

# COE HALL INVENTORY WORKSHEET

PLANTING FIELDS FOUNDATION

Accession Number: 1955.002.084

Other Number: \_\_\_\_\_

Source of Acquisition: Coe, William Robertson Date: \_\_\_\_\_

Credit Line: \_\_\_\_\_

Address: \_\_\_\_\_

Phone: \_\_\_\_\_

Method of Acquisition: Gift Purchase Other: estate

Object name: Painting Classification: \_\_\_\_\_

Description: "Canale di Brente" - Moored gondolas with figures in foreground, rural landscape in rear

Materials: oil on canvas

Measurements: Height: 24 in Length: 34 in Width: \_\_\_\_\_ Depth: \_\_\_\_\_ Diameter: \_\_\_\_\_

Markings or inscriptions: \_\_\_\_\_

Date of Object: 18<sup>th</sup> century Country of Origin: Italy

Artist/Maker/Distributor: \_\_\_\_\_ Signed Loc. \_\_\_\_\_

Value: \_\_\_\_\_ Authority: \_\_\_\_\_ Appraisal on File? \_\_\_\_\_ Date: \_\_\_\_\_

Object Location: Entrance Hall, NE Wall Date: 2/2/2006

## Condition/Conservation Priority:

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

Notation of damage, missing elements, repairs or conservation history: Sherman Art Conservation Studio - 1987 - \$115 - key out, had lost tension. Examined by Joyce Zucker - red ground is visible throughout the sky + foreground water.

Provenance and/or exhibit history: \_\_\_\_\_

Other Comments: \_\_\_\_\_

Compiler: Della Croce Date: 2/2/2006

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Source of Acquisition: \_\_\_\_\_ Date: \_\_\_\_\_

Credit Line: \_\_\_\_\_

Address: \_\_\_\_\_

Phone: \_\_\_\_\_

Method of Acquisition: ☐ Gift ☐ Purchase ☐ Other: \_\_\_\_\_

Object name: Frame Classification: \_\_\_\_\_

Description: Frame for Canale di Brenta - molding has an ogee profile, all ornament is carved wood. From the outside: Scrolling foliate ornament on the ogee with punched gesso ground. Outer rope ornament. The frame is finished in gold leaf with a red bole ground.

Materials: Carved wood, gesso, gold leaf

Measurements: Height: 31 1/2 in Length: 43 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: Entrance Hall - NE wall Date: 2/2/2006

## Condition/Conservation Priority:

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

Notation of damage, missing elements, repairs or conservation history: Sherman Art Conservation Studio - 1987 - \$175 - frame cleaned of grime layer, reintegration of missing gilding and paint. Examined by Eric Price - recommends removing grime, →

Provenance and/or exhibit history: \_\_\_\_\_

Other Comments: \_\_\_\_\_

Compiler: Della Broce

Date: 2/2/2006

*Sherman Art Conservation Studio*

*30 Jerome Drive*

*Glen Cove, New York 11542*

*Tel. (516) 671-9435*

May 14, 1987

Conservation treatment for 16th century Venician painting and frame.

The painting had lost its tension within the stretcher and had to be keyed-out.

The frame was cleaned of its grime layer with naphtha. Loose flakes of gilding and paint were consolidated with Jade 403 PVA emulsion adhesive. Reintegration of the missing gilding and paint was performed with gold-colored bronze pigments in Acrylic B-72 medium and Magna colors.

