

The *Staalmeesters*

“Syndics of the Amsterdam Cloth Guild”

The Evidence in Support of a Lost Masterpiece by Rembrandt



Rembrandt
f. 1661.

*“Try to put well in practice what you already know; and in so doing,
you will in good time, discover the hidden things which you now inquire about.
Practice what you know, and it will help to make clear what now you do not know.”*

RL:

—Rembrandt, 1606–1669

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*The intention of this research is to establish the truth and the provenance
of this painting and, in this way, to contribute one more masterpiece
to the creative genius of Rembrandt.*



This prospectus has been researched and compiled
by Lloyd Nick with the sole purpose to encourage a new
investment. It is being given to individuals who might
express interest in investing in or purchasing
the *Staalmeesters*, which is currently in a private collection.

The material within has been gathered in good faith and
the goal of presenting it is to prove beyond doubt the
authenticity of the painting.

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SECTION ONE

Analysis of The *Staalmeesters*

The *Staalmeesters*

Also known as

Syndics of the Amsterdam Cloth Guild *or* The Sampling Officials

The painting entitled the ***Staalmeesters*** (in Dutch), ***The Sampling Officials*** or ***The Syndics of the Amsterdam Cloth Guild*** is a **1661** oil painting by **Rembrandt van Rijn**. A painting with the same title is currently owned by the Rijksmuseum in Amsterdam. It has been described as Rembrandt's "***last great collective portrait***" and is among the greatest treasures of the Rijksmuseum.

Rembrandt's ***Syndics of the Amsterdam Cloth Guild*** is a masterpiece among Dutch group portraits and is in almost every art history book.

The painting belongs to a family in Europe, with an extensive collection of historical artwork. In this collection is a painting of the same subject and title. It is signed and dated **1661** as is the one exhibited in the Rijksmuseum. The Rijksmuseum, however, labels its painting 1662.

These documents will show beyond any doubt that the *Staalmeesters* painting is painted by Rembrandt.

Observations of this Painting

- Rembrandt's magnificent late painting exhibits the master working with **unprecedented technical command and emotional power** near the end of his life.
- Rembrandt's **freedom in the handling of paint** is perhaps what first compels the viewer's admiration upon studying this picture.
- In examining the painting closely, it is clear that the **artist's facility and control are utterly dazzling**.
- Also notable is **his dramatic and lively presentation of subjects**, devoid of the rigid formality that his contemporaries often displayed, and a deeply felt compassion for humanity, irrespective of wealth and age.
- The **psychological profundity** of the painting seems to stem from an **exceptional gift for empathy** combined with an extraordinary capacity for the **projection of the artist's own emotions on the subjects he painted**.
- The artist was able to **use the knowledge that came from lifelong scrutiny** of himself as a way to **imagine the temperament and the inner life of others** in his portraits.
- The sitters in the painting look at the viewer from Rembrandt's great group portrait – **faces that suddenly seem alive and self-conscious**, returning the viewer's gaze with a kind of intimate interest and surprise.
- The first Rembrandt biographer, Cornelis de Bie (1627–after 1711), praised Rembrandt's paintings '**which enlighten every mind. It is the very soul of life that lives therein**'.



A Brief Biography of Rembrandt

Rembrandt Harmenszoon van Rijn (1606–1669) born in Leiden, the Netherlands, was a 17th-century painter whose work came to dominate the Dutch Golden Age. One of the most revered artists of all time, Rembrandt's greatest creative triumphs are seen in the portraits of his contemporaries and illustrations of biblical scenes and self-portraits through the use of the tension between shadow and light.

Rembrandt's luck was that he was born in 1606 when, for the first time in European history, the character and destiny of a country were governed not by religion but by trade; for example, the Dutch West India Company was founded in 1621. This new historical climate presented a cultural shift of emphasis in image-making from the divine to the secular. Portraiture was becoming secular, not just for the church or the class of nobility, but for the mercantile, civic world of the Amsterdam of the Enlightenment.

Having moved to Amsterdam in the 1630's, Rembrandt painted numerous commissioned portraits. Among the more prominent characteristics of his work is his use of **chiaroscuro**, the theatrical employment of light and shadow derived from Caravaggio, or, more likely, from the Dutch Caravagisti, but adapted for personal means.

Rembrandt was extremely prolific and innovative, and gave rise to important new genres in painting like, for example, the group portrait.

After 1640, Rembrandt's paintings became more austere. He began to concentrate on showing emotional depth in his figures.

It would not be until the mid-19th century, when the Dutch were taking a new pride in their national identity, that Rembrandt would be seized upon and his reputation spruced up to become Holland's cultural mascot and everyone's favorite art historical genius.

This explains why there was not much notice of this painting of the *Staalmeesters* in a private collection while it was in Germany and even after it was brought to Switzerland by an industrialist collector, who apparently was clever enough to declare the valuable painting worth little at the customs' office.



Important Points About the Painting

- The manner in which the **Focus is on the Faces and not the Hands** is comparable to other late paintings by Rembrandt.
- In all the late portraits by Rembrandt, the **Structure developed in the Painting of the Faces** is of the same style.
- The **Eyes** are painted in the same style as in other Rembrandt paintings with **One Eye being Dominant**.
- The manner in which the **Brush Strokes are painted is comparable** to ones in other late paintings by Rembrandt.
- The manner and the attitude towards **Painting the Hands** are in the same style Rembrandt used in his other late paintings.
- The **Signature and Date** on this painting are like the ones he did in other paintings of his late period.
- **Technical Analysis** of the paint shows that 17th-century paints were used in making this painting.
- The **Original Canvas** was an inexpensive canvas that was available in Amsterdam during Rembrandt's time.
- A more sturdy **Second Canvas** was glued to the back (redoubliert) of the original canvas to create additional support. This procedure is often done only if the painting is more than 100 years old as in this case. It clearly dates the painting to the 17th-century.
- The **Frame** is identical to the frame used for the Rijksmuseum painting.
- Two respected **European Art Historians** have written reports stating that this painting was done by Rembrandt.

The crucial points related to this Rembrandt painting will be explained and proven in the following texts.

Expert's Conclusion

After examining various aspects of this painting and making **comparisons of the brushwork, Rembrandt's handling of the faces and the hands, of his signature and the writing of the date** compared very well with other works by Rembrandt. **It is my opinion that this painting could have been done only by Rembrandt.**

There is also **supporting evidence** by the **research document of Dr. Wolfgang Kosack** and the **certificate of Dr. Kamenova PhD** coming to the same conclusion, i.e. that **only Rembrandt could have painted this painting.**

Historical Importance

Rembrandt has portrayed the five sampling officials or syndics of the Amsterdam Cloth Guild as if they are looking up from their work for a moment seemingly surprised by our sudden presence during their meeting. The viewer has apparently interrupted them. Because there is tension between the subjects in the painting and the viewer, this painting became known as the first known psychological painting in the West.

The image of this painting is world famous, being in art history books and even having appeared on the packaging of Dutch Masters cigars, one of the most popular and profitable cigar brands in America.

Description

The men (with the exception of Bel who is an attendant as indicated by his skullcap) are drapers (retailers or wholesalers of cloth that was mainly for clothing), who were appointed for a one-year period to assess the quality of cloth that weavers offered for sale to members of their guild. This unpaid honorary one-year term in office traditionally began on Good Friday. (This particular group of men was elected on Good Friday 1661.)

They were expected to conduct their inspections three times a week. The name *staalmeester* (steel master) refers to the steel pliers the inspectors used to press the seals of their city (on the front) and guild (on the reverse) into penny-sized slugs of lead that were specially affixed to record the results of the inspection. There were four grades of quality; the highest quality was indicated by pressing four seals and the lowest by pressing only one.

The board of sampling officials controlled the quality of dyed 'laken' cloth, a fine woolen fabric. To compare the quality of the different bales, they used samples of cloth.

The men are appraising a length of Persian-style fabric against some high quality examples from a swatch book.

It is interesting to note that the members of this board belonged to different religious groups. Two are Catholics, one Mennonite, one member of the Dutch Reformed Church, and one of the Remonstrant Brotherhood. The painting is, therefore, a good example of the religious tolerance in the Dutch Republic of the 17th century.

This painting was supposed to be hung high, so it has a low viewpoint – the viewer looks upwards from below.

The light, background and perspective were made to fit the location where the painting was supposed to be hung. The individuals in the painting are shown to be working. The viewer enters the room and they look up from their work seemingly surprised by the presence of the viewer. Volckert Jansz is already rising from his chair in order to greet the viewer.

The Syndics of the Amsterdam Cloth Guild

Their names of the Syndics from left to right are:

Jacob van Loon (1595–1674)

Volckert Jansz (1605–1681)

Willem van Doeyenburg (1616–1687)

Jochem de Neve (1629–1681)

Aernout van der Meye (1625–1681)

Frans Hendricksz Bel (1629–1701)
is the servant in the back



Individual Portraits: The *Staalmeesters*



Jacob van Loon

(Dutch cloth maker, 1595–1674)

Artist, craftsman, and textile worker



"Sitting Syndic",

Rembrandt, c. 1661, Reed pen and
brush in brown ink, brown wash, Rijksmuseum



Volckert Jansz

(1605 or 1610–1681)

A well-to-do cloth merchant, member
and deacon of the Old Frisian Mennonite
church.



Study for one of the Syndics, Volckert Jansz,

Rembrandt, reed pen and brush in brown ink, brown wash,
Museum Boijmans Van Beuningen



Aernout van der Meje

Dutch official, ca. 1625–1681)



Aernout van der Meje

Rembrandt, oil on panel,

National Trust, Gloucestershire



Willem van Doeyenburg

(Dutch cloth maker, ca. 1616–1687)

Chairman of the Syndics



Jochem de Neve

(Dutch cloth maker, 1629–1681)



Frans Hendricksz Bel

(Dutch sitter and servant, 1629–1701)

Present Condition of the Painting

The varnish and colored glaze were not done by a professionally trained expert and some paint or glaze has possibly been added to the shaded areas.

The varnish and added glaze should be removed and the painting should be cleaned and restored to its original.

SECTION TWO

The Family History: *The Staalmeesters*

The Family History: the *Staalmeesters*

Editor's note: At the request of the current owner, certain details of the Staalmeesters history shall remain undisclosed to protect, and in respect for, the living family members.

For those with serious inquiries, the known history of the Staalmeesters painting and its owners will be revealed.

In 1974, the current owner purchased a home in Switzerland, including its contents, from a wealthy and powerful family from Germany. One of the paintings left in the home was the *Staalmeesters*, painted by Rembrandt. The new owner knew that the painting had been in the home since it was built in 1910; for many decades before that the painting had been in the possession of the German family.



The entranceway to the home in Switzerland reveals some secrets that give credibility to the Rembrandt hanging in the living room. Some years ago, while doing some interior decorating, the removal of old wallpaper revealed mural paintings of the former owner, and of the family home in Schliengen, Baden-Württemberg, Germany.



With the revelation of the identity of the prior owners' home, and their known wealth, it occurred to the current owner that this painting hanging behind her sofa could be an original Rembrandt. A well-known expert, Dr. Wolfgang Kosack of Berlin, Germany, was commissioned to assess the painting. He concluded that it is in fact an "ORIGINAL SECOND PAINTING OF REMBRANDT'S MASTERPIECE THE STAALMEESTERS, worth millions of dollars. The current owner researched the painting's acquisition by the German family, which dates back to the 14th century.



The prior owners sought out artists with extraordinary craftsmanship and talent. They respected artists who worked in wood, glass, textile, stone, painting, drawing, lithography, literature, poetry, and music.

A museum in Mulheim, Germany illustrates the influence of this wealthy family and winery owners in the 18th century, which included oil paintings by Ferdinand Keller and Gouachen von Johann Martin Morat. The Palace also has many other art treasures of glass, woodwork, antique furnishings and hand-woven tapestries done by the artists Jurgen Broadwolf, Werner Berges, Artur Stoll and Bernard Volke.

The father of the prior owner, was born in 1866 in Germany and had moved to Switzerland to establish a new champagne business. In addition, the family wanted to avoid the new wealth and land taxes that were being introduced in Germany.

The grandfather's wife (born 1836) brought additional significant wealth into the family. They developed a new hybrid vine, which was resistant to pests and weather-related fungi. This added much wealth and power to the family. They were one of the super-rich families of southwest Germany, and were responsible for the building of several towns in southern Germany, including Mulheim and Schliengen.



SECTION THREE

Analysis and Comparisons of Rembrandt's Paintings

Rembrandt — The Focus of the Viewer's Gaze on Portrait's Eyes, Chin and Collar

Rembrandt used vision based techniques, lost and found edges, and center of focus techniques to guide the eye path of the viewer through his paintings in significant ways.

Rembrandt, reacting to his Italian contemporaries, may have been the first to fully develop these specific painterly techniques, which engage the viewer and direct the gaze.

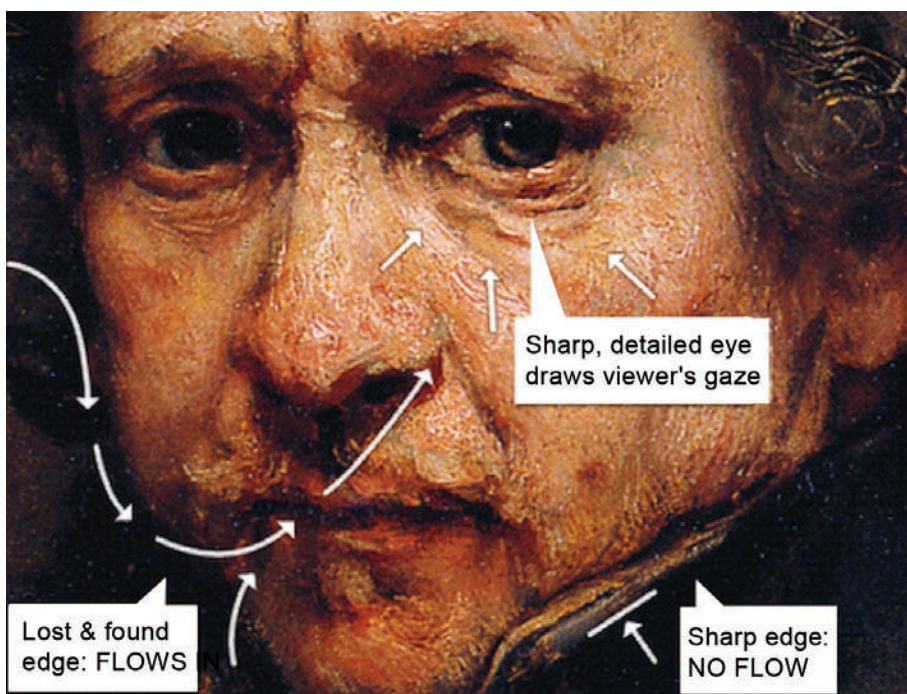
Rembrandt's late portraits exhibit strong use of vision based techniques.

1. Rembrandt **leads the viewer's eye to the calmer eye** in the portrait.
2. An **eye with greater detail attracts a first fixation in less time**, for a longer duration, and attracts more repeat fixations.
3. Rembrandt **guides your eye** and **creates a narrative**.
4. The **'lost and found edges'** that were used in the **cheek and chin** area, **magnify the sharp eye** phenomenon.

Three regions

The textural detail is achieved **through selective manipulation**:

- One region is **centered about each eye**.
- One region is **centered on each side of the chin**.
- One region is focused **where the material of the collar meets the neck**.



Rembrandt, Self Portrait 1659 (det.)

“The viewers’ gaze is attracted and held longer by regions of relatively finer detail and is, therefore, increased by the portrait’s strongly biased gaze.”

