

# MARINE ART NEWS

*An Insider's Guide to Marine Art for Collectors and Historians*

COMPLIMENTARY  
10<sup>TH</sup> ANNIVERSARY ISSUE

## What's Inside:

- Latest News from Today's *Premier Marine Artists*, Learn What they're Working on in their Studios *right now*
- Latest Marine Art *Sales & Prices*
- Marine Art Exhibitions Across the Country
- Upcoming Auctions
- Book Reviews





# Just off the Artist's Easel...Still Wet...



**A.D.Blake**     *A Close Race: Beatrice and America are close together as they pass Osborne House, during the race for the One Hundred Guinea Cup (The First America's Cup), Friday August 22, 1851*     Oil 26" x 40", \$60,000

The racing yachts present a wonderful sight as they pass Osborne House, Queen Victoria's residence on the Isle of Wight. The Queen's royal yacht, *Victoria and Albert I* is just leaving her mooring, close beneath Osborne House. A small open boat, with tan sails, is being overtaken by the fleet. To windward of *America* is the 47 ton cutter *Aurora* (second yacht to finish after *America*) and the 161 ton schooner *Beatrice*. Just astern of *America* is the small white cutter *Wildfire*, (an unofficial starter because she carried moveable sand bags of ballast- but actually finished the race ahead of *America*) the large 218 ton schooner *Constance* and the 60 ton cutter *Freak*. The 48 ton cutter *Volante* and the 160 ton schooner *Gypsy Queen* are leading the race, just out of the painting.

The race started for the yachts off The Castle, Cowes – As was the practice of the time, all yachts were anchored, and hoisted their sails after the starting gun. *America* had a late start after sailing over her anchor while hoisting her sails. She had to drop her sails in order to retrieve her anchor first. By the time she reached Osborne House she had already passed many in the fleet of 15 Yachts. The wind has shifted from the west into the south and is increasing to a beautiful full sail breeze. The cutters are carrying very large balloon jibs and the topsail schooners have large square foresails, held out to windward by an extra boom- Their huge mainsails are also set 'loose footed' unlike *America's*, which is lashed to the main boom. *America*, with her heavily raked masts, has her new extra flying jib set. The jib-boom, holding the flying jib out beyond the bowsprit broke off when the wind increased later in the race, so *America* finished the race without it. She won the 53 mile round the Isle of Wight race and the One Hundred Guinea Cup, which is now known as The America's Cup.

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](mailto:rjinishian@optonline.net)

# News From the Artists

Despite the economic difficulties throughout the world, this has been and continues to be a period of tremendous activity in the field of marine art, with exhibitions, workshops and projects being held by dedicated marine artists all over the globe.

We'll begin with the **American Society of Marine Artists (A.S.M.A.)** who, under the leadership of President **Ian Marshall**, is continuing to work hard to fulfill its mandate of educating people about the field of marine art through an ambitious schedule of exhibitions around the country. In fact, the A.S.M.A. held their own annual meeting in October at the **New Bedford Whaling Museum**, which was the fourth museum stop of their 30<sup>th</sup> Anniversary Exhibition (the previous stops were at the **Chesapeake Maritime Museum** in **St. Michaels, Maryland**, **Noyes Museum** in **Oceanville, New Jersey** and **Spartanburg County Museum of Art, Spartanburg, South Carolina**). Featured speaker at the meeting was well known maritime historian, and antiquarian book purveyor **Llewellyn Howland III**, who spoke on the interesting history of the marine painters of **New Bedford, Massachusetts** like **William Bradford (1823-92)**, **T. Swain Gifford (1840-1905)**, **Charles Sidney Raleigh (1830-1925)**, **Albert Pinkham Ryder (1879-1967)**, and **Dwight W. Tryon (1849-1925)** among many others. Ian tells me that this year's annual meeting will be held in **Sarasota, Florida** on the weekend of **September 30 - October 3**. See [asma.org](http://asma.org) for details.

Throughout this year you'll be able to see exhibitions of paintings, sculpture, scrimshaw and prints by members of the society at a variety of locations throughout the country. **Between the Shining Seas**, will feature 52 works of art by society members, through June 26 at the **Wisconsin Maritime Museum in Manitowa, Wisconsin** ([wisconsinmaritime.org](http://wisconsinmaritime.org)). From September 7 to November 13 it moves to **Minnesota Marine Art Museum in Winona, Minnesota** ([minnesotamarineart.org](http://minnesotamarineart.org)). If you can't visit those exhibitions, you can stop by from March 5 through June 27 and view **Blue Water/ Still Water** at the **Biggs Museum of American Art in Dover, Delaware** ([biggsmuseum.org](http://biggsmuseum.org)). That exhibition will then travel to the **Washington County Museum of Fine Arts in Hagerstown, Maryland** ([wcmfa.org](http://wcmfa.org)) where it will be open from July 24 - September 12; and then from September 26 - November 13 at the **Naval and Military Park Museum in Buffalo, New York** ([buffalonavalpark.org](http://buffalonavalpark.org)). Some of the artists whose work will be exhibited include three "Fellows" of the society, **Peter Egeli**, **Len Mizerek**, and **Kim Shaklee**, and society members, **Robert Averill**, **Fred J. Bender**, **Robert Giordano**, **Michael Killelea**, **Ian Marshall**, **Carol McClees**, **Larry Moore**, **Kim Weiland**, **C. Keith Whitelock**, and **Doug Zider**.

If you'd been in **Oxnard, California** anytime between October 2009 and February 2010 you might have visited **Aqueous IV** at the **Ventura County Maritime Museum** ([vcmm.org](http://vcmm.org)), where West Coast members of the American Society of Marine Artists exhibited their work. Eight works of art among the thirty-eight were

selected for special awards, including one for the First Prize oil painting given to **William Lowe, Dana Point, CA**; Best of Show, a bronze sculpture, "Maternal Quest" by **Kim Shaklee from Brighton, CO**; the second painting prize to **Robert Arlitt of Los Angeles, CA**; and Third Prize for watercolor to **Ray Hunter from Santa Barbara, CA** for his painting "In for Repairs." Honorable Mentions went to **Frank Gaffney, Kirkland, WA**; **Austin Dwyer, Mukilteo, WA**; **Debra Huse, Costa Mesa, CA**; and **Louis Stephen Gadal, Los Angeles, CA**. Nautica 2010, the museum's juried exhibition of marine art for artists residing in **Ventura County** was on display through March 31. Their only



**Tim Thompson** *British and American Vessels off the Connecticut Coast, in the 19<sup>th</sup> Century*  
Oil 12" x 16" \$16,000

requirement was that a work of art include "anything up to and including the tide line."

If you were in **Florida** between February and mid-March, you might have visited the **Florida Maritime Museum** in the fishing village of **Cortez** where you would have seen an exhibition of paintings by ASMA vice president, **Robert Semler** and ASMA signature member **Val Sandell**. Cortez is one of the most historic fishing villages on the Florida Gulf coast, home to internationally known **Captain Billy Tyne**, who was a crew member of the *Andrea Gail*, whose tragic loss in 1991 was described in **Sebastian Junger's** book *The Perfect Storm* and the subsequent movie starring **George Clooney**. I would say ASMA is doing a fine job providing opportunities for enthusiasts across the country to view the dazzling variety of first class marine art being produced today. (See our exhibition page for more details on specific exhibitions.)

The 30<sup>th</sup> Annual International Exhibition was held at the **Maritime Art Gallery at Mystic Seaport** in **Mystic, Connecticut** last fall. Jurors for this anniversary exhibition were marine art collector, past President of the **Mystic Seaport Museum**, and gallery benefactor **Rudolph J. Schaefer**, **Rodney Johnstone**, naval architect and owner of **J/Boats Inc.**, and **Elizabeth Beaman**, vice president of American paintings for **Sotheby's**. Among the awards they presented at the exhibition opening were the **Thomas M. Hoyne III Award** for "best documenting any aspect of the marine fisheries of today or yesterday" to "We Cut the Trawl

and Headed for the Ship" by **Jeff Weaver**; the **David Thingan Award** for portraying "the geography and history of the West Coast and Pacific Rim" to "The Turbulent Pacific" by California artist, and David's widow, **June Carey**; **Thomas Wells Award** for "documenting sail commerce at the turn of the century" to "Upper Pool" by **Victor Mays**; the **Stobart Foundation Award** to **Don Demers'** oil study "In the Boat Shop"; the **Museum Purchase Award** to "Morning on the Marsh" by **H. Gray Park**; the **Rudolph J. Schaefer Maritime Heritage Award** to "The Wreck of the *L. C. Smith*" by **Neil Drevitson**; the **Yachting Award** to **Russ Kramer's** "The Wizard and the Queen"; and **Awards of Excellence** to **Albert Bross Jr.**, **Paul George**, **Geoffrey Hubbard**, sculptor **Kent Ullberg**, and scrimshander **Jane Tukarski**. Congratulations to all!

Perhaps the most significant exhibition of marine art in 2010 opened the weekend of January 23 at the **Society of the Four Arts** in **Palm Beach, Florida**, where it ran until February 28. On the weekend of March 29 it opened at the **Butler Institute of American Art** in **Youngstown, Ohio**, where it will run until June 15. **John Stobart: the Grandeur of America's Age of Sail** is a well-deserved retrospective exhibition for the artist who's had the most singular impact on the field of contemporary marine art over the last sixty years. Many people know that **John Stobart** was born in **Derby, England** in 1929, and attended the **Derby College of Arts and Crafts** and the **Royal Academy** before immigrating to **Canada** in 1957. On a train ride to **New York City** to seek his

fortune in the Americas, he just by chance happened to sit next to **Don Holden**, the Editor of *American Artist* magazine who, upon looking at John's portfolio sent him directly to the **Kennedy Galleries** where he was instantly offered his first one-man exhibition held in 1967. And now many exhibitions, three coffee table books, hundreds of limited edition prints, 21 **PBS** Worldscape television programs, a foundation to support young artists and hundreds of thousands of enthusiastic collectors later, the rest, as they say, is history.

This fascinating exhibition actually covers sixty years of John's career, beginning with a self portrait drawing he made at the age of 20, and including 65 other paintings lent by collectors, from his most historic recreations of the world's great harbors and ports from Hong Kong to New York, to the plein-air paintings of places as diverse as **Savannah, Georgia**, **Laguna Beach, California**, **Lake Champlain, New York** and **Honfleur, France**. The exhibition is accompanied by a handsome full color catalogue (see our exhibition and book pages for details.), which contains a forward by another leading marine artist **Don Demers**. Don says, "I am but one example of the legions of artists whose lives and careers have been impacted by John's desire to share and educate. The art world would not be the same without John Stobart's paintings and his contribution to it. His contributions have affected collectors, enthusiasts, artists and students." The catalogue's essay, written by maritime historian **Andrew W. German**, entitled the "Signature of Characteristics," begins with





William Muller

Fall River Line Steamer *Bay State* Rounding the Battery, NYC, 1847

Oil 25" x 38" \$48,000

these lines, "It's a long way from a child's small pencil sketch of a spitfire aircraft to a grand oil painting of ships at a San Francisco wharf by moon light. In years it is more than 60; and the experience is the difference between an inspired boy and the finest living painter of the places where land and sea meet. John Stobart is both of these." German's essay is, as he describes, "a distilled look at his influences, evolution and the essence of his artist vision," including a description of John's first voyage, (the first of twenty-one ocean passages) aboard the *Union Castle* steamship line to visit his father in **Zimbabwe**. This inspired John to paint a portrait of *Braemar Castle* in 1955, which led to ten years work painting ships for a variety of British steamship companies.

