

Owner's Opinion regarding the Elements of Authenticity

I believe that each element of the Heart of Frida collection is authentic (letters, postcards, box, drawings on four blocks of 1945 lottery tickets, and two paintings of butterflies) and meet the requirements for determining authenticity: **provenance, scientific analysis, and style or connoisseurship analysis.**

Graeme K Howard Jr, Owner

Provenance

I agree with the Provenance as published in the interview with Carlos Loyola and his wife Leticia in *Finding Frida Kahlo*, published in 2009 by Princeton Architectural Press,

[Finding Frida Kahlo/ Encontrando a Frida Kahlo \(English and Spanish Edition\): Levine, Barbara: 9781568988306: Amazon.com: Books](#)

Pages 25-37

Summary

From Frida Kahlo, 1907-1954, author and artist

Abraham Jimenez Lopez, 1954, by gift/services, Sculptor, Framer [see note below]

Manuel Marcue, by purchase, 1979, by purchase, Lawyer [see note below]

Carlos Noyola, by purchase, 2004-2007, San Miguel de Allende (SMA), Antiquarian

Graeme Howard, by purchase, 2005, SMA, Lawyer, Investment Banker, Investor

NOTE:

According to the Noyolas, it was Abraham Jiménez López who carved the doors of the Chapingo chapel from Diego Rivera's design. He was carving the doors while Diego was painting murals in the chapel. They became friends. López also carved frames for Frida and Diego. Lopez was very close to Frida in her last days. He spent time consoling her and helping her with her pain and was with her up until she died [in 1954]. Lopez told the lawyer that Frida had paid for the frames he had made for her with barter and exchanges and she also gave him gifts, and that Frida hadn't wanted to keep these things in her house because she was close to dying and included were things that could compromise the privacy of her survivors-they were her very personal things.

The Noyolas state that the lawyer, Manuel Marcue, worked in the government during the time of Luis Echeverría [president of Mexico from 1970-1976] and he was given the task of finding a wood sculptor to make a wooden pistol grip as a gift for an important politician. Marcue was directed to Abraham Jiménez López.

López was the artist who had previously carved the [61] busts of all the Mexican presidents.

Marcue told López about Marcue's father who had been a very good friend of the painter David Alfaro Siqueiros and had visited him many times while he was in jail for his activities in the Mexican Communist Party. López had also been in the Communist Party. Lopez then told the lawyer that he had had a bad experience when he had tried to sell a painting of Frida, and that he didn't know what to do because he was a man alone without a wife or any near relatives. He said to the lawyer, "Now that I am old I worry about what will happen to my [handicapped] son and these things I have after I die."

This is when in 1979 the lawyer arranged to buy everything from Lopez. He paid him with centenaries, gold coins, the only form of payment that López would accept. The preference for payment in centenaries was another clue, later confirmed when the Noyolas met an antiquarian at La Lagunilla [flea

market in Mexico City] who had bought works by López from him before he died [in mid-1985]. López had said to him, too, "I only accept centenaries."

The Noyolas met Oaxacan painter Sergio Hernández in the restoration workshop of Master Manuel Serrano in Mexico City where they had taken a painted tray of Frida's bought from Marcue to be restored. A conversation with Hernández confirmed the lawyer's story. Hernández said that López had been his first art teacher when Hernández was about fifteen years old. Hernández said that he himself had read many of the letters that belonged to the wood carver Abraham Jiménez López that Frida had given to him, and that López had told him that nobody had more of Frida's letters and personal belongings than he. Hernandez also told the Noyolas that Abraham had a son with Down's syndrome.

Scientific Analysis

I agree with the opinion rendered in the report of Joseph Barabe LLC that the materials used in the seven elements of my Heart of Frida collection that were scientifically analyzed by a respected expert are of the appropriate age as having been available and used by Frida Kahlo during her lifetime.

See report: <http://www.frida2007.com/BA2106-Howard-Kahlo-Report.pdf>
and biography: <http://www.frida2007.com/pdf/Barabe-Bio.pdf>

Style or Connoisseurship Analysis

I agree with the three opinions of authenticity rendered in writing and signed by Bustos on March 10, March 10 and March 6, 2006

<http://www.frida2007.com/frida-authentication-arturo-garcia-bustos.html>

1246 Comments by Visitors

I agree with the opinions of 1246 Visitors to the exhibitions of the Heart of Frida collection who wrote favorable comments about the collection indirectly supporting the authenticity of each element of the Heart of Frida collection.

<http://www.frida2007.com/guest-comments.html>

Common Sense

I believe that common sense will tell an independent reader, whether expert or not, that the letters are the authentic work of Frida Kahlo during the last four years of her life and that the drawings on the back of the 1945 lottery tickets and the two drawings are the authentic work of Frida Kahlo.

<http://www.frida2007.com/virtual-gallery.html>

Graeme K Howard Jr, owner