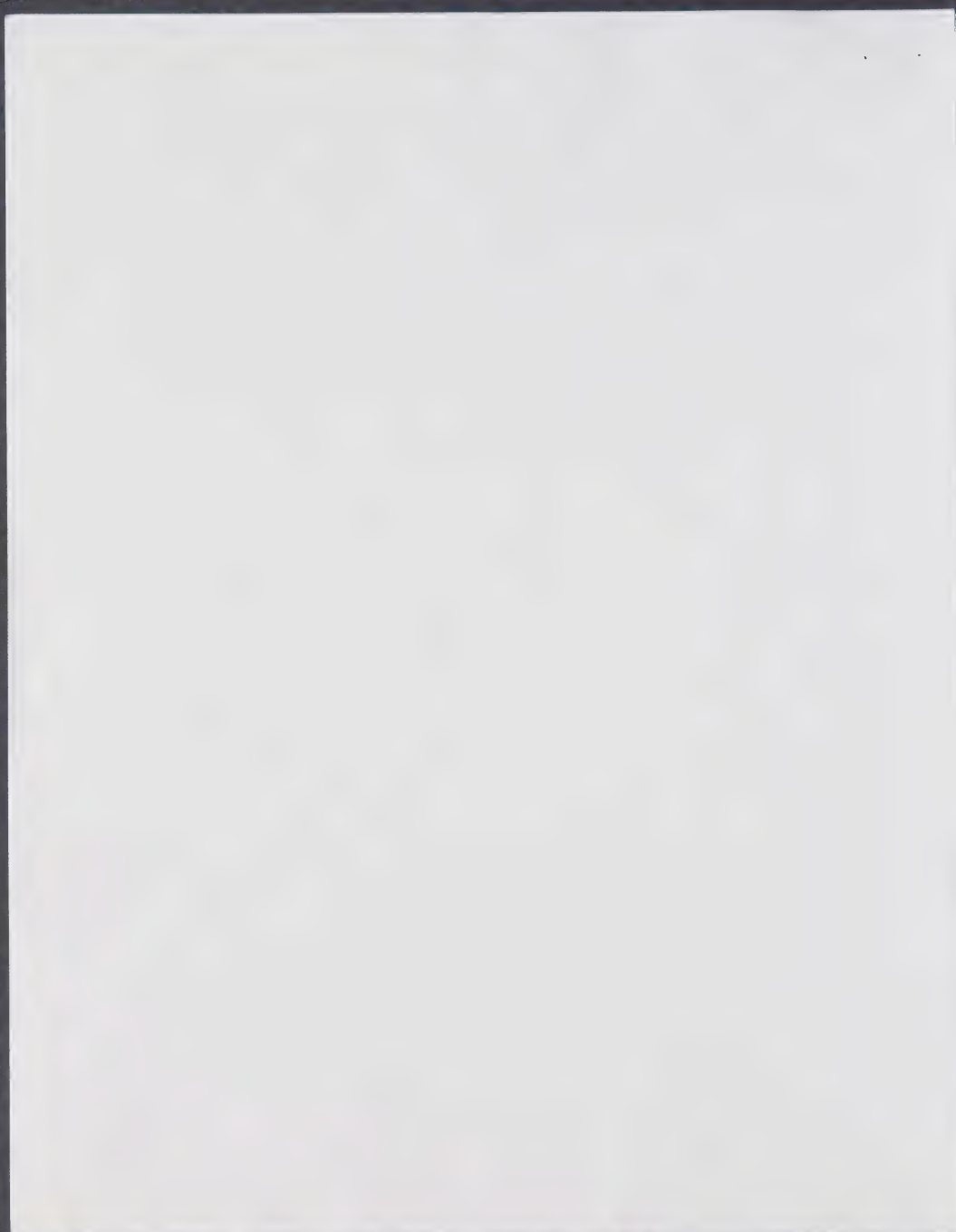
We think we removed all later overpaint from the sky. What was there before cleaning apparently was intended to cover the abrasion mentioned in the report. Our slide 6K shows part of the sky that is damaged badly enough to reveal the artist's complex reworking. (The details we choose to photograph for 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



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 30, 1994

Jacob Ruisdael, Seacoast with Waders
oil on canvas, 21 $\frac{1}{2}$ " x 26 $\frac{7}{8}$ "
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 gelatin size and the large canvas bubble flattened.

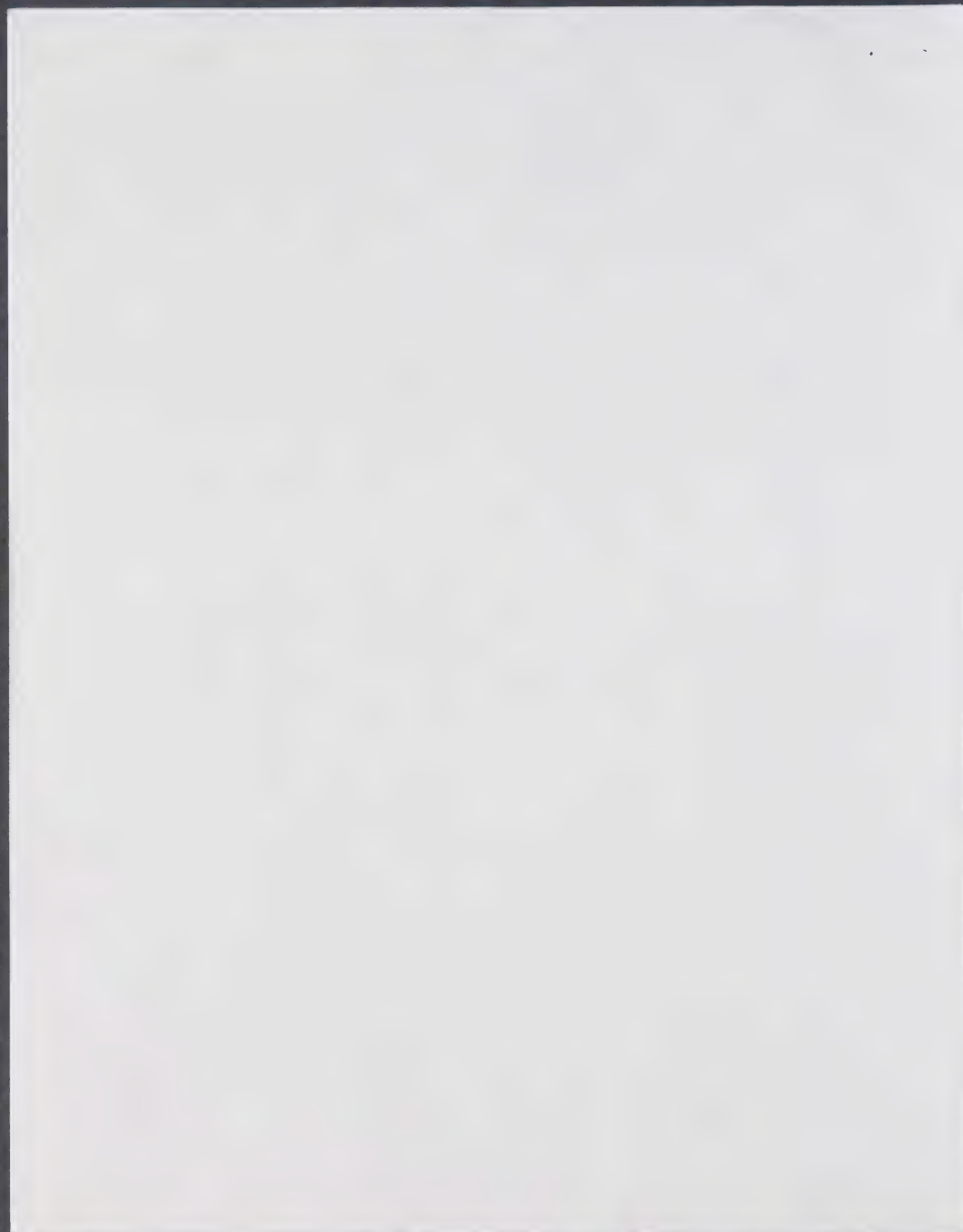
The canvas was faced with paper and the panel chiseled away. The side of the panel which had been against the canvas was found to be painted on. When the chips were reassembled, the picture was found to be a (late 19th century?) copy of a Dutch/Flemish portrait of a man. After all remains of glue had 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 $\frac{1}{2}$ " 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



