

ATTACHMENT A

Adams Davidson Galleries

Appraisals of Important American and European Artwork, by Appointment

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Art Dealers Association of America, American Society of Appraisers, La Confédération Internationale des
Négociants en Oeuvres d'Art, Appraisers Assoc. of America, Art Dealers Assoc. of Greater Washington

Mr. Gregg S. Horner
Special Agent, Washington Field Office
Federal Bureau of Investigation
Department of Justice
601 4th St. NW
Washington, DC 20535

November 12, 2012

Dear Mr. Horner:

Thank you for your confidence in us to evaluate the Renoir Paysage bords de Seine with objectivity and independence.

As you requested, we have completed the fair market valuation of your artwork and the complete appraisal report is enclosed, along with our invoice.

Please feel free to call me with any questions you might have about this document.

Sincerely,



Ted Cooper, A.S.A., A.A.A.
Director

FINE ART APPRAISAL REPORT

Summary Report for Fair Market Value

Mr. Gregg S. Horner
Special Agent, Washington Field Office
Federal Bureau of Investigation
Department of Justice
601 4th St. NW
Washington, DC 20535

Inspection Date: November 7-12, 2012
Completion Date: November 12, 2012
Effective Date: November 12, 2012

Ted Cooper, A.S.A., A.A.A.

Certified Appraiser, Appraisers Association of America
Senior Member Appraiser, American Society of Appraisers
Senior Member, International Institute of Valuers
La Confédération International des Négociants en Oeuvres d'Art
Member, Art Dealers Association of America
Faculty, CCE, George Washington University
Member, Art Dealers Association of Greater Washington
President, Adams Davidson Galleries, Inc.

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Scope of the Appraisal Assignment

I examined the artwork from November 7-12, 2012 and then took all appropriate and relevant steps to estimate its current worth through art market comparison approaches to valuation. On the basis of our first-hand thorough examination and research, I estimate that the current fair market value to be \$ 22,000 as of November 12, 2012.

I have no past, present or future financial interest in the appraised property, and my fee for this appraisal is not contingent upon my valuation.

This letter and the attached appraisal report conforms to the Code of Ethics of the Appraisers Association of America, the American Society of Appraisers, and the Uniform Standards of Professional Appraisals Practice (USPAP) recommended by the Appraisal Standards Board and the Appraisal Foundation.

I am fully qualified to undertake an appraisal of the subject personal property, and a copy of my qualifications and credentials are attached with this report.

A copy of this appraisal report will be retained in my files along with original notes for a period of five years from the date of its submission to you.

Appraisal Assignment Statement

- The effective date of this appraisal is as stated in the *Certification*.
- The appraiser believes that any information that has been provided by others is reliable, but is not guaranteed by this appraiser, including information received verbally, written or electronically as listed in the bibliography. The appraiser is not responsible for errors in publication.
- This appraisal has been crafted to reflect the most probable value for fair market purposes.
- I am reporting what I believe to be accurate and not misleading. The stated conclusions and analyses are based on my professional opinion.
- I am qualified to appraise the artwork described.
- My client has agreed to indemnify, defend and hold me harmless from and against any actions, claims, liabilities or expenses incurred as a result of claims based on or arising from this appraisal, by third parties unrelated to the immediate purpose of this appraisal. Additionally, while I have exercised due diligence and care in rendering this appraisal, by accepting this appraisal, my client agrees that my liability for any errors is restricted to the amount of the fee I have received for the appraisal.
- Possession of this report, or a copy of same, does not include the right of publication without the written consent of the appraiser.
- The dollar valuation has been estimated after careful consideration of closely comparable artwork using these criteria: reputation of the artist, size of work, medium, support, subject matter, period of the artist's development, condition of the art work, provenance, signature and date, style, previous sale prices, current comparable sale prices, exhibitions, published references, rarity, importance, quality, media coverage, currency fluctuations and the state of the general economy and specific art market as of the date of this appraisal.
- The professional credentials of the undersigned appraiser are attached as an integral part of this document.

Disclaimers, limiting conditions and assumptions in appraisal practice

1. The effective date of this appraisal is as stated in the *Certification* page and has been prepared solely for fair market value purposes. This document is to be used by you and solely by you for such purpose.
2. The appraiser assumes no responsibility as to ownership rights and ownership of the property has been accepted as given. The appraiser has relied upon the client's statement and any accompanying provided documents as true and apparent proof of full ownership of the appraised artwork, and other specific data in the appraisal.
3. The appraisal contract is fulfilled upon delivery of this fully executed and signed document.
4. The appraiser is not required to give testimony, be present in any court of law, or appear before any commission or board by reason of this appraisal in accordance with the law, unless prior arrangements have been made with the appraiser. The appraiser assumes no legal liability for his *professional opinion*, nor shall this appraisal document be the basis for any legal proceeding against the appraiser.
5. Possession of this opinion, or copy of same, does not carry with it the rights of publication. Nor may this document be used for any purposes but the person(s) requesting this appraisal designated herein *without the previous written consent* of the appraiser. The appraiser agrees to maintain proper confidentiality regarding contents of this report.
6. The appraiser has exercised careful diligence to confirm the authenticity of the artwork(s) described herein, but this document cannot be construed as a certificate of authenticity. In any situation where the appraiser has been doubtful about authorship, that is duly noted in the Description of Artwork. The measures taken to confirm authenticity involve, but are not limited to, an intensive physical examination in a conservation laboratory, scientific testing, discussion with appropriate scholars or specialists on matters of connoisseurship and quality, and verification of verso labels, exhibition history and provenance. Unless otherwise stated, these additional measures were not taken at the request of the owner(s).
7. This appraisal reflects the value of the work of art *only* and does not consider any potential value for the frame, base or surround. Dimensions of the artwork itself are rounded to the nearest quarter inch. All values are stated in US dollars.
8. Appraised artwork was personally inspected by the appraiser unless otherwise noted. Visual examination was limited to viewing works under glass and in frames.
9. The appraised value is based upon the appraiser's best judgment, opinion and experience. It is not a representation that the artwork will realize that value if offered for sale at an auction or through a dealer, and no opinion is hereby expressed about any future value.

Appraisal Method and Definition of Value

This report is prepared solely for fair market value purposes using comparable sale price data from private and public sales.

Recent sales of comparable articles at major New York fine art auctions and private sales, when available, have been compiled and analyzed with adjustments for each artwork considering age, condition, rarity, artistic merit, technical workmanship, current trends, availability, and other criteria noted on page 2.

Comparables are included in this report as a means to substantiate individual valuations of the client's artwork(s). Individual comparables, gallery, and auction sources for artwork and the appraiser's worksheets are kept on file in our office for 5 years from the date of this document listed on the Certification Page.

Fair market value * is defined as that price the artwork would sell for, on the open market, between a willing buyer and a willing seller, with neither being required to act, and both having reasonable knowledge of all relevant facts. If you put a restriction on the use of artwork you donate, the fair market value must reflect that restriction.

* This definition is stated in several IRS rules and regulations and publications. However, application of Fair Market Value has been specified and modified by various court decisions. For a complete discussion of these decisions see *Art Law: The Guide for Collectors, Investors, Dealers and Artists*.

Method of Examination

1. The question of title was an issue in this assignment, but this appraiser did not do a title search with the Art Loss Registry, since much background research has already been conducted on ownership and the Art Loss Registry has already been contacted.
2. Appraiser was given reasonable documentation on the artwork.
3. Artwork was examined in a household setting, using incandescent lighting and daylight. Ultraviolet lighting was used when possible.
4. Artwork was removed from the wall to examine the back for condition and signature whenever physically possible or appropriate.
5. Margins of framed artwork have not been examined.
6. Examination consisted of a visual inspection to identify medium, style, quality, date and condition of the artwork. Signatures and markings were noted, if found.

Privacy Policy Notification

Our policy with respect to personal information about our private clients is as follows:

1. We maintain a secure office and computer environment to ensure that your information is not placed at unreasonable risk.
2. We limit employee access to information only to those who have a business or professional reason to know and only to nonaffiliated parties as required by law.
3. The categories of non-public information that we collect from a client depend upon the scope of the client's appraisal engagement. This includes information about personal property assets, information about tax identification numbers and other non-public information. Additionally, it may include information about transactions between clients and third parties, and information from third party sources.
4. Unaffiliated third parties that require access to our client's personal information, such as Federal or State tax regulators, insurance companies, and the like, may only review company records as permitted under the law.
5. We do not provide client information to mailing list vendors or solicitors for any reason whatsoever.
6. Personally identifiable information will be maintained during the time a client is a client of this company and for the appropriate time thereafter that such records are required to be maintained by USPAP, and consistent with the ASA ethics code. After this required period of record retention, all such information may be destroyed in a manner consistent with providing confidentiality to our clients.



Dated: November 12, 2012

Ted Cooper, Director, Adams Davidson Galleries

CERTIFICATION

I certify that:

- The statements of fact contained in this report are true and correct.
- These analyses, opinions and conclusions are limited only by the stated assumptions and limiting conditions which are standard to the profession, and are my personal, unbiased professional analyses, opinions and conclusions.
- I prepared this appraisal without significant contribution of any other person except those employed by me to co-review market data. Significant contributors are specifically credited within this report.
- I have no personal interest or bias with respect to the parties involved, nor do I have any past, present or contemplated future financial interest in the property which is the subject of this appraisal report.
- My fee for this appraisal is not contingent on any arrived valuation, the reporting of a predetermined value or direction in value that favors the cause of the client, the amount of the value estimate, the attainment of any stipulated result, or the occurrence of any subsequent event.
- This is an impartial, objective and independent appraisal document and it is grounded in my research and analysis of comparative art market data. My fee is based solely on an hourly rate of \$200 per hour plus expenses. No other person, company or agency has received a fee or commission, in cash or kind, with regard to the procurement of this appraisal assignment.
- This report is prepared solely for the use of the person(s) stated on the front title page for fair market value purposes and is not to be used for any other intent. I have employed the comparative market data approach using appropriate comparables by the artist(s) found in the major American metropolitan areas at retail or auction levels. The income and cost approach to valuation were inappropriate for this appraisal.
- My analyses, opinions and conclusions were developed, and this report has been prepared, in conformity with the 1996 Uniform Standards of Professional Appraisal Practice of the Appraisal Foundation and the Principles of Appraisal Practice and Code of Ethics of the American Society of Appraisers.
- I do hereby certify that I have personally inspected the property described herein and that based upon all the facts made known to me and also as a result of my own research, it is my professional opinion that the property described in its present condition has a value of: US \$22,000 (Twenty-two thousand dollars) for fair market value purposes.



Ted Cooper, A.S.A., A.A.A.

Effective Date of Appraisal: November 12, 2012

Description of Art Work

Note: Examination consisted of a visual inspection to identify medium, style, quality, date and condition of the artwork. Artworks were examined in their frames in a regular setting with adequate light. Some items were examined under ultraviolet light when and where appropriate. Verso markings and labels were inspected when possible.

Pierre-Auguste Renoir
French, 1841-1919

Paysage bords de Seine [On the Shore of the Seine]
Painted circa 1879

Oil on linen 5½ x 9 inches [14 x 23 cm]
Unsigned

Provenance: Acquired by Bernheim-Jeune June 30, 1925
[Their stock no. 24349]
Sold by the above to Herbert L. May January 11, 1926
To Sadie A. May
Sadie A. May Collection given to Baltimore Museum of Art 1951
[Reported stolen from the BMA on Nov. 17, 1951]
Further ownership history is unknown

Exhibitions: *From Ingres to Gauguin, French 19th Century Paintings owned in Maryland*, November-December, 1951, Baltimore Museum of Art, No. 136 [loan]

Publications: Baltimore Museum of Art *News*, March 1950, *Saidie A. May Collection of Modern Paintings and Sculpture*, No. 95
Renoir A Catalogue Raisonne of the Paintings, Pastels, Drawings and Watercolors, Dauberville & Guy-Patrice, Bernheim-Jeune, Paris 1858-1881, Vol. MMVII, Page 202, No. 142

Condition: A condition report prepared by T. Primeau on October 1, 2012 is attached. The painting appears soiled and in need of cleaning.