Cost for treatment including all fees for labor, materials and report ..... \$ 175.00

PAID  
5/18/87  
# 4006



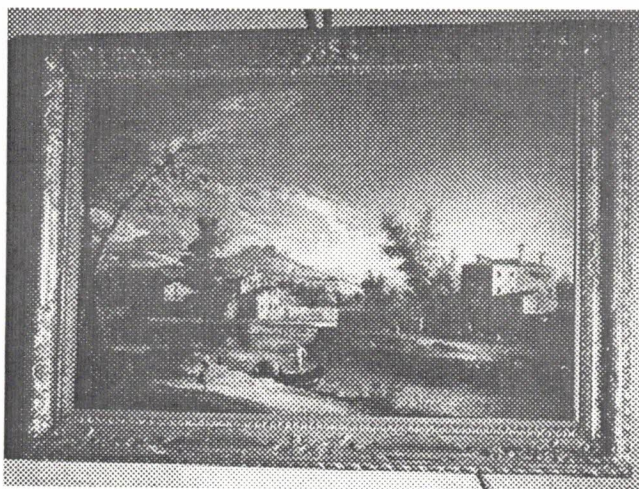
## Canal Di Brenta Survey

*Title:* Canal Di Brenta  
*Location:* Entrance Hall  
*Frame Type:* Carved wood; Gesso; Gold leaf  
*Maker/Date:* Unknown Maker/  
*Examiner:* Eric Price

*Dimensions:* 31 1/2" x 43"  
*Moulding Dimensions:*

### Description

The frame was examined on the wall therefore the type of wood and the joint method could not be observed. The moulding has an ogee profile. All ornament is carved wood. From the outside: scrolling foliate ornament on the ogee with punched gesso ground. Outer rope ornament. The frame is finished in gold leaf with a red bole ground.



### Condition

The frame has a grime layer. An inner flat liner has been added to the frame to make it fit the painting. This liner has been painted with bronze paint. There are scattered gesso losses and the moulding is split on the left side near center.

### Painting Installation

The face of the painting contacts the bare wood rabbet.

### Treatment Recommendations

Remove grime. Consolidate the flaking gesso. Consolidate split wood. Fill gesso losses. Gild and tone all repairs to match the existing finish. Install the painting properly.

PRIORITY: HIGH

TIME COMMITMENT: MODERATE - 60 Hours

## Coe Hall Painting Survey

<i>Title:</i>	<i>Canale di Brente</i>
<i>Artist:</i>	Francesco Guardi
<i>Maker/Date:</i>	<i>18th Century</i>
<i>Type</i>	<i>oil on canvas</i>
<i>Location:</i>	Entry Hall
<i>Examiner:</i>	Joyce Zucker

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

### Condition

The existing lining is in good condition. The red ground is visible throughout the sky and foreground water. The painting has a fairly even surface gloss.

### Recommendations

No treatment recommended at this time

### Priority

Low

Hours: 0

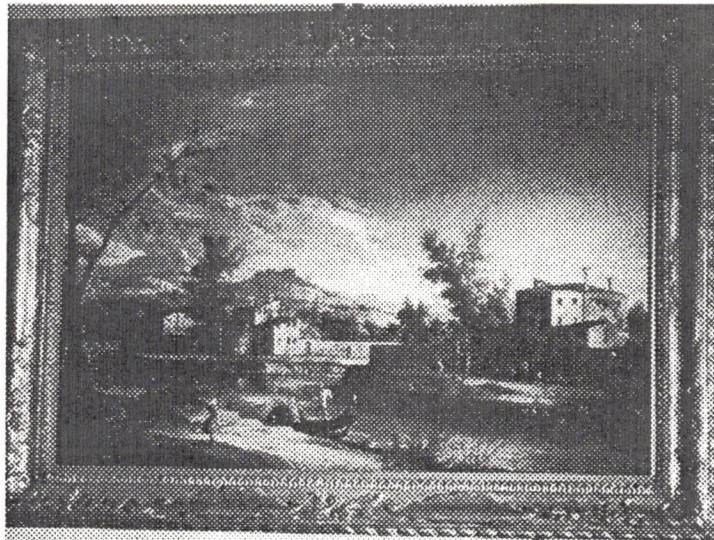


Figure I

December 24, 1923.

Charles of London,

2 West 56th Street,

New York, N. Y.

Dear Mr. Charles:

You will remember I spoke to you about a painting that you took from Oyster Bay nearly two years ago, with instructions to send it to Mr. F. A. Coe, 6400 Overbrook Avenue, Philadelphia.