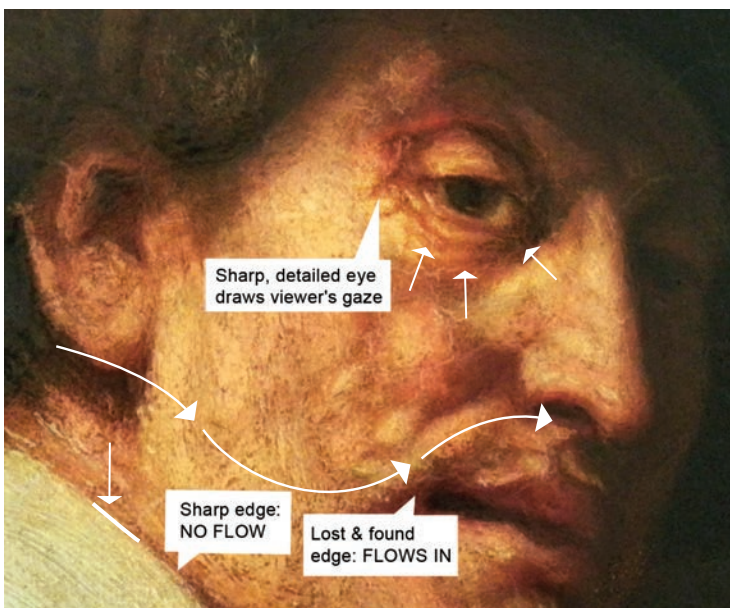
In his portraits and self-portraits, he angles the sitter’s face in such a way that the ridge of the nose nearly always forms the line of demarcation between brightly illuminated and shadowy areas. A Rembrandt face is a face partially eclipsed; the nose, bright and obvious, thrusting into the riddle of halftones, serves to focus the viewer’s attention upon, and to dramatize, the division between a flood of light—an overwhelming clarity—and a brooding duskiness.

The finished portrait can therefore be read as a **narrative at several levels**, including one of the **intended self-presentation of the sitter, through their choice of posture, facial expression, and costume**.

It is also a narrative about what the artist has chosen to emphasize, through a selection of painting style, color palette, and level of detail in the portrait.

Finally, each portrait tells a narrative about how the sitter and artist have chosen to communicate with the viewer, and who will **look at the portrait with the intent of reading both the character of the sitter and the character of the artist** in presenting the sitter to an audience.

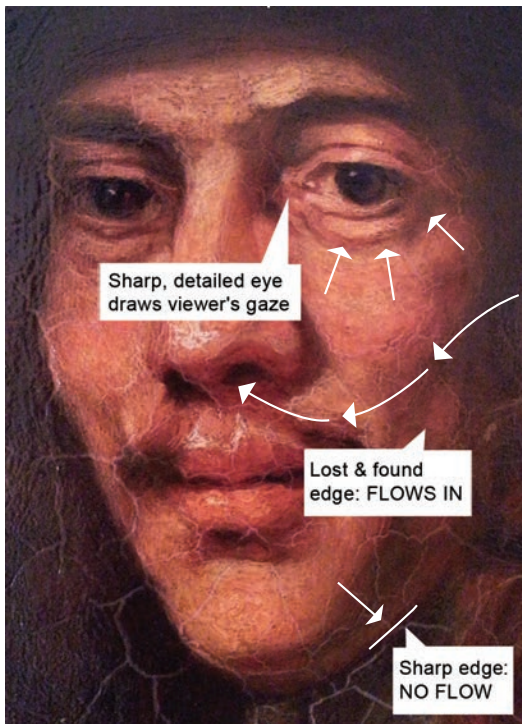
The viewer’s gaze is attracted and held longer by regions of relatively finer detail and is, therefore, increased by the portrait’s strongly biased gaze. This implies that the portrait relies on an implicit and subconscious understanding of how the gaze is directed by relative detail.



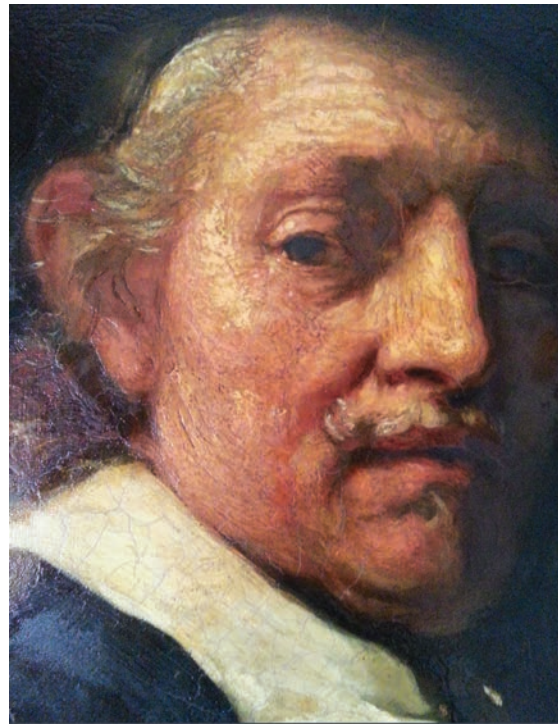
Volckert Jansz, Syndic



Rembrandt, Self-Portrait (1660)



Joachim de Neve, Syndic

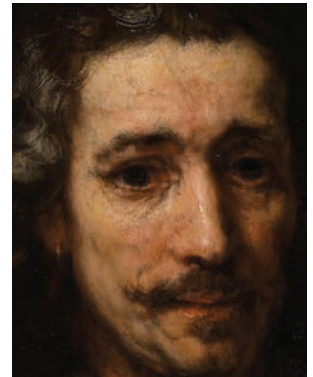


Jacob van Loon, Syndic

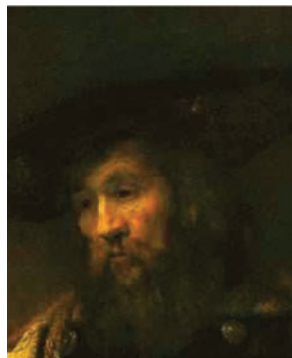
Examples from four of Rembrandt's other major late paintings showing how the same technique is used to attract the viewer's gaze by focusing on one eye.



The Old Man in Red



Man with a Magnifying Glass



Aristotle Contemplating a Bust of Homer, 1653



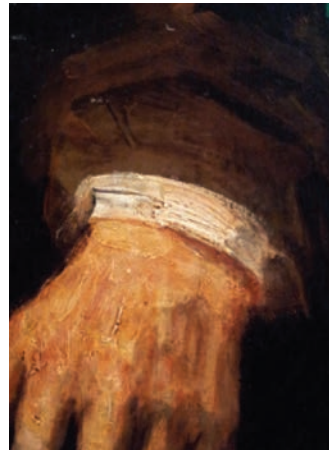
Self-Portrait, 1632

Rembrandt — Comparison of Hands

The use of texture and impasto (thick paint) is highly characteristic for Rembrandt. He used paint to suggest **substance and form** in an extraordinarily direct, sometimes illusionistic way.



Compare with van der Meije in the *Staalmeesters* painting



Portrait of a White-haired Man, 1667 (det.)

Rembrandt routinely used **bold, dynamic brushstrokes and contrasted rougher passages with areas of smooth finely worked paint** to emphasize light and shadow in his subjects.



Willem van Doeyenburg's hand



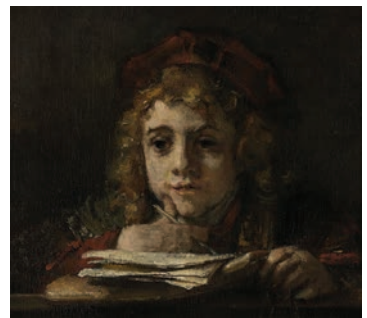
Portrait of Jan Six (det.)



Volckert Jansz's hand on chair, Syndics

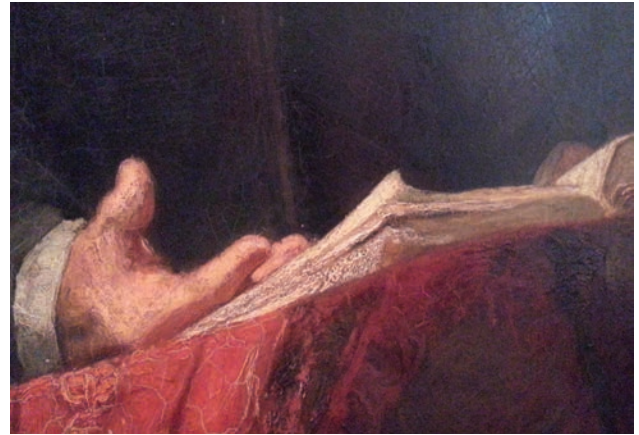


Rembrandt's son, Titus 1665 (and detail of Titus' hand)



“Rembrandt was, above all, a spontaneous and innovative painter and was certainly not constrained by a set academic method.”

Notice how **briskly and simply** it is painted.



Willem van Doeyenburg's hand on open book

The **lack of details of hands** in other Rembrandt paintings demonstrates a similar **brusque style of handling** the paint when painting hands.



Junoo, (det.)



Portrait of Jan Six (det.)

It is a mistake to assume that Rembrandt's paintings conform to a standard or theoretical pattern of construction. **Rembrandt was, above all, a spontaneous and innovative painter and was certainly not constrained by a set academic method:** his paintings should be approached empirically and described in a terminology appropriate for each case

By varying the thickness, texture and color juxtaposition of the paint layers, a whole range of effects is achieved.

Rembrandt — Focus on the Faces and Not the Hands

Rembrandt began painting the portrait as a three-point triangle composition — the head and the two hands — obviously influenced by works by Titian in the Italian (Venetian) High Renaissance.

As he grew older, especially very late in his life, Rembrandt concentrated and focused almost entirely on the faces of his portraits and diminished or even hid any distraction from the face, most particularly, the hands.

In the *Staalmeesters*, Rembrandt depicted only four of the twelve hands that could have been painted and only one of the four is prominently painted with any detail and serious attention. That is the hand of the last figure on the right, van der Meye, who is awkwardly clutching a bag or a small sack.

By looking at Rembrandt's late portrait paintings, it is very evident that Rembrandt did not want to distract the focus of his psychological analysis of the sitter by drawing any attention away from the face. Look at the following examples of his late portraits.



The Conspiracy of Claius Civilis



The Return of the Prodigal



Old Man with a Gold Chain



Titian, Self-portrait

Rembrandt's Self-Portraits



“As Rembrandt grew older, especially very late in his life, he concentrated and focused almost entirely on the faces of his portraits and diminished or even hid any distraction from the face, most particularly, the hands.”

Rembrandt — Comparison of Brushwork with His Other Late Works

Rembrandt's "flesh paints ... brilliantly juxtapose the protruding light-colored **impasto (thick paint) of the nose and forehead** with the **thin, smoothly painted cheek** receding first into the shadow and then into the **pale light reflected by the starched 17th century collar**".

- David Bumford (essay in the catalogue Art in the Making-Rembrandt)



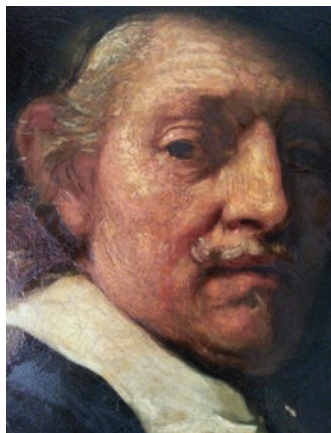
Herman Doomer



Volckert Jansz, Syndic



Compare with Rembrandt,
Self-Portrait, 1660 (det.)



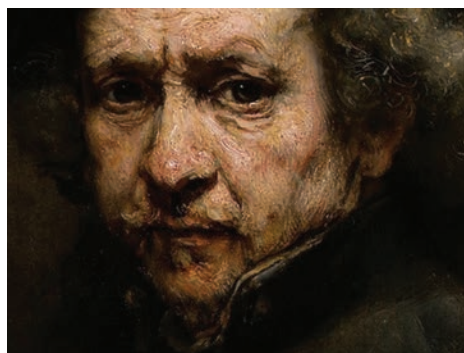
Jacob van Loon, Syndic



Head of Christ



Aernout van der Meije, Syndic

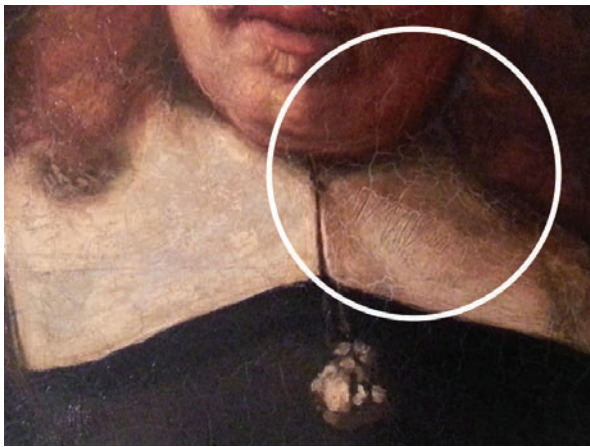


Self-Portrait, 1659

Rembrandt — Use of Scratched-In Lines

Rembrandt often used the wooden tip of the brush's handle to **scratch in emotionally energetic lines in wet paint** instead of painting in, what are to him, unnecessary details of the cloth and, sometimes, its folds.

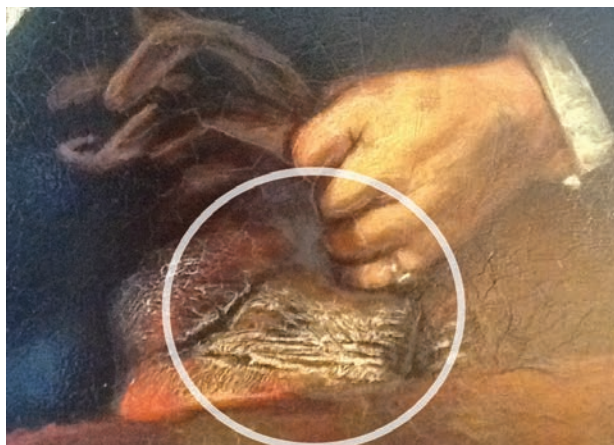
It is seen in two places in the *Staalmeesters* painting: once on van Doeyenburg's collar almost in the center of the painting and once on the sack held by van der Meye on the extreme right side of the painting



van Doeyenburg's collar

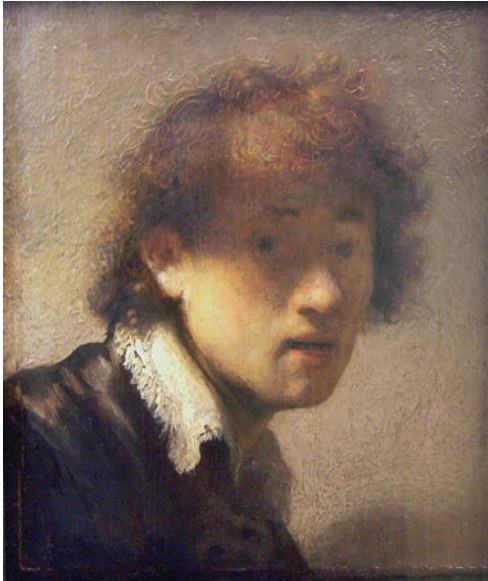


The sack held by van der Meye



Rembrandt — Use of Scratched-In Lines

Rembrandt used this scratching technique even in his early self portrait ...



Self Portrait



and he still used this scratching with the pointed end of the brush in his self portrait in 1669 – the last year of his life.



Self Portrait, 1669



Rembrandt again used the scratches with the point at the back of his brush in another late painting, *The Return of the Prodigal Son*, 1663.



The Return of the Prodigal

“Rembrandt often will use the back of the brush to scratch in emotionally energetic lines in wet paint instead of painting in, what are to him, unnecessary details of the cloth and, sometimes, its folds.”

He used a sharp pointed instrument to create the lines in his many etchings and drypoints.



