

COMMENTS FROM OUR READERS

VOLUME 90

Howard-

Unfortunately the 2 fakes at did in fact sell. Also, to your point on the Blanchard/Cortes fakes-- I ran across one offered to me last week, a 13 x 18 Notre Dame piece, without question was a Blanchard painting signed Cortes--the strange thing was that the signature did not fluoresce and appears to have been done at the time the piece was painted--Could Blanchard have been the culprit?

Duffy O., Texas

Bravo to Amy and Lynsi on "The Sites of Paris – Yesterday and Today"! I'm going back to Paris and look at these Sites with a fresh eye. The last hour was just an incredibly enjoyable experience. Tonight, I am sending this by e-mail to friends who live just outside Paris for their enjoyment and to a friend in Indian Wells I worked with for many years before we both retired from Marriott. He managed one of the Marriott properties in Paris for several years.

The artwork by Edouard–Leon Cortes was fabulous and thank you for making it available for Amy's 2 year study to delight your readers. For us less affluent, reading Amy's work was as much fun and full of memories to us as any of those buying a part of the \$1.2 billion in artwork you reported on in your newsletter.

Should you publish this or expand it, it might be fun to date the paintings. Thanks again.

Bob A., Virginia

Hi Howard,

I was very interested to learn about the Cortes copy with Blanchard's signature on it. I think I asked you previously what happens to copies. You responded that it "depends on the skill of the artist but really the paintings can only have decorative value". So now my question is do you have any idea what kind of value can be placed on this copy since Blanchard's work is also excellent and well known?

Another question I have is: whose paintings are generally more valuable Cortes or Blanchard? There must be many copies of the masters and other highly skilled artists floating around the world. Many artists, in the beginning, will no doubt be copying masters in order to learn the language of art and excel in their own art. I expect the Cortes copy by Blanchard was such a case where perhaps Blanchard was influenced by Cortes work and wanted to achieve greatness in his own through studying Cortes. (Would he have deliberately tried to pull the wool over people's eyes...mmm. interesting thought).

Personally, I love both artists' work. But I particularly love Cortes' Paris and country scenes in Normandy where he has interpreted nature's light by flooding the canvas with peachy and pinky colours.

Glenis R., Canada

SCREAMING BARGAINS....you're a born salesman!

I wrote the above remark days ago immediately after I read your last Newsletter but I intended to write more so I "filed" it in the 'send later' box....and then the garden demanded my attention. Now I forget what I had originally intended to say but I will say that I continue to thoroughly enjoy your wit, humor, art tutorials and excellent writing skills in every Newsletter.

Howard, you live and work in a truly fascinating world. Thanks for keeping us (your dedicated students) informed about the best and worst of it.

Pat G., New York & Florida