



FIG. 1. *Madonna and Child with Saint Mary Magdalene and Saint Catherine*, Pietro Lorenzetti, ca. 1330/40, tempera on wood panel transferred to canvas, center panel  $43\frac{1}{2} \times 23\frac{1}{4}$  in. (110.5  $\times$  59.1 cm); side panels each  $40 \times 19\frac{1}{2}$  in. (101.6  $\times$  49.5 cm). National Gallery of Art, Washington, D.C.

## Stephen Pichetto, Conservator of the Kress Collection, 1927–1949

*Ann Hoenigswald*

**I**N 1949 RUSH KRESS PROPOSED the formation of a “central organization of all American museums where owners and responsible keepers of paintings could apply for advice in order to keep cultural treasures . . . from falling into bad hands.” He went on to suggest that “if and when a central institute for the technical care of works of art and especially of paintings . . . will come into being this institution should bear the name of Mr. Stephen Pichetto.”<sup>1</sup>

Rush Kress, following the lead of his brother Samuel H. Kress, focused not only on the acquisition of art but also recognized that as collectors they had a responsibility which extended to the care of the paintings and sculpture as well. Although other collectors hired restorers to look after their works of art, it was quite unusual that a twenty-year relationship was formed which extended well beyond the normally defined responsibilities of a restorer. Stephen Pichetto served Samuel and Rush Kress in a unique capacity.

Stephen Pichetto, the second child of recently arrived Italian immigrant parents, was born in New York City in 1887. His father, Luigi, had arrived in the United States from Genoa in 1882, two years after Fortunata who would become Stephen’s mother.<sup>2</sup> Although it has been suggested that Pichetto came from a long line of old-world restorers, his father supported the family as a chef.<sup>3</sup> Almost nothing is known about Pichetto’s youth in New York City or his training as a restorer. He was purported to have graduated from the selec-

tive Townsend Harris High School and City College as well as to have enrolled at the Art Students League, but there are no records of his attendance.<sup>4</sup> His training as a restorer is equally undocumented. Pichetto may have been introduced to restoration by an uncle who lived briefly with the family. It has been suggested that this uncle took young Stephen with him to Italy where he introduced him to Italian art and possibly made connections with Italian restorers. His family has remarked that he traveled in Europe and studied the techniques of the Old Masters at the National Gallery, London, but there is no confirmation of this.<sup>5</sup>

Until 1908, when he is listed in the New York City Business Directory as a restorer with an establishment on East 28th Street, there is nothing official that links Stephen Pichetto to the field of restoration.<sup>6</sup> However, owning a business at the young age of twenty-one implies that he must have had financial backing or his own resources. Who his clients were at this early date is unknown. Except for listings in the directories—at various times as a restorer, an artist, and an art dealer—there is little information about him, his clients or his connections. However by the late 1920s his combination of a restorer's skills, business acumen, and probably most important the requisite personality, allowed him to become very successful and to secure a prominent position in the art world. This decade saw Pichetto working as a restorer for the dealer, Joseph Duveen, being named consultant restorer at the Metropolitan Museum of Art, and entering the circle of Count Alessandro Contini-Bonacossi, a Florentine dealer and collector. He also began an association with many of the major American collectors of his day, including Mellon, Lehman, Heinemann, Dale, Walters, Warburg, Lewisohn, and Guggenheim among others. Most importantly at this point, however, he met Samuel H. Kress. Perhaps the introduction to Kress came through Duveen, who presumably knew Kress, and it may also be speculated that Kress met Contini-Bonacossi through Pichetto.<sup>7</sup> Contini-Bonacossi respected Pichetto—possibly because they benefited financially from

one another—and mentioned to Rush Kress that Pichetto was “one of the very few who can vouchsafe an opinion with absolute competence.” Contini-Bonacossi went on to say, however, that “I have never allowed him or others to guess that I have this intimate opinion of him, and I think it good tactics to keep it so.”<sup>8</sup> Until Pichetto edged out “‘The Count,’ as he was called, as Sam Kress’s principal advisor,”<sup>9</sup> Pichetto and Contini-Bonacossi worked closely together, but their correspondence clearly reveals that they shared with one another only what they assumed the other wanted to hear. Theirs was a business partnership and unlike the relationship of genuine friendship based on respect and mutual commitment that Pichetto had with Kress.