Saskia with Pearls



Old Man with Beard



Rembrandt Leaning on Stone Wall

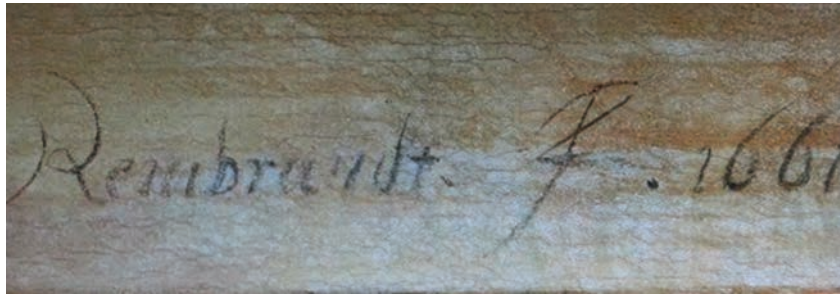
Rembrandt — Signature and Date Signing

The signature and date on this painting

Rembrandt changed his signature often, but from 1633 to his death in 1669, it stayed the same.

“Rembrandt” is a modification of the spelling of the artist’s first name that he introduced in 1633.

Roughly speaking, his earliest signatures (ca. 1625) consisted of an initial **“R”**, or the monogram **“RH”** (for Rembrant Harmenszoon; i.e. “Rembrant, the son of Harmen”), and starting in 1629, **“RHL”** (the “L” stood, presumably, for Leiden). In 1632, he used this monogram early in the year, then added his patronymic to it, **“RHL-van Rijn”**, but replaced this form in that same year and began using his first name alone with its original spelling, **“Rembrant”**.



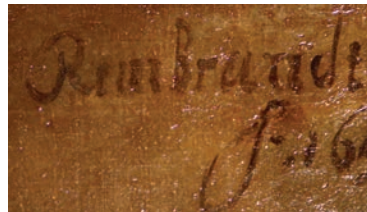
1625 - 1629: initial R or monogram (short form)	RH
1629 - Jan. 1632: monogram (long form)	RL
1632: monogram (l.f.) plus patronym	RL - van Rijn
Late 1632 - early 1633: first name	Rembrant. f.
1633 - 1669: first name plus “d”	Rembrandt. f.

In old Dutch “brandt” means **light** and “rem: stands for **dark**. He changed the spelling of his name to Rembrandt to signify a combination of two opposites, a direct reference to his trademark **chiaroscuro** (Italian for light dark). Consequently, the added “d” in his first name changed it to mean the extremes of light and dark or in Italian, chiaroscuro.

In 1633 he added a “d”, and from then on maintained this form consistently, proving that this minor change had a meaning for him (whatever it might have been). This change is purely visual; it does not change the way his name is pronounced. Curiously enough, despite the large number of paintings and etchings signed with this modified first name, most of the documents that mention him during his lifetime retained the original “Rembrant” spelling.

His practice of signing his work with his first name, later followed by Vincent van Gogh, was probably inspired by Raphael, Leonardo da Vinci and Michelangelo who, then as now, were referred to by their first names alone.

“Rembrandt ‘branded’ his authorship on his paintings with a variety of signatures during the course of his career, but the distinctive ‘R’ and unique personality of the letterforms provide unity to the marks.”



Signatures on other Rembrandt paintings

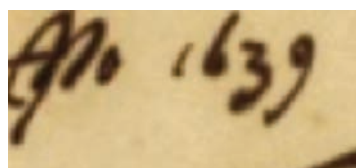
From *The Anatomy Lesson of Joan Deyman*, Rembrandt, 1665

Below we have examples of Rembrandt’s hand-writing on three different types of drawing — pen and ink, etching and pen. They show how he writes the numbers 1 and 6.

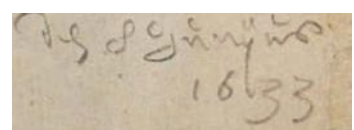
Date written on the painting is 1661. Therefore, the writing of the numbers is exactly the same.



Seated Old Man, Rembrandt, 1628



Rembrandt after Raphael, Baldassare Castiglione, 1639



Saskia as a Bride, Rembrandt 1633

Rembrandt — Signature and Date Signing

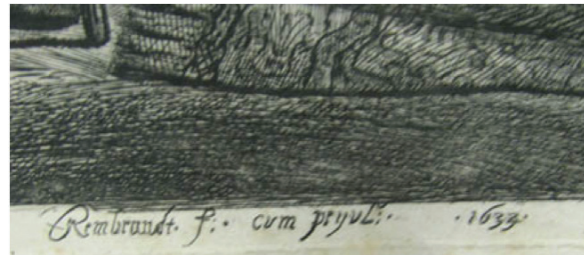
These signatures are on accepted works by Rembrandt and are written in the exact manner as in the *Staalmeesters*. They are exactly the same signature.

Rembrandt consistently added his name on hard surfaces such as walls or on stone.

He added a beautifully rendered letter “f” after signing his name. (see front cover) Scholars have attributed this to implying the Latin “fecit” or “made by”.

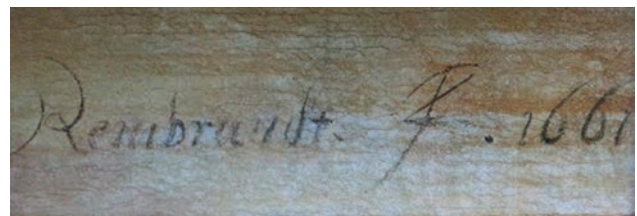
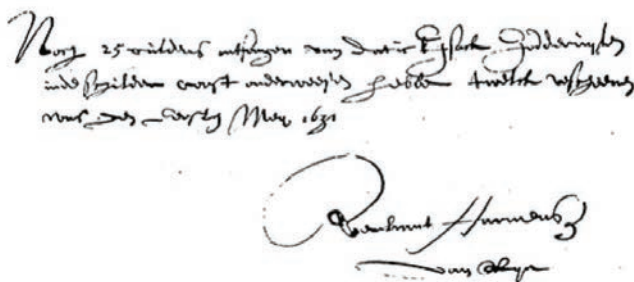


Detail of signature from
“The Anatomy Lesson of Doctor Joan Deyman”



Descent from the Cross, etching, 1633

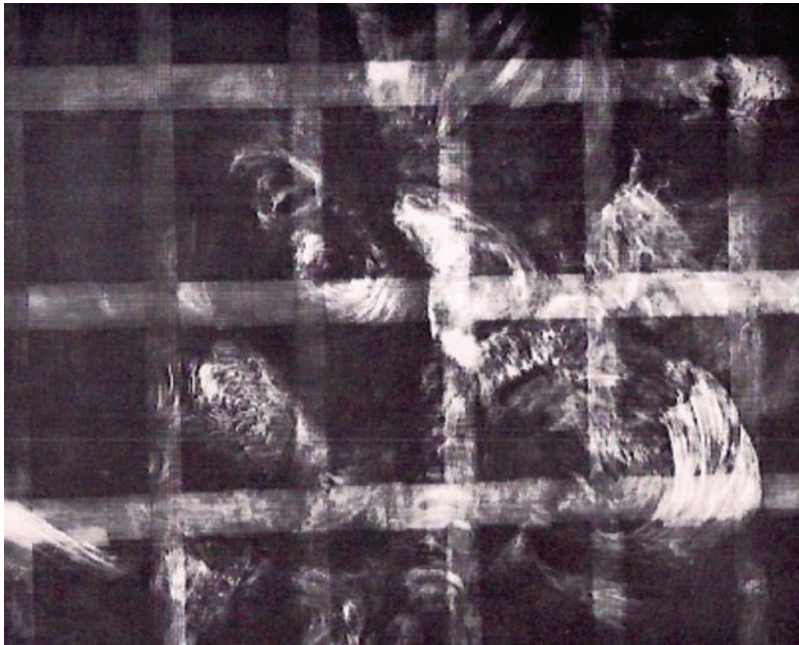
Below is a note written by Rembrandt. Notice the signature, especially the manner in which he writes the “R”.



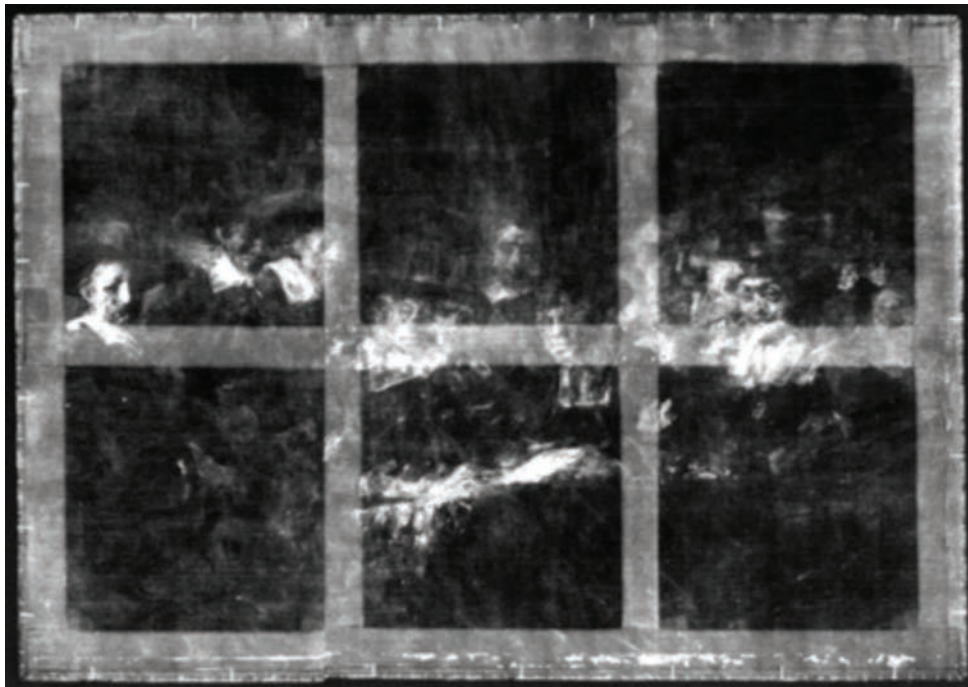
Examination — X-rays, Canvas and Frame

X-Ray of Rembrandt's Paintings

The X-rays show the identical supporting system for his large canvases. The outermost under framing is used to support the decorative frame of the painting that is seen from the front.



X-ray of Christ Driving the Money Changers from the Temple



The X-ray from the Staalmeesters

The Size and the Details about the Back of the Painting

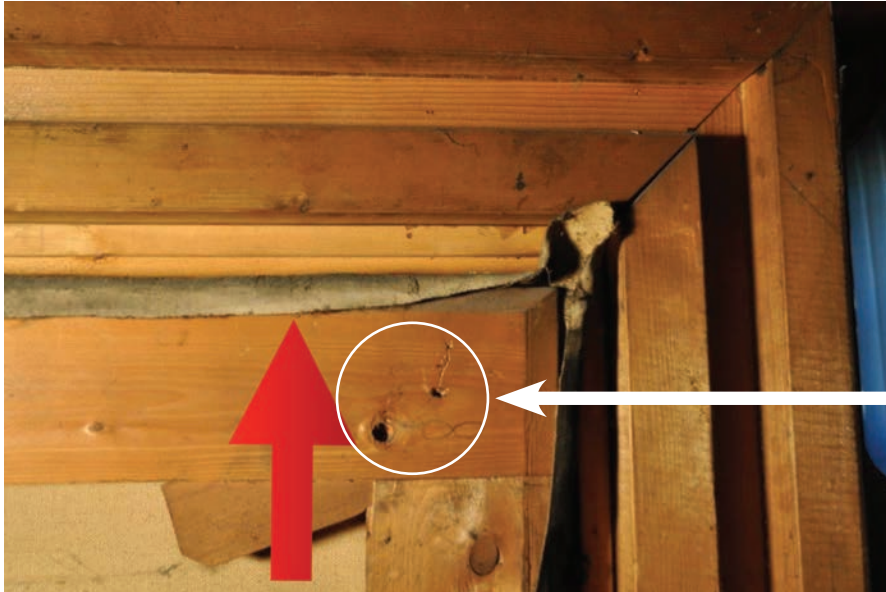
This photo shows the size of the painting. It took six people to lift it off its hooks from the wall.

The painting measuring 6'4" X 9'2" (75.4 in × 110 in or 191.5 cm × 279 cm) is the same size of the painting in the Rijksmuseum and has the identical heavy wooden frame. One can also see the wall behind it and that it had not been moved for decades. The heavy weight of the painting is mostly due to the thick wooden frame and the sturdy under framing.



Lifting the Staalmeesters off the wall at its current home in Switzerland

In this photo, one can see the back of the upper left corner of the painting. The red arrow points to the original canvas which overlaps in the back between the under framing and outside frame. The more sophisticated joint needed for the painting's frame (45 degree cut) is different from the simple butt joint used for the under framing which supports the canvas. The under framing is, of course, hidden from view, whereas the front side of the frame is what the viewer sees.



Arrow points to
the butt joint

Examining the stretchers on the back of the Staalmeesters

The back of the *Staalmeesters* painting shows **a heavier-weave canvas was added to its back in 1810** to support the original canvas.

This precautionary measure is often done to important canvases after a century to add further support and protection to the original canvas.



Examining the canvas on the back of the Staalmeesters

SECTION 4

Why No One Else Could Have Painted the *Staalmeesters*:

Examination of Paintings by Rembrandt's
Best Students and His Contemporaries

Why No One Else Could Have Painted the *Staalmeesters*:

Examination of Paintings by Rembrandt's Best Students and His Contemporaries

To understand why only Rembrandt could have painted the *Staalmeesters* one needs to look with a discerning eye at the paintings done by his students and his contemporaries. Keep in mind that even though Rembrandt taught his students to paint like him, it is easy to tell the difference between the Master's work and that of his students. Where possible, I have selected as examples paintings done around the time of the *Staalmeesters*.

It is logical to examine each of the potential painters who could have done the *Staalmeesters* - beginning with his best students.

Rembrandt's Students



King David by Aert de Gelder

His last apprentice, **Aert de Gelder**, began working under Rembrandt in 1661, the year that the *Staalmeesters* painting was created. **De Gelder studied in Rembrandt's studio from 1661 to 1663.** He was not only one of the most talented of Rembrandt's pupils, but also one of his most devoted followers, for he was the only Dutch artist to paint in the tradition of Rembrandt's late style into the 18th century.

De Gelder could not have painted the *Staalmeesters* because he had just begun working with the Master the year that the *Staalmeesters* was painted. **It would be impossible for him to gain mastery in such a short time.**

Also, in comparing *King David* with Rembrandt's portraits, it is easy to see that he gives each part of the painting equal importance and no strong chiaroscuro (light and dark) is exhibited within the face. Traditionally, Rembrandt dramatically highlighted only part of the face. Also, notice that in the de Gelders painting the hands are carefully constructed. The logical conclusion is that de Gelder cannot be considered as someone who has contributed to the *Staalmeesters*.



Self Portrait, Carel Fabritius, 1640

Carel Fabritius painted with wide brushstrokes and a warm palette reminiscent of the work of Rembrandt. However, **Fabritius died in an explosion of the Delft gunpowder warehouse in 1654, seven years before the *Staalmeesters* was painted.**



Self Portrait at age 24

Govert Flinck painted in the style so Rembrandtesque that his paintings could have easily been passed off as a Rembrandt. All one needs to do is look at the coloring, composition, and apparel.

Flinck can also be eliminated since he died in 1660, the year before the *Staalmeesters* painting was painted.

Samuel Dirksz van Hoogstraten studied with Rembrandt around 1640 and started out on his own shortly after traveling to Vienna, Rome and London before accepting an appointment as provost of the mint after 1656.

Self Portrait in 1647 shows the Rembrandt influence, but van Hoogstraten strove to imitate different styles at various times, including employing his skill with perspective to construct “peepshow”, or “perspective” boxes (below).

von Hoogstraten was developing a style of intense detail and observation stressing perspective.

By 1661, the date of the *Staalmeesters* painting, Rembrandt’s influence on him had completely disappeared.



