

Rick Brettell visit

Pissarro paintings and drawings

August 23-24, 2012

Notes by Gloria Groom, Jill Shaw, and Genevieve Westerby

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August 23, 2012, Coffee/introduction at Paintings Conservation Table

In attendance: Rick Brettell, Inge Fiedler, Gloria Groom, Kelly Keegan, Liz Neely, Kim Nichols, Jill Shaw, Amy Weber, Genevieve Westerby, Frank Zuccari (also joined by other AIC staff: Eve Straussman-Pflanzer, Martha Wolff, Faye Wrubel)

General notes

- Lionel and Sandrine Pissarro now have all of the Bailly-Herzberg materials
- Julie Pissarro gave a lot of materials to the BNF in her will; Brettell found all the letters to Pissarro there, but they were catalogued under "Pizaro" or (?) "Pizzarro"; Brettell found 1000s of new letters, including some to Monet and Cézanne; they are located in the Manuscripts Department at the BNF
- Brettell also found some letters with Gauguin; not much is known about Gauguin's radical politics, but these letters discuss some of that.
- Vuillard's Kapferer decorations are in New York now; Madame Martin is now living in New York
- Joachim Pissarro is better than Claire Durand-Ruel on provenance issues, but it would be good to work with them jointly.

Notes regarding Rick's future study/research trips

- He could come for a 2-week block, but smaller trips are easier for him

August 23, 2012, Morning session in Paintings Conservation Lab (powerpoint presentation by Kelly and Kim)

In attendance: Rick Brettell, Inge Fiedler, Gloria Groom, Kelly Keegan, Suzanne McCullagh, Kim Muir, Kim Nichols, Jill Shaw, Amy Weber, Genevieve Westerby, Frank Zuccari

General notes

- Observations about technical images for Renoir's *Woman at the Piano*: the figure underneath is so much broader than the one in the final painting; the earlier figure seemed more matronly and he changed her into an ingénue; the hair is different and the stool is mostly covered in the early version

- We might consider asking Anne Distel to write on our Renoirs if Colin Bailey cannot; she is primarily in NY now.
- For certain paintings (like *Woman Bathing Her Feet in a Brook*), Rick would like to consult with the Met, the Ashmolean, etc., in order to study Pissarro's method of transferring his drawings to canvas
- Pissarro liked to be irregular; one would think that his painting and drawing cognates would be the same size/scale but they weren't
- Rick now knows a lot about the woman in *Woman Sewing*; when Rick went into storage at the Clark (for something else) he came across a little painting of the same woman putting on her stockings that was on loan to the Clark from Paris
- *Woman Sewing* is located in Eragny
- *Woman and Child at the Well* will take some time
- In 1893, Pissarro got an eye infection; because of this, all of his late landscapes were painted indoors and through windows.
- We need to check out the catalogue of the Ashmolean drawings that Rick published; they reconstituted Pissarro's sketchbooks in this catalogue.
- When Pissarro died, each child was given an equal part of his collection; all the best went to Julie, however. Because the estate was divided among the children, many drawings are missing (because the sketchbooks were also divided); only the sketchbook that Lucien received remained in tact.
- Joachim Pissarro now has all of Christopher Lloyd's files; they are all in New York; there are thousands of photographs
- We need to send Joachim jpgs of all of our drawings and they can look through their files of other drawings that have matching paper sizes (i.e., looking for other drawings from the same sketchbook)
- Maybe we should consider bringing Joachim out (Pissarro's youngest son was Joachim's grandfather); he has a kind of memory about his family that no one else has.

Notes regarding order of future painting examinations

- Possibly do figure paintings together: *Young Peasant Woman Drinking Her Café au Lait*; *Woman Bathing Her Feet in a Brook*; and *Woman Sewing* together
- Other possible groupings:
- *Snow at Louveciennes*; *Cultivated Land in Winter*; and *Rabbit Warren at Pontoise*, *Snow* (but *Rabbit Warren* won't be examined before next visit and we'd have to replace it with *Crystal Palace?*)
- *Cultivated Land in Winter*; and *Haying Time*
- Four shorter visits might be the best; maybe do three groups of two?

