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Information on purchasing the artwork pictured in the *Marine Art News* may be obtained by contacting the Publisher, J. Russell Jinishian at (203) 259-8753 or rjinishian@optonline.net.
A
s always in the creative world of today’s marine artists, there are a great number of exhibitions, events, and exciting projects happening all over the globe, and this current year is no exception. Here are a few highlights...

We’ll begin with the American Society of Marine Artists (ASMA). Now in its 38th year, boasting membership of over 500 artists from 40 states, it continues to evolve in its mission to “recognize, encourage, and promote marine art and maritime history,” and to fulfill an educational role in the field. This year is shaping up as a busy one under the leadership of new President, Colorado sculptor Kim Shaklee, Managing Fellow Lisa Egeli, and Deputy Managing Fellow Neal Hughes. It includes the opening of their 17th National Exhibition at the Museum at the College of William and Mary in Williamsburg, Virginia set to run from September 8 to November 11 when it will travel to the Academy Art Museum in Easton Maryland, then to Quinlan Visual Art Center in Gainesville, Georgia, then onto the Minnesota Museum of Marine Art in Winona, Minnesota, and finally Mystic Seaport Museum in Mystic, Connecticut October 17, 2017 to January 2018. The exhibit will showcase 100 works of art from the “Signature” members of the Society, displaying the vast range of subject matter and styles being employed by today’s marine artists.

Of course, if you can’t wait until September, you can visit the Minnesota Museum of Marine Art in Winona between now and July 24th where there will be a smaller, but equally diverse exhibition of marine art from the members of ASMA. On display will be 50 works of art by artists like Ian Marshall (New Hampshire), Steve Lush (Massachusetts), David Bareford (Connecticut), Mary Erickson (North Carolina), Robert Akers (Illinois), and Guy Morrow (Texas).

Whether or not you’re able to visit this exhibition, the museum and its collection are worth a visit at any time of the year. Especially designed and built from scratch, this unique museum opened 10 years ago on the banks of the Mississippi River, with acquisitions ranging from the best contemporary marine artists, like Christopher Blossom, Don Demers, Tim Thompson, Keith Reynolds, Louis Dodd, John Stobart, and many others, to the marine-themed art by the world’s greatest artists, including Hudson River Painters Thomas Moran, Frederick Church, Impressionists Claude Monet, Vincent Van Gogh, America’s Winslow Homer, Paul Gaugin, and even Picasso. Wow! Most recently they acquired the gigantic (17x21 feet), symbolic painting of “Washington Crossing the Delaware” by German-American artist Emanuel Lutze, painted in 1853 in the West Wing of the White House, where it had hung for many years. This would be considered the crown jewel in any American museum’s collection of paintings. Another version, painted by the artist, is in the collection of the Metropolitan Museum of Art. You can find more about the Minnesota Museum of Marine Art and their fantastic collection, and ambitious exhibition schedule on their website at mmam.org.

The museum was founded by two Minnesota collectors. Mary Burrrichter and Robert Kierlin, whose private collection formed the basis of the museum. They will be presented with the first American Society of Marine Artists Lifetime Achievement Award at the opening of the Society’s 17th Annual Exhibition in Williamsburg in September 2016. This opening event is more than simply an exhibition opening and presentation ceremony. This year the Society has made the 2016 National Marine Art Conference a powerhouse gathering of top marine artists. The 3-day event includes artist Neal Hughes demonstrating plein air painting; Len Tantilo, who spent the last 15 years researching and recreating the Colonial Era in America (1607-1763), discussing his work; Peter Trippi, editor of “Fine Art Connoisseur” Magazine, leading a panel discussion on “Marine Art in America”; painters C.W. Mundy, Len Mizerek, William Duffy, and Mike Killelea discussing various technical aspects of painting; the world’s leading sculptor of monumental wildlife, Kent Ullberg, discussing his fascinating career, along with John Barber, who will detail his 40+ years studying and painting the Chesapeake Bay. Muscarelle Museum Director Aaron H. De Groft and ASMA past President Russ Kramer will discuss the 17th National Exhibition itself; while Sergio Roffo and Gerry Smith will lead two workshops for artists to paint “en plein air” on the historic Jamestown Settlement waterfront; Society past President Peter Egeli and his daughter Lisa will discuss and illustrate what it is like to be a member of a three-generation family of artists. The weekend will culminate in a special dinner at Colonial Williamsburg with a keynote address given by John Stobart, the most influential marine artist of our time. For more information, visit americansocietyofmarineartists.com

In Britain, where the 90th birthday of Her Majesty Queen Elizabeth II is being celebrated, 2016 also marks the 50th anniversary of granting of the Royal Charter to the Royal Society of Marine Artists (RSMA). This will be celebrated with an even larger than usual Annual Exhibition from September 28 to October 8, held at the Mall Galleries in London. This year, it will include an astonishing 400 works of art by today’s leading British marine artists! More information can be found at rsma-web.co.uk.

We spoke with RSMA past President Geoff Hunt recently. Geoff is best known for his paintings for the covers of the American editions of the 21 Napoleonic Era (1799-1815) sea novels of Patrick O’Brien. In fact, Geoff continues to be sought after for his extensive knowledge of the British and French Navies during that time. He tells me that for the third year he and Naval historian Brian Lavery, author of 30 books including Nelson’s Navy (1989), Royal Tars: The Lower Deck of the Royal Navy (2010), and Churchill Goes to War (2007), were the guest lecturers on a Naval History cruise through the Western Mediterranean aboard the Sea Cloud. Geoff said that while the Naval History in general was the theme, there was so much interest in the Patrick O’Brien novels that he dusted off his presentation on the theme and gave it to the crowd. These maritime-themed Sea Cloud cruises have all been organized by New York-based tour organizer Annemarie Victory, who specializes in organizing “one-of-a-kind” luxury tours throughout the world.” Visit annemarievictory.com for more information. Lavery is no slouch in the Patrick O’Brian arena either. He was the advisor to director Peter Weir for the 2003 Russell Crowe movie “Master and Commander: The Far Side of the World” based on the novels and for the construction of the replica of Captain James Cook’s exploring ship HMS Endeavour. Lavery and Geoff even worked together to produce a book The Frigate Surprise: The
Greenwich, Connecticut at the turn of the 19th century was a farming community supplying produce to the markets of New York. At that time all cargoes were shipped on coastal sloops from landings like this, up and down both sides of Long Island Sound. The principle crop originally was potatoes, though later on, after more land had been cleared, the variety of crops shipped out of Cos Cob Landing widened to include hay and grain, poultry, butter, cattle, sheep and hogs. After the Civil War, apples were extensively raised in the area.

Although the Mianus River still flows through the same spot today, this landing has become nearly invisible due to the four concrete pylons that support the I-95 highway overhead. However, Stobart's painting reminds us of a simpler time when communities were connected by their access to the sea. The artist was drawn to the scene by an old etching that included the unusually shaped grist mill with the odd doorway at the end of its roof.

In his painting, the beauty of the golden morning light, still low in the sky, conveys Stobart's love of discovering and revealing often overlooked settings. Every object, regardless of its importance, is given careful attention. Like the sun's warmth, Stobart's enjoyment of recreating a world from such small relics of the past pervades every corner of the composition and brings this piece of Greenwich history to life to appreciate today. Although the artist has become internationally known for recreating ports and harbors of the world in the 19th century, this is the only painting he has ever made of Greenwich, Connecticut.

Geoff tells me that he’ll be having the first retrospective exhibition of paintings from his long career in March 2017 in London at a gallery on St. James Street. We’ll keep you posted. When we spoke, he was hard at work on a painting of Nelson’s flagship the HMS Victory, his 19th painting of Victory—a commission for a collector.

Down under, past President of the Australian Society of Marine Artists, Robert Carter, tells me that his new 210-page book Paint Me a Ship, detailing his fascinating career which led him founding the Society in 1996, is just being published. In fact, part II of his book contains a history of the Society, and includes 40 illustrations by its members. The book will be officially released at the opening of their 20th Anniversary Exhibition scheduled to be held at the Royal Art Society of NSW in Sydney from October 14-30. (See our book page for details.)

2016 has also seen the announcement of the formation of a brand new Marine Society. Four years in the making is PRIMA, an acronym for Pacific Rim Institute of Marine Artists. Their mission is to “celebrate human diversity through the lens of fine art, with specific attention to artists living on or near the Pacific Rim, the Pacific Ocean being our common thread.” It is a 501(c)(3) organization and the brain child of two Seattle-based artists, Bob Bryant and Austin Dwyer. Says Bob, “Maritime artists of the Pacific Ocean, the largest ocean in the world, which covers half the earth, have been underrepresented.” He and Austin used as their model the American Society of Marine Artists, but set things up slightly differently. While ASMA has “Regional Representatives,” PRIMA has an Artist Representative in each country or state who is responsible for the artists in that country. They currently have representatives in six areas: in United States, Louis Gadai; in Australia, Ian Hansen; in Hawaii, Suzie Anderson; in Canada, John Horton; in China, Steve Hu; and in New Zealand, A.D. Blake. They are looking for representative artists in Pacific countries and locales like Japan, Singapore, Alaska, Guam, Peru, Chile, Mexico, Marshall Islands, and American Samoa. The Kelton Foundation, and the COGAP, Coast Guard Art Program, have also signed on as sponsors. We wish them all the best, and we’ll continue to report on their activities.

COGAP, or the Coast Guard Art Program, now in its 35th year, is itself a fascinating program. It was founded by military artist George Gray, in partnership with the venerable Artist’s Club, the Salmagundi Club, in New York City. In the program, artists are given direct access to all the Coast Guard activities on land and sea, to capture every aspect of the daily missions of the 40,000 men and women on active duty. Recently, the Coast Guard artwork was included in exhibitions in diverse locations from the U.S. Space Museum in California, to the Door County Maritime Museum in Sturgeon Bay, Wisconsin. Custom House Maritime Museum in Newburyport, Massachusetts, the Hull Lifesaving Museum in Hull, Massachusetts, and the Museum of Arts and Sciences in Daytona Beach, Florida. This July 3-15 the Salmagundi Club in New York City will display the latest additions to the collection. If you are interested in this program, you can obtain information by contacting the Coast Guard Art Program Coordinator directly, Maryann Bader at Maryann.Bader@uscg.mil or 202-372-4643.

If you are in the Northwest between July 9 and September 24 of this year, you will want to visit the 23rd Annual Coos Art Museum’s Maritime Exhibition in Coos Bay, Oregon. This year it features over 85 works of art in conjunction with the American Society of Marine Artists and co-sponsored by Oregon International Port of Coos Bay, and a grant from the Coquille Travel Community Fund. TripAdvisor calls this 5560 sq. ft. museum a “converted post office from the Art Deco Era, Coos Art Museum is an unexpected treasure.” Jurors for the exhibition will be West Coast artists Jeffrey Hull from Oregon and Debra Huse from California, and the field’s most highly respected marine painter, Don Demers. Featured Artist in the exhibition will be William A. Selden. A number of awards...
will be presented. In 2015 the Best of Show went to Harold Johnson’s painting “Down to the Sea and Ship.” Other award winners included Austin Dwyer, Lina Tutwyler, Richard Boyer, Don McMichael, and Paul Mullally. More information can be found at Coosart.org. Each year the biggest exhibition of Marine Art takes place at the Maritime Gallery at the Mystic Seaport Museum in Mystic, Connecticut, and this coming year is no exception. The 37th Mystic International Exhibition will take place from October 1 - December 31. While hundreds of works from artists from all over the world in the fields of painting, drawing, sculpture, and scrimshaw are reviewed, only one hundred or so are chosen for display. The most prestigious awards in the field are presented. Last year’s winners included: Rudolph J. Schaefer Maritime Heritage Award to Patrick O’Brien; Maritime Gallery Yachting Award to Gary Gowans; Marine Environmental Wildlife Award to Robert Lagasse for his sculpture “Sting Ray”; Thomas Wells Award to watercolorist Jim Griffiths for “Dangerous Weather”; Museum Purchase Award to Jonathan McPhillips for “View through the Boatworks”; Rudolph J. Schaefer III Emerging Artist Award to Laura Cooper; and the Awards of Excellence to Donald Demers, Ronny Moortgat, Patrick O’Brien, (yes, two awards!); Leif Nilsson, and Kenichi Takahashi. The two judges for 2015 exhibition were Douglas Hyland, now former Director, The New Britain Museum of American Art and Abigail Starliper, Christie’s expert in American Folk Art. More information on this year’s show can be found at gallery@mysticseaport.org.

Speaking of new books, historic ship painter Paul Garnett stopped by recently and dropped off a copy of Three Strands of an Unraveling Rope: A Small Taste of the History Surrounding the Mutiny on the Bounty. It was written by Kiwi Wayne Greig and recently published by The Copy Press in Nelson, New Zealand. This unconventional publication includes everything from reproductions of 18th century charts to recent satellite photographs of harbors as they appear today, all to tell the story the 1787 voyage of the HMS Bounty under the command of William Bligh. It also follows Bligh on his legendary voyage with 18 of his crew after the infamous “mutiny on the Bounty” on April 28, 1789, when they were set adrift off Tonga in a 23 ft. ship’s boat with only enough food for one week. Amazingly, Bligh sailed that small boat for 47 days, eventually landing at the Dutch settlement in Timor. Greig calls this, “Possibly the greatest feat of seamanship and endurance ever recorded.” He also tells of the fate of the mutineers led by Fletcher Christian, who settled on Pitcairn Island, a small uncharted island in the Pacific, and the Royal Navy’s dispatching of the HMS Pandora to the South Seas in an effort to find them. Greig’s book marries a lively and amusing narrative with an astonishing array of photographs, portraits, ship models, and memorabilia from historic to modern. Included are 27 paintings by Paul Garnett and paintings by two other New Zealand artists Gordon Miller and Frank Allen. But what makes Garnett’s paintings particularly interesting is that he was the ship’s carpenter on the first replica of the Bounty built for the 1962 MGM movie “Mutiny on the Bounty”, starring Marlon Brando. He has worked on the ship from the inside out, and knows it as well as anyone alive today. To research his paintings, he not only consulted with historians and scholars, but also with Bligh’s own meticulously kept logbooks. When I asked Paul about his remarkable series of paintings, he said simply, “My purpose was to turn Bligh’s words into paintings.” See our book page for more details on this fascinating book.

Marine artists in America had a chance last year to study the replica of the tall ship L’Hermione, which visited the East Coast to commemorate the 1878 voyage that brought the 32-gun frigate, with the Marquis de Lafayette aboard, to Boston with the news that 5,500 French and five frigates were on their way to assist the colonists in their “American Revolution.” Lafayette’s arrival began an enduring friendship between the United States and France that continues today. While L’Hermione was in Philadelphia to take part in the Tall Ships Parade, artist Neal Hughes was invited to paint her, so he slapped a “Go Pro” camera on his head and went to work for a couple of days. He said he was a little overwhelmed by the number of people who kept stopping and talking to him while he was trying to paint, and he was photographed hundreds of times. In fact, he eventually ended up, through a representative of the French Department of Tourism, on the L’Hermione Facebook page. This is what
he had to say about the overall experience that seems the most revealing to me: “All in all I really enjoyed myself. And once again, I’ve come to realize what an awesome job I have. Being a painter is a very special vocation, and at times like this I feel that I am extremely blessed to be able to do this to make a living.” Painting outdoors with large numbers of people around is a far cry from sitting alone in your studio, and not everybody can thrive in those conditions. It’s obvious that Neal is one who can and has.

Speaking of tall ships, artist Peter Arguimbau tells us he was commissioned to paint the nation’s first tall ship built in America in the last 100 years, the Oliver Hazard Perry, as she will appear on her maiden voyage from her homeport of Newport, Rhode Island to Portland, Maine in the summer of 2016, in time for the Rose Festival Week which dates back to 1907. Visit rosefestival.org for details. This ship was named after Rhode Island native son Commodore Oliver Hazard Perry (1785-1819), who is known as the hero of the Battle of Lake Erie during the War of 1812. His famous battle flag read “Don’t Give Up the Ship,” and he wrote the classic message to General William Henry Harrison, which read in part, “We have met the enemy, and they are ours….” Spearheaded by Rhode Islanders Retired Admiral Tom Weschler and Bart Dunbar, owner of Bowen’s Wharf in Newport, the Oliver Hazard Perry is designed to be a sailing school vessel, where all 49 people aboard (including 17 professional crew) are expected to work. In a sailing ship of this size, the rigging uses 7 miles of rope, there are 160 belaying pins, and 14,000 sq. ft. of sail! More information can be found at ohpri.org.

In the Pacific, New Zealand will be in the center of maritime news in the coming years, with 2020 marking the 250th Anniversary of Captain Cook and his HMS Endeavour sailing into Ship Cove, New Zealand, January 15, 1770. The Cove, sheltered by Motuara Island, was James Cook’s “go-to” place in New Zealand. Here he hoisted the Union Jack and named the inlet Queen Charlotte’s Sound, taking formal possession of it and all the adjacent islands in the name of His Majesty George III. According to the local Marlboro Museum, “He then drank His Majesty’s health with a bottle of wine, and then gave the empty bottle to a local chief, for which he was highly pleased.” This celebration will be a huge event in New Zealand. On a recent visit from New Zealand artists Alan and Marie Sanders, we learned that Alan’s portrait of Captain Cook is being used in the poster that has already been published to begin to attract interest in this major maritime event. To make plans to attend mch.govt.nz.

Of course, it’s Anglo-American artist John Stobart, who’s traveled the world at large and shown us through his paintings what famous ships and seaports looked like in the 19th century. Today, at the age of 86 he shows no signs of slowing down. You may have seen his newest edition of prints “New York, Towing Out from South Street, c.1863” in a full page, color advertisement by the New York Times Store. To order, visit nytimes.com/store/art/paintings-prints/john-stobart.html.

The popularity of John’s paintings just never seems to wane. Last year he was feted at an exhibition back in his hometown of Derby, England, where he attended the Derby College of Art, and this year a similar retrospective exhibition was held at the Lyme Academy of Art in Lyme, Connecticut where his Foundation gives a $1,000 scholarship annually. Remember that last year John’s painting of the Aircraft Carrier George H. W. Bush (signed not only by John, but also by former President Bush) was sold for a cool $1,000,000 in Cincinnati to benefit the USO—a tribute to the unique staying power of John’s Art in the marketplace.

Of course, as we all already know, age is simply a “state of mind.” We recently heard from North Carolina artist Bob Dance, well known for his rugged working boat paintings, particularly those of the Jonesport lobster boats. He attributes the unique clarity and finish of his paintings to the use of alkyd paint, a fast drying oil paint developed in the 1970s. Bob is not the only painter to have his painting included in Soundings Magazine. In addition to their usual offerings of practical advice, updates on gear, and events related to modern day boating, for the past two years they have...
INTERESTING NEWS FROM THE ART WORLD AT LARGE

A good way to take the temperature of the art world is to take a look at how the major auction houses are faring in the $64 billion global art market. For the fiscal year 2015, the two major auction houses, Sotheby’s and Christie’s, reported a slight decrease in sales from 2014, marking the first year for both auction houses to fail to show an increase in overall sales. Here are the numbers.