Self Portrait in 1647



View of the Corridor, 1662



Self Portrait with a palette in a niche c. 1665

Gerrit Dou, originally a stained glass artist, was renowned for his technique of illusion. At the age of fourteen, he apprenticed himself to Rembrandt who at the time was only twenty-one. Dou worked as a pupil for Rembrandt until 1631, when he left. With his technique of rendering objects his paintings were prized by collectors and commanded high prices. He is considered the most important representative of the so-called *fine painting*, a **very detailed style of painting, requiring the finest brushes and often a magnifying glass to give realistic rendering of the smallest detail**. This is the **antithesis of Rembrandt's expressionistic style**.

Dou was the only pupil of Rembrandt who painted more than the occasional self portrait. He painted at least twelve. Dou's self portraits differ from his teacher's – they always contain "accessories" that are replete with meaning.

The symbolism and detail which existed in Dou's painting in the 1660's lack Rembrandt's theatrical drama or expressionist painting style.



Portrait of a Mathematician, 1658

Ferdinand Bol was already an accomplished painter when he arrived at Rembrandt's workshop and would have been able to contribute to the output of the shop right away. That he mastered Rembrandt's technique is evident in this self portrait. Like Rembrandt, Bol confined himself almost exclusively to history pieces and portraits. At first his style was strongly Rembrandtesque, although the actions and expressions in his paintings are always more subdued than in his teacher's.

Bol was a great talent, but his strength lay in his beautiful rendering of detail rather than in his ability to portray figures in action in a convincing manner.

Since he was recognized as Rembrandt's best-known pupil, many works were attributed to him. **When it is examined closely, however, Bol's hand is clearly distinguishable from Rembrandt's.**

Bol was a popular and successful painter. His palette had lightened, his figures possessed greater elegance, and by 1655 he was receiving more official commissions than any other artist in Amsterdam. With all of this, Bol had no time or interest to do the *Staalmeesters* painting.

Contemporaries of Rembrandt



The Allegory of Painting, c. 1666-68

Jan Vermeer was a Dutch painter who specialized in domestic interior scenes of middle-class life. Vermeer worked slowly in great detail on small canvases with great care, using bright colors and sometimes expensive pigments.

It is impossible to confuse the style of these two masters of the Dutch Golden Age. Also, Vermeer never painted outside his city of Delft. So, Vermeer can easily be eliminated from consideration as the painter of the *Staalmeesters*.



Portrait of Samuel Ampzing, 1630

Frans Hals, a well established leader of the Dutch Golden Age, would have been 79 years old in 1661 (five years before he died) and his very expressionistic style was already out of fashion. He also painted in Haarlem and not in Amsterdam. He had commissions come to him all his life. He would not travel. Hals lived the last few years destitute having had to sell all his belongings to settle a court case in 1652.



The church in Veere

Jan van der Heyden was also a contemporary of the landscape painters Hobbema and Jacob van Ruisdael. He possessed a certain professional versatility and often alternated the practice of art with the study of mechanics. Van der Heyden, was perfect as an architectural draughtsman and thoroughly mastered linear perspective, **seldom turned his hand to the delineation of anything but brick houses and churches in streets and squares.**



Still Life with Pie, Silver Ewer and Crab, 1658

Willem Claeszoon Heda paintings are still lifes, which contain perfectly draped fabric and assortments of fine glass and metal wares in addition to orderly-presented foodstuffs. His style is characterized by a simplicity and order that few artists of his genre ever obtained. His coloration and illustration of light in the pieces, combined with fine additive brush strokes, results in an almost unbelievable level of realism. He is known for his innovation of “the late breakfast genre” of still life painting. There is no evidence that he painted portraits.



To each his own c. 1670-1675

Godfried Schalcken, was a Dutch genre and portrait painter. He was noted for his mastery in reproducing the effect of candle-light, and **painted in the exquisite and highly polished manner very unlike Rembrandt's style of painting**. He strove to create as natural a reproduction of reality as possible in his meticulously executed, often small-scale works.

Again, his paintings had nothing in common with Rembrandt's heroic style.



The Drawing Lesson, 1665

Jan Havickszoon Steen was known for his 17th-century psychological insight, sense of humor and abundance of color. Typical of the northern paintings, **his style included much detail that is missing in Rembrandt's paintings**.

Many of the genre scenes he portrayed are lively to the point of chaos and lustfulness, even so much so that “a Jan Steen household”, meaning a messy scene, became an accepted expression in Dutch.



Self Portrait, 1633

Judith Leyster died in 1660 at the age of 50. She was the first female painter to be registered in Haarlem. She created quiet scenes of women at home, often with candle or lamplight.

Most of Leyster's dated works are from 1629–1635, which coincides with the period before she had children. **There are few known pieces painted after 1635.**



An Old Soldier Holding a Pipe, circa 1660

Frans van Mieris the Elder acquired the Leiden *fijnschilder* (fine-painters) manner over the Amsterdam finish of the disciples of Rembrandt. **He seldom chose panels larger than 12 to 15 inches.** Mieris never ventured to design figures as large as life. Characteristic of his art in its minute proportions is a shiny brightness and metallic polish.



George Digby, 2nd Earl of Bristol, ca. 1638–9

Anthony van Dyck was the leading court painter in England, after enjoying great success in Italy and Flanders. He is most famous for his portraits of Charles I of England and his family and court, painted with a relaxed elegance that was to be the dominant influence on English portrait-painting for the next 150 years. **He died in 1641, twenty years before the *Staalmeesters* painting was completed.**



Woman Peeling Apples, 1660

Gerard ter Borch is a significant painter of genre subjects. He is known for his rendering of texture in draperies. **He painted the small portraits on copper.** Ter Borch's works are comparatively rare.



A Boor Asleep, 1630

Adrien Brouwer was a student of Frans Hals. Tradition has it that he spent much time in the alehouses of Flanders and Holland. His works are typically detailed and small, and often adopt themes of debauchery, drunkenness and foolishness in order to explore human emotions, expressions and responses to pain, fear and the senses. **He died at the age of 32 in 1638.**

Obviously, he could not be considered to have been involved with the 1661 painting of the *Staalmeesters*.

SECTION FIVE

Overview and Opinion of
the *Staalmeesters*,
the second painting, and
a price for sale recommendation

Dr. Wolfgang Kosack, Berlin 2014

THE SECOND PAINTING
OF
REMBRANDTS MASTERPIECE
„STAALMEESTERS“ 1661-62
IN THE
RIJKSMUSEUM / AMSTERDAM

Preface

After advanced studies and several investigations in libraries I have decided to abridge the results in a readable form. I have concised all informations about this painting, the history and the evaluation of the original masterpiece in Amsterdam as well as the second picture in a private collection, using catalogues, monographs, studies and articles in several periodicals. Original writings and documents about Rembrandt, especially about this painting “De Staalmeesters” are very rare. However, I could find some citations, disregarded till now, about the Story and the background.

It was unknown until this day in the literature about Rembrandt that a second painting of the “Staalmeesters” really exists, in the original size and painted by the master himself. This second version measures 183 x 277 cm, very close to the original (191,5 x 273 cm). A part of the canvas may be probably hidden behind the frame, so that the original size would be attained. The second picture shows the same heavy frame in black lac with a narrow golden border inside.

The painting is in a private collection in Switzerland.

The actual proprietor possesses the copyright of this second picture of Rembrandt, called “De Staalmeesters”.

This study is unique, licensed by the owner, and is onle basic information for art-students, conoisseurs, museums and specialists of restauration.

Berlin, Sunday, 05 January 2014

Commissioner, licensed by the owner

Citations about “The Staalmeesters“

Lovis Corinth deals with the painting manner of Rembrandt:

*Umgekehrt ist nun die Art, von der ich Rembrandt und Velasquez als Vertreter nenne. Wenn diese Arbeiten von der richtigen Distanz gesehen werden, so glaubt man alles bis auf das Schwarze vom Nagel zu sehen, alles strotzt vor Lebendigkeit und Farbenpracht. In der Nähe betrachtet, scheint aber das wütesten Farbenchaos die wildesten Orgien zu feiern. **(all is exuberant in vivacity and magnificence of colours. Seen in the proximity it seems that the dissolute chaos of colours celebrates the most wild orgies)** Wohl sollte dieses furiose Umspringen mit den Farben und deren Wirkung in die Ferne eher als der wundervollste Kunstaussdruck angestaunt werden; aber die Menge ist nun einmal so: Was sie nicht versteht, wird von ihr verdammt.*¹

Kandinsky writes 1893

*Rembrandt hat mich tief erschüttert. Die große Teilung des Hell-Dunkel, die Verschmelzung der Sekundartöne in die großen Teile, das Zusammenschmelzen dieser Töne in diese Teile, die als ein Riesendoppelklang auf jede Entfernung wirkten und mich sofort an die Trompeten Wagners erinnerten, offenbarte mir ganz neue Möglichkeiten, übermenschliche Kräfte der Farben an sich und ganz besonders die Steigerung der Kraft durch Zusammenstellungen, d.h. Gegensätzen. Später verstand ich, daß diese Teilung ein in der Malerei erst fremd und nicht zugänglich erscheinendes Element auf die Leinwand hinzaubert – die Zeit.*²

Vincent van Gogh, Briefe, Bd 3,308

*Die „Staalmeesters“ – das ist vollkommen, das ist der schönste Rembrandt... **(this is perfect, this is the most beautiful Rembrandt)** Siehst Du, in den »Staalmeesters« ist Rembrandt der Natur treu, obwohl er auch da wie immer in das Höhere, in das Allerhöchste, ins Unendliche geht, aber doch – Rembrandt konnte noch etwas anderes, wenn er nicht treu im Buchstabensinne zu sein brauchte wie beim Porträt, wenn er dichten durfte, Poet, d.h. Schöpfer <...> Rembrandt aber geht so tief ins Mysterium, daß er Dinge sagt, für die es in keiner Sprache Worte gibt. Mit Recht nennt man Rembrandt einen Magier ... das ist kein leichter Beruf.*³

¹ [Das Erlernen der Malerei: Das Bild. Lovis Corinth: Werke und Schriften, S. 512

² Hugo Ball. Kandinsky. Vortrag gehalten in der Galerie Dada.

³ Gogh-Briefe Bd. 3, S. 308-309

Extrakt from „Baedeker’s Belgien und Holland“ (1909), S. xxxi + 427/8

Ein reicheres, geradezu greifbares Leben und eine so bezaubernde Farbenpoesie, wie sie diese drei Werke [gemeint: Anatomie, Nachtwache, Staalmeesters] offenbaren, hat die Kunst nie wieder geschaffen. (a richer life and such a charming poesy of colours the art has never created again).

In kunstreicher und doch einfacher Anordnung und lebendiger Schilderung der Situation steht hier der Künstler noch auf gleicher Höhe mit der „Nachtwache“; aber er ist dabei schlichter und wahrer. Die Beleuchtung gibt sich hier als einfaches, volles warmes Sonnenlicht; daher sind die Schatten durchweg klar und hell, und das Licht hat einen rötlich goldenen Ton von einer Glut und Kraft, das die Reflexe in den Schatten noch warm wirken. Die Karnation hat noch etwas von dem goldigen Ambraton der Mannesjahre, aber mit kräftigeren roten Tönen und kühleren grauen Schatten. (Wilhelm Bode. Studien zur Geschichte der holländischen Malerei.)

Hubala, 55 (1970)

Genau dies, ein geistiger und seelischer Zustand, der die Beteiligten einigt, war der einzige Weg, um aus dem echt demokratischen Dilemma des Gruppenbildes herauszufinden. Die „Staalmeesters“ von Rembrandt 1661, sind aus diesem Grunde das bedeutendste Gruppenbildnis der holländischen Malerei. (the most important group portrait of the painting in Netherland)

That clever device, the deft brushstrokes and the subtle lighting make this one of the liveliest of all 17th – century group portraits.

(originale Beschreibung im Rijksmuseum)



The Original in Amsterdam, Rijksmuseum



Total view of the second painting with frame



Second Picture in other lighting

Description of the second painting

Motto:

... only five gentlemen in black, doing
nothing than to sit down to get a portrait
of their own. *La Famille, 106*

The monumental painting in a broad black frame is in a relative good state of conservation. The frame measures totally 22 cm wide (the innermost golden border 2 cm). The frame has two different rolls. The profile of the frame is shown by this sketch:



at left the canvas (Leinwand) with the part of painting hidden behind the frame). Besides the golden frame, carved (Goldleiste), and the two rolls in black (schwarz lackierter Holzrahmen). The measurement coincides exactly with the original in Amsterdam. Both frames could to be worked out in about 1810-1830 AD. Both reliefs of the frames are almost identical.

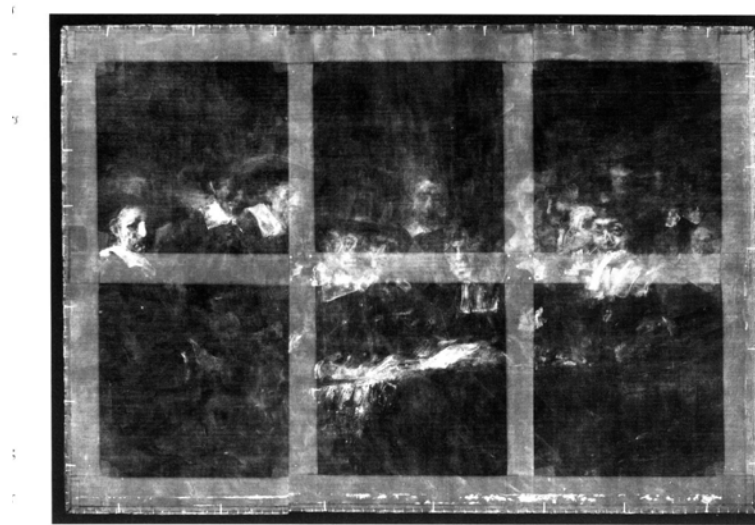


Frame of Amsterdam with 2 rolls in black and narrow golden border

The picture is painted in oil on canvas. Because of the size the picture could not be removed from the wall so that a part of the canvas could be hidden behind the frame.

The back side of the painting could not be researched. The heavy picture is only to be moved with the help of six men. It was not moved from the wall since more than 35 years (so said the owner). A move from the wall shows the back side of the canvas. Unfortunately it was reglued in 1810 on a second canvas (redoubliert) so that the original pattern of the canvas could not be seen.

The wide of the case from broad-sides therefore is unknown. There may be some buttresses vertically and horizontally as the original shows. To stabilize the big size there are two buttresses vertical and in the middle one buttress horizontal.



Case for broad-sides and buttresses of the original

The varnish is darkened by time and bleaches out the colours at some places. This is the same with the signature to discover in the upper corner at right “Rembrandt f. 1661”. It is varnished and hard to discover from far in the normal light. It seems to be painted with the picture itself by the master, no efface to see on the background of the painting. There are no variations of the surface of the picture.

The varnish is not applicated proportionally. There are obliterations and stains, especially in the upper part of the painting. The varnish on the figures seems to have another quality than on the background. The chimney part with his phare sketch and the wainscoting are not to be seen in normal light. It is due the blackening of the old varnish.

The picture is damaged on the surface by light crackelings, but damaged by tiny fissures too. Some damages in the lower part in the middle of the picture have lost small areas of original pigments. The crackelings however are moderate, there is not any damage of the painting ground or bigger loss of the surface.

The history of the second painting

Since 200 years the Rembrandt painting is in private ownership in Switzerland and it was never known or shown in public.

The owner of today has acquainted it with a villa about 35 years ago from an elder Jewish gentleman who died shortly after the sale of the house being 98 years old.

By information of this gentleman this picture was in possession of his grandparents, which transported it about 150 years ago into Switzerland. It was conducted over from Germany to Switzerland. The painting however was a long time before in family property, so that the date of 1810 AD or earlier is very probable. It was unclear how it was transported into Switzerland because of the size.

