French Paintings and Pastels, 1600–1945
The Collections of The Nelson-Atkins Museum of Art

Aimee Marcereau DeGalan, Editor
Pierre-Auguste Renoir, Pinning the Hat, 1890 or 1893

<table>
<thead>
<tr>
<th>Artist</th>
<th>Pierre-Auguste Renoir, French, 1841–1919</th>
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<tr>
<td>Title</td>
<td>Pinning the Hat</td>
</tr>
<tr>
<td>Object Date</td>
<td>1890 or 1893</td>
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<tr>
<td>Alternate and Variant Titles</td>
<td>The Flowered Hat; Le chapeau épinglé; Jeunes filles arrangeant un chapeau</td>
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<tr>
<td>Medium</td>
<td>Pastel on cream laid paper on laminated cardboard</td>
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<tr>
<td>Dimensions</td>
<td>25 5/8 x 20 1/8 in. (65.1 x 51.1 cm)</td>
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<tr>
<td>Signature</td>
<td>Signed lower right: Renoir.</td>
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Catalogue Entry

Citation

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In April 1921, sixteen months after Pierre-Auguste Renoir’s (1841–1919) death at the age of seventy-eight, his longtime dealer Paul Durand-Ruel held an exhibition of the artist’s works on paper.¹ Featuring 142 watercolors, pastels, and drawings, this retrospective was well reviewed in the French press. Like many Impressionists, Renoir had been poorly appreciated during the first half of his career, but he experienced a surge in popularity after 1890, first with American audiences and then in his home country.² A critic for the French daily Le Temps pronounced the Durand-Ruel show “magnificent” and applauded Renoir’s rendering of body language and emotion:

[These drawings were almost all executed during the second half of his career, at a time when, having become a father late in life—a father passionately enamored of his children—Renoir never tired of observing the constant fluctuations in their looks [and] the variety of expressions, bearings, and gestures wrought by play, yearning, displeasure, satisfaction, sleep. There are sketches that would not be out of place at the Louvre, alongside those of Watteau.³

Included among this group was Pinning the Hat, a pastel depicting not Renoir’s biological children but two girls for whom he felt paternal affection: Julie Manet (1878–1966), daughter of the artist Berthe Morisot (1841–1895),
and Paulette Gobillard (1867–1946), Julie’s cousin.⁴ Although this composition was familiar to the public thanks to Renoir’s treatment of the same subject in other media, discussed below, the Durand-Ruel survey constituted the first time that the pastel was publicly displayed.

Renoir and Morisot had struck up a friendship in 1874, after presenting their work together at the first Impressionist exhibition. Despite their different class backgrounds and Renoir’s initial secrecy about his personal life, they remained close for over twenty years.⁵ In addition to attending weekly dinner parties at Morisot’s apartment in Neuilly-sur-Seine and visiting her vacation estate in Mézy-sur-Seine, Renoir helped her cope with the loss of her husband, Eugène Manet, in 1892. He also developed a bond with Morisot’s only child. Julie’s diary is replete with praise for Renoir, whom she considered “so kind and so charming,” and the artist’s extant correspondence attests to his fondness for her.⁶ When Renoir wrote to Morisot announcing the birth of his son Jean (1894–1979), he signed the letter: “Regards to the sweet and charming Julie and to the no less charming mother.”⁷ After Morisot died suddenly of influenza in 1895, Renoir and Julie’s relationship only grew stronger. Renoir invited Julie and her Gobillard cousins, also orphans, to dine at his house and accompany his family on holidays in Brittany, Essyes, and Saint-Cloud.⁸ They saw each other most regularly between the early 1890s and 1900, when Julie married the painter Ernest Rouart (1874–1942).

