



STAGE-D

Portrait of
Marie Antoinette



With frame
Before Treatment

Portrait of
Marie Antoinette



After Treatment

Portrait of
Marie Antoinette



Before Treatment

Portrait of
Marie Antoinette



Reverse
Before Treatment

Portrait of
Marie Antoinette



Partially Cleaned



FROM:

THE PLANTING FIELDS ARCHIVES

Portrait:

"MARIE ANTOINETTE"

- 1755-1793

Oil on canvas Oval, 29"x24"

Gift of Countess Natalie Coe Vitetti
1986

COE HALL INVENTORY WORKSHEET

PLANTING FIELDS FOUNDATION

Accession Number: 1987.030.001

Other Number: _____

Source of Acquisition: 1. natalie Lee Vitti

Date: 1987

Credit Line: _____

Address: _____

Phone: _____

Method of Acquisition:

Gift

Purchase

Other: _____

Object name: Painting

Classification: _____

Description: Portrait of Marie-Antoinette. She is in a red dress with white lace around her neck with a string of pearls. Her wig is white and held back with a gold & white band with two white feathers.

Materials: oil on canvas

Measurements: Height: 29in Length: 24in Width: _____ Depth: _____ Diameter: _____

Markings or inscriptions: _____

Date of Object: _____

Country of Origin: _____

Artist/Maker/Distributor: Alexander Kucharski, Polish Signed Loc. lower left

Value: _____

Authority: _____

Appraisal on File? _____

Date: _____

Object Location: French Room, next to door

Date: 10/12/2005

Condition/Conservation Priority:

1 - Urgent

2 - Serious

3 - Requires Treatment

4 - Needs Work

5 - Good

Notation of damage, missing elements, repairs or conservation history: Painting treated by Sherman Conservation Center (Glencove) in 1987. A pocket of separation in an old glue lining was reattached with wax resin. A brushcoat of Winton Ketone Resin was applied followed by inpainting with maimeri Restoration Colors. A final spray →

Provenance and/or exhibit history: Cailleux (Faubourg Saint-Honore, Paris) sent it to the International Exhibition in NYC in 1939, exhibited with other art pieces. He had bought it a few years before from a French duke who →

Other Comments: _____

Compiler: Della Croce

Date: 10/12/2005

of Solovar normal butyl methacrylate varnish was applied. No treatment recommended for painting on 8/12/1996 by the NYS Department of Parks.
1987 treatment slides in object file.

Was the descendant of the Dutchess de Tourzel, who was the governess of Marie Antoinette's children. W.R. Coe acquired it after an auction from Mrs. E.F. Hutton who, the day after an auction decided she did not want it and sold it to him for \$1,000 (less than she paid for it). W.R. Coe hung it in his house at Yemassee, S.C. Robert Coe bought it after his death in 1955 from the Coe Foundation for \$18,000 and he had always hung it in his house at Cannes.

-Robert Coe, January 5, 1983

Exhibited "Marie-Antoinette et son temps" (Sedelmeyer gallery, Paris, 1894), NY World's Fair, 1939. Recorded + Illustrated "Five Centuries of History mirrored in Five centuries of French Art" 9/21/1951 - Dr. J. Schoneman
NY World's Fair, 1939 - No. 230

COE HALL INVENTORY WORKSHEET

PLANTING FIELDS FOUNDATION

Accession Number: 1987.030.002

Other Number: _____

Source of Acquisition: _____ Date: _____

Credit Line: _____

Address: _____

Phone: _____

Method of Acquisition: Gift Purchase Other: _____

Object name: Frame Classification: _____

Description: Louis 16th style frame. The frame is all carved wood ornament oval moulding with flat-stepped profile. The ornament is an outer bead egg and anchor, inner leaf and tongue. Large festoons with ribbons at the top. Frame is finished in gold leaf with red bole.

Materials: wood

Measurements: Height: 42 in Length: 30 1/2 in Width: _____ Depth: _____ Diameter: _____

Markings or inscriptions: _____

Date of Object: _____ Country of Origin: _____

Artist/Maker/Distributor: _____ Signed Loc. _____

Value: _____ Authority: _____ Appraisal on File? _____ Date: _____

Object Location: French Room, Marie Antoinette portrait Date: 10/12/2005

Condition/Conservation Priority:

1 - Urgent 2 - Serious 3 - Requires Treatment 4 - Needs Work 5 - Good

Notation of damage, missing elements, repairs or conservation history: Condition - frame has outer layer of grime; gesso is flaking at the top with scattered losses. All ornament appears dark, ground exposed. The joints at the lower rt + left are cracked and

Provenance and/or exhibit history: _____

Other Comments: _____

Compiler: Della Croce Date: 10/12/2005

have been covered with crude gold repairs which stand out
8/12/1996 by Eric Price, NYSD Parks.