Christie’s, a privately held company, owned by François Pinault and his Groupe Artémis, reported sales of $7.4 billion for the year. Where Christie’s has seen a contraction is in what the auction houses call “private sales.” These are deals made outside the auction room, essentially dealer sales. Last year for Christie’s these were down 43% at $851.2 million.

Sotheby’s, a publicly traded company, reported 2015 gross sales of $6.72 billion, which included private sales of $673 million, (up 8% from 2014). The 2016 first quarter results have just come in. Sotheby’s announced a $25.9 million loss—not unusual, they say, given the cycle of their big auction seasons: spring and fall. They have actually posted losses in 22 of the last 25 first quarters. Christie’s has not announced their first quarter results as of this writing.

Both auction houses made some strategic moves in 2016. Sotheby’s reduced its staff by 80 people, closed its regional offices in Boston, Philadelphia, and Palm Beach, and opened one in Beverly Hills. In 2015 they acquired a 25% ownership stake in the world’s largest Car Auctioneer, RM Auctions, then spent $85 million, a surprising amount to many, to acquire the private art advisory firm Art Agency Partners (AAP). This move, according to President and Chief Executive Tad Smith, who took over the helm at Sotheby’s in April 2015 after a career at Cablevision and one year as CEO of Madison Square Garden, “helps improve our leadership position at the high end of the fine-art market, bolstering our private sales capability. This brings new growth in opportunities and advisory services, and reinforces client first culture in all we do.” AAP was founded in March of 2014 by Allan Schwartzman and Amy Capellazzo, former Chairman of Post-War and Contemporary Development at Christie’s. Will these moves pay off? That remains to be seen. As Mr. Schwartzman, a long-time private art advisor, has said, “I haven’t been an employee since 1983.” As Ms. Capellazzo accesses the situation, her feeling is, “Sotheby’s is on the upswing, with their lowest behind.”

You can actually log on to the year-end conference call held by CEO/President Tad Smith each year (usually in February) for shareholders and investors. He gives a small report, and then takes questions. You do it by calling 888-371-8897 if you’re in the United States; or internationally by calling 970-315-0479; or on the Web at http://investor.shareholder.com/bid/events.cfm.

The 2016 first quarter results for Christie’s were announced a $25.9 million loss, marking the first year for both auction houses to declare losses in over 22 years. Christie’s CEO said, “There’s plenty of money around at the key to their business. How stiff is the competition and how does it impact the bottom line? Well, let’s take a quick look “under the hood” at the competition that garnered the rights to sell the collection of former Sotheby’s Chairman, A. Alfred Taubman, who died in April 2015 at the age of 91. He was the principal owner of Sotheby’s for 22 years, and in 2001 spent 9 ½ months in prison convicted, along with Christie’s CEO Dede Brooks, of price fixing. Yet in 2015, his massive collection was so sought after that his youngest son William was negotiating with both Christie’s and Sotheby’s at the same time. They each reportedly offering guarantees to the family of between $350-450 million, meaning that regardless of how much the artwork in the collection sold for, the family would be “guaranteed” to receive at least that amount of money. These guarantees also usually come with a pledge to pay the consigner, in this case the family, a certain percentage of anything taken in over the guaranteed amount. The negotiations were so close that, according to the Wall Street Journal, the night before Mr. Taubman got on a plane to New York, he called Sotheby’s CEO Smith and said, “I’m coming to New York tomorrow. When I land I need to know if I’m coming to York Avenue (the headquarters of Sotheby’s) or 49th Street” (Christie’s New York location). The next morning, Mr. Taubman reportedly received an email on the plane from Mr. Smith that said simply, “Come to York Avenue.”

Ultimately, Sotheby’s guaranteed the Taubman family a whopping $515 million for the right to the entire collection. That, for Sotheby’s, was quite a gamble. How did it pay off, you wonder? Well, the final auction, of three, took place in January, and included Mr. Taubman’s collection of Old Masters. That night over $24 million was taken in. The total gross sales for Sotheby’s for the Taubman Collection were $462 million. A fairly serious overall shortfall. When the remaining unsold works from the various auctions have eventually been sold, Tad Smith has told shareholders that he expects the total loss to Sotheby’s to amount to $6,000,000. Such are the vicissitudes of guaranteed payouts to consignment.

How did all this affect Sotheby’s stock prices? Well, in 2016 Stifel Nicolaus analyst David Schick downgraded Sotheby’s stock from “buy” to “hold.” He says he worries that “auction houses will keep winnowing their fees to attract coveted consignments, a move that could erode profits.”

However, there were some bright notes in 2015 overall. Nearly 60% of all the total dollar amount taken in at auction came from works that sold for over $1,000,000 each, with 8% of works selling for over $18 million each. As Heinrich zu Hohenlohe, Berlin art dealer, said, “There’s plenty of money around at the very top of the market. The middle range is softer – if you can call $10 million the middle range.” In fact, in 2015 two paintings sold for over $100 million each. A Pablo Picasso painting, “The Women of Algiers” 1955, sold for $179.4 million. And in November, a work by 20th century Italian artist Amedeo Modigliani, “Nu Couché” 1917, sold for $170.4 million to...
a Chinese collector. A Pop Art work by Roy Lichtenstein entitled “Nurse” hammered in at a close of $95.4 million.

The owner of the Modigliani painting, Laura Rossi, daughter of Italian collector Gianni Mattioli, was guaranteed $100 million by Christie’s who sold the painting. It is interesting to note that over the winter of 1918-19, not long after the picture was painted, Modigliani was so broke that he offered to sell the entire contents of his studio in Paris for $300 to British writers Osbert and Sacheverell Sitwell, who reportedly couldn’t raise the cash in time. How the world turns. . .

While many auctions of art and collectibles around the world include marine related items, there are really only a few auctions regularly dedicated to maritime art and artifacts. Charles Miller (Charles Miller, Ltd.), a former Christie’s man, has run the only auction firm in the UK specializing in the sale of maritime and scientific art and collectibles, and has held marine auctions twice a year in West Kensington since 2008. Both Sotheby’s and Christie’s hold maritime auctions regularly in London, usually twice a year. In New York, Bonhams is the only auction house with annual marine auctions usually in June and January. Northeast Auctions in Portsmouth, New Hampshire holds its marine auctions in August, and Boston Harbor Auctions (bostonharborauctions.com) run by the Lannan family holds theirs in the spring and fall. On Cape Cod, in East Dennis, Eldred’s, a third generation family firm, has run marine auctions in March and July/September for many years. This year, they announced the opening of an office in Mystic, Connecticut where they will be evaluating and accepting items for consignment and sale in their facility on the Cape. Visit eldreds.com for more information.

One area that auction houses and private dealers are jumping into with both feet these days are online sales—using a dizzying array of companies and formats to achieve these. There’s too much information to fit here, so please visit our online version of Marine Art News “Art World at Large” article (jruellsjin-ishi@artgallery.com/marineartnews.htm) to read an extensive rundown of the options available.

This past year has seen the curtain drawn back on the problems of fraud and dealer deceit in the art world like never before. The case that has garnered the biggest headlines in America has taken place in New York City, with even a segment on “60 Minutes,” and it involves, in no particular order, the country’s oldest art gallery, a prominent auction house, a Long Island art dealer, the United States Marshal Service, a Chinese artist working out of a garage in Queens, the former CEO of Gucci, a Spanish businessman and his art dealer brother, and abstract artists Jackson Pollock, Mark Rothko, Willem De Kooning, Franz Kline and Robert Motherwell, and millions, and millions of dollars.

The simple story, if there is a simple story here, is this: The Knoedler Gallery (which began as a branch of French dealers Goupil & Cie in 1846, was sold for $8.3 million to German Knoedler in 1857, and has operated continuously in Manhattan since then) was forced to close its doors in 2011 during an avalanche of lawsuits accusing the gallery of selling forged paintings for a profit to the tune of $70 million. By 2015 there were ten individual lawsuits pending, brought against Knoedler and its former director by collectors, including Domenico De Sole, Chairman of the Board at Sotheby’s and former Gucci CEO. His case was brought to trial in January 2016, and provides a good microcosm of the issues.

The back story is that between 1994 and 2009 a mysterious stash of 60 previously undiscovered paintings by leading Contemporary Abstract artists Pollock, Rothko, De Kooning, and others (each work worth in the millions of dollars) suddenly came to light and made their way to Knoedler Gallery through a private dealer on Long Island, one Glafira Rosales. They came from a mysterious Swiss collector who was referred to as only Mr. X, and whom Knoedler later called the “Secret Santa.” Knoedler Gallery took them in as the real thing and sold them as such. By 2013, the Federal Prosecutors had discovered that these million dollar paintings were actually the work of Chinese artist Pei-Shen Qian, who had painted them in a converted garage in Queens, New York. Armed with this information in 2013, the Feds went into action against Rosales, who pleaded guilty of knowingly selling fake paintings to Knoedler for approximately $26 million. In turn, Knoedler sold the Rosales paintings for $69.7 million, putting $32.7 million in their own pocket.

Prosecutors had discovered that between 2009 and 2011 without the income Knoedler was so assured $100 million by Rossi, was guaranteed $100 million by Rossi, was so guaranteed $100 million by Rossi, was so

As the Knoedler books were opened as the case progressed, experts calculated that it was the sale of fake paintings keeping the Knoedler Gallery afloat, and that between 2009 and 2011 without the income from the Rosales paintings, Knoedler ran annual deficits between $1.5 million and $2.3 million.

So how did this play out, for example, for Mr. De Sole? Well, a very public trial centered around Knoedler’s purchase of an abstract painting by Mark Rothko entitled “Untitled 1956” from Knoedler for $8.3 million. Knoedler had purchased the painting from Rosales for $950,000. At issue at the trial was whether Knoedler knowingly sold a fake painting. When Mr. De Sole was asked why he pur-
$179,365,000  
Pablo Picasso "Les Femmes d’Alger"  
Version O 1955

$170,405,000  
Amedeo Modigliani, "Nu Couche" 1917-18 Oil

$47,514,000  
Andy Warhol "Mao" 1972 silkscreen, ink, pencil 82"x57"

$45,500,000  
Blue Moon of Josephine 12.03 carat diamond

$32,800,000  
Andy Warhol first painting of a one-dollar bill

$1,800,000  
Michael Jackson’s “Thriller” video jacket

$1,700,000  
Janis Joplin’s 1964 Porsche 356 C1600 SC Cabriolet

$1,445,000  
John Jay (1745-1829) Federalist Papers folio

$1,330,000  
Angel Gabriel 19th c. molded copper weathervane 36’

$1,200,000  
Keith Richard’s Bentley 53 Continental Flying Spur

$1,100,000  
Tiffany oriental Popyo floor lamp 1910 77”

$1,000,000  
Charles Russell (1864-1926) "As Cochran and Pard leaped into their saddles, Cochran shot the Indian’s watercolor 14”x17”

$1,000,000  
Reward offered for return of Dorothy’s Ruby Red Slippers from the "Wizard of Oz" stolen from Judy Garland Museum in 2005

$1,000,000  
Ringo Starr’s Ludwig drum kit

$965,000  
Gustave Le Gray (1820-84) “Boats in Port of La Harve”

$956,000  
Mohammed Ali’s gloves from Sonny Liston fight

$850,000  
N.C. Wyeth (1856-1945) "The Boy Columbus on the Wharf at Genoa" 1917 Oil

$738,000  
Winston Churchill’s post World War II "Victory" pocket watch

$689,680  
Alfred Bricher (1837-1908) "Calm Inlet (Bailey’s Island, Maine)" oil 18"x29"

$658,000  
Cassius Clay/Boxing "Poker Game" (4 Dogs Playing Poker), 1894 oil

$650,000  
One parking space at Beacon Hill Garage, Boston

$625,000  
Mario Puzo Godfather type-writer, manuscript and screenplay archive

$201,250  
Call Model ’1875 Gatling gun

$179,250  
Brooklyn Atlantics Team 1860 baseball card

$164,700  
West Troy, NY 4-gallon stoneware jug with cobalt elephant, pottery

$154,300  
William Trest Richards (1833-1905) "Coastal Cornwall View of Tintagel Castle" oil 1883

$152,362  
William Aiken Walker (1838-1921) "The Cove at Ponce Point (Florida)" oil 6’x2’12’’

$149,500  
Gus Wilson oversize Mohagen Island-style carved wooden drake decoy 1890

$149,500  
Holland and Holland four-bore double elephant rifle

$149,000  
Sylvester Stallone black leather "Rocky" jacket

$146,256  
Tiffany Studios Copper enamel fish nestled in sea- weed box

$132,600  
China Trade painting "Praya Grande at Macao" c.1860

$131,000  
Tiffany leaded glass peony boarder floor lamp 1910

$125,475  
Green Bay Packer Jerry Kramer’s 1967 Super Bowl I ring

$121,875  
Elvis Presley’s Las Vegas penguin suit 1975

$120,000  
Paul Revere “The Bloody Massacre Perpetrated in King Street Boston on March 5, 1770 by a Party of the 29th Regiment” engraving

$119,500  
Muhammad Ali’s 1975 “Thrill in Manila” white leather boxing shoes

$118,500  
Fitz Henry Lane (1803-1865) “Bark Mary” oil 10’1/2”x27”

$112,500  
Jasper Francis Cropsey (1823-1900) “Early Morning” 1871 Oil 12’x20”

$111,150  
Albert Bierstadt (1830-1898) “Cathedral Rocks, Yosemite Valley” oil 4’x6’
$109,250  Tucker’s Naval Brigade  
Northern Virginia Battle Flag from the Battle of Sailor's Creek  
$106,250  Montague Dawson (1890-1973)  “The Flying Clipper Sir Lanceolot” oil 24”x36”  
$106,250  Ringo Starr’s blue stone pinky ring  
$104,490  Michael Jordan signed Bulls home Jersey  
$103,400  Shang Wheeler pair of old squaw decoys 1925  
$100,000  E. Simms Campbell “A Nightclub Map of Harlem” 1952 pen and brush  
$96,000  Bat Masterson’s Colt 45 Revolver 1882  
$95,600  Italian “Casablanca” poster 1948  
$93,750  Beatles 1st recording contract  
$89,625  Babe Ruth rookie card  
$88,000  Titanic lunch menu  
$87,500  Ernest Lawson (1873-1939)  “On the Hudson River Palisades” 1900 oil 15”x17 1/2”  
$85,500  Shirley Temple’s 1st movie dress  
$75,330  Babe Ruth 1921-31 bat  
$74,750  Joe Lincoln old squaw hen carved decoy  
$72,000  Cast Iron mechanical bank “The Bread Winners” J.E. Stevens Co. 1886  
$68,750  Montague Dawson (1890-1973)  “Clippership Sir Lanceolot” oil 24”x36”  
$67,200  Fred Parsings (1844-1912)  “Fall River Line Steamer Punta” oil  
$65,725  “Wizard of Oz” movie poster 1939  
$65,000  Rembrandt van Rijn Self-Portrait with a Cap and Scarf, bust etching, 1653  
$61,250  One 3.93 lb. Italian truffle  
$60,000  James E. Buttersworth (1817-94)  “America’s Cup Race 1886, Volunteer vs. Thistle” oil 12”x18”  
$59,750  N.Y. Yankee 14” bobble head doll  
$57,120  Bakken and Silver inlay knitting swift c.1850  
$56,160  Masonic Order glass flask c.1820-30  
$51,750  Theodore Roosevelt’s presentation saddle  
$51,380  Tim Thompson “HMS Victory and Agamemnon Cruising in Company off the Coast” oil 22”x30”  
$49,335  Martin Luther King Jr. “Stride Toward Freedom” 1958 first edition  
$48,000  Bingo Jupiter Gauge III enameled toy train  

$47,500  Muhammad Ali signed boxing gloves  
$47,300  Cy Leonard’s “Happy Hazard” ventrilquist dummy  
$47,150  New England 1932 Tavern sign  
$46,125  Folk Art of “Capture of American Frigate President by British Frigates, War of 1812” over fireplace mantelpiece  
$45,000  Cast Iron Roller Skating mechanical bank c.1880  
$45,000  Cigar Store carved wooden Indian chief 75”h  
$43,700  Chip-carved Book shaped 19th c. garite board  
$43,125  Boston Blackfront Cuban mahogany dressing table c.1745-1795  
$42,000  Navajo second phase Chief’s blanket c. 1880  
$40,388  Georgia Tech football from 22-0 win  
$40,250  Ira Hudson swimming Canada goose decoy  
$40,000  James E. Buttersworth (1817-1894)  “A Race Between Mayflower, Volunteer and Thistle Near Portland” oil 8 1/4”x12 1/2”  
$39,550  Batman #2 comic book Summer 1940  
$37,200  Lynn Bogue Hunt “Big Horn Rams” oil  
$36,900  William Gray Yorke (1817-1892) “Bark Monrovia” oil  
$36,650  Ward Brothers Challchet, Mt., canvas back male and female wood carvings 1936  
$35,700  Charles Schulz (1922-2000) original 1958 Peanuts comic strip pen and ink  
$35,100  John J. Audubon “Fish Hawk” hand colored aquatint first Havell edition, 1930  
$35,000  Lovely of John Lennon’s hair from 1966  

$30,655  Greek 500 B.C.E. bronze helmet  
$30,000  General Stonewall Jackson letter  
$30,000  Warren H. Harding and Calvin Coolidge campaign pin 2 1/4”  
$34,500  Shang Wheeler Duck Drake carving 12” long  
$32,500  Rubber handball used in

$20,655  Rocky and Rocky II Pair of Signed Back Federal side chairs  
$20,000  “The Union is Dissolved” Charleston, S.C. “Mercury Broadsides,” Dec. 20, 1860  
$20,000  Warren H. Harding and Calvin Coolidge campaign pin 2 1/4”  
$19,200  Shang Wheeler Duck Drake carving 12” long  

$18,750  Civil War .44 caliber Henry repeating rifle  
$18,040  Elmer Crowell semi-palmated Plover with open beak wood carving  
$18,075  Snow White life-size cutout cardboard display figure  
$17,450  Elisha Taylor Baker (1827-90) “Steam Yacht Stranger” 1889 oil  
$16,250  Geronimo’s deer hide pouch  
$15,600  Cunard Line Liverpool to New York and Boston poster  
$15,405  Solon Badger (1873-1919) “Four-masted Schooner Charles K. Schult” oil 27”x45”  
$15,000  Lady Gaga’s latex bodysuit  
$15,000  Wyeth Earp signed document 1870  
$14,812  Copper Pig 35” Weatherwise late 19th c.  
$14,760  A.D. Williams set of 6 swing handle Nantucket Lightship baskets  
$14,760  Silver wire cooler trophy Morgan Cup won by schooner Sachem August 8, 1887  
$14,680  Joseph Stannard (1797-1830) “Off Yarmouth” 1830 oil 12 1/4”x16 3/4”  
$14,400  Att. to Nathaniel Sylvester Finney (1815-79) scrimshaw walrus tusk with clip-