Julie’s straw hat.⁹ Both figures are positioned close to the picture plane in a shallow, undefined space that vaguely suggests vegetation. The scene derives its visual power from Renoir’s deft handling of pastel, a medium that he seldom used, and from the formal antithesis between Julie and Paulette.¹⁰ Julie’s strawberry-blonde locks, frontality, and appearance of being lost in reverie contrast with Paulette’s dark hair, backward-facing pose, and concentration on the task at hand. Scholars have generally described this scene as one of youthful innocence; Marie Lhébrard, for instance, commented: “We find in it Renoir’s favorite theme—the fresh and tender essence of childhood.”¹¹ Yet although Renoir, a fifty-something artist, may have viewed Julie and Paulette as children due to the age difference between him and them, they were in fact young adults. Julie was as old as fifteen, while Paulette was in her mid-twenties. In a photograph of them from 1895, they appear more grown-up than in Renoir’s pastel (Fig. 1). Seated in a well-furnished interior, Julie; Paulette; Paulette’s sister, Jeannie; and Geneviève Mallarmé enjoy one another’s company. Their mature updos and dress styles mark them as women, not girls, and their overlapping bodies emphasize the same intimacy seen in Pinning the Hat.¹²

Indeed, the very act of decorating headwear conjures up an adult female world of consumerism and self-fashioning. With the advent of the French department store in 1852 and the increased buying power of an upwardly mobile bourgeoisie, the Parisian garment trade expanded greatly during the late nineteenth century.¹³ During the 1890s, magazines such as La Modiste universelle advertised the latest hat trends and promoted shopping as a quintessentially modern activity for women. High-end milliners such as Esther Meyer sold hats for between one hundred and 150 francs, while department stores offered cheaper alternatives for thirty francs or less. Another affordable option was to purchase an unembellished hat and adorn it each season with new flowers, feathers, lace, or even stuffed birds. Julie Manet came from a wealthy family and had the means to buy pre-trimmed hats, but there was clearly a social element to decorating them with her older cousin.

Renoir, on the other hand, hailed from a lower-class background and struggled to stay afloat for the first thirty years of his career. Despite his precarious finances, however, Renoir seems to have indulged a weakness for women’s accessories. The painter Suzanne Valadon (1865–1938), who modeled for Renoir in the 1880s, claimed that “he never ceased buying lots of hats.”¹⁴ Likewise, Jeanne Baudot (1877–1957), Renoir’s only student and the godmother to his son Jean, recalled patronizing Esther Meyer’s boutique with Renoir in the mid-1890s, when the artist had achieved some material

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*Fig. 1. Edgar Degas, *Paule Gobillard, Jeanne Gobillard, Julie Manet, and Geneviève Mallarmé*, 1895, gelatin silver print, 11 3/16 x 15 5/16 in. (28.4 x 38.9 cm), The Metropolitan Museum of Art, New York, Gift of Paul F. Walter, 2000*

*Pinning the Hat* dates to this period of frequent contact. It portrays Paulette, with her face obscured by a wide-brimmed lace bonnet, securing an artificial flower to
success. An undated photograph of Renoir’s studio confirms his penchant for ladies’ headwear (Fig. 2). Resting atop an oval end table is a straw hat bedecked with artificial blooms and bearing a close resemblance to Julie’s chapeau in Pinning the Hat. Like Edgar Degas (1834–1917) and other artists who specialized in painting the female figure, Renoir prized hats for their ornamental value, but he also admired their craftsmanship. Several of his relatives were active in the garment industry: his father was a tailor; his mother and grandmother earned money as seamstresses; and his mother-in-law found employment as a dressmaker. Their various trades, as well as Renoir’s own experience working for the Lévy porcelain factory as a young teenager, persuaded him that handcrafted wares were superior to machine-made merchandise.  

Given Renoir’s appreciation of craft and his devotion to Julie Manet and her cousins, it is unsurprising that he revisited the subject matter of Pinning the Hat in several prints. In 1894 he produced five etchings portraying Julie and Paulette absorbed in hat decoration, all but one of which reverse the composition of the Nelson-Atkins pastel. The third version (second state) was published as the frontispiece to volume three of La Vie Artistique (1894) by the historian and critic Gustave Geffroy, ensuring its wide circulation (Fig. 3). Several discrepancies between this print and its pastel predecessor are evident. In the etching, Paulette’s fingers are not delineated, downplaying her skilled handiwork. Half a dozen flowers, as yet unused, are draped across Julie’s lap. Perhaps most noticeably, Julie’s head is slightly tilted, and her arm has slackened such that the flower in her hand dangles casually, giving her a more coquettish look. These subtle adjustments may reflect Renoir’s growing recognition that Julie was no longer a child.