On February 27, 1929 Pichetto testified on behalf of Joseph Duveen in the trial of Hahn v. Duveen, a lengthy case that hinged on the authenticity of a disputed painting attributed to Leonardo da Vinci. Described as “a lowbrow and highbrow circus,”<sup>10</sup> the trial involved every leading name in the art world. Merely being associated with the “season’s greatest extravaganza”<sup>11</sup> meant that one had secured a visible position and would enjoy the free publicity that resulted from the media attention. It was perhaps his association with Duveen that gave Pichetto his taste for the good life and the confidence to believe that he could achieve it. Duveen used the services of many restorers, but Pichetto was among his favorites, and they both benefited significantly from the relationship working in an era and in a trade, “as Duveen practised it, that even a restorer who worked for Duveen could leave a fortune.”<sup>12</sup>

Although it was and is not unheard of for a restorer to associate himself with dealers, it required a certain personality to establish and then maintain equal footing. Pichetto’s demeanor and appearance—always wearing a three-piece suit and sporting a hat—and his practices of arriving at work in a chauffeur-driven car, staying at the best hotels, and riding in the drawing-room compartment while his men were given berths on the train implied the position he had reached and, what is more important, the image he wished to

project. John Walker's description was probably not far off when he described Pichetto as:

... a large well-fed bullfrog, perfectly tranquil but ready to snap at any insect which might fly by. He had a cigar, lighted or unlighted always in his enormous mouth. He would get up, invariably with an amiable smile and take me through room after room where assistants are cleaning, inpainting, relining or cradling to point out some new Kress acquisition.<sup>13</sup>

Described as a man who was "overbearing and threw his weight around,"<sup>14</sup> Pichetto claimed he had "restored tens of thousands of paintings during the past 25 years at the Metropolitan Museum of Art."<sup>15</sup> He evidently maintained a very high opinion of himself when he boasted that he had:

succeeded in making many discoveries including absolutely permanent pigment colors; materials for protecting the same; varnish which will not change color and materials and methods for cleaning, all of which I am the only one who possesses this knowledge.<sup>16</sup>

Among all his other responsibilities, clients, and connections, Pichetto's association with Samuel H. Kress and his brother Rush Kress was probably the most fulfilling and rewarding, financially, professionally, and personally. Samuel H. Kress allowed Pichetto access to some of the greatest Italian paintings in America, and Pichetto reciprocated by providing Kress with service on many levels. Samuel H. Kress claimed that, "when selecting, I made certain never to acquire a painting that was so affected that it interfered with the original conception of the artist,"<sup>17</sup> and in offering his generous gift of paintings to the National Gallery of Art stated that his intent was not only to deliver these treasures to the Gallery but to "place them in the best possible condition."<sup>18</sup> This, of course, was Pichetto's contribution. According to John Walker, chief curator and later director of the National Gallery of Art, it was Pichetto's efficiency and businesslike methods that appealed to Samuel H. Kress. However,

Pichetto's role extended far beyond that of a restorer; Kress discovered in him a confidant and a connoisseur. There is little doubt that his primary responsibility was to provide counsel on the purchase of paintings based on their condition and undertake any necessary restoration, but it becomes clear from reading their correspondence that Pichetto was the person through whom all decision making was directed including art historical advice, information on provenance, iconography, attribution, and even the final approval for the titles of paintings. In the elaborate rating system of the Kress Collection, leading art historians ranked the paintings, but Pichetto cast the deciding vote. When John Walker, chief curator at the National Gallery of Art or David Finley, its director, wrote to Kress the mail always went through Pichetto who became the conduit for all art-related correspondence. Pichetto was responsible for the more mundane details as well—insurance valuations, temperature and humidity standards, and packing specifications. He had the final say on display and installation, which he planned by arranging small maquettes of the art to work out the hanging; he dictated the galleries' wall color, lighting, and decided on the use of marble trim, frames, and the infamous Kress shadow boxes. It was Pichetto who designed many of the frames and painstakingly selected the quality of velvet, identifying which frames would be bordered in green and which in red velvet. Until Samuel Kress suffered a stroke in 1946 and was disabled for nine years before his death, it seems that Pichetto was a key player in the purchase and care of the vast paintings collection.