The party in London now writes me that it was a scene of Venice. It was probably signed "W. Robertson" about sixty years ago. When I brought it from England it was in a packing case about 40" x 50" and was addressed to Mr. Coe in Philadelphia. Whether or not the case was on it when you took it I cannot say. I am sure that if you make a search for it you will find it. Perhaps Mr. Maynard could give you some information about it. It is both Conroy's and my recollection that you took it and promised to forward it.

When am I going to receive a list of the articles you took away from the house a couple of months ago?

Sincerely yours,



F. V. SYRACUSE  
INC.  
RESTORER OF PAINTINGS  
~~XXXXXXXXXXXXXXXXXXXX~~  
509 Madison Avenue.

NEW YORK

June 6th 1930.

W. R. Coe, Esq.,  
Chrysler Building,  
East Forty Second Street,  
New York City.

Painting of Game- D'Hondercoeter- Perfect condition....	
Painting of a Lady by Miereveldt. Treating spots.....	\$ 15.00
" by Sartorius. Treatment for bloom .....	10.00
2- " " Gillot - Perfect condition.....	
2- " " Shayer - Revivation of dessicated pigments, varnishing.....	10.00
The Van Ostade. Treating, softening and removal of old and hardened varnishes and other impurities, scraping of oil crusts, pictorial restoration. Studio Job.....	125.00
Portrait of a Queen by Zuccherro, rather dry in spots, partial discoloration, treatment and revivation of pig- ments.....	25.00
Portrait of a Lady, discolored in spots, bloomed, treating.	25.00
Venice by Guardi- Perfect condition...	
Portrait of a Lady on right side of entrance. This painting is starting to blister here and there due to further shrinkage of the fibres, treating, softening and lowering blisters, removing bloom. Studio Job.....	75.00
Canal de Brenda by Guardi. Extremely dry, canvas decaying in back depriving picture of the original lustre as seen in the other one. Treating, softening canvas and pigments, relining, revivation of dessicated pigments, varnishing... ( To be done in studio)	75.00
2-Large Van Dycks- Perfect condition...	
Painting by Lawrence rather dry in spots, treating, varnish..	40.00
Ghirlandajo- Splendid Condition...	
Janssens- Perfect condition.	
Head of Christ by Van Eyck is starting to form small blisters, treating, softening, lowering down blisters, relining, light varnishing .....	100.00
( To be done in studio)	
Large painting of speaker Lenthall. Removing more obstacles from back of canvas, restretching, treating spots, light varnishing .....	40.00
Portrait of Miss Coe- Perfect condition...	
Painting of three Children- Partial dessication of pigments.	25.00

55.

November 8, 1923.

Charles of London,  
2 West 56th Street,  
New York, N. Y.

Dear Sir:

Will you please send me a list showing the numbers, etc., of the articles that you took away from the Oyster Bay house last week.

Two years ago I brought back from Europe an oil painting done by an uncle of mine that was to be sent to my father, Mr. F. A. Coe, at 6400 Overbrook Avenue, Philadelphia. You took it from the Oyster Bay house and promised to forward it. When I was in Philadelphia a few days ago they told me that it had never been received. As this is kind of an heirloom in the family I do not want to lose it and I wish you would make an investigation as to whether or not you forwarded the painting. If you locate it in your shop, as I think you will, I desire it forwarded; but in any event, please telephone me beforehand.

Very truly yours,



**CHARLES**  
**ANTIQUES,WORKS OF ART, &c.**

TELEPHONE CIRCLE 130-131

**INTERIOR DECORATIONS**

C.J.CHARLES.

TWO WEST 56<sup>TH</sup> STREET,

NEW YORK November 9th 1923

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

W.R.Coe, Esq.,  
51, Wall Street,  
N.Y.C.