A few years after the publication of Geffroy’s book, the art dealer Ambroise Vollard commissioned Renoir to recreate Pinning the Hat as a lithograph, both in monochrome and in color. Although Renoir had a longstanding partnership with Durand-Ruel, it did not prevent him from occasionally selling work through other galleries or cooperating with rival dealers on specific projects. The color version, on which Renoir collaborated with Vollard’s printer, Auguste Clot (1858–1936), was not only a virtuoso example of a relatively new technique but also a highly saleable image produced in an edition of two hundred (Fig. 4).

Oriented the same way as the Nelson-Atkins pastel, it nevertheless differs in significant ways. The placement of Paulette’s right arm is less convincing in the lithograph, and details such as the polka dot pattern of her dress were sacrificed. Although the addition of color
represented a significant advance in printmaking for the
time, the muted ochre and coquelicot (poppy-red) of the
lithograph lack the luminosity of the Nelson-Atkins
pastel. Even so, the print proved "wildly appealing" to
bourgeois collectors.\(^\text{19}\)

Before embarking on this commercial venture with
Vollard, Renoir had also rendered *Pinning the Hat* as an
oil painting (Fig. 5). Contemporaneous with the Nelson-
Atkins pastel, it too was exhibited only after Renoir’s
death, at a group show in the United States.\(^\text{20}\)
Supplemental details, such as the identical bangles worn
by Julie and Paulette and the matching polka dots of
their gowns, strengthen the formal affinities between
the sitters. Notably absent, however, is the red-orange
due that dominates the Nelson-Atkins pastel. In the
latter, Renoir utilized the same eye-catching pigment for
the poppies on Julie’s hat, the sleeves of Paulette’s dress,
and the blush of Paulette’s cheek. He also added red-
orange highlights to Julie’s eyelids—a heavily worked
area of the composition—and the bows of Paulette’s
bonnet.\(^\text{21}\) The result is a visually harmonious scene that
pleases not only for its lighthearted subject matter but
also for its aesthetic qualities. Perhaps the
aforementioned reviewer of Durand-Ruel’s 1921
exhibition said it best when he remarked: “But above all,
there is charm and, as a poet would say, grace, *more
beautiful than beauty itself.*”\(^\text{22}\)

Brigid M. Boyle
November 2019

**Notes**

1. Claude Monet introduced Renoir to Durand-Ruel
in 1872. The dealer represented him for almost
fifty years and organized his first solo exhibition
of paintings in April 1883. See Barbara Ehrlich White,
*Renoir: An Intimate Biography* (London: Thames
and Hudson, 2017), 54, 122.


3. T.-S., "Art et curiosité: Une exposition de dessins
de Renoir," *Le Temps*, April 6, 1921. “[C]es dessins
ont été exécutés presque tout dans la seconde
partie de sa carrière, à l’heure où, devenu père sur
le tard, et un père passionnément épris de ses
enfants, Renoir ne se lassait pas de les observer
dans la mobilité incessante de leur physionomie,
dans la variété d’expressions, d’attitudes et de
mouvements que leur imprimait le jeu, le désir, le mécontentement, la satisfaction, le sommeil. Il y a là des notations qui ne seraient pas déplacées au Louvre, à côté des feuilles de croquis d’un Watteau.” This and subsequent translations are my own unless otherwise noted. Unbeknownst to the reviewer, Renoir had fathered two illegitimate children in his late twenties with the model Lise Tréhot; see White, *Renoir*, 40.


5. While Renoir was too poor to afford his own apartment until 1881, at the age of forty, Morisot was firmly upper class. Renoir did not disclose his relationship with Aline Charigot (1859–1915) or the birth of their son Pierre (1885–1952) to Morisot until 1891, by which time Renoir and Aline had been married for a year and Pierre was six years old. See White, *Renoir*, 101, 134, 151.


9. Some scholars identify Julie as the brunette in the lace bonnet and Paulette as her strawberry-blond companion in the straw hat. See Starr Figura, catalogue entry for Renoir’s *Pinning the Hat*, in Deborah Wye, ed., *Artists and Prints: Masterworks from The Museum of Modern Art* (New York: Museum of Modern Art, 2004), 35; and Heather Leonedes, “Renoir’s Drawings and Prints,” in Soungyu Seo, ed., *Renoir: A Promise of Happiness*, exh. cat. (Seoul: Seoul Museum of Art, 2009), 235–39, at 238. However, Julie’s reddish hair is known from numerous paintings by Morisot, including *Le Cérise*, 1891, oil on canvas, 60 5/8 x 33 1/16 in. (154 x 84 cm), Musée Marmottan, Paris, which is contemporary with *Pinning the Hat*. Julie was also eleven years Paulette’s junior, so she was more likely to seek help with hat decoration from her older cousin.