Pichetto was the final arbiter on Kress publications as well. On offering its paintings to the National Gallery of Art, the Samuel H. Kress Foundation added "terms and agreements" that had to be ratified "before the gift would be consummated." The most important point was that "the Foundation [had] the right to require the employment by the Trustees of the National Gallery of Art of Stephen S. Pichetto for . . . any restoration work."<sup>19</sup> When the 1946 catalogue was being written, the ultimate decisions includ-

ing the quality of the leather binding and the distribution list were Pichetto's responsibility. In honor of the dedication of six new Kress galleries at the National Gallery of Art, Pichetto delivered, presumably at Kress's request, the opening remarks. Similarly Pichetto contributed an article celebrating the Collection in the September 1939 issue of *American Collector*. Pichetto even conferred with doctors during Kress's illness. On occasion the two men vacationed together as well. Kress reaffirmed his respect for Pichetto by appointing him a trustee of the Kress Foundation in 1936 and curator of the Samuel H. Kress Collection at the National Gallery of Art in 1947. John Walker claimed that Pichetto had a greater influence on Kress than anyone else.

During his association with Kress, Pichetto officially began his appointment at the Metropol-

itan Museum of Art (fig. 2).<sup>20</sup> In 1928 he was named consultant restorer, a title he held until his death in 1949.<sup>21</sup> Even after 1941, when Murray Pease was appointed Technical Advisor for Conservation of Works of Art, Pichetto maintained his position, albeit occupying a separate and distant space in the building. Pichetto demonstrated his respect for the Metropolitan Museum in 1948 when he contributed funds earmarked for the construction of a restoration studio at the Museum in honor of the institution's seventy-fifth anniversary. The Museum reciprocated by electing him a Fellow in Perpetuity.

In 1939 Pichetto assumed the position of consultant restorer at the National Gallery of Art. Although the appointment seemed similar to the role he held at the Metropolitan, the conditions for his appointment were unique. One of the



FIG. 2. Stephen Pichetto in the restorer's studio at the Metropolitan Museum of Art, December 5, 1936.

most important directives of the proposed gift of the Kress Collection was that “the paintings and sculpture should be kept in the best condition.”<sup>22</sup> The Board of Trustees at the National Gallery of Art was informed that:

unless Kress could be assured that arrangements could be made, he would be unwilling to proceed . . . Mr. Kress expressed the desire that, if possible, Mr. Stephen Pichetto, a well known and thoroughly qualified restorer . . . be retained for this purpose.<sup>23</sup>

John Walker remarked that he had no choice. He initially disliked and mistrusted Pichetto but later in life concluded that he and Pichetto were, in fact, working towards similar goals and that Pichetto had helped the National Gallery of Art “far more than I realized.”<sup>24</sup> In addition to his work as a

restorer, Pichetto played a substantial role in creating a new museum for the nation. Pichetto became one of the important forces behind the institution that would not open to the public for another two years. Pichetto was responsible for preparing the paintings for exhibition; he also arranged and planned the construction of an elaborate restoration studio in Washington. He required a large space with rooms dedicated to specific tasks, insisted that the area be air-conditioned and that the wall color be warm gray. Precise and lengthy lists of equipment were proposed, including twelve presses for the purpose of lining and cradling. As nothing else could, these numbers reflected the level of activity! His responsibilities at the National Gallery of Art extended to managing the wartime evacuation of paintings to Biltmore House in North Carolina in January 1942 (fig. 3),



FIG. 3. Stephen Pichetto, at left, moving paintings from the National Gallery of Art to Biltmore House for safekeeping, January 1942.

establishing the packing and transit guidelines and preparing the storage facilities with appropriate temperature and humidity standards.<sup>25</sup>

It must be kept in mind that the National Gallery of Art and the Metropolitan Museum were secondary centers of activity to Pichetto's private studio, which occupied an entire floor of the Squibb Building in New York. Very prudently he never joined the permanent staff of the Metropolitan or the National Gallery of Art but maintained the title of consultant restorer. Presumably this allowed him to avoid conflict of interest, for he was simultaneously juggling work for major collectors and other museums in New York and elsewhere, bearing responsibility for modern paintings as well as Old Masters and even consulting with artists. Of course, these arrangements also allowed him to draw several salaries at the same time.