![James E. Buttersworth (1817-1894) c. 1875 Racing Off Sandy Hook](image)
RECENT SALES at AUCTION and ELSEWHERE

$12,500  Rod McKuen’s piano

$11,800  Buddy L pressed steel toy tugboat 27”

$11,589  Norman Rockwell “Norman Rockwell Visits a Country Editor” 1946 Oil 33”x63”

$11,250  Edward Moran (1871-1933) “(Thames River) Opposite Somerset House” watercolor 19 1/2”x29 1/2”

$9,720  Revolutionary War engraved powder horn 15”

$9,336  Doors 1967 concert poster Susquehanna University

$9,175  Charles Pears (1873-1958) “Revolutionary War 1759) “A Vice Admiral of the Red’s Flagship Running Before the Wind” oil 11 1/4”x16 1/2”

$8,750  Nicholas Pocock (1740-1821) “Battle of Trafalgar” pen and ink wash 13”x21 3/4”

$8,750  Nicholas Pocock (1740-1821) “Battle of Trafalgar” pen and ink wash 13”x21 3/4”

$8,257  Charles Edward Dixon (1872-1934) “(Thames River) Opposite Somerset House” watercolor 19 1/2”x29 1/2”

$7,800  Peter Libbey carved wood- en eagle

$7,707  Jack Spurling (1871-1933) “HMS Scilly Laying Her Mooring at Sunset” watercolor 14 5/16”x 20 1/16”

$7,150  Tomahawk peace pipe

$6,875  14 Strands of Thomas Jefferson’s hair snipped at the time of his death

$6,600  Desco U.S. Navy Mark V diving helmet

$6,490  Emilie Gruppe (1896-1978)

$8,257  Montague Birrell Black Silk Civil War sailor’s shirt

$8,505  Signed Abraham Lincoln carte de visite photograph

$8,450  Thomas Buttersworth British Cutter Yacht waterline model 19th c. 30”x17”x29”

$8,450  Montague Birrell Black White Star Line – Olympic and Titanic poster 1910

$8,250  Charles Brooking (1723-1759) "A Vice Admiral of the Red’s Flagship Running Before the Wind” oil 11 1/4”x16 1/2”

$8,257  Charles Edward Dixon (1872-1934) “(Thames River) Opposite Somerset House” watercolor 19 1/2”x29 1/2”

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$6,600  Desco U.S. Navy Mark V diving helmet

$6,490  Emilie Gruppe (1896-1978)

$6,070  “Gloucester Sky” oil Jimi Hendrix “Experience” Washington, DC concert poster 1968

$6,000  Creek Chubb Musky Wigglefish fishing lure

$6,000  Military Cannon Bank Hubley Mfg. Lancaster, PA c.1915

$6,000  Signed Abraham Lincoln carte de visite photograph

$5,505  Ship’s Bell from HMS Mars, 1895


$4,500  Battleship Maine toy cast iron bank c.1898

$3,840  Signed studio photograph portrait of Adolf Hitler

$3,645  Late 19th Century painted Barber Pole 30” h

$3,510  Jose Formoso Reyes Nantucket basket pocket-book with carved bone seagulls on top

$3,000  Club Handbook for the Royal St. Georges Golf Club

$3,000  Victoria 1861 builder’s half model 63”

$2,750  Pair of British Copper Running Lights, early 20th century

$2,583  Fitz Henry Lane (1804-65) “New Bedford from the Fort Near Fairhaven” hand-colored lithograph

$2,500  Michael Jackson’s Signed Red Pillow

$2,250  A.L. Ripley pastoral water-color

$2,250  Morris Rosenthal (1885-1958) “Flying Spinnaker” silver gelatin photograph 20”x16”

$2,200  WW II U.S. A-2 flight jacket

$1,875  Reynolds Beal (1867-1951) “Mackarel Seining,” 1937 watercolor 12”x16”

$1,840  Clark Voorhees carved killer whale 18'1

$1,725  “Whale Hunting in the Bering Sea” scrimshawed walrus tusk c.1890-1910 24”

$1,600  Pair of Beatles’ Concert Tickets

$1,600  Burt Reynolds’ 1952 Palm Beach High School Football Trophy

$1,560  Pair of Port Starboard Meteorite lanterns with Fresnel lens

$1,500  Eight-Day Chronometer in box Brockbank & Allorns, London 4” dia.

$1,000  Half Hull Model of small schooner late 19th c. 201

$796  Pele’s 2015 Brazil Team Jersey

$720  Mahogany and brass ship’s wheel 32” dia.

$690  12 Block of 24 cent Curtis biplane airmail stamps

$625  Dom Deluise’s Pool Table

$562.50  Brass Double T Sextant in box c. 1830 Troughton and Simms, London

$550  Childe Hassam 1910 Letter

$540  New York Harbor Navigational Chart 1875

$525  Christening Gavel for Ship Lady Hayter c. 1888

$500  Mercury Stick Barometer c. 1910 Negretti and Zambra, London 361

$500  Sammy Davis Jr’s Cowboy Boots

$475  Chelsea Bulkhead bronze clock c.1965 7” dia.

$460  Alan Shepard Autographed NASA Moonwalk photographs

$448  Jerry Lee Lewis’ Bible and Hymn Book

$240  Four champagne bottles from wreck of RMS Republic 1909

$188  Pair of Earmg Fiberglass Shell Side Chairs

$144  Five Color Peking Glass Snuff Box

**Montague Dawson (1890-1973) Packetship of the Enoch Train Line Running Before the Wind Watercolor/Gouache 21” x 28” $25,000**
Upcoming Marine Art Exhibitions and Events Around the Globe

AMERICAN IMPRESSIONIST: Child Hassam and the Isles of Shoals
More than 40 plein air oil paintings and watercolors from the late 1880s to 1912 inspired by the rocky islands in the Gulf of Maine.
Peabody Essex Museum
Salem, MA
978-745-9500 • pem.org
July 16 – November 6

AMERICAN SOCIETY OF MARINE ARTISTS, NORTH REGIONAL EXHIBITION
50 works of art by members of the Society from the Northern United States and Canada depicting the variety of today's marine art.
Minnesota Museum of Marine Art
Winona, MN
866-940-6626 • mmam.org
Through July 24

ANNUAL TRAIN SHOW
Steve Cryan's new, state-of-the-art exhibit of the miniature world of model trains.
Connecticut River Museum
Essex, CT
860-767-8269 • ctrivermuseum.org
Mid November – Mid February 2017

ANTIQUES AND CLASSIC BOAT RENDEVOUS
On view and on parade are 40 classic vessels, including sailboats, cruisers, and runabouts displaying excellence in restoration.
Mystic Seaport
Mystic, CT
mysticseaport.org • 860-572-6322
July 23-24

ARTSHIP OLYMPIA
16 art installations by 16 artists aboard Cruiser Olympia representing each artist's interpretation of the vessel and its history.
Independence Seaport Museum
Philadelphia, PA
215-413-8655 • phillyseaport.org
Through October 2

BEACH LIGHT:
Paintings by Eileen Dawn Skretch
Seaside paintings featuring subtle color and sharp contrasts by Salmagundi Club member Eileen Dawn Skretch.
Southampton Historical Museum
Southampton, NY
631-282-2494 • southamptonhistoricalmuseum.org
Through October 22

A BROAD REACH:
50 Years of Collection
Artwork, objects, watercraft, tools, ship models and artifacts preserving and capturing the rich history, traditions and culture of the Chesapeake Bay are on display in celebration of the Museum's 50 Year Anniversary.
Chesapeake Bay Maritime Museum
St. Michaels, MD
410-745-2916 • cbmm.org
Through February 28, 2017

CLOSE TO THE WIND: Our Maritime History
Through paintings, photographs, maps, charts, and instruments the nearly 400-year maritime history of Greenwich, CT is explored and brought to life.
Greenwich Historical Society
Greenwich, CT
203-869-6859 • greenwichhistory.org
Through September 4

COLD SPRING HARBOR WHALING MUSEUM
A fully equipped whale boat is the centerpiece of their permanent collection, accompanied by an extensive collection of scrimshaw, artwork, artifacts, whalebone, and whale teeth.
Cold Spring Harbor, NY
631-367-3418
cswhalingmuseum.org
Ongoing

DEPARTURES:
Nine New Paintings by Robert Claiborne Morris
Abstract and representational oil paintings portraying departures of vessels to distant places, as well as inward looking, imaginary departures.
Ships of the Sea Maritime Museum
Savannah, GA
912-232-1511 • shipsofthesea.org
Through July 24

THE FACE OF NELSON
A humanizing look at Admiral Horatio Nelson (1758-1805) is revealed via his 1798 life mask, accompanied by period paintings, and prints from the Naval War College Museum, the Navy Art Collection, U.S. Naval Academy Museum, and Anne S. K. Brown Military Collection at Brown University.
Naval War College Museum
Newport, RI
401-841-4052 • usnwc
Through September 30

Whaling Museum
Cold Spring Harbor, NY
631-367-3418
cowhalingmuseum.org
Ongoing

Marine Art at the Historic Ocean House Resort
September 6 - December 5, 2016
The 5th Annual Exhibition and Sale of over 30 Paintings by the World’s Leading Marine Artists from the J. Russell Jinishian Gallery at the Historic Ocean House Resort; America’s # 1 Resort Hotel (Travel and Leisure, 2014), Watch Hill, RI – 401-594-7000 – oceanhouse.com

Ed Parker (b. 1946)
Croquet Players out to Sea, Ocean House Resort, Watch Hill, Rhode Island, 1898
Oil on Panel 16” x 22” $6,500

Continued on next page
FIFTY YEARS OF MARITIME ART
Paintings by the museum founder, Hervey Garrett Smith, scrimshaw from Cold Spring Harbor Whaling Museum, and nautical handicrafts commemorate the 50th Anniversary of the Museum.

Long Island Maritime Museum
West Sayville, NY
631-447-8679 • limartime.org
Through July 31

FIVE CENTURIES OF MARINE ART
72 marine paintings and 81 ship models from across the centuries by leading artists like Ludolf Backhuysen, Boudin, Thomas Hoyne, Willem van de Velde the Younger, John Stobart, Don Demers, Charles Brooking, Johnson Carne, and many others.

Channel Islands Maritime Museum
Oxnard, CA
805-994-6260 • cimmvc.org
Ongoing

THE FOLK ART COLLECTION OF ELIE AND VIOLA NADELMAN
Over 200 objects dating from 1770, including paintings, ship models, sculpture, tapestry, and stoneware from the 15,000 item collection of American Folk Art of sculptor and Mrs. Elie Nadelman, are presented alongside significant sculptures by the collector to illustrate the nexus between Folk Art and modernism.

New York Historical Society
New York, NY
212-873-3400 • nyhistory.org
Through August 21
Addison Gallery of American Art
Andover, MA
978-749-4000
andover.edu/museum/Addison
Opens in September

FROM INSIDE THE COLLECTION
Art and artifacts from the museum’s collection of Great Lakes shipwrecks.

Door County Maritime Museum
Sturgeon Bay, WI
920-743-5858 • dcmm.org
Through November 6

A GOOD SUMMER’S WORK:
J. Alden Weir, Connecticut Impressionist
Over 40 paintings of, or inspired by, Connecticut by J. Alden Weir (1852-1919) and friends, John Singer Sargent, Childe Hassam, and Emil Carlsen.

The Lyman Allyn Art Museum
New London, CT
lymanallyn.org • 860-443-2457
Through September 11

THE IMPORTANCE OF PLACE:
A Sketchbook of Drawings by Stuart Davis
Drawings from sketchbooks of the working waterfront, upland moors, and neighborhoods of Gloucester, MA by an iconic 20th c. American artist.

Cape Ann Museum
Gloucester, MA
978-283-0455 • capeannmuseum.org
Ongoing

INAUGURAL EXHIBITION OF 2016
COAST GUARD ART COLLECTION
New paintings of the highest merit, depicting the U.S. Coast Guard in action, selected by jury to be exhibited and accepted into the USCG Permanent Collection.

Salmagundi Club
New York, NY
212-255-7740 • ussclg.ml/art
July 3-15

INK AND WATER:
Sailors’ Tatos
19-21st century tattoo ephemera, equipment, designs and advertisements.

Minnesota Museum of Marine Art
Through December 14

INNER LIGHT:
The World of William Bradford
Oil paintings, watercolors, and sketchbooks offer a retrospective on the career of William Bradford (1823-1892), an influential Hudson River School artist, known for his paintings of ships and seascapes.

New Bedford Whaling Museum
New Bedford, MA
508-997-0046 • whalingmuseum.org
Through July 2017

MAINE: A CONTINUUM OF PLACE
Vintage photographs and postcards of coastal Maine from the Museum’s collection are juxtaposed with images of the same locations painted by 17 contemporary Maine artists.

Penobscot Marine Museum
 Searsport, ME
207-548-2529
penobscotmarinemuseum.org
Through October 16

MARINE ART OF TODAY AND YESTERDAY
35 paintings from yacht racing and naval battles to port scenes and coastal landscapes by leading marine artists, including J. E. Butterworth, Christopher Blossom, Roy Cross, Don Demers, Jim Griffiths, Antonio Jacobsen, Patrick O’Brien, Tim Thompson, and many others.

Union League Club
37th St and Park Avenue
New York, NY
203-259-8753
jruselljinishiangallery.com
September

MARINE AND FISHING ART
By the leading artists from America, Europe and New Zealand. Paintings, sculpture, ship models and scrimshaw by Anthony Blake, Christopher Blossom, Don Demers, Flick Ford, James Griffiths, Ian Marshall, Victor Mays, John Mecray, Stanley Meltzoff, Leonard Mays, John Sargent, Childe Hassam, and Emil Carlsen.

Russell Finishtan Gallery
1899 Bronson Road
203-259-8753
jruselljinishiangallery.com
Ongoing

THE MINIATURE SHIPS OF
WINNFRED & AUGUST E.
CRABTREE
A remarkable miniature fleet of ship models ranging from a primitive raft to an exquisite Venetian galleon created by August Crabtree with the assistance of his wife.

Newport News, VA
751-596-2222 • marinermuseum.org
Ongoing

MODEL YACHT REGATTA
J Class and East Coast 12-Meter class race in waters off the North Dock.

Mystic Seaport Museum
August 5-7

150 YEARS OF MARITIME ART
Selections from the most extensive collection of 19th and 20th century European and American marine art in the Midwest, including Winslow Homer, James E. Buttersworth, Abraham Hulk, Alfred bircher, Keith Reynolds, Tim Thompson, and others.

Minnesota Museum of Marine Art
Through November 3

OVER EAST, AN ARTIST’S JOURNAL:
Paintings by Robert Beck of the Contemporary Maritime Community
Over 40 paintings of the artist’s best work portraying the working life and landscape of Maine’s coastal towns.

Maine Maritime Museum
Bath, ME
207-443-1316
mainemaritimemuseum.org
September 17 – January 22, 2017

PAINTING 70 YEARS
Bert Wright and Trevor Chamberlain celebrate their long careers with an exhibition of oils and watercolors painted on location in the Americas, Far East, Middle East, Europe, London, and along the Thames.

Mall Galleries
London, ENGLAND
020 7930 6844
October 17-22

PHOTOGRAPHS OF THE SEA BY
MICHAEL KAHN
Photographs of seascapes and magnificent sailboats by world renowned photographer Michael Kahn.

Maritime Gallery
Mystic Seaport
July 23 – September 25

PLEIN AIR PAINTERS OF AMERICA:
30th Anniversary Exhibition and 100th National Parks Anniversary Exhibit
50 paintings by members of the Plein Air Painters of America including John Cosby, Gill Dellinger, Don Demers, and West Fraser.

Steamboat Art Museum
Steamboat Springs, CO
970-870-1755
steamboatartmuseum.org
August 1 – September 30
THE PLEIN AIR PAINTERS OF THE MARITIME GALLERY
An exhibition and sale of new works painted during the month of June on the grounds of the Maritime Gallery and along the Mystic River.

Maritime Gallery
Seaport Through September 25

POSTERS OF WORLD WAR I
Artwork and illustrations portraying the war front, women’s role in the war, new technologies, and American allies and enemies during World War I.

Art and Space Museum
Washington, DC
202-633-1000 • airandspace.si.edu
Opens April 2017

RAVEN’S MANY GIFTS:
Native Art of the Northwest Coast
Native American art from the Pacific Northwest Coastal communities, created over the past 200 years, including ceremonial regalia, trade goods, and artwork.

Peabody Essex Museum
Salem, MA
978-745-9500 • pem.org
Through December 31, 2017

RIVER PERSPECTIVES:
Paintings by Tom Maakestad and Don Schmidlapp
Paintings exploring the unique environment of the Mississippi River by two of Minnesota’s plein air painters.

The Minnesota Museum of Marine Art
202-663-1000 • mmma.org
Opens April 2017

ROYAL SOCIETY OF MARINE ARTISTS ANNUAL EXHIBITION
With over 400 works of art, this is the largest annual exhibition by some of the most distinguished marine artists working today in celebration of the Society’s 50th Anniversary, with demonstrations during the first week by members of the Society.

Mall Galleries
London, ENGLAND
020 7930 6844 • mallgalleries.org.uk
September 29 – October 8

SEA FAIRE
Arts and crafts fair celebrating Long Island’s maritime heritage.

The Whaling Museum
Cold Spring Harbor, NY
631-367-3418 • cwhalingmuseum.org
October 2

SELECTIONS FROM THE PERMANENT COLLECTION,
Spring 2016
On view are paintings by Thomas Eakins, Winslow Homer, John Singer Sargent, John Sloan, John Sheeler, and Jackson Pollock are among the most well-known and best loved paintings in the Museum’s collection.

Addison Gallery of American Art
Andover, MA
Through July 31

17TH NATIONAL EXHIBITION OF THE AMERICAN SOCIETY OF MARINE ARTISTS
Juried exhibition with nearly 100 new works of art by members of the American Society of Marine Artists including John Atwater, Del-Bouree Bach, Jim Griffiths, Don McMichaels and others.

Muscarelle Museum
Williamsburg, VA
757-221-2700 • muscarelle.org
September 9 – November 11

Chesapeake Bay Maritime Museum
St. Michaels, MD
November 25 – January 25, 2017

Academy Art Museum
Easton, MD
410-822-2782 • academyart.edu
February 8, 2017 – April 1, 2017

Quinlan Visual Art Center
Gainesville, GA
770-536-2575 • quinlanartscenter.org
April 13, 2017 – June 3, 2017

Minnesota Museum of Marine Art
Winona, MN
June 26, 2017 – September 15, 2017

Mystic Seaport Museum
Mystic, CT
October 2, 2017 – January 20, 2017

A SINGLE GOAL:
The Art of Trumpy Yacht Building
Wood boat building as an art form is explored through models, paintings, historic photographs, artifacts, and the drawings of John Trumpy, Sr., famous naval architect.