Miscellaneous discussion

- Sylvie Crussard will be helpful at the Wildenstein Institute for our Gauguin research. She also works well with Dario Gamboni. Martine Heudron was very good but she was fired.
- Sylvie is almost done with the Gauguin cat. rais. for 1888-90.
- Rick's volume starts with 1891
- Rick discussed an exhibition on Gauguin's versions of his own paintings at Minneapolis and Dallas [Sue Canterbury/Heather MacDonald]; many of Gauguin's 2nd versions have been doubted but now after the catalogue raisonné research has progressed, they think that Gauguin's 2nd versions were mostly right. Why did Gauguin do this? For the exhibition they will try to examine as many cognates as possible. Our 1895 painting is a cognate.
- Pissarro made some plaques/ceramics (landscapes) in 1879/80; Gauguin was undoubtedly involved with this. Gloria and Suzanne McCullagh need to visit Barbara Shapiro in the near future to see her ceramics collection.
- Claire Durand-Ruel is still on good terms with the Durand-Ruel archives.
- We need to coordinate the unframing of 2012.89 when Rick is visiting so he can see.
- Look into a recent(?) article that argues for the mistreatment of Renoir paintings via early photos [note: Rick emailed this article link to Gloria on August 27, 2012]
- *Cultivated Land* is a strange size; it would look good with monotypes in the galleries
- Be sure to review the Coburn papers that are at the Fogg.

August 23, 2012, Afternoon session in Paintings Conservation Lab (examination of *Banks of the Marne* and *Place du Havre*, both of which were unframed and in the lab for examination)

In attendance: Rick Brettell, Inge Fiedler, Gloria Groom, Kelly Keegan, Suzanne McCullagh, Kim Nichols, Jill Shaw, Amy Weber, Genevieve Westerby, Frank Zuccari

Banks of the Marne

- It would be so nice to examine this picture in the lab along side of the Pritzker painting (Pissarro cat. rais. no. 249); Gloria and Rick to strategize and see if it might be possible
- Need to look at the Edinburgh painting in conjunction with our picture (Pissarro cat. rais. no. 103)
- Our painting is double lined; there were some double lined works left to the family when Pissarro died (so either Pissarro did it or had it done for him)
- The stretcher for our picture is good quality
- In the late 60s, Pissarro was living in Louveciennes; when the war was beginning, Pissarro tried to join the military but he couldn't, so his mom convinced him to go to England and he sent his salon

- paintings to his mom's place in Paris. She was very wealthy and she may have done something to the paintings (i.e. have them double lined) because she could afford it. None of the Salon paintings were destroyed during the war by the Germans.
- Pissarro's mom (Rachel) had 7 children and all but 2 died during her lifetime. Camille was his mom's golden child, but he would not accept any money from her for himself, but he would accept it for his own children.
 - Another important picture for us to consider with respect to ours is the Guggenheim painting (Pissarro cat. rais. no. 121); the width of our painting is the same height as the Guggenheim's.
 - Also need to look at the one Mme (Consuela Vanderbilt?) Balsan owned (Pissarro cat. rais. 120)
 - Also need to look at the picture Barnett Newman once owned that is now in the Denver Art Museum (Pissarro cat. rais. no. 117)
 - In the late 60s, the Pissarros moved almost every 3 months; there are not many letters
 - Our painting is interesting because you can see Daubigny and Courbet in the painting, but this is Pissarro's first attempt at forging his own style.
 - Brettell questions whether the "sketch" for our painting (Pissarro cat. rais. no. 106) was actually done by Pissarro
 - Are the two linings on *Banks of the Marne* both glue linings? Can we figure out when the linings were done? Is there a way to test the composition of the glue and date it?
 - On the verso of our painting is a number (244) and an inscription; there is also a very similar number and inscription on the same place on the stretcher of the Cologne picture (Pissarro cat. rais. no. 119); according to Rick this is not a family inventory number, but we need to research this more; was our painting in the Salon? The Met's painting and the Guggenheim painting were.
 - There is an unevenness to the canvas weave of *Banks of the Marne*; there are weird patterns; the cusping patterns indicate that the canvas was primed on a stretcher of this size, so it was not a pre-primed canvas
 - The original edges are cut off.
 - The tape around the edges has been on the painting for a long time.
 - Signature: usually when Pissarro signs his paintings at this time, he signs right at the bottom, not an inch up into the canvas like he did in *Banks of the Marne*; it was common for artists to sign their Salon paintings in red so that their signature could be seen; then the signature would be covered up in a different color when it was to be sold; that is likely what we are seeing with the signature in this picture
 - Technical images show that there may have originally been trees at the upper left (now covered); maybe *Banks of the Marne* started out as another landscape which had a much lower horizon