It appears, however, that Pichetto's most devoted attention was reserved for Samuel and, to a lesser extent, Rush Kress. They depended on one another's expertise and respected each other's eye and individual skills. Moreover they did not seem to be in competition nor harbor any jealousy towards one another; this was unlike the relationship Pichetto had with art historians and his fellow restorers. The art historians appeared to resent Pichetto because he had intimate access to collectors and their paintings yet did not share the academic credentials or social pedigree of the art historians, then considered almost a prerequisite in the field. Restorers were competing with one another for the same jobs and clients and certainly resented Pichetto's success. Pichetto was remembered as a man of strong will and ego, and although respected, he was not well liked by his colleagues. His clients, however, felt differently. Pichetto's business acumen and perhaps his ego as well allowed him to become a very wealthy man and even to refer to himself with some satisfaction as "the greatest restorer."<sup>26</sup>

Kress and Pichetto respected one another's attention to detail, and each may have admired the other's keen business sense. Samuel H. Kress often included what he had learned from Pichetto

in his long letters to the staff at the National Gallery of Art. Kress insisted that paintings on wood required the greatest care and needed special treatment. He stressed that temperature and humidity changes could be very detrimental to a painting. Kress also emphasized that the gift to the nation included "X-ray shadowgraphs" (as he and Pichetto called them) "for their educational value" and reports showing the physical condition of paintings. He mentioned the importance of appropriate frames and even insisted that paintings on wood panels should be packed in boxes marked with arrows indicating the direction of the grain and shipped in like direction. Surely these instructions came from Pichetto.

Stephen Pichetto, however, did not work alone. The business and the large staff that Pichetto employed were run efficiently under the watchful eye of Marguerite Lewis, his office manager and administrator. Three men—Steven Story, Dan Coppari, and Paul Kiehart—did retouching in one room along with Rose Mary Sullivan who consolidated flaking paint for eight hours a day! In an adjacent room were his woodworkers, Joe McCarthy and Angelo Fatta. They worked on frames, inlays etc., and attached cradles to many of the wooden panels that were treated in his studio. Henry Hecht and Girard Roggeman carried out linings. Frank Sullivan, who worked at the National Gallery of Art after Pichetto's death, was remembered by Paul Kiehart as having no specific responsibilities. Most of the staff came to Pichetto with crafts skills or from art schools. After the war several of them went on to study at the Art Students League on the GI bill. Recognizing that "unscientific cleaning is the most serious thing that can happen to a painting because it cannot be corrected,"<sup>27</sup> according to Paul Kiehart again, Pichetto himself took all responsibility for the cleaning of pictures. (For a different view, see Mario Modestini's paper in this volume.) He worked in what was described as an elegant office/studio that was presumably furnished to appeal to his clients. He was surrounded by upholstered chairs and several easels with paintings artistically displayed.<sup>28</sup> Declaring

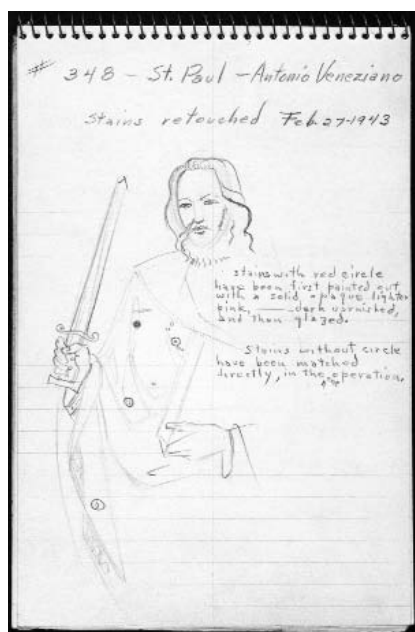


FIG. 4. Notes and a sketch of *Saint Paul* by Antonio Veneziano (now identified as Lorenzo di Niccolò) from the daybook of Paul Kiehart, February 27, 1943. Specific in-painting procedures are detailed.



FIG. 5. *Saint Paul*, Lorenzo di Niccolò, ca. 1385, tempera on wood panel, 42<sup>1</sup>/<sub>2</sub> × 17<sup>3</sup>/<sub>8</sub> in. (107.3 × 44.2 cm). Fine Arts Museums of San Francisco.

that he “did not want to camouflage the damaged portions rather to retouch the missing portions with local color,”<sup>29</sup> Pichetto relied heavily on his three inpainters whose method was to apply colors in Winsor and Newton watercolors or in egg tempera, coat with French varnish (shellac) and glaze with dry colors in dammar varnish. In-painting palettes included only seven colors, and varnishing was done with dammar; yet the supply books also list the purchase of light and dark varnish, oil varnish, restoring varnish, soft varnish, Murphy varnish, and “xx” varnish.<sup>30</sup> Although there is no doubt that much of Pichetto’s in-painting was overdone, his treatments were often well intended, and he claimed his goal was visual balance. Regarding the treatment of a Lorenzetti triptych (see fig. 1), Pichetto advised Contini-Bonacossi that he would not clean the gold background for although it would make it more brilliant, “it might lose its present subdued tone, which blends so well with the rest of the painting.”<sup>31</sup>