In the years 1810 – 1830 there was not yet a “fever” of Rembrandt in Germany or elsewhere. Therefore a coarse falsification is beyond question, even an imitation or a copy of this painting at that time is not realistic. (The painting was never in a public collection, because of the subject and the size)

Only a painter which was contemporary to Rembrandt, the so called Rembrandt-School or -circle, a pupil of Rembrandt or the master himself could therefore be the painter of this picture. The enormous size alone forbids that a copy would be painted in a hurry or just to earn swift money.

The difficult transport of such a great canvas with his heavy frame is against this opinion.

The signature

The signature of the second painting agrees with the signature of the original.



Signature of the original (enlarged)

The signature is in the upper corner at the right:



Signature complete (different lighting)



Date in detail (second painting)



Name in detail (second painting)

The signature „Rembrandt 1662“ hidden in the carpet, which is seen on the Amsterdam painting with difficulty (dotted letters) is arranged in the copy at the same place.



Second signature with the date 1662 in Amsterdam (Detail in the carpet)

In oppositin to the original the signature of the second painting is not dotted but written in a normal draught of writing. Even special photos of the second painting only show the beginning of the Name “R[e]m...” and some traces of black colour at the end of the date. The middle of this signature in the carpet seems to be scratched out, and those scratchings are repaired with a blueness. In the photo these parts appear as a blue gap, a deterioration of canvas, significant by a whole of the signature.



Detail with remains of „R...“ and the date scratched out (Second picture)



The same, the „R...“ dotted, the bluish repairs are visible (Second picture)

Only this tiny detail is remarkable because it concludes that Rembrandt himself wrote this signature. Why should a forger or a later copist imitate or copy this subordinate and unimportant detail which is very difficult to discover even in the original at Amsterdam; after this later on why should he scratch out with trouble the name and date and repair the painting with bluish taints? A falsification or a copy does not make any sense by this. This remark is connected with the quest about the readable signature in the right upper corner.

The second signature was painted, scratched out und repaired later on, all this could only be done by the painter himself. In the upper earlier signature there are no emendations and alternations.

Therefore it is certain that this painting is an original Rembrandt, painted by his own hand.

The manner of painting

The technique of the second painting corresponds totally to the technique of the original in Amsterdam.

The artist plays with different manners of his brush to show mastership of his art. By viewing from far away the subject appears to be painted by a skillful hand, worked out in one great cast, a closer look reveals some important differences.

Some details are raw but skillfully done blows by the brush (e.g. the pattern of the Smyrna carpet) and his fringes disappearing into the dawn of the painting ground.



Detail of the carpet (original)

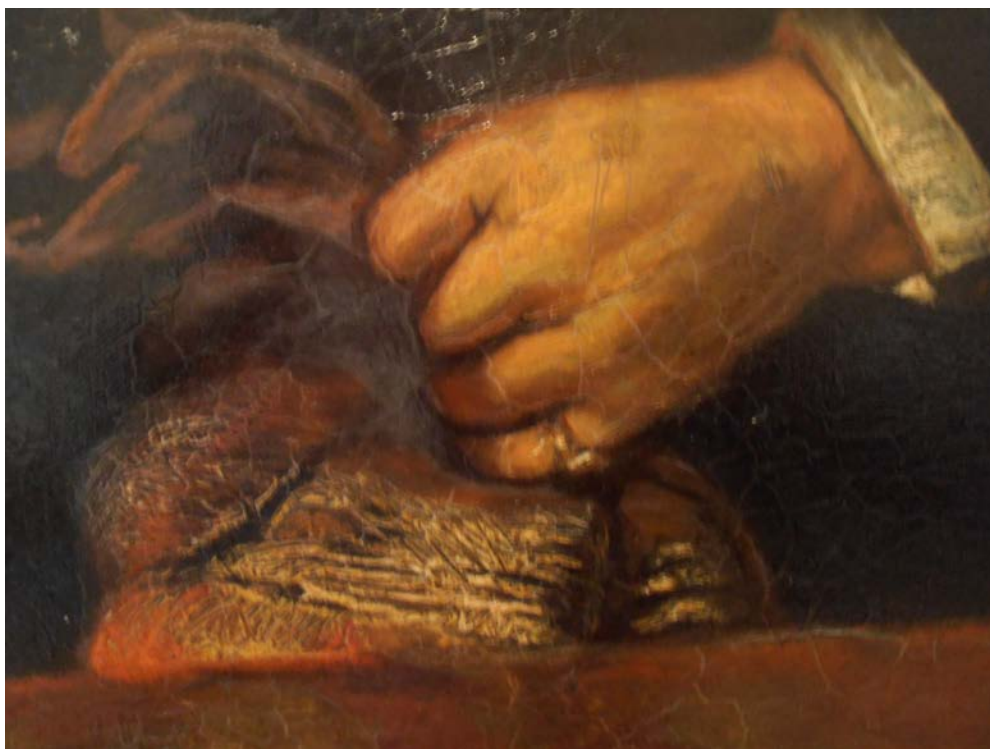


Same detail (second picture)

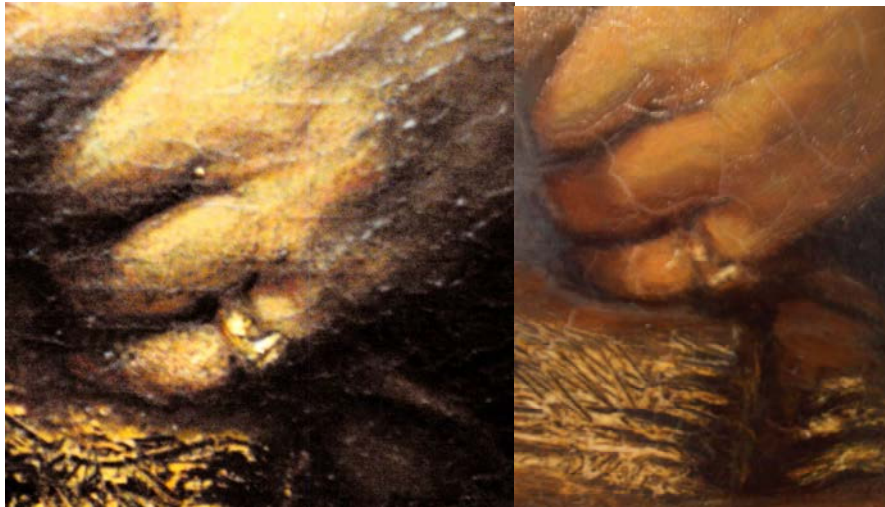
Other details seem to be hastily sketches, e.g. the finger with the ring and the purse. This remains to the masterdrawings, penciled by Rembrandt in the mood of a moment. Even the material of the purse is only a huddle of yellow pencil strokes; far away the purse seems to be made of a costly brocade woven with gold files.



The hand of the purser Aernout van der Mye with fingerring (original)



The same (second painting)



Detail of the ring (left original; right second painting)

The raised thumb of the hand openly showing the correctness of the pass-book is a gigantic blow of brush with some small strokes to show the brownish-golden shadows. The faint shadow of the thumb's ankle-bone is just declared by a grey brush-stroke.

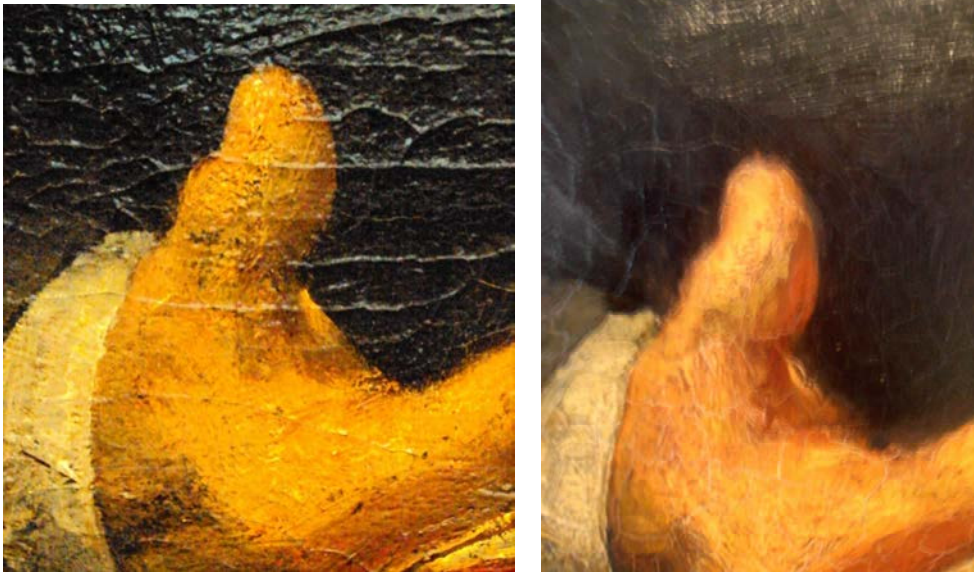
In comparison of the original with the second picture here are several photos in detail:



The hand of Willem van Doeyenburg (original)

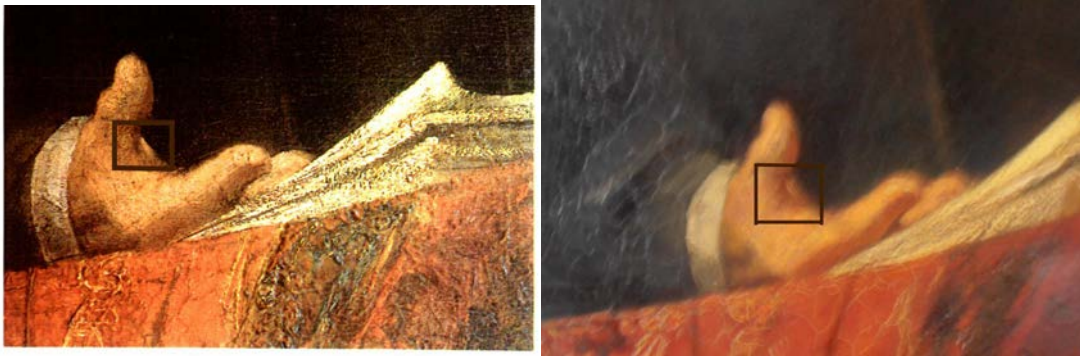


The same (second picture)



Detail of the thumb (left original, right second picture)

A remarkable tiny detail is the shadow inside the thumb:



Amsterdam

Second picture

A further detail shows the pass-book. The pencil has spottet circular colour slots to a scene which remains to a yellow foaming water rather than to pages of a book with pages opened.



Details of pass-book (left original)

But nevertheless this sketch shows love to the tiniest details and a skillfull observation of reality: the first page with a dog's ear, in the staple another page crushed, both painted with dark brown lines.

These details give a colourfull and harmonious view of the six persons, formed out by strokes, blots, and obliterations, but alltogether in a romantic and artistic manner. Non of the contemporary artists, except his contemporary artist Franz Hals in Haarlem, had such a variety of details painted to a vivid picture.

The varnish

The varnish of the second painting is different in some parts and shows perhaps the origin of the picture. Some parts especially the portraits, seem to be varnished later than the background above.



Detail of distribution of varnish

The varnish has suffered during the centuries and alternated the brilliance of colours. The stains upon the figures show that the varnish was not brushed by an expert in a whole but painted part after part to get enlightening of the colours during different restaurations. The age and the discolouring varnish darkened the original colours.

However the second picture is in a good state of preservation besides the dark varnish. Some tiny cracks need a further restauration.



Cracks in the painting

A restauration in future could discover more details of the background wall, the chimney, the window at the left above the persons und dismantle the brightness of the picture. E.g. the phare above the chimney is not visible now nor the details of wainscoting.

This second painting

The • painting manner is identical with Rembrandt's technique. Therefore only a master-scholar or a painter of the Rembrandt-Circle could be able to paint such a masterpiece. None besides Frans Hals could have used such different methods to show and represent reality.

The • size of both paintings, the original and the second, is nearly identical. The small differences are because of the new framing after repair of the canvas and the varnish in about 1810.

Such a "painting of gigantic dimensions" with a theme (for uncultivated normal people rather unimportant): "Five elderly gentlemen at a table and a stupid servant behind" could not find any interest during the time 1662-1810. The huge size would not fit in a normal house, so no other customer could be expected.

Rembrandt's famous "Night-Watch" shows 16 persons, Rembrandt claimed 100 Gulden for each portrait and he received after ending of the picture the very big sum of 1600 Gulden. According to this example the "Staalmeesters" should pay the same fee, so that Rembrandt earned by this painting 500 Gulden.

The painter at that time impoverished by a bankrupt (1659) could scarcely be saved from prison. He had to move from his big house to the quarter of poor peoples hiring a flat. This is the reason for • not having a studio and surely at that time • no scholars at all. Therefore there is no other painter in his broader circle able to copy this picture. This item was installed at the Staalhof. Till 1807 nobody was allowed to visit the painting except the officials.

The wealthy "Staalmeesters" esteemed the art of Rembrandt very much, otherwise they would not sit down patiently für the 3 sketches by pen (the only 3 preserved of a Rembrandt-painting). So one of them (may be the five altogether?) desired a • copy of this masterpiece too for remembrance of his work in the Staalhof to be hung in his private house. The rich houses of Amsterdam had rooms enough to hang such big canvasses on the walls (Entry, Lobby, Dining-Room). There are a lot of contemporary huge sized portraits showing patricians of Amsterdam, even painted by Rembrandt or by his contemporaries.

One of the gentlemen ordered a • replica by Rembrandt himself in the original size 1:1. This replica was hung • above a fire-side in a private house as it was represented above a fire-side in the staalmeesters house being a chimney-ornament.

A • special investigation at December 9th 2013 proved that the • bottom and the • above of the painting was restored about 1810 because of damages (at the same date the canvas had to be reglued and a thick varnish layer was painted on the whole to save the colour grounds). The • middle section with the portraits was quite intact. showing the colours of that time and being about 17th century.

The reason of this damage could only be the strange preservation of the picture: the painting was hung oblique above a fire-side, standing directly on the marble frame. So the heat could damage the bottom and the upper part only and exempt the middle. The damage by heat however was not finished in a small amount of years, but more than a century had to pass to create such a fault. So it is proved that one and a half century had to be gone over the picture above the chimney-place to damage the painting. In the years 1800 – 1810 the picture was hung off and repaired with the methods of this time and since then it was never altered.

That means:

About 150 years in a private house in Amsterdam of one of the “Staalmeesters”, and after repairing and reframing about 200 years in private possession by a Swiss owner.

This is our second picture. Therefore it is a real Rembrandt.
--

The evaluation

The question: copy (scholar, circle) or replication (painter himself) has to be studied by analysis with advanced methods of science. No attempts are made till now because of the huge dimension of the canvas and the heavy frame. Such analysis methods are

Roentgen-Photos are to be made to discover the layers of paint.

Photos in Infrared-Reflect to see alternations by the painter

Autoradiography and photos in Ultraviolet to discern pigment layers.

Chemical analysis is necessary to find out pigments, colour-materials and varnish.

None of these methods are arranged till now (owing of the huge size too).

Besides a restauration is recommendable: the old thick varnish layer should be washed away; old repairs should be removed; the original state of painting should be regained; the cracks and tiny fissures should be filled up.

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Vels Heijn, Annemarie. Rembrandt. (Stuttgart 1991).

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Questions to the COMMISSIONER

<p>Dr. Wolfgang Kosack Richardstr. 102 D-12043 Berlin GERMANY 0049 – 30 51 05 46 25</p>

Price for Sale Recommendation

Rembrandt und seine Zeit. (Hrsg. Enzo Orlandi. Aus d. Ital. Wiesbaden 1975.)

Riederer, Josef. Kunst und Chemie – das Unersetzliche bewahren. Ausstellung d. Staatl. Mus. Preuß. Kulturbesitz (Berlin 1977).