Note: According to the curatorial notes from the BMA, Mrs. May was told [by Bernheim-Jeune?] that the picture

was painted on the spot on a linen napkin at a restaurant on the Seine for his mistress. The quick and loose brushstrokes painted without definition or resolution gives weight to this theory. Artists often produced these 'souvenirs' of a specific time and place with ready materials at hand

Fair Market Value on November 12, 2012: \$22,000

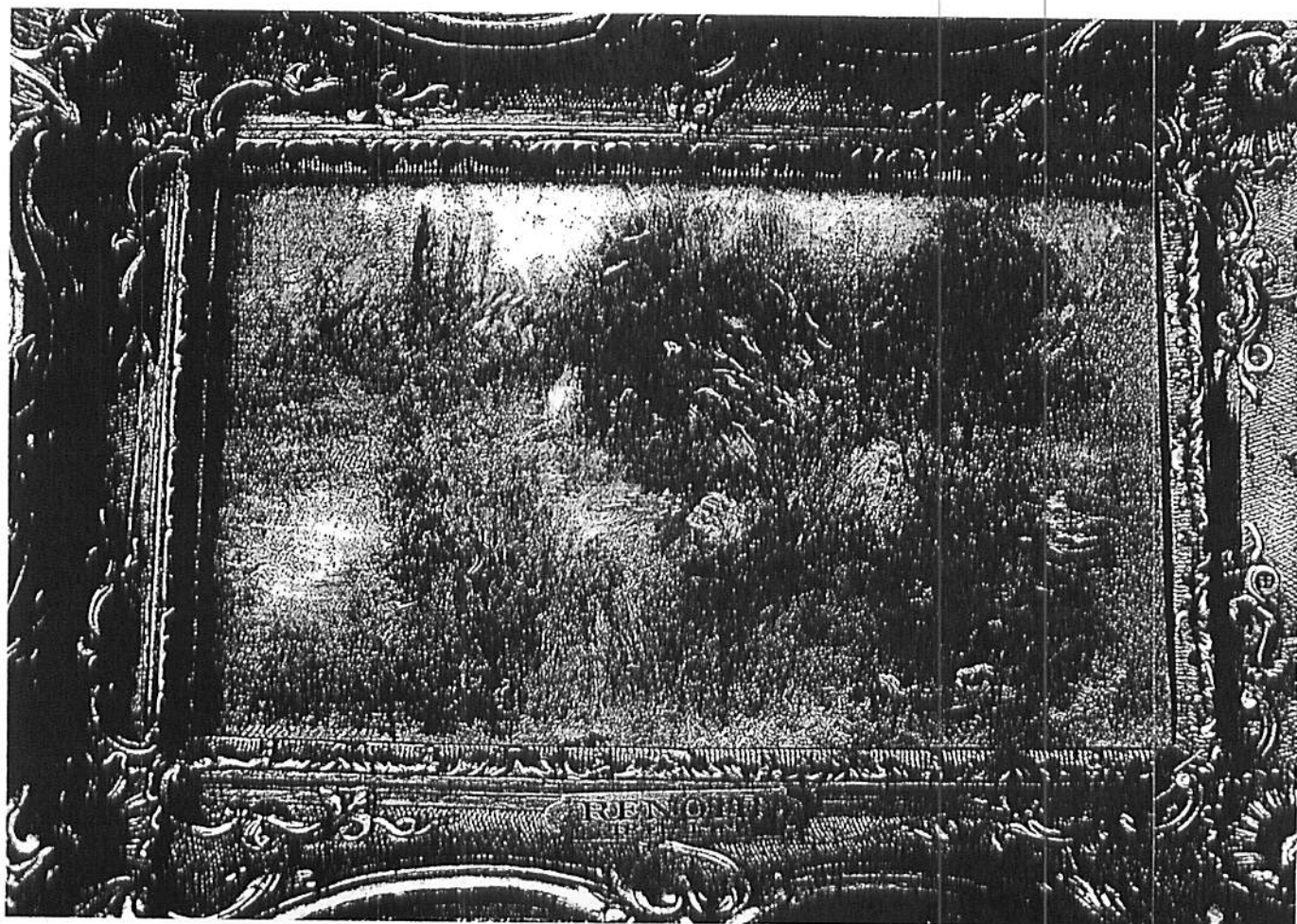
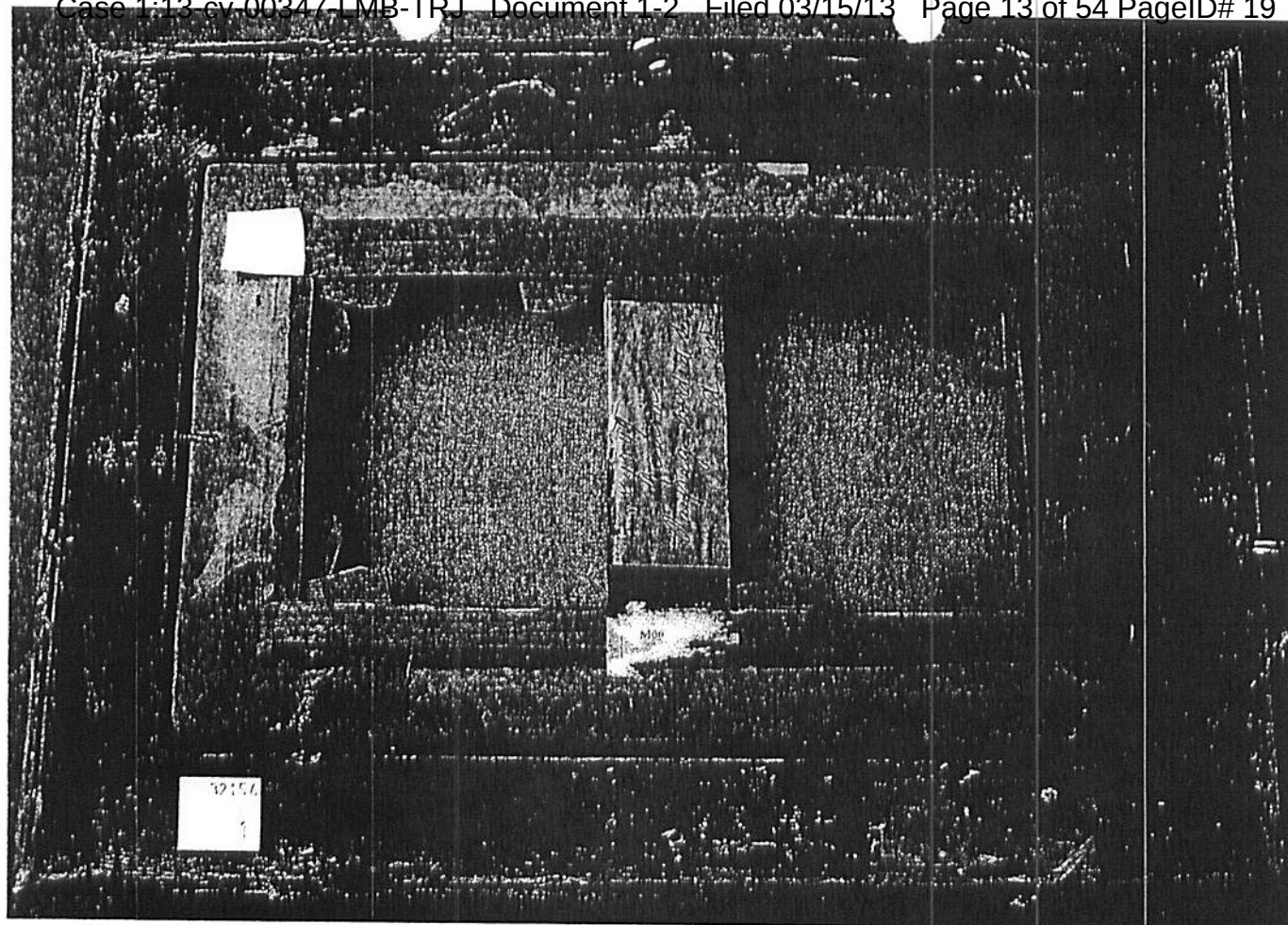
Note: "There is a distinct lack of enthusiasm for paintings by Renoir now considered a more old-fashioned taste" writes Michel Strauss in his 'Observations on the London Impressionist and Modern Sales' [June, 2012] in Art Banc *Intelligence*. This is particularly true of tiny, unsigned works that are in less than optimal condition.

Furthermore, a cloud of uncertainty regarding its theft in November of 1951 from the Baltimore Museum and subsequent history continues. Apparently this painting found its way to a flea market in 2000 in West Virginia where it was purchased for \$7 by an anonymous person.

Potential art buyers see unresolved issues of ownership and a complete verifiable provenance as a purchase to avoid until these facts can be unconditionally clarified. Until that happens, the value of this painting is negatively impacted

Record Digital Photography (following pages)

Photo:	Ted Cooper (during examination)
Camera:	Panasonic Digital DMC-FX07 Lumix
Software:	Kodak Photoenhancer v1.5 or ArcSoft PhotoStudio
Printer:	Epson Stylus Color CX4800 (5760 x 1440 dpi)



The Current American Art Market

The current American and European art markets have continued to recently lose strength in almost every sector from a universal boom of 1996-mid-2008 and fluctuations in real estate, stocks, bonds, international currency valuations, credit availability and interest rates continue to negatively affect art values. The art market is governed by cycles, and, in fact often coincides with cyclical trends for real estate, equities and interest rates. Strong prices are still gained particularly for fresh pictures which have not been previously offered within the last 20 years, have excellent quality, condition and rarity. The art market for American art in particular seems to be holding to a relatively low 30% reduction from its high watermark of May 2007, as important pictures from the 19th and early 20th Century become increasingly rare.

Information Sources

Some or all of the following auction houses, art galleries or experts were consulted on this appraisal:

various Curators, The National Gallery of Art, Washington
various Curators, The Metropolitan Museum of Art, New York
various Curators, The Smithsonian American Art Museum, Washington.
Photo Archives, Center for Advanced Studies in the Visual Arts, Washington
Art Library, Center for Advanced Studies in the Visual Arts, Washington
Christie's, New York and Washington
Sotheby's, New York and Washington
Various specialist art dealers in New York and elsewhere
Archives of American Art, Washington
'Sold Pictures' Archives, Adams Davidson Galleries, Washington
Online resources such as ArtNet.com, AskArt.com, ArtPrice.com

Research Assistants

The following research associates have worked on appraisal research for various projects and are acknowledged for often contributing their expertise:

Kelly Kafigian, Washington, D.C.
Sandra Auman, Virginia
Roger Anderson, Virginia
Jennifer Myron, Washington, D.C.
Jessica Taylor, Maryland
Torrence Thomas, Maryland

Attachments



2

Pierre-Auguste Renoir

Title
Description

Paysage

Medium
Size

Pierre-Auguste Renoir (1841-1919) Paysage signed with the initial 'R' (lower oil on canvas laid on board Height 4.4 in.; Width 3.8 in. / Height 11.1 cm.; Width 9.7 cm.

Misc.
Sale of

Signed

Christie's South Kensington: Friday, June 22, 2012 [Lot 00179]
Impressionist/Modern

Estimate
Sold For

8,000 - 10,000 GBP (12,463 - 15,578 USD)
22,500 GBP (35,052 USD) PREMIUM [Currency Converter](#)



3

Pierre-Auguste Renoir

Title
Medium
Size

Tête d'enfant

oil on canvas

Height 5.1 in.; Width 4.4 in. / Height 12.9 cm.;
Width 11.2 cm.