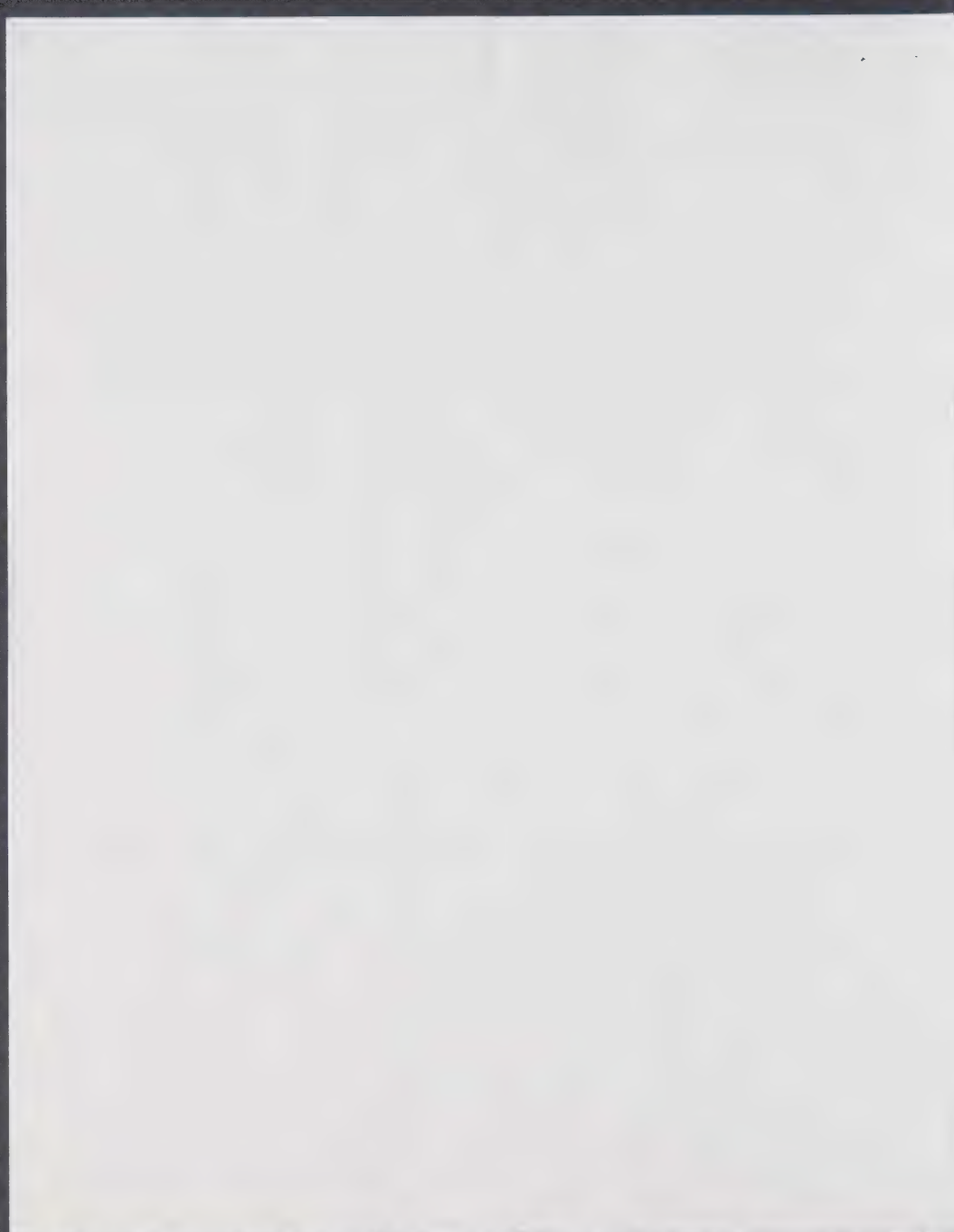
losses on the left side of the picture, the worst being a long horizontal loss at bottom left, a vertical row of losses 10" from the left edge, and several other losses along the bottom edge. There is also some abrasion along the bottom.

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 begins 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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ARTHUR M. SACKLER MUSEUM

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

25 I 95

Dear Alfred,

Thank you so much for leaving your beach scene at the Regg. Although I have had a number of good hard looks at it under natural + artificial light as well as U.V. + I.R. I am still a few minds about the attribution. In my view it may be a Reinhold that has suffered badly or a copy after a lost original. I believe the latter opinion may be closer to the mark, but of course it is difficult to demonstrate. I find a few details in promise: e.g. the high dome in the distant mid distance on the right. But I do not see Reinhold's hand in other important parts; e.g. the broad expanse of sea, which is virtually the lower third of the picture, minus the fine gradations found in J.R.'s unquestioned beachscapes, + equally important, the small white capped waves in your picture fail to roll to the shore in a regular rhythmical pattern (when I was in the U.S. during WW II I never thought my years at sea would strip me of my beachscapes). Obviously, the sky + other parts of the painting have suffered + some are really difficult to read. I look forward to showing you some of my material on

the

inquiries
To the beachscapes the next time you visit — particularly
photos of Jacobs beach scenes at the Nat. Gallery, London,
Chiswick, Rosden Long, + Petersburg

Incidentally, you wrote in your last letter that Mr. Munch
told you that I know four versions of your painting + that
one you saw at the Mauritshuis may be one of them —
and that you liked your painting, better than the Mauritshuis picture

For the record let me state, I do not know four versions
of your painting. I know four versions of the hemingways
painting. One is the Mauritshuis painting — which was
recently attributed for a couple of generations to Jan Kessel.

I do not know versions of your painting. However, I know
versions of other beach scenes by J. R., in addition to
those of the Petersburg pictures. Their existence
lends some support to the notion that your painting may
be a copy after a lost J. R.

With all best wishes

^{Amesbury}
P.S. Please find enclosed the six slides you kindly sent.

J

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

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.

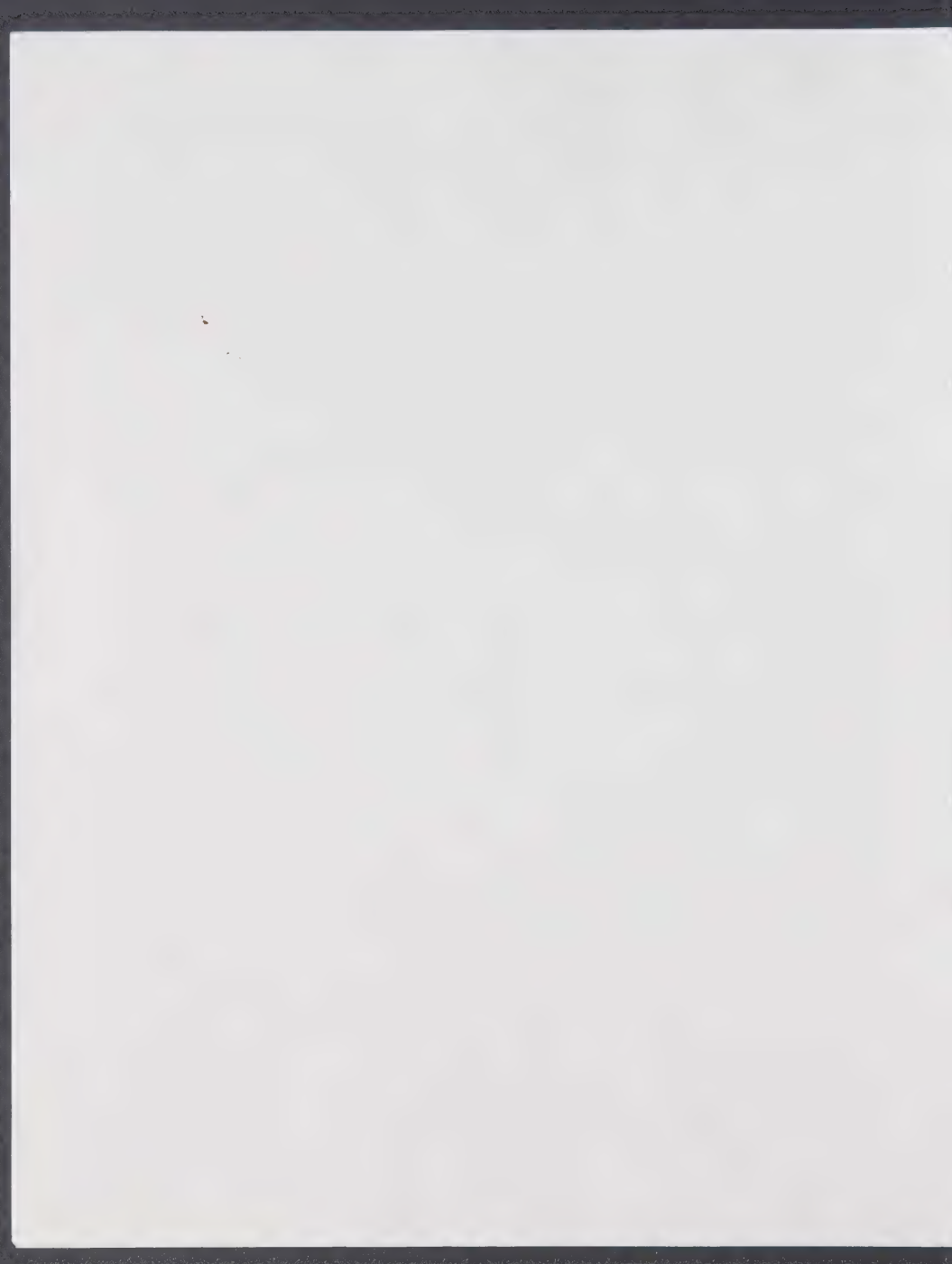
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Remember that the detail of the wading couple is extremely enlarged. The figures are 5/8" tall. This may make the cracks appear deceptively pronounced in the slide. As I look at it now from 30 inches away, they aren't noticeable.

I hope this helps.

