

ALFRED BASSER

Art Related Correspondence

2012-2016

QUEEN'S UNIVERSITY ARCHIVES	
LOCATOR	5169
BOX	6
FILE	A

BILL OF SALE

I HAVE SOLD TO DR. A. BADER

OIL PAINTING ON CANVAS, 30 x 20"

WOMAN CUTTING RHUBARB

SIGNED BP

£ 750.00

OIL PAINTING ON PANEL

SHAPED TOP, 9 1/2 x 8"

ADORATION OF ~~THE~~ MAGI

PROBABLY FLEMISH, 17TH CENT.

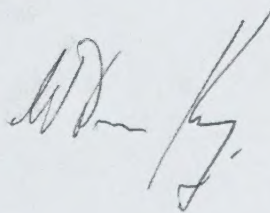
AFTER AN ITALIAN COMPOSITION

£ 600.00

PAYMENT OF £ 1350.00

RECD. BY CHECK NO. 541582

JULY 3 1984





Alfred Bader Fine Arts

924 E. Juneau Avenue
 Astor Hotel - Suite 622
 Milwaukee, WI 53202

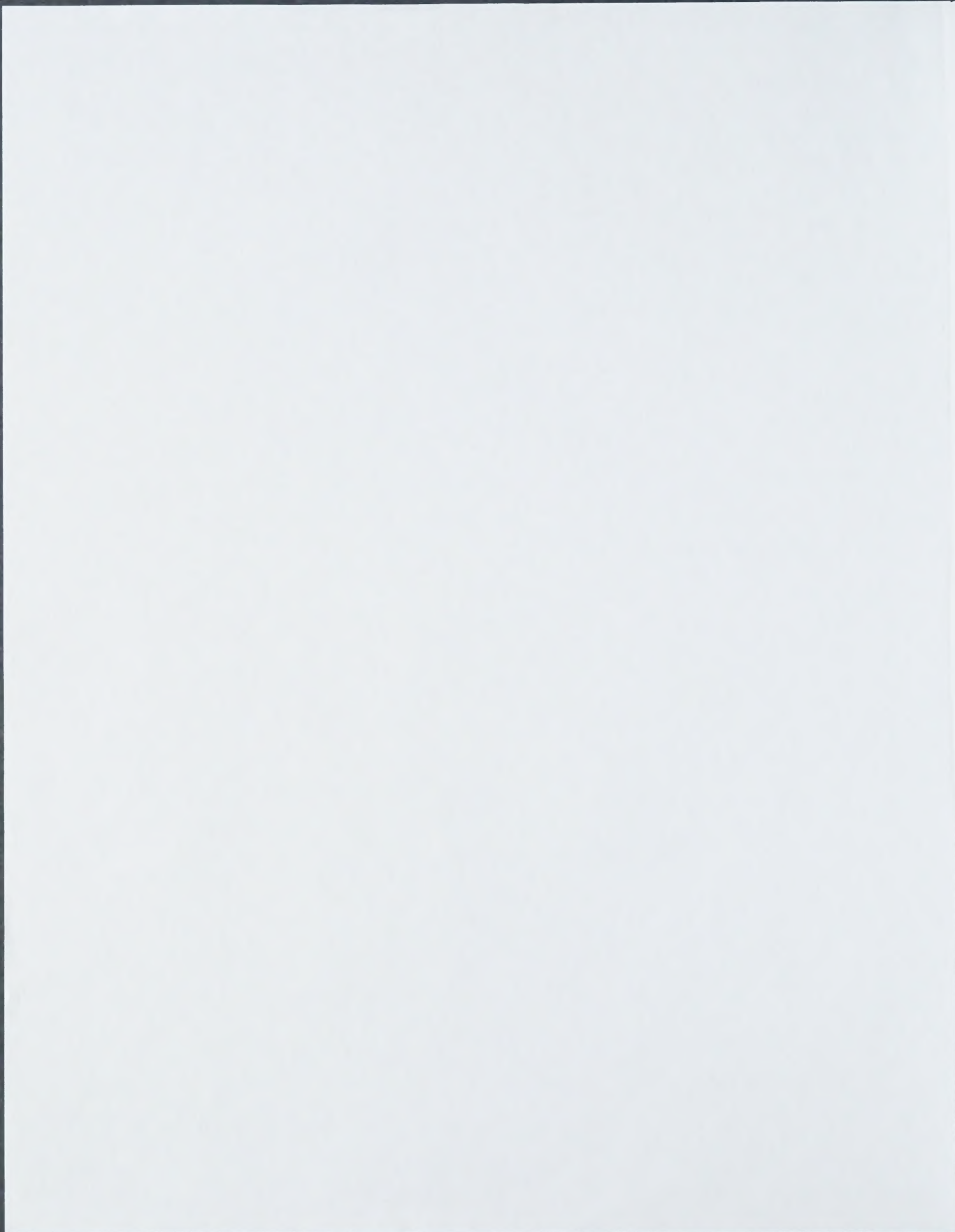
Invoice

DATE	INVOICE #
3/18/2013	816

BILL TO
Whitfield Fine Arts LONDON

P.O. NO.	TERMS

DESCRIPTION	QTY	RATE	AMOUNT
ABFA #2407, 1/2 interest, The Lute Player		150,000.00	150,000.00
Terms: Payment in full in US dollars by April 30, 2013 as requested			
DEALER		Total	\$150,000.00



Alfred Bader Fine Arts

From: David de Witt [3dad5@queensu.ca]
Sent: Friday, May 31, 2013 10:44 AM
To: Alfred Bader Fine Arts; Alfred Bader Fine Arts
Subject: Rembrandt Bredius 304 report from the Canadian Conservation Institute
Attachments: CSD 5019 - Bredius 304.pdf

Dear Alfred,

Here is the final report by Kate Helwig (graduate of the Queen's Conservation program) of the Canadian Conservation Institute, on the painting we both believe is by Rembrandt, Bredius 304.

With all best wishes,
David

Dr. David de Witt | Bader Curator of European Art

Agnes Etherington Art Centre | Queen's University | Kingston ON | K7L 3N6

T: 613.533.6000 x 75100 | F: 613.533.6765 | W: www.aeac.ca





Further Analysis of
Samples from a Painting
Entitled *Head of a Bearded
Man: Study for St. Matthew*

For

Agnes Etherington Art Centre
Kingston, Ontario, Canada

Kate Helwig and Carl Bigras
Conservation Science Division

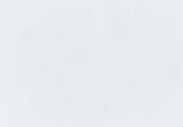
January 18, 2013
CSD 5019, CCI 125043



Canadian
Conservation Institute

Institut canadien
de conservation

Canada



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Faint, illegible text block, possibly a subtitle or secondary header, located in the middle section of the page.

Faint, illegible text block, possibly a body of text or a list item, located in the lower middle section of the page.

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Introduction

The painting entitled *Head of a Bearded Man: Study for Saint Matthew* is in the collection of Alfred and Isabelle Bader. It is a small, oil on oak panel sketch measuring 24.5 cm x 19.7 cm. The painting is tentatively attributed Rembrandt's workshop.

Dendrochronological dating of the oak panel showed that the youngest heartwood ring was formed in 1633 and that a creation date from 1650 onwards is plausible.¹ Examination and analysis of several paint samples was previously undertaken by Karin Groen and no materials anachronistic to the 17th century were identified.² A yellowish ground layer was observed on the panel, however it was brittle and detached from the paint layers and was not analyzed as part of the technical examination.²

The present report describes the analysis of several samples to determine if the composition of the ground is consistent with Rembrandt's practices. Previous analysis of a sample thought to contain the ground was not conclusive as the sample was incomplete and the orientation was not certain.³ In addition to the analysis of samples, the painting was documented with photographic and x-radiographic techniques.

Methods of Analysis

Non-destructive examination

The painting was documented using normal colour photography, ultraviolet fluorescence photography and infrared photography. For the ultraviolet fluorescence photography, the work was irradiated with ultraviolet radiation and the visible light emitted (fluorescence) was recorded photographically. This technique often allows areas of overpaint to be distinguished from original paint, based on differences in their fluorescence. Many varnishes have a pronounced fluorescence; thus, the ultraviolet fluorescence photograph can also provide information about varnish applications.