Misc.
Sale of

Signed

Baron Ribeyre & Associés: Wednesday, June 13, 2012 [Lot 00043]
Tableaux modernes - Art Déco - Design

Estimate
Sold For

10,000 - 12,000 EUR (12,596 - 15,115 USD)
17,000 EUR (21,413 USD) HAMMER [Currency Converter](#)



4

Pierre-Auguste Renoir

Title
Description

Main de Coco

Pierre-Auguste Renoir (1841-1919) Main de Cocostamped with initial 'R.' (lower

Medium
Size

oil on canvas

Height 5.5 in.; Width 7.1 in. / Height 14 cm.;
Width 18 cm.

Misc.
Sale of

Stamped

Christie's Amsterdam: Tuesday, November 15, 2011 [Lot 00036]
Impressionist and Modern Art

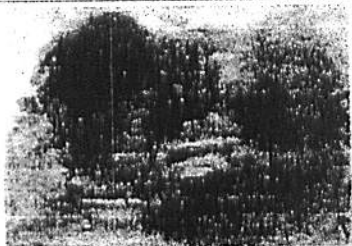
Estimate
Sold For

15,000 - 20,000 EUR (20,264 - 27,019 USD)
22,058 EUR (29,800 USD) PREMIUM [Currency Converter](#)



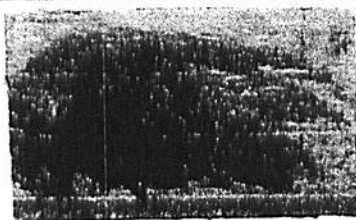
7

Pierre-Auguste Renoir
 Portrait de jeune fille
 Description PIERRE-AUGUSTE RENOIR (1841-1919) Portrait de jeune fille huile sur toile
 Medium oil on canvas laid on panel
 Size Height 3.5 in.; Width 2.4 in. / Height 9 cm.; Width 6 cm.
 Sale of Christie's Paris: Friday, May 20, 2011 [Lot 00024] Art Impressioniste et Moderne
 Estimate 12,000 - 18,000 EUR (17,006 - 25,510 USD)
 Sold For 21,250 EUR (30,116 USD) PREMIUM [Currency Converter](#)



9

Pierre-Auguste Renoir
 Landschaft (study)
 Medium oil on canvas
 Size Height 3.8 in.; Width 5.3 in. / Height 9.7 cm.; Width 13.5 cm.
 Misc. Signed
 Sale of Schuler Auktionen: Friday, March 18, 2011 [Lot 04366] Auktion 120
 Estimate 22,000 - 28,000 CHF (24,347 - 30,987 USD)
 Sold For 18,000 CHF (19,920 USD) HAMMER [Currency Converter](#)



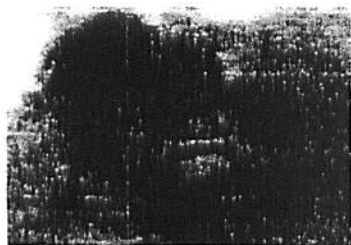
21

Pierre-Auguste Renoir
 Blütenstudie
 Medium oil on canvas
 Year of Work 1905
 Size Height 2.6 in.; Width 4.3 in. / Height 6.5 cm.; Width 11 cm.
 Sale of Galerie Bassenge: Saturday, June 06, 2009 [Lot 07299] Auktion 93: Moderne Kunst
 Estimate 10,000 - 10,000 EUR (13,970 - 13,970 USD)
 Sold For 7,300 EUR (10,198 USD) HAMMER [Currency Converter](#)



23

Pierre-Auguste Renoir
 Paysage à Cagnes
 Medium oil on canvas laid on panel
 Year of Work 1895
 Size Height 2.8 in.; Width 5.8 in. / Height 7.2 cm.; Width 14.7 cm.
 Misc. Stamped
 Sale of Artcurial - Briest- Poulain - F.Tajan: Friday, October 24, 2008 [Lot 00249] Art Moderne 2
 Estimate 20,000 - 30,000 EUR (25,796 - 38,694 USD)
 Sold For 22,844 EUR (29,464 USD) PREMIUM [Currency Converter](#)



39

Title
Medium
Size

Misc.

Sale of

Estimate

Sold For

Pierre-Auguste Renoir

Paysage

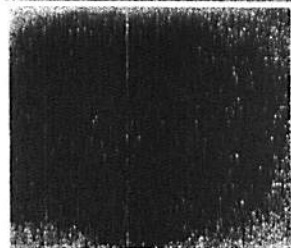
oil on canvas

Height 3.7 in.; Width 5.4 in. / Height 9.5 cm.;
Width 13.6 cm.

Signed

Christie's London: Wednesday, June 22, 2005 [Lot 00103]
Impressionist and Modern Art

10,000 - 15,000 GBP (18,248 - 27,372 USD)

12,600 GBP (22,992 USD) PREMIUM [Currency Converter](#)

43

Title
Medium
Size

Sale of

Estimate

Sold For

Pierre-Auguste Renoir

Esquisse de paysage

Oil on Canvas laid on Panel

Height 3.3 in.; Width 3.9 in. / Height 8.4 cm.;
Width 9.8 cm.Sotheby's Arcade: Wednesday, June 30, 2004 [Lot 00333]
Arcade Fine Arts: Old Master to Contemporary

12,000 - 16,000 USD

13,200 USD PREMIUM [Currency Converter](#)

MICHEL STRAUSS is a Senior Advisor and Expert Committee Member of ArtBanc, responsible for the assessment and valuation of Impressionist & 20th Century Modern works of art. An art historian and renowned expert in the field of Impressionism and Modern art, Mr. Strauss' expertise covers the period from the 1865 to the 1980s, from the birth of Impressionism to the deaths of Miro and Chagall. Mr. Strauss began his professional career in London at Sotheby's in 1961 and became the Director and Head of the Impressionist and Modern department in 1965. In 1996, he was appointed Chairman of Sotheby's Worldwide Impressionist and Modern department. In 2000, Mr. Strauss retired from Sotheby's and became a leading private advisor to numerous major collections and institutions related to Modern and Impressionist works. In 2007, Mr. Strauss was appointed to the Board of Trustees of the UK Friends of the Hermitage and advises the museum on acquisitions and exhibitions of Modern and Contemporary art. Mr. Strauss is an honours graduate in the History of Art from Harvard University.

OBSERVATIONS ON THE LONDON IMPRESSIONIST AND MODERN ART SALES

MICHEL STRAUSS

Although the sales in June 2012 at Sotheby's and Christie's were relatively successful, they revealed several interesting trends. Notable amongst these was the fact that the finest quality works available at this time sold extremely well, while anything of a less desirable quality, nature and estimate often remained unsold.

From this it is possible to glean a number of factors. The first most obvious one is that there is a lack of enthusiasm for paintings by Renoir, now considered a more old-fashioned taste. The heyday of the thirst for Renoirs was led by the Japanese market in the 1980s, but suddenly came to a crashing halt following the crash of their 'bubble economy' after 1990. Since then his prices have fallen and lagged behind with an occasional burst of activity only when a particularly interesting painting appeared for sale. However, the circumstances must be right, both in terms of the quality and importance of the work, and its freshness on the market. A perfect example of this was evident in Christie's sale on the 20th June when Renoir's ravishing painting of a seated nude bather, of the finest quality, remained unsold. This is a painting that I first discovered in an old Swiss collection in 1980 and was sold to a Japanese buyer for an excellent price of £561,000 in December of that year. Seventeen years later it reappeared in New York when it made another high price of \$20.9 million (£12.3 million), purchased by another Japanese buyer against much spirited

opposition. In the present sale, estimated at £12-18 million it found no interested parties. I feel this was caused by the fact that the painting had become too familiar, lost its freshness and that the Middle and Far Eastern collectors, who now play such an important role in the market, do not buy any pictures where a nude figure is represented.

Another significant debacle was for the later paintings of Edvard Munch. One of the greatest painters of the last decade of the 19th century, when he produced all of his most famous images in paintings or woodblocks including the *Scream*, which sold for an unparalleled \$119.9 million in New York in May. Subsequently Munch's work became sloppily painted, colourful and often were commissions that brought him an excellent living; he had lost the fervour and genius of an inspired young painter to continue producing pedestrian work. The auction house experts, expecting the success of the *Scream* to influence all of Munch's prices, failed to recognise that the quality of a painting is so often the major factor in the value of a work. As evidence of this all three Munch's in the June sales went unsold. Quite frankly their estimates were far too high, ranging from £1-1.5 million to £2.5-3.5 million for the three later period paintings. Similar works in the New York May sales fared much better and mostly found buyers, but then they were estimated much more reasonably. It was a question of owners rendered greedy by the success of a world famous icon and auction house specialists

1st. Shift, Bail. #1, Post #4.
Nov. 18, 1951.

Case reported by **Sergt. James Downes,**
Det. Div.

Value of property involved **\$350.00.**
C.T.K.

Assigned to

POLICE DEPARTMENT
CITY OF BALTIMORE

COMPLAINT REPORT

Form 55-P. B.

Baltimore Museum of Art
Myrtle Drive

Complainant

Larceny

Crime

44482

Case No. **90**

Address

November 17, 1951

Date

Northern

District **200**

Details, including time and place, name and address of victim and description of suspect

Mr. James W. Foster, Jr., Executive Assistant for the above museum reports at 4.20 P.M. this date that some time between 6 P.M. E.M. Nov 16 & 1 P.M. this date some one stole the following painting from the above address, There was no Evidence of forced entrance, 1 Oil on canvas painting, Canvas size 5 1/2 X 9", painted by Pierre Auguste Renoir, & Titled "On the Shore Of The Seine", A River scene in pink and blue, woods in green, in a gilt frame size 21 X 12" Val. \$2500.00, Insured.

Bail 1, Post 17, Shift 2,
4.20 P.M. 11/17/51
Museum of Art

Case reported by **Off. Francis Link**
Off. Lawrence Barry
FM
Assigned to

Value of property involved **\$2500.00**

POLICE DEPARTMENT
CITY OF BALTIMORE

COMPLAINT REPORT

Form 55-P. B.

44-479

Case No.

District **200**

Details, including time and place, name and address of victim and description of suspect

EXECUTIVE BOARD MEETING

February 4, 1952

Pursuant to written notice sent to all members, the Executive Board of the Baltimore Museum of Art met at the Johns Hopkins Club on Monday, February 4, 1952, at 6:00 pm, with Mr. Paul presiding.

Those present were:

Mr. J. G. D. Paul	Mrs. Harold Holmes Wrenn
Mr. Frederick J. Singley, Jr.	Mrs. Adelyn D. Breeskin
Mrs. Alvin Thalheimer	Miss Eloise H. Wilson

Mr. Casey came in after dinner.

1. The minutes of the preceding meeting of October 22, 1951, were read and approved. Mrs. Thalheimer asked that in reporting on the membership the totals for the month of the year preceding be given for the purposes of comparison. In connection with matters mentioned in the minutes it was reported that Miss Powell is engaged in putting appropriate accessories in the Jacobs wing and that the cleaning of the skylights has been done. Mrs. Wrenn asked about mounting a textile where the wall covering was cleaned, leaving a spot. Mrs. Thalheimer commended the installation of the Leach pottery show as especially effective.

2. The Accessions reports for December and January were read. These were quite long and included a number of gifts as well as purchases made in Europe last summer. Upon motion duly made and seconded it was unanimously resolved that the Director be empowered to accept the accessions, with the exception of the Japanese armor from the Maryland Historical Society.

The Board approved Mrs. Breeskin's view that all purchases should be made through the central organization of the Museum and be recorded by the Registrar.

3. The membership reports showed 2262 for November, 2219 for December, and 2260 for January. The names of delinquents were read. A letter prepared by Mrs. Perin to be sent to Life Members was presented. It suggested that the increase in expenses of the Museum might lead Life Members to feel that they should contribute to the Museum again. On motion made by Mr. Singley and duly seconded, it was unanimously resolved that no letter be sent but that the Director is authorized to approach the Life Members individually if she wishes.