It's interesting now to look at the catalogue from his first show at the **Kennedy Galleries** where you could have bought a large port scene for \$8,500. My, how times have changed in the intervening 60 years! Recently John's "Loading Cotton, Savannah" was purchased for \$400,000, and it's estimated that his very large paintings will bring \$600,000 - \$800,000 if they come to market! That's quite a recognition by the marketplace of John's extraordinary achievements.

Another measure of broad appreciation for John's work was evidenced by the nearly three hundred collectors, friends, fellow artists and lenders to the exhibition that came from all over the country to be in town for the opening at the Society of the Four Arts. Among the attendees were **Mr. and Mrs. Wayne Rumley** from **Tulsa, Oklahoma**; **Jamie and Teri Musselman**, **San Antonio, Texas**; from California, **Dr. Chris Traubert**, and **Joyce Nelson**, president of **Ventura County Maritime Museum**; from **Cincinnati**, **Dr. and Mrs. Jack McDonough**, and **Bertram Claussen** of **Claussens**, the city's oldest and most prestigious

furniture store and art gallery; **John and Mills Orr** came down from **Charleston, South Carolina**; **Dr. and Mrs. Richard Filton** from **Massachusetts**; **Paul and Elizabeth Lauer**, **Connecticut**; **Tim and Kathy Newton** from **New York**; **Mr. and Mrs. John DeRosa** from **Boca Raton**; along with artists **Don Demers**, **Jane Chapin**, **Mary Ericsson** and others. Between the exhibition, parties held at the museum, special dinner parties at the **Sailfish Club**, and an amusing and informative lecture by John, it was quite an event in the marine art world. In his speech, John related the **Winston Churchill** quote, which originally gave John the idea that immigrating to America might be "a pretty good idea." During World War II, Churchill observed that Americans were "over-fed, over-paid, over-sexed, and over here!"

Even if you can't get to the exhibition to view paintings, you can view the paintings and see some of the collectors who attended the opening at [stobart.com](http://stobart.com).

John also took time to acknowledge the work of his long time business manager **Sandy Heaphy**, to whom he presented a special painting he had made in recognition of her efforts in organizing this exhibition and running the various aspects of his business enterprise so well over the last twenty-five years. John spent most of his winter in Florida, returning in time to serve as a judge with me for the **Boston-based Copley Society of Art's** marine art exhibition held in May. (See our exhibition page for details.)

In **London** the **Royal Society of Marine Artists** holds its annual exhibition each year in the **Mall Galleries**, located between **Buckingham Palace** and **Trafalgar Square**. It is the most anticipated exhibition of marine art held in the **British Isles**. In 2009, it was kicked off by a guided tour by President **David Howell**, and

opened by **Rupert Maas**, a specialist on the original **BBC** version of the "Antiques Road Show". In addition to the one hundred plus paintings and sculpture by Royal Society members, there were demonstrations by painters **Paul Banning**, **Geoff Hunt**, **Lorraine Abraham**, **Sonia Robinson**, and **David Allen**. They also had a special reception for the **Jubilee Sailing Trust** which was established in 1978 for "the integration of people aged 16 and up of all physical abilities through the challenge and adventure of tall ship sailing." They sail aboard their two tall ships **SST Lord Nelson** and **SV Tenacious**, designed and built especially to enable handicapped sailors to sail them. The evening included a lecture by **Dendy Easton**, a **Sotheby's** consultant, and **BBC "Antiques Road Show"** expert. It was a fine exhibition which also helps support a fine cause. More information on both organizations can be found at [www.rsma-web.co.uk](http://www.rsma-web.co.uk), and [www.jst.org.uk](http://www.jst.org.uk).

I spoke with **RSMAs** past president **Geoff Hunt** recently, familiar to many maritime collectors as the artist who created the stunning paintings for the Norton edition of the twenty **Patrick O'Brian** Napoleonic era seafaring novels. His latest project is involved in the re-creation of a different sort – creating a painting of the 16<sup>th</sup>-century English warship *Mary Rose*, which was built by **Henry VIII** in 1510 and sunk in **Portsmouth** harbor July 19, 1545 during the battle with the French. What's amazing is that her wreck was first located by a fisherman in 1836, then by 1840 forgotten again until one **Alexander McKee** devoted his life to getting her raised in 1982. Her hull is now undergoing conservation and restoration until 2012 when she will join the artifacts from the ship that are currently on display at the **Historic Dockyard** in **Portsmouth** alongside Nelson's flagship *Victory*. Geoff's painting and limited edition prints, which helped to raise funds



for the “*Mary Rose Trust*,” were based on the very latest information gleaned from the ship’s hull. Geoff said, “The research alone for the painting entailed 113 hours of work before I ever lifted a brush.” The prints were introduced at the Royal Society’s annual exhibition by **Rear Admiral John Lippiett**, Chief Executive of the Trust who said, “Thanks to Geoff’s beautiful and detailed work, we can, for the first time, see the *Mary Rose* as Henry VIII would have viewed her as she went to the bottom of the Solent for reasons that we still do not fully understand.” Just another case of a generous artist using his talents to help support a good cause.

In addition to his work for the Trust, Geoff is regularly called upon for his knowledge of Napoleonic era naval actions and vessels to participate in historical symposiums. This spring you can meet him and marine historian **Brian Lavery** and **Nickolai Tolstoi**, Patrick O’Brian’s son-in-law, aboard the last voyage of the original *Sea Cloud*, sailing with Patrick O’Brian and Lord Nelson aficionados from **Barcelona, Spain**, to

**Collioure** on the border of France (where Patrick O’Brian actually made his home), to **Port Mahon** and **Corsica**. Geoff also participated in a Patrick O’Brian seminar which was held March 27<sup>th</sup> and 28<sup>th</sup> at the **Royal Navy Museum**.

While Geoff is in great demand these days, and usually painting on a backlog of commissions, he told me that over the last several years he is setting aside time to create two paintings a year based on the **Horatio Hornblower** novels of **C.S. Forester**, a project he says has “been at the back of his mind for the last 40 years, ever since he first read the books.” As we spoke, he was working on a dramatic battle scene from *Ships of the Line* to be exhibited in the 2010 annual exhibition of the R.S.M.A. in October. Other paintings that he has already completed include moments from “Lt. Hornblower,” and “HMS *Hotspur*”. You’ll also be able to watch him this year on BBC 4’s, the equivalent of the Discovery Channel documentary “Art and the Sea”, which features a day with Geoff at the **National**

**Maritime Museum in Greenwich, England**.

Classics of a different sort, in this case, classic yachting has been the subject of choice for **Russ Kramer**. At the request of an enthusiastic group of patrons, he’s recently applied his dramatic approach to a number of interesting commissions. One began at a chance meeting at his booth at the **Newport Boat Show** last fall with a collector, whose 140 ft. ketch *Islandia* was built in Holland in 2000. Russ was invited to sail aboard her on the passage from **Bermuda** to the owner’s house in **Jamaica** in order for Russ to create a really accurate portrait of her underway. Russ is currently engaged in a commission painting of another 140 footer, this one a motor yacht designed by **Jack Hargraves**. His exciting paintings have sparked a real interest among collectors in a few short years. Paintings that had been sold for \$5,000 in 2005 are today eagerly being snapped up for \$35,000. Not quite Stobart numbers, but not bad in five years. You may have seen Russ’s presentation, “A Trip Back in Time,” relating his diverse career, at Mystic

Continued on page 18



**Robert Dance**

*Return to Beals Island*

Alkyd 24" x 30" \$18,000

The Maine-built lobster boat is an iconic American design. Built to bring to market another uniquely American product: *Homarus Americanus*, the North American lobster, from the rugged waters, inshore and off, and in all kinds of weather and sea conditions. While designs are similar, each builder has distinctive preferences reflecting his particular knowledge of the sea and boat handling characteristics. Sometimes these designs are laid down on plans but more often than not, builders design and built, by feel, experience, and family tradition.

Bob Dance had made a study of these individual designs over the last 35 years. In fact, readers of *Wooden Boat* magazine will recognize his dramatic depictions of these boats at work from many paintings of his that have appeared in the magazine. In *Return to Beal's Island*, Dance demonstrates just why these vessels command such respect from serious seafarers around the world.

# INTERESTING NEWS FROM THE ART WORLD AT LARGE

The art world at large is always a dynamic marketplace with all sorts of fascinating goings on throughout the year. Some of these have a direct impact on collectors of marine art, while others simply offer insight into aspects of the often mysterious art marketplace. One quick gauge as to how the art market is faring overall in these interesting economic times is to take a look into what is happening at the major auction houses. Christie's reported recently that its global art sales totaled \$3.3 billion dollars. Not too shabby, but still a 24% decrease from 2008. It's interesting to note, however, that their "private sales" (deals made before or after an auction) saw only a slight decrease of 1% and accounted for \$417.2 million of income. This figure included sales made at Christie's "**Haunch of Venison**" gallery (named for its original location in **London's West End** and not for what it was displaying). It's a contemporary art gallery founded in 2002 by two former contemporary art experts at Christie's and then acquired by Christie's. It also has locations in **New York** and **Berlin**. It's unusual for a major auction house to sport a retail gallery like this, but obviously it gives them another set of options for their consignments.

It's interesting to note that in 2009, 381 works of art for sale by Christie's brought over \$1 million each. And while some of Christie's departments were way off—post war and contemporary art 59% off, British and Irish art 47% off—a couple of other departments actually showed strong growth in the last year: notably 20<sup>th</sup> century Decorative Art up 149% to \$121.5 million, and books and manuscripts up 8% to \$46.8 million. The **United States** accounted for almost one-third of the total sales, raking in \$941.4 million, while **Continental Europe** and the **United Kingdom** accounted for \$1.6 billion—in **London** \$823 million, and in **Paris** \$612 million—bringing in the lion's share. The balance was made up in **Asia** and the **Middle East**—notably **Hong Kong** and **Dubai**.

For its part, **Sotheby's** gross sales totaled \$2.8 billion, as compared to \$5.3 billion for 2008—a 54% decrease. However due to the second strongest 4<sup>th</sup> quarter in company history, a 37% increase in their commission margin on sales and a \$185.3 million in slashed operat-

ing expenses, they only lost \$6.5 million—or 10¢ a share—for the year (2008 saw a \$26.5 million profit).

Both auction houses have adapted the strategy of targeting certain regions with certain categories. For example, they both acknowledge that **Hong Kong** has become the place to sell lots of jewelry and wine. Despite the global recession, it was noted in a report published by **Capgemini** and **Merrill Lynch** last year that the number of individuals whose net worth is over \$1 million in **China** surpassed that of **Britain** for the very first time, and that total in **Asia** will surpass **North America** by 2013.

In the 1990's for example, **Hong Kong** only accounted for about 5% of Sotheby's jewelry sales, but by May of 2008, when a 101 karat diamond sold for \$6.2 million, **Hong Kong** already represented one-third of worldwide jewelry sales.

This pattern apparently holds true for wine. At Christie's wine auctions, the average lot in **Hong Kong** pays roughly three times that of prices realized in **New York** and **London**. **David Ellswood**, Christie's International Wine Expert, said another difference is that Asian buyers buy with the intention of drinking the wines they buy, not storing them as an investment. He said, "It's all about prestige rather than investment. You cannot show off a wine without opening and drinking it."

A special 14 page report on the art market appeared in the November 28, 2009 issue of *The Economist*. They noted that "at its peak in 2007 the art market was worth some \$65 billion. Since then it may have come down to \$50 billion. But the market generates interest far beyond its size because it brings together great wealth, enormous egos, greed, passion and controversy in a way matched by few other industries." "Almost everyone who was interviewed for this special report said that the biggest problem at the moment is not a lack of demand but a lack of good work to sell." The authors argue that the market "will bounce back" and that "the key to its recovery lies in globalization." They cite that the purchasers of lots valued at over \$500,000 each at Sotheby's, came from 36 countries in 2003, and in 2007 that number rose to 58 countries, indicating new markets developing as a result of the global spread of wealth. Contemporary

art has become the hottest area. "Old Master paintings, for example, have stuck at around 5% of both Sotheby's and Christie's sales for many years. By contrast, contemporary art, which in the early 1990's accounted for less than 10% of Sotheby's revenues, grew to nearly 20% by last year."