For infrared photography, the painting was photographed with a filter combination that allows only the infrared light reflected from the painting to be recorded. Carbon-based underdrawings often preferentially absorb infrared radiation, rendering them visible in the infrared photograph. Infrared photography can also sometimes enhance the readability of certain elements in a painting or allow pigments to be distinguished based on differing infrared absorption.

For X-radiography, a sheet of x-ray film was placed against the paint surface and x-rays emitted from an x-ray tube were directed through the painting from the back. The density of the radiographic image depends on the degree to which the various components of the

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painting absorb x-rays. The absorption of x-rays depends on factors such as the thickness of the paint layers and the atomic numbers of the chemical elements that make up the pigments. X-radiography can show changes in composition or the presence of an underlying composition. X-radiography can also provide information about the structure of the support and the presence of losses or defects.

Sampling

Five samples were taken from the panel. Approximate sample locations are shown in **Figure 1** below. The sample locations and descriptions are listed on the following page.

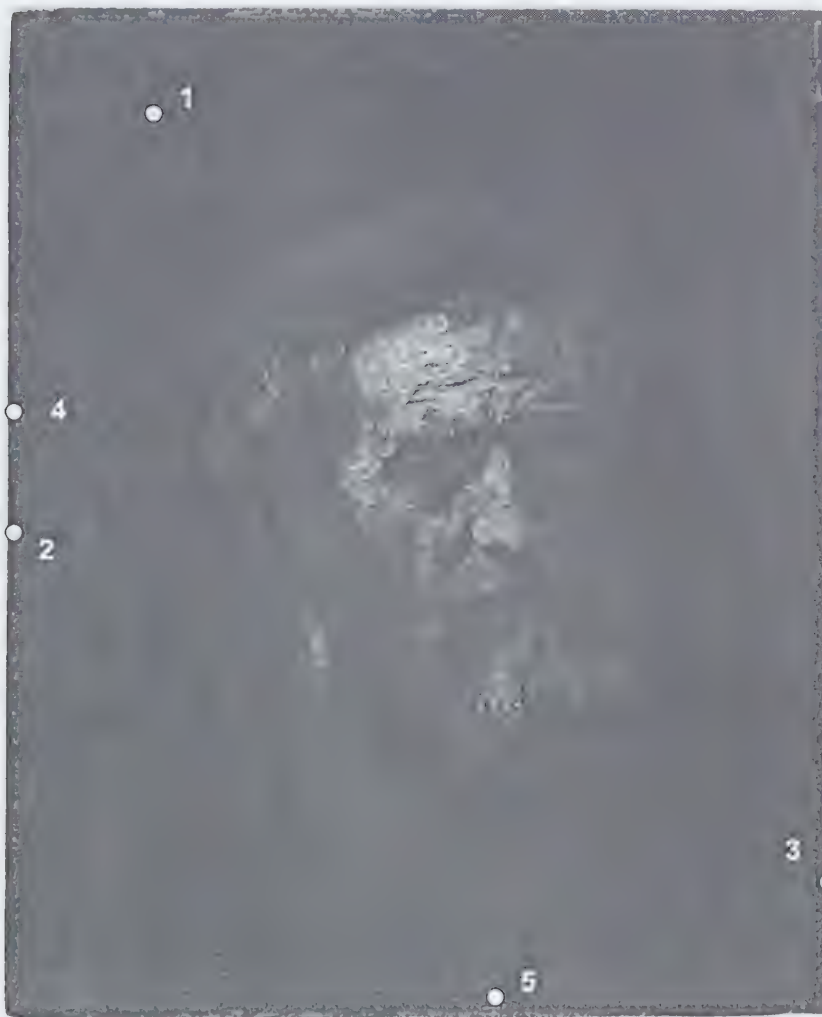
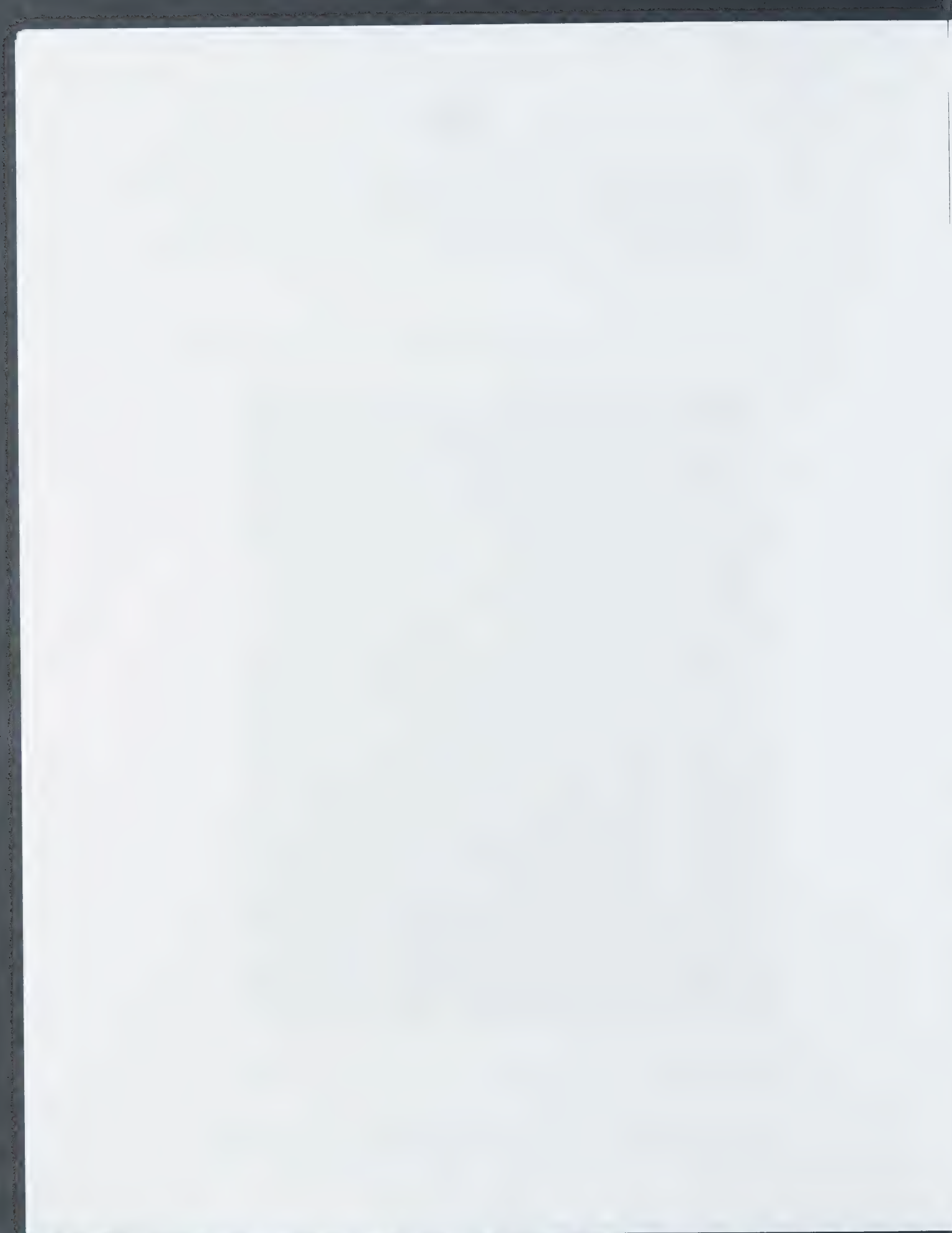


Figure 1: *Head of a Bearded Man: Study for St. Matthew*. Approximate sample locations are marked on the image.





Sample 1, upper left background (4 cm from left; 3.5 cm from top). The sample contains the brown paint of the background and the yellow-brown ground beneath. The wood support is not present.

Sample 2, left edge (12.5 from top). The sample contains the brown paint of the background and the yellow-brown ground beneath. The wood support is not present.

Sample 3, right edge (4.0 cm from bottom). This sample shattered and was not analyzed.

Sample 4, left edge (9.0 cm from top). The sample contains the brown background paint, the yellow-brown ground, and part of the wood support. The sample separated between the ground and the wood support.