4. The Board took the following action on loan requests:

a) approved upon the recommendation of the Director the request that the paintings loaned to the Matisse show be allowed to go

Executive Board Meeting, February 4, 1952

page 2

with the exhibition to San Francisco. There are five paintings, two drawings, two prints and nine bronzes.

b) rejected upon recommendation of the Director the request for a Wan Li vase by the Los Angeles Museum. It is felt that this object is too fragile for traveling.

5. Mrs. Breeskin presented a proposed plan for a television program. Mrs. Breeskin and Mr. Azrael discussed this and he is to see the Mayor with the thought that the Mayor might provide \$4000 for the program, \$3000 to go for the salary of a secretary to do the work of assembling objects and securing commentators. Mr. Foster will do the supervision. A letter from Mr. Foster was read explaining the 15-minute weekly program featuring contemporary design.
6. Mrs. Breeskin advised the granting of a bonus to Mr. Ford, the technician in charge of the auditorium for all events. The other employees receive either pay or time off for the overtime they put in, but he does not. On a motion by Mr. Singley, duly seconded, it was unanimously resolved that Mr. Ford be given a token gift of \$50 in recognition and appreciation of his extra time given to the Museum.
7. Mr. Paul reported that the insurance company has agreed to pay the Museum \$2500 in compensation for the Renoir painting from the May collection which was stolen from the French show.
8. The Board approved Mrs. Breeskin's plans for a dinner to be given before the opening of the Tapestry show.
9. On motion by Mrs. Thalheimer, duly seconded, it was unanimously resolved that up to \$200 be appropriated for labor and printing of Transitads for the Tapestry show. The Transitad Company is donating the space.
10. The Board extended the position of Membership Secretary for six months beginning January 1, 1952.
11. Mrs. Breeskin commended the work being done by Mr. Foster and recommended that he be made Assistant Director. Thereupon motion duly made and seconded, it was unanimously resolved that the position of Assistant Director of the Museum be re-established and that Mr. Foster be appointed to fill it. There will be no change of salary this year.
12. Mr. Singley brought up the matter of the installation of the Lion Court pavement. It was decided to get a written report from Mr. Fowler and Mr. Jencks of the Building Committee, that this report be considered at the beginning of the next Executive Board meeting, and that Mr. Garrett be invited to come later to the meeting to give his views.

Executive Board Meeting, February 4, 1952

page 2

13. It was decided to ask Dr. George Boas to substitute on the Executive Board while Mr. Scarff is away.

14. Mr. Singley said he had been asked by Mr. Marbury why no steps were being taken to build the Cone wing. Mr. Marbury felt that it was unwise to put off the building with the expectation that costs will come down. He had not realized that only \$400,000 was available but felt that even in this case designs should be prepared so as to have something to show the public in order to solicit the necessary extra funds. A motion was duly passed that Mr. Elderkin be asked whether building materials will be available. If they are, further steps will be taken to draw up plans.

There being no further business the meeting adjourned.

ELOISE H. WILSON
Secretary

October 1, 2012

T. Primeau

Artist: Renoir

Title: Paysage Borde de Seine

The painting was examined at Potomack Co, Alexandria, VA

Structure:

The primary support for the painting is a fine thread linen cloth with a repetitive weave pattern that has been lined overall onto a secondary support of fine thread cloth with a regular weave pattern. The primary support is light tan in color and appears to be not coated with a priming layer, however, it may have a glue sizing. The supports are mounted onto a four member wooden stretcher that has a single vertical cross bar for additional support. The side of the stretcher along with the tacking margins and three quarters of the back of the stretcher are covered with kraft paper tape that has been adhered with a water-activated adhesive. All of the stretcher keys are in place. There is no backing board on the reverse of the stretcher, nor does it appear that the painting ever had one. The back of the canvas has a slight amount of surface and embedded dust.

The painting is secured into a wood, gesso and gold leaf frame with wire-cut nails that have had their heads removed. The heads of the nails were likely removed later as indentations from the heads are apparent in the stretcher.

Paint layer:

The paint layer is unevenly applied and intact. There are areas of bare canvas visible along the edges of the painting. There are small cracks in areas of heavy application and there is a small dent in the lower left quadrant of the painting. Patches of white impasto near the upper center of painting appear slightly compressed, possibly due to the lining process.

The paint colors are vibrant and it is unclear whether there is a varnish layer on the painting. There is only slight to moderate surface dirt and there is little dust embedded in the canvas fibers.

Frame:

The wooden frame is structurally stable with only minor scratches and losses to the gesso and gold leaf. Most losses are along the side edges of the frame. A small plaque bearing the inscription "Renoir" is securely, but unevenly affixed to the lower center of the frame. The frame has only a slight amount of surface grime.

There are screw-eye type hanging screws drilled into the center of each side and the bottom bars of the frame. There are several holes drilled into the back of the frame.

Inscriptions:

Reverse of frame, on a paper label, upper left, in blue crayon: "5829"

Reverse of stretcher, lower center: "#501"

On paper label affixed to stretcher cross bar, hand written in dark ink: "no. _4549/ Renoir/
Paysage, Borde de Seine/ a.w"

On (partially removed) paper label at top center of stretcher bar, printed in black ink: "Mod"

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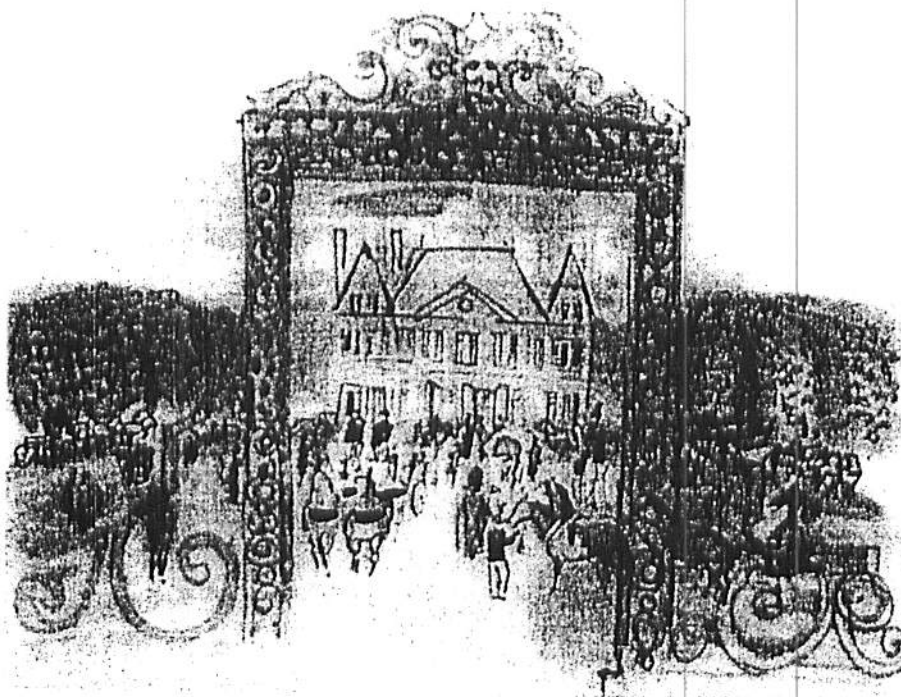
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THE BALTIMORE MUSEUM OF ART



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BY THE
BALTIMORE MUSEUM OF ART

THE NEWS
MARCH, 1950

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OF MI

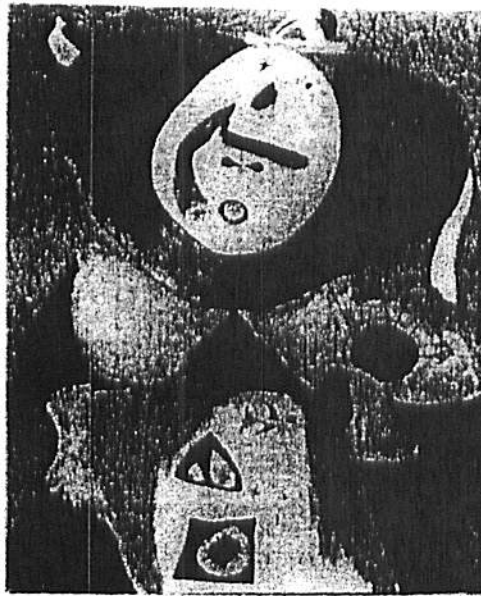
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OF MODERN PAINTINGS AND SCULPTURE

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82. *Portrait No. 1* (1938)

Miró

RENOIR, PIERRE-AUGUSTE

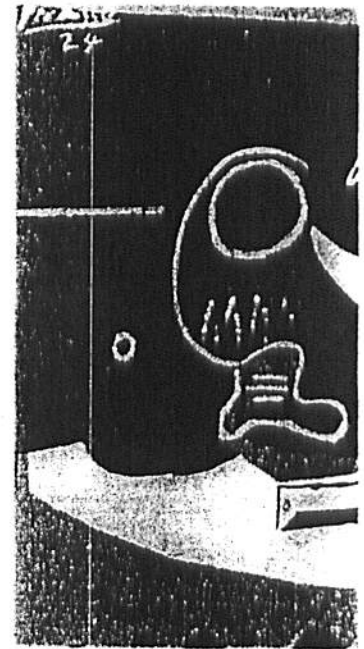
French, 1841-1919

- 92. *WASHERWOMEN*
Oil on canvas; 6³/₄ x 9¹/₄ inches
- 93. *THE BOWL*
Oil on canvas; 6¹/₄ x 8¹/₄ inches
- 94. *SEATED NUDE*
Oil on canvas; 11 x 10³/₄ inches
- 95. *ON THE SHORE OF THE SEINE*
Oil on canvas; 5¹/₂ x 9 inches

RODIN, AUGUSTE

French, 1840-1917

- 96. *TWO NUDES*
Water color; 11¹/₂ x 18¹/₄ inches



90. *Still Life* (1924)

ROGER, SUZANNE

- 97. *SERPENTS*
Oil on canvas; 18 x 15 inches

ROUAULT, GEORGES

- 98. *HEAD OF A WOMAN*
Oil on composition board

SEURAT, GEORGES PIERRE

- 99. *LANDSCAPE*
Oil on panel; 6¹/₄ x 10¹/₄ inches

TAILLEUX, FRANCIS

- 100. *NUDE* 1931
Oil on canvas; 29 x 24 inches

From Ingres to Gauguin

FRENCH NINETEENTH CENTURY
PAINTINGS OWNED IN MARYLAND
NOVEMBER — DECEMBER, 1951
THE BALTIMORE MUSEUM OF ART



No. 129

RENOIR

124. HEAD OF BALZAC 1895

Bronze; height 11 $\frac{1}{4}$ inchesSigned at right side of neck and also under left side of neck: *A. Rodin*

LENT BY MR. AND MRS. SIDNEY LANSBURGH

MORISOT, BERTHE

1841-1895

125. PORTRAIT OF A CHILD WITH HAT 1883

Pastel; 19 $\frac{1}{4}$ x 15 inchesSigned lower right: *Berthe Morisot*

Coll.: Rouart (son-in-law of Berthe Morisot)

BALTIMORE MUSEUM OF ART (CONI. COLLECTION)

RENOIR, PIERRE-AUGUSTE

1841-1919

126. CHILD WITH HOOP c. 1875

Oil on canvas; 24 $\frac{1}{2}$ x 20 inchesSigned lower right: *Renoir*

LENT BY MRS. ABRAHAM EISENBERG

127. SCENE FROM TANNHÄUSER: THE GROTTA OF VENUS 1879

Oil on canvas; 21 $\frac{3}{4}$ x 42 $\frac{1}{2}$ inchesSigned lower right: *Renoir 79*

Coll.: Commissioned by Dr. L. L. Blanche, Paris; Kelekian

LENT BY MR. MORRIS SCHAPIRO

128. THE WASHERWOMEN c. 1886-1889

Study for oil painting, see cat. no. 129

Watercolor; 8 $\frac{1}{4}$ x 6 $\frac{3}{4}$ inches

Coll.: André Mellerio

BALTIMORE MUSEUM OF ART (CONI. COLLECTION)

129. THE WASHERWOMEN c. 1886-1889

Oil on canvas; 21 $\frac{3}{8}$ x 48 $\frac{1}{8}$ inchesSigned lower right: *Renoir*

BALTIMORE MUSEUM OF ART (CONI. COLLECTION)

130. THE RE

Oil on c.