- line? These possible trees had a very distinctive brushwork that is very different from other areas of the painting.
- The Baltimore painting (Pissarro cat. rais. no. 92) is also a picture to be considered with respect to the AIC picture
 - According to Rick, the paintings in the Salons of 1865, 1866, and 1877 were the ones now in Glasgow, Edinburgh, Chicago, Budapest, and Met.
 - Look at Zola
 - Provenance discussion: is ours the first painting associated with Joachim's family? We have London in our provenance; note that Pissarro's half-sister married an Isaacson and moved to London; is there a connection?
 - Pissarro gave Julie the picture that is now in the Met.
 - In the partage of Pissarro's estate, the Salon paintings got parceled out to his children; AIC's *Banks of the Marne* went to Pissarro's last son.
 - Where is *Banks of the Marne* located? It is difficult to tell if the buildings were placed differently in earlier painting stages. Part of the original horizon line, however, goes under some of the buildings; but Pissarro also added to the background, so there is a back and forth in terms of his adjustments in this area. At least one of the principal buildings was in the earlier composition, but some of them were not.
 - Pissarro often took elements from other paintings and composited them to look like a real landscape even though they might not appear that way in reality.
 - There is a huge archive of photographs at the Wildenstein Institute; we should contact Mary who runs the publications department there (Mc.Maufus@wildenstein-institute.fr), tell her that we are working with Rick Brettell on this project and see if we can get digitized transparencies, good photos, and other materials for paintings from this period (especially Pissarro cat. rais. nos. 87, 89, 91, 92, 94, 95). We should also see if we can get copies of installation photos.
 - Rick knows the current owner (Tim Rice) of the oil sketch [Pissarro cat. rais. nos. 106] for the 1866 Salon painting; perhaps we can get better photos/information from him? [note: Rick emailed Gloria with Tim Rice's contact information on August 23, 2012:
 Tim Rice
 Heartaches Ltd
 St Magnus Studio
 2b Fernshaw Road
 London SW10 0TF
 Tel : +44 208 878-7950
 Fax: +44 208 876-8239]
 - There was probably a time when Pissarro was painting on this canvas outside, but it was certainly finished in the studio. Pissarro

