

Lectures for general membership

"By the dawn's early light": The Rise of American Nationalism

Wendell Garrett, Consultant of Americana at Sotheby's, and Editor-at-Large of *The Magazine Antiques*, New York, New York.

"The Best and the Rest"

Lita Solis-Cohen, Senior Editor, Maine Antique Digest

FAKE: Forgery, Lies and eBay

Kenneth Walton, Author

Synopsis: "It was the golden age of eBay. Optimistic bidders went online to the world's largest flea market in droves, ready to spend cash on everything from garden gnomes to Mercedes convertibles. Among them were art collectors willing to spend big money on unseen paintings, hoping to buy valuable pieces of art at below-market prices. eBay also attracted the occasional con artist unable to resist the temptation of abusing a system that prided itself on being "based on trust." Kenneth Walton -- once a lawyer bound by the ethics of his profession to uphold the law -- was seduced by just such a con artist and, eventually, became one himself."

Walton's innocent beginnings as an online art-trading hobbyist ended in a downward spiral of greed. What started out as a satisfying exercise in reselling thrift store paintings for a profit in order to pay back student loans and mounting credit card debt soon became a fierce addiction to the subtle deception of luring unsuspecting bidders into overpaying for paintings of questionable origins.

Walton forged the signature of Richard Diebenkorn onto a painting that resembled his work, and then auctioned it on eBay for \$135,858. The New York Times broke the story on its front page, the FBI started investigating him, and ultimately, Walton was convicted of a federal felony.

This international scandal forever changed the way eBay does business.

Fine Art Program

The Making of Matisse's Bronzes

Ann Boulton, Associate Objects Conservator, The Baltimore Museum of Art

Synopsis: Technical Art History is a discipline that attempts to throw light on a work's origins and meaning through the use of scientific methods. This technology allows new insights into Henri Matisse's working methods and creative process. Using laser scanning technology to create accurate three-dimensional computer models of

Matisse's sculptures, this project allowed precise measurements of eleven Matisse bronzes. This allowed Ms. Boulton to identify the exact casting methods used by Matisse and the foundries where his works were made.

Setting a Jewel: Considering Frames When Appraising Fine Art

[Suzanne Smeaton](#), Gallery Director, Eli Wilner & Company, New York, New York

Synopsis: Discussion of the importance of considering picture frames when appraising fine art. Ever-increasing prices for frames in today's art market make this an essential topic for exploration. Methods of fabrication and countries of origin as well as other factors that contribute to frame values will also be discussed. Valuable hand-outs regarding frame terminology and construction that will serve appraisers as useful reference material will be provided.

Peeling the Peales: A Look at the Peale Family in the Maryland Historical Society in Context

[Carrie Reborá Barratt](#), Curator, American Paintings and Sculpture, The Henry R. Luce Center for the Study of American Art, the Metropolitan Museum of Art, New York, New York

Synopsis: The Maryland Historical Society holds the preeminent collection of works by members of the Peale Family, including masterpieces by pater familias Charles Willson Peale, his brother James, and the next generation Rembrandt, Raphaele, Anna Claypoole, Margaretta Angelica, Sarah Miriam and others. Among them, the Peale's covered many media- oils, watercolors, portrait miniatures- and many subject areas- portraits, figural scenes, still lifes, and landscapes. This lecture will take a new look at some old chestnuts, scrutinize the fine points of recognizing this prolific family's oeuvre, and offer fresh appreciation for America's first family of artists.

The Web of Entanglement

[Charles Goldstein](#), an independent forensic art appraiser, specializing in the detailed study, investigation, valuation, research, definitions signature and other analyses involving paintings, prints and sculptures. He is a published art author and a Forensic Guest Lecturer at the George Washington University Masters Forensic Sciences Program involving the study of artist signatures.

Synopsis: The Internet is one of many resources used for researching art works, comparables and values. It can be characterized as the *Web of Entanglement* containing excellent to poor and fraudulent resources. Proper navigation, art skills and knowledge of the Internet, combined with the use of other important appraisal tools, help ensure the capture of appropriate information. Data collection is further

compounded in the different levels of knowledge and experience of appraisers. In addition, care and due diligence need to be exercised so as not to enable a perpetuation of an art fraud. Examples will be illustrated.

Expert Opinions and Liabilities: The Treacherous Power of Words

[Judith Bressler, Esq.](#) a prominent lecturer specializing in the law and business of art and Counsel to Withers Bergman LLP, is co-author of the award-winning treatise, *ART LAW: The Guide for Collectors, Investors, Dealers and Artists* (First, Second and Third Edition), acclaimed as the “industry bible” by Forbes magazine. She has taught art law as a member of the adjunct faculties of both New York Law School and the University of Pennsylvania Law School, as well as a senior faculty member of the Sotheby’s Institute of Art.

Synopsis: With fakes, forgeries and art works of doubtful provenance proliferating throughout the world, expert opinions are more than ever a crucial instrument in serving to rid the art market of unwanted material. But the art expert should have a care: words can be treacherous and an invitation to litigation. This talk will address some of the more common tort liabilities that can be incurred by an expert in the rendering of opinions about art as well as, in a number of instances, how the expert can limit legal exposure.

Gems & Jewelry Program

Great American Jewelers, 1930-1980

[Janet Zapata](#), Independent scholar and museum consultant, specializing in jewelry and silver

Synopsis: At the beginning of the 1930s, American jewelry design broke away from European influences to establish its own identity. This lecture will trace the evolution of American jewelry from 1930 to 1980 with emphasis on innovative jewelers such as Paul Flato, Seaman Schepps and Fulco di Verdura as well as the firm of Trabert & Hoeffler-Mauboussin. It will include the diamond confections of Harry Winston and the animal jewelry of David Webb. Discussion will also cover the innovative Tiffany designers of Jean Schlumberger, Donald Claflin and Angela Cummings.