Pichetto’s studio has been criticized for being financially driven and factory-like, but although many believed that he never kept reports, there remain, in fact, very valuable records. Louis de Wild claimed that one never knew how much of the studio restoration was Pichetto’s own work, but in fact numerous daybooks identify precisely who did what (figs. 4 and 5).<sup>32</sup> In addition, extensive photography documents the condition before, during, and after treatment, and photographs were often made in both light and dark conditions to record different information. Pichetto also requested raking light images, photographs of the reverse or the edge of a panel or the tacking margins. Ultraviolet and infrared images were also made as well as X-radiographs of nearly every painting in the Kress Collection.<sup>33</sup> Although Pichetto at one point had his own X-radiographic equipment, most of this work was done by Alan Burroughs<sup>34</sup> who had a very close relationship with Pichetto.<sup>35</sup> Apparently it was at Pichetto’s request that Kress financed the X-radiography project when Burroughs was no longer on the staff at the Fogg Art Museum. Despite existing



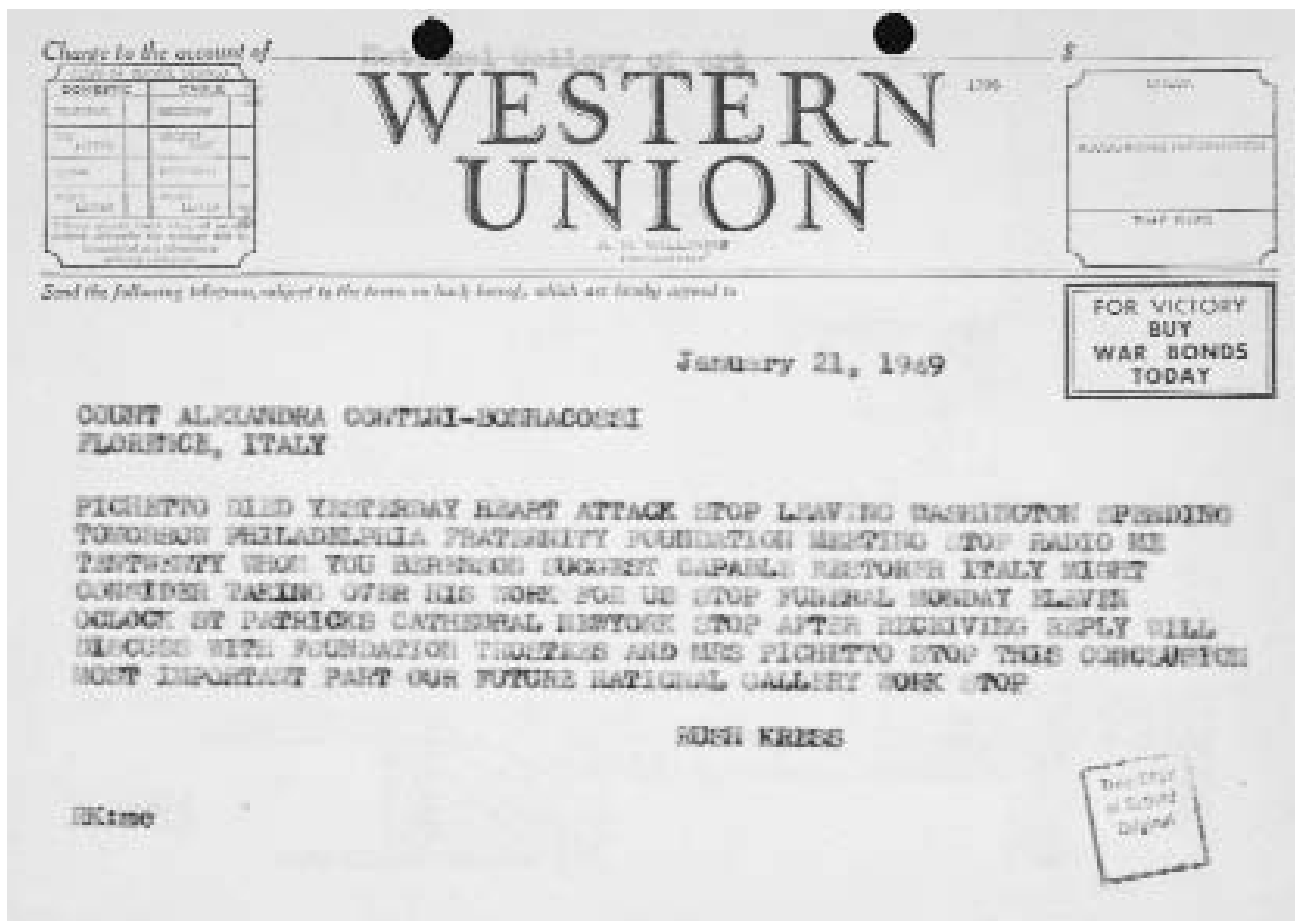


Fig. 6. Telegram from Rush Kress to Alessandro Contini-Bonacossi announcing Pichetto's death.

reports and photographs, the record keeping was uneven. Presumably this was done intentionally. There were certain things that Pichetto selected not to document; however John Walker's complaint was only partially justified when he claimed that there were no written records at all and that he wished that Pichetto would "keep the type of report made out by the Metropolitan Museum."<sup>36</sup> Walker's concern was that "the reports would protect the present staff against criticism by future curators and restorers."<sup>37</sup> Pichetto responded that he preferred to devote his time to actual work on the paintings rather than to elaborate records.

By 1949 Stephen Pichetto held concurrent positions as consultant restorer at the Metropolitan Museum and at the National Gallery of Art. He had an extremely successful private practice and was actively involved in many activities

of the Kress Foundation in addition to being the advisor and confidant to Samuel H. and Rush Kress. This heavy workload may have led to his death; on January 20, 1949 he died suddenly of a massive heart attack at the age of sixty-one while hosting some Italian dealers who had brought paintings for Kress's consideration.