Coe Hall Frame Survey

Title: Marie-Antoinette
Location: French Room
Frame Type: Carved wood; Gesso; Gold Leaf
Maker/Date: French, Unknown maker/Late 18th C.
Examiner: Eric Price

Dimensions: 42" x 30 1/2"
Moulding Dimensions:

Description

Louis 16th style frame. The frame was examined on the wall, therefore the type of wood and the joint method could not be observed. All carved wood ornament. Oval moulding with flat stepped profile. The ornament: Outer bead ornament, egg and anchor, inner leaf and tongue. Large festoons with ribbons at the top. The frame is finished in gold leaf with red bole.

Condition

The frame has a grime layer. The gesso is flaking at the top with scattered losses. All ornament appears dark, the ground is exposed. The joints at the lower right and left are cracked and have been covered with crude gold repairs which stand out.



Painting Installation

The face of the painting contacts the bare wood rabbet.

Treatment Recommendations

Remove grime. Consolidate unstable gesso, fill cracks and losses. Gild and tone repairs. Install painting properly.

PRIORITY: HIGH

TIME COMMITMENT: HIGH - 75 Hours

Coe Hall Painting Survey

<i>Title:</i>	<i>Marie Antoinette</i>
<i>Artist:</i>	Attributed to Alexanderr Kucharski
<i>Maker/Date:</i>	NA
<i>Type of Description</i>	<i>oil on canvas</i>
<i>Location:</i>	French Room
<i>Examiner:</i>	Joyce Zucker
<i>Size:</i>	NA

The paintings were examined in situ. Stretchers and backing materials could not be seen.

Condition

The painting was treated by Sherman Conservation in 1987. During the treatment a pocket of separation in an old glue lining was reattached with wax resin. A brushcoat of Winton Ketone-Resin was applied followed by inpainting with Maimeri Restoration Colors. A final spray of Soluvar normal butyl methacrylate varnish was applied.

Recommendations

- No treatment is recommended at this time.

Priority

Low

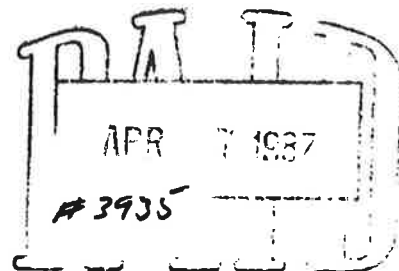
Hours: 0

Sherman Art Conservation Studio

30 Jerome Drive

Glen Cove, New York 11542

Tel. (516) 671-9435



Painting Title: Portrait of Marie Antoinette

Measurements: Oval, approximately 29" x 24"

Signature: Fake signature painted over the varnish in brown paint, lower left:

LB

Date of Completion of Treatment: April 2, 1987

State of Conservation

The linen support had been previously lined onto linen with what appears to be a paste adhesive. The lining is presently in a dried-out state and a relining may be necessary should the canvases separate in the future. There is currently a small separation in the center of the canvas in an approximately one inch square area where there was an old tear. The painting is covered by a thick extremely yellowed varnish. There are also areas of inpainting along the aforementioned tear and the right side of the face which had been abraded in a previous cleaning.

Treatment Performed

The area of separation between the canvases was consolidated and flattened as possible using wax-resin adhesive. The discolored varnish was removed with Cellosolve Acetate applied with cotton swabs. Previous inpainting was left for the most part since the surface of the painting was much abraded below. The fake signature was also left in place. The painting was re-varnished with Winsor and Newton Gloss Varnish (Ketone N Resin). Necessary reintegration was performed with Maimeri Restoration Colors (pigments in Dammar) and a spray of Soluvar (Acrylic B-67) was applied to complete the treatment.

For the frame, the areas of flaking gilding were consolidated with Jade 403 PVA emulsion adhesive. Some darkened areas of past retouching were removed with Dimethylformamide and Xylene (1:4). Reintegration of missing gilding was performed with bronze pigments in Acrylic B-72 resin.

Cost for conservation treatment for painting and frame including all fees for labor, materials report and slides ... \$450.00

*pls pay -
with the report
etc.*

SUR LES AILES
CHEMIN DES COLLINES
06.400.CANNES.FRANCE
TÉL.38 65 26

Cannes, January 5th 1983

To Mr. Babet

PICTURE BY Madame VIGEE-LEBRUN OF
MARIE-ANTOINETTE.