Sample 5, red in drapery, bottom edge of the panel (0.5 from bottom, 12.0 cm from left). The sample was taken from the location of Karin Groen's sample 1, where a yellowish ground was visible after the red of the drapery was sampled.²

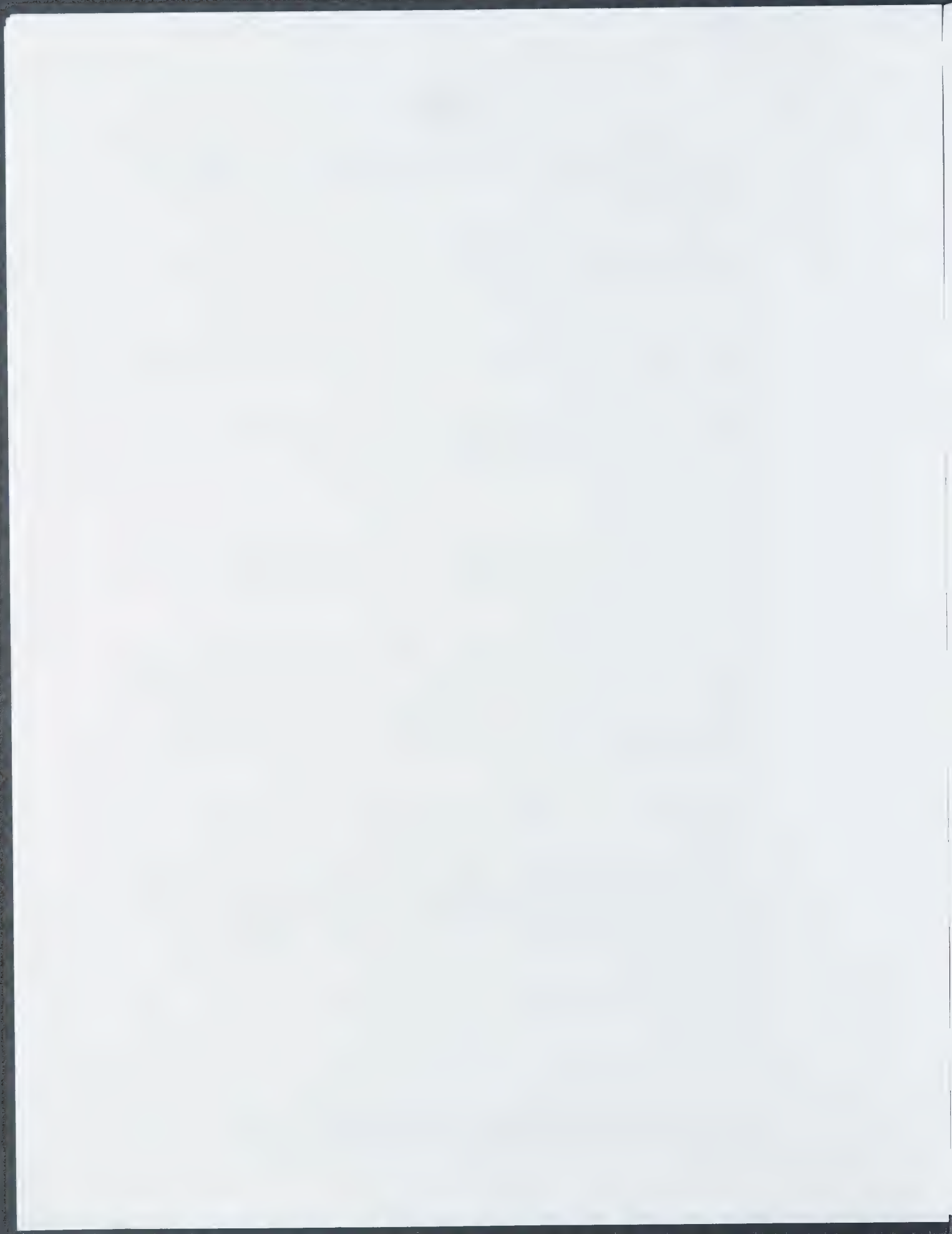
Analysis of Samples

Fragments of samples 1 and 2 were mounted as cross-sections in polyester resin, ground and polished, and examined using light and fluorescence microscopy. They were subsequently carbon-coated and analyzed by scanning electron microscopy-energy dispersive spectrometry (SEM-EDS).

SEM-EDS was performed using an Hitachi S-3500N VP SEM integrated with an Oxford Inca X-act analytical silicon drift x-ray detector and an Inca Energy+ x-ray microanalysis system. The SEM was operated at an accelerating voltage of 20 kV. The SEM was operated in high vacuum mode using a backscattered electron detector. Using this technique, elemental analysis of volumes down to a few cubic micrometers can be obtained for elements from boron (B) to uranium (U) in the periodic table at a level of approximately 0.1–1% or greater.

Unmounted fragments of the yellow-brown ground were analysed by SEM-EDS, Fourier transform infrared spectroscopy (FTIR) and polarized light microscopy (PLM).

For FTIR, a Bruker Hyperion 2000 microscope interfaced to a Tensor 27 spectrometer was used. A portion of the sample was positioned on a diamond microsample cell and analyzed in the transmission mode. For PLM, samples were prepared as a dispersions in Cargille Meltmount mounting medium ($n=1.66$) and examined using a Leica DMRX polarizing light microscope.





Results and Discussion

Non-destructive examination

Appendix 1 lists the photographs included on CD with the report. The ultraviolet fluorescence photograph shows an uneven green to brownish-green fluorescence due to a varnish layer. There are a number of well-defined dark areas that correspond to overpaint. These include small, discrete locations, mainly in the upper half of the composition, as well as a vertical line of overpaint, which camouflages a crack. Isolated areas with very bright fluorescence may correspond to a different overpainting campaign.

The infrared photograph did not show evidence of underdrawing. The differing absorption of pigments in the infrared allows the outline of the shoulders and head to be more clearly seen than in the visible image. Several areas in the infrared photograph differ from the visible image, particularly in the beard and the right side of the face. These differences may indicate the presence of overpaints in these areas.

The x-radiograph did not show any major changes in composition. The majority of the work is relatively radio-transparent, suggesting that there is not a high concentration of lead white in the ground and underlayers. The paint build up and brush strokes in the face and beard are visible. White lines corresponding to the wood grain indicate that the pores have been filled with a material more radiopaque than the wood support. There is a possible filled worm hole in the upper right quadrant.