Protecting Your Business from Risk: Legal Compliance in the Jewelry Industry

[Cecilia L. Gardner, Esq.](#), President & CEO Jewelers Vigilance Committee

Synopsis: Jewelers from every segment of the industry are faced with challenges to remain on the right side of their legal compliance obligations. This lecture will cover all current legal compliance issues that today's jeweler must confront. Topics include regulatory compliance, appraisal liability, and industry standards for business practices.

Topic: Forensic Examination and Forgery Analysis (2 ½ hours)

[Graham Ospreay](#), a court qualified forensic document examiner and forgery analyst with more than 20 years experience working in the fields of Corporate Security & Investigation. Within his areas of expertise, Graham specializes in: the comparison and identification of handwriting, hand printing and signatures; the assessment and identification of anonymous writing; the evaluation and identification of threatening communications; the decipherment of encrypted writings including graffiti related tags and markings; examination of altered documents and obscure, obliterated or erased entries; identification of stamps, seals and mechanical impressions; investigation and identification of trademark infringements; forgery detection and counterfeit product identification; document security analysis; identity theft investigation; authentication and forgery detection of art and antiques, including art theft investigations.

Topic: Colored Diamonds

[Robert May](#), National Colored Diamond Association, New York, New York

Pocket Watches" (2 hours)

[Ken Specht](#), Author, *The Specht Sheet*, Miami, Florida.

Topic: A Current "Hot Topic" in the Jewelry Industry

[Peter Shemonsky](#), Circa Jewels, San Francisco, California

Protecting your Business from Risk: Legal Compliance in the Jewelry Industry"

[Cecilia L. Gardner, Esq.](#), President, CEO & General Counsel, Jeweler's Vigilance Committee, New York, New York.

Lecture at The National Watch and Clock Museum on watches

[Sam Cannan](#), School Director and Watch Instructor

[Catherine Sproule](#), Chief Operating Officer for the *Council for Responsible Jewellery Practice*

Synopsis: What should the jewelry industry be doing at the source to ensure transparent business practices are in place regarding such issues as – responsibility in mining and environmental practices, child labor and the legitimate flow of diamonds and gemstones downstream?

Today's consumer will demand a transparent supply chain from the mine to the retail counter, to reinforce and maintain their confidence in the jewelry industry. What tools are available to jewelers so they can ensure consumer confidence in the products they sell?

Join Catherine Sproule, Chief Operating Officer for the *Council for Responsible Jewellery Practices* (CRJP) who will outline a multi-sector industry initiative that promotes responsible ethical, social and environmental practices in the diamond and gold supply chain.

[Antiques and Residential Contents Program](#)

American Fancy: Exuberance in the Arts 1790-1840

[Sumpter T. Priddy](#), Independent scholar of the study of culture and artifacts, actively engaged in researching early American artisans and their products. He has assembled an extensive library and photographic archive widely recognized in the field. He works closely with private collectors and institutions from his gallery in Alexandria, Virginia.

Synopsis: This lecture will explore early America's near obsession with exotically painted furniture and woodwork, kaleidoscopic quilts, and a host of ornamented goods that filled our homes in the years following the Revolutionary War, and over the course of the following half century, came to be recognized as typical of our new world culture.

Plus or Minus? Dilemmas in Looking at Local Antiques as Seen Through Maryland Silver and Ceramics

[Jennifer F. Goldsborough](#), Independent scholar currently teaching in the history of decorative arts masters degree programs at the Smithsonian/Corcoran College of Art + Design in Washington, DC and at Sotheby's Institute New York (through Manchester University); she is formerly Chief Curator of Maryland Historical Society and the author of a number of books and many articles on antiques.

Synopsis: Using illustrations from the rich trove of silver and ceramics made in Maryland, Jennifer Goldsborough will discuss whether locally made antiques should be valued more highly in the location where they were made, or in other parts of the country where they may be less frequently found.

*"From 1770 it took a Spring": Cabinetmaking in the late 18th and early 19th century
Baltimore*

[Alexandra Alevizatos Kirtley](#), Associate Curator of American Decorative Arts, Philadelphia Museum of Art, Philadelphia, Pennsylvania.

Synopsis: Barely a town in the pre-Revolutionary period, the city of Baltimore experienced an incredible and exponential growth from 1770 onwards, quickly emerging as the region's most important social, cultural, and economic (but never governmental!) capital. This lecture will consider furniture making in Baltimore from its earliest manifestations in the 1770s through the third decade of the 19th century, focusing on the influences of Annapolis and Philadelphia as well as the significant role of the new immigrated craftsman, such as specialist inlayers and painters. Images will be drawn from important public collections in Baltimore and elsewhere, as well as amazing local private collections.

Glass in 19th Century America

[Mary Cheek Mills](#), Manager of Education Programs at The Corning Museum of Glass. She also teaches European and American glass courses for graduate programs in decorative arts at the Cooper-Hewitt National Design Museum and Sotheby's Arts Institute in New York City and the Corcoran School of Art + Design in Washington, DC.

Synopsis: American, English or Bohemian? 1825 or 1875? Because glass objects are rarely marked and glassworking techniques have changed little over hundreds of years, even decorative arts specialists may find basic questions about glass challenging. This lecture will include a survey of objects used in 19th century America as well as practical clues for solving the mysteries of dating and identifying glass.

Lecture at The Lancaster Quilt and Textile Museum on Amish quilts

[Patricia T. Herr](#), Independent Scholar and Author