17. Over the years, Renoir and Vollard grew quite close. Renoir even confided the existence of his illegitimate daughter to him, something he never shared with Durand-Ruel. See White, *Renoir*, 206.


20. See *Exhibition of Paintings: Edouard Manet, Pierre Renoir, Berthe Morisot*, exh. cat. ([Pittsburgh]: [Department of Fine Arts, Carnegie Institute], [1924]), cat. no. 34.


Technical Entry

Citation

Chicago:


MLA:


Executed on a cream laid paper,¹ Pinning the Hat is a pastel painting in which Pierre-Auguste Renoir (1841–1919) contrasts color palette and pastel painting technique to emphasize the juxtaposition of his sitters: Julie Manet, facing the viewer, and Paulette Gobillard, who places a red flower in Julie’s hat. Renoir also rendered the composition as an oil painting and later produced etchings and lithographs; an examination of one of the lithographs provides insight into the pastel painting’s original format.

Renoir chose a textured charcoal paper that was uniquely suited to powdery media and was in use by artists who favored French drawing papers from the 1870s into the early decades of the twentieth century.² Renoir oriented the chain lines horizontally. The presence of deckle edges, watermark locations, and the dimensions (63.5 x 48.6 cm) place the original support paper within the historic Cavalier size.³ The dimensions were later expanded by adding 5/8-inch strips of paper to the upper and lower edges, and a 1-inch strip to the right edge, so that the work measures 65.09 x 51.12 cm overall (Fig. 6). Creases around the perimeter of the original support paper indicate that the work was wrapped around a board or stretcher, possibly the board it is currently attached to. The attachment is along the perimeter of the paper only. When the strips of paper were added to the top and bottom of the sheet, strips of cardboard were added the support, and a second layer of laminated cardboard was added to the back to reinforce the additions.

Fig. 7. The L. BERVILLE watermark, located at upper right, from Pinning the Hat (1890 or 1893). The Reflectance Transformation Imaging (RTI) representation enhances both the laid texture of the paper and the block letters of the watermark. Courtesy of R. Bruce North
Two watermarks are present on the original support paper: “L. BERVEILLE” (Fig. 7), oriented vertically in block letters along the edge at upper right; and “Lalanne” (Fig. 8), also oriented vertically, but in script, at the lower left edge. Léon Berville (b. 1837) was an artist supplier and picture dealer with premises at 25 rue de la Chaussée-d’Antin, Paris. Lalanne refers to François Antoine Maxime Lalanne (1827–1886), a Parisian artist known for his mastery of charcoal and etching. Berville published and sold Lalanne’s treatise on charcoal drawing, Le Fusain, and a listing for a Lalanne watermarked paper appears in the back pages as “Papier vergé spécial, marque Lalanne.” There is also a description of the paper, with a reference to an unwatermarked version of the paper and a reassurance that Berville’s Lalanne marked papers were consistently high in quality:

We have specially manufactured, on precise data of texture, shades and sizing, a kind of Lalanne brand laid paper, combining all the desirable qualities, with the advantage of having a mark only at the edge of the paper, which gives the entire sheet perfect uniformity. This paper exists in two strengths [a reference to the paper’s weight or thickness] and four shades; it measures 60 by 50 cm. Its texture, very homogeneous, holds the charcoal, while also releasing it completely to the bread crumb [bread was used as an eraser] or to the stump [a blending tool], and allows full and nuanced work alongside extremely fine detail.

Pinning the Hat is not the only instance of Renoir’s use of Berville’s charcoal paper. The artist produced a series of drawings to illustrate the publication L’Etiquette in the early 1880s. Renoir took exception to the papers supplied by the publisher, complaining that the papers were “disagreeable” because erasure was impossible and highlights had to scraped into the paper. Perhaps the papers frustrated the artist to the point that he substituted a half sheet of L. Berville watermarked paper for The Descent from the Summit: Jean Martin Steadies Hélène the Bankers Daughter (1881; The Art Institute of Chicago).