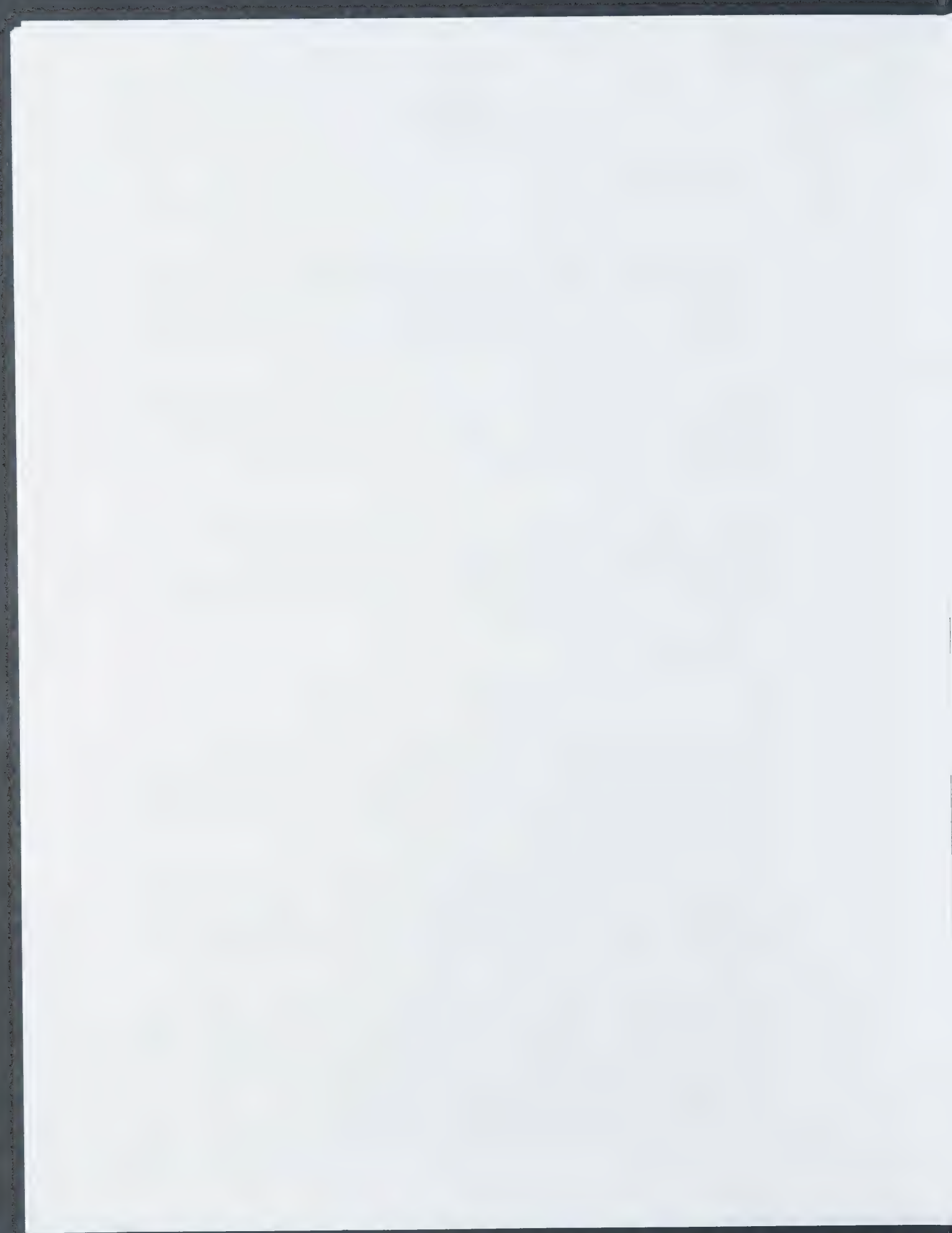
Analysis of Samples

The complete results are given in **Appendix 2** and summarized here.

A yellow-brown ground was seen in all four areas examined, suggesting that this application is an overall preparatory layer, and not a selectively applied underlayer. The composition and appearance of the yellow-brown ground was similar in all four samples; it is composed of quartz, kaolin, other alumino-silicate minerals, yellow iron oxide pigment and a small amount of a brown to black pigment. The medium is a drying oil. The quartz and some silicate minerals are present as coarse, angular inclusions.

In sample 4, which contained part of the wood support as well as the yellow-brown ground, there did not appear to be another ground application present beneath the yellow-brown layer. Panel paintings of this period would normally have a lower chalk in glue ground layer, applied primarily to fill the pores of the wood.³ Either this layer is absent in *Head of a Bearded Man*, or is so thin that it is not visible in the sample areas examined.

The cross-sections from samples 1 and 2, shown in the **Figures 2 and 3**, illustrate the yellow-brown ground followed by the dark brown paint of the background. Using SEM-EDS, many of the coarse particles were found to have chemical elements consistent with quartz, while others are consistent with potassium alumino-silicates. **Figure 4** shows the backscattered electron image for sample 2, along with an elemental map for silicon. Particles that appear white in the elemental map correspond to quartz.



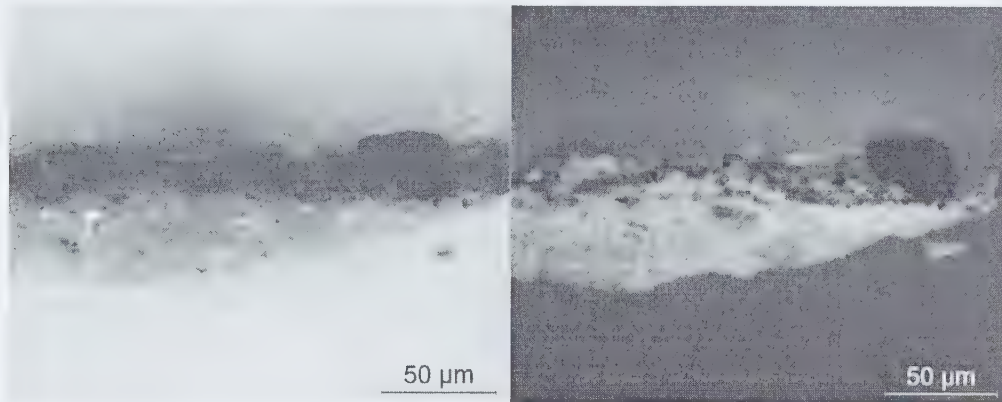


Figure 2: Sample 1, incident light (left) and autofluorescence (right)

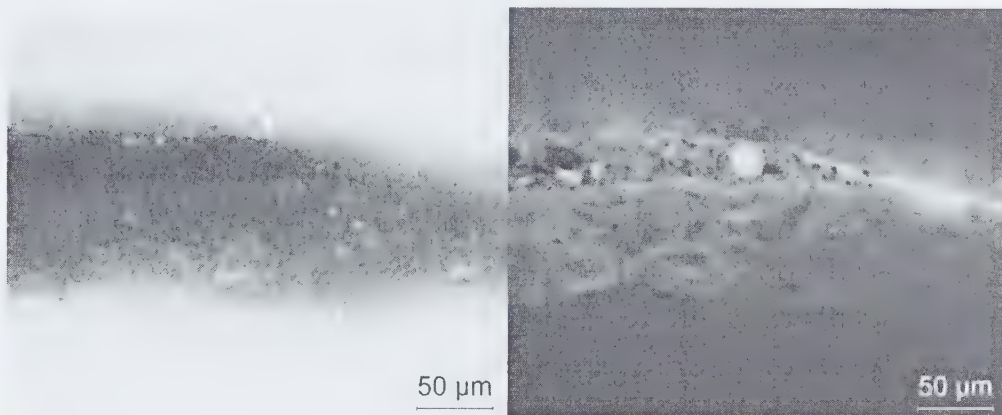


Figure 3: Sample 2, incident light (left), autofluorescence (right)