**Eli Broad**, the Los Angeles financier, was at the recent auction where one of **Jasper Johns'** "Flag" paintings sold for \$28.6 million, he noted as he was leaving, "No one wants paper money – they want art."

The auction houses haven't been the only ones that benefit from the economic upper end boom in **China**. Last year, for example, **Rolls Royce** produced about 1,200 cars, 200 of those, nearly all of them created on a custom basis, went to **Asia**.

In fact, reviewing the auction sales for our auction results page, where you can find individual sales of a variety of items, it appears that world record prices have been paid in a wide variety of categories throughout the last six months—from watches to cars, to artwork and jewelry. In fact, the highest prices ever paid at auction for an individual work of art occurred just in January of this year, when \$104 million was paid for a 6 ft. bronze sculpture entitled "Walking Man I" by **Alberto Giacometti** (1901-1966). It was purchased by **Brazilian-born, London** billionaire **Lily Safra**, widow of banker **Edmond J. Safra**. Around that same time nearly \$44 million was paid for an early black and white **Andy Warhol** serigraph entitled "200 One Dollar Bills". Prices like that make \$400,000 for a **John Stobart** marine painting, or \$1.5 million for a **Fitz Henry Lane** look cheap! Heck the "buyer's premium" alone on the Giacometti sculpture was in the neighborhood of \$10 million.

As **Guy Bennett**, former co-head of Impressionist and Modern Art at Christie's noted recently, "The numbers may not be the same as they were two years ago, but confidence is back." **Mark Porter**, President of Christie's in **America** put it another way, "A year ago people were distracted and primarily accessing their net worth. Now that the worst of the financial crisis seems to be over, people are once again focusing on collecting." **Nicholas Lowry**, President of **Swann** auction house in **New York** put another twist on it. Despite uncertainty



in the financial sector “the desire for top tier items remains strong as savvy collectors and investors seek to balance their portfolios.”

**Eduardo Porter** writing on the editorial page of *The New York Times*, in response to the astounding sales of the Giacometti sculpture, had another take on it. He wrote, “Art of course is a window into the soul, builds meaning from thin air and measures the pulse of culture, the heartbeat of civilization. All that! But it’s also a neat indicator of the unique economics that govern the lives of masters of the universe who buy it. Works of art are among the most peculiar commodities whose appeal grows as their prices rise.” Quoting French sociologist **Pierre Bourdieu** when he wrote, “aesthetic choices are social markers with which the powerful signal their power and set themselves apart from other inferior groups. Anybody can buy stock. Hedge fund managers can buy pickled tiger sharks by **Damien Hirst**”—for \$17 million, of course.

The Giacometti sculpture was originally made as public art to be placed outside **Chase Manhattan Bank’s** 60-story building in lower Manhattan. While this never came to pass, it’s interesting to note that today’s commercial real estate developers are still, even right now, looking at investing in art as an enhancement that will offer return on their commercial and residential development. *The New York Times* chronicled this development in their “Business” section on December 30, 2009. They quoted **Marianne Tighe**, Chief Executive of the New York region of **CB Richard Ellis Real Estate**, who noted that, “the **Rockefellers** were among the first to use outdoor sculpture to enhance their buildings, notably at **Rockefeller Center**, and **One Chase Manhattan Plaza**. Tighe said, “Art has always been the mark of a “Class A” developer and property. The Rockefellers set the pace for the 20<sup>th</sup>-century, while some developers like **Cohen Brothers Realty**, and **Larry Silverstein**, owner of the **World Trade Center** complex, have spent hundreds of thousands or even millions of dollars to purchase art for their buildings. Christie’s and the **Park and Tower Group** entered into an unusual arrangement recently whereby Christie’s is using the Group’s building at 535 Madison Avenue to exhibit sculpture in the lobby and outdoor plaza that is then offered for sale at auction at Christie’s. This apparently has been a very positive partnership that has seen sculptures bring more than their estimate at the final auction. **Frank Liantonio**, Executive Vice President of Capital Markets at **Cushman and Wakefield** said, “Smart developers are taking advantage

of the market for art and combining it with their real estate at least to give their buildings a slight edge.”

As we noted in our previous issue, Christie’s reorganized its departments last year, which resulted in eliminating their Maritime Auctions Department in the U.S. Recently the merged English/American auction house **Bonhams & Butterfield** has stepped into the void and held their first American auction of Marine Paintings and Decorative Arts in January in New York City under the leadership of **Amy Baker** and **Greg Dietrich**, formerly of Christie’s N.Y. maritime department. The results were modest, sales from the nearly 200 lots totaling \$440,605. Many good works of art did not reach their reserve, thereby went unsold. You can read individual results on our “Sales At Auction” pages. Highlights of this particular sale included a 19<sup>th</sup>-century scrimshaw whale tooth from the circle of **Edward Burdett** circa 1830, depicting the Battle of the H.M.S. *Shannon* and the U.S.S. *Chesapeake* on one side, and frigate in a gale on the other. The tooth measured 6 ½” and brought \$45,750.

In case you don’t know the story of this battle, it is one of the classic “gentlemen’s” battles, although a bloody one, in the War of 1812, where **Captain Philip Broke** of the H.M.S. *Shannon*, while passing Boston Harbor, noticed the American frigates *Constitution* and *Chesapeake* refitting inside. In

order to take on the Americans, Broke stood off the harbor and issued a challenge via messenger to **Captain James Lawrence** of the *Chesapeake* to come out and fight. Lawrence accepted the challenge, and on June 1, 1813 sailed out of the harbor with a spectator fleet in tow. (And we think that Direct TV gives us live entertainment!) Fifteen minutes later the battle was over, when Lawrence, who was mortally wounded, spoke the words that still resonate today, “Don’t give up the ship.” There were heavy casualties on both sides, and the *Chesapeake* had surrendered to the *Shannon*, which then towed her up the coast into **Halifax Harbor**. It was a crushing defeat for the

Continued on page 31

## UPCOMING AUCTIONS

**May 18  
Marine  
Bonhams**  
Knowle, England  
44 (0) 1564 776 151  
bonhams.com

**May 19  
American Paintings,  
Drawings & Sculpture  
Sotheby’s**  
New York  
sothebys.com

**May 20  
Autographs, Maps &  
Rare Books  
Quinn’s**  
Falls Church, VA  
703-532-5632

**May 25  
Antiques & Art  
Eldred’s**  
East Dennis, MA

**May 26  
American Paintings,  
Drawings & Sculpture  
Bonhams  
New York**  
212-644-9001  
Bonhams.com

**May 27  
Maritime  
Christie’s**  
South Kensington,  
London  
44 (0) 20 7389 2712  
christies.com

**June 9  
Old Masters & 19<sup>th</sup>  
Century Art**  
Includes Maritime  
Paintings  
**Christie’s  
New York**  
212-636-2000

**June 15  
Art Africain &  
Océanien  
Christie’s**  
Paris, France  
33 90) 1 40 76 85 85

**July 7  
Sporting Books  
Christie’s**  
South Kensington,  
London

**July 13  
Old Masters & 19<sup>th</sup>  
Century Art**  
Some Maritime  
**Christie’s**  
Amsterdam,  
Netherlands  
31 (0)20 57 55 255

**July 20  
Antiques & Art  
Eldred’s Auctioneers  
& Valuers**  
Plymouth, England  
44 (0) 1752 721199  
eldreds.net

**July 28  
Sporting Guns  
Bonhams**  
Knightsbridge, London  
44 (0) 20 7393 3900  
bonhams.com

**July 28-30  
Decoys  
Guyette & Schmidt**  
Portsmouth, NH  
410-745-0485  
guyetteandschmidt.  
com

**August 6-8  
Americana  
Northeast Auctions**  
Manchester, NH  
603-433-8400  
northeastauctions.com

**August 9  
Maps, Prints &  
Paintings  
Bonhams**  
Chester, England  
44 (0) 1244 313 936

**August 21-22  
Marine, China Trade &  
Sporting Art  
Northeast Auctions**  
Plymouth, NH  
603-433-8400

**September 14  
The Marine Sale  
Marine Works of Art  
Bonhams**  
New Bond St., London  
44 (0) 20 7447 7447

**October 20  
Sporting  
Memorabilia  
Bonhams**  
Chester

**October 27  
Maritime and  
Scientific Models,  
Instruments &  
Artefacts  
Charles Miller Ltd.**  
London, England

**December 7  
Marine  
Bonhams**  
Knowle  
44 (0) 1564 776 151

**Ongoing  
Maritime  
Antiques,  
Firehouse  
Memorabilia,  
Military Antiques  
Maritime Antiques**  
Online  
maritiques.com

## RECENT SALES at AUCTION and ELSEWHERE

**\$106,500,000** Pablo Picasso  
"Nude, Green  
Leaves and  
Bust," 1932,  
5'x 4'oil

**\$104,300,000** Alberto  
Giacometti  
"L'Homme Qui  
Marche" sculp-  
ture, 6' high

**\$47,900,000** Rafael Study  
for Parnassus  
figure c.1510  
drawing

**\$43,762,500** Andy Warhol  
"200 One  
Dollar Bills" oil

**\$43,200,000** Gustav Klimt  
"Kirche in  
Cassine" oil

**\$7,850,000** 1794 Liberty  
dollar coin



1794 U.S. Liberty Silver Dollar  
Sold for \$7,850,000

**\$7,698,500** Annenberg 32.01  
carat diamond ring

**\$5,906,000** Lciepstede 18<sup>th</sup>  
century silver  
punch bowl

**\$5,031,000** Patek Philippe  
Caliber 89 pocket  
watch

**\$4,114,500** 30.48 karat D  
color oval diamond

**\$3,737,500** 1913 Liberty head  
nickel coin

**\$3,740,000** 1956 Jaguar D-  
type auto

**\$3,660,500** Childe Hassam  
"The White Dory  
Gloucester" 1895  
26"x21"oil

**\$3,498,500** Pear-shaped  
29.53 carat ring

**\$3,218,500** George  
Washington letter  
to nephew, Nov. 1,  
1787

**\$2,630,000** Steakhouse Lunch  
with Warren  
Buffett

**\$1,700,000** Black and White  
Kremlin photo-  
graph taken by  
President Dmitry  
Medvedev  
27"x38"

**\$1,514,400** Patek Philippe  
Genève Ref. 2499  
wristwatch 1956

**\$1,075,500** First Batman  
comic book,  
Detective Comics  
No. 27

**\$842,500** Andy Warhol  
"Brillo Box" silk-  
screen

**\$782,000** Samuel Scott  
(1702-72)  
"Shipping at  
Anchor in the  
Thames Estuary  
Near Wapping" oil  
78"x83"

**\$748,300** Erotic Rouleau  
Chinese vase  
c.1630

**\$701,500** First factory  
engraved Colt  
revolver

**\$698,500** Chippendale  
mahogany bombé  
slant front desk

**\$662,500** Edgar Allen Poe  
*Tamerlane and  
other Poems*,  
First Edition

**\$661,250** Elmer Crowell  
Canada goose  
carving

**\$632,500** Pony Express let-  
ter mailed from  
Hawaii August  
1861

**\$631,283** Ivan Aivazousky  
"The Morning  
Catch" oil

**\$614,000** Union Flag from  
Battle of  
Trafalgar 1805  
88"x140"

**\$554,500** Picasso  
"Woman with  
Tambourine"  
etching  
26"x20"

**\$537,750** Babe Ruth  
1918 game bat

**\$537,750** Martin Johnson  
Heade (1819-  
1904) "Sunset  
over the Marsh"  
c.1876-82 oil

**\$482,500** Queen Anne  
carved walnut  
compass stool

**\$460,000** First Day Pony  
Express letter  
April 3, 1860

**\$435,600** Audrey Hepburn  
*How to Steal a  
Million* movie  
dress

**\$430,000** Mercedes Benz  
300SL 1956  
Gullwing coupe

**\$425,500** Winchester Model  
1873 lever action  
rifle #1 of 1000

**\$387,000** Patek Philippe  
black dial 18k  
gold wristwatch  
Ref. 3974

**\$374,500** Andy Warhol  
"Campbell Soup  
Can" 1980 draw-  
ing

**\$373,780** Jackie Robinson's  
game jersey

**\$345,000** Engraved Colt sin-  
gle action 1876  
Centennial revol-  
ver

**\$334,600** The Black Cat  
1934 movie poster



**Pablo Picasso**  
"Nude, Green Leaves and Bust," 1932,  
48" x 60"  
Painted in one day by the artist,  
Sold for \$106,482,500