You asked me for any explanation I had on the painting hanging over my fire-place, in the sitting-room.

Provenance : I discussed, some ten years ago, the history of this picture with Mr. Cailleux, whose place of business was in the Faubourg Saint-Honoré, Paris.

He told me that he had sent the picture to the International Exhibition in New York in 1939 where it was exhibited with other paintings in a collection of Art. He had bought it a few years before from a French Duke, whose name I do not remember. However, he was the descendant of the Duchesse de Tourzel, who was the governess of Marie-Antoinette's children.

My father, W.R. Coe, acquired it after an auction, from Mrs. E. F. Hutton who, the day after the auction, decided she did not want it ; she let my father have it for \$ 1,000.- less than she had paid it.

My father hung it in his house at Yemassee, South Carolina. After his death, in 1955, I purchased it from the Coe Foundation for \$ 8,000.- and have always hung it in my house in Cannes.

Robert COE.



SCHONEMAN GALLERIES, INC.

73 East 57th Street

New York 22, N. Y.

September 21, 1951

Mr. W. R. Coe
Oyster Bay
Long Island, N. Y.

Dear Mr. Coe:

As agreed I send you the painting by Vigee
LeBrun, Portrait of Marie Antoinette.

The painting is signed on the lower left.
The record of the painting is as follows:

Collection:

Duchess of Tourzel, and descendants
Paul Gaillieux, Paris

Exhibited:

"Marie-Antoinette et son temps"
(Sedelmeyer Gallery, Paris, 1894).
New York World's Fair, New York, 1939.

Recorded & Illustrated:

Five Centuries of History Mirrored in
Five Centuries of French Art,
New York World's Fair, 1939 - No. 230.

Mentioned in Georges Wildenstein's
Rapport to the French Government.

We are quite sure you will enjoy very much
this masterpiece.

With best regards,

Very sincerely yours,

SCHONEMAN GALLERIES, INC.

Dr. J. Schoneman

JS:lgr
Encl.
2 above mentioned
books.

SCHONEMAN GALLERIES, INC.

73 EAST 57TH STREET

NEW YORK 22, N. Y.

PHONE PLAZA 5-3020

May 25, 1951

MR. W. R. Coe
405 Lexington Avenue
New York, N. Y.

3
12,000

Dear Mr. Coe.

One of our clients saw a painting in our collection and advised us to call your attention to it. It is a portrait of Queen Marie Antoinette, painted by Vigee Lebrun. The painting was exhibited in 1939 at the World's Fair, New York, and is fully recorded and illustrated in the respective catalogue of the French Exhibition, Five Centuries of French History Mirrored in Five Centuries of French Art. The painting has a perfect record, coming from the royal family through the previous owner and was lately in the collection of Mr. Cailleux, Paris.

This is one of the most important paintings by Vigee Lebrun, in a perfect state of preservation. We would be very pleased if we could interest you in looking at this painting.

Besides this painting we cordially invite you for an inspection of our collection, which includes hundreds of very important examples of all schools and periods.

Looking forward to hear from you, we are,

Very sincerely yours,

SCHONEMAN GALLERIES, INC.



Dr. J. Schoneman.

JS:lgr

Ms. Pamela Baker
10/30 Middle Crescent
Brighton 3186
Victoria
Australia

26 April 1994

Dear Ms. Baker,

Thank you for your delightful inquiry of March 28th regarding the portrait of Marie Antoinette in the Louis XVI Reception Room in Coe Hall. I apologize for not responding sooner, as we are a very small staff dealing with a very active historic house museum. I have enclosed correspondence from a member of the Coe family regarding the portrait. At the time of the letter, Robert Coe believed the portrait to be the work of Madame Vigee-Lebrun, who had executed several famous portraits of the sitter. However, later records show that the painting was reattributed to the Polish painter, Alexander Kucharski (1741 - 1819). The painting came to Coe Hall, the former Coe family estate, in the mid-eighties. It never lived in the room it now decorates, but I thought it an appropriate addition after restoring the room in 1985.

I am enclosing post cards and brochures of our site, so you have an idea of what we are about. I think the portrait is quite appealing as it shows the sitter young and fresh, and probably untroubled about the days ahead.

I hope this information is helpful, and I'm glad you enjoyed the article in Victoria. If you ever plan a visit to the States, keep us in mind as a place to explore.