His funeral, held at Saint Patrick's Cathedral in New York, reflected his importance. The flurry of telegrams crossing the ocean immediately after his death also conveyed the weight of the loss. Many people believed that an enormous void had been left in the art world. In a letter to Marguerite Lewis, Alan Burroughs remarked that Kress "must be under terrific pressure without Stephen by his side," and she replied that "He tells everyone he is lost."<sup>38</sup> Within hours of acknowledging Pichetto's death, John Walker sent urgent wires to Bernard

Berenson requesting proposals for a suitable replacement for the National Gallery of Art position. Berenson replied the following morning that they shouldn't make a decision too quickly or hire someone trained on Dutch or Flemish paintings (presumably implying Marchig or de Wild) because "such restorers are apt to skin an Italian picture before they know what they are doing and a picture once skinned can be faked up but will never be itself again."<sup>39</sup> Simultaneously Rush Kress was imploring Contini-Bonacossi to suggest a restorer (fig. 6). Within weeks Contini-Bonacossi responded to Kress with the name of Mario Modestini, who was described as having "the temperament of a master and without exaggeration the finest restorer in the world."<sup>40</sup> Modestini arrived in the United States to assume Stephen Pichetto's role at the Kress Foundation, but he did not replace Pichetto at either the Metropolitan Museum or the National Gallery of Art.

Stephen Pichetto's son-in-law, Paul Andrepont, assumed the task of continuing the private business, but abandoned the plan quickly. Subsequently Marguerite Lewis offered the client list and her assistance to Kiehart, Story, and McCarthy, but they too were unable to make the business flourish. The skilled and experienced hands, the able administration, the existing capital equipment, and the impressive client list alone couldn't keep the business afloat. Without Pichetto there was no operation.

Pichetto's role at the Metropolitan and the National Gallery of Art was probably more important than has been recognized, but his name is justifiably linked more intimately to Samuel H. and Rush Kress and the Kress Foundation. It may well have been that he preferred to commit himself to individuals rather than institutions. Perhaps it allowed him more autonomy; perhaps he disliked or felt uncomfortable with the blatant snobbishness of the museums. Certainly Pichetto allied himself to the museum world and benefited from the contacts and credibility it afforded him, but his most visible devotion was to Kress.