**\$302,500** Original 1983  
saloon bar with  
liquor cabinet  
24x11 ft.

**\$276,000** Montague  
Dawson (1895-  
1973)  
"Clippership  
*Flying Cloud*"  
40x50" oil

**\$276,000** Steve McQueen's  
Scott Super  
Squirrel motorcy-  
cle

**\$271,999** John James  
Audubon (1826-  
38) Bien Edition  
folio of *Birds of  
America*

**\$259,000** William Bradford  
Arctic Sunset with  
Icebound *Panther*  
1875 oil

**\$254,500** Central Persia  
17<sup>th</sup> century  
Isfahan carpet

**\$254,500** Cormac  
McCarthy's  
Olivetti typewriter

**\$234,000** Steve McQueen's  
Rolex Oyster  
Perpetual  
Submariner wrist-  
watch



**\$230,000** Jessie James colt 1860 revolver and holster

**\$222,000** Honus Wagner 1909 T206 baseball card

**\$218,000** Apollo 11 lunar chart 9" dia.

**\$214,000** Dr. Edward Wilson firsthand narrative of 1911 Cape Crozier party Antarctic Expedition, 40 pp.

**\$183,000** Figurehead from ship White Lady c.1850

**\$182,500** Robert Frank "McClellanville, S.C. Barbershop" photograph

**\$180,000** F.Scott Fitzgerald The Great Gatsby 1925 first edition

**\$172,500** Colt 1883 45 caliber Gatling gun

**\$161,000** Howard & Davis Astronomical regulator tall clock

**\$158,500** View of Hong Kong Island c.1865 Chinese School

**\$158,125** 1891 U.S. \$20 coin

**\$155,350** Cartier diamond, jade, pearl, and coral table clock



**Alberto Giacometti**  
*Walking Man*  
 "L'Homme Qui Marche"  
 Bronze, 6' high  
 Sold for \$104,300,000

**\$141,600** Amelia Earhart's flight goggles, 1932

**\$141,000** Leica NAS camera

**\$134,500** Hank Williams Martin D-18 acoustic guitar

**\$131,450** "Pistol Peter" Maravich 68 pt. game basketball

**\$126,500** 1934 five thousand dollar bill

**\$125,475** Incredible Hulk #1 Marvel 1962 comic book

**\$122,000** Cunard Liner RMS Ascania, 1925, builder's cut-away scale ship model, 64x19x28"

**\$120,000** Ernest Lawson "Boathouse Along the River" c.1910 oil

**\$120,750** Gabel Kuro 1940 Jukebox

**\$115,000** James McNeill Whistler "They Dyer, Venice" etching

**\$115,000** Lewis Carroll Through the Looking-Glass and What Alice Found There first edition

**\$115,000** Ralph Cahoon "Transportation" oil

**\$115,000** Grandma Moses (1860-1961) "To Grandmother's House We Go" 19x23" oil

**\$107,550** William Bradford (1823-92) "New St. John's, East of Labrador" 1874 oil

**\$107,000** Complete Set of Greek armor 5 --



**Samuel Scott** (1702-1772) *Shipping at Anchor in the Thames Estuary Near Wapping*  
 Oil 78"x 83"  
 Sold for \$782,000

**\$106,200** 4<sup>th</sup> century bronze Elvis Presley's Martin D-28 final performance guitar

**\$98,500** Waylan Jennings Fender Broadcaster electric guitar

**\$96,600** A. Lincoln presidential opponent John Breckenridge campaign flag

**\$95,600** The Federalist Papers first edition

**\$95,600** John Dillinger's Derringer

**\$92,000** Beatrix Potter The Tale of Peter Rabbit first edition

**\$92,000** Russian Tet Offensive AK-47 rifle

**\$89,625** Anne Revere's Academy Award for National Velvet

**\$86,500** Francis A. Silva (1835-1886)

**\$85,400** "Sailing at Twilight" 20x36" oil

**\$83,650** French CGT Line transitional steamer La Champagne, builder's scale ship model, 128'x60"x27"

**\$83,000** The Amazing Spiderman #1 Marvel 1963 comic book

**\$83,000** Chalcidian Helmet 5<sup>th</sup> century bronze

**\$80,580** Roulet & Decamps automaton magician bisque doll

**\$80,580** Frank Benson "Canada Geese" 19x23" watercolor

**\$80,500** John Thomas Wilson Feeding Willet carving

**\$80,500** New Haven Arms Co. lever action Navy pistol with detachable stock

**\$80,500** Tiffany 20" dragonfly table lamp

\$77,625	<u>Aiden Lassell Ripley</u> "Grouse in the Orchard" 21x45" watercolor	\$58,500	<u>John and Frederick Tudgay</u> "Clippership <i>Flying Cloud</i> " 30x47" oil	\$46,000	<u>Clichy</u> three flower bouquet 19 <sup>th</sup> c. paperweight		the <i>Reunion</i> by the <i>Crescent</i> " Oct. 19, 1793 24x34" oil
\$77,675	<u>Joseph Christian Leyendecker</u> (1874-1951) original oil for <i>Saturday Evening Post</i> cover Jan. 1, 1910	\$57,000	<u>Mickey Mantle</u> game bat	\$46,000	<u>Jack Lorimer Gray</u> (1927-1991) "Chockle Cap" oil	\$31,070	<u>Marquis de Lafayette</u> letter 1825
\$77,000	<u>Solid Mahogany</u> saloon doors c.1902 96" wide	\$56,762	<u>Lenny Dykstra's</u> 1986 N.Y. Mets World Series ring	\$45,750	<u>Edward Burdett</u> 1830 scrimshaw whale's tooth	\$31,070	<u>Russian Soko KV-2</u> space suit
\$76,800	<u>19<sup>th</sup>-Century</u> Royal Navy Midshipman's Logbook HMS <i>Horatio</i>	\$54,580	<u>Joshua Wilder</u> Federal mahogany tall clock	\$44,813	<u>Don Drysdale</u> game jersey	\$30,500	<u>Herman Melville</u> <i>Moby Dick</i> first American edition 1851
\$72,000	<u>Fabergé</u> 3 1/2" enamel clock	\$53,775	<u>Jack Ruby's</u> fedora	\$43,875	<u>General Dwight Eisenhower</u> WW II jacket (size 38R)	\$30,500	<u>William H. Yorke</u> (1847-1921) British Bark <i>Estrella</i> inbound for Liverpool, oil, 20x30"
\$72,000	<u>Stephen Bakalowics</u> "Trading Ships on the Nile" oil	\$53,325	<u>Chippendale</u> mahogany Cheston chest c.1760-80	\$43,500	<u>Pieter Goos</u> <i>Nautical Atlas of the World</i> c.1666	\$30,240	<u>California Clubhouse</u> Whiskey bottle c.1872
\$70,800	<u>Michael Jackson/Lisa Marie Presley</u> marriage license	\$53,125	<u>Chinese Export</u> porcelain ship plate c.1815-20	\$43,000	<u>Dracula's Cape</u> worn by Christopher Lee 1958 movie	\$30,000	<u>Antonio Jacobsen</u> (1850-1921) "The Steaming Clarence" 1898 oil
\$70,800	<u>Michael Jackson's</u> "Victory Tour" glove	\$52,875	<u>Mama Katzenjamer</u> toy cast iron bank 1905	\$40,250	<u>Hartford, CT</u> 19 <sup>th</sup> century decorated stoneware flask	\$30,000	<u>Antonio Jacobsen</u> (1850-1921) "The Steaming Clarence" 1898 oil
\$70,200	<u>Italian</u> 16 <sup>th</sup> c. 3/4 length body armor	\$51,850	<u>Cable Ship Restorer</u> c.1902, builder's scale ship model, 105"x45"x29"	\$40,000	<u>Lawrence of Arabia</u> movie poster	\$29,875	<u>J.K. Rowling</u> <i>Harry Potter</i> first edition
\$69,000	<u>Ogden Pleissner</u> "Grouse Shooting" 16x26" watercolor	\$50,787	<u>Charles Schulz</u> <i>Peanuts</i> comic Oct. 23, 1988 original art work	\$39,650	<u>Three Stooges</u> poster	\$29,875	<u>J.K. Rowling</u> <i>Harry Potter</i> first edition
\$68,500	<u>Elias Boudinot</u> silver tankard 1742	\$50,787	<u>Ian Fleming</u> <i>Casino Royale</i> James Bond novel first edition	\$36,000	<u>White Star Line</u> <i>Olympic</i> and <i>Titanic</i> ad poster c.1910	\$28,800	<u>Napoleonic P.O.W.</u> bone model 104 gun First Rate Ship of the Line 11x12"
\$66,300	<u>HMS Beagle</u> 1834 scrimshaw whales tooth 7"	\$50,787	<u>Queen Anne</u> carved doll c.1720	\$36,000	<u>White Star Line</u> <i>Olympic</i> and <i>Titanic</i> ad poster c.1910	\$28,800	<u>Napoleonic P.O.W.</u> bone model 104 gun First Rate Ship of the Line 11x12"
\$65,725	<u>Astronaut John Young's</u> Apollo 16 optical alignment sight (COAS)	\$50,787	<u>Ian Fleming</u> <i>Casino Royale</i> James Bond novel first edition	\$35,200	<u>18<sup>th</sup> c.</u> bone P.O.W. model 120 sun ship <i>La Majestaeux</i>	\$26,840	<u>Antonio Jacobsen</u> (1850-1921) Clipper <i>Flying Cloud</i> , 1913, oil, 20x32"
\$60,840	<u>Winslow Homer</u> "Eight Bells" etching 19x25"	\$50,787	<u>Queen Anne</u> carved doll c.1720	\$33,460	<u>Apollo 16</u> lunar module flown landing site map	\$26,280	<u>Antonio Jacobsen</u> (1850-1921) Clipper <i>Flying Cloud</i> , 1913, oil, 20x32"
\$59,800	<u>Edward Seago</u> "Morning Mist, Pin Mill" oil	\$48,875	<u>New Haven Arms Co.</u> No. 2 Navy pistol with ivory grips	\$33,460	<u>The Good the Bad and the Ugly</u> 1966 movie poster	\$26,280	<u>Antonio Jacobsen</u> (1850-1921) Clipper <i>Flying Cloud</i> , 1913, oil, 20x32"
		\$48,875	<u>Wurlitzer</u> model 950 1942 jukebox	\$33,460	<u>Mao Zedong</u> signed letter	\$25,200	<u>President John Adams</u> letter
		\$48,300	<u>Henry</u> 44 caliber Civil War rifle	\$32,200	<u>Anthony Thieme</u> "Entering Port" oil	\$24,400	<u>Babe Ruth</u> letter
				\$31,900	<u>Derek G.M. Gardner</u> (1914-2007) "Capture of	\$23,900	<u>Gone With the Wind</u> 1939 painted backdrop of TARA
							<u>Charles Dickens</u> <i>Great Expectations</i> first edition