Chesapeake Bay Maritime Museum
August 6 – November 27

SOUTH STREET SEAPORT MUSEUM
Paintings, drawings, scrimshaw, prints, photographs, navigational instruments, and historical objects are among the 30,000 objects of the museum’s collection documenting New York City’s rise and prominence as a world port.

South Street Seaport Museum
New York, NY
212-748-8600
southstreetseaportmuseum.org
Ongoing

TATTOO & SCRIMSHAW:
The Art of the Sailor
Nautical tattoo art, scrimshaw and other sailor art, and archival and contemporary photographs.

Santa Barbara Maritime Museum
Santa Barbara, CA
805-962-5404 • sbmm.org
October 31

37TH ANNUAL INTERNATIONAL MARINE ART EXHIBITION AND SALE
A juried show of paintings, drawings, sculpture, scrimshaw, and models by over 100 award-winning marine artists from around the world.

Maritime Gallery
Mystic Seaport
Mystic, CT
October 1 – December 3

TRAILBLAZING: 100 Years of Our National Parks
Original art for postage stamps featuring America’s national parks.

Postal Museum
Washington, DC
202-633-1000 • postalmuseum.si.edu
Through May 25, 2018

20TH ANNIVERSARY EXHIBITION
Paintings, drawings, and sculptures by the members of the Australian Society of Marine Artists in celebration of this milestone anniversary.

Royal Art Society
Sydney, AUSTRALIA
02 4757 2218
marineartistsaustralia.au
October 14-30

23RD ANNUAL MARITIME ART EXHIBITION
Juried exhibition of artwork by the finest marine artist working today, as well as a “Plein Air/Paint Out for marine artists, sponsored by the American Society of Marine Artists.

Coos Art Museum
Coos Bay, OR • 541-267-3901
coosart.org
July 9 – September 24

WASHED ASHORE:
Art to Save the Sea
17 larger-than-life marine wildlife sculptures, from sea urchins to sharks, made of plastic debris from the ocean highlight the perilous conditions of the world’s oceans.

National Zoo
Washington, DC
202-633-4888
si.edu/museums/national-zoo
Through September 5

WE’VE GOT YOU COVERED:
Art from MotorBoating Magazine Covers 1914-1935
30 MotorBoating Magazine covers commemorate the fashionable motor boats of a bygone era, and honor the execution of fine artistry, which made them visually appealing and historically significant.

New Hampshire Boat Museum
Wolfboro, NH
603-569-4554 • nhbm.org
Through October 10

Tim Thompson (b. 1951) Astra, Yankee, Royal Yacht Victoria and Albert III, Endeavour I, and Westward

Off the Needles, Isle of Wight
Oil on Canvas 12” x 16” $12,500
devoted a two-page spread in each issue to representing the magical beauty of being on the water through the eyes of leading contemporary artists, including Christopher Blossom, Don Demers, Sergio Roffo, John Barber, Keith Reynolds, William Duffy, and Sally Fisher among others. (soundingsonline.com)

Of interest to both marine art collectors and historians was this year’s 28th Annual Scrimshaw Weekend held in May at the New Bedford Whaling Museum in New Bedford, Massachusetts, sponsored by Northeast Auctions, Antiques Digest, Arts and Antiques Weekly, and the New England Antiques Journal. This event, the only event of its kind anywhere in the world each year, features a Nautical Antiques Show of scrimshaw, instruments, tools, books, ship models, paintings, prints, etc. by private dealers, and seminars and the presentation of papers by experts on subjects of interest to people in the field. The feature presentation in 2015 was entitled “Totem Poles Palaoa Moai Meet Mutt and Jeff, Scrimshaw in the Pacific Souvenir Trade, 1783-1940” by Stewart M. Frank, PhD. Director of the Scrimshaw Forensic Laboratories and Senior Curator Emeritus at the New Bedford Whaling Museum, and the driving force behind the whole symposium.

But the subject on everyone’s mind, and the topic of most interest this year, is the intense debate going on within the field of scrimshaw, the wildlife world, and legislatures in states and countries around the world on the potential ban of the sale of ivory to help stem the tremendous tide of worldwide ivory poaching. The current approach both in the U.S. and abroad is to apprehend the poachers, confiscate the ivory, and destroy it. In the U.S., that means stockpiling the ivory in a warehouse in Colorado Springs, Colorado and crushing it to dust (after taking one ton of it to Times Square in New York in 2015 and publicly destroying it there). Recently in Nairobi, the Kenyan government burned $100 million worth of ivory (approximately 105 metric tons) from 7,000 elephants. The street value of just one kilogram of ivory is about $1,000. It is mostly being sold in Asia, especially China where they use ivory to make everything from combs and trinkets to high class frames. As Kenyan President Uhuru Kenyatta put it, “No one, and I repeat, no one has any business in trading ivory, for this trade means death – the death of our elephants and the death of our national heritage.” Richard Leakey, son of archeologist Louis Leakey, and one of Kenya’s leading conservationists says, “We shouldn’t have to burn 105 tons of ivory and 100 and a half tons of rhino horn. It’s a disgraceful shame this continues.”

The real debate is taking place on a state by state and country by country basis, where legislation is being introduced to simply ban the sale of all ivory as a solution to the problem. Currently in the United States where the law is set by a combination of U.S. Fish and Wildlife Service regulations, Executive Orders, and International Conservation Treaties, it is essentially illegal to sell or import any African elephant ivory that cannot be proven to have been “harvested” before 1976. Asian elephant ivory must be at least 100 years old, and imported before 1982. Whale ivory must be at least 100 years old and/or have been registered with the Feds before 1973. Individuals who can prove that a piece of ivory, whale tooth, or elephant ivory has been in the family for a long time can sell it, but no ivory, except in special cases, can be traded or sold across state lines. However, these laws and regulations are complex and hazy. If you call the Fish and Wildlife Service in Washington five times, you’ll get five slightly different answers.

The proposal to ban the sale of all ivory would
mean that, for an example, it would be illegal to sell an antique brooch that your grandmother had given you, a hair brush with an ivory handle, or even a piano with ivory keys. To many this seems like going too far. Even the National Rifle Association has objected saying, any owners of antique guns have stocks that are inlaid with ivory. The League of American Orchestras is complaining because currently there is a ban on travel with musical instruments purchased after February 25, 2014 that contain any inlaid elephant ivory. For its part, the Federal Fish and Wildlife Service has proposed an amended rule that “Prohibits the interstate commerce in ivory with specific limits and exceptions for certain preexisting manufactured items, such as musical instruments, furniture pieces, and firearms that contain less than 200 grams of ivory.”

At issue is more than just one person wanting to carry a gun or an instrument. In Japan, Yahoo has been criticized for the large scale sale of ivory and ivory items online. In Japan, a 1989 treaty bans the sale of raw ivory or ivory products, but the Environmental Investigation Agency in Washington, D.C. says that more than 12 tons of ivory products were sold on Yahoo Japan between 2012 and 2014, many using fake documents to legalize illegal ivory. The problem in Japan is that there is no registration requirement for elephant tusks, and the tusks are not marked in any way to document them. According to “Arts and Antiques Weekly,” over 1.1 million people have already endorsed an online petition to compel Yahoo Japan to stop its sale of ivory products.

Perhaps you all will remember the case of the Ohio dentist who became a worldwide pariah for shooting to death Cecil the Lion in Africa. In the State of Connecticut this led directly to bill SB227, now known as Cecil’s Law, which makes it a felony to own any object made of elephant ivory, punishable by two years in prison and a $10,000 fine. In addition to paying homage to Cecil the Lion, Cecil’s Law is an acronym for Conserving Ecosystems by Ceasing the Importation of Large Animal Trophies, focusing on five African species, including elephants, rhinos and tigers. This law will apparently even sanction searches and seizures in people’s homes based on the probable cause that you own a piece of ivory. Hidden in there is an exception, where if you own ivory, and lived in Connecticut before the law was passed, you can go to the Connecticut Commissioner of Energy and Environmental Protection and get a “Certificate of Possession,” which will allow you to keep the ivory, but would not allow you to sell it or trade it. Anyone who moves to Connecticut after the law was passed with ivory in their possession is simply out of luck.

Many state and federal versions of these laws were scheduled to go into effect in the summer of 2016. New York and New Jersey are debating their own ban, with caveats saying that “ivory that was taken before February 26, 1976 and is a fixed component of a larger manufactured item, and is not in its current form the primary source of total volume for each item”—the total volume of aggregate components less than 20%—it might be considered exempt. Then there’s Cartie Chan, Active Chairman of the Department of Land and Natural Resources in Hawaii, who said simply, “Whenever you start to exempt a particular item, for some reason it becomes a slippery slope...an outright ban is a lot more efficient.” In Hawaii, if they pass a ban, they say they won’t enforce it for two years. “So people will have two years to get rid of the jewelry they want before it becomes illegal,” says Representative Ryan Yamane, Chairman of the Committee.

Since 1977 John Mecray has devoted his considerable talents to depicting the remarkable beauty of the classic yachts from the Golden Age of Yachting. Here is one of the artist’s most iconic paintings depicting the pure thrill and speed of big boat racing.

John Mecray
Poetry in Motion...
Even legislators are confused. The State of Virginia first passed a ban then rescinded it. Connecticut Representative Mitch Bolinsky has said, “This is bad legislation. The problem is not with antique ivory items, but with the poachers in Africa. That’s where enforcement efforts should be directed.” He points to a Washington Post article that says that 23 of the biggest ivory seizures between 2009 and 2011 have said, “This is bad legislation. The problem is not with antique ivory items, but with the poachers in Africa. That’s where enforcement efforts should be directed.” He points to a Washington Post article that says that 23 of the biggest ivory seizures between 2009 and 2011 proved that the route for illegal ivory is directly from Africa to Southeast Asia. And in fact, the U.S. Customs and Border Protection has not uncovered a significant shipment of illegal ivory coming into the United States since 2004. With California’s ban set to take effect in June 2016, Bolinsky observes that they are budgeting $1.7 million to enforce their version of a ban when “that money would be better spent going after the poachers.” As of this writing, the bills to ban ivory sales outright beginning in 2016 in Connecticut and Vermont has fallen short in the legislature. We’ll see what next year brings.

What’s the marine industry perspective on whale ivory, and scrimshaw in particular, which would also be barred under a total ban? As aforementioned scrimshaw authority and historian Stewart Frank noted, “It’s not as if whales were killed for ivory at any time, yesterday or today. Whales teeth and skeletal bone were strictly and exclusively byproducts of a commercial hunt long gone.”

History and ship model fans had their own treat this past winter when the 37th Annual Ship Model Exhibition was held at the USS Constitution Museum, sponsored by the USS Constitution Model Shipwright Guild where 50 models of all types and sizes were on display complimented by paintings by members of the American Society of Marine Artists. Members of the Guild were on hand throughout the exhibition working on models, discussing their projects, and sharing tips and techniques of the trade. Of special interest was highly regarded ship modeler Rob Napier, known throughout the field as the former editor of the Nautical Research Guild Journal, the author of Valkensisse, Retourship of 1717 (Seawatch Books, 2008), who also refreshes and restores models for the New York Yacht Club, the Forbes Collection, the Museum of Fine Arts, Boston, the Thomson Collection at the AGO (Art Gallery of Ontario). He was on hand throughout the exhibition with one of his current projects, cleaning and restoring a late 19th century model of the USS Constitution which had been built by one of her crew members during that time. The USS Constitution Model Shipwright Guild is the largest ship model association on the East Coast, meeting the first Tuesday of every month at the USS Constitution Museum. More information on the Guild can be found at ussmgm.org.

Builders and enthusiasts of model sailing yachts will also be interested in the U.S. Vintage Model Yacht Group, whose Web site features a written history and photographs of model yacht racing from its earliest days in the late 19th century right through to the present. Visit their Web site usvmyg.com.

The Scale Ship Modelers Association of North America was founded in 1988. It encourages all types of model boat building from static to radio controlled models. Their site lists model member clubs from across the country, models made by individual members, and even offers an opportunity to purchase insurance for model club exhibitions. The Web site is sismaa.org.

If you are on the West Coast and interested in seeing ship models, you may want to pay a visit to the Los Angeles Maritime Museum in San Pedro, housed in a 1941 WPA build-

Paul Garnett (b. 1951)
A Rare Peace, The English Fleet by Moonlight, Portsmouth Harbor, 1802
Oil on Canvas 22” x 30” $ 9,500

After nearly 20 years of constant war the British and French signed a peace treaty in 1802, one that proved to be as fragile as Lord Horatio Nelson had earlier predicted.

This painting shows the British warships in Portsmouth Harbor at the Spithead Anchorage during this period of truce. The Artist reflects: “I thought that it would make an interesting subject to have these ships of war – England’s ‘wooden walls’ – idle and somewhat out of their element. During such times the navy was partly in ‘ordinary’, the men by and large not allowed even shore leave for fear that they would ‘run’ or desert. There is, to me, something almost haunting about an image of vessels, created to wage war, sitting idle and awaiting the orders that will send them to do what they were built to do – keep England free from enemies and invasion.”

From left to right you can see a 24-gun frigate sailing out, probably on channel patrol, the flagship to her right, in the center a 36-gun frigate coming to anchor under short sail, and to the right and in the foreground, a 74-gun ship of the line. Also, the boats pass between the 74 and the flagship, whose cabin windows are aglow in the pale moonlight.
new First Family moves in, the curator’s office selects pieces to display—paintings and sculptures—in both the public and private spaces. But Presidents and their families of course have final say. George W. Bush, for example, displayed a cowboy painting by W.H.D. Koerner called “A Charge to Keep” in the Oval Office. (In fact, he liked the title so much he named his campaign memoir after it.) Among George Bush’s other paintings were also naval paintings of marine artist Tom Freeman (1952-2015). The Obamas apparently have an interest in modern art. The Oval Office for example, includes two paintings by Edward Hopper; one from the Whitney Museum of American Art; and abstract paintings by Mark Rothko and Robert Rauchsenberg. This is something new for the White House staff. William Allman, longtime curator of the collection, said, “There was a discussion about the President and First Lady liking more abstract art. Our collection (of 500 paintings) doesn’t really have any of that.”

What’s in store art-wise if Hillary Clinton is elected President? Well, as First Lady, her preference was for paintings by New Mexico artist Georgia O’Keefe. Although I don’t think we’ll find that on the Democratic National Committee platform.

Of course, the big news out of Washington this year is, what else, a monetary one. It was announced by the U.S. Treasury Department that a picture of 19th century anti-slave activist Harriet Tubman would replace that of Andrew Jackson on the front of the $20 bill in 2020. In Britain, at just the same time, the Bank of England announced that it is switching 8th century economist Adam Smith’s portrait on its new £20 note to that of painting J.M.W. Turner, one of the greatest marine artists of all time. The new bill will feature a 1799 self-portrait of the artist; the quote, “Light is therefore Color”; and a small image of Turner’s most famous naval painting “The Fighting Temeraire.” The new note will be introduced in 2020. Hey, maybe there’s hope for one of our guys on the $50 bill or the $100 bill. It could happen. . . Wouldn’t you like to say, “Give me 3 Demers,” meaning 3 100 dollar bills?

Speaking of Don Demers, he has kept up his usual peripatetic schedule this year. Running sold-out workshops from Maui, to Boothbay, Maine, Venice, Florida, and Provence, France, he tells me that after years of sold-out workshops, he’s actually been rethinking his approach, and rededicating himself to teaching in a new way. He told me that he realized that the normal five-day workshop is not enough to try to impart the essence of a body of knowledge that it took him years to accumulate. “It’s just like getting to know somebody. You don’t get to know them in a few days. It takes time.” Now, instead of asking his students to come in, sit down, and walk away in a few days with a finished painting or two, he’s calling his approach “Holding a visual conversation with the outside world.” He’s having his students first spend time just observing nature. He says that if you want to paint trees, first observe the branches, how the tree grows, and sketch various aspects of the tree at different times of day, at different angles etc., slowly building a rapport with the subject until you’ve begun to understand it. Only then, he feels, are you ready

Continued on page 23
Noteworthy

**American Impressionist: Child Hassam and the Isles of Shoals**
Edited by Austen Barron Bailey and John Cooney
Yale University Press
Hardcover ISBN: 9780300217315
124 p $35
To order: yalebooks.com/art
This is a stunning exploration of Appledore, the largest island in the Isles of Shoals, a favorite subject for America’s foremost impressionist painter in the late 19th early 20th century, Child Hassam (1859-1935).

**Contemporary American Marine Art: 17th National Exhibition of the American Society of Marine Artists**
American Society of Marine Artists
Len Tenillo (Designer)
Create Space
Paperback ISBN: 9781505904321
154 p $29.95 To order: americansocietyofmarineartists.com/or amazon.com
A full color exhibition catalog containing every work of art included in the 2016-2017 exhibition.

**The Dealer is the Devil: An Insider’s History of the Aboriginal Art Trade**
Adrian Newstead with Ruth Hassey
Brandl & Schlesinger
Kindle
ASIN: B00155HFEG
787 p $26.99 To order: amazon.com
Paperback ISBN: 9781921556432
480 p $45.95 To order: newsouthbooks.com.au
At once a memoir, a history of the evolution of the art of the indigenous people of Australia, and a commentary on the politics of exploitation on a global scale, this fascinating books reads like a novel by an authority on the artists, their culture, the art form, and its history.

**Frederic Church, The Art and Science of Detail**
Jennifer Raab
Yale University Press
Hardcover ISBN: 9780300208375
236 p $65
To order: yalebooks.com/art
This definitive book on the art of scrimshaw details, with dramatic photographs and intriguing captions, 700 intricately carved and crafted scrimshaw pieces from the world’s greatest collection, New Bedford Whaling Museum Collection.

**Forged: Why Fakes are the Great Art of Our Age**
Jonathan Keats
Oxford University Press
Hardcover ISBN: 9780199928354
208 p $19.15
Kindle $8.44
Audible $17.95 To order: amazon.com
Forgeries as high art? A lively, academic discussion on forgery from ancient times to the present ensues with profiles of the most notorious forgers, including Lothar Malskat, aloe Dossena, Han van Meergeren (who was paid for his forgeries in counterfeit money by the Nazis), Eric Hebborn, Elmyr de Horg, and Tom Keating.

**Gordon Bennett and the First Yacht Race Across the Atlantic**
Sam Jefferson
Adlard Coles
Hardcover ISBN: 9781472916730
288 p $27
EBook $18.99
To order: bloomsbury.com
This highly entertaining book, accompanied by Currier & Ives photographs, recount the astonishing event in maritime history when three New York City playboy scions staked $30,000/ea. on a race between their schooners, Henrietta, Fleeting and Vesta, across the Atlantic during winter.