Schwartz, Gary. Meet Rembrandt (Hrsg. Rijksmuseum/Nieuw Amsterdam. Amsterdam 2009.

Stichting Foundation Rembrandt Research Project (ed.) Van de Wetering, Ernst. A corpus of Rembrandt. Paintings. Vol. 5. (Dordrecht 2011).

Tiburzy, Reinhard. Amsterdam. (München 2009). (ADAC Reiseführer plus)

Tümpel, Christian. Rembradt. Dargest. v. (Überarb. Neuaufl. Reinbek 1977). (Rowohlt's Monographien. Nr. 50691.)

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Questions to the COMMISSIONER

Dr. Wolfgang Kosack
Richardstr. 102
D-12043 Berlin
GERMANY
0049 – 30 5105 46 25

*The price of the painting „Staalmeesters“
is € 80.000.000 <eighty millions> Euro.
Dr. Kosack
Commissioner,*

SECTION SIX

Certificate of Opinion

Professor PhD Kamenova

Certificate of Opinion

Artist: Rembrandt van Rijn (1606-1669)

Size: 183cm x 277cm

Year: not later than 1700

Description: “De Staalmeesters” oil painting

Location: private collection, Basel, Switzerland

Conclusion of personal examination of the painting “De Staalmeesters” identical to the painting at Rijksmuseum and introduction to the research by Dr. Wolfgang Kosack, Berlin, 2012.

I, professor PhD Kamenova, with many years of expertise with the Rembrandt paintings in museums and galleries in Bulgaria and abroad, worked on authorizing reproductions of engravings and painting copies of 17-18 century Dutch painters, among which having authorized replicas of Rembrandt engravings, hereby agree with all points of Dr. Kosack’s examinations, which are complete, reasonable and in a good logical order. They are positive and call for further examination of the painting in Switzerland (owner: _____), which was not known neither to science, nor to the wider audience till present times.

At the outset, the author Dr. Kosack notes that in the official publication of the Foundation Rembrandt Research Project Foundation - "A corpus of Rembrandt paintings" vol. 1-5, the picture “De Staalmeesters” 1661-62 has not been included so far. Dr. Kosack’s opinion on the period of creation of the painting is not later than year 1700. The fundamental problem is the right specification of the dating of the painting and the reasons for its author to make it.

With my personal examination of the painting and my knowledge of similar works by Rembrandt I can say the following: This painting itself has a great value and meaning. This fact alone is significant for three particular reasons of contemporary knowledge:

1. History of art
2. History of conservation and restoration practices
3. Aesthetic-anthropological thinking about the reasons for making it as well as the shifting and aesthetic attitudes in different historical periods in Europe.

My observation of the oil painting at the side window lighting in the room in which it is situated shows that its surface is not homogeneous. It seems that in its darkest parts there is added paint.

I conclude that the painting in Switzerland is a most significant one. In support to Dr. Kosack’s research and in my opinion it is definitive that Rembrandt made “De Staalmeesters” twice. Both paintings, the one in the Amsterdam Museum and the private owned one by _____ was made by the same hand and at the same time. I recommend that this oil painting should be preserved and disclosed to a wider audience as a particularly important entity in this historical moment of modernity.

Reference:

Dr. Wolfgang Kosack “Rembrandts Gemaelde De Staalmeesters” Berlin 2012

I also enclose the following publications which are not referred to by Dr. Kosack:

1. Georgi Kostov, „Das Hollaendische Gruppenbild. Besonderheiten der komposizion” Krakra, Pernik, 1993
2. Todorka Kamenova, “Kleine Meister der Hollaendischen Malerei”, Bulgarischer Kunstler, Sofia 1985
3. Todorka Kamenova, “Rembrandt van Rijn 1606-1669,Zeichnungen”, Bulgarischer Kunstler, Sofia 1987

Remarks: Signature of Rembrandt on the right top and right middle.

Reviewed by: Professor, PhD Todorka Kamenova – Gjulemetova

Bulgarian National Academy of Arts

National Gallery for Foreign Art

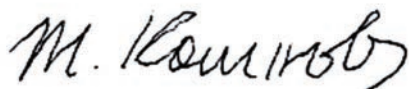
15 Elemag Str., bl. 307, app.60

1113 Sofia, Bulgaria

E-mail: kirilda@mail.bg

Sofia, November 23, 2012

Signature:



SECTION SEVEN

The BAM Report

Scientifically Testing
the Paint on the Canvas



BAM

Bundesanstalt für
Materialforschung
und -prüfung

Non-destructive Colorant Analysis (X-Ray Fluorescence Analysis, XRF and Visible Spectroscopy, VIS) of a Privately Owned Painting on Canvas

BAM reference 4.5-0023

Copy 1 (2)

Customer

Order date 2013-09-02

Reference

Receipt of order 2013-09-02

Test samples Painting on canvas

Receipt of samples Test on site

Test date 2013-12-10
(in the presence of the client)

Test location Basel

Test procedure according to Agreement

This test report consists of page 1 to 14.

This test report may only be published in full wording and without any additions. A revocable written consent shall be obtained from BAM beforehand for any amended reproduction or the publication of any excerpts. The content of the test report refers exclusively to the objects/materials tested.

The German version is exclusively legally binding.

TEST REPORT



1. Test sample

The object to be examined is a painting on canvas depicting "De Staalmeesters". The "Staalmeesters" were the heads of the cloth manufacturer guild in Amsterdam, whose task was to monitor the quality and colorfastness of textiles.

An almost identical work found in the Rijksmuseum in Amsterdam is attributed to Rembrandt Harmensz van Rijn; it is dated to 1662.

The nondestructive examination of the colorants aimed to determine whether the privately owned painting was created at the same time as the picture in the Rijksmuseum and can therefore be placed in the direct context of Rembrandt, or whether it is a later work.

A study by Wolfgang Kosack that the client made available refers to the painting as a replica of the Amsterdam painting¹.

The client made oral statements to commissioned party on the painting's provenience. She said that the picture had been in her possession for about 40 years and that she had acquired it from another private owner, who told her the object had been in his family's possession for about 150 years, i.e., since the beginning of the 19th century.

The already described dossier on the art-historical research carried out on the object was provided to the commissioned party.²

The object was clearly subjected to a restoration treatment. Without deeper investigations using UV reflectography, it was not possible to determine which parts of the picture had been retouched and possibly overpainted in broad areas. The examination was therefore carried out primarily on passages that did not appear overpainted to visual inspection.

Beyond that, the client received information that the canvas had been remounted in the course of a restoration. It can also be assumed that the varnish no longer consists of the original mixture of binding agents (with the accompanying siccatives).

2. Test process

2.1 Preparing the sample

The painting was subjected to the tests directly without further preparation. Because of its size – 183 cm x 277 cm³ – it was not taken from the wall. The measurements were made in the presence of the client.

2.2 Mobile X-ray fluorescence analysis (XRF)

With the aid of X-ray fluorescence analysis (RFA), the elemental chemical composition of inorganic compounds, in particular (i.e., pigments, glass, ceramics), can be determined.

XRF is a procedure in which the sample is exposed to X-rays. The radiation interacts with the material. The excited atoms in turn now emit characteristic radiation that is registered

¹ Wolfgang Kosack: Rembrandts Gemälde "De Staalmeesters", Geschichte des Originalbildes im Rijksmuseum / Amsterdam and seiner Replik in Schweizer Privatbesitz. Unveröffentlichte Studie, Berlin, May 2012.

² See footnote 1.

³ See footnote 1.

with a suitable detector. The X-ray fluorescence provides information on the combination of elements in the object under study. Since the energy of the emitted X-rays is characteristic of the respective elements, the signal intensity permits conclusions about the proportions of the different elements. The various inorganic components form the basis for differentiating the pigments and colorants. It is impossible, or possible only to a limited extent, to analyze organic materials with this method.

The analysis was carried out with the mobile, hand-held spectrometer Tracer III-SD made by the Bruker Nano GmbH company.

The radiation's depth of penetration⁴ is between 10^{-6} and 10^{-1} cm, depending on the excitation energy and the matrix. But in addition to the depth of penetration, the depth of information, too, depends on the sample's composition. For example, if a sample contains a high concentration of lead atoms,⁵ the X-ray fluorescence radiation emitted by the object is absorbed to a great extent. Particularly in paintings constructed in several layers, nondestructive analysis is also unable to distinguish the layer of paint from which the emitted X-ray fluorescence radiation reaches the detector. This already hampers the qualitative evaluation of the measurement results; it is entirely impossible to make a quantitative statement about the composition of the individual layers of paint with this – non-destructive – method.

2.3 VIS Spectroscopy

With the aid of a spectral photometer, the color value of a colorant can be quantitatively determined on the basis of its reflective spectrum in the range of visible light (380 nm to 730 nm). This is an optical method of analyzing the surface.

The sample to be examined is illuminated with visible light. The sample material interacts with the visible light by absorbing or reflecting it in a specific way, thereby appearing colored. The reflected light characteristic of a specific pigment is measured with a photometer and recorded in the form of a reflection curve. This reflection curve represents the correlation between the intensity of the reflected light and its wavelength. Comparison with a databank makes it possible to ascribe the pattern to a particular pigment.

The examinations were carried out with the aid of the spectral photometer SPM 100 made by the Gretag Imaging AG company (Regensdorf, Switzerland).

⁴ P. Hahn-Weinheimer, A. Hirner and K. Weber-Diefenbach, Röntgenfluoreszenzanalytische Methoden, Vieweg Verlag, Braunschweig 1995.

⁵ The pigment white lead, a basic lead carbonate, was used for centuries in panel and canvas painting.

3. Test Results

3.1 VIS Spectroscopy

The colorants and pigments identified by reference curves are cinnabar, ochre, and a red color varnish (see Fig. 3.2 to 3.5). The reflection spectrum of the red color varnish indicates rose madder.



Fig. 3.1 a: Painting on canvas "De Staalmeesters", privately owned, measuring points for VIS spectroscopy (red and yellow paint passages)



Fig. 3.1 b: Painting on canvas "De Staalmeesters", privately owned, measuring points for VIS spectroscopy (flesh tones)

The following illustrations 3.2 to 3.5 show some representative VIS spectra of the colored components.

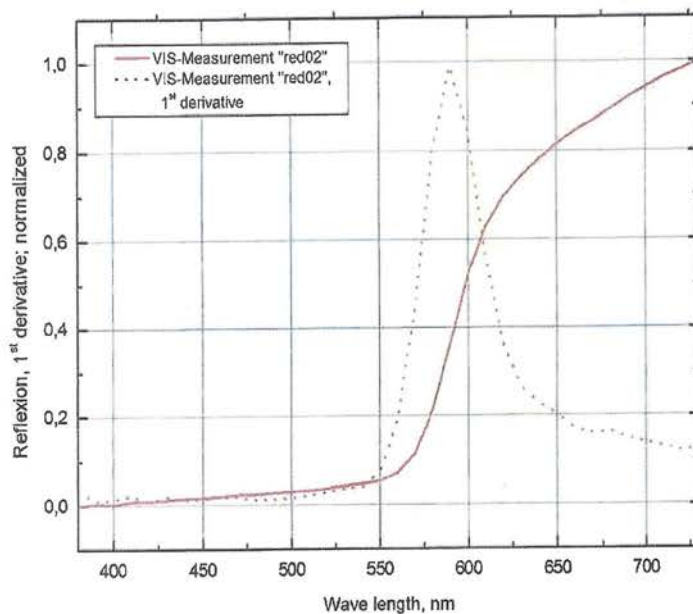


Fig. 3.2: VIS measurement "red02" (reflection and first derivative). This is red cinnabar.

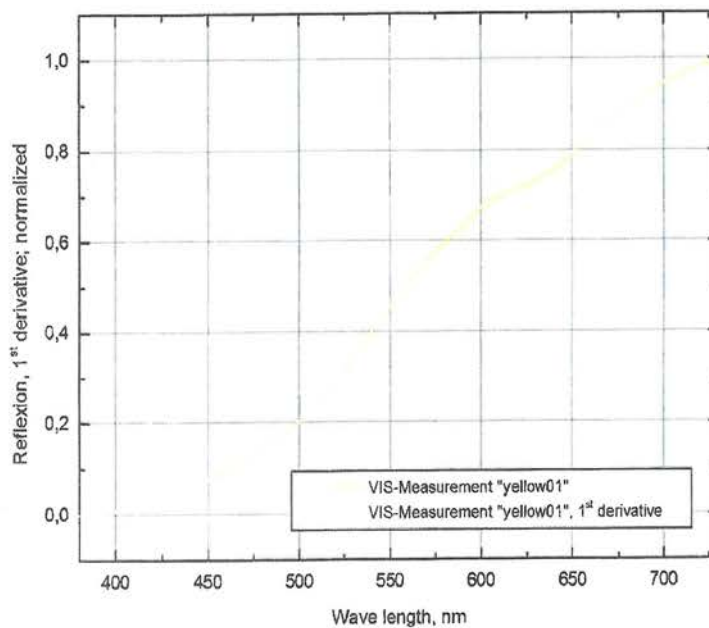


Fig. 3.3: VIS measurement "yellow01" (reflection and first derivative). This is yellow ochre.

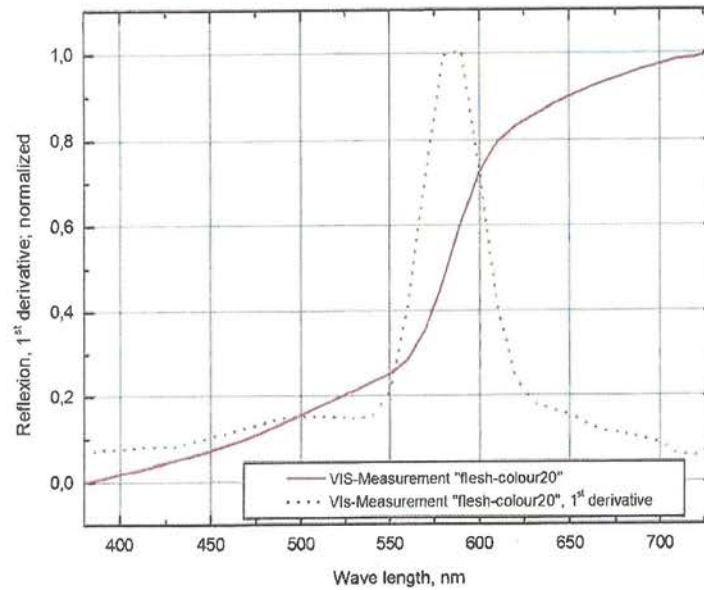


Fig. 3.4: VIS measurement "flesh tone20" (reflection and first derivative). This is cinnabar.

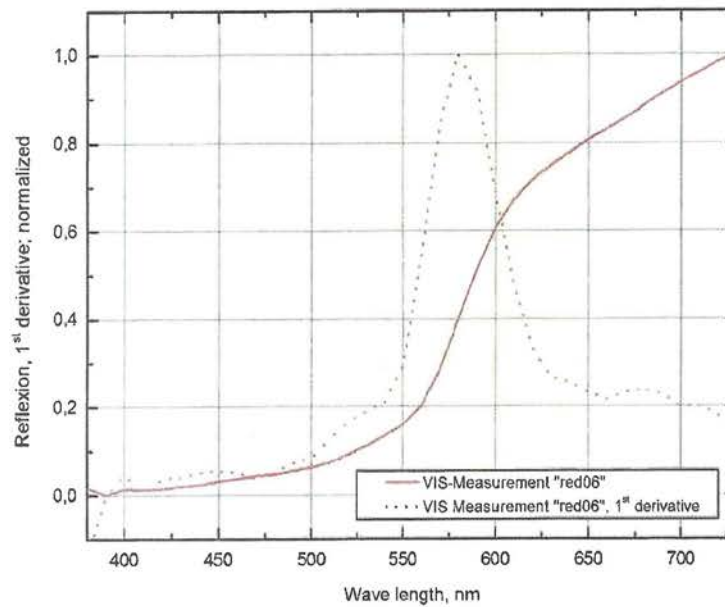


Fig. 3.5: VIS measurement "red06" (reflection and first derivative). This may be red madder.⁶

⁶ Interpretation is hampered by the fact that this is a transparent color varnish on a red, opaque painting.

