

July 4, 2003

U.S.A.

Progress Report

The following is my report on my progress made since my *Interim Report of Findings* dated April 21, 2003 and is supplementary.

INTRODUCTION

It was essential that I visited you again in Lodi in May, to re-examine the paintings as well as to inspect an additional piece presented by Mr. Troy Wormell. I also re-photographed numerous details and fingerprints with different equipment and lighting. In addition, I returned with other new information that was helpful. Progress has been made in the fingerprint work; however less was achieved with regards to questions about provenance and pigment analysis. The main thrust of my efforts was focused on fingerprint comparison. I will deal with these issues as below.

PROVENANCE

My meetings with Mr. Gabor Nemeth were informative and open. He stated that he shared as much of his recollections as he could. No further work was done at this time in verification or compilation of that information.

PIGMENT ANALYSIS

A cursory examination of the paint samples from your paintings was begun; however, this was postponed in view of the work on fingerprints and the task of digital image processing in enhancing them.

During this time, in a separate research project, the complete analyses of paint samples I collected from the floor of the Pollock – Krasner House and Study Center in 2001 was completed. (Their comprehensive comparison to the samples on your paintings would be very important.) Among the samples we tested from the Pollock – Krasner House and Study Center colors of acrylic medium were detected.

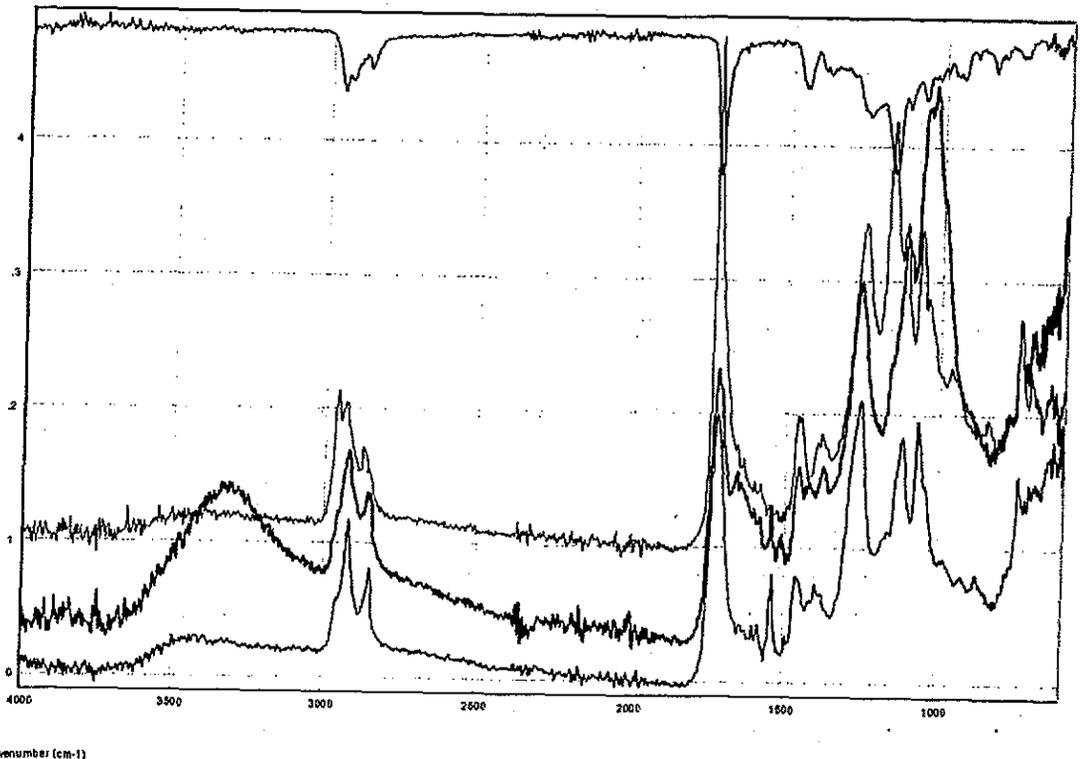


Figure 1. Sample PKH 1, the yellow part (red), slightly blackened (green), very darkened part of sample (blue), all compared to acrylate spectrum (which is shown in transmittance, red top trace). This sample indicates that three different paints, yellow, green and blue are acrylates on the floor of the Pollock studio.

This is very important in your case as I understand an earlier study you had commissioned held reservations about your paintings on the belief that Pollock did not use acrylics on his poured paintings. I recall this study was positive on all other aspects. Since the samples of colors I collected at the Pollock – Krasner House and Study Center all come from drip patterns that clearly were the overshot flings of flying paint on the floor they had to be part of the painting process and specifically of poured style paintings. Since it is well documented that Pollock employed this technique for

only a few years, rapidly tapering off after 1952, the presence of acrylic media may be indirectly dated to as early as 1947. My research does not support ruling out the presence of acrylic as an acceptable medium or component for drip paintings by Pollock.

FINGERPRINTS

In all, I documented 18 fingerprints on the 9 paintings that I examined. Five were found to be usable for comparison. These were compared to all of my reference fingerprints that I had collected at the Pollock – Krasner House and Study Center.

As I reported in my Interim Report of Findings in April, one fingerprint on the recto of Number 8 is comparable in seven characteristics to a fingerprint from a paint can used by Jackson Pollock. This paint can is exhibited at the Pollock – Krasner House and Study Center, Long Island, New York.

The summary of fingerprints on your paintings is as follows:

1. Blue Heaven	no fingerprints found	
2. Revelation	no fingerprints found	
3. Revelation #3	no fingerprints found	
4. Untitled	no fingerprints found	
5. Silver Moon	2 partial prints	2 usable
6. Untitled	no fingerprints found	
7. Untitled	1 partial print	1 usable
8. Morning Sun	9 partial prints	2 usable
9. Mr. Wormell's painting	6 partial prints	none usable

In the case of Number 8, one fingerprint is a match. The rest of the usable fingerprints did not produce a match to any fingerprints in my files.

CONCLUSUION

The fingerprint comparison is very strong evidence that connects Number 8 to a paint can of ultramarine blue at the Pollock – Krasner House and Study Center.

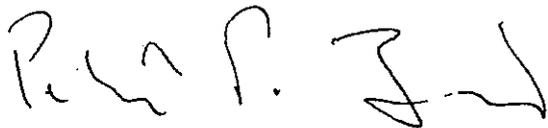
I have been able to identify two paint cans also on display there on contemporary photographs of Pollock by Hans Namuth. It would be a bonus to be able to find the specific blue can I used in your case for comparison on a contemporary photo as well. In that effort, I met with Mr. Peter Namuth, Hans Namuth's son in New York City and I was permitted to examine the entirety of his father's archive of photographs relating to Pollock. I was not successful in locating the blue can but I did identify two more from the display case in the Pollock studio. (On one photo I thought I recognized one of your paintings but unfortunately I did not have any photos with me and so I could not

be sure. I will be returning to see Mr. Namuth in the fall at which time I could verify this.)

Other items to be investigated await completion such as the full pigment work.

The early history of the paintings needs to be examined if possible. This would be important because all the paintings share a common source – Mr. Nemeth.

Ultraviolet and infrared examinations should be conducted in light of Mr. Nemeth having performed restoration on some of them.

A handwritten signature in black ink, appearing to read "Peter Paul Biro". The signature is written in a cursive, somewhat stylized font.

Peter Paul Biro

Montreal
July 4, 2003