**A Hebridean Notebook**
Norman Ackroyd
Royal Academy Publication
Hardcover ISBN: 9781910350355
96 p $26.95 To order: abrams.com
A book of plein-air watercolor sketches, printed on thick watercolor paper, of the coastlines of the islands of the Hebrides, with thoughts and comments on background and atmospheric conditions during their execution by this well-known British artist.

**HMS Victory Pocket Manual, 1805**
Admiral Nelson’s Flagship at Trafalgar
Peter Goodwin
Conway
eBook ISBN: 9781847862832128
128 p $11.99
To order: bloomsbury.com
In pocketbook format, this book gives the full history of the Royal Navy’s renown flagship during the Napoleonic Wars. It includes 50 line drawings and photographs, and answers questions such as: What types of wood were used in Victory’s construction? What was the prize money? How many guns were fired from Victory at Trafalgar?

**J Class**
Franco Pace
With text by Wiel Verlinden
Delius Klasing Verlag
Hardcover ISBN: 9783768837682
160 p $129.99 To order: amazon.com
This beautiful, duo-language (English/German) coffee table book, complete with full-wrap photo box, is a celebration of the classic single-masted racing yacht, with a focus on Endeavour, Hapsburg, Lionheart, Rainbow Ranger, Sharr McN Y and Velscada and the people who owned and raced them.

**Life Streams: Alberto Rey’s Cuban and American Art**
Edited by Lynette M.F. Bosch and Mark Den Adel
SUNY Press
Softcover ISBN: 9784384505688
267 p $26.95
Kindle $25.60 To order: amazon.com
For these familiar, or not, with his trout paintings, here is a series of essays by art historians and curators, accompanied by beautiful full color images of works by Albert Rey, conveying the life, and the evolution of the work of this contemporary American artist and scholar.

**Message in a Model: Stories From the Marine Model Room of the Rijksmuseum**
Ab Hoving
Sea Watch Books
Hardcover
246 p $68
To order: sewatchbooks.com
541-997-4439
The histories and stories behind 54 historic ship models from the vast collection of the Rijksmuseum Amsterdam, The Netherlands is brilliantly conveyed with over 350 color illustrations by the foremost ship historian and authority on ship model building and restoration in the world, Ab Hoving.

**A Moment Past: L.F. Tantillo Paints New York History**
Len Tenillo
Create Space Independent Publisher
Paperback ISBN: 9781489474499
82 p $17.96 To order: amazon.com
An exhibition catalog of 25 original paintings of the Hudson River and early New York history with detailed descriptive text.

**Marshall Lyander Johnson: One Hundred Twenty Paintings**
Marshall Johnson
Philip Rees, Publisher
Hardcover ISBN: 9781495161537
128 p $45
To order: 253-927-5932 / marshalljohnson.com
Just art! Beautiful paintings depicting Puget Sound, San Juan Islands, tall ships, cityscapes and more in a dynamic style that combines impressionism and realism.
Judith Miller
Mitchell Beesley, Publisher
Hardcover ISBN: 9781784720292
648 p $29.10 To order: amazon.com
The most trusted antique guide, with color photos, prices, tips, and descriptions of all 8000 items, including art, antiques, oriental porcelain, furniture and more.

Modeling the Extreme Clipper Young America, 1853
Volume I: Hull Construction
Edward Tosti
Seawatch Books
Hardcover ISBN: 9780990404163
267 p $80 To order: 541-997-4439 / seawatchbooks.com
Building the hull in 1.72 scale of this beautiful clipper ship from the Golden Age of Sail is the subject of this first volume. Included are hundreds of photos, plans, and a CD with all frame drawings.

The Rogers Collection of Dockyard Models
At the U.S. Naval Academy Museum
Grant H. Walker
Sea Watch Books
Hardcover ISBN: 9780990404170
242 p $85 To order: 541-997-4439 / seawatchbooks.com
Long awaited Retired U.S. Army Major, and USNAM Curator Grant H. Walker’s beautiful book, boasting hundreds of high resolution, full color photographs, focuses on seven 90 or more gun models of historical significance, ranging from the 17th to the 19th centuries. The models are permanently on display at the U.S. Naval Academy Museum.

The National War of 1812-1815: Foundation of America’s Maritime Might
Charles Raskob Robinson & William S. Dudley, Ph.D.
American Society of Marine Artists Paperback
ISBN: 9780692370339
162 p $15.95 To order: amazon.com
This exciting book, with over 100 full color paintings by members of ASMA, vividly tells the story of the formation of the U.S. Navy, Marine Corp and Revenue Cutter Services (U.S. Coast Guard) during the War of 1812.

Over the Dunes
Michael Kahn
Brilliant Press
Hardcover ISBN: 9780989762755
140 p $85 To order: amazon.com

Painting the Southern Coast: The Art of West Fraser
West Fraser
University of South Carolina Press
ISBN: 9781611176940
288 p $54.25 To order: 843-723-0073 / westfraser-studio.com
Highlighting 260 works painted over the past 30 years, including sketches, studies, and finished paintings depicting the coastal Low Country stretching from Winyah Bay, SC to St. Augustine, FL, this book guarantees West Fraser a place in Southern Art History. Includes essays by Jean Stern, executive director of the Irvine Museum, and Martin R. Severens art historian and former curator of the Greenville County Museum of Art.

The Rogers Collection of Dockyard Models: At the U.S. Naval Academy Museum, Vol. I, First and Second Rates
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The Royal Navy Fireship A Monogram on the building of the model
David Antscherl
Sea Watch Books, LLC
Hardcover ISBN: 9789904041012
160 p $65 To order: 541-997-4439 / seawatchbooks.com
This book recounts the brief history, and details the complete, unorthodox, construction of an ornately decorated 18th century fireship, built to set ablaze, and comes with six sheets of plans with frames.

17th Century Dutch Merchant Ships: Text, Photos and Plans for the Ship Modeler
Abo Hoving
Sea Watch Books
Case bound 152 p $75 To order: 541-997-4439 / seawatchbooks.com
The history, descriptions and plans of ten Dutch merchant ships of the 17th c. of varying sizes is detailed in this book by the preeminent Dutch maritime historian with full color photographs and a portfolio of 24 sheets of plans.

Three Strands of an Unraveling Rope: A small taste of the history surrounding the mutiny on the Bounty
Wayne Greig
Copy Press
Softcover ISBN: 9780473352769
114 p $41.53 USD $31.17 USD (Wholesale) $31.17 USD (Postage) + Packaging
To order: wgigreig@clear.net.nz / wayne@nelsoncollege.school.nz
This is a well-researched, profusely illustrated and documented, humorous interpretation of the history of the short-lived British Royal Ship the Bounty and its enduring legacy, woven through the connections between Duncan Campbell (British prizefighter), William Bligh (Bounty’s Commander), and Fletcher Christian (chief mutineer).

Through the Eyes of a Collector: The Scrimshaw Collection of Thomas Mittler
Nina Hellman
Charlotte Mittler, Publisher
Hardback ISBN: 9780599771790
224 p $65 To order: Item # 139462: artbooks.com / 845-331-8519
This long awaited publication by the senior conservator at the Scheepvaartmuseum in Amsterdam is a comprehensive overview of seminal Dutch marine artists Willem Van de Velde the Elder and his son, the Younger who laid the basis for marine art as we know it today. Working for admirals and Royalty in both Holland and England, Van de Velde’s output of both drawings and oil paintings was prodigious and provides a unique documentation of the ships and Navies of the period. This volume builds on the only other study of the artists, a massive two volume set by Michael Robinson published in 1990.

Wyeth: Andrew and Jamie in the Studio
Timothy J. Standring
Yale University Press
Hardcover ISBN: 978030021215
224 p $45 To order: yalebooks.com/art
Father and son artists Andrew Wyeth (1917-2009) and Jamie Wyeth (b. 1946) are among the most celebrated American realist painters of the 20th century. This groundbreaking publication takes a novel approach in exploring the Wyeth’s working methods and processes. Author Timothy J. Standring also provides the reader with a rare personal glimpse into the artists’ world by chronicling his visits to their studios in the Brandywine Valley and Midcoast Maine over the course of four years.
chased the painting, he said, “I thought it was beautiful. “I had complete trust in Freedman (the gallery president at Knoedler). It never crossed my mind that these guys were in the business of selling fake art.”

Knoedler and Freedman, for their part, denied they knowingly trafficked in forged goods. In fact, Freedman’s defense said that she herself was duped into paying almost $300,000 for a fake Jackson Pollock drip painting and hanging it in her apartment as a real Pollock, even though the artist’s name was misspelled in the signature!

At the trial, it came out that scientific tests showed that the paintings were made with pigments that were not even available when the paintings were supposedly made—between 1949 and 1959. De Sole’s lawyer, Emily Raisbaum wondered aloud at the mysterious surfacing of previously “unknown” paintings, and Rosales’ willingness to sell them at far below market price didn’t raise some red flags. She said, “Your common sense will tell you such a treasure trove of never-before-seen masterpieces by America’s most famous artists was too good to be true.”

So what happened? Well, the De Soles were seeking $25 million in damages, but before the case could go to the jury, it was settled out of court. In fact, six of the ten civil suits against the case could go the jury, it was settled out of court. In fact, six of the ten civil suits against Knoedler have been settled out of court. But during the appraisal by a Houston Art Appraiser no issues arose that indicated the need for a detailed authentication. If any artwork had been found to be counterfeit, the USMS would not have sold it, but would rather have destroyed it.

Curiously, given the notoriety of the case, the U.S. Marshals Service did not identify the paintings at auction as coming from Ms. Rosales’ collection. They say they rarely make identifications like that. Except in the case of, say, Bernie Madoff, whose notoriety they thought would increase the value of his possessions (including his socks and slippers—really?). But Bob Sheehan, one of Gaston and Sheehan’s principals and auctioneers observed that most of the 50 or so people who attended the painting auction—many of them knowledgeable dealers looking for a bargain to resell—knew where the artworks had come from. As Sheehan said, “The people who came down here from New York, they knew what it was.” Some of the works of art still even actually had the mark from Knoedler & Company!

How did these works of art fare at Gaston and Sheehan compared to, say, the $8.3 million De Sole paid for the supposed Rothko? Well, the highest price paid at this auction was $325,100 for an oil by Richard Pousette-dart, and a grand total of approximately $5 million was taken in in the auction. How does that get divided up? Well, after Gaston and Sheehan takes their commission, it is apparently up to a judge to decide how that will be dispersed. Rosales is free after posting a $2.5 million bond, and is now considered a cooperating witness. Her Nissan and Mercedes Benz automobiles were sold at a subsequent auction in New Jersey. You just can’t make this stuff up.

Well, how tricky is it to know if a painting is authentic? Can’t you just, for example, look back in a vintage catalogue of an artist’s work, and if you see the painting illustrated, you’ll know it’s by that artist? Well, let’s not forget the self-proclaimed forger, Elmyr De Hory (1906-76) (Okay, his real name – Elemér Albert Hoffman), who was said to have sold over a thousand forgeries to reputable galleries all over the world. His career was noted in Clifford Irving’s famous book Fake (1969), Orson Welles documentary film “F for Fake” from 1974, the 2012 book by Mark Forgy, The Forger’s Apprentice: Life with the World’s Most Notorious Artist. Among his tricks apparently was to find old, rare catalogues of artists, like Matisse where the color photos of paintings were literally glued in onto a page. He’d simply remove the glued-on photo in the book and substitute it with a photograph of his painting, giving it instant “credibility.”

Or take the case of the portrait of “The Bella Principessa,” reportedly painted by Leonardo da Vinci in about 1496 to depict thirteen-year-old Bianca Forza, daughter of Da Vinci’s
to compose, edit and design it into a work of art reflecting how you “feel” about the subject. He’s employing this unique approach in his Master’s Oil Painting Workshop, “The Ascending Landscape: How to Reach Your Next Level in Plein Air and Studio Painting,” to be held at the Falmouth Art Center in Falmouth, Massachusetts from September 19-21 this year. Don is asking prospective students to submit images and an essay about their interests, which he will review before selecting students for the workshop. (See falmouthart.org.)

Don’s been selected to be one of 10 painters in an exhibition to benefit the Island Conservancy on Catalina Island, “Wildside Art Show and Sale,” to be held at the Newport Yacht Club in Newport Beach, California in October. The subject is the wilderness of the 42,000 acres of land under the stewardship of the Catalina Island Conservancy. More information can be found at catalinaconservancy.org.

Other exhibitions where you have the chance to see the work of Don and marine artist Christopher Blossom each year include the Masters of the American West Fine Art Exhibition and Sale held at the Autry Museum in Los Angeles in February/March of each year, and American Masters Exhibition held in October each year at the newly refurbished galleries in the Salmagundi Club in New York City, one of the leading Artist clubs in America since 1871. More information can be found at theautry.org and americanmastersart.com.

In our latest conversation with Chris Blossom, he had just returned from a five-day passage at sea helping his pal move a 47-foot Aerodyne Sloop (one of only three built) from Fort Pierce, Florida to Essex, Connecticut, or as Chris will tell the taxman, he spent five days doing “research.” Coming exhibitions of his work will include the 30th Anniversary of the Plein Air Painters of America for their exhibition at the Steamboat Springs Art Museum in Steamboat Springs, Colorado, celebrating, and the 100th Anniversary of the National Park Service from August 12 through October 15. More information can be found at steamboatsartmuseum.org.

Chris will also be participating for the 25th year in the largest art exhibition held west of the Mississippi. It’s the Prix de West held at the National Cowboy and Western Heritage Museum in Oklahoma City, Oklahoma. Chris, along with John Stobart, is one of the maritime artists who have been invited to exhibit each year. But not only has he been invited to exhibit, he’s won virtually every award there is to win, from the prestigious Prix de West Award, to being voted by his fellow artists the most favorite artist in the Show numerous times. Last year was no exception. Chris’s painting received the award as the Best Oil Painting in the Exhibition and a 10”x12” oil sketch of a San Francisco wharf scene was purchased at a fundraising auction at the Awards dinner (annually attended by over 1,000 people) for a cool $30,000 by Jackson Hole, Wyoming collectors Foster and Lynn Friess. They’re best known as early and substantial backers of Rick Santorum’s presidential run. Obviously they’re also fans of great art.

Down in Charleston, South Carolina fans of the beautiful Low Country landscape have been following the paintings of West Fraser for years. Growing up on Hilton Head Island as it was being developed by his father and uncle, the legendary Charlie Fraser, West has a relationship and feeling for the Low Country that very few artists can match. This year his paintings are being celebrated in a variety of ways. There’s an article in the June/July Garden and Gun Magazine where the writer accompanies him to the Botany Bay Wildlife Management Area on Edisto Island to watch him paint in the field. Of his approach observing the landscape West says to the writer, “I paint to learn, rather than learn to paint.”

His second coffee table size book Painting the...
Continued from page 22

patron Ludovico Forza, on the eve of her marriage. Historian and Leonardo Da Vinci expert Martin Kemp believes this is so as he details in his 2010 book La Bella Principessa: The Profile portrait of a Milanese Woman.

But wait, not so fast. According to British forger Shaun Greenhalgh, in his memoir The Forger’s Tale, he describes his role in this painting. “I drew this picture in 1978 when I worked at the Co-op Supermarket. The sitter was based on a girl named Sally, who worked on the checkout. Despite her humble position, she was a bossy little bugger, and very self-important.” According to Scotland Yard, Greenhalgh, along with his brothers and parents are known to have sold a large number of forgeries to museums, auction houses and private buyers. As the Yard describes them, they’re possibly “the most diverse forgery team in the world, ever.” In 2010 the Victoria and Albert Museum even included a number of Greenhalgh forgeries in an exhibition. For its part, the Metropolitan Police Services Investigation says that for the “Bella Principessa” Greenhalgh used a document dating from 1589 as his canvas and painted the painting on the top of a Victorian school desk. But a French laboratory tested the chalk pigment, and said the artwork is at least 250 years old. So who do you believe? The cops? The experts? The scientists? Or the forger? Wow!

And then there’s the fascinating case of HSBC and one of its major clients, Russian billionaire Dimitry Rybolovlev. Rybolovlev’s wife’s dentist’s friend, a Bulgarian publisher, Tania Rappo, and Swiss art shipper Yves Bouvier, who has been accused of overcharging the Russian collector on the sale of art to the tune of $1,000,000,000, and then laundering proceeds of the sales through Ms. Rappo.

It all started back in 1888 in Geneva, Switzerland, when a small storage area near the waterfront was set aside as a “freeport” where goods could be brought in, tax and duty free, temporarily on their way to their final destination. It was a simple shipping depot, if you will. Over the years it grew to be very large. Its first tenant was the firm of Natural Le Coulter. Over a hundred years they shipped everything from fruit to machinery, and even food to the Red Cross for prisoners of war during World War I. This all changed in 1997 however, when Yves Bouvier at the age of 34 took over the firm from his father. Since then the firm has handled only works of art. It now occupies over 60,000 sq. ft. of storage space and has way over a million works of art in its care.

What else has changed? Well, it seems that very often items that now come into the “freeport” never actually leave. It’s become sort of a tax free holding ground for objects of value, from cars, jewelry, artwork for the wealthy around the world. Young Bouvier for his part, early on saw the value in the artwork he was receiving, storing, and occasionally shipping, and began dabbling in buying and selling. In one deal buying a painting from Peintres Hermès, a Wildenstein gallery, for $9.5 million and selling it two weeks later for $11.3 million to Mandarin Trading, a Bahamas-based art fund. (He later sued the Wildensteins for fraud and overcharging.) But it turns out this was just small time dealing for him.

Enter now one Dimitry Rybolovlev, who moved to Geneva in 1995 after taking over Uralkali, a state-owned potash mining company at the age of 29. But even Swiss residency couldn’t protect Rybolovlev from spending eleven months in custody in Russia, accused of ordering a contract killing of a rival businessman, for which he was ultimately cleared. But back in Geneva, Rybolovlev, who only spoke Russian, decided that he and his wife should purchase some art to fill the walls of their new mansion. Enter Tania Rappo, a friend of the wife of Elena Rybolovlev’s dentist, who became a family friend and all-around confidant. Soon Rappo introduced Elena to Bouvier who agreed to pay Rappo a sort of “finder’s fee” commission. What actually followed is under debate and is being adjudicated in the courts as we write. Essentially, the Russian oligarch turned over all responsibility for sourcing, negotiating, shipping, advising, etc. to Bouvier – different tasks, requiring different skills and knowledge usually performed on behalf of a major collector. A number of different specialists. For his part, Rybolovlev agreed to pay 2% of the price he paid for a painting to Bouvier. In one deal in 2004, for example, Bouvier brokered a Picasso painting, “Les Noces de Pierrette,” from William Aquavella for Rybolovlev, who paid $43.8 million. Bouvier’s 2% fee would have been in the neighborhood of $900,000. Not bad. But soon it became clear that something wasn’t adding up. First Bouvier started an art fair in Moscow, then in 2008 spent $100 million to build a gigantic “freeport” next to the Singapore International Airport, and in 2014 in Luxemburg, attracting top quality tenants like the auction house Christie’s.