3.2 XRF

The two figures 3.6 a and 3.6 b document, first, the sites of measurement. Since it can be assumed that many parts of the painting are no longer in the original state, the measurements were initially carried out on the parts that appeared to the eye to be less intensely changed. Some additional measurements were consciously carried out in the outer area⁷ to show a difference in the composition of the colorants.



Fig. 3.6 a: Painting on canvas "De Staalmeesters", privately owned, measuring points for the RFA (Part 1)



Fig 3.6 b: Painting on canvas "De Staalmeesters", privately owned, measuring points for the RFA (Part 2)⁸

⁷ For example, measurements 04, 09, 11, 12; these areas are not preserved in their original state.

⁸ Measurement point 32 could not be evaluated and is thus lacking in the depiction.

The X-ray fluorescence spectroscopy initially confirms the results gained from the color measurements. Mercury (Hg), i.e., cinnabar (HgS) was shown in the red and flesh-tone passages. The findings of iron (Fe) also accord with variously colored iron oxide pigments, i.e., yellow ochre (FeOOH), red ochre (Fe₂O₃), and brown ochre, as well as umber.⁹ These pigments were widespread in both the 17th and the 19th century.

Lead (Pb) was shown to be the primary component; this indicates the use of white lead, a basic lead carbonate (2PbCO₃ x Pb(OH)₂). The presence of calcium (Ca) indicates the use of chalk (CaCO₃).

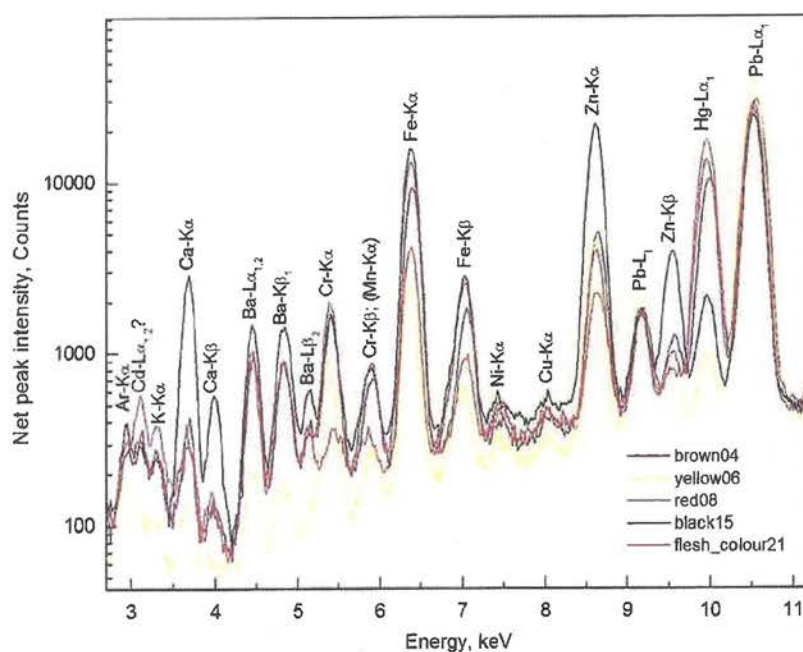


Fig. 3.7: Painting on canvas "De Staalmeesters", privately owned, selection of some representative X-ray fluorescence spectra. The characteristic fluorescence lines of the elements zinc (Zn), chromium (Cr), and barium (Ba), along with the element lines of lead (Pb), mercury (Hg), iron (Fe), and calcium (Ca), can be clearly recognized. In addition, traces of copper (Cu), nickel (Ni), potassium (K), and possibly cadmium (Cd) were found. The noble gas argon (Ar) does not come from the painting's colorants, but from the surrounding air.

In all the measurements, however, elements were also found that are considered indications of pigments that were first produced and used in painting in the 19th century (see Fig. 3.7). Among these elements are zinc (Zn), chromium (Cr), barium (Ba), and possibly cadmium (Cd).¹⁰ These elements were not primary components, but the findings are clear and require an explanation.

⁹ Umber contains iron compounds and manganese oxide. The presence of chromium and iron in a sample makes it harder to show manganese, because the characteristic X-ray fluorescence lines overlap.

¹⁰ Detecting cadmium by means of RFA is difficult in the presence of large amounts of lead, because characteristic fluorescence lines (and other artefacts in the spectrum) can overlap and hamper interpretation.

The following illustrations summarize the results in a compact presentation by norming the net peak intensities of the fluorescence line to the overall intensity. The diagrams do not permit a conclusion about the concentration of the respective elements, but merely indicate a trend.¹¹

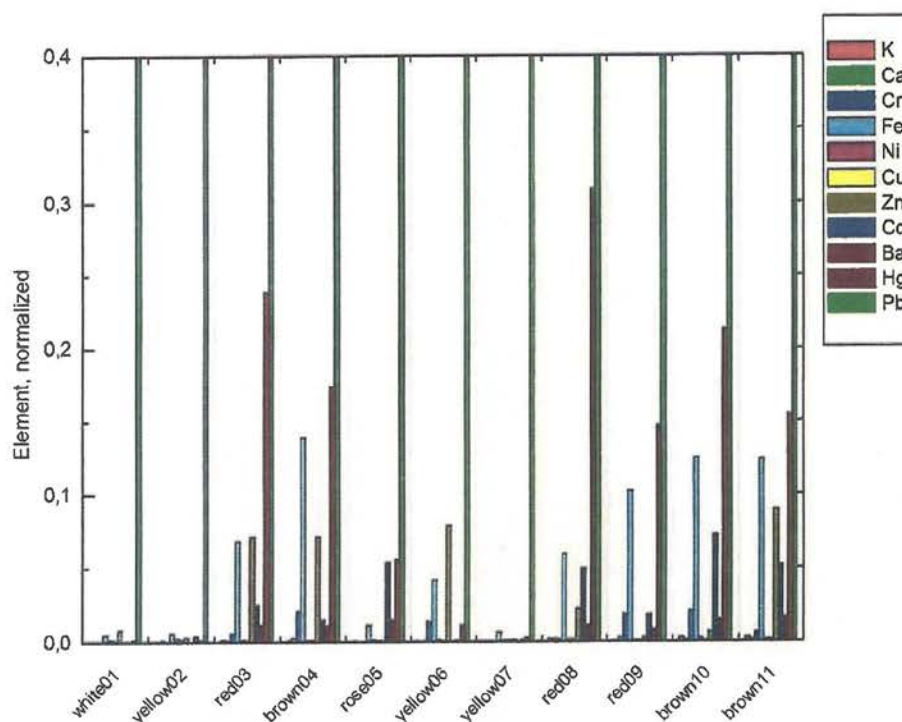


Fig. 3.8: Normed net peak intensities of various elements in the RFA measurements "01" to "11". Note that this is the logarithmic depiction. This is not a quantitative evaluation. The element cadmium (Cd) was included in the overview.

¹¹ The height or surface area of the characteristic X-ray fluorescence lines corresponds imperfectly with the concentration of the respective element. In addition to the already elucidated depth of penetration and depth of information, additional factors play a role here: the X-ray fluorescence detector's sensitivity is energy-dependent. This means that not all characteristic element lines are "equally weighted". Further, the kind of characteristic X-ray fluorescence radiation depends on the atomic number of the respective atom. The greater the atomic number, the more complex the processes when the atoms are excited by the primary radiation and by the production of the characteristic X-ray fluorescence. See here the supplementary literature, for P. Hahn-Weinheimer, A. Hirner and K. Weber-Diefenbach (on this, compare footnote 2).

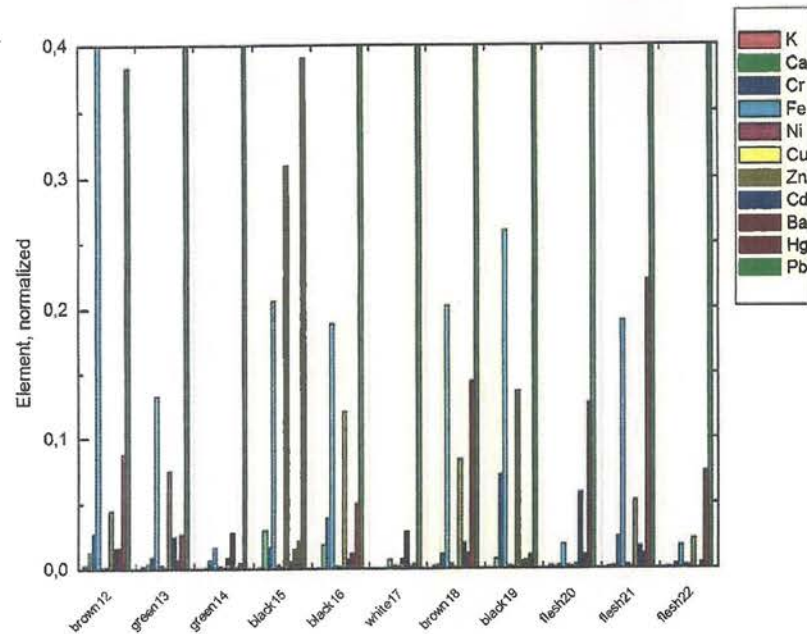


Fig. 3.9: Normed net peak intensities of various elements in the RFA measurements "12" to "22". Note that this is the logarithmic depiction. This is not a quantitative evaluation. The element cadmium (Cd) was included in the overview.

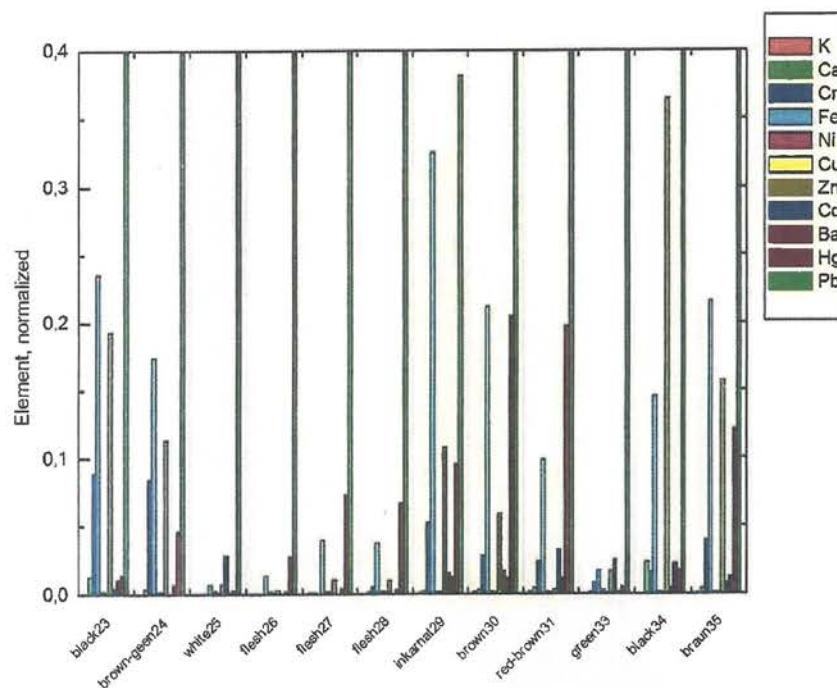


Fig. 3.10: Normed net peak intensities of various elements in the RFA measurements "23" to "35". Note that this is the logarithmic depiction. This is not a quantitative evaluation. The element cadmium (Cd) was included in the overview.

4 Summary

The pigments primarily analyzed were white lead, cinnabar, variously colored iron oxides, and chalk. A red color varnish was also found that very probably consists of madder lake. These colorants were customarily used in oil painting in the 17th century and are also found in the color palette of Rembrandt Harmensz van Rijn.^{12,13} Possibly the painting also contains small amounts of the element cobalt indicating the blue pigment smalt¹⁴. Also this pigment was analyzed in the paintings of Rembrandt¹⁵.

In the investigated painting on canvas, along with these pigments and colorants, elements were found that are considered indications of pigments or additives that were first produced and used in painting in the 19th century. These elements include zinc (Zn), chromium (Cr), and barium (Ba).¹⁶ These elements were found in all areas of the picture. This needs an explanation.

With the investigative methods employed (mobile, nondestructive), it is not possible to make conclusions about the stratigraphy, i.e., the layered structure, of the painting on canvas.

VIS spectroscopy makes it possible only to analyze the visible surface of the object under study. It cannot ascertain layers below the visible surface.

X-ray fluorescence analysis detects elements in deeper layers, as well. As already described, the method's depth of information depends on the object under study, i.e., on the sample matrix. But it is not possible to ascribe findings of specific elements to individual layers. For more comprehensive findings, a sample must be taken from the object. Thus, it cannot be decided, for example, whether an underpainting of red lead (lead tetroxide) lies below a visible layer of cinnabar or whether a finding of lead by means of X-ray fluorescence analysis alone indicates the use of white lead.

For the painting examined here, this means that the nondestructive procedure used up to now cannot show whether the analyzed element zinc is a siccative from a varnish applied in the 19th century to a 17th-century painting or if it was used in the painting itself as the pigment zinc white in a mixture with white lead.

As described at the beginning, the painting was restored and thus may have been subjected to substantial changes. It is thus quite possible that these findings that might date the object under study to the 19th century are a result of these restorative interventions.

¹² Virgil Elliott: *Technical Innovations of Rembrandt*, in: *Traditional Oil Painting: Advanced Techniques and Concepts from the Renaissance to the Present*, Watson Gupthill Publications, NY 2007.

¹³ Ashok Roy and Jo Kirby: *Rembrandt's palette*, in: *Art in the Making Rembrandt*, David Bomfort (ed.), National Gallery Company, Limited, London, UK 2006.

¹⁴ Detecting cobalt by means of XRF is difficult in the presence of large amounts of iron, because characteristic fluorescence lines overlap.

¹⁵ Phoebe Dent Weil; and Sarah Belchetz-Swenson: *Technical Art History and Archaeometry III: An Exploration of Rembrandt's Painting and Drawing Techniques*, in: *Revista Brasileira de Arqueometria, Restauração e Conservação*. Vol.1, 2007, No.6, pp. 326 – 331.

¹⁶ As already explained, it is difficult to prove the presence of cadmium in the constellation found here; it is therefore not considered in the summary.

5 Recommendation

To date the painting and possibly to classify it in the oeuvre of Rembrandt or his contemporaries, another, more elaborate painting-technological investigation of the painting on canvas is recommended. Since this is a piece of research work, the study cannot be conducted in the framework of an evaluation.

The research project should include comprehensive analytical procedures that are customarily employed in the technological examination of paintings. These include UV reflectography to map retouchings and overpaintings and IR reflectography that may reveal aspects of underdrawings.

For the description of the structure of the layers of painting, individual samples must be taken; their extent must be negotiated with the owner. Cross sections of the painting would make it possible to examine the sequence of individual layers of paint by means of scanning electron microscopy. Some samples should be analyzed by means of X-ray diffraction in order to identify various mineral phases.

If the analyses show that some of the original pigments are not artificial, but of mineral origin, it is recommended to determine the provenience of the raw materials using a suitable trace element analysis. This should then be compared with references, i.e., with the results of investigations of secured works by Rembrandt. Examining the lead isotopes to determine the origin of the lead white or the origin of the raw materials for the pigment would certainly also be helpful.¹⁷

For a comparison with other objects, not only the colorants, but also the binding agents in the individual layers should be analyzed. Appropriate chromatographic technologies are available to this end.¹⁸ Samples would have to be taken to do this, as well.

Finally, it is recommended to analyze the original canvas: its material, weaving technique, carbon 14 dating, etc.