Sincerely,

Charles Munch



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,

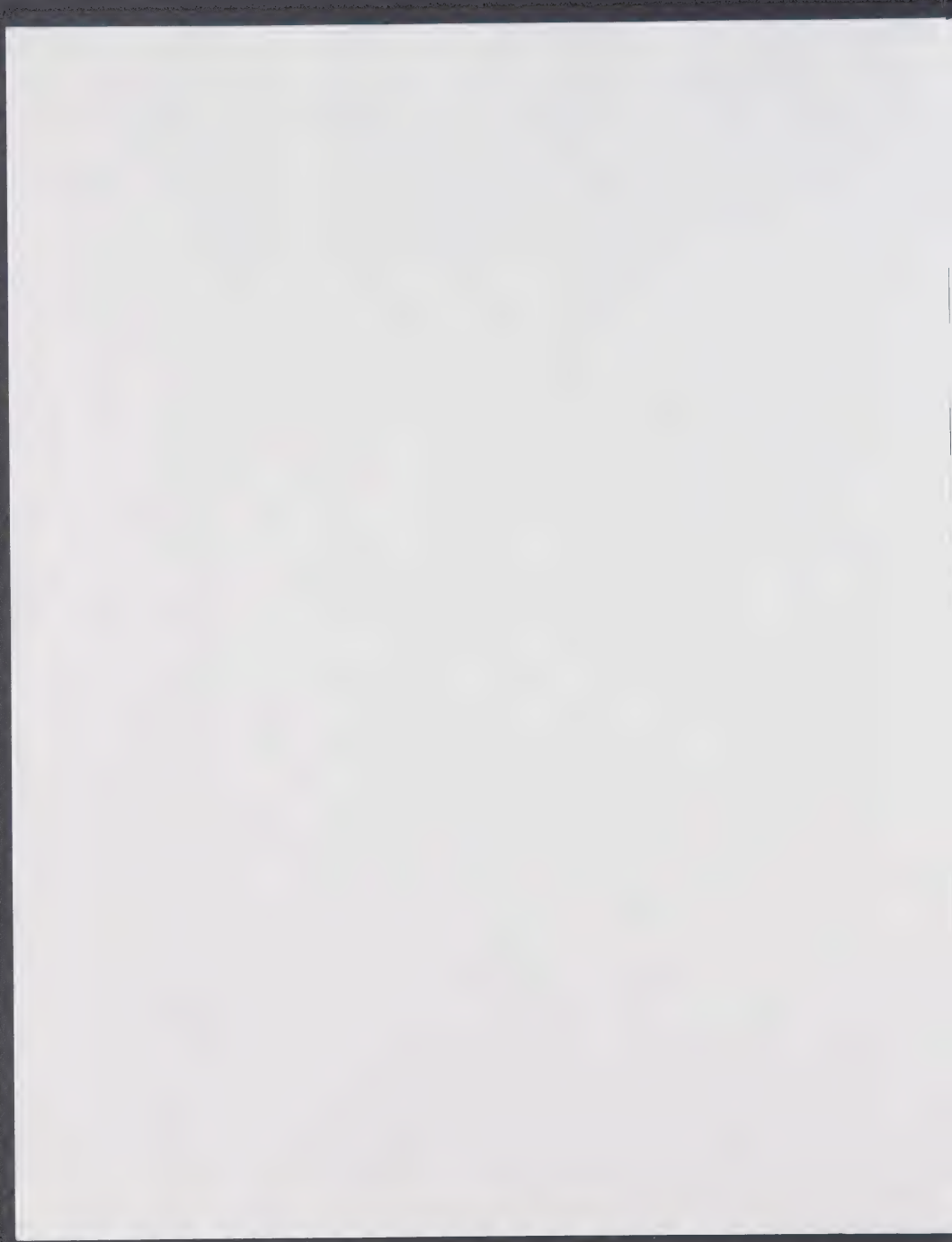
Bill

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? Thanx,

November 23, 1994

Marilyn



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

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

All best,



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?
Thanx,

November 23, 1994



HEIDE HÜBNER
KUNSTHANDEL

Messestand: 47
Messelefon: 089/5131703

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

NCHEN

39. Kunst- und
Antiquitätenmesse



DOMINICUS VAN DER SMISSEN, (Albtra 1704/1760), "Selbstporträt",
Öl/Lw, 42,5 x 33,5 cm, sign u. ins. Dominicus Van der Smissen, 1711/1784

bei Fragen alle zur Empfehlung

Heide Hübner



HEIDE HÜBNER
KUNSTHANDEL GMBH

DOMSTRASSE 2
WÜRZBURG
TEL. 09 31/15151 · FAX 09 31/50236

ATE:

ASSIGNMENT:

FILE NO:

THIS SIDE TOWARD SCREEN



THIS SIDE TOWARD SCREEN



THIS SIDE TOWARD SCREEN



Ektachrome
FILM

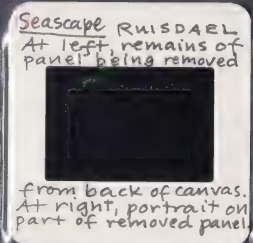
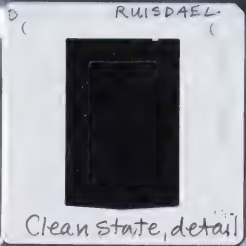


Kodak
PROFESSIONAL GRADE

THIS SIDE TOWARD SCREEN



THIS SIDE TOWARD SCREEN



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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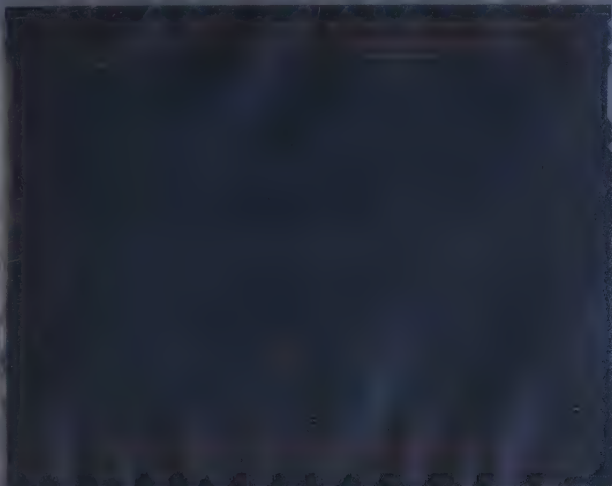
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ARCHIVAL PRESERVERS

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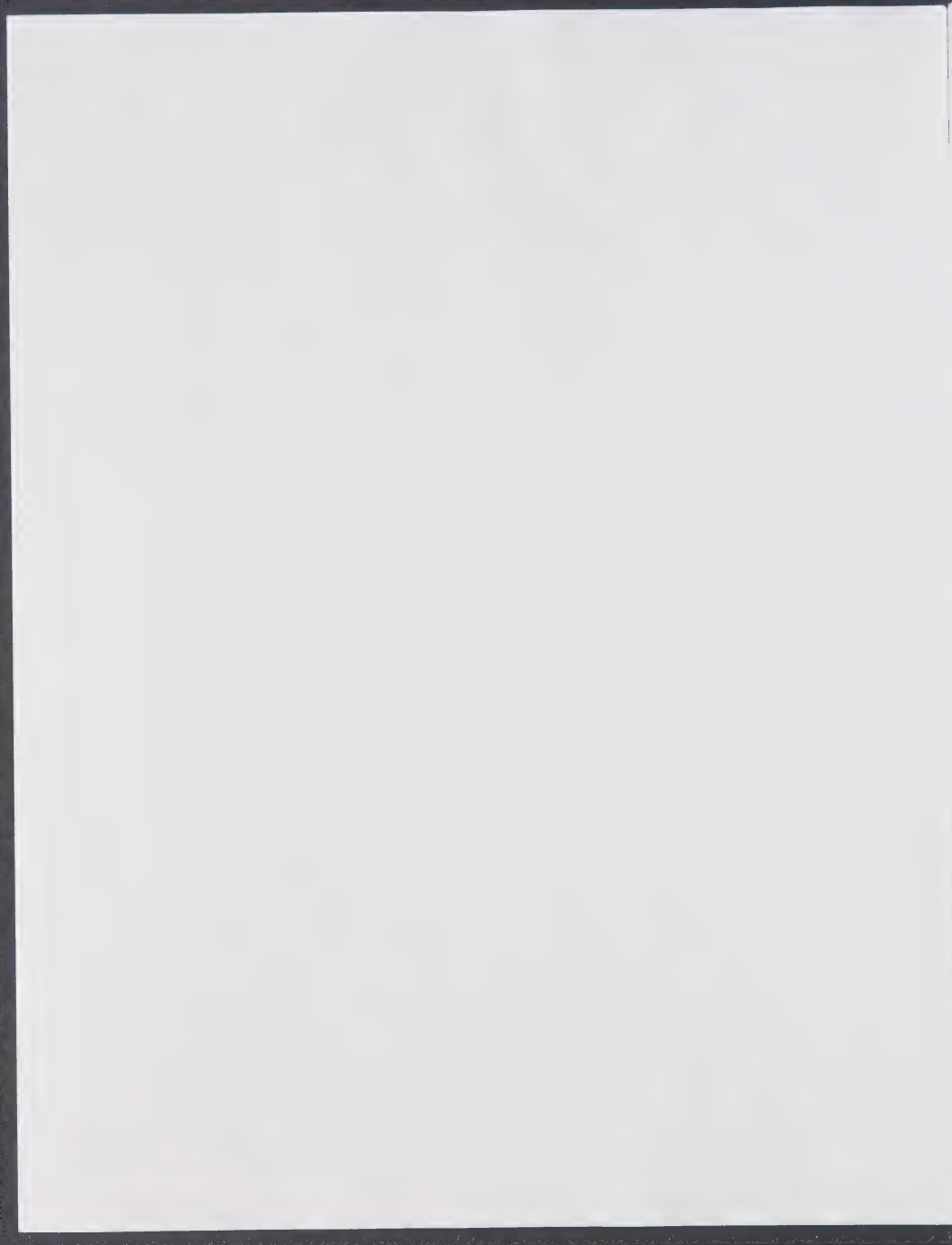




8/12/93

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

Dear Mr. Slive, ^{beach scene} in Alfred Bider's ~~17th~~.

To me the cracks ^{look normal} although they vary in contrast ^{from area to area} for 17th Dutch painting. They are most contrasty in the white dune and the blue sky just above it, where the paint is thicker. Perhaps we are also seeing dark underpaint through the cracks — ^{the artist made} ~~there have been~~ lots of changes, ^{painting} ~~dark~~ over light and light over dark. Also, for at least 100 years the canvas was mounted on a thick oak panel (not original) which we removed. That may have affected the character of the cracks.