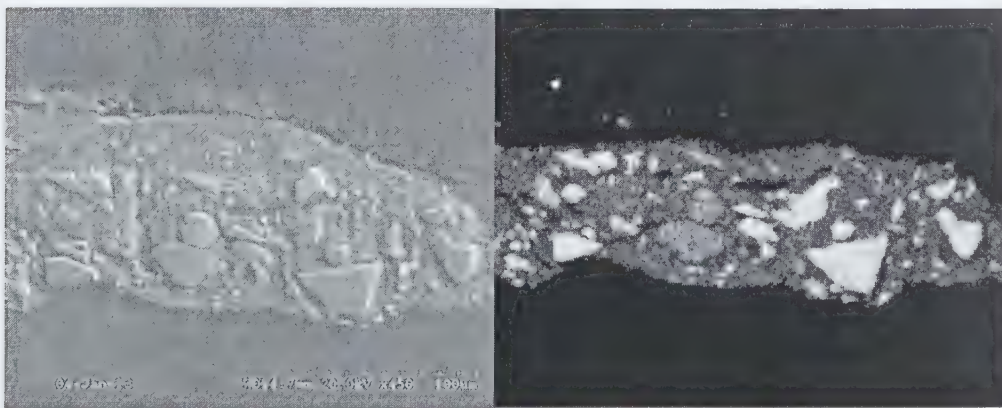
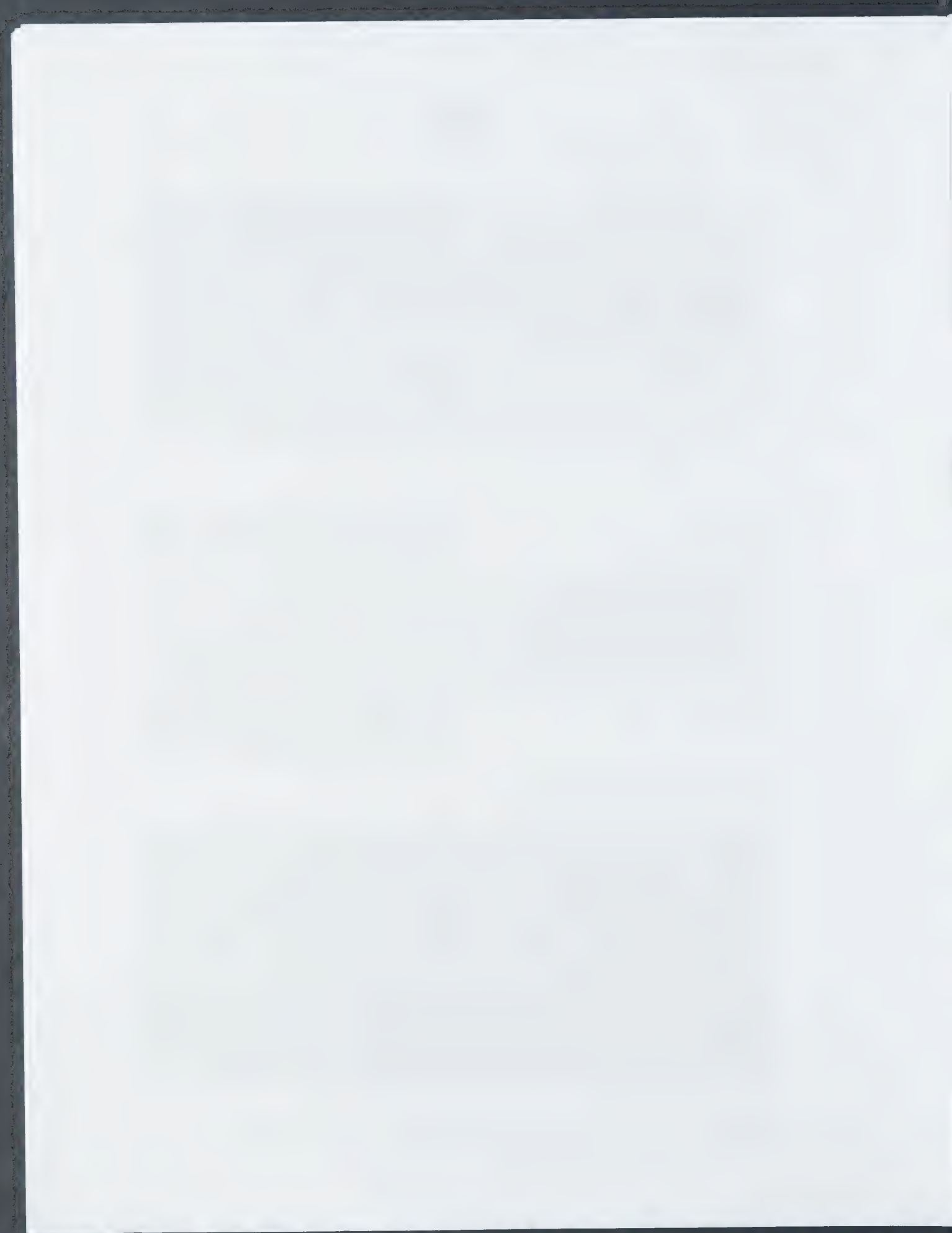


Figure 4: Sample 2, backscattered electron image (left), elemental map for silicon (right)





The composition of the yellow-brown ground of this painting is not typical of ground layers used by Rembrandt for panel paintings. Paintings on panel by Rembrandt and his workshop that have been analyzed to date almost all show a thin chalk in glue preparatory layer followed by a second yellow to brown ground based on lead white in drying oil and generally coloured with earth pigments.⁴⁻⁶

It is interesting to note that while the composition of the yellow-brown ground on *Head of a Bearded Man* is not typical of Rembrandt's works on panel, it is very similar to the quartz grounds seen on late works by Rembrandt and his workshop on canvas supports. This raises the question of whether the ground material for a canvas painting from Rembrandt's workshop might have been used for the small sketch on panel *Head of a Bearded Man*.⁴⁻⁶

Conclusions

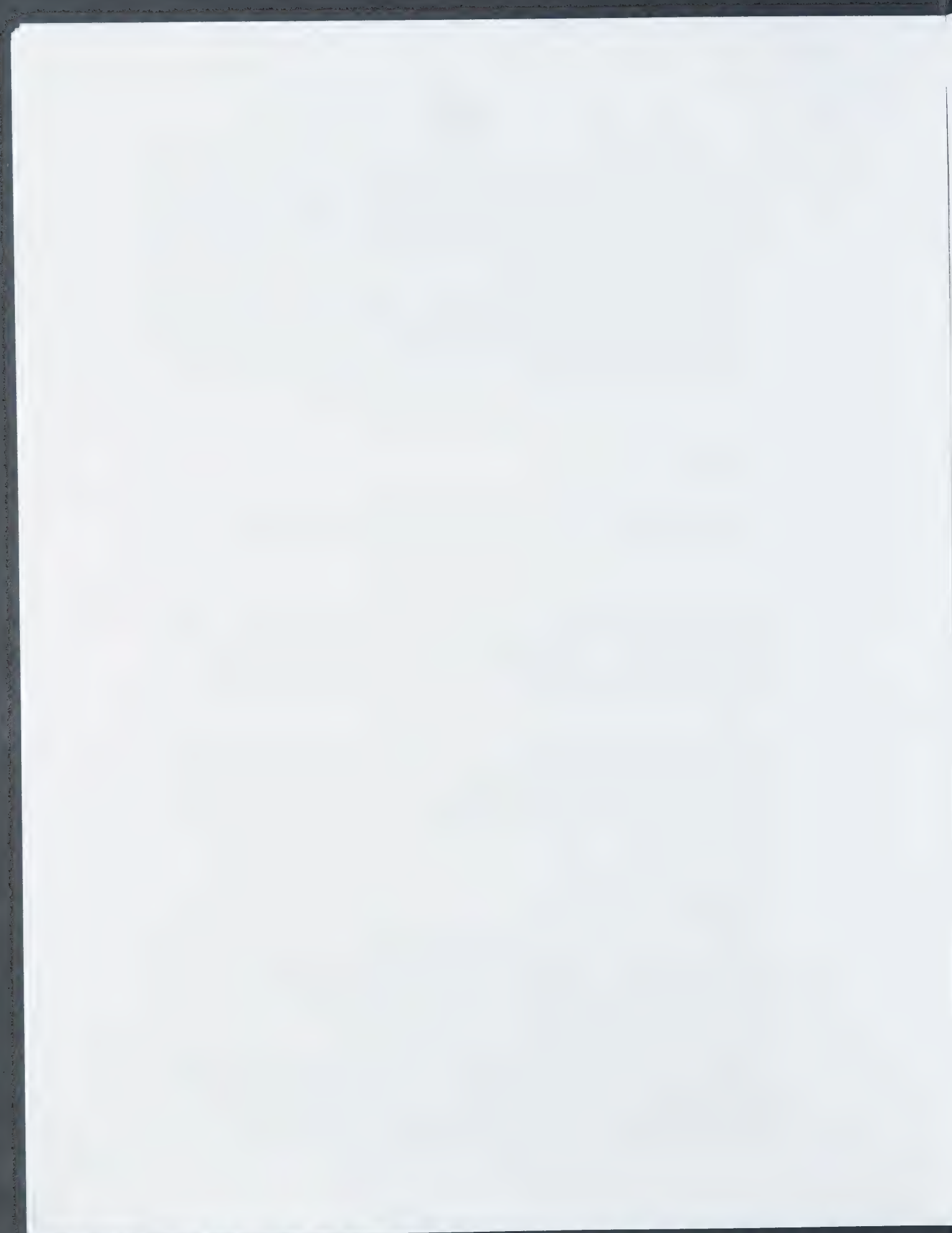
The photographic and x-radiography examination of *Head of a Bearded Man* did not show any major changes in composition. Overpainting is visible in a number of areas. The infrared photograph improved the readability of the outline of the shoulders and head of the sitter.

The painting has an overall yellow-brown ground. There did not appear to be a chalk in glue preparation below this. Either the chalk layer is absent in *Head of a Bearded Man*, or is so thin that it was not visible in the sample areas examined. The yellow-brown ground contains coarse particles of quartz and silicates mixed with yellow iron oxide and a small amount of a brown to black pigment in a drying oil medium. It does not contain a significant amount of lead white.