Signed b

BALTIMO

131. OLIVE 1

Oil on c.

Signed b

BALTIMO

132. ROSES

Oil on c.

Signed b

Coll.: L.

BALTIMO

133. SEATED

Oil on c.

Signed b

BALTIMO

134. THE RE

Oil on c.

Signed b

BALTIMO

135. PORCEA

Oil on c.

Signed b

BALTIMO

136. ON THE

Oil on c.

BALTIMO

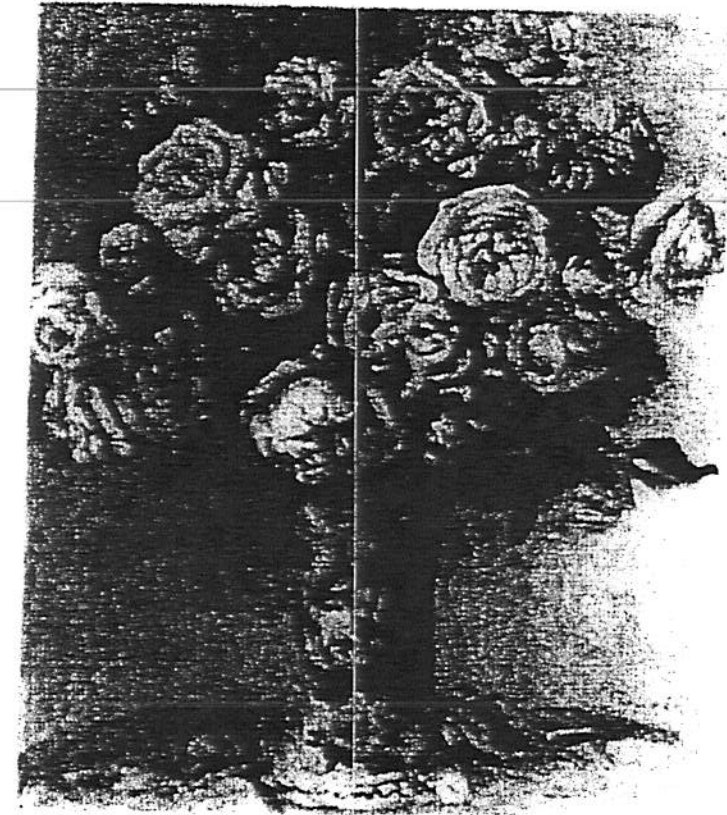
137. THE RE

Oil on c.

Coll.: L.

BALTIMO

130. THE READER - c. 1895
Oil on canvas: 8 $\frac{1}{4}$ x 6 $\frac{5}{8}$ inches
Signed lower right: *Renoir*
BALTIMORE MUSEUM OF ART (CONE COLLECTION)
131. OLIVE TREES - c. 1905
Oil on canvas: 17 $\frac{1}{4}$ x 21 $\frac{1}{4}$ inches
Signed lower left: *Renoir*
BALTIMORE MUSEUM OF ART (CONE COLLECTION)
132. ROSES - c. 1909
Oil on canvas: 21 $\frac{1}{4}$ x 18 $\frac{1}{4}$ inches
Signed lower right: *Renoir*
Coll.: Louis Bernard
BALTIMORE MUSEUM OF ART (CONE COLLECTION)
133. SEATED NUDE - c. 1909
Oil on canvas: 11 x 10 $\frac{1}{4}$ inches
Signed lower right: *Renoir*
BALTIMORE MUSEUM OF ART (SAIDIE A. MAY COLLECTION)
134. THE BOWL - c. 1910
Oil on canvas: 6 $\frac{1}{4}$ x 8 $\frac{1}{4}$ inches
Signed upper left: *Renoir*
BALTIMORE MUSEUM OF ART (SAIDIE A. MAY COLLECTION)
135. PORTRAIT OF MADAMEISELLE ESTABLE - 1912
Oil on canvas: 16 $\frac{1}{4}$ x 12 $\frac{1}{4}$ inches
Signed lower right: *Renoir*
BALTIMORE MUSEUM OF ART (CONE COLLECTION)
136. ON THE SHORE OF THE SEINE
Oil on canvas: 5 $\frac{1}{2}$ x 9 inches
BALTIMORE MUSEUM OF ART (SAIDIE A. MAY COLLECTION)
137. THE FARM
Oil on canvas: 12 $\frac{1}{4}$ x 13 $\frac{1}{4}$ inches
Coll.: Léon Pedron
BALTIMORE MUSEUM OF ART (CONE COLLECTION)



No. 132

Renoir



BERNHEIM JEUNE & C^{ie}

EXPERTS PRÈS DE LA COUR D'APPEL

EDITEURS

83, FAUBOURG SAINT-HONORÉ

PARIS (VIII^e)

Paris le 4 Novembre 1925
 Vendu à Mr. Hebert & Co.

Park Lane Hotel 599 Park Ave. New York
 Les tableaux suivants qui lui seront expédiés à ses risques et périls

Numéros	Artistes	Sujets	Francs
24349	Renoir	Paysage de Saint-Clément	
24353	Seurat	Honfleur	100.000

expédiés à New York

Last Will and Testament, hereby revoking any and all wills by me at any time heretofore made.

FIRST: I direct my Executors to pay all my just debts, funeral and testamentary expenses as soon after my decease as may be practicable.

SECOND: I give and bequeath to the BALTIMORE MUSEUM OF ART, in Baltimore, Maryland, all my objects of art, including paintings, sculptures, textiles, furniture, antiques, antique jewelry, rugs, tapestries, mirrors, lamps, and accessories and bibelots.

THIRD: I give and bequeath to my grand-niece, AMALIE C. ADLER, Baltimore, Maryland, daughter of my nephew, Charles Adler, any and all my jewelry, and articles of household and personal use and adornment not hereinabove in paragraph "Second" specifically bequeathed to the Baltimore Museum of Art, and also any of said articles specifically bequeathed to the said Baltimore Museum of Art which said Museum may not care to accept.

FOURTH: I give and bequeath to ALENE S. ADLER, wife of Charles Adler, Baltimore, Maryland, the sum of One Thousand Dollars (\$1,000.00) absolutely.

FIFTH: I give and bequeath the sum of Fifteen Thousand Dollars (\$15,000.00) to HELEN SOLOMON FELDMAN, wife of Joseph Feldman, now residing at Palisades Park, New Jersey, if,

Two Thousand Dollars (\$2,000.00) to
NORBERT SPEIER, Baltimore, Maryland, son of
Moritz and Jeannette Speier.

Two Thousand Dollars (\$2,000.00) to MRS. JUSTIN HELD, formerly Bertha Speier, 2452 Lakeview Avenue, Baltimore, Maryland, daughter of Moritz and Jeannette Speier.

Two Thousand Dollars (\$2,000.00) to MRS. DANIEL BAER, formerly CLARE SPEIER, Baltimore, Maryland, daughter of Moritz and Jeannette Speier.

SEVENTH: My brother, Simon Adler, of Baltimore, Maryland, having died and left a Last Will and Testament wherein he gave to me the power to designate and appoint, with certain limitations therein mentioned, the person or persons to whom the corpus of my share of his estate should be conveyed, assigned, transferred and delivered by his Trustees, I hereby exercise said power of designation and appointment in favor of the following, that is to say: I hereby give, devise and bequeath out of the corpus of my said share in his estate:

To SINAI HOSPITAL OF BALTIMORE, INCORPORATED, Baltimore, Maryland, the sum of Eighty-five Thousand Dollars (\$85,000.00), to invest the same, and to apply and use the income therefrom to assist patients who are unable to defray the full cost of their maintenance, it being my purpose to endeavor to help those patients who are able to make some contribution toward the cost of their hospital maintenance. At the end of twenty (20) years from the date of my death, the managing board of the hospital are authorized, in their dis-

sary at the time.

To my nephew, CHARLES ADLER, the balance of the corpus of my said share in the Estate of my late brother, SIMON ADLER, up to but not exceeding the sum of Fifteen Thousand Dollars (\$15,000.00).

In the event that my said share of my brother's estate exceeds One Hundred Thousand Dollars (\$100,000.00) then I give, devise and bequeath such excess in equal shares to my grand-niece and to my grand-nephew, AMALIE C. ADLER and HARRY ADLER, children of my nephew, Charles Adler, Baltimore, Maryland, and in the event of the death of either before me, then, and in that case, I give, devise and bequeath the share to which he or she would have been entitled if living to the survivor, and if they both be dead, then to my nephew, CHARLES ADLER.

EIGHTH: I give, devise and bequeath all my right, title and interest in and under a certain Deed of Trust from Henry Frank, et al, to Henry Frank, et al, Trustees, and dated on or about February 24th, 1909, and recorded on or about March 8th, 1909, in Baltimore, Maryland, and all my right, title and interest in the property described in said deed to my sister, HELEN A. LAUCHHEIMER, Baltimore, Maryland, if she be living at the time of my death; in the event that my sister, Helen A. Lauchheimer, predeceases me, then I give, devise and bequeath all said right, title and interest to my nephew, CHARLES ADLER,

be paid free from any and all legacy, transfer, inheritance, estate or succession taxes, and that all such taxes shall be paid out of my residuary estate.

Residue

TENTH: I give and bequeath, as a first charge upon my estate, whatever sum may be necessary to discharge my obligation under the agreement in writing dated August 20th, 1946, to give or contribute the sum of Three Hundred Thousand Dollars (\$300,000.00) to the BALTIMORE MUSEUM OF ART, Wyman Park, Baltimore, Maryland, for the construction and equipment of a building or wing of the present museum buildings in Wyman Park, Baltimore, to be devoted to the art education of children, to be operated by the Baltimore Museum of Art, in cooperation with the public and private schools of the city. It is my desire that the building be used for the teaching of creative art as well as art appreciation. I desire that it contain studios for the teaching of creative art; an art library for the use of children, and that movable facilities be provided for theatricals, for a children's orchestra and for the dance whenever the use of the Museum's auditorium would not be appropriate. It is my hope that the building will be used to instill an appreciation and love for art in the children of Baltimore, so as to increase and improve the cultural qualities of the people. I give, devise and bequeath all the rest, residue and remainder of my estate, after all debts, taxes and the other bequests made herein have been provided for, to the said BALTIMORE MUSEUM OF ART, to

designations as may be appropriate. I urge the Mayor and City Council of Baltimore to make annual appropriations sufficient to provide instruction and activities according to the best possible standards.

Handwritten: 2 copy

ELEVENTH: Where any gift, devise or legacy is made by this Will upon the condition that the beneficiary survives me, or upon any other condition, and such condition is not fulfilled or realized and no other disposition is made by this Will of such gift, devise or legacy; and in the event that any gift, devise or legacy made by this Will shall lapse, fail or become void for any reason, then such gift, devise or legacy shall be part of the residue of my estate and pass as herein provided.

TWELFTH: I hereby authorize and empower my Executors to sell and dispose of the real and personal estate of which I may die seized or possessed at public or private sale, at such time, in such manner and upon such terms as they in their discretion shall deem proper. For the convenience of administration or to facilitate transfers of securities, my Executors may cause any property at any time held by them to be registered in the name of the Executors or the nominee or nominees of the Executors, or may hold any securities at any time held in trust in bearer form so that they will pass by delivery.