Although the paper for Pinning the Hat was suitable for erasure, Renoir did not employ subtractive techniques during image composition. Compositional development likely began with an underdrawing in vine charcoal or a pointed black pastel stick. Renoir applied the pastel over the dark lines; however, the underdrawing remains visible to the unaided eye in many areas, especially in Julie Manet’s hand, collar, and hat (Fig. 9). The artist differentiated the background and negative space between the two girls with stump-blended, cool-toned greens and blues that create simultaneous contrast with the red polka-dotted fabric of Paulette’s dress. Blending is also present in the girls’ faces, dresses, and hats, but individual strokes from pointed pastel sticks emphasize details such as the lace on Paulette’s hat and her wavy hair. Renoir built up the areas of color so that much of the paper is obscured. Pentimenti are present around the proper left brim of Julie’s hat and Julie’s face and chin, and the artist appears to have spent much time stumping these areas to achieve some blending of the pastel. No fixative was used on the piece, and Renoir executed the drawing over more than one sitting. Renoir signed the drawing at lower right.
As noted above, there are added strips of paper on the edges of the artwork, and creases and breaks are present where the paper was folded over a strainer or board. While the color of pastel on the paper strips is consistent with Renoir’s composition, the strokes are hurried and slightly crude when compared with the pastel application on the two young women and are uniformly executed with blunt pastel stick.

In his catalogue entry for the work in Manet to Matisse: Impressionist Masters from the Marion and Henry Bloch Collection, Richard Brettell hypothesizes that the pastel was used for counterproofing to produce other pastels. There is no evidence that the pastel was dampened or put through a press. There are, however, extremely fine, incised lines on the pastel. They were incised after the pastel was completed because, when viewed with magnification, pastel particles are present in the marks. The lines could have been produced by placing transparent paper or a hardened gelatin sheet over the pastel and tracing the image with a sharp point, a common replication technique used by other Impressionists such as Edouard Manet (1832–1883). The lines follow many of the major forms of the pastel such as the hats, dresses, Julie’s features, and Paulette’s arm and hair. They come very close to the placement of many of the main forms of The Pinned Hat, a transfer lithograph by Renoir in the collection of The Nelson-Atkins Museum of Art that replicates the pastel (Fig. 10). The museum’s print is a first-state monochrome lithograph in green ink on a 78.2 x 57 cm machine-made, cream laid paper. The print was likely produced to replicate the look of a drawing, and the paper texture recalls the texture of the pastel paper. There is a vertical line along the right edge of the print that defines the edge of the image. At 60 x 48 cm, the image size is close to the original pastel paper size. The additional paper strips at the upper, lower, and right edges are not replicated in the lithograph, suggesting that they were added later.

The pastel painting is in good and stable condition overall. The outermost cardboard backing retains some of the blue papers that are often seen on the back of French nineteenth-century pastels. It also has some small nail holes at the edges from past reframing campaigns. Nancy Heugh treated the painting for mold hyphae in 2017. Otherwise, there is no documented conservation of the artwork.