Remember that the detail of the ^{wading} couple is extremely enlarged. The figures are $\frac{5}{8}$ " tall. This may make the cracks ^{As I look at it, now} ~~appear~~ ^{viewed} from 30 inches, they aren't noticable.

I hope this helps.

July 30, 1964

Jacob Ruisdael, Seacoast with Waders
oil on canvas, 21 1/2" 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 gelatin size and the large canvas bubble flattened.

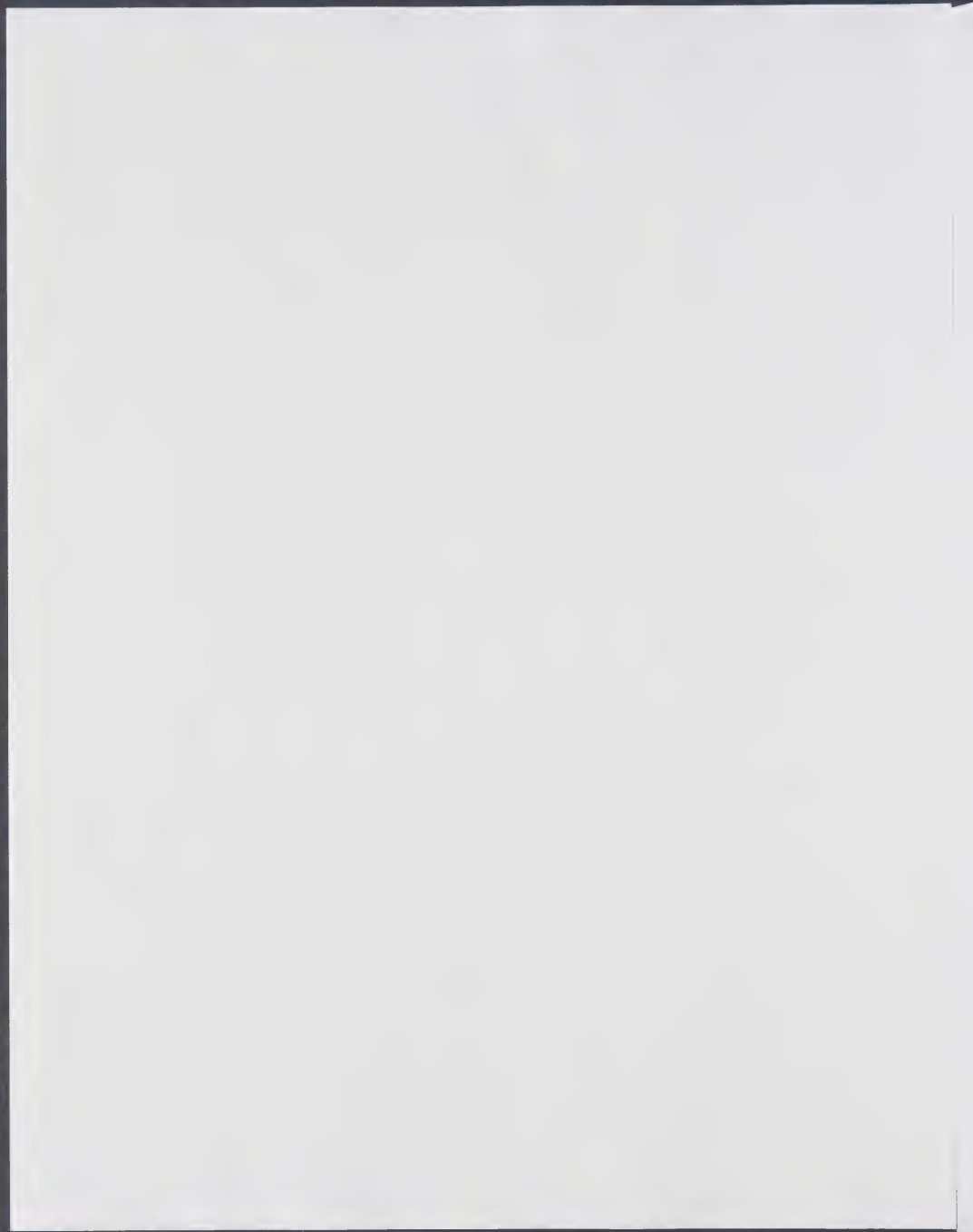
The canvas was faced with paper and the panel chiseled away. The side of the panel which had been against the canvas was found to be painted on. When the chips were reassembled, the picture was found to be a (late 19th century?) copy of a Dutch/Flemish portrait of a man. After all remains of glue had 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 varnish 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 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 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 weaves, 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 begins with a light shading stroke on the J.

Losses in the clean painting were filled with traditional color. 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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FROM DR. AL BADER

Dear Charles
Please talk
to Prof. Lev.

Thanks
Gene

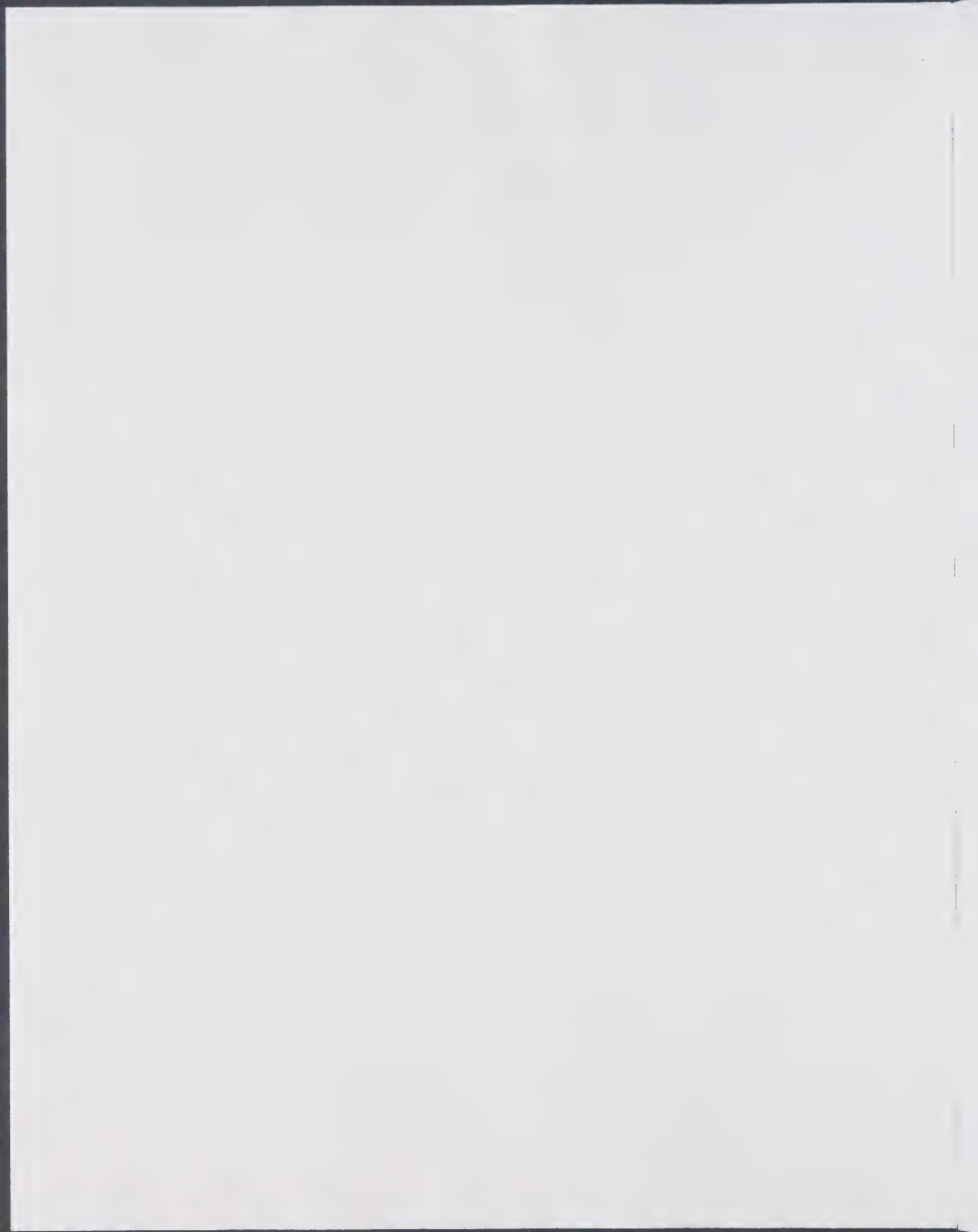
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Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211