- had a few big easels; when he was outside he would look for more of the tonalities and atmospheric effects.
- In *Banks of the Marne*, it appears that Pissarro originally painted the land in the foreground in reddish brown; it was only later that he changed it to green. Rick entertained the idea that the composition may have been more similar to the study (referenced above, owned by Tim Rice), and then “spruced up” with the bright green before submitting the work to the 1866 Salon. It is possible that the bright green field was added in order to heighten of the color of the composition for the Salon and make it more readable from a distance (and as noted earlier, the red signature would have been done for the Salon).
 - We need to look at what Courbet landscapes were in the 1866 Salon (because that was the year that Pissarro was working on this painting); Paul Galvez (Rick’s former student who wrote his dissertation on Courbet landscapes and is also working on the Gauguin cat. rais. would know). We need to get his dissertation [note: Jill downloaded his dissertation from ProQuest on August 29, 2012]
 - Discussion of the “cow” standing on a “branch” hypothesis: Kelly thinks that the so called diagonal branch that the so called cow might be standing on actually looks like part of the final composition so these two elements may not be related. The “cow” may actually be an early figure or headgear from an earlier figure. The “cow” must have been painted in a lighter colored paint since it shows up in the x-ray.
 - Rick wonders if Pissarro is thinking about death and dying children while painting this picture; there are lots of people dying around Pissarro at this time; the ugliness and darkness of the painting, in addition to the faceless, hovering figures (wearing rag-tag/work clothes) lends to a gloomy mood.
 - We need to look at the clothes they are wearing and compare them with other figures. Gloria mentioned that there was no definable “fashion” to the garments; they are shabby.
 - Think about the symbolism of the carriage with a white horse.
 - Discussion of bridge and horse: Rick thinks the Marne is too wide for the bridge to be crossing the entire width of the river. This is possibly a small footbridge.
 - The trees along the path, the horse, and the carriage were all added late to the composition.

Place du Havre

- Gloria and Jill had to leave for a meeting at this time; Genevieve took notes.
- Bruce Toll [Trustee at the Philadelphia Museum of Art; brucetoll@tollbrothersinc.com ; Rick to verify and make initial contact] owns the vertical companion to our painting [*La Rue Saint-Lazare, temps lumineux*, 1893, 74 x 60.5 cm, Pissarro cat.

- rais. no. 984]; note that our painting is 60.1 x 73.5 cm. Our composition does not have any official studies, but study-like compositions, looking at similar angles on a smaller scale. See Pissarro cat. rais. nos. 839 (1893) and the later but comparable 1157 and 1158 (1897).
- Rick discussed the movement of the cabs, from the street and into the gated area of the Gare St. Lazare; the organization of cabs occurred in 1889
 - Durand-Ruel criticized the work for not having more defined edges of objects. Rick suggests that this lack of edge definition, the looseness, is attributable to Pissarro's experiments in post-impressionist techniques.
 - The painting has a canvas stamp and is on its original stretcher.
 - Discussion of *Félix Pissarro lisant*, 1893 (Pissarro cat. rais. no. 988). Félix went to stay with Pissarro at the Hotel to watch over him and make sure he did not go outside and aggravate his eye infection. Félix died just after this portrait was completed.
 - Pissarro's eye condition: Rick mentioned the existence of a letter from Dr. Parenteau giving the diagnosis and treatment. Rick will collect a copy of this letter and any relevant letter pertaining to his condition. It is generally thought to have been a tear duct infection that occasionally flared up later in his life; it could have also been an abscess of some sort; the eye infection eventually led to a general infection that led to Pissarro's death.
 - Discussion of the painting's underdrawing; it was very lightly painted in blue with a very little brush. Regarding the shape of the brush, Kelly and Rick noted that it must not have been pointed and remarked at the steady hand necessary to create such a thinly painted but precise underdrawing. Because the underdrawing is thinly painted with a small brush, the underdrawing is most visible in normal light when visible through the paint layer. The underdrawing does not show strongly in x-ray or IRR images. There is exposed ground visible in the final composition; the underdrawing was highly detailed and the overall composition was planned.
 - Discussion of the corner holes and the canvas tacks used to transport still wet paintings face-to-face: we compared our holes to those on the Bruce Toll picture and discussed our hypothesis that the two paintings were transported, while still wet, together out of the hotel using a similar set of tacks. Rick mentioned that the Durand-Ruel Gallery was a 10-minute walk from the hotel and it was possible that he came and picked the paintings up or Félix took them over. GW mentioned that both the Bruce Toll and our painting were initially sold to Durand-Ruel on March 17, 1893 and asked if it would be possible to have an x-ray taken of the Toll picture. Rick said that Toll had a good relationship with the Philadelphia Museum, he is a trustee, and appreciated it when people took an interest in his paintings.