Rachel Freeman
May 2021

Notes


2. Use of Berville and Lalanne marked papers can be traced to Paul Gauguin (1848–1903), John Singer Sargent (American, 1856–1925), and lesser-known artists such as John Douglas Patrick (American, 1863–1937). At some point in the late nineteenth century “(FRANCE)” was added to the L. Berville portion of the mark. See Harriet K. Stratis with scientific analysis by Céline Daher, “Gauguin, Cat. 3, Seated Breton Woman (1933.910): Technical Study,” in Gauguin Paintings, Sculpture, and Graphic Works at the Art Institute of Chicago, eds. Gloria Groom and Genevieve Westerby (Chicago: Art Institute of Chicago, 2016), para 7, https://publications.artic.edu/gauguin/reader/gaug140227-7; John Singer Sargent, Study for Belgium, for “Coming of the Americans,” Widener Library, Harvard University, 1921–1922, charcoal on off-white laid paper, 18 7/8 x 24 7/8 in. (47.9 x 63.2 cm), Harvard Art Museums/Fogg Museum, gift of Miss Emily Argent and Ms. Francis Ormond in memory of their brother, John Singer Sargent, 1930.452; John Douglas Patrick, Older Black Woman, Frontal, undated, charcoal on paper 24 5/8 x 18 5/16 in. (62.56 x 46.51 cm), The Nelson-Atkins Museum of Art, gift of the families of Grayce Patrick Wray and Hazel Patrick Rickenbacher, daughters of the artist from the collection of Cherie Wray Smith and Pattie Rickenbacher Hogan.
3. Like painting canvases, French papers were available in a variety of standard sizes during the nineteenth century. These were not the standard sizes used throughout the world (except in the United States and Canada) today, but they were unique to France. For further information of paper size standardization, see E. J. Labarre, *A Dictionary of Paper and Paper-Making Terms with Equivalents in French, German, Dutch and Italian* (Amsterdam: N.V. Swets and Zeitlinger, 1937), 228–38.

4. In nineteenth-century France, papers named for artists often include a watermark with the artist’s name in script. A well-known example of this convention is the Ingres paper made by a consortium of mills under the Arches company name. Like Berville’s Lalanne marked paper, Ingres is often a laid paper with a texture that is suitable for pastel, chalk, or charcoal. The paper is named for the French artist Jean-Auguste-Dominique Ingres (1780–1867).


6. The author is grateful to Michelle Sullivan, associate conservator, department of paper conservation, J. Paul Getty Museum, for the reference; see Lalanne, *Le Fusain*, 35, https://archive.org/details/lefusain00lala/page/35/mode/2up. “Nous faisons fabriquer spécialement, sur des données précises de grains, de nuances et de collage, une sorte de papier vergé marque Lalanne, réunissant toutes les qualités désirables, avec l’avantage de n’avoir de marque qu’au bord du papier, ce qui donne à l’étendue de la feuille une uniformité parfaite. Ce papier existe de deux forces et de quatre nuances; il mesure 0°, 60 sur 0°, 50. Son grain, très-homogène, accroche le fusain en l’abandonnant complètement à la mie de pain ou à l’estompe, et permet des travaux pleins et nourris à côté de finesse extrêmes.” Any mistakes or inconsistencies in the translation are the fault of the author.


**Documentation**

Notes

[1] Distribution of Renoir’s paintings among his three sons did not occur until October 1922, a few months after the youngest son, Claude, came of age. Accordingly, an itemized inventory of Renoir’s paintings titled “Partage par lots” was drawn up, presumably with an indication of which painting went to which son. The “Partage par lots” is undated, however, a typed letter dated August 8, 1922 from Pierre Renoir to his cousin Eugène suggests that it was drawn up in October 1922; see The Unknown Renoir: The Man, The Husband, The father, The Artist, Heritage Auctions, New York, September 19, 2013, Lot 89007. Unfortunately, this document is not currently accessible to scholars.

[2] A photograph of this pastel in Julius Meier-Graefe, Renoir (Leipzig: Klinkhardt and Biermann Verlag, 1929), 261, is credited to Galerie Alfred Flechtheim, while the caption describes the pastel as being in a private U.S. collection. In the illustration index, the pastel is listed in Pierre Renoir’s collection.

[3] See footnote 2. The pastel was probably on exhibition at Galerie Alfred Flechtheim from October 7–November 9, 1928. It is possible that Pierre Renoir sold the pastel to Flechtheim who in turn sold the pastel to an American collector by 1929. According to Laurie Stein, President, L. Stein Art Research LLC, Chicago, and Senior Advisor for the Provenance Research Initiative at the Smithsonian Institution, Flechtheim records do not survive. See correspondence from Mackenzie Mallon to Laurie Stein, May 2015, NAMA curatorial files.


[6] In a telephone call with MacKenzie Mallon on May 7, 2015, John Herring relayed that John and Paul Herring and Co. had the pastel on consignment from Myna Brady (formerly Friedland).
Related Works


Pierre-Auguste Renoir, *The Hat Secured with a Pin (Le chapeau épinglé)*, 1894, etching, first version, 4 9/16 x 3 4/16 in. (11.6 x 8.2 cm), Cabinet des Estampes, Bibliothèque de l’Université, Paris.