Dear Sir,

I received your letter of yesterday's date with reference to the picture you spoke of as having been brought by you from Europe two years ago. I will, of course look into the matter at once, but I fear it will be of some difficulty, as, frankly speaking, I cannot remember anything about it.

I have made enquiries about it of my people, and they know nothing of it either; but since I am very particular in such things, it would have course had my personal attention, and I have no recollection of your even giving me an address for forwarding.

I will certainly look over my stock again very carefully, if you would be good enough to explain the nature of the painting.

In the same letter you requested a list, which I am enclosing, of all the goods removed by me from Oyster Bay. When at your house I had nothing taken away from the room except some of the pieces put in by Mr. Green to set out the room in question; those belonging to you not used were put in the breakfast-room. We were very particular to remove nothing already purchased by you or belonging to you.

I should also like to have an early chat with you concerning other pieces left at your house, since I presume you will be closing

November 8, 1923.

Mr. Frank Partridge,  
26, King Street, St. James's  
London, S.W. 1, England.

Dear Sir:

I feel you are entitled to some explanation concerning the Zucchero painting of Queen Elizabeth, which you called to my attention.

Your cable advising me of the price was received the day I was leaving for my home in Wyoming, to be gone for the summer. Charles Duveen had been responsible for a great deal of the decoration and furnishing of my house and I had paid him an enormous sum of money. He either had sailed or was about to sail for Europe. I wrote him a letter to London and asked him to see you in relation to this painting and one of the desks which Mr. Lipscomb had called to my attention when I was in London. I asked him to advise me whether the painting was suitable for my house and what he thought of the price of £1,500, which you had quoted. At the same time I mentioned in my letter that it was my understanding that Zucchero's paintings did not command such large prices.

About July 19th a cable was received at my office from Mr. Duveen advising me that he had seen the painting and was so impressed with it that he had purchased it from the owner, and that I could have it for \$1,500. Under instructions from me my office cabled Mr. Duveen that I was astounded that he had

Mr. Frank Partridge.....2

November 8, 1923.

bought the painting direct as I had employed him to pass on it, and he had not only placed me in a very embarrassing position with you but had prevented my making a counter offer with the likelihood that I could have gotten it for less than the asking price. He attempted to defend his position but I would not accept his explanation. I told him I considered his action extraordinary and unjustifiable. Since then the painting has arrived in this country and Mr. Duveen has turned it over to me at its cost of £800, plus expenses.

Under the circumstances I am enclosing a cheque to your order for £80, being a commission of 10% on the purchase price, and at the same time I wish to express my regret that you should have been treated by my representative in the manner you were.

Very truly yours,



September 25, 1923.

Mr. C. J. Charles,

New York.

Dear Mr. Charles:

Mr. Coe has asked me to write and say he has received your letter of the 22nd inst., enclosing your account.

There are certain things in connection with the panell-ed room which are not satisfactory, particularly in connection with the mantel, door and wall lights, which Mrs. Coe wishes to discuss with you when she sees you at Oyster Bay.

Mr. Coe cannot understand your charge of \$252 for expense of relaying the carpet with a new lining. This carpet has been down less than two years and it is not clear why, among other things, it was necessary to provide a new lining.

In the statement you sent you carry forward a balance due on the old account of \$4,835.50 In carrying forward this balance you fail to credit numerous articles returned to you last winter.

Mr. Coe has noted what you say concerning the controversy between you in regard to the picture of Queen Elizabeth. He feels that his position in this matter has been fully set forth in his previous letters.

Pending an adjustment of the accounts, I am sending you the enclosed check for \$6,000, which kindly credit to his account.

Very truly yours,

November 16, 1923.

Mr. C. J. Charles,  
2 West 56th Street,  
New York City.

Dear Mr. Charles:-

I have been speaking to Conroy about the missing painting which you were to have shipped to Philadelphia about two year's ago. Conroy's recollection is that Mr. Maynard handled the matter at the time. Will you please communicate with Mr. Maynard and find out what he has to say.

Very truly yours,

Secretary.