\$23,700	<u>Lakota Indian</u> buffalo rifle scabbard c.1870	\$17,925	watch <u>Cassius Clay</u> 1960 letter	\$9,150	<u>Justin Camarata</u> America's Cup Yacht <i>Columbia</i> , waterline diorama, 21x20x12"	\$2,745	<u>J.Hicks</u> British wall-mounted stick barometer, late 19 <sup>th</sup> c., 41"
\$23,400	<u>Herman Boye</u> State of Virginia Map 1827	\$17,080	<u>Frank Vining Smith</u> (1879-1967) "American Clipper Under Shortened Sail" oil 28"x36"	\$8,779	<u>Silver</u> Boer War cannon cigar cutter 1910	\$2,090	<u>Full Quart</u> of Husky Motor Oil, Cody, WY
\$23,180	<u>John Jenkinson</u> (1780-1820) "British Man O War Offshore" 1808 oil 34x51"	\$17,000	<u>Wizard of Oz</u> poster	\$7,474	<u>Civil War</u> drum	\$1,840	<u>Stoneware</u> Spitoon 1875
\$23,000	<u>Rock and Graner</u> first Bismarck steam tin ship toy 33"	\$16,545	<u>Clark Voorhees</u> group of 4 carved whales	\$7,370	<u>Unrun</u> 1950 Hudson Lionel train set	\$1,728	<u>Early 19<sup>th</sup> c.</u> Midshipman's 15" curved dirk
\$23,000	<u>Roy Rogers</u> colt holster	\$15,350	<u>Willie Shoemaker</u> 1967 Belmont Stakes jersey	\$6,912	<u>Royal Marines</u> sea chest from HMS <i>Shannon</i> 1813 14"x27"x15"	\$1,586	<u>Early 20<sup>th</sup> c.</u> brass yacht binnacle 14"x12"
\$22,230	<u>10"</u> dial Chelsea ship's wheel clock	\$14,040	<u>George McCarthy</u> "BritisRTTh Ships"	\$6,325	<u>Civil War</u> Captain's uniform	\$1,287	<u>Dwight Eisenhower's</u> personal golf tee
\$21,850	<u>Antonio Jacobsen</u> USS <i>Vandalia</i>	\$14,030	<u>Tug Boat Hector</u> builder's style scale ship model, 40" x 13" x 22"	\$5,750	<u>Donald Duck</u> playing xylophone Fisher Price toy 1937	\$1,500	<u>19<sup>th</sup> c.</u> British Clipper at Sea, shadow box, 20x36"
\$21,850	<u>David Mass</u> (b. 1924) "Waterfowl Taking Off" oil	\$14,000	<u>Cunard Line Lusitania</u> poster 1907	\$5,185	<u>Carved</u> fishmonger's sign early 20 <sup>th</sup> c. 76"	\$976	<u>Currier &amp; Ives</u> "Clipper Ship <i>Three Brothers</i> " 1875 lithograph 24x36"
\$21,850	<u>Parker</u> model CHE two barrel set double-barrel hammerless shotgun	\$12,650	<u>Miss Pepsi Cola</u> 1907 cardboard advertising sign 34"	\$5,036	<u>Pre-Columbian</u> (100-250 AD) potter's dog	\$881	<u>Marilyn Monroe</u> sunglasses
\$21,330	<u>Currier &amp; Ives</u> "Great Fire of Chicago" 1871 lithograph	\$11,950	<u>Psychic Jeanne Dixon's</u> crystal ball	\$4,992	<u>RMS Olympic</u> grand staircase chandelier	\$375	<u>WW II</u> German helmet
\$21,060	<u>US</u> Model 1811 flintlock pistol	\$9,760	<u>19<sup>th</sup> c.</u> Sailor's Valentine 13" dia.	\$4,750	<u>Carved</u> Maori war club	\$300	<u>Casablanca</u> 16mm movie reel
\$19,550	<u>Thomas Buttersworth</u> "Glasgow and Cutter Scout" 1826-27 19" x 23" oil	\$9,700	<u>Lee Marvin's</u> tunic in <i>Dirty Dozen</i>	\$4,575	<u>Builder's</u> half model yacht <i>Dervish</i> c.1906 47"	\$137.50	<u>Howard Johnson</u> Trade Sign
\$19,520	<u>John Dean</u> , Royal Yacht <i>Brittania</i> scale ship model, 57x24x14"	\$9,560	<u>Michael Jackson</u> handwritten lyrics for "Little Susie"	\$4,290	<u>Confederate</u> officer's Calvary saber		
\$19,200	<u>Female</u> figure-head 18 <sup>th</sup> c. 13"h	\$9,455	<u>Steamship Isel Holme</u> , 1899	\$3,565	<u>Rebel</u> gas advertising sign		
\$18,300	<u>Lock</u> of Elvis Presley's hair	\$9,200	<u>Hubley</u> cast iron truck mixer toy	\$3,355	<u>Two Day</u> 19 <sup>th</sup> c. marine chronometer, Barraud, London 6"x6"x7"		
\$18,000	<u>Marlon Brandon's</u> commemorative <i>On the Waterfront</i>	\$9,150	<u>Antonio Jacobsen</u> (1850-1921) Norwegian Bark <i>Superb</i> , 1904, oil, 22x36"	\$3,050	<u>Narwhal Tusk</u> 48"		
				\$2,935	<u>James Montgomery Flagg</u> "Uncle Sam Wants You" poster 1917 30x40"		



First Batman Comic, 1939, Detective Comics, No.27 Sold for \$1,075,500

# Upcoming Marine Art Exhibitions and Events Around the Globe

## ALEX DZIGURSKI (1911-1995)

### Poet of the Land and Sea

18 paintings of the American panorama from coast to coast by this Serbian born American marine artist.

#### RW Norton Art Foundation

Shreveport, LA • 318-865-4201  
rwnaf.org

Through August 1

## ANDREW QAPPIK:

### Pangnirtung Memories

140 catalogued and uncatalogued prints by a highly regarded contemporary Inuit artist from Baffin Island.

#### Winnipeg Art Gallery

Winnipeg, MB, CANADA  
204-786-6641 • wag.ca

Through September 5

## ANDREW WYETH:

### An American Legacy

#### Pencil, Watercolor, and Tempera Works

Coastal watercolors are among the themes in this exhibit of over 30 works from the Farnsworth Art Museum and works from other museums.

#### The Hyde Collection

Glen Falls, NY • 518-792-1761  
hydecollection.org

June 12 – September 5

## APPRAISAL DAYS

Free appraisals by Doyle New York  
doylenewyork.com

#### Connecticut – 203-637-6209

Old Saybrook – June 17

Greenwich – July 22

#### Mid-Atlantic – 202-342-6100

Washington, DC – April 27

Middleton, VA – May 12

Washington, DC – June 10

Easton, MD – August 5

## AROUND THE WORLD ON THE YACHT

### ELEANOR:

#### The Slaters' Grand Tour

Artifacts, fine art and photographs trace the 1894/95 pleasure "cruise" from the US to Europe, Egypt, India, China, Japan, and Alaska aboard a luxury yacht.

#### The Norwich Free Academy

Norwich, CT 860-887-2505  
norwichfreeacademy.com

New permanent exhibit

## ART OF THE PACIFIC

48 works from Polynesia and Melanesia, including an 18<sup>th</sup>-century Hawaiian drum owned by Captain James Cook

#### Los Angeles City Museum of Art

Los Angeles, CA • 323-857-6000  
lacma.org

Through August 15

## ATLANTIC AND BEYOND

Juried exhibition of paintings of Maritime Tradition, juried by John Stobart and J. Russell Jinishian.

#### Copley Society of Art

Boston, MA • 617-536-5044

Copleysociety.org

Through June 19

## BERMUDA BIENNIAL

Exhibition of contemporary Bermudan art.

#### Bermuda National Gallery

Hamilton, Bermuda  
bermudanationalgallery.com

441-295-9428

Summer

## BETWEEN THE SHINING SEAS –

### American Society of Marine Artists' National Exhibit

New works, including oils, watercolors, pastels, pencil, sculpture, and scrimshaw by the best American marine artists living today.

#### Wisconsin Maritime Museum

Manitowoc, WI • 866-724-2356

wisconsinmaritime.org

Opens June 26

#### Minnesota Marine Art Museum

Winona, MN • minnesotamarineart.org

September 7 – November 13

## BLUE WATER BLACK MAGIC—

### A Tribute to Sir Peter Blake

An interactive, object-rich exhibit, including the 1995 America's Cup winner *NZL32*, engages the public in a celebration of the life of a renowned yachtsman and environmentalist.

#### New Zealand Maritime Museum

Auckland, NEW ZEALAND

0064-9-373-0800

maritimemuseum.co.nz

Opened December 2009

## BLUE WATER/STILL WATER:

### American Society of Marine Artists

A juried show of over 100 ASMA East artists celebrate America's maritime history in oil, watercolor, pastels, sculpture and scrimshaw.

#### Biggs Museum of American Art

Dover, DE • 302-674-2111

biggsmuseum.org

Through June 20

#### Washington County Museum

### of Fine Art

Hagerstown, MD • 301-739-5727

wcmfa.org

July 24 – September 12

#### Buffalo and Erie County Naval

### and Military Park

Buffalo, NY  
716-847-1773 • buffalonavalpark.org

September 21 – October 31



Don McMichael

Frolicking Humpbacks and Calf

Acrylic 24" x 36" \$4,500





William Duffy

Boatyard Breeze

Oil 11" x 14" \$3,200

**COAST GUARD ART EXHIBITS**

**Ventura County Maritime Museum**

Ventura, CA • 805-984-6262

vcmm.org

June 1 – September 30

**Salmagundi Club**

New York, NY • 212-255-7740

June 15-26

**Northwest Maritime Boat Center and Wooden Boat Foundation**

Port Townsend, WA • 360-385-3628

November 1 – December 31

**COASTLINES:**

**Images of Land and Sea**

50 paintings, photographs and works on paper explore how artists from 1850-present have interpreted coastal landscapes.

**Dallas Museum of Art**

Dallas, TX • 214-922-1200

dallasmuseumofart.org

Through August 22

**EDMISTON GALLERY OF MARITIME ART**

Newly renovated gallery housing paintings, sculpture, scrimshaw, ship models, figureheads and photographs which reveal the proud spirit of a seafaring nation.

**New Zealand Maritime Museum**

Auckland, NEW ZEALAND

0064 0 373-0800

maritimemuseum.co.nz

Opened November 2009

**THE ENDURANCE:**

**Shackleton's Legendary Antarctic Adventure**

150 photographs by Frank Hurley, printed from the original glass negatives, of the Sir Ernest Shackleton's 1914 Antarctic expedition.

**Merseyside Maritime Museum**

Liverpool, ENGLAND

liverpoolmuseum.org.uk

44 (0)151 478 4499

July 16 – January 3, 2011

**FIERY POOL:**

**The Maya and the Mythic Sea**

Over 90 beautiful works of art shed light on the influence of the sea on the ancient Mayan culture.