- According to Rick, the 1897 campaign was not a separate campaign, but rather those paintings that are currently dated 1897 might have been initially completed in 1893 and dated 1897 after the first urban paintings showed and sold successfully.
- These urban Paris scenes functioned as commemoratives for American collectors. Our painting was with Durand-Ruel for a year before being sold to Mrs. Potter Palmer in the summer of 1894. The Bruce Toll picture was initially sold in Jan. 1894 to a New Yorker called A.W. Kingman.
- Discussion of Pissarro's technique in 1890: Pissarro was becoming increasingly frustrated with the neo-impressionist technique and he used watercolor, as a medium and technique, to move away from the neo-impressionist dot and short brushstroke back to a longer stroke and blending of color. Kelly mentioned how the wet-in-wet technique seen in our picture is remarkably clean with no muddiness of color, which suggests to her a meticulous brush cleaning method perhaps indicative of his time working in watercolor.
- There are some changes in the painting: a carriage was painted out in the lower right corner. There was also a lamp post fence change; the fence structure was moved further to the right. Perhaps this structure may be related to the train station, a kind of fencing that could be moved to open or close the road for cabs and carriages to enter.
- After the meeting, Kelly told Jill the following about the discussion:
 - the works dated 1897 that are listed on p. 212 in Brettell's *Impressionist and the City* book were all probably painted in 1893, but some were probably signed and dated upon their sale in 1897.
 - the AIC painting and Rue St. Lazare were both sold together in March to Durand-Ruel and they both have holes in the corners; so maybe the holes in these two canvases are from the transport of the works to Durand-Ruel (something that held them together?)
 - Félix was there with Pissarro at the hotel; Pissarro had multiple different rooms at the hotel
 - A Mr. Toll(?) who lives outside of Philadelphia owns the other painting that has holes.
 - The AIC painting was influenced by the technique of Pissarro's 1890 watercolors
 - In the technical imagery, the gate seems to be more continuous as opposed to the open doors in the final composition. Rick suggests that maybe the gate door was closed at an earlier stage of the composition; in 1889, taxi organization was instituted so maybe the gate placement was related to this development.

General notes

- Rick will begin to draft out his essays immediately after each visit.
- He will need a copy of Zola's 1866 Salon review.

**August 24, 2012, Morning session in Prints and Drawings
Conservation lab (initial review of *At the Window, rue des Trois Frères* (needs to be unframed for one of Rick's future visits);
Young Peasant Woman Drinking Her Café au Lait (needs to be unframed for one of Rick's future visits); *The Market; Tinker with His Tools; Tree-Lined Slough at Monfoucault; Meaux: The Mills; and Fête at Pontoise*)**

In attendance: Rick Brettell, Gloria Groom, Kelly Keegan, Suzanne McCullagh, Kim Nichols, Jill Shaw, Amy Weber, Emily Vokt, Genevieve Westerby, and Caitlin Breare (painting conservation graduate intern).