¹⁷ Udo Haack and Jean Lévêque: Dem Blei auf der Spur, Bleisotope – Anwendungen in Lagestättenkunde, Archäometrie und Umweltforschung, Spiegel der Forschung 1/94, 31-34

¹⁸ Pyrolysis gas chromatography (GC), high-performance liquid chromatography (HPLC), combined with mass spectroscopy.

6. Colorant glossary¹⁹

White lead

White lead was the best-known white pigment as late as the 19th century. Basic lead carbonate [$2\text{PbCO}_3 \times \text{Pb(OH)}_2$] has been produced since Antiquity by exposing metallic lead to the effects of an acetic atmosphere.

Barium sulfate

Production and trade of artificial barium sulfate [BaSO_4] as blanc fixe started around 1830 in France. However it cannot be excluded that the natural mineral *Baryt* was used for hundreds of years before. Barium sulfate is an important filler material in paints.

A mixture of barium sulfate und zink sulfide is called Lithopone. The material results from the precipitation reaction of BaS and ZnSO_4 .

Calcite

Calcite or chalk [CaCO_3] is one of the earth's most widespread minerals and is often found in large quantities in deposits. In painting, it is used primarily as a filler in priming coats, as an extender for other pigments, and as a substrate for plant-based colorants. The adsorption of colorant molecules on the surface of the substrate stabilizes them so that they can be used as pigments. Calcite is also often used for the underlying surface for gold leaf.

Chrome yellow / chrome green

Pigments containing chromium have been widespread in paints since the 19th century. In 1797, *Vauquelin* discovered the element chromium in the mineral crocoite.

Chrome yellow, PbCrO_4 was one of the most important modern pigments. Suggested as a pigment as early 1803/04, the optimization of its production did not begin until 1809. Chrome yellow was first marketed in 1820.

Chrome green, Cr_2O_3 , was first produced in 1809; the pigment is first found in paints in the second quarter of the 19th century. Chromium (III) oxide hydrate green, $\text{CrO}_3 \times \text{H}_2\text{O}$, was discovered in Paris in 1838, but large amounts of it were first produced in the 1860s.

Iron oxide: hematite / goethite

Mineral ochers, whose palettes vary from yellow through red to brown, are among the very oldest pigments. In Europe, they were already used in prehistoric times. These are colored earths whose coloring components are various iron oxide compounds. Red ochre contains anhydrous hematite (Fe_2O_3); yellow ochre contains various hydrous iron oxides, in particular goethite [$\alpha\text{-FeO(OH)}$].

Red chalk or red bole refers to very fine-particle varieties of ochre with a high proportion of clay: plastic and rich kinds of ochre that were used primarily for supporting surfaces for gold leaf. Aluminum silicates can be easily polished due to their lamellar structure. This is why boles, in particular red chalk, were favored ingredients for priming coats for gilding.

Iron oxide black, Fe_3O_4 , is one of the modern synthetic pigments (since about 1920).

¹⁹ Hermann Kühn: Farbmaterialien. Pigmente und Bindemittel. In: Reclams Handbuch der künstlerischen Techniken, 2nd ed. 1988, Philipp Reclam jun. GmbH & Co., Stuttgart, p. 7–54.

Umber

Natural Umbra is a greenish-brown to dark-brown colored earth and contains, along with iron oxides, various amounts of manganese oxide. When it burns, the material loses water; as burnt umber, it takes on a reddish dark brown color.

Zinc white

Courtois already began producing small amounts of the pigment zinc white in 1780, but it was not used in paints because of its high price. Not until 1834 did the English pigment manufacturer *Winsor & Newton* produce zinc white as a watercolor; the pigment was first widely used, also in oil paints, in the 1840s.

A finding of small amounts of the element zinc, however, can indicate another use. Zinc vitriol was employed as a siccative²⁰ to speed the drying of binding agents.

Cinnabar

Cinnabar [HgS], along with red iron oxide compounds, is one of the most frequently used red pigments. *Vitruvius* and *Pliny* describe natural cinnabar under the name *minium*. The technology of producing artificial cinnabar has been known since the 8th century, at the latest. The procedure is documented in countless formulas from the 8th to the 16th century.

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²⁰ Drying agent

Lloyd Nick
Biography and Exhibition List

Biography

Lloyd Nick

Lloyd Nick received his fine arts training and degrees from Hunter College of the City University of New York (BFA – painting with a minor in art history and musicology) and the University of Pennsylvania (MFA in painting). He established academic traditions at the institutions he attended. For example, he was the first graduate student to be granted a teaching assistantship in the first year of graduate school where taught classes for two of the 20th century's important cultural icons – painter Neil Welliver and architect Louis Kahn. He was also the first to receive his terminal degree in Fine Arts from the University of Pennsylvania one year early in a recognition of excellence of performance.

Nick also received prominent national awards which enabled him to study at two nationally competitive fine arts programs—Yale Norfolk Summer School of Art and Music (studied with Bernard Chaet and William Bailey) and the Skowhegan School of Painting and Sculpture (studied with Philip Pearlstein, John Cage, and Merce Cunningham).

He taught art history and studio art at the University of Pennsylvania, the Philadelphia Museum of Art and Guilford College. At the American College of Monaco, Methodist University, and Oglethorpe University, he chaired the art departments and instituted a major, minor and the BFA program in Art.

Nick was the art critic reviewing museum and gallery exhibits for Gannett Newspapers in Rochester, New York. (Gannett developed “USA Today”.)

In Atlanta, Lloyd Nick established an extensive record as an experienced founding museum director, curator and teacher. He curated and directed ninety international exhibitions, university art programs and cultural events. He developed well-cultivated local and international relationships, especially with many of the city's consuls general.

He founded, initiated, and developed the art major and minor and the university art museum, which was the first in Atlanta dedicated to promoting international art and culture.

In designing a unique architectural space referred to as a “jewel” by many of its visitors and art professionals and art critics, he created a museum with excellent acoustics providing a perfect space for small chamber music and jazz groups. Members of the Atlanta Symphony Orchestra and the Atlanta Virtuosi played there regularly.

His consistently highly-acclaimed exhibitions were praised for their aesthetic merits and have added significantly to the city's cultural life and image. As museum director, Lloyd Nick was responsible for originating and developing distinctive exhibitions of historical and cultural importance and relevancy. Among the important exhibitions he organized were Rembrandt's prints, Rodin's sculptures, Matisse's etchings, and premiered USA exhibitions of 19th Artist European Colonies paintings, sculptures of Buddha, the Personal Sacred Objects of the Dalai Lama for the Atlanta Olympics in 1996.

Nick is recognized for his knowledgeable planning and his ability to create and mount major-level exhibitions with extremely modest finances by negotiating imaginatively the challenges with collectors and members of the business community alike in order to make these exhibitions successful. His twenty-two exhibition catalogues have won awards and have received critical international attention. By using insightful negotiating skills, sales revenue from the museum gift shop and donations, he amassed an exemplary permanent museum collection of fine art valued at over \$2.5 million for the museum he founded.

Lloyd Nick developed a strong track record of positive publicity. The exhibitions he organized were covered and reviewed in various media (Atlanta Journal-Constitution, The Wall Street Journal, The Christian Science Monitor, CNN, CNN International, and several Atlanta television stations).

As a community appreciation for his contribution to international culture and for his service to the culture of Atlanta, he received the honored Lexus Leader of the Arts Award in Atlanta.

Before his retirement in 2012, an independent national research company conducted a broad survey of more than 5,000 randomly selected individuals. The museum received an almost perfect approval rating of 98% from the surveyed public, which, according to the survey professionals, is an unmatched accomplishment.

Among the special honors he has received are his appointment to teach art history and studio art at the American College of Monaco for Princess Grace and Prince Rainier, the National Endowment of the Humanities grant to research Claude Monet's landscape painting in Giverny, France; in addition, he was selected to travel to India (on the invitation of the Indian government for the International Year of India), and Egypt and has led study tours to France (Provence), Italy (Florence, Rome and Venice) and Egypt.

He was honored to be the International Artist-in-residence in Ljubljana, Yugoslavia, and received the Artist Achievement Award of the Year by the North Carolina Council for the Arts.

As a result of a competition, he was commissioned to create an original four-color hand-drawn lithograph of the colorful Hurt Building in Atlanta for its 50th anniversary. Lloyd Nick's personal art has been exhibited internationally and collected by more than 75 collections in seven countries.

Exhibitions

Oglethorpe University Museum of Art

Presented and/or curated by Lloyd Nick

🍏 = Premier exhibition

AMERICAN MASTERS

Duane Hanson: A Master Returns 🍏

Jack Beal: A Survey from 1963 to 1994 🍏

Edwin Dickinson: Poetic American Realist 🍏

The Spirit and the Flesh: **Contemporary American Realists** 🍏

Four Artists, Four Objects, Ten Years: Paintings of Janet Fish, Sondra Freckelton, Nancy Hagin and Harriet Shorr 🍏

Changing Rhythms: Works by **Leland Bell**, 1950s–1991

EUROPEAN MASTERS

Giorgione's "The Three Ages of Man" 🍏

Masterpieces from **European Artist Colonies**, 1830–1930, from Public and Private European Art Collections 🍏

Sordid and Sacred: The Beggars in **Rembrandt's** Etchings. Selections from the John Villarino Collection

The Grand Tour: Landscape and Veduta Paintings, Venice and Rome in the 18th Century 🍏

Rodin: In His Own Words

Four from Madrid: **Contemporary Spanish Realism** 🍏

Henri **Matisse:** A Celebration of French Poets and Poetry

Dachau Before Dachau: **European Artist Colony**, 1860 – 1914 🍏

Before and After **Gauguin:** The Art of Print Making in Brittany, 1740–1940 🍏

Nicholas **Roerich:** His Paintings and Philosophy 🍏

Utrillo: The Magic of Montmartre 🍏

Hermann **Hesse:** Novelist, Poet, Painter 🍏

Nicholas **Roerich:** The Mystical Journey 🍏

German Expressionism (1912–1929): Graphic Works from the Lindenau–Museum, Altenburg, Germany

A Russian Odyssey: The Art and Times of **Ivan Djeneeff**

Le Vent des Routes: Riding the Wind Photographs by **Nicolas Bouvier** (1929–1998), Swiss Writer–Poet–Traveler 🍏

Nicholas **Roerich**, Messenger of Beauty: Paintings from the Bolling Collection 🍏

18th Century Engravings Illustrating Shakespeare's Plays 🍏

AMERICAN INNOVATORS

Randy Hayes: The World Reveiled 🍏

Slow Painting: A Deliberate Renaissance 🍏

Frida Kahlo y Diego Rivera: Photographs of their Life Together

Jeff MacNelly: "Shoe" and Editorial Cartoons 🍏

Antartica, Images from a Frozen Continent: Paintings by **Alan Campbell** 🍏

Urban Georgia: Paintings, Drawings and Watercolors by **Alan Campbell** 🍏

Figurative Realism: Paintings and Drawings by **Bobbie Griffin** and Bronze and Terra Cotta Sculpture by **Stephen Smith** 🍏

Pandora's Box: Pastels of Cultural Hot Spots by **Martha Bator** 🍏

Quiet Times, Quiet Places: Landscapes in Oil by **Lloyd Nick** 🍏

Realism: Meditations in Wood and Paint: Sculptures of the Figure by **Chad Awalt** and Paintings of Interiors by **Gail Wegodsky** 🍏

ASIAN CLASSICS

The Many Faces of Buddha (First exhibition of Buddhist sculpture in West) 🍏

The Land of the Morning Calm: **Korean Treasures** from the Birmingham Museum of Art 🍏

The Flying Mystics of **Tibetan Buddhism** 🍏

Mystical Arts of Tibet Featuring Personal **Sacred Objects of the Dalai Lama** 🍏

Female Buddha: Women of **Tibetan Mysticism** 🍏

Portals to Shangri-La: Masterpieces From **Buddhist Mongolia** 🍏

ASIAN CONTEMPORARY

Contemporary Japanese Calligraphy Inspired by Haiku Poetry 🍏

Goddess, Lion Peasant, Priest: **Modern Indian Art** from the Shelley and Donald Rubin Collection 🍏

Zen No Sho: The Calligraphy of the **Zen Abbot Fukushima Keido Roshi** 🍏

Dream of the Red Chamber, An Experience in Traditional Chinese Aesthetics: Paintings on Silk by An Ho and Furniture by **Henry Lautz** 🍏

Mukti Singh Thapa: Traditional Nepalese Thangka Paintings 🍏

Tibetan Contemporary Art: From the Shelley and Donald Rubin Collection 🍏

The Katazome Prints of **Sadao Watanabe:** An Exhibition of Japanese Prints 🍏

Masterpieces of **Contemporary Japanese Crafts**

Showa: Emperor Hirohito and his Era (1926–1989): An Exhibition of Rare Photographs from the Archives of the Mainichi Shibun

Heritage of the Spirit: An Exhibition of **Traditional Japanese Embroidery** 🍏

Yamantaka Mandala: Tibetan Sand Panting 🍏

Green Tara Mandala: Tibetan Sand Panting 🍏

Tibetan Butter Sculpture 🍏

COLLECTOR'S EXHIBITIONS

Contemporary Black Artists from South Africa 🍏

Nineteenth Century French Master Drawings and Sculpture from the Schlossberg Collection 🍏

Living With Art: **Georgia Collects the Masters** 🍏

Before and After **Gauguin**: The Art of Print Making in Brittany, 1740–1940 🍏

Contemporary Cuban Art from the Shelley and Donald Rubin Collection 🍏

Perchance to Dream: **Ten Years of the Georgia Shakespeare Festival** 🍏

The Michele Bechtell and Edward Fritzi Collection: **Old Masters and 19th Century Art** 🍏

Tapestry of Light: A Century of **Navajo Weaving** 🍏

150th Anniversary Exhibition: Oglethorpe University 🍏

20TH c. PHOTOGRAPHERS

Claude Monet at Giverny: Family Photographs, 1890, 1926 🍏

Georgia O'Keeffe, The Artist's Landscape: Photographs by Todd Webb 🍏

Le Vent des Routes: Riding the Wind Photographs by Nicolas Bouvier (1929–1998), Swiss Writer–Poet–Traveler

Portraiture in Holography 🍏

Trees: A Photographic Series by **Frank Hunter** 🍏

Showa: Emperor Hirohito and his Era (1926–1989): An Exhibition of Rare Photographs from the **Archives of the Mainichi Shibun**

Photographs by **Peter Strueben** 🍏

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A Land with a View: **American Realists Living in and Inspired by Italy** 🍏

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Richard Serrin: God, Man and Venice 🍏

Echoes from Florence: Paintings of **Richard Serrin** 🍏

INTERNATIONAL ARTISTS-IN-RESIDENCE PROGRAM

Jean-Marie Toulgout, *Recent Oil Paintings*, International Artist in Residence from Giverny, FRANCE 🍏

August Ohm, *The Dream, the Place, the Mind: Paintings and Drawings*, International Artist-in-Residence from Hamburg, GERMANY 🍏

Barragans, Julio and Nieves: International Artists-in-Residence, Buenos Aires, ARGENTINA 🍏

Yordan Yordanov, *Portraits from Antiquity: An Exhibition of Forensic Sculpture*, International Artist-in-Residence from Sofia, BULGARIA 🍏

Andy Weber, *A German in Tibet*, ENGLAND 🍏

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Under the direction of Lloyd Nick

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Zen No Sho: The Calligraphy of Fukyshima Keido Roshi

Female Buddhas: Women of Tibetan Mysticism (“Book of the Year” for 2003 in the Religion category by ForeWord Magazine)

Goddess, Lion, Peasant, Priest

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Changing Rhythms: Works By Leland Bell, 1950s–1991

German Expressionism (1912–1929): Graphic Works

From The Lindenau–Museum, Altenburg, Germany Randy Hayes: The World Reveiled (U of Washington Press)

Portraits from Antiquity: An Exhibition of Forensic Sculpture by Yordan Yordanov

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