THIRTEENTH: I hereby nominate and appoint my nephew, CHARLES ADLER, my friend, PHILIP B. PERLMAN, both of Baltimore, Maryland, and the survivor of them, and THE SAFE DEPOSIT AND TRUST

COMPANY OF BALTIMORE, to be the Executors of this my Last Will and Testament.

FOURTEENTH: Having full faith and confidence in the integrity of the Executors named herein, it is my will, and I direct that they be not required to give bonds for the faithful performance of their duties as such in any jurisdiction whatsoever.

FIFTEENTH: I made no financial provision herein for my son, MURRAY G. LEHMAN, as he is amply provided for in case of my death under the Will of my father, the late CHARLES ADLER, of Baltimore, Maryland. I hereby nominate and appoint, so far as I have the legal authority and power, my nephew, CHARLES ADLER, my friend, PHILIP B. PERLMAN, and THE SAFE DEPOSIT AND TRUST COMPANY OF BALTIMORE to be the guardians, committee or trustees of the person and property of my said son, MURRAY G. LEHMAN. In the event that it should be advisable or necessary to have such appointments made, confirmed or ratified by any court having jurisdiction over such matters, then I hereby request such court to make, confirm or ratify said appointments, which I believe, after careful consideration, are for the best interests of my son.

IN WITNESS WHEREOF, I have hereunto set my hand and seal this 30th day of April, in the year one thousand nine hundred and forty-seven.

Isaac A. Gray ((SEAL))

6/4/51
262
Per 078

Harry Tuth Boss
Address 1023 Murray Blvd

6/2/51
262
Per 078

Leonard N. Apple
Leonard
Address 124 East 41st Street

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vibes reverberate as
thousands of
veterans head to
college

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scene of Denver bar
fire

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(Oct 2012) Washington - If you drive in District of Columbia you better read this: [New Rule for Drivers](#)

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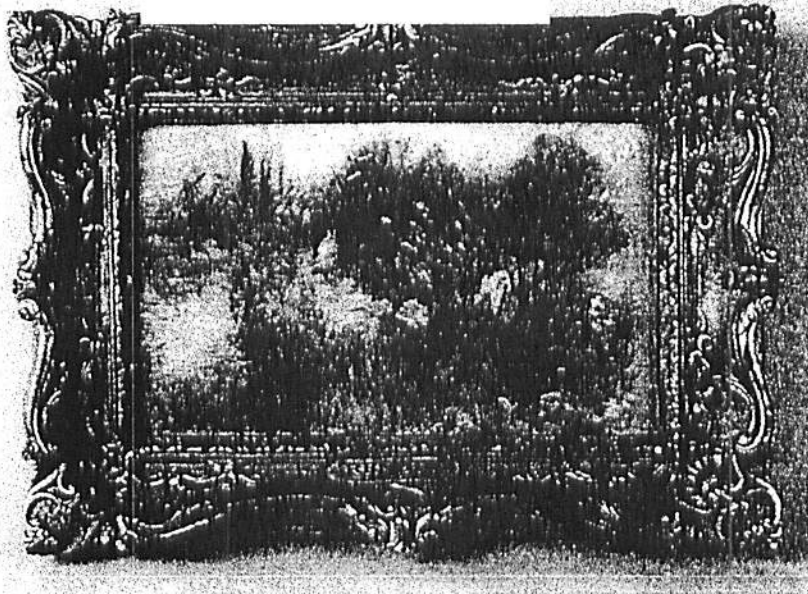
22

157

28

Sep
2012
5:19am, EDT

Renoir bought for \$7 at flea market may have been stolen from museum in 1951



Potomack Company via AP

This undated image provided by the Potomack Company shows French Impressionist Pierre-Auguste Renoir's "Paysage Bords de Seine," which was purchased for \$7 at a flea market in West Virginia.

By NBC News staff and wire reports

The Renoir painting that caused a sensation when it was bought at a flea market for \$7 may have been stolen from a museum six decades ago, and an auction house has put its sale on hold.

Pierre-Auguste Renoir's painting "Paysage Bords de Seine" was due to go to auction through the Potomack Company on Saturday, but its sale was put on hold after a Washington Post reporter discovered documents in the Baltimore Museum of Art's library showing it was on loan there from

just need to the know the truth."

Continued 1 2 Next Page

236 Comments

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seismic-2 wrote:

9/28/2012 1:47 PM EDT

"Potomack checked with the Art Loss Register to make sure the piece hadn't been stolen and confirmed its authenticity with the Paris-based Bernheim-Jeune gallery, which sold the painting to the May family in 1926 and keeps a registry detailing the ownership histories of Renoir pieces." So then didn't that verification of authenticity tell Potomack that the painting (OK, napkin) had been sold by Bernheim-Jeune to Mr. May? Did Potomack then contact the May estate to find out what had happened to it? The fact that it wound up in a flea market after a knowledgeable collector purchased it at a gallery in Paris should itself be the tip-off that it had been stolen. Clearly Mr. May wouldn't have thrown this napkin out with the soiled linens! I hope the police are investigating this whole suspicious flea-market story. It sounds like a laundering scheme (and not just for linens!).

thefabulouszee responds:

9/28/2012 5:38 PM EDT

Potomack didn't do it's due diligence. They saw a sensational story and big bucks to sell at their auction. This Washington Post reporter did a little digging and found more about the painting than a supposed "reputable" auction house.

What is most suspicious to me is that a BALTIMORE woman found the \$7 painting at a W.VA flea market? Something is not right with this whole story. The Potomack Auction house needs to be investigated.

saqqa responds:

9/28/2012 6:04 PM EDT

"Wainstein, Potomack's president, said the Virginia woman who made the flea-market find was disappointed. But the woman also immediately agreed to halt the sale until the FBI determines the rightful ownership of the painting..."

"The Virginia woman, who wants to remain anonymous, bought the landscape in 2010 for \$7 in a box with a doll and a plastic cow."

I don't think Baltimore is in VA.

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236 Comments

Weigh In Corrections?

Recommend 1.7k Tweet 123

this month when an Alexandria auction house announced that it would sell what it believes is that Renoir, became clearer this week when a Washington Post reporter entered the library at the Baltimore Museum of Art. In a box full of Saidie May's letters and artwork receipts lay one major clue: records showing that she had lent the painting to the museum in 1937. The discovery startled museum officials, who had already said the flea-market Renoir never entered their institution.

But armed with the loan registration number, museum officials dug up in their collection records an even-more-astounding clue about the Renoir's journey. An old museum loan registration

document revealed that the tiny landscape, measuring 5 1/2 by 9 inches, was stolen Nov. 17, 1951, from the BMA — shortly after May's death.

Now the painting's highly anticipated auction by the Potomack Company has been canceled. The FBI is investigating, and museum officials are trying to learn more about the painting's theft. They couldn't explain why it does not appear on a worldwide registry of stolen and lost art.

"Obviously, we take our responsibility for our collections and the things entrusted to us very seriously. We have to do more research and get to the bottom of the real story, and we're still in the midst of that process," BMA Director Doreen Bolger said. "We have a lot of written and printed records, and they are filed in many areas of the museum."

The new details could trigger a legal showdown over the painting's ownership among several players: the historic Baltimore museum; the company that insured the painting and paid a \$2,500 claim for the stolen artwork; the six-year-old auction house; and the Virginia woman who unwittingly purchased the Renoir at the Harpers Ferry Flea Market.

Bolger was clear about where the painting belongs: in the BMA's May Collection. "We want the painting back. That painting was associated with her, and she's one of the most important donors in the museum," she said. "It was her decision that it would come to us."

But it's not as clear-cut to Elizabeth Wainstein, the Potomack Company's president. Because Herbert L. May is listed as the buyer by the French gallery where the piece was first sold, she's not certain that Saidie May technically owned it, said Wainstein, who wants more proof that the Renoir was pilfered.

"There is a strong indication, but we want to see a police report," she said, adding that the landscape known as "Paysage Bords de Seine" will remain at her auction house until the matter is settled. "We would not sell the painting until we know the proper owner. We

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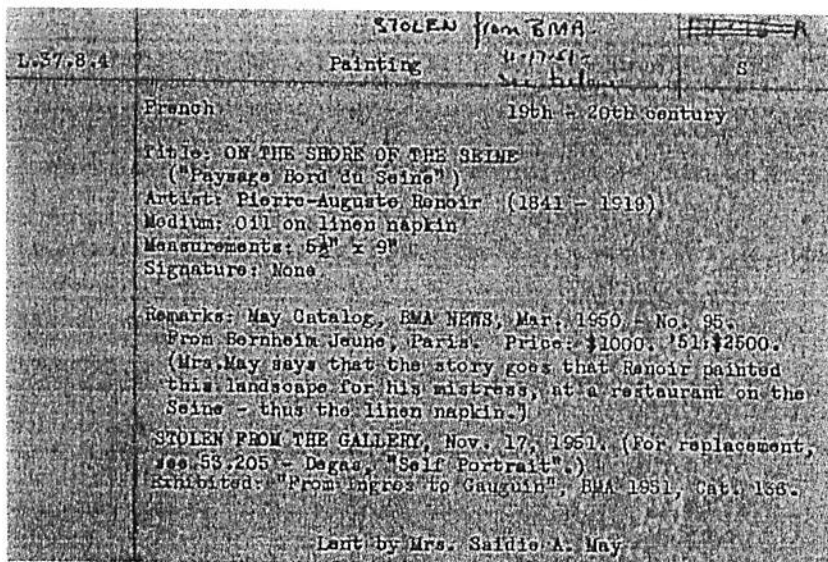


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Flea-market Renoir allegedly was stolen from Baltimore museum; auction canceled



CAPTION FULLSCREEN

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By Ian Shapira, Published: September 27 | Updated: Friday, September 28, 2:16 PM

The lore of the landscape was as irresistible to its owner as its beautiful brush strokes: Renoir had painted it, Baltimore collector Saidie May said, for his mistress on a linen napkin at a Paris restaurant along the Seine.

So how did the small painting wind up in a \$7 box of junk at a West Virginia flea market more than eight decades after May's ex-husband, Herbert L. May, purchased "On the Shore of the Seine" from a Paris gallery in 1926?

The Post Most: Local

Most Popular

1. French president pushing homework ban as part of ed reforms

1937 until 1951, when it was stolen.

The Impressionist work, whose title translates as "Landscape on the Banks of the Seine," was purchased two years ago at a West Virginia flea market.



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The buyer, a Virginia woman who has not revealed her name, took it to auction house The Potomack Co. in July, and experts there confirmed it was by the French master Pierre-Auguste Renoir. The frame of the painting includes a "Renoir" plaque.

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"I originally bought it for the frame," the buyer admitted to NBCWashington.com earlier this month. "I was trying to rip it apart... I was like, well, maybe I should wait." The buyer's mother encouraged her to get it appraised.

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It was expected to fetch \$75,000 to \$100,000 at auction.

"The rest of the auction will go on, but the Renoir has been withdrawn," said Lucie Holland, a spokeswoman for The Potomack Co.

older

newer

Read the story on NBCWashington.com

Potomack said that the London-based Art Loss Registry had said that the painting had never been reported stolen or missing and the FBI's art theft website did not list it as stolen either. There was also no police report from the theft.

The FBI is now investigating.

'Caught by surprise'

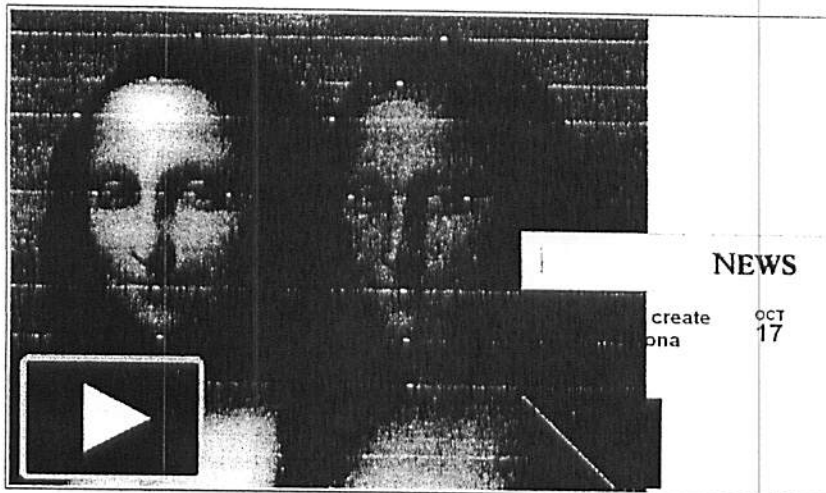
The Renoir came to the Baltimore museum through one of its leading benefactors, collector Saidie May. Her family bought it from the Bernheim-Jeune gallery in Paris in 1926.