December 27, 1994

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

Dear Seymour,

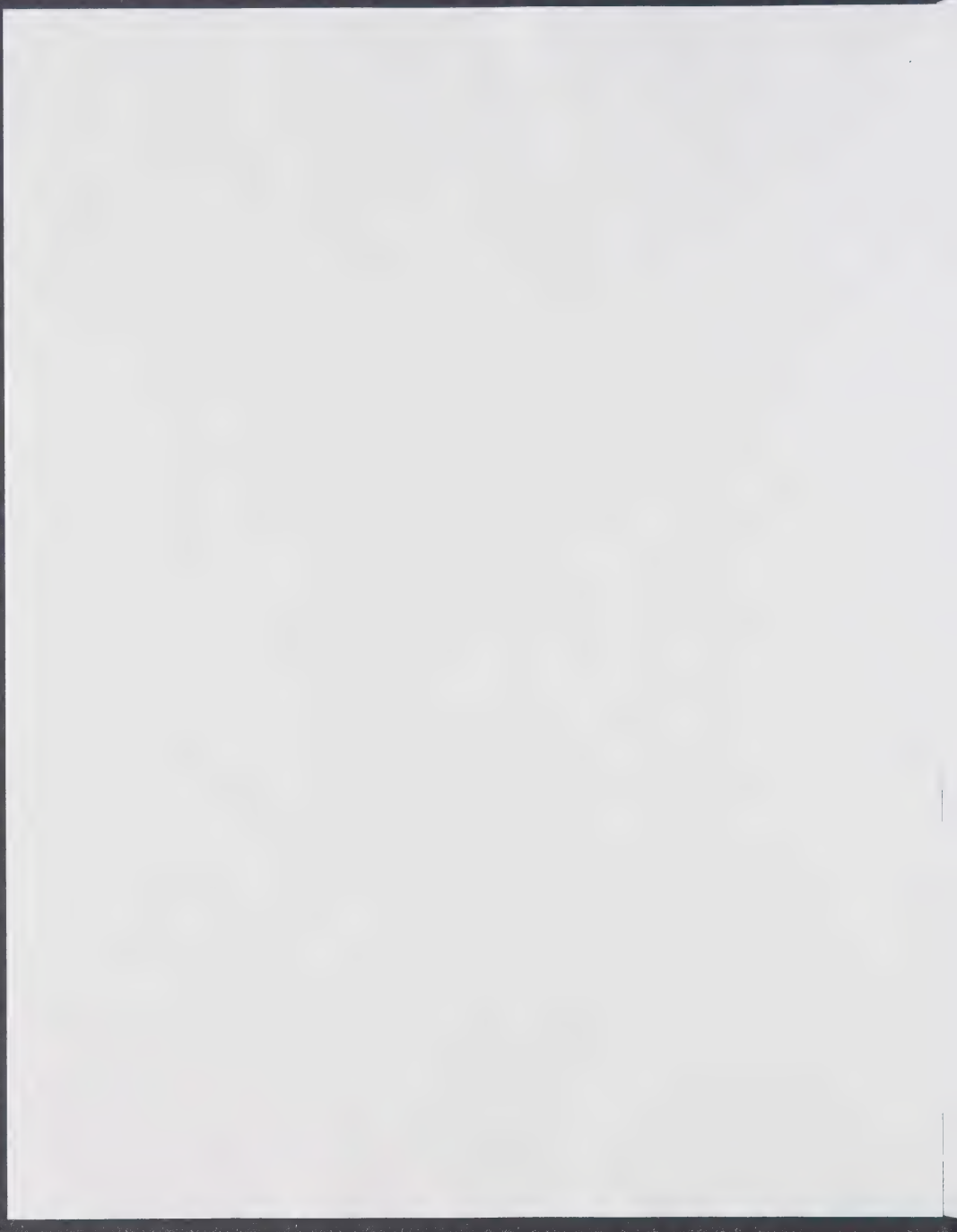
I'm sorry that a very long trip to Europe has delayed my responding to your letter regarding the seascape.

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.

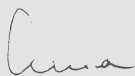


Professor Seymour Slive
Harvard University
December 27, 1994
Page Two

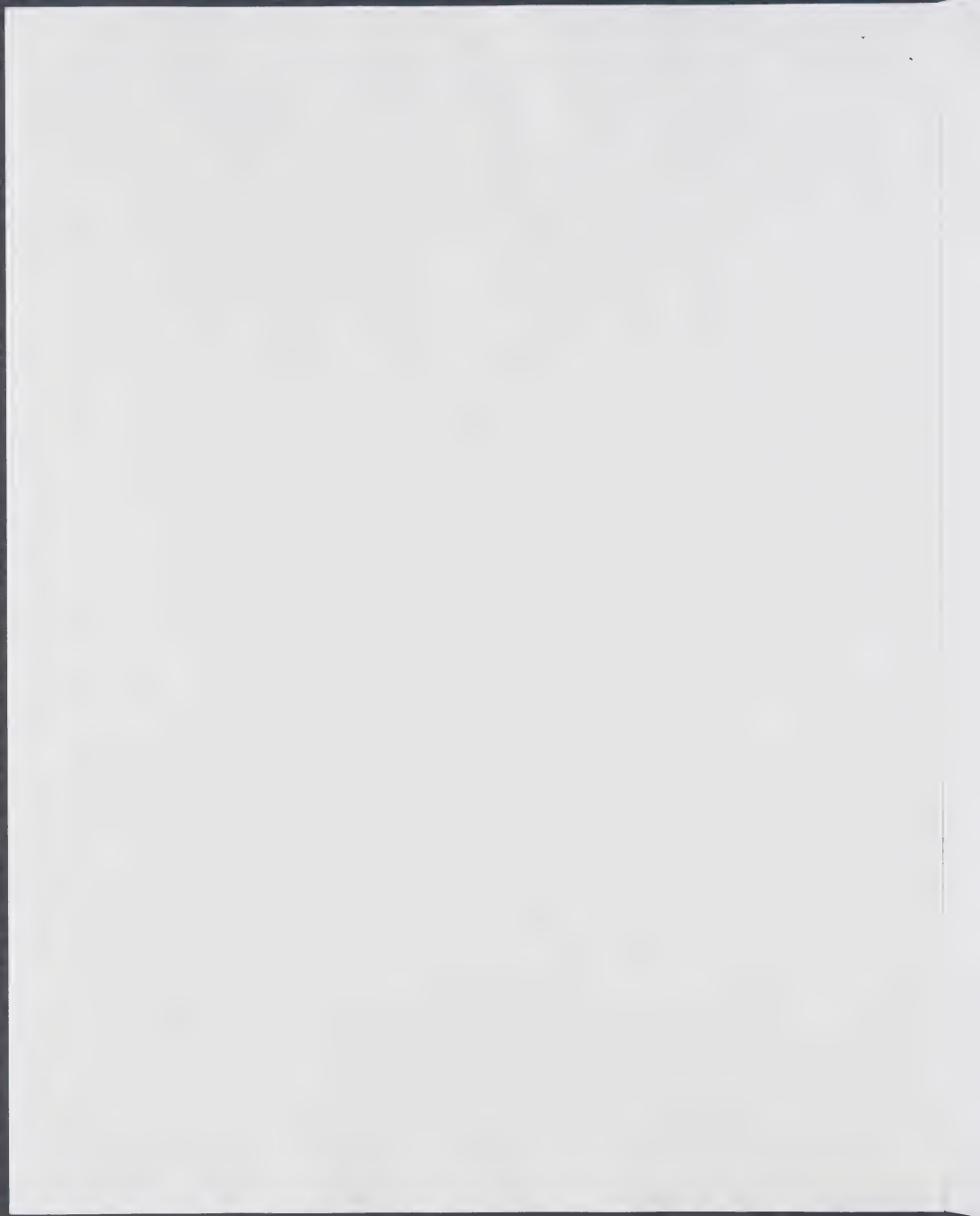
Incidentally, I bought that painting for myself and not for Alfred Bader Fine Arts,
and I plan to keep it in my collection.

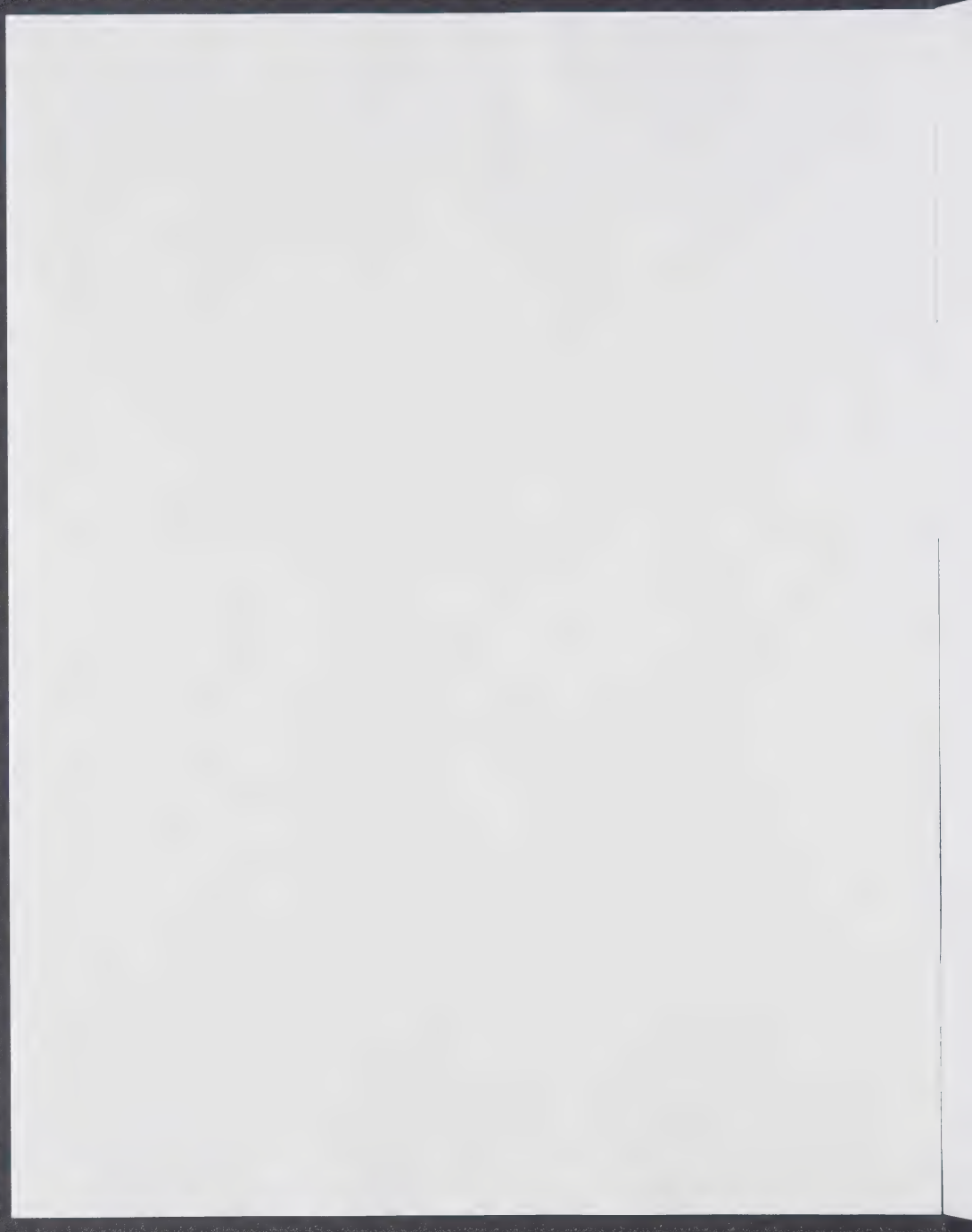
Fond regards to you and Bill, and all good wishes from house to house.