The composition of the yellow-brown ground on *Head of a Bearded Man* is not typical of ground layers used by Rembrandt for panel paintings. The composition of the ground is, however, very similar to the quartz grounds seen on late works by Rembrandt and his workshop on canvas supports. This raises the question of whether the ground material for a canvas painting from Rembrandt's workshop might have been used for this painting on panel.

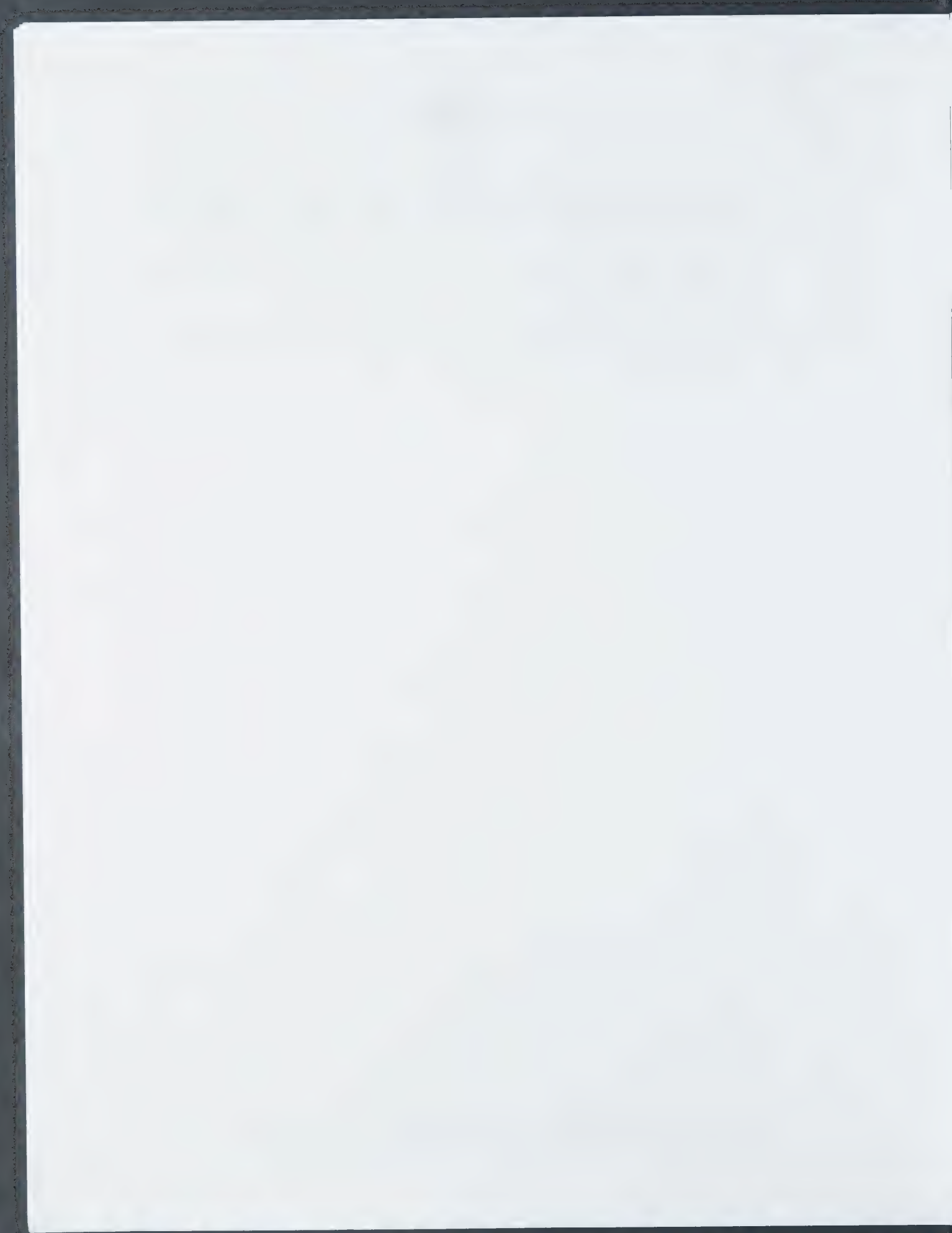
References

1. Klein, P., "Report on the Dendrochronological Analysis of the Panel Head of a Bearded Man (Rembrandt)", unpublished report for Dr. Alfred Bader, September 30, 2011.
2. Groen, C.M., "Technical Examination, Head of a Bearded Man, Bredius 304", unpublished report, April 20, 2012.
3. Helwig, K., "Analysis of Samples from a Painting Entitled Head of a Bearded Man: Study for St. Matthew," for the Agnes Etherington Art Centre, unpublished report CSD 4992, September 18, 2012.





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4. Groen, K., "Grounds in Rembrandt's workshop and in paintings by his contemporaries", Chapter IV in *A Corpus of Rembrandt Paintings*, E. Van de Wetering, Volume IV, 2005, pp. 318-334 and pp. 660-677.
 5. Van de Wetering, E., *Rembrandt: The Painter at Work*, Amsterdam University Press, Amsterdam, 1997, pp. 17-20.
 6. Bomford, D., Brown, C. and Roy, A., *Art in the Making: Rembrandt*, The National Gallery, London, 1988, pp. 27-31.





Appendix 1: photographs included with report on CD

1. normal colour photograph
2. ultraviolet fluorescence photograph
3. infrared photograph
4. X-radiograph

Appendix 2: Results of analysis

Sample description	FTIR, PLM	SEM-EDS*
Sample 1: yellow-brown ground from upper left background	not analyzed (too small)	overall: <u>silicon</u> , <u>oxygen</u> , <u>aluminum</u> , carbon, potassium, iron, (magnesium, calcium, titanium, sodium)
Sample 2: yellow-brown ground from left edge	quartz, kaolin, other silicates, yellow iron oxide, a brown to black pigment, drying oil	overall: <u>silicon</u> , <u>oxygen</u> , aluminum, carbon, potassium, magnesium, sodium, iron, (calcium, titanium) mineral fragment 1: <u>silicon</u> , <u>oxygen</u> , (carbon). The chemical elements are consistent with quartz. mineral fragment 2: <u>silicon</u> , <u>aluminum</u> , <u>oxygen</u> , <u>potassium</u> , (carbon). The chemical elements are consistent with a potassium alumino-silicate such as a potassium feldspar.
Sample 4: yellow-brown ground from left edge	quartz, kaolin, a feldspar mineral, yellow iron oxide, a brown to black pigment, drying oil	<u>silicon</u> , <u>carbon</u> , <u>oxygen</u> , <u>aluminum</u> , potassium, iron, magnesium, (sodium, sulfur, calcium, titanium)
Sample 5: yellow-brown ground from previous sample location	quartz, kaolin, other silicates, yellow iron oxide, a brown to black pigment, drying oil	<u>silicon</u> , <u>oxygen</u> , <u>aluminum</u> , carbon, potassium, iron, magnesium, (sodium, calcium, titanium)

*major elements, minor elements, (trace elements)

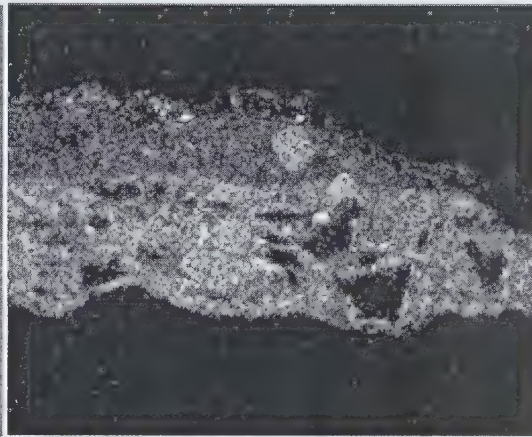




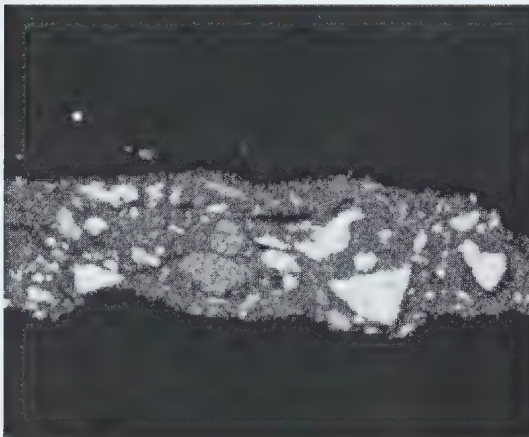
Appendix 2: Elemental maps showing the distribution of silicon, aluminum and potassium in sample 2