But funding for these massive, lush storage areas had others in the trade puzzled. Natural Le Coulter’s profits had historically been known to be a few million dollars a year. As one rival said, according to The New Yorker Magazine, “Of course we wondered. We’re not billionaires, and to build “freeports” you need to be a billionaire.”

Well, it turns out that it was Rybolovlev’s money funding all of this expansion. After getting divorced from his wife, and being forced to cash in his Uralkali stock for $5 billion, he went on a buying spree between 2000 and 2008, buying 28 artworks from Bouvier. It doesn’t necessarily sound like a lot, but it’s the numbers that are astounding. He bought a Modigliani privately from New York hedge fund manager Steve Cohen for $93.5 million; a rediscovered Leonardo Da Vinci for $127.5 million; a Gustav Klimt (a piece that had been originally seized by the Nazis) for $183 million. That would amount to a pretty good profit to Bouvier if he was just taking his 2% off the

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**Patrick O’Brien (b. 1960)**  
**USS Constitution vs. HMS Java, December 29, 1812**  
**Oil on Canvas 24” x 36” $13,500**

The USS Constitution was built in Boston, Massachusetts in 1797, one of the first of the original six frigates that made up the U.S. Navy. She carried 44 guns and a crew of more than 450. During the War of 1812, the Constitution won several important victories over the British, demonstrating that the new American Navy could stand up to the greatest sea power in the world. This painting depicts her second victory—over HMS Java, a frigate of 38 guns, 30 miles off the coast of Brazil on December 29, 1812. The Constitution’s captain, Commodore William Bainbridge, maneuvered for position and opened fire from about a half a mile away. The two ships traded broadsides, and Java had the better of it at first, but after three and half hours, the Constitution’s overwhelming firepower and superior gunnery had reduced the Java to a hulk, her masts shot away and her Captain mortally wounded. Java was too badly damaged to be saved, so after taking the remaining British sailors as prisoners, and replacing his own shattered wheel with Java’s wheel, (now on display in the King’s Point Museum in New York), Commodore Bainbridge burned and sank the British ship. The Constitution returned to Boston, where there was great rejoicing over the victory. Bainbridge and the crew were awarded medals and prize money in recognition of their spectacular triumph over the Royal Navy.

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According to Rybolovlev’s lawyer, Bouvier was not just brokering the paintings, but was agreeing to one price with the seller and a different price with Rybolovlev, reaping an additional profit unknown to Rybolovlev. How much? Well, reportedly he sold Rybolovlev a Picasso painting for $25 million that he had purchased the day before for $3.5 million, a cool $21.5 million profit! But it took a casual conversation for things to really unravel...

This conversation took place on the island of St. Barts, where, according to The New Yorker, New York art consultant Sandy Heller, Steve Cohen’s art advisor, met Rybolovlev and the subject of the Modigliani painting (sold by Cohen and bought by the Russian) came up. Along the line it came out that Cohen had actually sold the painting to Bouvier for $93.5 million and the Russian, thinking that Bouvier was negotiating on his best behalf, had actually bought from Bouvier (not Cohen) for $118 million.

This opened a “Pandora’s box,” which today includes lawsuits against Bouvier and Rappo. Rappo’s arrest opened both Bouvier and Rappo in February 2015, and the U.S. Justice Department opened an inquiry into money laundering and fraud charges against Bouvier and Rappo. Rappo’s take in the whole operation has been estimated to be over $100 million.

For his part, Bouvier, who now controls over 40 companies worldwide, is apparently unapologetic. As he told the New Yorker, “If I tricked him (Rybolovlev), I’m not only the best art dealer in the world, I’m also a genius. I’m Einstein.”

While the cases against Bouvier rattle on, (the ones in Singapore and Hong Kong have recently been dropped), Rybolovlev is also currently suing the police for a botched investigation. It will be interesting to see who prevails. Is this truly a case of caveat emptor in a market that is essentially unregulated? And from Bouvier, the final word on the deals that put a cool billion dollars in his pocket, “It’s always a question of what I will earn on the deal.”

Collectors in the United States looking to warehouse art, no longer have to look to Switzerland, but only to the small state of Delaware, where its own “freeport” area has recently been opened. Delaware is one of only five states without any sales or use tax, and its proximity to large auction houses in Manhattan make it an ideal place to ship and warehouse art with all the tax advantages and none of the hassles of shipping to the “freeports” in Europe. A number of companies are currently operating in Delaware, including Atelier, the Philadelphia art storage company, and Manhattan-based Crozier Fine Arts who has nearly 50,000 sq. ft. of warehouse in Delaware. The “freeport” also includes the largest international art shipping company, and Manhattan-based Fritz Dietl in 1991 with a fax machine and rented room at Kennedy Airport. For investors, these warehouses have exactly the same tax advantages as those overseas. A collector purchasing a work of art in New York, can have it shipped to Delaware and pay no sales tax. Once there, a work can be bought and sold in the storage space and have no tax or transaction fees. Dietl expects that by later this year he will have about $100 million of artwork stored in his facility.

But it turns out, it may not just be the love of art that keeps billionaire collectors buying and selling art. According to some, like Senator Ron Wyden of Oregon, the tax provision known as “like-kind exchange,” set up in the 1920s to help ease the burden for farmers who wanted to swap properties, has become a “tax avoidance” tool for high-end buyers and sellers of art. Wyden wants to see that come to an end. Here’s how it works... A collector/investor can actually delay, or even avoid paying the 28% capital gains tax on the sale of art and other collectibles by using the profits from one sale to make a purchase of a similar collectible. Sellers can actually sell a work, buy another with the proceeds, and hold the new purchase until they die, or lend it to a museum, and can avoid capital gains taxes altogether. Detractors have likened this to basically receiving a no interest loan from the government. As art adviser Josh Baer said, “You can defer millions of dollars of taxes if you’re doing transactions over 25 years, each time buying something more expensive. Each time you don’t pay the capital gains tax along the way, at the end of the day, you’re way ahead.”

There are some restrictions to qualify under this provision of the law, officially known as the “1031 Exchange”: All purchases must be strictly for business, not for personal enjoyment. This is where “freeports” as storage areas come in for art purchased for investment. The purchase must be a “like-kind” item, although while not clearly defined, is generally understood to mean you can sell a painting to buy another painting, not to buy a sculpture. The exchange must be completed within the 180 days...
2015 had some milestones in the sporting art arena. The first of mention is a sad note with the passing of sporting art legendary great Al Barnes. Al fought a long, hard, courageous battle with leukemia for many years and finally succumbed to the disease. While he will be missed by family, friends and admirers of his brilliant painting – most notably in the last decade as the premier Flats painter – his legacy will live on through his artwork and with those who were fortunate enough to have acquired one or more of his works during his career. Over his 50-year career, he was celebrated and featured in countless magazines and with a myriad of organizations that honored him along the way. As recently as last year, Al’s work was prominently featured in Anglers Journal Magazine, in which he was profiled as one of the finest sporting artists of his time and the premier Flats painter in the market. In the past year, Al had been bestowed with many great honors in addition to his many previous awards, including having one of his Flats paintings accepted into the American Museum Of Fly Fishing Permanent Collection - a rare honor indeed – which puts him in company with many of Sporting Art’s Legends. The Harvey Weil Foundation of Corpus Christi, TX (an organization supporting ongoing conservation efforts) presented Al with the distinguished “Living Legend” Award and Al was recognized for his 40+ years of constant and active conservation support for organizations such as The Billfish Foundation, The Bonefish & Tarpon Trust, The International Game Fish Association, Coastal Conservation Association, Ducks Unlimited and countless other smaller, regional organizations. We all hope that, wherever Al may be, he is busy chasing fish on some beautiful Flats setting somewhere and having great luck with this endeavor!

On a happier note, 2015 marked Arthur Shilstone’s 93rd year and more than 70 years as a professional artist with the official release of the book: *Arthur Shilstone – A Lifetime Of Drawing & Painting*. The book is a fascinating look at the distinguished career Shilstone has led as both a commercial illustrator and today’s foremost Sporting Art watercolorist. The story starts with the earliest years of Shilstone having to endure the aftermath and hardships of the Great Depression, then goes on to chronicle his experience in WWII as part of The Ghost Army and The Korean Conflict as an illustrator during the Pacific Airlift and Evacuation. The story continues on to his illustration career, working for more than 36 national magazines, and countless companies throughout the world, and finally culminates with extensive coverage of his 35-year career in the Sporting Art field. The book has been very well received by art enthusiasts and collectors and admirers of Shilstone’s work and has had some very good coverage in such publications as Gray’s Sporting Journal, Shooting Sportsman and Classic Angling.

The book, written by Fred Polhemus, the Nation’s foremost authority on Shilstone’s work, is offered as a Trade Edition for $44.95. Additionally, a few of the 100 limited-edition books are still available which include a signed & numbered book and signed, limited edition giclée at $150.

To order your copy of *Arthur Shilstone – A Lifetime Of Drawing & Painting* contact the J. Russell Jinishian Gallery at sportingartnews@gmail.com, or call the gallery at (203) 259-8753.

Mike Stidham has launched 2016 with a series of new Flats paintings that are filling the void left by Al Barnes. Mike’s brilliant renderings of the grand Flats seascapes are nothing short of breathtaking and collectors have been grabbing them as soon as they are off the easel. Mike is as proficient and skilled at painting subjects “above water” as he is painting fish in their natural environments sub-surface (in situ). With this recent series of paintings, Mike has been thrilled to approach “The Flats” from an angler’s perspective. Mike is planning a trip to either Belize or the Bahamas in the coming months to gather more material for additional works. That’s the kind of “work research” we would all enjoy! Mike has made several trips in the last year to Jackson Hole WY, fishing and studying the masters of painting and wildlife art – Rungius, Aspegis and Christensen, to name just a few. Mike has been greatly influenced by these landscape painters and others and they have all influenced how Mike approaches his execution. These external influences have allowed Mike to redefine and expand upon his techniques as a painter. Stidham’s latest works have been featured at the J. Russell Jinishian Gallery and at the Orvis Sandanona Sportsman’s Palette Exhibition and Sale. Along with fellow artists Arthur Shilstone, Al Barnes and Stanley Meltzoff, one of Mike’s paintings was recently accepted into the American Museum of Fly Fishing’s Permanent Collection and will be on display in a major exhibition on saltwater flyfishing slated for 2017, presented by the Museum, in several locations throughout the US.

Stanley Meltzoff’s artwork continued to have a very busy 2015, with more events coming in 2016. The Meltzoff exhibition in Green Bay at the Neville Public Museum was met with great enthusiasm and was a resounding success. The Sternberg Museum of Natural History in Hays, KS will host an exhibition of his work that will be open to the public at the time of this printing. In the fall, this exhibition returns east to the Museum Of The Earth at Cornell in Ithaca, NY where it is expected to run for as long as six months. The Bight Magazine will feature an article on Stanley’s work (including cover art) coming out in the Fall 2016 issue – Keep an eye out for it! Additionally, two more premium Meltzoff paintings will be included in the Jackson Hole Art Auction in September 2016, after the resounding success of his previous auction results in 2015 & 2014.

Additional strong exposure for Stanley’s work comes through a recent joint venture in which National Geographic Creative announced its partnership with Silverfish Press in the Stanley Meltzoff Fine Art Collection. This collection...
– an extensive cross section of Stanley’s entire portfolio – both in the fish-painting genre as well as his extensive illustration career – is now available to the public exclusively through National Geographic Creative. This joint venture, many years in the works, is now officially launched!

Harley Bartlett has been busy creating new works for many of his galleries and has been particularly busy with the J. Russell Jinishian Gallery, Fairfield CT on a series of southern waters Flats paintings. Following a trip south Harley made this past year in search of Bones and Permits, Harley returned with a fresh data collected while down there and a host of ideas for a number of new works. Harley continues to provide the very finest in fresh-water fly fishing and upland game subjects but has also added many terrific new Flats paintings to his portfolio. And it looks like he will be headed south again in the coming season, so stay tuned for what may arrive from Harley after this next trip!

Mark Susinno’s work was featured in this year’s Virginia Fly Fishing & Wine Festival this April in Doswell, VA followed by the 2016 Art & The Animal Show at The Canton Museum Of Art in Canton OH, which runs through mid-July 2016. Simultaneously, Mark is exhibiting two paintings at the America’s Parks I Encore Exhibition at the Lightner Museum in St. Augustine, FL – an exhibition that will run through the summer of 2016.

Nick Mayer never has a shortage of material on which to report and 2016 is proving to be as busy for Nick as any year in the past – in fact, probably more so! With the start of the year, Nick was bestowed the great honor of being recognized as the 2016 Artist of the Year by The Billfish Foundation and a painting he specially created for The Foundation was featured on the Cover of TBF’s 30th Anniversary January issue of Billfish Magazine. This award involved Nick creating the cover art that was then used to create a limited edition run of prints to commemorate their 30th Anniversary. The first 100 of the 350 print edition featured hand-painted remarques. This is a great honor indeed for Nick and will certainly give his work some very high-profile exposure.

Nick’s artwork was also featured in the Spring 2016 issue of Anglers Journal Magazine. His painting ‘Moonlit Epitokes and Linesider’ is featured as a 2 page spread to accompany an article by fellow angler and friend John Jinishian on the “Magic Hatch” a wonderfully written story on the cinder worm hatch in Southern New England salt ponds.

At the time of this printing, Nick’s work is also found prominently featured in the July 2016 issue of Grays Sporting Journal – Cover #3, with his moody work, Snook & Deceiver.

Nick is putting the finishing touches on his latest book, an adult coloring book called Coastal Life by Fox Chapel Publishing.

Fred Polhemus
Sporting Art Specialist
sportingartnews@gmail.com

**Upcoming Exhibitions and Events of Note**

**THE ORVIS GAME FAIR AND COUNTRY SPORTING WEEKEND**
Sandanona Shooting Grounds in Millbrook, New York, on September 17 & 18, 2016 between the hours of 9 a.m. and 5 p.m. The Sportsman’s Palette exhibition will be on full display during the two-day event and will continue through the year, with 30 paintings on display from today’s premier Sporting Artists.

**ORVIS SANDANONA SHOOTING GROUNDS**
Millbrook, NY
orvis.com/sandanona
845-677-9701

**MOTT & CHACE - SOTHEBY’S INTERNATIONAL REALTY**
Watch Hill, RI
mottandchace.com
401-315-0808

**AMERICAN MUSEUM OF FLY FISHING**
On Fly in the Salt: American Saltwater Fly Fishing from the Surf to the Flats.
This multifaceted traveling and online exhibition will showcase and chronicle the history of American saltwater fly fishing from its early European roots to its current popularity
amff.com – 2017
802-362-3300

**CONTemporary Sporting Art Masters**
Featuring over 150 original paintings and sculptures by leading artists.

J. Russell Jinishian Gallery
Fairfield, CT
203-259-8753
jrusselljinishiangallery.com
Ongoing

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Ongoing

Mike Stidham (b. 1954) *A Day On The Flats*
Oil on Canvas 28” x 46” $15,500

Harley Bartlett (b. 1959) *Brookie Pursuit*
Oil on Canvas 20” x 24” $5,750
Southern Coast: The Art of West Fraser was published by the University of South Carolina Press in June. See our book page for more information. His first book was Charleston in My Time: The Paintings of West Fraser, also published in 2001. How popular are West’s paintings to collectors? Well, his sister Carolyn told me,”Everything he paints these days gets purchased virtually right off the easel.” As if that weren’t enough, he’s scheduled for a one-man museum exhibition (his third) at Gibbes Museum of Art in Charleston, South Carolina from January 28 through May of 2017. More information can be found at gibbesmuseum.org.

In New York City, a series of four whaling scenes painted by J.M.W. Turner (1775-1851) in 1845 will be united for the very first time at the Metropolitan Museum of Art from May 10 to August 7. Many believe that Herman Melville’s American novel Moby Dick, published in 1851, may have been inspired by these Turner paintings which Melville would have seen during his visit to London in 1849. In addition to the four paintings, the exhibition will include a series of related watercolors, books, and prints displayed with side-sections of Melville’s text, and even the whaling harpoon from the South Street Seaport Museum.

Turner was also the subject of a feature film recently, chronicling the last 25 years of his life, “Mr. Turner” is directed by Mike Leigh, and stars Timothy Spall as Turner. It received four nominations at the 87th Academy Awards. It is the story of Turner’s life after the death of his father, when he developed a close relationship with his landlady, with whom he lived in Chelsea. He was known to his neighbors simply as “Captain.” The director said, “I felt there was a scope for a film examining the tension between this very mortal, flawed individual and the epic work, the spiritual way he had distilling the world.” It’s a fascinating insight into the mind and times of the greatest marine artist of the 19th century.

Another art world drama was produced by online entertainment provider Crackle. The Art of More premiered in November 2015. It’s the story of one Graham Connor (Christian Cooke), a former soldier in Iraq, and antiquities thief, who is on his way to becoming a player in the fictional Parke-Mason, a high class Manhattan auction house. The plot has him courting a billionaire real estate tycoon, played by Dennis Quaid, to secure his huge art collection for the auction house. A rival auction house representative, played by Kate Bosworth, is also vying for his collection. It should come as no surprise that this story includes manipulation and seduction—basically a behind-the-scenes look at the inside, often cutthroat, workings of the auction world. Reviews are mixed. Season One seemed to be a success. Season Two is being filmed in Montreal as we write.

Most of us have had the experience of taking a small photograph, painting, or poster into a frame shop to have the appropriate frame made that would show it off and complement it, realizing when it is all said and done, the cost of the frame well exceeded what is being framed! So then the question becomes, what’s so important about a frame anyway? Well, some artists throughout history, like Thomas Eakins (1844-1916), Childe Hassam (1859-1935), impressionist Camille Pissarro (1830-1903), have felt that it was so important to the presentation of their work that they all designed their own frames. John Singer Sargent (1856-1925) and Augustus Saint-Gaudens (1848-1907) actually commissioned frames designed by leading architect Stanford White. Leave it to James Whistler (1834-1903) to take it one step further. He felt his frames were so integrated with the paintings and shouldn’t be separate that he actually signed his frames rather than sign his paintings! Of course, not all artists feel strongly about their frames. In fact, it really wasn’t until the late 19th century that artists got involved in framing their work in any way. Today’s frames can cost from hundreds of dollars for frames that are manufactured in a factory, to thousands of dollars for what are hand-carved, “finished corner” frames.

In New York City, Eli Wilner & Company has taken that specialty a step further by employing its skilled craftsmen to replicate period frames for museums around the country. Their current project involved making a frame for a Vincent van Gogh painting from the late 1880s “Landscape Under a Stormy Sky.” Wilner & Company has been commissioned to create an intricate, delicate frame that replicates the one on van Gogh’s famous “Starry Night” in the Museum of Modern Art. The cost for this new frame? A cool $48,000. Remember that next time, when you swallow hard at your next framing bill.