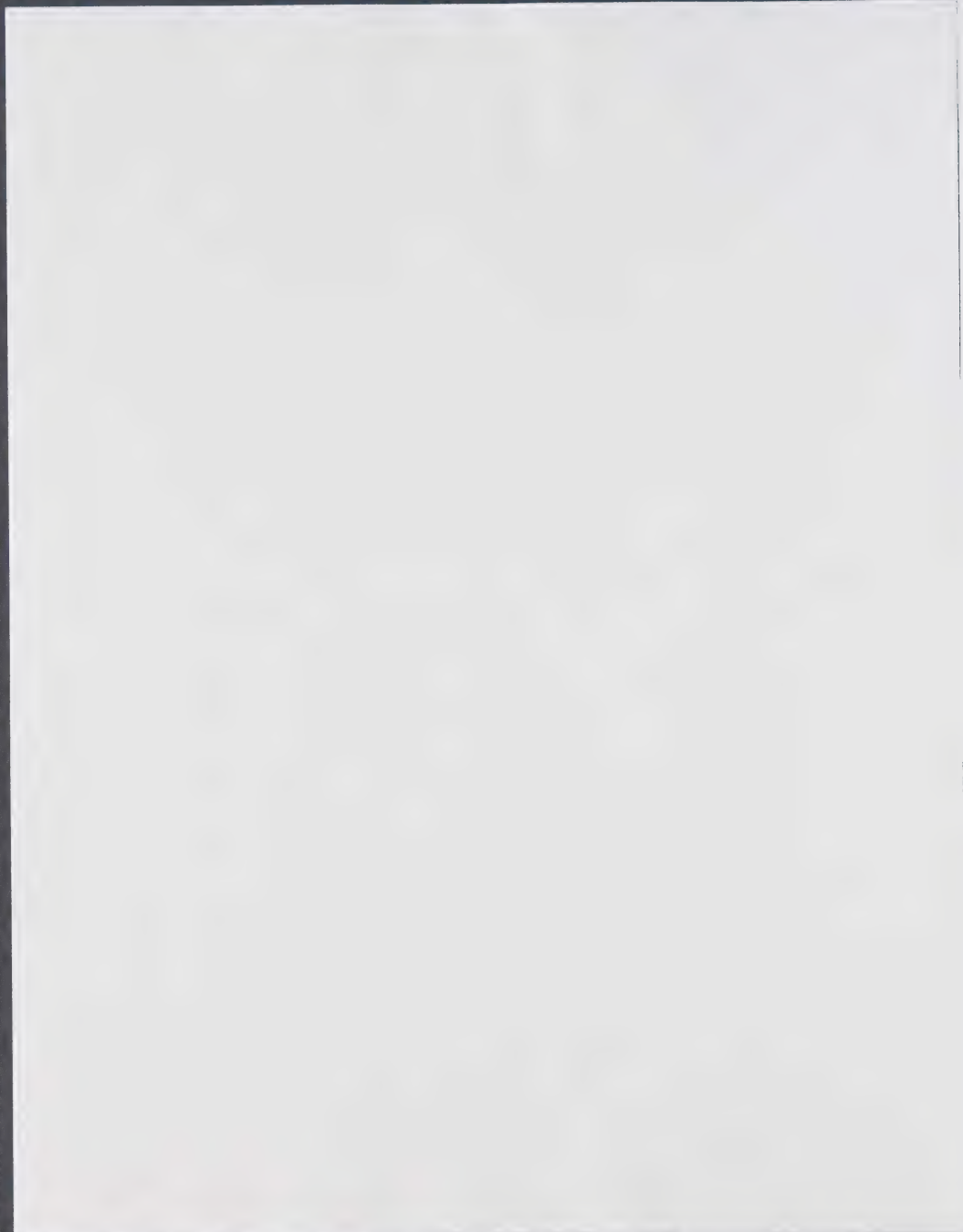
As always,

A handwritten signature in cursive script, appearing to read 'Slive', written in dark ink.

Enclosures







HARVARD UNIVERSITY

DEPARTMENT OF FINE ARTS

ARTHUR M. SACKLER MUSEUM

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

17-VII-94

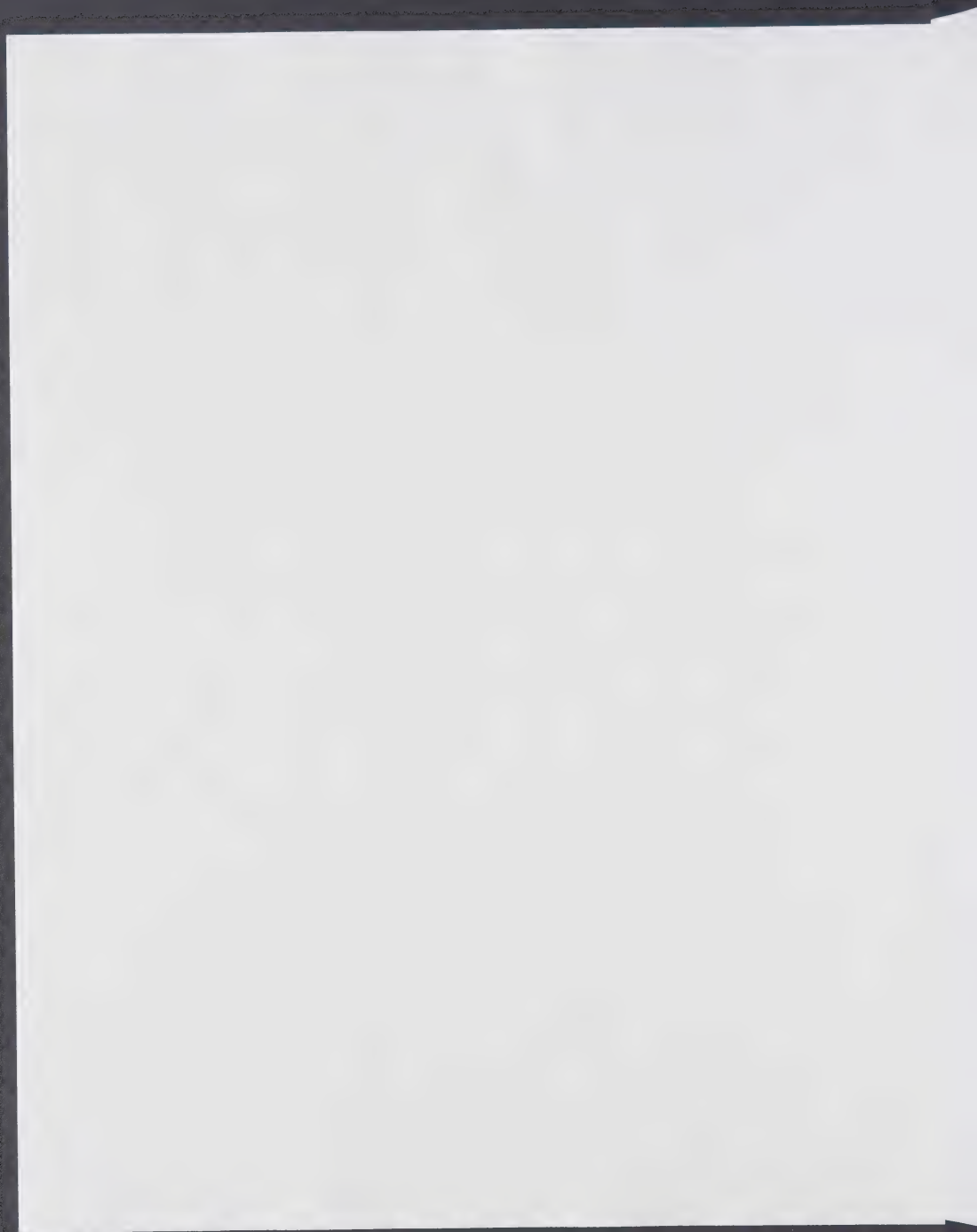
Dear Mr. Munch,

Thank you for additional work
on the Leach'scape's crackle pattern.
I also am grateful for work that you
removed the canvas from its added
oak support.

With all good wishes,

Sincerely,

Raymond Hill



HARVARD UNIVERSITY

DEPARTMENT OF FINE ARTS

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

2/2/72

Dear Mr. Burch,

Thank you for yr letter of June 24th +
the slides you sent. Can you account
for the pronounced crackle pattern which
is particularly evident in the detail
that includes two figures in the
foreground?

Yours sincerely,

Raymond H. White

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HARVARD UNIVERSITY

DEPARTMENT OF FINE ARTS

ARTHUR M. SACKLER MUSEUM

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

29. xi. 94

Dear Alfred,

Greetings!