**Peabody Essex Museum**

Salem, MA • 866-745-1876

pem.org

Through July 18

**Kimbell Art Museum**

Fort Worth, TX • 817-654-1034

kimbellart.org

August 29 – January 2, 2011

**FISH, SILK, TEA, BAMBOO**

**Cultivating and Image of China**

Works on paper depicting four elements Westerners associate with China: fish, silk, tea and bamboo.

**Peabody Essex Museum**

Salem, MA • 508-997-0046

pem.org

Through December 31

**FULL SAIL**

Exhibition of works by Alexander Creswell, Philippe Gavin, Charles Napier Hemy, Jamie Medlin and Henry Scott Tuke coincide with the Pendennis Cup in Falmouth.

**Falmouth Art Gallery**

Falmouth, ENGLAND

looksystems.net

44 (0)1326 313863

July 31 – August 28

**THE GRANDEUR OF AMERICA'S AGE OF SAIL:**

**The Paintings of John Stobart**

A celebration of John Stobart's 60-year career as a preeminent maritime painter and historian.

**Butler Institute of American Art**

Youngstown, OH • 330-743-1107

butlerart.com

Through June 13

**HUDSON RIVER PAINTINGS FROM THE METROPOLITAN MUSEUM OF ART**

Large-scale paintings of nature's beauty by Frederic Church (1826-1900), Asher Durand (1796-1886), George Innes (1825-1894), John Frederick Kensett (1816-1872) as well as works by Winslow Homer (1836-1910).

**New Britain Museum of American Art**

New Britain, CT • 860-229-0257

nbmaa.org

Through September

**INSPIRING DOWNEAST**

Exhibit including nearly 30 of Michael Kahn's handmade silver gelatin photographs taken exclusively in Maine, capturing pristine landscapes and magnificent sailing vessels.

**Landing Gallery**

Rockland, Maine • 207-594-4544

michaelkahn.com

July 2 – August 3

**JOHN LAFARGE'S SECOND PARADISE: Voyages in the South Seas, 1890-1891**

A copious collection of oils, watercolors, drawings and sketches of a year-

Continued on next page



**Salman Rashidi**

*Capt. B. Higgins -Whaling Dark Sunbeam in New Bedford Harbor*

Scrimshaw on Fossil Walrus Ivory 3 ¾" x 14" x 1 ½" \$8,800

long sojourn to the islands of Tahiti, Hawaii, Samoa, Fiji, Java, Ceylon and Singapore.

**Yale University Art Gallery**  
New Haven, CT • 203-432-0600  
yale.edu  
October 19 – January 2, 2011

**LAND & SEA**

**Paintings and Photographs of Monterey and Beyond**

Oils, watercolors, etchings, photographs and film represent the unique character of Monterey's coastal and urban landscape.

**Monterey Museum of Art**  
Monterey, CA • 831-372-5477  
montereyart.org  
Through October 24

**LASTING REFLECTIONS – FEUCHTER and CASTELLI:**

**Two Centuries of the Chesapeake**  
Paintings by 19<sup>th</sup>-20<sup>th</sup>-century marine artist Louis Feuchter (1861-1957) and contemporary marine artist Marc Castelli document 100 years of sailing ships, landscapes and the people of the Chesapeake Bay.

**Chesapeake Bay Maritime Museum**  
St. Michaels, MD • 410-745-2916  
cbmm.org  
Opened May 1

**LOOKING OUT TO SEA:**

**Artists and the Navy's First Century**

Early 20<sup>th</sup>-century watercolors, lithographs, etchings and drawings, depicting the onset of naval activities around Halifax, celebrate the centennial of the Canadian Royal Navy.

**Art Gallery of Nova Scotia**  
Halifax, NS  
902-424-7532  
artgalleryofnovascotia.ca  
Through July 18

**MAGGI HAMBLING:**

**The Wave**

Intensely rendered contemporary watercolors, monotypes and large-scale oils of the waves of the North Sea.

**Fitzwilliam Museum University of Cambridge**

Cambridge, ENGLAND  
cam.ac.uk • 44 (0)1 223 332900  
April 27 – July 18

**MANLY PURSUITS:**

**The Sporting Images of Thomas Eakins**

A rare exhibition of the varied sporting themes portrayed by Thomas Eakins (1844-1916), including rowing, swimming and wrestling.

**Los Angeles County Museum of Art**  
Los Angeles, CA • 323-857-6000  
lacma.org  
July 25 - October 17

**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 Girffiths, Ian Marshall, Victor Mays, John Mecray, Stanley Meltzoff, Leonard Mizerek, James Prosek, Keith Reynolds, Arthur Shilstone, John Stobart, Robert Weiss and others.

**J. Russell Jinishian Gallery**  
1657 Post Road, Fairfield, CT  
203-259-8753  
jrusselljinishiangallery.com  
Ongoing

**MCCUBBIN:**

**Last Impressions**

76 works of seascapes, landscapes, cityscapes and interiors by Australia's foremost impressionist painter, Frederick McCubbin (1855-1917).

**Bendigo Art Gallery**  
Bendigo, VIC, AUSTRALIA  
bendigoartgallery.com.au  
61 3 5434 6088  
Through July 25

**THE NAVY AND HALIFAX:**

**100 Years Together**

WW II dazzle ships and other war vessels, sailors and personnel, and the ongoing intimacy between Halifax and the Royal Canadian Navy is probed

through the paintings of official war artists.

**Art Gallery of Nova Scotia**  
Halifax, NS, CANADA  
902-424-7542  
artgalleryofnovascotia.ca  
Through July 18

**THE NAVAL ART OF THOMAS HART BENSON**

24 commissioned drawings, watercolors and oils of shipbuilding, life on board, and preparations for war capture the U.S. Navy spirit during WW II.

**Minnesota Marine Art Museum**  
October 26 – January 2, 2011

**NEW TREASURES FROM THE LOST GALLEON, SAN FELIPE, 1573-1576**

Fragments of Chinese porcelain demonstrate exceptional artwork from a Spanish galleon wreck.

**STAR OF INDIA**  
**Maritime Museum of San Diego**  
San Diego, CA • 619-234-9153  
sdmaritime.org  
Through August

**19<sup>TH</sup> ANNUAL WOODEN BOAT SHOW**

75 beautiful classic and contemporary wooden boats of all kinds and sizes, as well as arts, crafts and entertainment.

**Mystic Seaport**  
Mystic, CT • 207-357-4651  
thewoodenboatshow.com  
June 25-27

**NORMAN ROCKWELL'S TOM SAWYER AND HUCKLEBERRY FINN**

16 original signed limited edition prints vividly depict the fictional lives of Tom Sawyer and Huck Finn in the very real town of Hannibal, Missouri.  
**Minnesota Marine Art Museum**  
June 15 – August 12

**OBJECT, IMAGE, COLLECTOR**

**African and Oceanic Art in Focus**

Photography juxtaposed with objects from Africa and Pacific island countries explore what makes these objects works of art.

**Museum of Fine Art, Boston**

Boston, MA • 617-267-9300  
mfa.org  
Through July 18

**ON ICE:**

**Tara Bryan**

Large mixed-media canvases, paper sculptures and projections explore our fascination with icebergs.

**The Rooms**  
St. Johns, NL, CANADA  
709-757-8000 • therooms.ca  
Through August 15

**ON THE SILK ROAD AND THE HIGH SEAS**

**Chinese Ceramics, Culture and Commerce**

Export Chinese ceramics dating from BCE to mid-18<sup>th</sup>-century transported to the West first by land then by sea.

**Norton Museum of Art**  
West Palm Beach, FL  
561-832-5196  
norton.org  
August 21 – November 28

**PIRATES, PRIVATEERS AND BUCCANEERS**

Ship models, maps, weaponry and artifacts from Blackbeard's *Queen Anne's Revenge* explores the history of piracy from ancient times to the present.

**South Carolina State Museum**  
Columbia, SC • 803-898-4921  
state.sc.us  
Through September 19

**PLEIN AIR-EASTON!**

6<sup>th</sup> Annual juried Plein Air Art Competition and Art Festival, hosted by the Academy Art Museum.

**Academy Art Museum**  
Easton, MD • 410-822-7297  
pleinaireaston.com  
July 19-25

**PORTRAITS OF THE NICARAGUAN CARRIBEAN**

Over 35 photographs by award-winning photographers Maria Jose Alvarez and Claudia Gordillo docu-



ment Nicaragua's Caribbean coast, and its people and their culture.  
**Historical Museum of Southern Florida**  
Miami, FL • 305-375-1492  
hmsf.org  
September 16 – January 23, 2011

**ROYAL SOCIETY OF MARINE ARTISTS**  
65<sup>th</sup> annual exhibition of works by member and non-member artists. Show will also include new paintings from the Hornblower series by Geoff Hunt.  
**The Mall Galleries**  
London, ENGLAND  
Malgalleries.org • 44-020 7930 6844  
October 12 – 23

**A ROYAL COMMISSION:**  
**Francois Boucher's Water and Earth Reunited**  
Two reunited works commissioned by Louis XV of France are central to an exhibition considering the importance of the elements of earth and water, and why the elements of wind and fire were not represented.  
**Princeton University Art Museum**  
Princeton, NJ • 609-258-3788  
princetonartmuseum.org  
Through June 13

**SARGENT AND THE SEA**  
More than 80 paintings, watercolors and drawings of seascapes and coastal scenes by John Singer Sargent (1856-1925)  
**Museum of Fine Art, Houston**  
Through May 23  
**Royal Academy**  
London, ENGLAND  
royalacademy.org.uk  
July 10 – September 2

**SEA GLASS:**  
**Pieces From the Collection**  
Exhibition of colorful maritime related glass objects.  
**The Mariner's Museum**  
Newport News, VA • 757-596-2222  
mariner.org  
Current

**17<sup>TH</sup> ANNUAL MARITIME ART EXHIBIT**  
Juried exhibition of today's finest maritime artists, sponsored by the American Society of Marine Artists.  
**Coos Art Museum**  
Coos Bay, OR • 541-267-3901  
July 17 – September 18

**SHIPS AND SEAS:**  
**American Society of Marine Arts**  
Over 100 works of art by society members celebrate America's maritime history.  
**Biggs Museum of American Art**  
Dover, DE • 302-674-2111  
biggsmuseum.org  
Through June 20

**SOME BURDENSOM:**  
**Big Ships, Big Cargoes**  
Honoring big ships past and present

are, and celebrating the centennial of Wyoming, the largest wooden sailing vessel ever built.  
**Maine Maritime Museum**  
Bath, Maine • 207-443-1316  
mainemaritimemuseum.org  
Through June 28

**SPRING EXHIBIT**  
Chesapeake Bay and Northern Neck are the subjects interpreted by local artists  
**Reedsville Fisherman's Museum**  
Reedsville, VA • 804-453-6529  
rfmuseum.org  
Spring Exhibit

**SUMMER EXHIBITION**  
**ROYAL SOCIETY OF MARINE ARTISTS**  
**The Wykeham Gallery**  
Stockbridge, Hampshire ENGLAND  
wykehamgallery.co.uk • 44 (0) 1264 810364  
June 5-19

**SURROUNDED BY WATER:**  
**Clara Wainwright, Quilt Maker**  
Extraordinary fabric art depicting sea themes by a celebrated Boston artist.  
**Cape Ann Museum**  
Gloucester, MA • 978-283-0455  
capeannmuseum.org  
Through June 20

**A SURVIVOR'S STORY:**  
**Titanic**  
Art, models, artifacts and news clips relate the survivors' stories of this tragedy.  
**Minnesota Marine Art Museum**  
Through October 12

**TALES AND TREASURE:**  
**From the Attic and Archives**  
Edward Lange (1846-1912) paintings, scrimshaw and other treasures from the museum's archives.  
**Cold Spring Harbor Whaling Museum**  
Cold Spring Harbor, NY • 631-367-3418  
cshwhalingmuseum.org  
Through September 6