For their part, the Kress brothers and ultimately

the Foundation recognized their indebtedness to Pichetto as well. Pichetto held that preservation was more important than restoration,<sup>41</sup> and he left Samuel H. Kress with this legacy. Rush Kress claimed that:

our objective is to supply for the first time in the history of art a complete record of our restoration work from the beginning to the end so as to have a carefully worked out chapter in our foundation books on the subject RESTORE OR DESTROY.<sup>42</sup>

Largely because of the influence of Stephen Pichetto, the Kress Foundation has remained deeply committed to the treatment of works of art, conservation education and research.

#### ACKNOWLEDGEMENTS

Attempting to understand Stephen Pichetto's connection to the Kress Collection has been like piecing together a puzzle. There was no single source of information, and much of what I discovered contradicted earlier findings. Many of the comments were based on conjecture or affected by personal bias. The research, therefore, was dependent on the generosity of numerous people opening archives, sharing letters, memories, and reminiscences so I could consult primary sources.

The Conservation Department at the National Gallery of Art was very supportive of this project, and I am particularly grateful to my "research accomplices," Elizabeth Walmsley and Renée Lorion. Anne Halpern and Maygene Daniels always kept the name Pichetto in mind when they found archival references and passed them on to me. I am indebted to Lisa Ackerman and Dr. Marilyn Perry at the Samuel H. Kress Foundation: they allowed access to their files and answered numerous questions. Moreover, the Kress Foundation provided financial support to Renée Lorion. Mario and Dianne Dwyer Modestini were especially helpful particularly where our material dovetailed. Dorothy Mahon at the Metropolitan Museum provided a crucial research link, and I am extremely indebted to her. Jeanie James,

George Bisacca, and Keith Christiansen provided assistance as well. Francesca Bewer at the Fogg Museum and the Straus Center for Conservation generously opened their archives and pointed out many important details. Teresa Hensick and Ron Spronk answered additional questions. E. Peters Bowron and Joyce Hill Stoner provided material and shared my enthusiasm for the project. Access to the Duveen Archives was facilitated by Mark Henderson at the Getty Research Institute and by Susan Roeper at the Library of the Clark Art Institute.

I owe most, however, to those who knew Pichetto, either directly or indirectly, and who graciously retold their stories to me. Caroline Wells, Kate Lefferts, Henrietta Suhr, and Daniel Butler were particularly helpful. My utmost appreciation, however, goes to Robert Feller, Paul Kiehart, and Maura Dillon Pichetto. They thought they were merely recalling old memories. In truth, they allowed me to understand an important part of conservation history.

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#### NOTES

1. William Suida. National Gallery of Art Memorandum, February 18, 1949.
2. 1900 Census data, United States Census Information. National Archives and Records Administration. The date varies according to the source. The 1900 census, the 1910 census, immigration papers, and legal documents support very different dates.
3. For examples of other stories which were perpetuated see: Ann Hoenigswald with Renée Lorion and Elizabeth Walmsley, "Stephen Pichetto and conservation in America" in Andrew Oddy (ed.), *Past Practice—Future Prospects*, British Museum Occasional Paper No. 145. London: British Museum, 2001.
4. These erroneous credentials were repeated in his obituaries, official museum biographies, and within his family. It is assumed that Pichetto himself encouraged these myths.
5. Other than a trip in 1914 with his mother, there is no record of his journeys. One would like to assume that he traveled on occasion with Kress.
6. In a sworn affidavit from July 1917, written to be excused from the draft, Pichetto stated he had been "engaged in the restoration and preservation of priceless works of art since 1901." Duveen Brothers records, 1876–1981, Getty Research Institute, Research Library/Special Collections and Visual Resources.
7. In "The Kress brothers and their bucolic pictures" (in Chiyo Ishikawa et al. (eds.), *A Gift to America: Masterpieces of European Painting from the Samuel H. Kress Collection*, New York, Harry N. Abrams, 1994), Edgar Peters Bowron suggests that Kress introduced Pichetto to Contini-Bonacossi. Additional examination of the chronology of correspondence suggests that it was the other way around. This would not be out of character as Pichetto was known to make important introductions such as introducing his client Chester Dale to David Finley, director of the National Gallery of Art. This resulted in the important gift of modern paintings to the Gallery.
8. Correspondence from Alessandro Contini-Bonacossi to Rush Kress, January 10, 1949. National Gallery of Art Archives.
9. John Walker, *Self-Portrait with Donors*. Boston and Toronto: Little, Brown and Company, 1974, p. 142.
10. S. N. Behrman, *Duveen: The Intimate Portrait of a Fabulous Art Dealer*. New York: Harmony Books, 1951, p. 71.
11. *The Arts*, Vol. xv, pp. 183–4
12. *Ibid.*, p. 134.
13. Walker 1974 (cited in note 9), p. 143.
14. Transcribed telephone conversation between Joyce Hill Stoner and Louis de Wild, October 9, 1977. Transcription housed at the FAIC Archives, Winterthur Museum and Library.
15. *New York Times*, February 27, 1929
16. Duveen Brothers records, 1876–1981, Getty Research Institute, Research Library/Special Collections and Visual Resources.
17. Proposed letter from Samuel H. Kress to be sent to David Finley, March 13, 1941. David Finley Papers, Manuscript Division, Library of Congress.
18. Unsigned letter to Board of Trustees of the National Gallery of Art, June 1, 1939. National Gallery of Art, Conservation Department Archives.
19. Letter from Rush Kress to David Finley, March 13, 1941. David Finley Papers, Manuscript Division, Library of Congress.
20. In testimony given in the Hahn v. Duveen case in 1929, Pichetto claimed that he had been at the Metropolitan Museum for twenty-five years, but there is no documentation of his relationship with the Museum when Pichetto was seventeen years old. *New York Times*, February 27, 1929.
21. John Walker claimed that Pichetto was "inexplicably terminated" at the Metropolitan prior to assuming his position at the National Gallery of Art. This, of course, was not true, but Pichetto may have led Walker to believe this was the case so as to suggest that he was devoting his full attention to the Gallery.
22. Minutes of the Board of Trustees Meeting, May 26, 1939. National Gallery of Art, Conservation Department Archives.
23. Walker 1974 (cited in note 9), p. 142.
24. Unsigned letter to the Board of Trustees of the National