In my opinion yr beachscape is not an open + shut case, I would like to learn as much as I can about it. Can you ask Mr. Munch to send me a copy of his treatment report and copies of all available photos he made before + during treatment (he sent 4 slides made after treatment). In a letter he writes there is abrasion in the glazes in the sky + the latter appears to have extensively reworked by the artist. During his treatment did he find evidence that the sky had been overpainted by another hand at a later date?

All the very best,

Sejourn

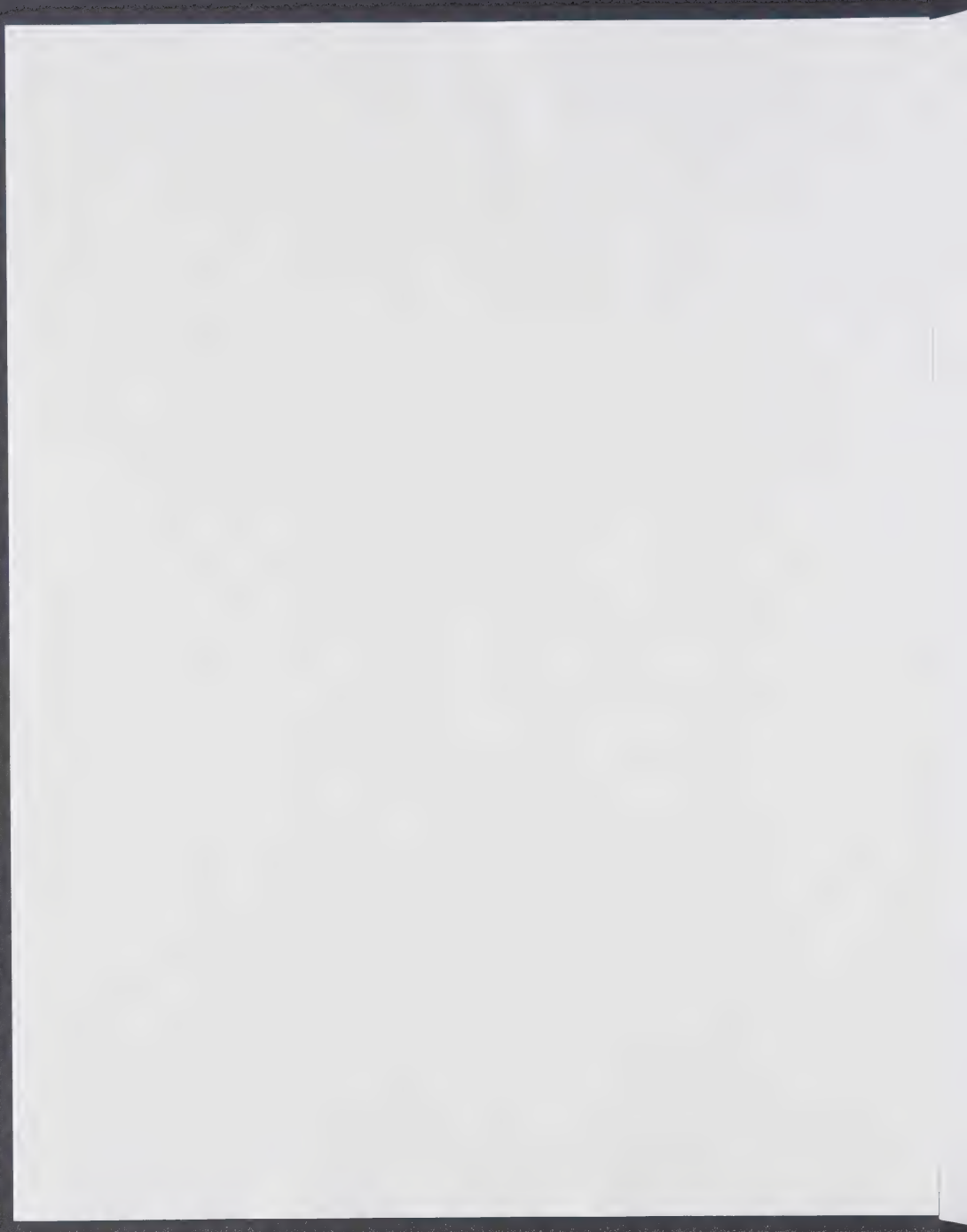
Dear Charles and Jane,

Alfred asked me to send this to you for your assistance. It seems to me that I sent you a brief note requesting 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.

Thankx,

Marilyn

12/27/94



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, 1984

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

Dear Mr. Slive,

To me the cracks in Alfred Baier'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 will lots of changes, painting dark over light and light over dark.

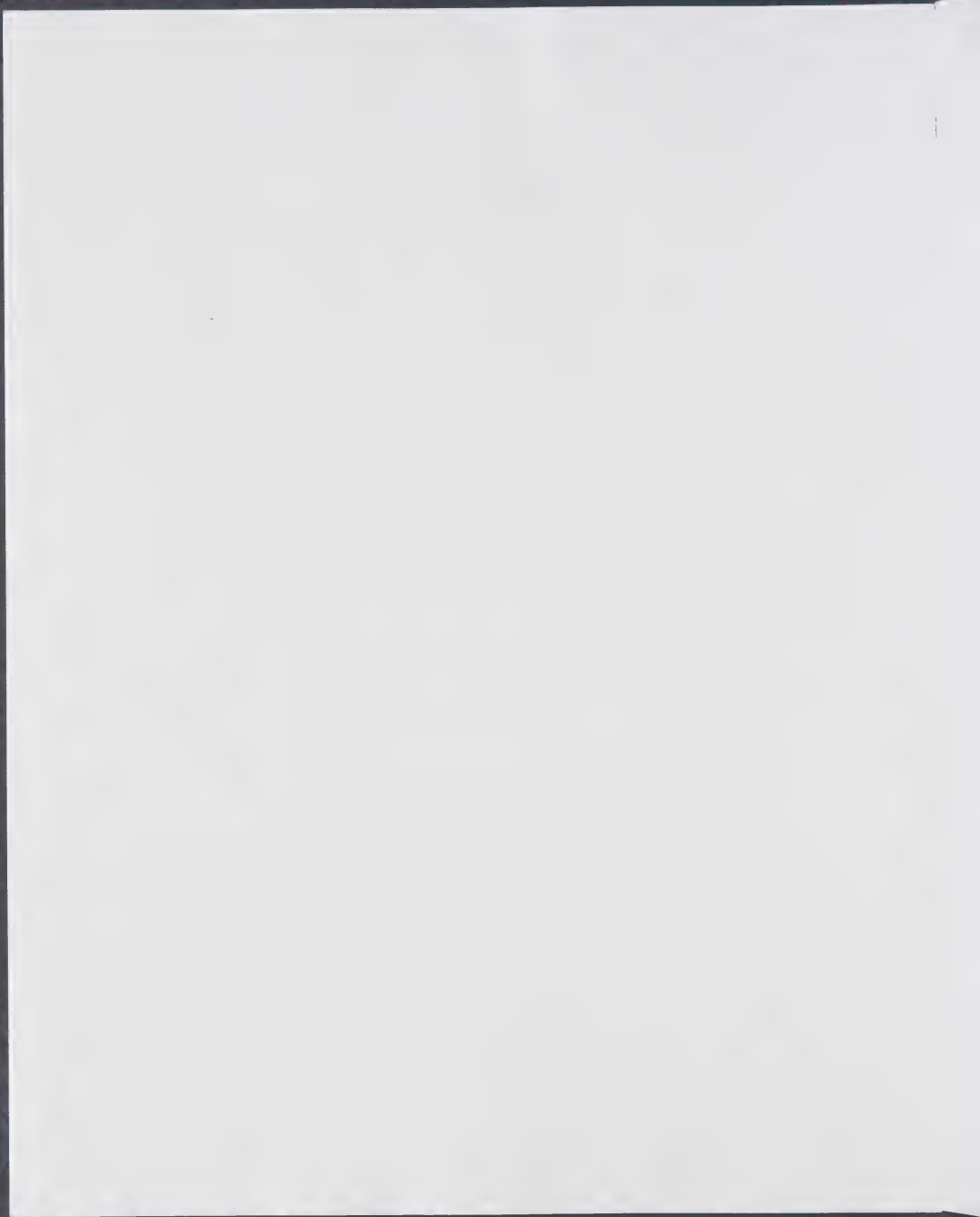
For at least 100 years the canvas was mounted on a thick oak panel (not original, which we removed). That saw have affected the character of the cracks.