The Marine Art community took some heavy blows in the past year with some of its finest talents being called over the bar, including painters Tom Freeman (b. 1952); Michael Keane (b. 1948); William Glikerson (b. 1936); Victor Mays (b. 1927); Don Stoltenberg (b. 1927); Don Stone (b. 1929); Sculptors Wick Ahrens (b. 1944); and Kathy Spalding (b. 1952); Peter Stanford (b. 1927) the founder of South Street Seaport, NYC. We will miss them.

Ian Marshall – While the exhibitions are places where collectors and the public can enjoy a wide variety of artwork it, the real “work” takes place in the privacy and quiet of an artist’s studio. So take a look at what some of the talented artists have been working on recently. American Society of Marine Artist past President Ian Marshall has hunkered down in his studio the last several years creating 73 paintings and sketches (and writing a
In the 2016 budget, the Obama Administration has proposed eliminating all the tax breaks for art and other collectibles, and to limit it in other areas like real estate. They estimate this will generate an additional of $19.5 billion in revenue over the next ten years. Proponents of the exchanges, like Suzanne Goldstein Baker, former President of the Federation of Exchange Accommodators, say, “It stimulates activity for galleries and their commissions, and auction houses, and CPAs, and art shippers. You have a lot of people who are upstream and downstream who are ordinary working people.” Other supporters say that it doesn’t make any sense to eliminate exchanges for artworks, but not, for example, for real estate because these days sometimes a single work of art can be worth more than the building in which it is stored!

But even using a series of exchanges over time, upon a collector’s death his heirs must pay estate tax. But savvy collectors have also found a way to address this issue too through something known as the “Revocable Trust.”

The assumption of the benefit behind this works is that artwork is actually “gifted” to the trust, and appraised at that time for tax purposes. The amount of the appraised value that falls above the annual $14,000 exemption from gift taxes is deducted from the owner’s lifetime combined federal gift tax and estate tax exemption, which is currently $5.45 million. The assumption of the benefit behind this is that by placing the art in trust and having it appraised at that time (instead of holding onto the art, and then having it appraised at the time when the owner dies, when it may well have appreciated) will result in a lower tax liability.

In this scenario the trust legally owns the art, and assumes responsibility and the cost for storage and care of it, while “sheltering” the appreciation of it. The estate can then essentially rent it back at a fair market rate to enjoy in people’s houses or offices. The tricky question is, establishing fair market rent. This “renting” is done often with real estate where the fair market rate is easily understood. The area is much murkier when it comes to fair market rent for art. Timothy Bresnahan, Vice President of Planning and Advisory Services, Northern Trust says, “If a collector puts artwork in a trust and then leases it back for a dollar, that would be a clear violation of Trustee duties and responsibilities.” His advice is for the trust to consult an art leasing firm to set the rental price. There are a number of these companies across the country, including Chicago Art Leasing, or New York-based Artemus. They are in the business of leasing artwork to corporations and individuals. Their monthly rates tend to range from 5-12% of the retail price of a work of art.

What if the heirs want to sell a work of art at some point? Well, they can’t directly. The Trust has to do that. Most state laws allow artwork to remain in trust for approximately 21 years, although the benefactor may instruct that the Trust sell the artwork, and give the proceeds to the heirs sometime before that. In either case, capital gains taxes have to be paid on the artwork at the time it’s sold, and the tax basis is generally considered to be the amount originally paid for the art by the donor. Best to consult with a lawyer to set this up to your best benefit.

But it’s not only individual collectors who are being scrutinized for their tax status. Recently, the Senate Finance Committee has been taking a close look at a dozen small private museums started by individual collectors, and questioning their tax exempt status. Basically they’re exploring whether the benefit the public receives equates to the tax benefit the collector/museum receives. Under the microscope are places like the Brant Foundation Art Study Center in Greenwich, Connecticut, Glenstone Museum in Potomac, Maryland, and the new Broad Art Museum in Los Angeles. Senator Orin Hatch of Utah is leading the charge. As he said, “Tax exempt museums should focus on providing a public good and not the art of skirtng around the tax code. Under the law, these organizations have a duty to promote the public interest, not those of well-off benefactors. Plain and simple.”

What are the benefits to the private collectors who open museums? Well, they can deduct the full market value of the art they buy and donate it to the museum. They can also deduct the value of any cash and stocks they donate. Plus, they deduct the cost of insuring, warehousing and other expenses related to keeping the art. Hatch’s inquiry is far reaching, from looking into the Brant Study Center, which is located adjacent to Brant’s personal estate in Greenwich, Connecticut, and is open by appointment, and occasionally to the public, to examining Eli Broad’s ambitious architectural landmark three story museum in downtown Los Angeles, which has been opened to the public since September 2015.

We would do well to remember that some of the country’s most important museums were started by private collectors and their personal collections, including the Frick Collection in New York, The Phillips and Hirshhorn Collections in Washington, D.C., and even the National Gallery, in Washington, D.C., a gift to the nation from Pittsburgh collector and financier Andrew Mellon in 1937.

But who can forget the most famous art museum heist in American History? On March 18, 1990, at the Isabella Stewart Gardner Museum in
Boston, Massachusetts, two men dressed in Boston police uniforms told security guards at the museum they were responding to a report of a disturbance. After being let into the museum, they handcuffed the two guards and put them into the basement, and proceeded to remove 13 works of art by artists like Rembrandt, Edgar Degas, Manet, and Vermeer, valued at some $500 million. Though the artwork has never been recovered, the museum has offered a $5,000,000 reward for its return. The FBI believes the thieves were part of a criminal organization operating in New England and the mid-Atlantic, who took the paintings to Connecticut and subsequently to Philadelphia. Their lead suspect is a 79-year-old professional criminal, Robert V. Gentile, a.k.a. The Cook, a made member of the Philadelphia Mob with a criminal record dating back to the 1950s. Seventh grade educated, Gentile’s most recent appearance in court was January 2016, charged with selling a loaded .38 caliber revolver in what turned out to be a government sting to try to get him to tell what he knew about the art theft. The FBI first began to suspect him in May of 2013 after he was convicted on other federal charges—weapons possession and narcotics—and sentenced him to thirty months in prison. Although Mr. Gentile denied any knowledge of the heist, investigators actually dug up his property, searching it with “ground-penetrating” radar looking for clues. As a result, they found what appeared to be a pricelist for each of the paintings, and a copy of an article about the heist. They apparently even offered Gentile the $5,000,000 reward if he told them the location of the artwork. Although he denied any knowledge, authorities said “he performed poorly on a lie detector test.” They also say that Gentile discussed the theft with fellow inmates while in prison, and that he offered to negotiate the sale of two of the paintings for the FBI for $500,000 after he was released from prison in 2014. As John H. Durham, U.S. Asst. District Attorney said, “There’s 99% certainty that Mr. Gentile was lying when he said he didn’t know anything about the Gardner Museum robbery before it happened, had never seen any of the Gardner paintings, and didn’t know where any of them were.”

In the latest twist, the FBI has released a grainy surveillance video taken the night before the heist, which apparently shows two men being buzzed into the museum, prompting an attorney in Quincy, Massachusetts to come forward saying that his client, “someone in the antique trade” who wished to remain anonymous because he was in fear for his life, recognized another man in the antique trade on that video. Retired FBI agent Tom Cassano, who worked on the Gardner Case, recently gave his thoughts on it in a speech to the Amesbury Rotary Club. He observed that they knew the theft was not an “insurance job” because the museum had no insurance. Cassano and his team “tried every angle you could think of” to uncover the thieves. According to him, the best lead was “an IRA guy.” But that never panned out because, before they could get to him, he was shot and killed by his wife who, herself, died of a heroin overdose. So “if they stashed the paintings somewhere, who knows where they are?” So much for art as a genteel business.

How is this for a good story. One day, not to long ago, Jesse Ronnebaum was driving through Oldenburg, Indiana on his day off cleaning floors at the Honda plant in Greensburg, Indiana, when he saw a tag sale and he pulled over. Among the items in a pile of paintings on the porch was a painting of seven men playing pool. He liked it, but knew he didn’t want to pay the full asking price of $1. So after a little negotiating, he walked away having paid 50 cents. He loved the painting, and it traveled with him to wherever he went. He even kept it when he burned everything that he couldn’t fit in his minivan. But it wasn’t until recently that he noticed the words Pallette and Chisel Club 1910 were painted on the comer of the painting. He did a little research and found that the Club was founded in 1895, and was still in existence in Chicago today, and had counted some of the area’s best known artists amongst its members. He then reached out to several art dealers, who instantly made him offers for the painting for between $500 and $1,500. “That’s when I realized this might be worth something,” he said. He eventually turned to Indianapolis dealer Curt Churchman, who discovered that the painting was actually done by seven artists, one of whom was Taos, New Mexico artist Victor Higgins (1884-1949). When it was set to go to auction recently, Churchman said, “I think $10,000 is realistic. I think a good day at auction could maybe bring $25,000.” Ronnebaum said he would miss the painting but said, “Watch and see if I pass up a yard sale now!”

Online Art Sales Options - One area that auction houses and private dealers are venturing into with both feet these days, are online sales—using a dizzying array of companies and formats to achieve these. What part do online

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Argus was a handsome brig built in 1803. She was 94’ 9” in length with a 27’ 4” beam, and 12’ 8” depth of hold. Her original armament was 16 24-pound carronades and 2 long 12’s. She was one of four vessels built to reinforce the squadrons in the Mediterranean who were combating the depredations of the Barbary powers. She was designed by Joseph Hartt, and built by Edmund Hartt in Charlestown, Massachusetts. She had a tall, narrow rig as befitted her service in the Mediterranean. She was captured by H.B.M. Brig Pelican in the channel on August 14, 1813.

This exquisite model’s hull is carved from solid basswood and planked over. The deck planking is made of crab apple wood, laid ‘sprung in’ that is, it is curved and tapered fore and aft. All deck fittings and accoutrements are individually fitted together including hatch gratings, the ship’s wheel, and lifelines. The boats are shown nested, with the thwarts of the lower boat removed to lower the center of gravity. All guns are fitted and rigged with tackles. A large crew is placed at various points on the model, engaged in diverse tasks. The ship’s cat is lounging on deck. The masts and yards are made of lancewood, and all tops and trestletrees are built up. The rigging is made of Nichrome wire. It is essential to use a strong wire like this to establish the catenary of the rigging, and show the lines under the influence of wind. This type of wire also gives proper set to the various flags and pennants.

The sails are the most important aspect of this model. McCaffery uses two approaches to get the effect of realistic sails. The first, for sails that are fully set with ‘belly’, he uses a Japanese hand-made paper called masa. He carves wood forms to the exact shape and size of the sail to be made. The paper is quickly soaked with water, and carefully pulled into shape over the form. When dry, it is then painted and sanded until smooth. Then he adds cloth lines, bolt ropes, reef points, and other details. The result looks convincingly like an actual sail. For jibs and staysails, the artist cuts the scallop shaped edge of the sail where it strains against the stay. Sails that are clewed up are carved from apple wood. This is a slow, exacting process, as there are no straight lines, even where the sail is fixed to the yard. The main topsail on this model is also made of wood. This is because of the complex sags and bulges where the sail is taken back against the main mast and rigging.

The incredibly realistic sea is carved from basswood, then painted to show a small chop of waves. McCaffery has set the hull of the ship with some heel to leeward, with the bow rising up through the waves as she makes her way forward. The model is mounted on a custom-made laurel burl veneer base.
sales play in the overall market? Well, currently “Auction Room” sales account for 40% of total sales. Private sales and dealers, 53%, and the rest, including online sales, is in the neighborhood of $407 million, or about 7% of the overall market. Both major auction houses have actually been holding some “online only” auctions themselves. In fact, Christie’s reports that 20% of its new buyers came to the auction house through their digital online auctions.

While each auction house allows you to bid live through their Web sites at auction, they are also collaborating with a number of online sellers. This can get a little confusing. But, for example, Sotheby’s has held an “online only” auction of contemporary art partnered with Artsy that took bids via its own Web site and iPad and iPhone apps. Sotheby’s even has a Vice President for Digital Development and Marketing, David Goodman, who said, “Artsy will help Sotheby’s use the intersection of art and technology to engage new audiences.” Artsy has some heavyweights behind it, including investors like Google Executive Chairman Eric E. Schmidt and international gallery owner Larry Gagosian. Artsy has had 18 million visitors since it started up in 2012.

Sotheby’s has also partnered with eBay to bring its auction action live to eBay’s 155 million users around the world, and with Invaluable, another online marketplace for art and collectibles. These alliances have helped create the new “online” salesrooms with special bidding features, private messaging, and enhanced video streaming, which has enabled online bidding live at auctions taking place in New York, United Kingdom, Paris, Hong Kong, Doha, Zurich, Milan, and Geneva. (Sotheby’s.com and eBay.com/Sotheby’s)

This “digitizing” of auctions has evolved as people’s comfort level with purchasing in the digital world has increased. Sotheby’s, for example, tried partnering with eBay once before in 2002, but without success. The knock against online bidding has been that it has produced no big money sales – most being in the neighborhood of $10-15,000—but in the past few years that has begun to change. Jewelry in particular is doing well. A platinum and diamond ring sold for $3.25 million dollars at an online sale in 2015.

Not to be out done, an up-and-coming auction house, Heritage Auctions in Dallas, posted its second best year ever in 2015 with sales totaling more than $860 million. Their largest category – $254 million—consisted of collectible coins. They announced that after eighteen months of development their customers can access all their auctions “live” from any mobile devise and access a database of 4.2 million auctions records complete with prices, descriptions, images, etc. (Visit ha.com.) In September 2015, the New York based auction house Phillips announced its own partnership with eBay.

But it’s not just auction houses partnering with online sellers that are making collectibles available online. There are now sellers with no physical showroom at all. Paddle8, founded in 2011 and based in Manhattan, has focused on artworks priced between $1,000 and $100,000. Another New York-based online site, Auctionata, which raised $52 million to start its business in 2014, offers free online valuation of an artwork and an opportunity to consign artwork to them for sale, where they offer collectibles for an agreed upon price (not an auction) recommended by their expert. Lofty.com is another site offering a similar service.

In February 2016, a Swedish-based auction house, Barnabys.com, founded in 2011, opened an office in New York City. They boast that they offer over half a million items for sale, connecting with 1,000 auction houses worldwide. The way it works is that users log on to the site and type in their area of collecting interest. That instantly brings up the items that will be available at upcoming sales in that area. It is interesting to note that Pontus Silfverstolpe, one of the co-founders, calculates that in America only 1% of people’s collectible assets are sold at auction each year. He says, “That figure is low compared to the rest of the world…we see this figure increasing quickly to 2 and eventually 5%.” With one and a half million visitors logging on to their site each month from Europe, Asia and Australia, they’re counting on the American market to move them forward.

What happens to all the artwork that doesn’t sell, or as they say at the auctions, “gets passed on or bought in”? Well, some of it goes back to the consigner, and sometimes private deals are made by the auction houses with under-bidders and collectors after the sale. Leave it to someone, in this case Jean-Baptiste Fabre, a Geneva, Switzerland-based art broker, to
A listing fee or processing fee, and a commission to 1stdibs. On 1stdibs, prospective customers that come to them through the site, some dealers are making private side deals with outfits like 1stdibs.com.

Of course, just launching an online auction site is no guarantee of success. Take the case of FineArtBourse.com which, after raising $3.5 million capital and three years of planning, Australian auction veteran Tim Goodman opened up in June of 2015 in Hong Kong. He noted, “There’s no VAT on their 5% sales commission. No resale royalty, and no need for the seller to pay copyright fees to illustrate paintings on the Web site.” It could be “a game changer in the field of auctioneering. I feel as though my whole career has been in preparation for this. I am 62 and feel like I’m 32 again.” By August 2015, they had taken down their Web site and were initiating discussions with their creditors—six weeks before they held their very first auction. A cautionary tale.

But not just auction houses have been partnering with online sites to sell their wares. Dealers have entered into their own arrangements with outlets like 1stdibs.com to increase their reach. On 1stdibs, prospective customers are put directly in touch with a dealer offering the artwork. Dealers for their part pay a listing fee or processing fee, and a commission to 1stdibs. 1stdibs takes payment from the customer, keeps a commission, and even pays out to the dealer. But 1stdibs is sensing that some dealers are making private side deals with customers that come to them through the site, so in April 1stdibs outlined a plan that would help them monitor sales and collect their commissions more efficiently. In essence, when a prospective buyer calls a dealer from the site, all these calls are forwarded through 1stdibs headquarters and “monitored” for what they call “quality assurance.” Many dealers are outraged that their phone calls to customers will be listened in on, claiming a violation of privacy. 1stdibs’s CEO David Rosenblatt says, “In 2016 we expect to drive fifty million visitors to the site. In order to invest in marketing at this level, it’s critical we’re able to measure the success of every effort in our commissions for sales we drive.” I suspect that it’s not just the dealers who might object to their private phone calls being “monitored” while they are negotiating a deal.

Another consequence of online sales, particularly online bidding, is the increasingly impersonal relationship it creates between buyer and seller. In fact, Arts and Antiques Weekly reports that even when auction houses have a signed bidding contract, the number of bidders defaulting on their promise to buy at auction are reaching an all-time high. When a bidder refuses to pay, auctions houses have to balance the expense of legal fees against potential commission, and many just decide to sell off the debt to a creditor and pay the consignor their due. Either way, it’s not an appealing choice to auction houses. Apparently, the worst offenders come from China, Russia, and Eastern European countries.

To combat this, there are independent databases set up to track non- or late-payers and all the details of the dispute’s history. These are consulted regularly by auction houses so that an eye can be kept on known bad payers. This does not prevent new fraudulent bidders. The worst case scenario is that auction houses then have to re-offer the work of art at a new auction where it traditionally does not perform as well. As Kevin Decker from William Genack Appraisers and Auctioneers, in Chester, New York says, “The people who were interested in the lot, their real question is, why is it back up? What’s wrong with it? Results on the “second runner” list are sometimes 40 or 50% of the initial estimate.” As a result, auction houses have actually begun identifying “a nonpaying bidder” in the catalog as the reason a particular lot has been re-offered.

Authenticating Artwork - How is a collector to know or determine whether a work of art is authentic or not? And in fact, in light of these new revelations and recent books by a number of self-confessed forgers, many museums themselves are asking the very same question. (It’s interesting to note that two of the forged paintings in question at Knoedler had spent some time hanging in exhibitions at museums.) Well, before the prices of Modern Art began to rise into the stratosphere, and before trials like the Knoedler Trial, many of the artist foundations like the Krassner Pollock Foundation, the Warhol Foundation, etc. saw it as part of their charge to help verify the authenticity of works of art by their artists, and to defrock those that attempting to pass themselves off as authentic. However, now due to the liability involved, artist foundations have stopped “authenticating” artwork all together. This is now left to galleries, art historians and various experts and, to a greater degree than ever before, to science. By that I mean by specific analysis of the materials and techniques in various works of art to help determine when and how they could have been created. Here’s how it works.

