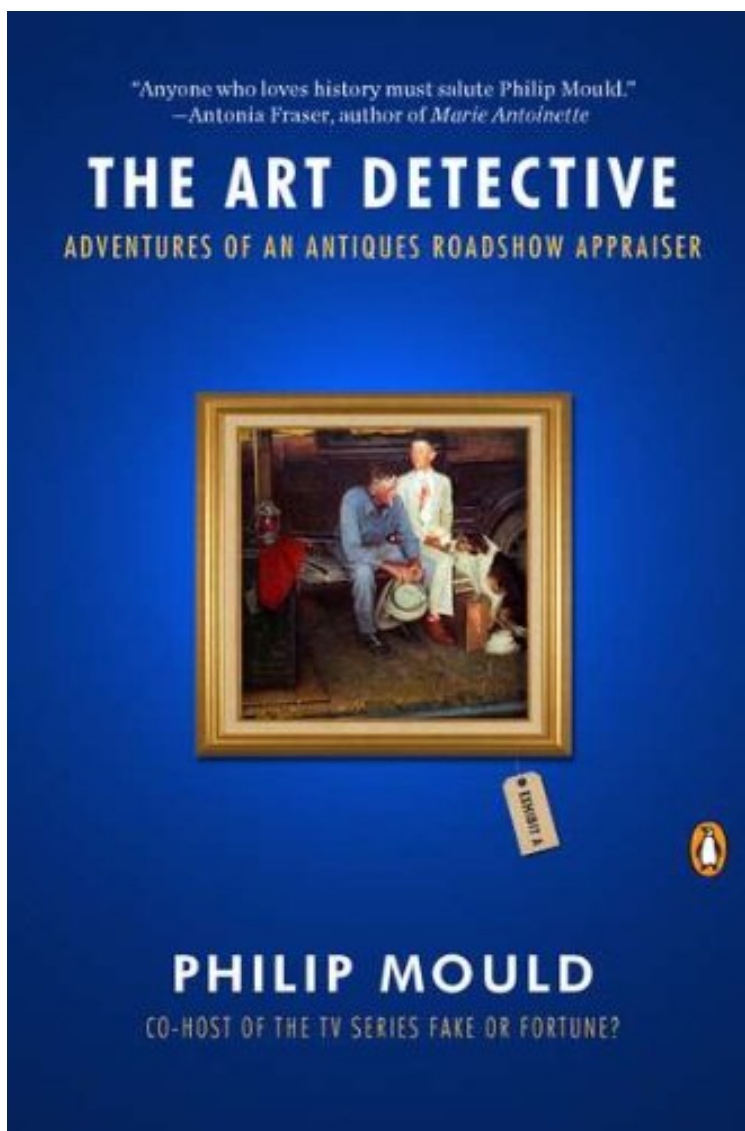


#933672 in Books Penguin Books 2011-04-26 2011-04-26 Original language: English PDF # 1 8.00 x .70 x 5.30l, .52 #File Name: 0143119168272 pages Penguin Books | File size: 66.Mb



*Philip Mould*

*DOC | \*audiobook | ebooks | Download PDF | ePub*



[Free pdf] [The Art Detective: Adventures of an Antiques Roadshow Appraiser](#)

## **The Art Detective: Adventures of an Antiques Roadshow Appraiser**

**Philip Mould : The Art Detective: Adventures of an Antiques Roadshow Appraiser** before purchasing it in order to gage whether or not it would be worth my time, and all praised [The Art Detective: Adventures of an Antiques Roadshow Appraiser](#):

22 of 22 people found the following review helpful. Behind the scenes...By Jill Meyer Philip Mould takes a wonderfully interesting look at how art restoration works. But, in looking at restoration of existing paintings, he also delves into how he, as a gallery owner, along with his team, find work that has remained under-valued or unvalued for