- Gallery of Art, June 1, 1939. National Gallery of Art, Conservation Department Archives.
25. Apparently Pichetto had strong opinions on the appropriate temperature and humidity levels for paintings and was called upon frequently to make suggestions. In 1941, he established his guidelines for these as well as the display, handling, and packing in a letter to Collas Harris of the Committee on the Conservation of Cultural Resources. His suggestions were particularly practical and well thought out. National Gallery of Art, Conservation Department files.
  26. Transcribed telephone conversation between Joyce Hill Stoner and Louis de Wild, October 9, 1977. Transcript housed at the FAIC Archives, Winterthur Museum and Library.
  27. Text of New York University radio broadcast, October 22, 1944.
  28. P. Kiehart, 1994. Correspondence from Paul Kiehart to the author, December 1994.
  29. New York University radio broadcast, October 22, 1944.
  30. This may have been Maximilian Toch's "famous matte varnish" as Louis de Wild referred to it. De Wild described a meeting he had with Toch and Pichetto in New York and mentioned that Toch and Pichetto were great friends and probably shared ideas about painting materials. Transcribed telephone conversation between Joyce Hill Stoner and Louis de Wild, October 9, 1977. Transcript housed in the FAIC Archives, Winterthur Museum and Library.
  31. Correspondence from Stephen Pichetto to Alessandro Contini-Bonacossi, December 30, 1926. National Gallery of Art, Conservation Department Archives.
  32. Each man maintained extensive daybooks detailing his activities. Rather than providing lengthy reports on every painting, the treatment records were kept by each individual, documenting his or her work.
  33. Many of the photographs are stamped "Pichetto Archives" on the reverse. This is not an archive in the true sense of the word. It is assumed that this label was applied after his death and may appear only on photographs at the National Gallery of Art.
  34. For more information about Alan Burroughs see: Francesca G. Bewer, "Technical research and the care of works at the Fogg Art Museum (1900–1950)" in *Oddy* 2001 (cited in note 3).
  35. Burroughs was the only person who referred to Pichetto as "Stephen" in his correspondence. Pichetto in reply addressed him as "Alan" which was equally unusual.
  36. John Walker memorandum for the file, July 22, 1948.
  37. *Ibid.*
  38. Correspondence from Alan Burroughs to Marguerite Lewis, April 7, 1949. Her undated reply is on the same letter.
  39. Correspondence from Bernard Berenson to Rush Kress, January 22, 1949.
  40. Correspondence from Alessandro Contini-Bonacossi to Rush Kress, February 9, 1949.
  41. New York University radio broadcast, October 22, 1944.
  42. Rush Kress to David Finley, November 21, 1949, from the David Finley Papers, Manuscript Division, Library of Congress.

## PHOTOGRAPHY CREDITS

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