Remember that the detail of the wading couple is extremely enlarged. The figures are 1/3" 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



December 30, 1964

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

Dear Mr. Slive:

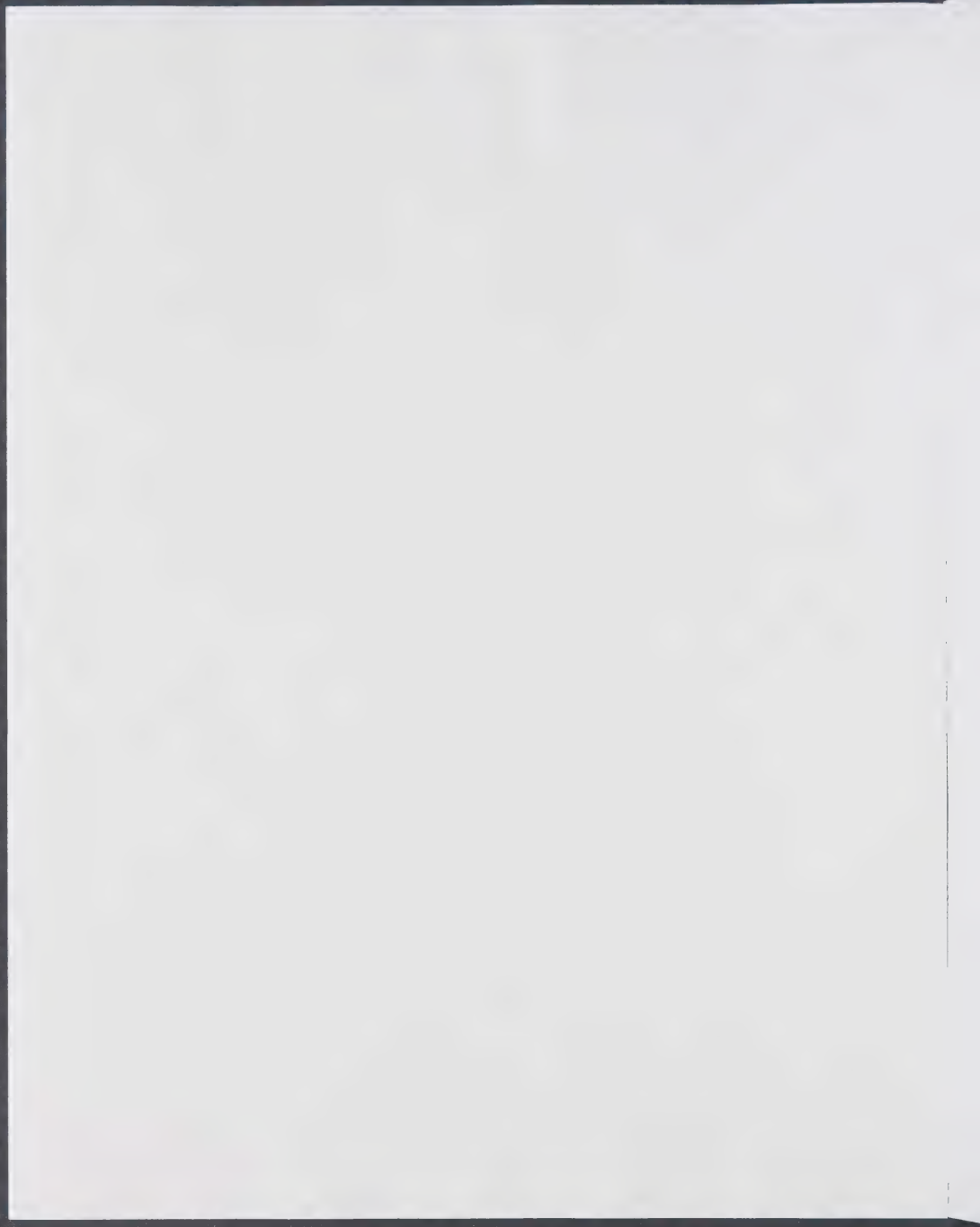
I hope the enclosed report and slides will help you. If possible, please return the slides to us, rather than to Alfred Baden.

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



FAX FROM



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

Date: Dec 19

Page 1 of 1

To:
Fax:

Charles Munch

Many thanks for your comments.
I spoke to Rothenberger in Genova who
had seen the painting at the auction
(I suppose he may have been bidding!)
He does not think #64 an original
but a studio collaboration — cannot be
certain about mine until restoration.
Your very words!

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

Thanks & all the best

Alfred

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HARVARD UNIVERSITY

DEPARTMENT OF FINE ARTS

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

25 I 95

Dear Alfred,

Thank you so much for leaving yr beach scene at the Fogg. Although I have had a number of good hard looks at it under natural + artificial light as well as U.V. + I.R. I am still of two minds about the attribution. In my view it may be a Raissack that has suffered badly or a copy after a lost original. I believe the latter opinion may be closer to the mark, but of course it is difficult to demonstrate. I find a few details impressive; e.g., the high dune in the distant middle ground on the right. But I do not see Raissack's hand in other important parts; e.g., the broad expanse of sea, which is virtually the lower third of the picture, misses the fine gradations found in VR's unquestioned beachscapes, + equally important, the small white capped waves in yr picture fail to roll to the shore in a regular rhythmical pattern (when I was in the U.S. Navy during W.W. II I never thought my years at sea would help me judge beachscapes). Obviously, the sky + other parts of the painting have suffered + some are beastly difficult to read. I look forward to showing you some of my material on

the



JvR's ^{unquestioned} beachscapes the next time you visit — particularly
photos of Jacob's beach scenes at the Nat. Gallery, London,
Chiswick, Polesden Lacey, + Petersburg.

Incidentally, you wrote in your last letter that Mr. Munch
told you that I know four versions of your painting + that
one you saw at the Mauritshuis may be one of them —
and that you liked yr painting better than the Mauritshuis picture.

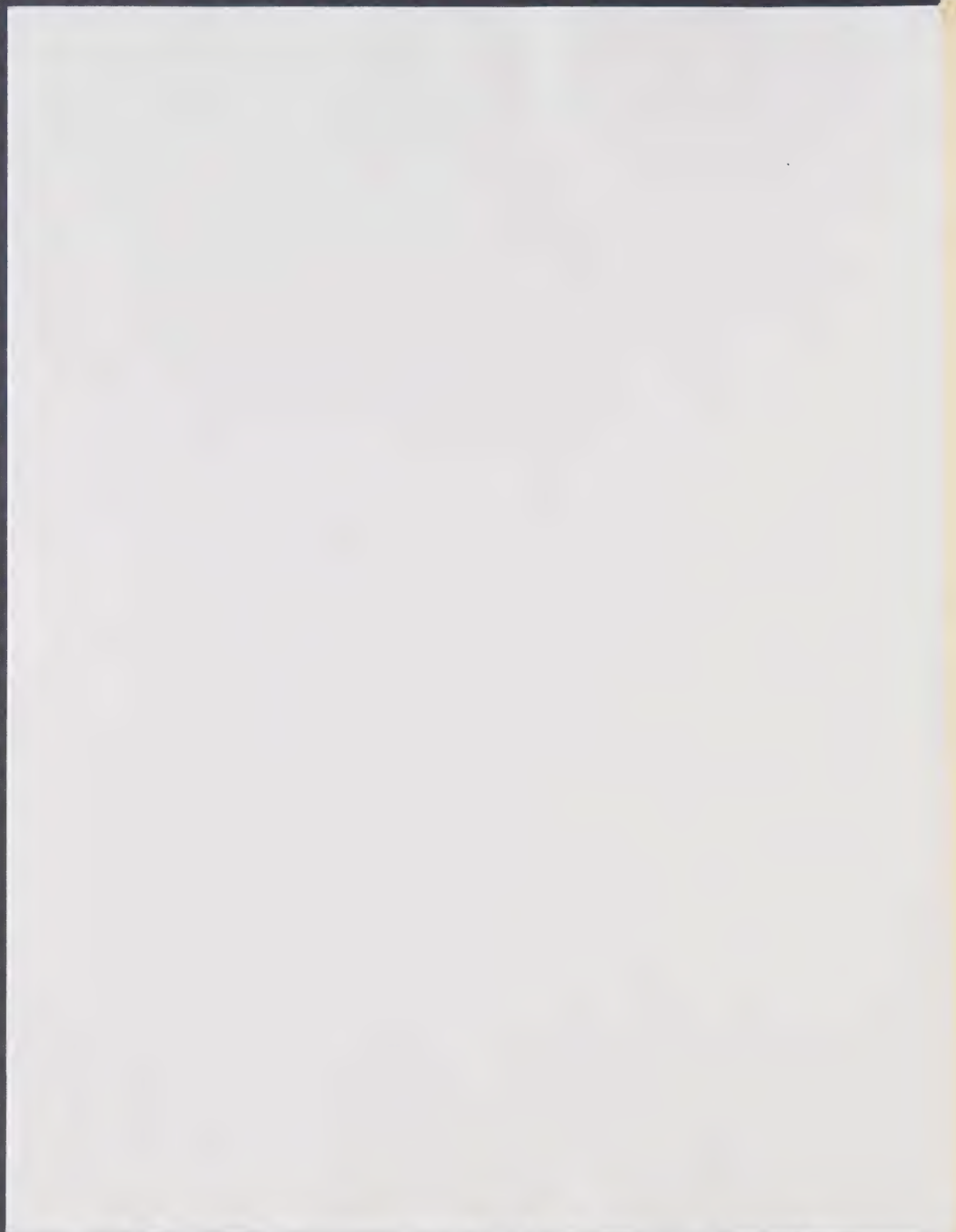
For the record let me state, I do not know four versions
of yr painting. I know four versions of the Leningrad
painting. One is the Mauritshuis painting — which has
been attributed for a couple of generations to Jan Kessel.

I do not know versions of yr painting. However, I know
versions of other beach scenes by JvR, in addition to
those of the Petersburg pictures. Their existence
lends some support to the notion that yr painting may
be a copy after a lost JvR.

With all best wishes

P.S. Please find enclosed the six slides you kindly sent.

Seamus
J



~~panel 14' 2 x 19' 4 100~~

Otto N. 628 1080

Emile W 737 1248

4 pm

1016 5th Ave

8305

613 225 7909

David de Witt 19 August 2001 // August 2002

3 Prindlel Seavigne
~~Prindlel Seavigne~~

Leoni

Meister der Nordäcker Bildnisse

→ ~~Reinhold~~ Seaman
John Seaman of Japan 1847

Speed
No. 153L
HASTINGS, MN
LOS ANGELES, CHICAGO, LOGAN, OH
MCGREGOR, TX, LOCKUST GROVE, GA

No 1 in 45 1/2 x 53 1/4

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Regensburg 27. 29. November 60

Frau Christiane von Pfeil von Achtingburg

76370 Oberammergau 5

an die Reichs 36

6171/7149 22

Thomae Mitterdorf