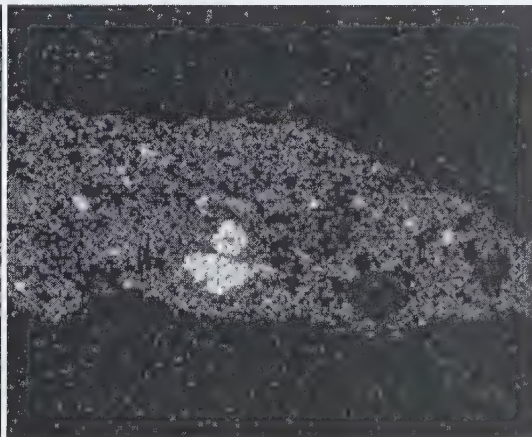
Electron Image 1



Al Ka1



Si Ka1



K Ka1



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www.aeac.ca



Agnes Etherington ART CENTRE

FAX

To: Alfred and Isabel Bader	From: Agnes Etherington Art Centre
Fax: 1 414 962 8322	Pages: including cover
Phone: 1 414 962 5169	Date: 28 June 2013
Re: Appraisal cost, deposit	cc:

Dear Alfred,

Astrid Sanai has been in steady contact about the appraisal of the 35 paintings that form the Bader Gift for 2013. Recently, she let me know that the Art Dealers Association of America will require a deposit for this assignment. The total estimated cost is \$70,000 (based on an average of \$2000 per work), and the deposit is 50%, or \$35,000.

Astrid made it clear that this will allow them to pay her now, instead of only at the end, and that this will help her as well.

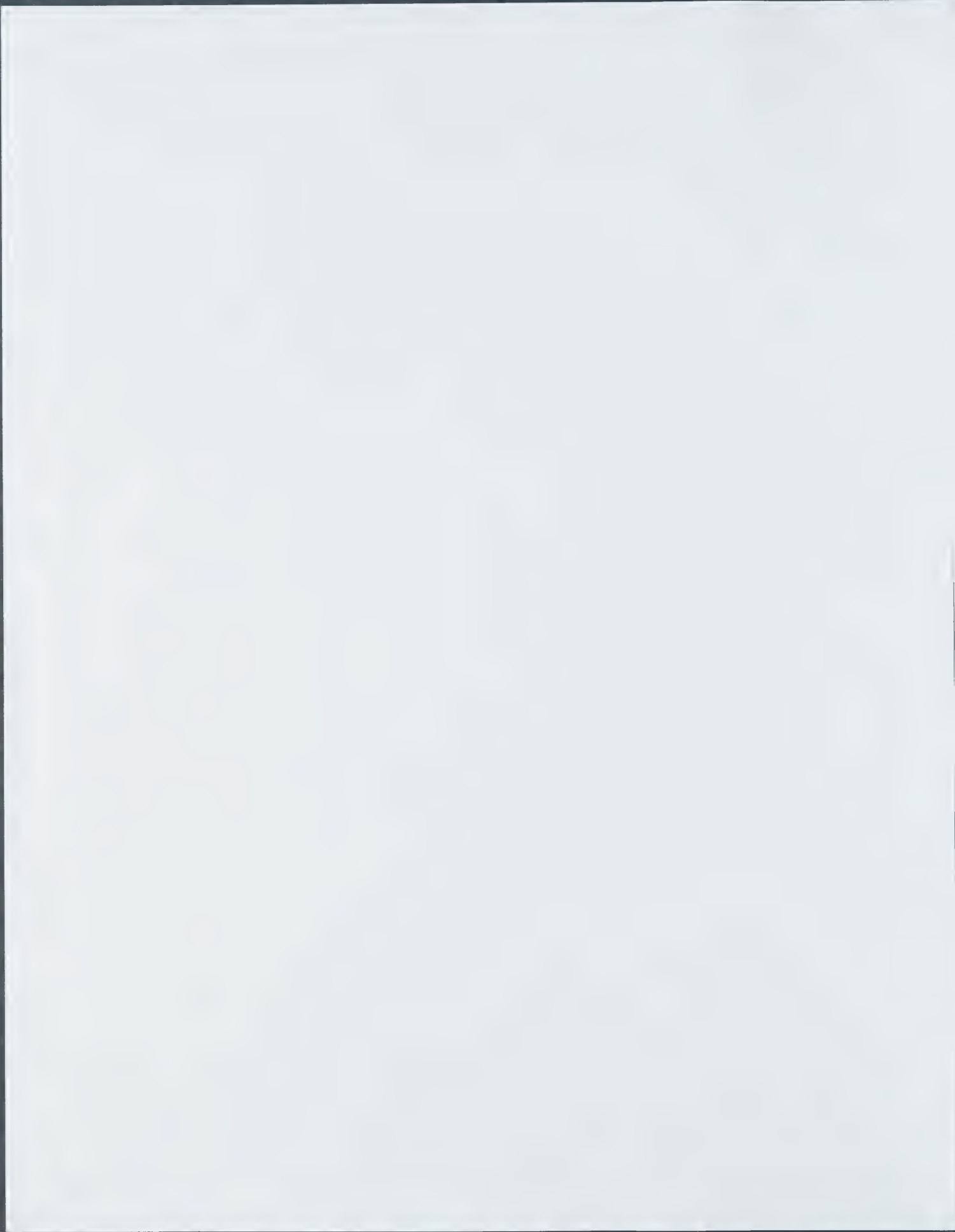
Because we now know that we will be incurring a cost of \$70,000, we would like to ask you to consider sending a cheque to cover the full amount, from which we will pay the invoice for the deposit now, and the rest upon completion.

I look forward to any questions you may have: please feel free to call.

With all best wishes,

David

Agnes Etherington Art Centre
June 28, 2013



Alfred Bader Fine Arts

From: Philip Mould [Philip@philipmould.com]
Sent: Wednesday, June 19, 2013 10:39 AM
To: 'Alfred Bader Fine Arts'
Subject: RE: Congratulations!

Dear Alfred

It will be bought I hope by a big client of mine who has a collection of art in California, mostly portraits. We only get paid if there is an export licence granted but the nation will need to match it if they don't. My concern is that the client is an impatient type and if the delay period is too long he may lose patience and rescind the deal. I am drawing up a contract and doing my best to tie him down but it will only be a done deal when the money is in the bank! A minimum of 6 months I guess.