The Washington Post found records in the museum's library on Tuesday that showed May had lent the paintings and other works to the museum in 1937, Potomack said.

After the newspaper told it of the findings, the Baltimore museum checked its files and found a loan record showing the Renoir had been stolen on November 17, 1951. What happened to it after the theft is unknown.

Doreen Bolger, the museum director, said the museum's probe into what happened to the painting was in early stages.

May died in May 1951 and the art collection was willed to the museum. As its ownership was going through legal transfer, the painting was stolen while still listed as on loan.



The Mona Lisa Foundation, based in Switzerland, is claiming Leonardo da Vinci painted an earlier version of the Mona Lisa. Is she or isn't she? NBC's Jim Maceda reports.

"We were caught by surprise," Bolger said on Thursday.

older

"At this point we just want to make sure that the painting winds up where it belongs and that we provide all the information we can to law enforcement about this issue," Bolger said.

newer

She said that she would be happy to show the painting again if it is ultimately returned to the museum.

NBC News staff, Reuters and The Associated Press contributed to this report.

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PROFESSIONAL HISTORY & CREDENTIALS

EDUCATION

Muskingum College, New Concord, OH 1961-1965
Bachelor of Arts, 1965 Major: Art History Studies
Indiana University, Bloomington, IN 1965-1967
Graduate Studies in the History of Art
with Teaching Fellowship 1965, 1966, 1967
George Washington University, Washington, DC
Graduate Special Studies in the History of Art 1967-1969
Georgetown University, Continuing Education Program 1994

EXPERIENCE

Assistant Professor, Muskingum College and Indiana University
various Art History courses 1964-1967
Director, The Studio Gallery, Washington, DC 1968-1969
Assistant Director, Adams Davidson & Co., Washington, DC 1969-1971
President and Owner, Adams Davidson Galleries, Inc., 1971 - present

PROFESSIONAL ASSOCIATIONS

President, American Society of Appraisers, Washington Chapter, 1983-1984
Member, Board of Examiners, American Society of Appraisers 1982-83
President, Washington Art Dealers Association, Washington, DC 1981-1987, 1991-1993
Senior Member, American Society of Appraisers 1978-2006
(Accredited Member recertification 2008-2014)
Certified Member, Appraisers Association of America (Recertification in
1999, 2004, 2008)
Senior Valuer, International Institute of Valuers 1981- present
Board of Directors, Archives of American Art, 1980 - 1986
Member and Donor, Corcoran Gallery of Art, Washington, DC 1980-present
Member, Art Dealers Association of America, 1988 - present
Sponsoring Member, Smithsonian American Art Museum, 1992-present
Legacy Circle Member and Donor, National Gallery of Art, 2008-present
Board of Directors, Washington Art Dealers Association, 1987-1991, 1993-2008
Board of Directors, Art Dealers Association of Greater Washington, 1997-2008
Personal Property Committee Member, American Society of Appraisers,
Washington, D.C. Chapter, 2001-2004

PUBLISHED WORKS

Minerva Chapman: A Retrospective Exhibition, H.K.Press, Washington, D.C., 1971
French Classicism in the 19th Century, H.K.Press, Washington, D.C., 1972
The French Impressionists and Their Followers, H.K.Press, Washington, D.C., 1971
Contemporary American Genre Painting, H.K.Press, Washington, D.C., 1972
William Broadhead, H.K. Press, Washington, D.C., 1972
100 Years of American Painting 1840-1940, H.K. Press, Washington, D.C., 1973
August F. Lundberg: A Retrospective Exhibition, Hoechstetter Co., Pittsburgh, 1974
A Selection of Important Works on Paper by American Artists of the 19th & 20th Century,
Evans Publishing Co., 1975
Bonnard and Vuillard: An Exhibition for the Benefit of the Phillips Collection,
Evans Publishing Co., 1978

Portraits of Places: A Survey of 19th Century American Paintings, Museum Press, Washington, D.C., 1979

I.M. Pei & Partners, Drawings for the East Building, National Gallery of Art: Its Evolution in Sketches, Renderings and Models, 1968-1978, Good Impression Publishers, Washington, D.C., 1979

Edgar Nye Reconsidered, Museum Press, Washington, D.C., 1979

Delight and Deception: Important American Still-Life Painting, 1850- 1890, Museum Press, Washington, D.C., 1979

American Art in the Barbizon Tradition, Museum Press, Washington, D.C., 1979

Works on Paper from Thomas Cole to Andrew Wyeth, Good Impression Publishers, 1980

American Luminism, Garamond Pridemark Publishing, Baltimore, Md., 1980

The American Landscape, A Century Later, Museum Press, 1980

A Retrospective Exhibition of Jervis McEntee, Museum Press, 1980

Washington Collects: Important American Art in Washington Collections, Garamond Pridemark Press, Baltimore, 1981

Legacy of the Hudson River School, 1860-1880, Garamond Pridemark Press, Baltimore, Md., 1981

Quiet Places: The American Landscapes of Worthington Whittredge, (co-authored by Cheryl Cibulka), Garamond Pridemark Press, 1982

Marble and Bronze: 100 Years of American Sculpture 1840-1940, Garamond Pridemark Press, 1984

The Artist as Explorer: Luminist Visions of 19th Century America, Museum Press, Washington, D.C., 1986

Masters of the American Landscape: Cole, Gifford, Heade, Church and Kensett, Garamond Pridemark Press, 1986

Masters of the Medium: Important American Drawings, Pastels and Watercolors, Museum Press, Washington, D.C., 1988

Allen Philbrick Rediscovered: An Exhibition of Paintings and Etchings from 1905 - 1936, Museum Press, 1988

Explorations of an American Impressionist: The Art of Wilson Irvine (1869-1936), (co-authored by Cheryl Cibulka Gordon), Garamond Pridemark Press, 1990

Intimate and Visionary: 200 Years of American Master Drawings, 1790-1990, Weadon Publishing, 1990

Past and Present, The Continuing Tradition of American Still Life Painting, Museum Press, 1992

Off the Mall, Inside Washington's Foremost Art Galleries, Organization of American States, Washington Art Dealers Association., (editor), Deadline Press, 1993

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"A Masterpiece Unearthed," The Evening Star, July 13, 1971, p. A-10

"A Million Plus Buys the Show," The Washington Post, Dec.17, 1971, p.C1

"Still Lifes by Minerva Chapman," The Georgetowne, Sept.19, 1973

"Morse Dials Showing Chapman Paintings," The Sunday Star, Oct.3, 1971

"Group Show Month," The Washington Post, August 5, 1974, p. B6

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"Washington's 2nd Million Dollar Dealer: Ted Cooper of Adams Davidson Galleries," The Washington Art Newsletter, December 1977

"Design Process of East Building seen in sketches," The Washington Star, January 6, 1979, p.C-2

"Galleries File," The Washington Post, May 4, 1979.

"Delightful Discoveries," The Washington Star, July 8, 1979, p.E-2

"Washington Gallery Boom - The Rush to Invest," The Washington Post, January 20, 1980

"The Light-Brigade of American Art-Record Sales for Luminist Paintings," The Washington Post, June 5, 1980

"Know-Nothing Dealer," The Washington Post, July 13, 1980

"Withheld Within," The Washington Post, October 18, 1980, p.B9

"Artists Immersed in American Wilderness," The Georgetowner, Nov.4, 1980

"A Century's Pleasure in Washington Collections," The Washington Star,
March 1, 1981

"Washington's Very Best Art Galleries," Washingtonian Magazine, September 1981

"Around and About at the Galleries," The Georgetowner, Oct.30, 1981

The Bargain Hunter's Guide to Art Collecting, by Steve Naifeh, Quill Pub, 1982

"Whittredge's Quiet Places," The Washington Post, May 1, 1982

"Long-Lost Masterpiece Rediscovered" (front page), The Washington Post, November
17, 1983

"Not Fire, Not Rain Stopped This Cole", The Washington Post, Jan.20, 1984

"Rediscovered Cole Goes to Texas," Art News, February 1984, p.20

"Erastus Salisbury Field," The Washington Post, July 12, 1984

"The Status of Statues," The Washington Post, October 13, 1984

"Sain's True Colors," The Washington Post, November 9, 1985

"Views on Hudson River Painters to be Heard in Art Center Series," The Journal News,
Tannersville, N.Y., May 17, 1985

"Beauty and the Budget: Building a Corporate Art Collection" by Michael Shaw, U.S.
Chamber of Commerce newsletter Business Action Network: Washington Watch,
November, 1985

"A National Treasure of Art" The Orlando Sentinel, May 9, 1986

"Art Dealers Honor Adelyn Breeskin," The InTowner, July 1986

"The Poirers' Echoes of the Ancients," The Washington Post, Oct.25, p.G-2

"19th and Early 20th Century American Art-The Boom Continues," Art News, December 1986

"Investing in American Art," The Nightly Business Report PBS Television (national)
December 2, 1986

"Washington: A Public City with a Private Heart," Art and Auction, January 1987

"Shifting the Focus to Antique Frames," The Washington Post, Washington Home Section,
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"ASA Stars on Public TV," Newsline, American Society of Appraisers, April, 1987, p.4

"Daniel Terra's \$35 Million Gamble," The Washington Post, April 21, 1987

"The Art of Running a Successful D.C. Gallery," The Washington Post, June 29, 1987,
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"Painters as Explorers in the Catskills," The Windham Journal, July 16, 1987

"The Softest Stroke," Washingtonian Magazine August, 1987, p.72-74

"Art Advisory Panel Accepted More Appraisals in 1986," The ArtNewsletter, September
15, 1987, pp. 6-7

"Painting Reproduction Gingerly Hung at Library," The Frederick News-Post, February
26, 1988

"Masters' at Adams Davidson," The Washington Post, May 7, 1988, p.C2

"Old and Modern Masters From the Collection of Ted Cooper," Muskingum College Palmer
Gallery Inaugural Exhibition, March 8, 1989 (Catalogue).

"American Landscapes Through Different Media," The Washington Post June 6, 1989

"The Quiet Collectors, Washington is a Big League Town" Museum & Arts Washington,
September/October 1989, p 70-71, 86-87.

"The Scene's Prosperous Year," The Washington Post, Dec. 30, 1989, p. D2.

"Back to the Future: Washington's Experts Predict," Museum & Arts Washington
January/February 1990, pp. 41-47.