Sincerely yours,

Lorraine Gilligan
Director of Coe Hall

March 28, 1994

Ms PAMELA BAKER
10/30 MIDDLE CRESCENT
BRIGHTON 3186
VICTORIA
AUSTRALIA

Dear Sir/Madam,

I have a rather unusual enquiry, and I hope that you may, perhaps, be able to assist me, or advise me of someone who may be able to assist me please.

I have just purchased the February 1994 issue of the magazine "VICTORIA" which had a feature on the roses of Planting Fields. This feature included a picture of a portrait of the French Queen MARIE ANTOINETTE. It is the most exquisite painting I have ever seen of Marie Antoinette, and, if possible, I would like to know something about this painting.

I am a 45 year old Secretary (nobody special!), and for over 20 years I have been collecting books and any articles on Marie Antoinette. She is my heroine in life! So, when I saw this beautiful photo in "Victoria" of a portrait of Marie Antoinette, I immediately wanted to write to enquire about it - something I've never done before.

I do apologise for any inconvenience cause, due to the nature of this unusual enquiry. Any assistance you may be able to give me would be greatly appreciated, thank you.

I very much look forward to a response and thank you in anticipation.

Many Thanks,
Yours Sincerely,
Pamela Baker

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LA 232716+

022 1519 /999/

232716 WAFI UR

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ACHENUE 660149F

*Planting Fields
Foundation*

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SOCIÉTÉ ANONYME AU CAPITAL DE 3 880 000 F

SIREN 542 036 611
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FAX. (1) 47.63.65.77

ADR. TEL. CHENUE-PARIS
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Paris, le January 22, 1987

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NOTRE REF. : 25940 JOD
OUR REF

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Mr. Art ARMSTRONG

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SHIPPER

Mr. Jean-Michel BABET
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Box 58
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Mr. Babet, Paris

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Conseils Juridiques

5, RUE DE TILSITT - 75008 PARIS

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Je soussigné, Jean-Michel BABET, Conseil Juridique demeurant à PARIS (75008) 5, rue de Tilsitt, agissant en qualité de mandataire des exécuteurs testamentaires de la Succession de Monsieur Robert Douglas COE, en vertu des procurations déposées au rang des minutes de Maître Jean-Louis CHAVANE, Notaire à Paris le 25 juin 1985,

déclare et atteste par la présente que la peinture dénommée "Portrait de Marie-Antoinette", peinture sur toile de forme ovale portant un monogramme "LB" en bas à gauche, de dimension 0,735 m x 0,60 m, montée sur cadre ancien en bois sculpté et doré a fait l'objet d'une expertise par Monsieur Louis RYAU, Expert près la Cour de Cassation. Aux termes du rapport d'expertise du 30 juin 1986, dont une copie est jointe à la présente, ce tableau serait attribué à Alexander KUCHARSKI (1741-1819) et la valeur de partage ou de réalisation dudit tableau serait de deux cent mille Francs (200 000 F), valeur retenue dans la déclaration de succession en date à Paris du 18 novembre 1986.

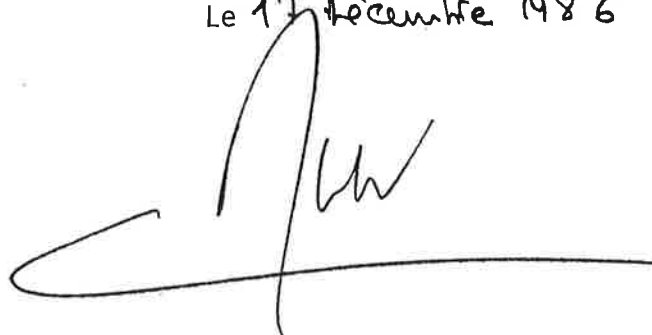
Destinataire : PLANTING FIELD FOUNDATION - Box 58 - OYSTER BAY, N.Y. 11771

Oil on canvas attributed to Alexander KURCHARSKI (1741-1819)
"Portrait de Marie Antoinette" 73,5 x 60cm - Ovale shape - antique frame.

VALUE FOR CUSTOMS ONLY FFR 200.000

Fait à Paris,

Le 17 décembre 1986

A large, stylized handwritten signature in dark ink, likely belonging to Jean-Michel Babet, is written over the date. The signature is fluid and cursive, with a long horizontal stroke at the bottom.

KDSW NYK

BALAS 641407F

PARIS, JANUARY 26, 1987

ATTN PAUL BRENNER

RE : THE VIGEE LEBRUN

DEAR MR BRENNER,

WE RECEIVED TODAY A TELEX INFORMING US THAT THE FRENCH GOVERNMENT
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BRICE BONHOMME

KDSW NYK

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THOMAS B. GILCHRIST, JR.