At the Window, rue des Trois Frères

- Was this at his mother's house? Who are the family members?
- Pissarro made few interiors from the 1870s
- We need to look for the outfit of the little boy in the center in Gloria's fashion reference books
- This was in the Centenary Exposition; Ludovic-Rodo Pissarro picked all the works for this exhibition; Ludovic-Rodo's papers as well as photographs of this exhibition are with Lionel and Sandrine.
- Can we identify the ironwork depicted? Compare with the painting in the Ashmolean; the horizontals are the same, but the painting is in Pontoise, not Paris. It could be interesting to compare this work to some of Caillebotte's balcony compositions.
- The boy at right is probably Georges (more blond)
- The boy in the center is probably Félix (brown hair)
- This is probably from 1878: where did Madame Pissarro live then? But she's too old in 1878 for the woman at left to be her; we might be able to find out her address at this time by looking at the postmarks on envelopes that Lionel and Sandrine have.
- Is it an oriental rug on the table? Gloria isn't convinced about that. But the tablecloth is so odd; it almost looks 18th century. Rick can't think of any other patterned textile depicted in a Pissarro work, but he will look.
- There are so few Pissarro interiors depicting his own children: compare with a painting of Julie nursing Ludovic-Rodo (Pissarro cat. rais. no. 581), but we can't read what's outside the window in this picture to know if it's made at the same place as our pastel.
- Compare with Pissarro's painting of Georges in 1878 (Pissarro cat. rais. no. 580)
- Only a few pastels were exhibited during Pissarro's lifetime; if this was in an Impressionist exhibition, it had to have been 1879 or 1880 (but then Rick deduced from the checklist that it was not in 1879 exhibition)
- Pissarro does pastels early but he doesn't exhibit them until the 70s.

- The greatest pastel from the 1870s is in the Clark (it was in the 1880 exhibition?)
- The AIC pastel is about intimacy, family, and touching; the security of the home/making a nest in the middle of the city
- There is also a nice pastel in a private collection in Philadelphia; it is interesting to see how Pissarro adjusts his media to suit the subject matter
- Could this pastel have been executed on the center child's birthday? He seems to be dressed for a special occasion; his mother(?) is getting him ready and tidying his hair; or perhaps this is the moment when Félix is transitioning from *enfant* to *garçon*?
- In looking at a high resolution detail of the signature, it appears that there are two Pissarro signatures as opposed to a signature and a date. Many of Pissarro's paintings have double signatures because he wanted the viewer to know that he worked on the picture twice. We need to better understand if Pissarro would do this for pastels, too.
- The only pastel in the Ashmolean is of Madame Daudet
- Rick would be inclined to date this pastel to 1878/79, but we need to check the location of the paintings and look at the family chronology to match up the ages (and deaths) of the children. Is the similar painting (Pissarro cat. rais. no. 581) dated? We need a better photograph of this painting; we need to ask Joachim.
- Actually we need to collect information (photos, etc.) from Joachim about Pissarro's late 1870s (Paris) works in every medium.
- Rick to research where this window is; is it rue des Trois Frères in Paris? But generally the Pissarros weren't in the city in the summer (so maybe the pastel does not document Félix's birthday). But it can't be Pissarro's mom's house because Julie never went there (and the woman at left is very likely to be Julie), so it probably is the Pissarros' apartment at rue des Trois Frères.
- We looked at a photograph of Félix in the chronology in the catalogue raisonné. We need to ask Wildenstein about this because the dating of the photo doesn't match up to the age of the boy who we think is Félix in the pastel. Sometimes the photos are incorrectly dated and this perpetuates misinformation.

Young Peasant Woman Drinking Her Café au Lait

- Kelly will put the image of the drawing in the overlay with the painting
- This drawing is unusually large
- Rick thinks that we will find evidence of underdrawing in the *Café au Lait* painting
- It is not known if and/or how Pissarro transferred his figures from the drawings to the paintings; this work has not yet been done.

The Market

- Rick assumes this monotype is from the 1890s
- He needs to sit down with lots of Pissarro's market scenes and try to identify the location of this; maybe it's a poultry market in Pontoise?