Best wishes

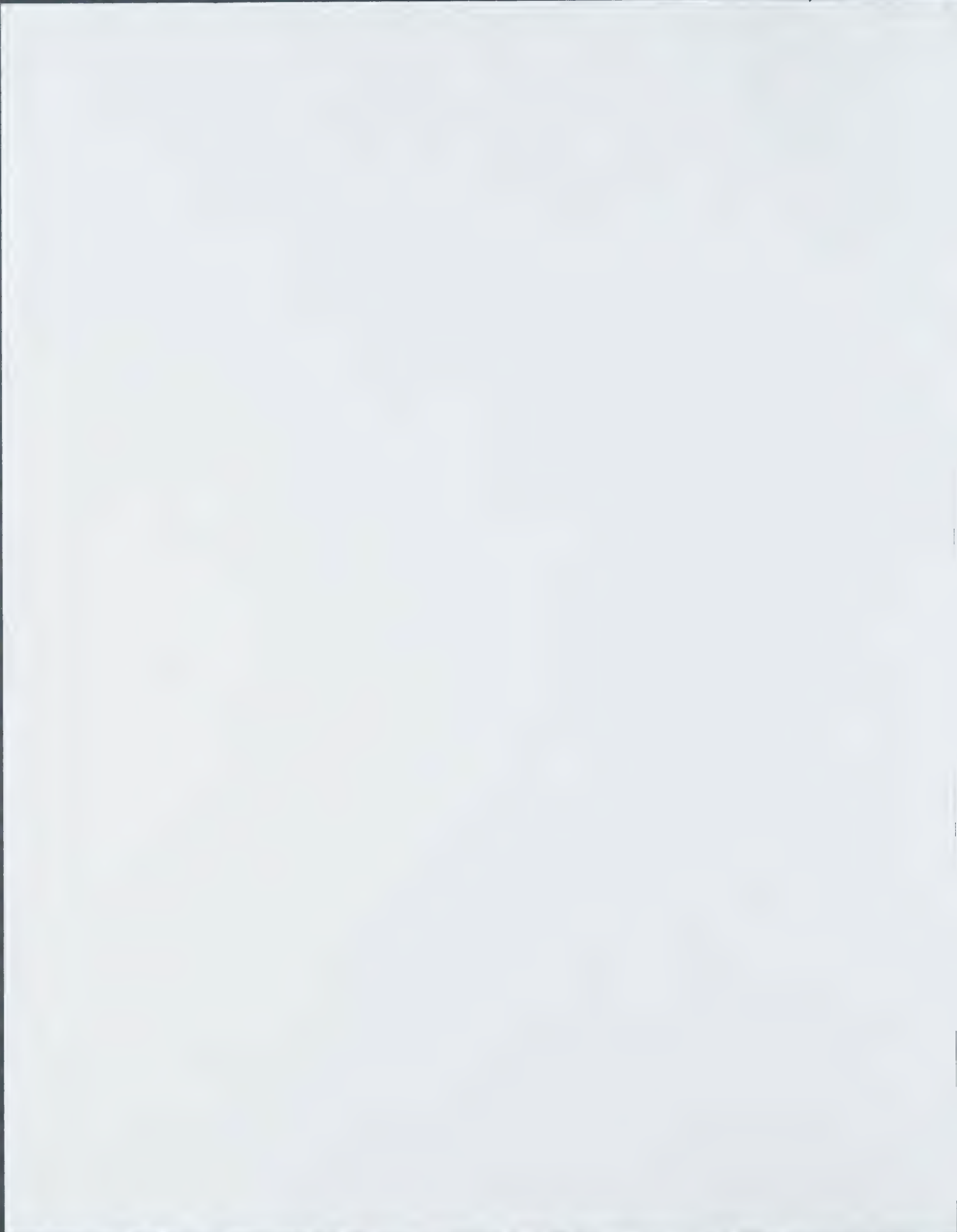
Philip

From: Alfred Bader Fine Arts [mailto:baderfa@execpc.com]
Sent: 19 June 2013 16:26
To: Philip Mould
Subject: Congratulations!

Dear Philip,

Congratulations on selling the van Dyck. Who bought it and when do you think we will be paid?

Best wishes,
Alfred



LESLIE HINDMAN AUCTIONEERS

PRE-SALE ADVICE

Mr. Marvin Sokolow
425 West Fairy Chasm Road
Bayside WI 53217

Receipt No.: 111637 MIL Client No.: 31395
(Please refer to receipt number in all correspondence)

251 Asian Marketplace
Sale Date: 07/18/2013 11:00 AM
Asian Marketplace
Sale Date: 07/19/2013 11:00 AM
Venue: 1338 West Lake Street

Phone/Email: 414 351 5750
msokolow@sbcglobal.net

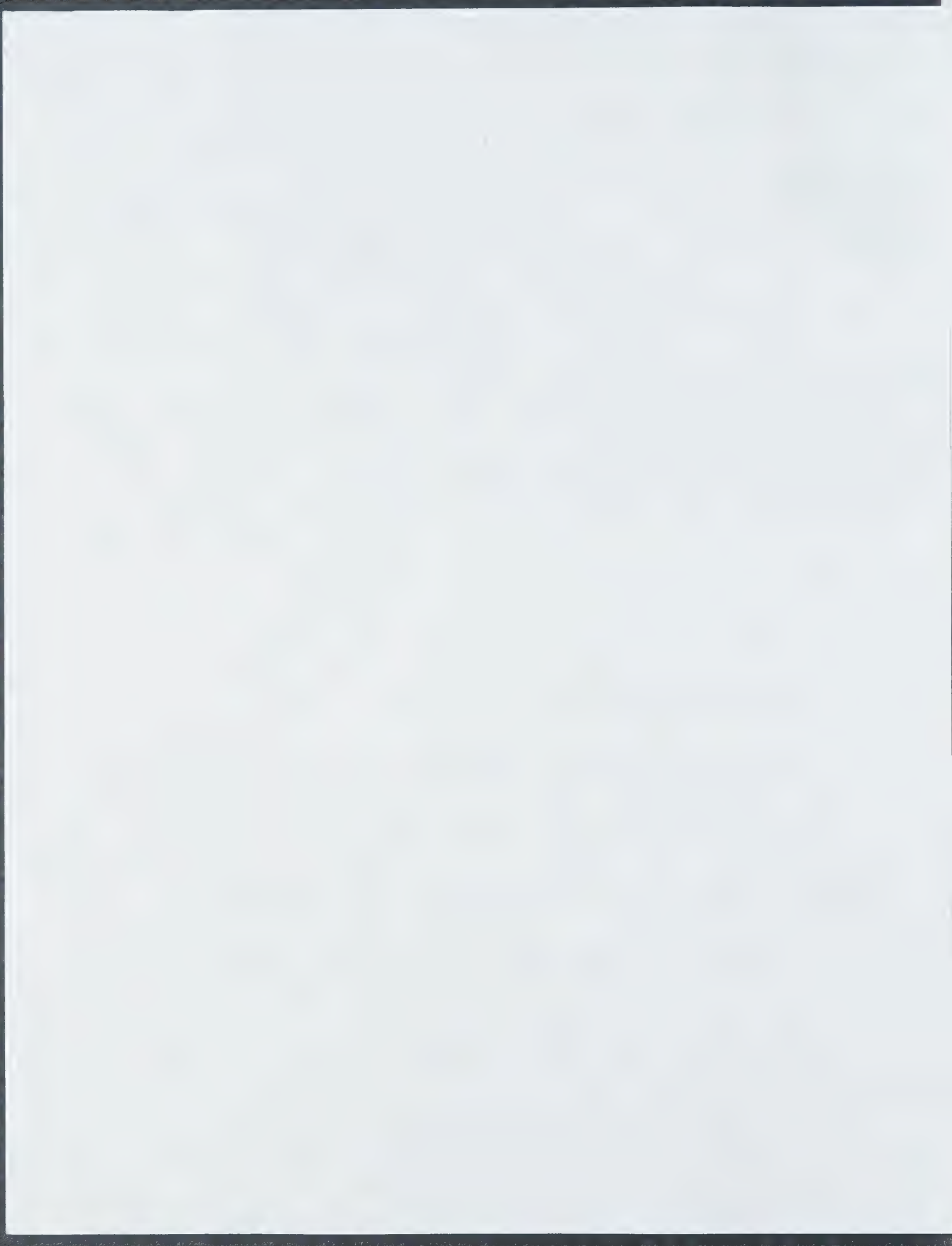
22. A Chinese Bronze Standing Figure of Guanyin, Height 12 inches.	107	700-900	\$400 Firm	■
23. A Khmer Bronze Figure of Vishnu, Height 8 7/8 inches.	663	300-500	\$300 Firm	■
26. A Japanese Carved Black Lacquer Wood Noh Mask, Height 6 1/2 x width 4 1/4 inches.	688	40-60	None	■
27. A Japanese Cloisonne Enameled Pitcher, Height 5 3/8 inches.	684	80-120	No Reserve	■

7/1/13

Dear Alfred,
Unless I hear otherwise from you,
I will reduce reserves as follows:

lot # 107 Brz. Guanyin to \$300,
" 663 Khmer brz. Vishnu to \$175.

Marvin



SALOMON LILIAN
DUTCH OLD MASTER PAINTINGS

Alfred Bader Fine Arts
C/o Mr. Alfred Bader
924 E. Juneau Avenue #622
Milwaukee
WI 53202
U.S.A.

Amsterdam, 18 April 2016

Dear Mr. Bader,

We hope you are well.

I have attached photographs of two paintings in our collection.

Please don't hesitate to contact Boedy if you have any questions at +33 627 81 2629.

With kind regards, also from Boedy and Jasper,

Wendela Burgemeister