Pierre-Auguste Renoir, *The Hat Secured with a Pin (Le chapeau épinglé)*, 1894, etching, second version, second state, 4 5/16 x 3 5/16 in. (10.9 x 8.4 cm), Nelson-Atkins Museum of Art, Kansas City, MO.

Pierre-Auguste Renoir, *The Hat Secured with a Pin (Le chapeau épinglé)*, 1894, etching, third version, first state, 4 8/16 x 3 2/16 in. (11.5 x 8 cm), Bibliothèque Nationale, Paris.

Pierre-Auguste Renoir, *The Hat Secured with a Pin (Le chapeau épinglé)*, 1894, etching, third version, second state, 4 8/16 x 3 2/16 in. (11.5 x 8 cm), Bibliothèque Nationale, Paris.


Pierre-Auguste Renoir, *The Pinned Hat*, 1897, lithograph on laid paper, first version, sheet: 30 13/16 x 22 7/16 in. (78.2 x 57 cm), image: 23 5/8 x 18 7/8 in. (60 x 48 cm), The Nelson-Atkins Museum of Art, Kansas City, MO.

Pierre-Auguste Renoir, *The Hat Secured with a Pin (Le chapeau épinglé)*, 1898, lithograph on off-white laid paper, second version, 24 3/16 x 19 9/16 in. (61.5 x 49.7 cm), Metropolitan Museum of Art.

Pierre-Auguste Renoir, *The Hat Secured with a Pin and Woman Bathing (Le chapeau épinglé et la Baigneuse)*, 1905, 10 6/16 x 12 11/16 in. (26.4 x 32.2 cm), lithograph in black on thick grayish-ivyory wove paper, The Art Institute of Chicago.

Exhibitions

*Aquarelles, pastels et dessins par Renoir* (18411919), Galeries Durand-Ruel, Paris, April 423, 1921, no. 39, as *Jeunes filles arrangeant un chapeau*.

Probably *Renoir*, Galerie Alfred Flechtheim, Berlin, October 7-November 9, 1928, no. 35, as *Die Hüte*.

Possibly *Werke von Auguste Renoir aus Winterthurer Privatbesitz*, Kunstverein Winterthur, Winterthur, March 17 April 22, 1935, no. 59, as *Le chapeau épinglé*.


References


*Aquarelles, pastels et dessins par Renoir* (18411919), exh. cat. (Paris: Galeries Durand-Ruel, 1921), unpaginated, as *Jeunes filles arrangeant un chapeau*.


Probably Renoir, exh. cat. (Berlin: Galerie Alfred Flechtheim, 1928), 10, as Die Hütte.


Julius Meier-Graefe, Renoir (Leipzig: Klinkhardt und Biermann Verlag, 1929), 261, 443 (repro.), as Sommerhütte.


Unmasking Volland: His Legacy of the Avant Garde, exh. cat. (Singapore: Capricorn Media, 2000), 130.


Rebecca Dimling and Bobbie Leigh, “100 Top Collectors Who Have Made a Difference,” Arts and Antiques 29, no. 3 (March 2006): 90.

Alice Thorson, “A final countdown: A rare showing of Impressionist paintings from the private collection of Henry and Marion Bloch is one of the inaugural exhibitions at the 165,000-square-foot glass-and-steel structure,” Kansas City Star (June 29, 2006): B1.

Bobbie Leigh, “Magnificent Obsession,” Art and Antiques 29, no. 6 (June 2006): 62, as The Flowered Hat.


Caroline Joubert and et al., L’estampe impressionniste: trésors de la Bibliothèque nationale de France de Manet à Renoir (Paris: Somogy, 2010), 113.


Nancy Staub, “Van Gogh is a Go!” 435: Kansas City’s Magazine (September 2015): 76, (repro.), as The Flowered Hat.


Simon Kelly and Esther Bell, Degas, Impressionism, and The Paris Millinery Trade, exh. cat. (San Francisco: Fine
Arts Museums of San Francisco, 2017), 240, 293, 295, (repro.), as *The Flowered Hat*.


Eric Adler, “Sold for $3.25 million, Bloch’s home in Mission Hills may be torn down,” *Kansas City Star* 141, no. 90 (December 16, 2020): 2A.