**30<sup>TH</sup> MODERN MARINE MASTERS EXHIBITION**  
Paintings, sculptures, scrimshaw and ship models by contemporary marine artists.  
**Maritime Art Gallery at Mystic Seaport**  
Mystic, CT • 860-572-5388  
mysticseaport.org  
Through June 12

**TOY BOATS**  
100 toy submarines, ocean liners, battleships from 1850-1950 from the Musée National de la Marine, Paris and private British collectors.  
**National Maritime Museum**  
Greenwich, ENGLAND  
44 (0) 20 8312 6608  
Through October 31

**TRISTIN LOWE: MOCHA DICK**  
50'1 x 10'h wool felt sculpture of the whale near Mocha Island in the South Pacific made famous by Herman Melville.  
**Williams College Museum of Art**  
Williamstown, MA • 413-597-2429  
wcma.org  
Through August 8

**TURNER TO CEZANNE:**  
**Masterpieces from the Davies collection, National Museum of Wales**  
58 19<sup>th</sup> and 20<sup>th</sup>-century paintings survey the influence of JMW Turner's marine paintings on French impressionists and post-impressionists.  
**Albuquerque Museum**  
Albuquerque, NM • 505-243-7255  
cabq.gov  
Through August 8

**12 VIEWS OF WATER:**  
**Works by Nancy Purington**  
Jazzy contemporary oils inspired by a life lived along the Mississippi River.  
**Dubuque Museum of Art**  
Dubuque, IA • 563-557-1851  
dbqart.org  
Through August 8

**VENICE:**  
**Canaletto and his Rivals**  
55 major works inspired by the British Grand Tour, with Canaletto's masterpieces juxtaposed with works by his competitor.  
**The National Gallery**  
London, ENGLAND  
nationalgallery.org.uk • 44 (0)20 7747 2885  
October 13 – January 16, 2011

**VENTURA COUNTY MARITIME MUSEUM**  
Oxnard, CA • 805-984-6260  
vcmm.org  
Ship model Exhibit  
May 1 – June 1  
Coast Guard Art on Display  
June 1 – September 30  
Plein Air 2010  
July 1 – July 31



Ed Parker

The First Nantucket Lightship

Oil 16" x 18" \$6,500



Leonard Mizerek

Approaching Sunset

Oil 24" x 30" \$7,800

Continued from page 15

International Society of  
Marine Painter's Exhibit  
October 1 – November 31

**WATER WORKS**

Modern and contemporary drawings, prints and photographs in which water is featured; includes works by Georgia O'Keefe, Ed Ruscha, Hiroshi Sugimoto and others.

**Philadelphia Museum of Art**  
Philadelphia, PA • 215-763-8100  
philamuseum.org  
Summer Exhibit

**WILLIAM TROST RICHARDS –  
TRUE TO NATURE  
Drawings, Watercolors, and Oil  
Sketches at Stanford University**  
75 marine and landscape works of art  
by this Hudson River School artist.  
**Cantor Art Center  
Stanford University**  
Sanford, CA • 650-723-4177  
stanford.edu  
June 23 – September 26

**WINSLOW HOMER AND THE POETICS  
OF PLACE**  
20 watercolors and oils on canvas  
from the museum's collection mark  
the 100<sup>th</sup> anniversary of Winslow  
Homer's (1836-1910) death.  
**Portland Museum of Art**  
Portland, ME • 207-775-6148  
portlandmuseum.org  
Through September 6

**A YEAR OF CHARLES BARTLETT:  
Charles Bartlett in Java and  
Ceylon**  
Paintings, drawings, etchings and  
sketchbooks from Charles Bartlett's  
last voyage capture the "exotic" daily  
life of these islands.  
**Honolulu Academy of Arts**  
Honolulu, HI • 808-532-8700  
honoluluacademy.org  
Through June 6



Robert Lagasse  
Honduran Mahogany 9" x 16" x 8"

Agility - Hammerhead Shark  
\$2,800

WE ARE ALWAYS INTERESTED  
IN HEARING ABOUT  
MARINE ART NEWS & EVENTS  
FROM YOU

Submit your information to:

Marine Art News  
1657 Post Road  
Fairfield, CT 06824

e-mail:  
rjinishian@optonline.net





**John Stobart**

*New York, South Street Arrival in 1881*

Oil 24" x 26"

This painting was one of 65 paintings included in The Grandeur of America's Age of Sail: A Retrospective Exhibition of John Stobart's 60 year marine art career, held at The Society of the Four Arts in Palm Beach, Florida and the Butler Museum of American Art in Youngstown, Ohio this year ( see our Book Page for the illustrated catalog).





**A.D. Blake**

*Bolero, Crossing the finish line off St. David's Light, Bermuda, 1956*

Oil 24" x 30" \$37,500

Known simply in the offices of storied yacht designers Sparkman and Stephens as "hull # 711," the 73'6", 93,800 pound yawl that slid down the ways in 1949 for owner John Nicholas Brown, made a splash in the world of yacht racing that still resounds today. Christened *Bolero*, she went on a tear on the racing circuit finishing first in 7 out of 11 ocean races.

In 1956, she was purchased by Swedish yachtsman Sven Salen, who entered her in that year's Newport to Bermuda Race as a leg of her delivery to Europe. All was well until 25 miles from Bermuda, when a gale blew through, blowing two of *Bolero's* jibs out and finally, and more frighteningly, breaking the headstay turnbuckle. The alert Swedish crew managed to jury rig a new headstay from the wire jib halyards.

Blake has shown her under that jury rig plowing into heavy seas off St. David's Light. Despite her troubles, *Bolero* was again the first yacht to finish the race.

Today she's still turning heads on the classic boat racing circuit after a complete restoration by a syndicate headed by well-respected yachtsman, Ed Kane. Her original transom can be seen mounted on the wall of the Bolero Grill at the New York Yacht Club's Newport, Rhode Island Harbour Court station.

Continued from page 5

Seaport Museum in April.

**John Mecray**, of course, is the contemporary American marine painter most closely associated with yachting subject matter. His growing interest in yachting led him to co-found the **Museum of Yachting** and the **International Yacht Restoration School (IYRS)**, which have recently merged to better utilize their resources and facilities in **Newport, Rhode Island**. The fall issue of IYRS's *Restoration Quarterly* features a long article on John's personal story and introduction to the field of marine painting. After growing up in the seaside town of **Cape May, New Jersey**, he enrolled at the **Philadelphia School of Fine Arts**. In 1955, John joined the Army. And in response to the Reserve Forces Act spent the next few years in **Germany**, after beginning his service in Tanks, he soon progressed to staging 7<sup>th</sup> Army Symphony and Soldier shows, and eventually

to illustrating for the **Psychological Warfare Unit**. After returning to Philadelphia he built a successful illustration career there in the 1960's and 70's. One day, he was passing **Sessler's Book Shop** and noticed a small marine painting in the window, which turned out to be a yachting scene by one **J.E. Buttersworth** selling for then a whopping price of \$3,000. John called a curator friend at **Independence Hall** and asked him what he should do. His friend's response was, "if you don't buy it, I will." John did, and a short while later while cruising the classified section in *Art and Antiques* magazine noticed an ad asking anyone who owned a Buttersworth painting to call a certain number in New York. That led to a fateful meeting and turning point in John's career, for the number was none other than that of **Rudolph J. Schaefer**, well known brewer, yachtsman and marine art collector, who was finishing touches on his definitive study of *J.E. Buttersworth 19<sup>th</sup>*

*Century Marine Painter*. John's painting was eagerly included in the book by Schaefer. Schaefer befriended John, and upon seeing his paintings, took him to the **Kennedy Gallery**, which agreed to represent him. He also commissioned John to paint in the style of James E. Buttersworth all the past and present Schaefer family yachts, with **Larchmont Yacht Club** painted in the background.

Rudolph J. Schaefer's book, still the definitive text on Buttersworth, has been recently updated by his widow **Janet Schaefer** and Maritime Historian **Andrew German**, and reprinted by Mystic Seaport Museum in 2009 (see our book page for details).

John soon decided to commit himself wholeheartedly to his new career, and moved to the country's premier sailing town, then the home of the **America's Cup, Newport, Rhode Island** in 1976. Soon *Courageous*



skipper Ted Turner, and tactician **Gary Jobson**, who were in town to compete and win the 1977 America's Cup, became lifelong friends. Turner, in fact, commissioned John to paint his winning 12-meter *Courageous*, and then co-signed the limited edition print. John continues to use his artwork to help the charity that Jobson helped establish in 1993 – the **Leukemia Cup Regatta** – which is run at over forty yacht clubs around the country each year. John donates a print to be auctioned off at each one of those regattas to support the cause. While John's limited edition print of *Courageous* originally sold for \$150 each, these days that print, if you can find one, is trading at \$2,400. His sought-after yacht paintings, of which he only completes one a year these days, so meticulous is he in his research preparation and execution, now sell regularly at the \$100,000 - \$150,000 range. Not bad for a kid from Cape May.

Last fall John was pleased, along with other IYRS trustees, **Ed Kane** and **Peter Gonzalez**, to oversee the opening of the school's yacht library and the newly restored Aquidneck Mill Building adjacent to the school. The library, which is open to the public, contains more than 4,000 nautical books and periodicals, along with log books, Yacht Registries and Yacht Club Directories, and complete collections of magazines like *Rudder* and *Yachting* magazine. The school did

such a good job at restoring the Mill Building that it received the **Doris Duke Historic Preservation Award** from the **Newport Restoration Foundation**.

**Ted Turner**, **Gary Jobson**, and in fact, the whole crew from the '77 campaign of *Courageous*, were honored at the **New York Yacht Club** recently, along with the Captains of the Ferries who oversaw the scene to rescue the passengers from **Sully Sullenberger's** miraculous landing on the Hudson with a special dinner sponsored by the **National Maritime Historical Society**. Well-known yachtsman **Rich DuMoulin** kicked off the festivities, while author **William White** – *A Press of Canvas, A Fine Tops'l Breeze, The Evening Gun*, and *The Greater the Honor* led the fundraising auction for NMHS.

As a special attraction, artists **Paul Garnett** and **William G. Muller** and the **J. Russell Jinishian Gallery** were invited to set up a special exhibition of paintings for the sellout crowd. Fans of ancient Norwegian music will be seeing Paul's moody painting of a Viking ship in the moonlight soon on the cover of the new CD by **Bow Triplets**, a popular Swedish Celtic music group.

The **Fairfield Historical Society** recently built a \$10 million exhibition and history center and museum. Founded in 1640 on the shores of **Long Island Sound**,

the town of **Fairfield, Connecticut** has quite a Colonial history which included being burned by the British in 1779. Last fall as a part of their annual fundraiser with curator **Adrienne Saint-Pierre** they mounted an exhibition of paintings by 17 contemporary marine artists to complement their historical collection of art and artifacts. "Salt Air and Sunlight" featured the paintings of **Peter Arguimbau**, **Dimetrious Athas**, **Christopher Blossom**, **Don Demers**, **Glen Hacker**, **Neal Hughes**, **A.D. Blake**, **Sergio Roffo** and others.

Readers of *Steamship Bill* magazine, the journal of the **Steamship Historical Society** will have seen **William Muller's** paintings of New York Harbor and the Hudson River in the Winter 2009/10 issue. The article includes a double page spread of paintings, including Bill's painting of the "Last of the Hudson River Dayliners, the *Alexander Hamilton*" (on which he served as pilot), and "Cruising Up the Hudson River on the *Mary Powell* in 1890." The article is actually an excerpt from the up-and-coming well-deserved coffee table book on Bill's work entitled *From Steamship to Studio*, due out by **Flat Hammock Press** this fall. We'll keep you posted on the details. Further information on the Steamship Historical Society can be found at [shsa.org](http://shsa.org).