COUNSEL

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EDWARD R. VENIT *

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MIAMI, FL 33131-2388
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175 SOUTH STREET
MORRISTOWN, NJ 07960
(201) 267-4948

October 17, 1986

*NOT ADMITTED IN NEW YORK

Mr. James E. Armstrong
Planting Fields Foundation
P.O. Box 58
Oyster Bay, NY 11771

Dear Jim:

I enclose for the Planting Fields Foundation files a copy of Babet's telex regarding the procedures and timing for the completion of Natalie's gift of the Marie Antoinette painting to the Foundation. I assume that you will concur with my recommendation that Natalie bear the legal and other costs of completing this gift.

Sincerely yours,


Paul R. Brenner

PRB:aab
Enclosure

cc: Mr. James J. Carey (w/enc.)

23
KD&W NYK

BALAS 641407F

PARIS, OCTOBER 9, 1986

ATTN MR PAUL BRENNER

RE : VIGEE LEBRUN TO PFF

DEAR PAUL,

PLEASE FIND THE FOLLOWING INFORMATION ON THE SHIPMENT TO PFF OF
THE PAINTING :

- 1) COST AND FEES INCLUDING FRENCH CUSTOM CLEARANCE, TRANSPORT
BY AIR AND DELIVERY TO PFF ARE ESTIMATED AT 8 000 FF
 - 2) THE PAINTING CAN BE DELIVERED IN 4 WEEKS IF THE APPROVAL FOR
THE EXPORTATION IS IMMEDIATELY GIVEN.
 - 3) THE FRENCH CUSTOM CLEARANCE IS SUBJECT TO, WITHIN SIX MONTHS
FROM THE REQUEST OF THE EXPORT VISA, AN EXPORT AUTHORIZATION.
- WITHIN THE ABOVE SIX MONTHS, I REMIND YOU THAT FRENCH CUSTOM
WILL HAVE THE FOLLOWING OPTION :

- (I) TO PROHIBIT THE EXPORTATION
- (II) TO AUTHORIZE THE EXPORTATION
- (III) TO PURCHASE THE PAINTING AT THE PRICE MENTIONED ON THE
EXPORT APPLICATION.

REGARDS

JEAN-MICHEL BARET

23
KD&W NYK

BALAS 641407F

TO REPLY FROM TELEX I OR II (TWX) DIAL 100 FROM EASYLINK USE /WUW.
EST 1015 OCT/09/1986

19. RUE SPONTINI XVI^e

TÉL. PASSY 51-23

MR. W. K. COE

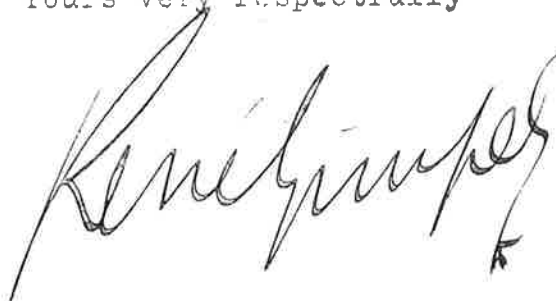
New York.

Dear Sir,

I herewith guarantee that the oval picture
the woman with the rose which belongs to me and which
is just now in the galleries of Charles of London is
an original painting by the hand of the French Painter
Drouais 1727-1775.

I remain,

Yours very respectfully

A handwritten signature in dark ink, appearing to read 'René Gimpel', with a stylized flourish at the end.

Paris 14th. of January 1922

CHARLES

ANTIQUES, WORKS OF ART, &c.

TELEPHONE CIRCLE 130-131

INTERIOR DECORATIONS

C. J. CHARLES.

TWO WEST 56TH STREET,

NEW YORK.....Feb. 1st.....1922

**AND AT 27 & 29, BROOK STREET,
LONDON, W.**

Mr. W. R. Coe,
51 Wall Street,
New York City.

Dear Sir:

We are enclosing herewith an attestation of guarantee that the oval picture now hanging in your Reception Room at Oyster Bay is a genuine Drouais. This means, of course, that Mr. Gimpel guarantees to protect you at all times and under all circumstances as to the correct attribution of this picture.

There can be no question about it as it is typical of Drouais' work and a very fine example.

The writer is reliably informed that there was no question that it was a Drouais at the time it was offered to the party mentioned to you during our last conversation but that it was too small for the large panel where they wanted to use it.

Very truly yours,

C. J. CHARLES

R. H. Hayward

M
encl.