Fête at Pontoise

- Rick thinks this is from the late 70s or early 80s
- Rick mentioned the Rothchild painting from 1877 has staffage figures
- We need to find/date the silhouette of the Parisienne's dress at right [note: On August 26, 2012, Gloria emailed Caroline Bellios at the Fashion Resource Center at SAIC to see if she had any thoughts about the silhouette.]
- We need to find the catalogue that Rick wrote about a Florida private collection (Schoemann?? Collection)

Meaux: The Mills

- Meaux is on the Marne
- Rick was trying to remember the name of a man at the Ashmolean who we should maybe consult for information; it's not John Whitely, but someone else.
- This is a drawing from one of Pissarro's sketchbooks
- Rick found a photo-postcard of this exact scene in Meaux on the internet [note: Rick emailed Gloria the link to the website on August 24, 2012
http://www.notrefamille.com/v2/services_cartes_postales/cartes-postales-detail.asp?cartepostale=361906&ville=71869&partner=patagos&emplacement=flux]
- There is a number on the back of this; these numbers are on a lot of the pages from Pissarro's sketchbooks. The numbers probably have to do with the partage (the splitting up of Pissarro's works among his children), but no one's been able to figure out these numbers.
- LP numbers appear on items that Lucien owned (Lucien numbered many, but not all); all of the works Lucien owned are now at the Ashmolean; everything included in Rick's book on the Ashmolean drawings was Lucien's.
- This sketchbook size could fit in one's pocket and the artist would look at the motif without having to look at the paper while he sketched.
- Pissarro's children sold things as they needed money; there was no one bulk sale of items so it's difficult to know what the number refers to.
- Found watermark above strainer?
- Look at the Lehman collection catalogue for Renoir drawings

Tinker with His Tools

- Pissarro had a very difficult time finding male models to sit for long periods of time; women generally had more tasks that required long periods of sitting.
- At one time he used Père Melon (who worked for Piette?); people had trouble identifying who Père Melon was and this was because Melon was a nickname after the melon hat he was known to wear.
- This drawing could be from the 70s? In the 1870s, Pissarro works on blue paper.
- It could be in Montfoucault.
- There is an interesting watermark [Joelie?]; the sheet is thicker and then becomes thinner; there may also be a number in the paper [a 2?].

Tree-Lined Slough at Montfoucault

- Rick initially thought a painting in volume 2 of the catalogue raisonné (Pissarro cat. rais. no. 96) was related to this drawing, but upon closer inspection, it became apparent that the drawing was quite different from the painting.
- Gloria wondered if this was depicting snow; Rick did not think so. Rick thinks it's probably depicting spring.
- Need to determine if this really is at Montfoucault; the rolling hills suggest this location.
- Rick says it's definitely early 60s. (Genevieve had a difference in recollection here; she recalls that Rick thinks this might be from the late 1860s).
- It is not like any drawing Rick has seen before.
- After looking at notes in the P&D object file, Rick deduced that Christopher Lloyd had seen this drawing, but Joachim did not know that he had seen it.
- It seems as if this was a presentation drawing that just didn't quite get there; it's not a preparation drawing (there are no known paintings that correspond to it), but he didn't sign it either. Maybe it started out as a drawing to be sold but he didn't get that far with it.

August 24, 2012, Afternoon discussion of schedule and logistics at Paintings Conservation table

In attendance: Rick Brettell, Gloria Groom, Kelly Keegan, Liz Neely, Jill Shaw, Amy Weber, Genevieve Westerby

- All agreed that December 10-11, 2012 would be a good time for Rick's next visit (although he would arrive on Dec. 9 we wouldn't have a session until Dec. 10).
- Jill called Kim Nichols on the phone to confirm that those would be good dates for her and she said that they were.

- We decided that we would focus next on *Café au Lait* (the painting and the drawing); *Woman Bathing Her Feet in a Brook*; and *Woman Sewing*.
- We will look at *Woman and Child at the Well* at a later time with the landscapes.
- Kelly will send Rick what she has in terms of her reports.
- After this discussion, Amy gave Rick a tutorial on the research catalogue he would be using to access the images and overlays.
- After the tutorial, Rick spent time with the two paintings object files (*Banks of the Marne*; and *Place du Havre*) and flagged items that he would like to have photocopied and sent to him.