An Exhibition of Paintings by A.F.Lundberg, Washington County Museum
of Fine Arts, Hagerstown, Md. (Catalogue) p.2

"National Gallery May Get Mount's 'Power of Music'," The Washington Post October 18, 1990, pp.
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- "Newsmakers," Washington Business, The Washington Post, September 16, 1991
- "Middendorf Gallery's Bleak Picture," The Washington Post, October 31, 1991
- "The Twice-Sold Painting," The Washington Post, December 16, 1991
- "Local Galleries Hit By Rash of Thefts," The Washington Post, February 19, 1992
- "Master Strokes," Where Magazine, April, 1992, p.8.
- "Doing the Galleries," Washington Life, April-May, 1992, p.26
- "Past and Present," Adams Davidson Galleries current still life exhibition, 'Around Town' WETA/PBS TV program feature, May 7, 1992
- "The Learning Curve," The Washington Post, Home, Aug. 29, 1996, p. 9
- "Trompe and Nostalgic Circumstance," The Washington Post, June 6, 1992, p.C2
- "More Middendorf Muddle" Art & Auction, p.16, June, 1992
- "Faux Finish to Coy Canvas, Trompe L'Oeil is the Thing", Antique and Arts Weekly, p. 68, May 29, 1992
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- "Painted into a Corner," The Washingtonian, June, 1993, p.48
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- "Christie's American Art Sale Signals Strength," The Maine Antique Digest August, 1994, p.36-C
- "Art Dealers to Talk with Artists, Review Portfolios," Corcoran School of Art, The Rag, Vol.4, No.4, September, 1994, p. 3
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- "Ted Cooper - June All Media Judge", The Art League, Tidings June 1996
- "Class Act", The Washington Post [Home] August 28, 1997, p.9
- "People...", Washington Conservation Guild Newsletter, Vol.21, 1997, p.7.
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- "Strong Showing for American Art", The Artnewsletter, Dec. 15, 1998
- "Washington Leaps into the Millenium", ADAGW Newsletter, Summer, 1999
- "Metamorphosen, der Kunsthandel im Internet", Weltkunst Magazine, Heft 10 September 15, 1999, p. 1696-98.
- "Connoisseur's World: The Art Market", Town and Country magazine, December, 1999, p. 128ff.
- "Capitol Shopping", Art & Antiques magazine, March, 2000 p. 145
- "Buying Good Art", Washingtonian magazine, April, 2000 p.116
- "Bulging Inventories Are Making Retailers Skittish, Ready to Deal", The Wall Street Journal, 'Home Front', April 13, 2001
- "Members in the News", ASA DC Chapter Newsletter, Nov. 2001, pgs. 2, 5
- "Gallery Talk", Chesapeake Home magazine, Feb. 2005, pgs. 100-105
- "How to Donate to a Museum", Art Knowledge News, March 5, 2005
- A&A Insider, "From Your Walls to Theirs" Art & Antiques Insider Guide, 2005-2006, p. 98-101.
- ARTlinePlus, "Two Poems, an Incident, and an Art Dealer: Ted Cooper and the Currency of Knowledge", www.artlineplus.com/reviews/index.html
- ASA in the News, Newsletter, March 7, 2006, page 1
- "Clark Hall Murals to Come to North Grounds", Virginia Law Weekly, April 11, 2008
- "Appraiser examines the sale of Randolph College painting", Lynchburg News Advance, June 15, 2008
- "Reality Show", Virginia Living magazine, p.37, October, 2008
- "Distinguished Visiting Professor of Art History, Ted Cooper'65", Muskingum Update, Spring, 2009, p.15.

SPEAKER AND PANELIST

- "Seventeen Criteria for Establishing the Value of a Work of Art," Fine Arts Forum, American Society of Appraisers, Mt. Vernon College, Washington DC, March 26, 1977
- "Difficulties in Appraising 19th Century American Paintings," International Appraisal Conference, A.S.A., Hershey, Pa., June 28-30, 1978
- "The Importance of Important American Art," The Times Club of Potomac MD, January 14, 1980
- "Symposium on Escalating Personal Property Values," A.S.A., DC Chapter, Fort McNair, Washington DC, April 16, 1980
- "Inside Washington's Best Art Galleries," Smithsonian Institution Resident Associates Program, Washington DC, April 16, 1980
- "Investing in American Art," The Harvard Business School Club of Washington DC, December 12, 1980
- "Rediscovering American Art," Fine Arts Forum, American Society of Appraisers co-sponsored by George Washington Univ. May 9, 1981
- "Critical Problems Facing the Appraiser of American Paintings," Regional Conference and Seminar, American Society of Appraisers, Winston-Salem NC, March 25-27, 1982
- "Connoisseurship and Collecting 19th Century American Art," American Art Council, Los Angeles County Museum of Art, April 25, 1982
- "Practices and Pitfalls of Appraisals, Donations and Art Contracts," speaker and panelist: Fine Art Symposium sponsored by George Washington Univ. and Washington Art Dealers Assoc., September 29, 1984
- "The Educated Eye: Connoisseurship in the Visual and Decorative Arts," Smithsonian Institution Resident Associate Lecture Series, October 28, 1986 (audiotaped)
- "The Artist as Explorer: Luminist Visions of Nineteenth Century America," Washington Art Dealers Association Lectures for the Phillips Collection, October 21, 1986
- "The Artists Who Explored the Catskills," lecture delivered to the Greene County Mountain Top Historical Society, Onteora Club, Tannersville, New York, July 23, 1987
- "Appraising the Damage: Why Condition is Crucial to the Valuation Process," lecture sponsored by the Washington Conservation Guild, National Museum of American History, April 7, 1988
- "Instant Expertise and the Appraisal Conspiracy," lecture delivered to the Art South Fall Seminar, Washington, DC, October 21, 1988
- "Works on Paper," speaker and juror at The Art League, Alexandria, Virginia, November 9, 1989
- "The Money Market of Paintings: Investing in Art," lecture delivered to the Resident Associates program, Smithsonian Institution, Washington, D.C., February 5, 1990
- "A Symposium on the Proper Handling, Care, and Preservation of Art on Paper," host and speaker, Adams Davidson Galleries, Washington, D.C., Nov. 14, 1990
- "How to Establish the Value of a Work of Art or an Item of Personal Property When There Are No Comparables," "The Importance of Condition in the Evaluation Process," lectures delivered to the American Society of Appraisers, Washington, D.C. chapter, May 7, 1991
- "Connoisseurship and Collecting in Washington, D.C.," Smithsonian Institution Resident program sponsored by the Washington Art Dealers Association, April 16, 1992 (audiotaped)
- Juror, Sumner School Museum Watercolor Exhibition, March 8-9, 1993
- Juror, The Art League, Alexandria, Va. [700 entries] May 5, 1993
- Portfolio review, Corcoran School of Art graduating Seniors, March, 1995, and March, 1996
- Juror, The Art League, Alexandria, Va. [675 entries] June 4, 1996
- Juror, 1996 Open Exhibition, Arts Council of Fairfax County [372 entries], Nov. 4, 1996

"Appraisals, Good Documentation & Digital Photography" Nov. 5, 1996 presentation for Smithsonian Associates, Campus on the Mall, Ripley Center, Washington, D.C.

"Trompe L'oeil" National Conference, Appraisers Assoc. of America, November 14-17, 1996, New York (conference participant)

"Valuating Artwork: Science or Magic?" Inaugural Address to the International Monetary Fund Art Society, Washington, D.C. April 7, 1999

"New Parameters for Personal Property Appraisers in the Digital Millennium" address to the Washington, DC Chapter of American Society of Appraisers, May 4, 1999

Panelist, 1999 ADAGW Symposium: "Art at the Millennium", Omni Shoreham Hotel, Washington, D.C., Oct. 2, 1999

Guest Appraiser, FOX TVNEWS, "Trash or Treasure", July 21, 2000, 6-9am

"American Drawings, Pastels and Watercolors" Appraisal Studies in Fine and Decorative Arts, New York Univ. N.Y., May 16-20, 2001 (conference participant)

Lecturer, "Difficult Appraisal Assignments", ASA Fine Art Symposium, The Arts Club of Washington, Oct. 9, 2001

"Art & Cultural Property: Provenance; Due Diligence; Legal and Ethical Issues", ASA Conference, Oct. 7-8, 2002 (conference participant)

"Collecting and Connoisseurship", Smithsonian Associates Masters Program Nov. 18, 2003, Ripley Center

"Advanced Report Writing" ASA Conference, Herndon, Va., April 28-29, 2007

Juror, The Art League, Alexandria "International Landscapes" 785 entries, August 7, 2007

"USPAP" Conference, March 14-16, 2008, Wash. D.C. A.A.A., tested and passed.

"Conversations about Art & Money" Visiting Distinguished Professor of Art History Program, Muskingum College, New Concord, Ohio, September, 2008

"Crafting Professional Appraisal Documents" Address to Art History Class at Sweetbriar College, Amhurst, Va., February 26, 2009

"Dealing with Great Art in a Recession" Presentation to the Equal Justice Foundation, George Washington Univ. Law School, May 24, 2010

"American Landscapes in the Time of the Civil War", address to the University of Va., Museum, Charlottesville, August 30, 2012

PROFESSIONAL APPOINTMENTS

Appointed by Secretary of the Treasury to serve on the Art Advisory Panel of the Internal Revenue Service, 1984, 1985, 1986

Appointed to Advisory Committee of the Hereward Lester Cooke Foundation, 1985-1989

Elected President, Washington Art Dealers Association 1981-83, 1983-85, 1985-87, 1991-93.

Elected Secretary and Board Mbr, Washington Art Dealers Association 1993-1997

Elected Board Member, Art Dealers Association of Greater Washington 1997-2000, re-elected 2001-2004

Elected Treasurer, Art Dealers Assoc. of Greater Washington 2006-2010

Appointed to Advisory Board, Soc. to Prevent Trade in Stolen Art, 1999-2009

Appointed to The Cornerstone Society, U. of Virginia, March, 2011

TEACHING

Faculty, Appraisal Studies program, George Washington University, Center for Career Education, Spring, I & II/Fall, I & II

1995 to 2004: "*Looking at Pictures: Science or Magic?*"

USPAP

Successfully completed a 15-hr. course and examination on the Uniform Standards of Professional Appraisal Practice (USPAP) in March 2008 and effective through March 2013.

The White House
The National Gallery of Art
The National Portrait Gallery, Smithsonian Institution
The Smithsonian American Art Museum
The Corcoran Gallery of Art, Washington, D.C.
Randolph-Macon Woman's College, Maier Museum of Art, Lynchburg, Virginia
(entire collection)
United States Department of State, Diplomatic Reception Rooms & Blair House
United States Department of Defense, Pentagon (entire collection)
United States National Park Service
The American University, Washington, D.C. (entire collection, 843 pictures)
The United States Information Agency (entire collection, 1643 pictures)
The Washington National Cathedral
The Library of Congress
Organization of American States, Washington, D.C.
National Institutes of Health., Foundation for Advanced Education in
the Sciences, Bethesda, Md. (entire collection)
Ruskin Collection at The Phoenix Art Museum (entire collection)
The Thomas Jefferson Memorial Foundation, Charlottesville, Virginia
The New York Historical Society, New York, N.Y.
The World Bank, Washington, D.C. (entire collection, 3,366 pictures)
Federal Bureau of Investigation, Washington, D.C. (authentications)
General Services Administration, Washington, D.C.
The National Building Museum, Washington, D.C.
George Washington University, Washington, D.C.
National Museum of African Art, Smithsonian Institution
The Barnett-Aden Collection, B.E.T., Inc. (entire collection)
United States Supreme Court
United States Customs Service
The National Museum of Women in the Arts
National Society of the Daughters of the American Revolution
Gunston Hall Plantation, Lorton, Va.
The Rockefeller Foundation, New York
The Phillips Collection, Washington
The National Academy of Sciences, Wash.D.C. (entire collection)
Maryland Historical Society, Baltimore
Anacostia Museum and Center of African-American History & Culture
Walter Reed Army Medical Center Institute of Pathology
United States Navy, Naval Observatory, Washington, D.C.
Dickinson College, New Carlisle, Pa.
The Phillips Collection, Washington, D.C.
St. Mary's College of Maryland, Md. (authentications)
U.S. General Services Administration (authentication, appraisal)
Tudor Place Historic House & Gardens, Washington, D.C.
U.S. Senate Commission on Art, Washington, D.C.
Mount Vernon Ladies Association, Mt. Vernon, Va.
Westmoreland County Museum of Art, Va.
Montpelier, Home of James Madison, Va.
Army-Navy Club, DC (entire collection, 574 artworks)

Ted has also, over the last 40 years, appraised hundreds of prominent
local and national private collections.