centuries. And then how that piece, now restored by Mould's experts, ventures back into the art world in renewed glory. Mould, an appraiser for the BBC's "Antique Roadshow", is also an owner of a gallery in London which specialises in antique portraits. As an aside, I have visited the gallery in the past to see his collection but did not know that this book was written by the gallery's owner until I read the credits. As a book reviewer, I have no reason to falsely rave about his book, even though I have enjoyed visiting his gallery. I suppose that being a fan of antique portraits gave me the impetus to read and review the book, however. Mould takes five or so examples of "found" paintings - one from his "Antique Roadshow" - and writes how instinct and education about a painter, his other work, the painting's subject's history, and other "intangibles" go into Mould and his staff taking on an often dirty and undistinguished painting on the chance that the painting is "the real thing" - a real Rembrandt, a real Homer Winslow, etc. Probably the most interesting story was that of a Norman Rockwell painting on display at the Rockwell Museum in Massachusetts that...wasn't. Wasn't the "real" Rockwell painting, but rather one done by a disciple of Rockwell, who copied the original for reasons sort of murky, and donated to the museum. The "real" Rockwell was found by the copier's sons after his death and turned over to the museum. The other examples Mould cites are almost as interesting. Each is a story in-and-of-itself, and most end conclusively. The last painting in the book, that of a Winslow Homer, "found" in Ireland of all places, has been the subject of ownership dispute which have not been worked out yet. Mould's book is a wonderful read for those interested in art history and in art restoration. Some of the paintings found did not need massive restoration but a few did and Mould recounts the intricacies of physical restoration. Not a long book, Mould makes the most of his subject with descriptions and interviews with his fellow art historians and sellers. 0 of 0 people found the following review helpful. Fascinating, entertaining, and insightful. By B. J. Ford. The Art Detective by Philip Mould is a fascinating, entertaining, insightful look into the world of art galleries, discovery, restoration, dealing, collecting, and, to some extent, the creative process. Each of the six chapters is a well-written account focusing on the author's own adventure involving the discovery of an important work of art: a hoard of old British portraits in Vermont, a Gainsborough, a Norman Rockwell, a Rembrandt, a portrait of Queen Elizabeth I (and another of Henry VIII's brother, Arthur), and a Winslow Homer watercolor. Without revealing spoilers, the text covers the business aspects of dealing in masterpieces far beyond a purely financial perspective: it also addresses the issues of fakes and forgeries, theft, auctions, and the personalities and relationships of collectors, dealers, historians, art subjects, and artists themselves. Mr. Mould recognizes, Great artists are also risk takers; they constantly push the boundaries of illusion, like ambitious magicians (page 61). The text is greatly enhanced by two sections of carefully chosen and well-reproduced photographs -- about 35 pictures in all that really bring the very visual subject of this book to life. The index is also helpful. As usual, I'm pointing out a few (specifically five, primarily typographical / grammatical) things that could be corrected in future editions: Page 86: In a sentence that reads, An intern at the auction house, despite been given a fax, maybe been should be changed to being? This could just be a difference in American / British English usage. After all, it is said that Britain and America are two nations divided by a common language. Page 109: For readability, the first sentence of the paragraph beginning with When Rockwell arrived here in 1939 could have its punctuation modified: maybe move the closing dash after the italicized Saturday Evening Post, and change the current closing dash to a colon. Page 165: A sentence that recounts dialogue by Ernst van de Wetering begins with, But during the forty years of my life between 1948 and 1998, it seems forty should be changed to fifty (or either change 1948 to 1958, OR 1998 to 1988). Pages 194 / 195: Discussion of a portrait being offered by Sothebys with an estimate of between 700,000 and 1 million (as noted on page 196), is prefaced by Mr. Mould's recollection of having seen the same painting two years earlier for sale by Christies South Kensington, which he seems to have purchased and re-sold; on page 194 the Christies estimate is stated as 6,000 to 8,000, but on page 195 the author expresses being very pleased when it was knocked down to me for 43,000. Maybe I'm just confused, but there may be a misplaced comma or decimal point in there somewhere. Page 207: In a sentence that begins with Henry VIII was briefly succeed by his son, it seems as if succeed should perhaps be changed to succeeded. Anyway, I highly recommend this thoroughly enjoyable book written by someone who clearly loves his work. His enthusiasm is communicated in a way that makes for riveting reading. 0 of 0 people found the following review helpful. art history presented as mystery. By John E. Drury. Philip Mould, one of the engaging intrepid experts on Antique Roadshow UK, gives the reader a short, intriguing book of art restoration and art re-discovery centered on his own experiences as a London based art dealer of English portraits. His six stories deal with Thomas Gainsborough, Rembrandt, Winslow Homer, a suspect portrait of Elizabeth I, his encounter with an eccentric New England collector/hoarder and a questionable painting by Norman Rockwell. Charged with the excitement of the chase, Mould, a mystery writer at heart, builds the stories on biographical insight, pace, his own expertise, his contacts in the art world, occasionally using the argot of the antiques world (dendrochronology), his extensive English lexicon (hoick, tronie, boffin, etc.) and the inclusion of superb color photographs of the paintings he writes about. I enjoyed every page of this wonderful book.

The art world has never seemed so deceptive--or so much fun. A star of Antiques Roadshow shares his stories of discovering masterpieces and unmasking forgeries. How can you tell a masterpiece from a piece of junk? Philip Mould

has been so successful at discovering buried treasures that he's affectionately known as "the art detective." Now, at last, he has decided to let the eleven million fans of *Antiques Roadshow* in on his secrets. Each chapter revolves around a particular painting and the people who helped unmask its creator's identity—from an ingeniously forged Norman Rockwell (good enough to fool the Rockwell Museum) to a Winslow Homer found in a dump. Witty and compulsively readable, *The Art Detective* is memoir, art history, and brilliant storytelling all rolled into one.

From Publishers Weekly Art historian Mould provides an accessible introduction to the world of art dealing, inviting the listener along as he tracks down the provenance of paintings—including a Thomas Gainsborough. His vignettes are fascinating, if slightly rambling, and they are deftly delivered by James Langton, whose crisp English accent coupled with an assertive, authoritative handling of the material proves delightful. He enlivens the more drab or technical sections and provides smooth transitions from English to American accents. A Viking hardcover. (July) (c) Copyright PWxyz, LLC. All rights reserved. From Booklist Philip Mould is a British art dealer best known in the U.S for his appearances as an art appraiser on the PBS re-broadcasts of the original BBC series *Antiques Roadshow*, retitled *Antiques Roadshow UK*. Mould's real claim to fame, though, is as a finder of lost or misidentified art. Here he recounts, with considerable wit and charm, his adventures in the trade, and the stories behind his most noteworthy finds, among them a lost piece by Thomas Gainsborough and a watercolor by Winslow Homer. Mould writes like a born storyteller, revealing enough of his craft in these highly literate war stories to pull in the layman reader and inform those who want to know a little about identifying and restoring art works without bogging down his yarns with needless minutia. Remarkably, given Mould's stature in the world of art dealing, he devotes little space to self-congratulation, admirable modesty that makes his prose all the more endearing and the man all the more fascinating. -- Jack Helbig "Mould proves he is wonderful storyteller, thanks in part to Langton's able performance." ---AudioFile