As Pamela Hatchfield, President of the American Institute for Conservation of Art and Archaeology states, “For a work to be authentic it must have been created by an artist during his or her lifetime. Determining the authenticity of a work of art is a complex process, one that takes into account the artist’s work habits, tools, and materials. While a forgery may have been created during a specific artist’s lifetime, it may not be by that artist. This is a common occurrence in the world of art forgers.”

Antonio Jacobsen (1850-1921)  
*Transitional Steamer* Philadelphia, Dated 1896  
Oil on Canvas 22” x 36” $35,000
Historic and Artistic Works, and head of Objects Conversation at the Museum of Fine Arts (MFA), Boston says, “There’s clearly a need (for analysis) as artworks become more and more of a commodity that is bought and sold.” Analyzing an artwork, she says is, “Not a matter of having just one or two pieces of equipment, or having a black light.” In fact, it’s a complex process that involves gismos like ultraviolet light, X-ray radiography, X-ray florescent analyzers, infrared spectroscopy, and even techniques that can identify materials on the molecular level. The Forensic Art Lab opened in 2014 at Purchase College in Purchase, New York and has over $400,000 worth of testing equipment, and is offering its services pro bono to public art collections and conservators.

Governmental Crackdowns on Proceeds from Illicit Sales of Artwork - Many governments are now going after proceeds related to art sales. In France, the French authorities are bringing the well-known art family, the Wildensteins, to trial, charging them with hiding assets to avoid inheritance due on the death of their father Daniel in 2001. Among other things, the government alleges that the Wildensteins shipped $250 million of art—just after Daniel Wildenstein fell into a coma, but before he died—from their New York gallery to a Swiss tax haven as a part of an effort to hide Daniel’s assets, which also included a ranch in Kenya, a French castle, and a stable of thoroughbred horses. The Wildensteins even attempted to sell their five story townhouse on East 64th St. to the Qatari Government for $90 million in 2014, but at the last minute the Qataris backed out, citing the money laundering charges. While the Wildensteins were perhaps the most preeminent art dealers in the world at the heyday of the Old Master and Impressionist Art period, as art advisor Lionel Pissarro says, “They’re still major actors in the market because they have inventory and they have wealth.”

How is this for figuring out how to make money out of artwork? In 2004, one Joel Alexander Greene made a deal to give the Honolulu Academy of Arts five objects from his collection of Southeast Asian Art, supposedly valued at $1.3 million, and lend them 37 additional objects to become gifts to the museum upon his death. This in return for $80,000 annual annuity for life. The museum agreed to this, took in the objects and began to pay the annuity. In April 2015 representatives from Homeland Security showed up at the museum and removed 7 of the pieces it believes were stolen from archeological sites in India. It turns out that these were from a large number of looted works that were sold by New York-dealer Subhash Kapoor in a $100 million art smuggling ring operated out of Art of the Past Gallery in Manhattan. Other museums believed to have actually purchased looted art from Kapoor include the Peabody Essex in Salem, Massachusetts, Los Angeles County Museum of Art, and the National Gallery of Australia. Kapoor has been extradited to India to stand trial, and Greene is being sued by the Honolulu museum which seeks to terminate the annuity payments and have the payments they paid Greene since 2004 returned.
Creative Use of Art Assets - Of course, what else can you do with art besides simply enjoy it? Well, if you have a lot of it like the aforementioned Steven Cohen, whose collection of art is estimated to be worth about a billion dollars, you can use it as collateral for a personal loan, which according to the New York Times Cohen did. He took a personal loan from Morgan Stanley’s private bank no less. Mr. Cohen’s old hedge fund, SAC Capital Advisors, was so large it once accounted for apparently 3% of the daily trade volume on the New York Stock Exchange. Now he runs his new firm, Point 72 Asset Management, which reportedly manages $11 billion of his personal fortune. He’s been no slouch in the art market himself. In November 2015 he was reported selling Andy Warhol’s portrait of Mao Zedong for $47 million which he had purchased in 2007 for $17 million. He is one of the 2,000 or so billionaires whom auction houses have identified worldwide as driving the art market at the very highest level. But like many other major art collectors, he’s also a philanthropist in the field, his foundation giving two million dollars to the Whitney Museum of American Art 2015.

The Met’s Online Traffic - I doubt, however, that the Senate Finance Committee is taking a look at the Metropolitan Museum of Art and wondering about its benefit to the public. They recently announced that in their fiscal year 2014-2015, a whopping 6.3 million people had visited the museum. This included visitors from 189 countries around the world. During the same period, 32 million visits were made to its Web site, and they have 1.3 million followers on Facebook, and more than 10 million on Weibo, China’s largest social media network.

Recovery of Art from a Heist in Maine - In a feel-good moment for art thefts, in December 2015, the Portland Museum of Art in Portland, Maine opened an exhibition of six painting by well-known artist/illustrator N.C. Wyeth, father of Andrew Wyeth and grandfather of Jamie Wyeth, that were stolen from a private collector’s home in Portland in 2012. A theft the FBI calls “one of the largest property thefts in the history of Maine.” Two of the paintings were recovered in October when an anonymous party surrendered them to a retired FBI agent, and four were found in a Beverly Hills, California pawnshop. As Portland Museum Director Mark Bessire says, “Art heists hold a certain romantic allure (see the “Thomas Crown Affair”). Yet, the reality is that many pieces of art are extremely fragile, and in the wrong hands they can be lost forever.”

Finding Qualified Appraisers - With all this in mind, how does a collector find a qualified appraiser? Well, the Appraisal Foundation has recently announced adoption of updated personal property appraiser qualification criteria to take effect January 1, 2018. The Foundation is authorized by Congress as the source of appraisal standards and appraiser qualifications. Given the increased scrutiny given by the IRS to donations, and in an effort to “modernize and harmonize the minimum qualifications for professional personal property appraisers,” the Foundation’s new requirements for appraisers include 30 semester-hours of college level education from an accredited college, as well as a new 7-hour personal property U.S.P.A.P. update course for existing appraisers. These requirements are being made mandatory for member organizations of the Appraisal Foundation, which include Appraisers Organization of America (appraisersassociation.org), American Society of Appraisers (appraisers.org), International Society of Appraisers (isa.appraisers.org), and National Association of Appraisers (naapraisers.org). These organizations have members throughout the country and around the world, and are the most reliable resources for referrals for appraisals in your area. Of course, any art or antique dealer can perform an appraisal for you. But know, however, that it may not stand up to the exacting standards that are now demanded by the IRS. Online there’s also Value My Stuff, which will email you a certificate and report to you within 48 hours.

Insuring Artwork - Aside from the tax implications of buying, selling, and passing on works of art, one of the issues collectors also face is how best to insure works of art in their collection. This poses issues not just for purchasers of art, but for those heirs who might also inherit it. While those who own a few pieces of valuable artwork can usually purchase insurance for them as a scheduled item on their homeowner’s insurance, if you own more valuable works of art, or a large quantity, you might consider purchasing a separate Fine Arts policy. There are number of insurance companies that offer these kinds of products, including Huntington T. Block Insurance Agency, Chubb, and Dewitt Stern Group in New York City. The cost of insuring a work of art is essentially based on dollar amount of coverage. For a policy under a million dollars the general range is $150-$350 per year for $100,000 worth of coverage. Coverage in excess of a million dollars is generally $130-$150 per $100,000 coverage for the first $750,000, and $40-$70 per $100,000 coverage for anything in excess of a million. There may be additional costs, depending on the artwork and where the artwork is stored—if it is prone to natural disasters, a high crime area, the kind

Don Demers (b. 1956)  Last Light of Day, Coastal Schooners Passing Fish Weirs, Bar Harbor Maine  Oil on Canvas  22” x 36” $45,000
of security system it has, etc.
But the difficult decision is to determine how much coverage to buy for a work of art. In the insurance world there are two different approaches to this. 1) You could, at the time the policy is written, agree with the insurance company on a reimbursement amount if the artwork is stolen, or lost, or destroyed in some way. This amount would be set by a professional appraiser, and reimbursed to you at the time of loss regardless of what the current market value of the work of art is at that time. This is called an “Agreed Value Policy.”

The advantage to this is that, for some reason the market has fallen for that particular work of art between the time the policy was taken and the loss occurred, you’d actually be reimbursed at a higher rate than the “current market” value of the painting. Of course, conversely, if the artwork has appreciated significantly you’d be reimbursed for less than what the artwork is actually worth at the time of loss.

The other option for a collector is to insure a work of art for its “current market” value, meaning that the insurance company is obligated to pay to you the market value of the artwork at the time of its loss. This has its own difficulties, of course, because establishing value at the time of loss may not be so easy, and may require hiring appraisers or other persons in the field with expert knowledge of an artist and the value of their artwork. Plus, of course, there’s no guarantee that it will valued at the same level or higher or that it won’t be valued lower at the time.

One compromise option is what is called an “Agreed Value” Policy. Scheduling this involves having the artwork appraised on a regular basis while you own it so that your insurance can be based on that appraised value for at least a certain period of time.

As is the case with other kinds of insurance where the artwork is damaged but not entirely destroyed, insurers will generally cover the cost of restoration if it doesn’t exceed the market value of the artwork at the time of loss. If you’re in doubt, it is worth having a discussion with your insurer, or one of the aforementioned companies that specializes in this kind of insurance. An online insurer, Collectibles Insurance Services (collectinsure.com), says it offers insurance in the home, office, shipping, exhibitions, and storage facilities to individuals, and art galleries and dealers.

Shipping Artwork - Let’s say you want to ship a work of art to a friend or relative and you say, how about insurance then? Good question. It turns out that the major shippers, FedEx and UPS, will essentially not insure original artwork, regardless of its value. Although strangely, each of them have been known to pay out on damaged artwork, particularly with UPS, where, depending on the individual franchisee owner of the individual UPS store, you may be able to buy insurance in increments of
They may cover artwork that conforms to their packing and shipping requirements. Outfits like Craters and Freighters, headquartered in Golden, Colorado with offices around the country, says they will both crate and ship works of art across the country, and will provide insurance based on the agreed upon declared value of the work of art. They can pack it – that’s one level of insurance. Or you can bring it to them with it packed, or have someone else pack it, and that’s another level of insurance. You can visit their Web site cratersandfreighters.com, or call 800-736-3335.

Proper packing of art, of course, presents its own problems. Let’s say you want to send a painting to a family member. How do you easily pack it? Well, none of it is easy, but there are a few options. One is, you go to your local UPS or Fed Ex store and have them pack it for you. Fed Ex has now created its own line of art shipping boxes, which consists of a sturdy cardboard outside with a 5” foam inside. The foam is actually perforated so that you can actually rip out the inside to the exact size of the painting, drop it in, close it and tape it. You can also order these kinds of boxes (used regularly by galleries to ship art) from three suppliers. They come with either just a cardboard shell or cardboard lined with fiberglass that can withstand most everything, including a forklift. They can be ordered individually or in quantity directly from the suppliers, and delivered right to your door. “Airfloat” boxes first introduced this art shipping box from their Headquarters in Tupelo, Mississippi. You can visit their Web site airfloatsys.com (800-445-2580) and see a chart where you can order a box based on the size of the painting you are shipping. The other suppliers are Masterpak in New York (masterpak-usa.com/800-922-5522), and Uline Office Supply Company based in Wisconsin (uline.com/800-295-5510). These boxes utilize the same simple perforated foam inside.

Unfortunately, for objects other than paintings there are no such simple “easy to use” boxes. Sculpture, ship models, pottery, and other delicate objects require custom packing and handling. Fed Ex does have a service called “Custom Critical” for highly valuable or special objects. They actually have special vehicles in their “white glove fleet” that are temperature controlled. They always have two drivers in the truck, a special driver secure program which guarantees that no driver is ever over 25 feet away from the truck at all times. They are not permitted to go inside a house. So, it’s door-to-door, but not inside the house pick up or delivery.

There is another option if you’re shipping a work of art valued less than $1,000. You can go on the Web site insurepost.com and literally buy your insurance right there. However, it won’t insure any shipment over $1,000. They cover shipments sent by Fed Ex, UPS, DHL. You can get more information on Fed Ex’s Web site or by calling 866-280-1810.
focusing on the fighting ships of World War II as his part in this collaborative effort with nationally known Naval historian, Yale professor, and author Paul Kennedy. In the next year, if all goes according to plan, their massive volume Victory at Sea, Sea Power, and Grand Strategy in an Era of Global Shifts will be published by Yale University Press. It may be accompanied by an exhibition of Ian’s paintings at the Yale Center for British Art. We’ll keep you posted.

This book will be the sixth book featuring Ian’s beautiful historical watercolors in the last 25 years. Together they contain more than 300 paintings and drawings of Ian’s, as well as his insightful descriptions to help bring his subjects to life. Although the books are out of print, these days they can be located through Amazon. They are well worth having in your library. They are Armored Ships, 1990; Ironclads and Paddlers, 1993; Passage East, 1997; Flying Boats, 2002; and Cruisers and La Guerre de Course, 2006.

New Coast Guard Museum to Open in 2017 – It is interesting to note that the Coast Guard is still the only military branch without its own national museum. In fact, there are actually 85 other National Military Museums around the country honoring the men and women who served – 56 for the Army, 13 for the Airforce, 11 for the Navy, 5 for the Marine Corp, but 0 for the Coast Guard. That, however, is about to change. A massive collaborative effort between public agencies and private individuals and foundations has resulted in the announcement that the National Coast Guard Museum will open its doors in an 80,000 sq. ft. facility on the waterfront in New London, Connecticut, not far from the Coast Guard Academy, in the year 2021. It will tell the story of the vast scale and scope of the U.S. the Coast Guard operations since its inception in 1790. The effort to make this a reality has been nothing short of prodigious. It includes an unprecedented Secretary Circle Advisory Board chaired by Norman Y. Mineta, former Secretary of Transportation, and the Honorable Thomas J. Ridge, former Secretary of Homeland Security, and counts every former Secretary of Treasury and Homeland Security among its members. The museum board also includes a number of retired Coast Guard officers and commandants like Chairman of the Board Admiral Robert J. Papp, Jr. 24th Commandant of the U.S. Coast Guard Admiral John Faige. Five famous former “Coasties” have also lent their support: actor John Amos, President George H.W. Bush, television journalist Charles Gibson, golfer Arnold Palmer, and industrialist J.D. Power III. To build this state-of-the-art facility, they’ve engaged the architectural firm of Payette, designers of the Boston Children’s Hospital, the Dartmouth-Hitchcock Medical Center in Hanover, New Hampshire, as well as the design firm of Gallagher and Associates, whose design work has included the National War II Museum in New Orleans, the National Museum of World War II Aviation in Colorado Springs, the National Museum of Jewish History in Philadelphia, and International Spy Museum in Washington, D.C. The Coast Guard training bark Eagle will be berthed right alongside the museum on the Thames River. The artwork of the many COGAP artists over the years will form the backbone of telling the story of important military service. For information about this on this exciting museum project, write to info@coastguardmuseum.org or visit coastguardmuseum.org.

Len Tantillo is another artist who has been painting early ships and harbors, particularly of the Colonial Era (c.1630-1763) in New York State. His recent project involved a painting for the Albany Institute where a transom of an 18th century Longboat has been preserved. Originally thought to be English, this was later to be discovered to be Dutch c.1740, carved with the coat of arms of the Clinton family. George Clinton, the Lord of Lincolnshire, and the first Governor of New York. He sailed up the Hudson River in 1748 with the longboat to

Continued from page 28

Ian Marshall

USS Hollandia CVE-97, Ulithi Atoll, April 1945

Watercolor 14” x 21” $4,600

William Goadby Lawrence

Coast Guard Cutter in a Heavy Sea

Oil on Canvas 13 1/2” x 18” $1,500
make a treaty with the Iroquois Nation. Len's researched painting, all based on existing documents of the period, will recreate Clinton's trip up the river with Abraham Douw, one of the era's best known Hudson River sloop captains.

The Ivory Debate in Hawaii – The third largest retailer of ivory in the nation, Hawaii, which because of its closeness to Asia and its history of being a regular stop for whaleships, is debating its own ban. The Humane Society there complains that 89% of the ivory it found for sale in Hawaii lacked any documentation, and was probably of illegal origin. At a recent hearing, Linda Lee, testifying for Ming’s Honolulu, a jewelry company that has sold carved ivory pieces on the islands since the 1940s, said that many pieces were marked by an etching or stamping in the back, but that “some marks are worn off, and those pieces of ivory would now be considered illegal under this law.”

New York Yacht Club Model Collection – Of course, one of the greatest collections of first class yachting models is held in the model room of the New York Yacht Club’s 44th Street Headquarters building in Manhattan. This impressive room holds a collection of more than 1,200 models—a combination of builders, half hull models, and full rig models. The centerpiece of the Collection is the 151 full rig models, all built to the same 5/16th inch scale, of every America’s Cup challenger and defender who has raced for the Cup since the very first race off Cowes in 1851. It’s an astonishing collection of models that gives you a real sense of relative scale and progression of yacht design over the last 165 years. Unfortunately, the Collection is not open to the public. However, the Club is not only a social club for its 3,000 members, but sees it as part of its mission to help chronicle and preserve the history of yachting in America. And in addition to the model collection, it has an impressive collection of paintings, prints, and drawings of American yachts by leading artists like James Buttersworth, Frederic Cozzens, A.D. Blake, John Mecray, A. Carey Smith, and others, all overseen by the Club’s own curator and a library of over 15,000 volumes and periodicals on the history of yachting, which is catalogued by the Club’s own librarian. There is probably no other collection of yachting material in the world quite like it.

The Case of the Missing Hand – Presidential artwork was in the limelight again recently in Kankakee, Illinois, about an hour south of Chicago where a plaster cast of Abraham Lincoln’s hand had been Abraham Lincoln hand?” Or as Ms. Licon put it, “Now we’re paranoid. We’re wondering if this person is going to come back.” This is not the first time that properties related to Lincoln have been stolen. In 1880, a group of criminals actually tried to steal Lincoln’s body from his tomb in Springfield, Illinois. In Kankakee, they believe the hand thief lives in the city. “The crime was more of an ‘impulse’ than a well-planned heist.” As Ms. Licon said in her plea, “Just return it in a quiet way. Just put it in a bag and leave it somewhere.” Ah, just when you thought it was safe to go out in Kankakee.

Christopher Blossom – In keeping with a great painter’s ability to paint anything, Chris Blossom’s latest commissions include a series of paintings based on the book Six Frigates: The Epic History of the Founding of the U.S. Navy by Ian W. Toll. This fascinating book discusses the original six frigates built to begin the U.S. Navy sanctioned by Congress in the Naval Act of 1794. These frigates figure prominently in the most famous Naval battles in U.S. History. The USS United States, USS Constellation and the USS Constitution were launched in 1797. Two in 1799, the USS Chesapeake and the USS Congress were launched, and the final frigate, the USS President was launched in New York City in April 1800. It will be interesting to see how Chris uses his artist imagination and skill to bring those ships life today.
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