The **National Maritime Historical Society** has recent-

Continued on page 21



**Patrick O'Brien**

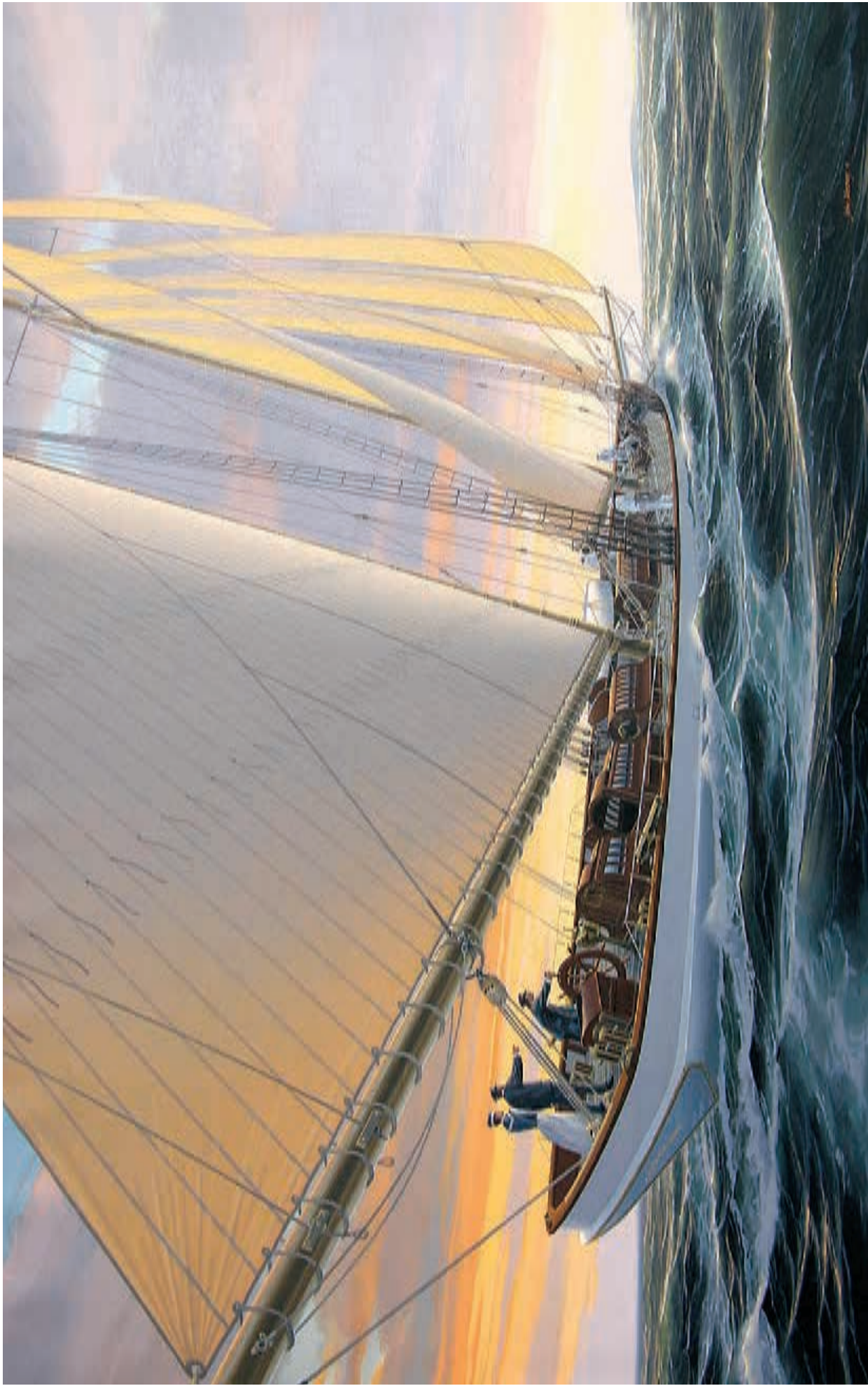
John Paul Jones: *Ranger vs. Drake, 1778*

Oil 24" x 36", \$9,800

The *Ranger* was one of John Paul Jones favorite ships, in which he fought one of his most famous battles. Built in Portsmouth, NH in 1777, she was a corvette, also known as a sloop of war, which meant she carried all her cannons on one deck. She had 18 cannons and a figurehead of a rifleman (a ranger).

In 1778, John Paul Jones brought the American Revolution to England's shores by sailing the *Ranger* in British waters, harassing shipping and ports, and causing panic in the populace. While several British cruisers were searching for *Ranger*, Captain Jones sailed across the North Channel to Ireland to induce *HMS Drake*, 20 guns, to come out and fight. The *Drake* came out slowly engaged in a duel at sea. Jones described the battle in a letter: "The sun was now a little more than an hour from setting, it was therefore time to begin... The action was warm, close and obstinate; it lasted for an hour and five minutes when the enemy called for quarters." The British surrendered with 40 men dead, while only two Americans were killed.





Oil 37" x 53" \$105,000

Schooner Yacht **Coronet** 1885

John Meccray



Continued from page 19

ly made available a limited edition print of Bill's, *Mary Powell* painting. The view is as if you are standing on the portside upper deck of the *Mary Powell* as she heads home to **Rondout Creek** on a summer evening. Off the portside is seen the freight schooner *Lizzie A. Tolles* with her cargo of brick on deck. Beyond her is the **Esopus Narrows Lighthouse**, which was built in 1871 and is still a fixture on the river today. Further up the river and making its way down is seen the steamboat *M. Martin* of the Newburg-Albany line. Bill has produced the print in a limited edition of only 190 prints. The image is 16 1/2"x30". They sell for \$260, with proceeds going to benefit the good work of the NMHS. You can order by calling 800-221-6647, or visiting their website at [seahistory.org](http://seahistory.org).

Speaking of steamship photos, second generation steamship enthusiast, and fine artist **William Ewen** has let us know recently that he's established a website for the incredible collection of steamship photos from

his and his father's archives. These include vintage and contemporary shots of every thing from old time sidewheelers like the Fall River Line's *Providence*, to New York Central Tugs, as well as liners like the *Andrea Doria*, *QE2*, *Oriente* and *Isle de France*. You can view them at [steamshipphotos.com](http://steamshipphotos.com).

The history of steamers of another sort in print was featured in a six page article in the winter issue of *Sea History* magazine, written and illustrated by current American Society of Marine Artists president **Ian Marshall**, a noted maritime historian and the author of *Armored Ships, Ironclads and Paddlers*, *Passage East*, *Flying Boats: J-Class Yachts of Aviation*, and *Cruisers and La Guerre de Course*. His newest series of over thirty watercolor and oil paintings focuses on the history of the modest sized steel, single screw-powered cargo ships that were fixtures in every major and obscure port throughout the world from 1870-1960. As he noted in his article, "Tramp steamers plied wherever there was

cargo for shipment. They were not committed to follow scheduled routes. In 1914 there were 9,000 ships in the British registry. 43% of the world's Merchantmen, and a greater number of these were tramps. Tramps handled a variety of cargo and sailed whenever and wherever the cargo dictated. The term "tramp" was a description of the role rather than the design of the ship. Ships operating regularly scheduled services on specific routes were called "liners."

What tremendous subject matter for an artist like Ian—funky ships of all sorts of configurations transporting all sorts of cargo, in holds and on deck, up the rivers, in the harbors, and on the oceans of the world. From **Zanzibar to Venice to Tokyo**, Ian depicts the story of this essential economic transport that sailed for companies like the **British India Line**, **Blue Funnel Line**, the **Hamburg-Amerika**, the **Norddeutscher Lloyd Lines**, and American lines like **Lykes, Farrell and American Export**. The entire collection of paint-

Continued on page 22



**John Mecray**

*Daybreak Coronet*

Oil 24" x 33" \$55,000

When John Mecray moved to Newport, Rhode Island in the mid-1970's after a successful illustration career in Philadelphia, he was determined to devote himself to the depiction of America's greatest yachts and yachting heritage.

His many paintings of designs from *Vigilant*, *Valkyrie to Brilliant*, *Ranger* and *Dorado* have earned him a reputation as one of the world's premier painters of the subject. But his contributions to the field have not been limited to artistic ones. In order to ensure that America's yachting heritage and classic yachts be preserved for generations to come, he helped found the Museum of Yachting, along with celebrated Yachtswoman Elizabeth Meyer of the International Yacht Restoration School in Newport, Rhode Island and California (I.Y.R.S.).

When the nation's oldest yacht *Coronet* was acquired by I.Y.R.S., she was nearly decrepit. Today funds are being raised to continue restoring her completely to her former glory.

As only one artist of his caliber could, John created these two completely different paintings of *Coronet* to show her underway and to serve as a beacon for what magnificence is in store when the restoration is finally completed in 2014 (More information about *Coronet* can be found at [IRYS.com](http://IRYS.com)).

Today John works primarily by commission, meticulously completing about 1 major painting a year. It's rare to see one, not to mention, two original Mecray paintings available in the marketplace.



Paul Garnett

Destination Tripoli: *Argus, Constitution, Vixen*, July 1804

Oil 20" x 36" \$9,500

In the early 19th century, Mediterranean corsairs were preying on American shipping, capturing ships and cargoes and enslaving entire crews. One of the major outposts of this pirate activity was Tripoli on Africa's north coast. American public opinion reached fever pitch for the young American government to bring an end to the attacks for which America was paying tribute in order to let our ships pass safely on the high seas. In 1804, a squadron of ships led by Commodore Edward Preble in the frigate *Constitution* in the company of *Argus* - 16 guns, *Siren* - 12 guns, *Vixen* - 12 guns, *Enterprise* - 12 guns, *Scourge* - 14 guns, and *Nautilus* - 12 guns, were sailed to the Mediterranean to bring Tripoli's Bashaw to account for the capture of the American frigate *Philadelphia* and imprisonment of American sailors. On the way to their destination, the *Constitution* and her armed naval force were caught in severe gales and driven offshore. On July 28th the storms were so fierce that some of the vessels were taking on so much water they were in danger of foundering. This painting shows *Argus, Constitution* and *Vixen* battling the elements. Three days later, the squadron reached its destination and lay siege to the town of Tripoli on August 3, 1804.

Continued from page 21

ings were on display at a special three-day exhibition at the meeting of the **Connecticut Maritime Association** on March 23 - 25 held at the Hilton Hotel in **Stamford, Connecticut** with proceeds of the sale to benefit the **North American Maritime Ministries Association**, which has assisted seafarers since 1932. An exhibition will also be held in the fall of this year at the **J. Russell Jinishian Gallery** in **Fairfield, Connecticut**. To view the paintings, visit [jrusselljinishiangallery.com](http://jrusselljinishiangallery.com).

The majority of tramp steamers that Ian Marshall painted were powered by vertical triple-expansion steam engines with coal fired boilers. Where did all the coal needed to fire them come from, anyway? Well, you've heard the phrase "like taking coals to Newcastle." Of course, it was the city of **Newcastle in New South Wales, Australia**. That's exactly where the members of the ASMA down under, that's the **Australian Society of Marine Artists** (for you "Crocodile Dundee" fans) found themselves recently, exhibiting paintings related to shipping in and around Newcastle. In fact, **Don Braben**, chairman of their National Exhibition, relates that the society has been particularly active this year, as membership continues to grow. Its members took the top prizes in the annual art exhibition sponsored by the **Australian National Lines**, and organized by the **Melbourne Mission to Seafarers, Don Talintyre** winning first prize/Contemporary section, and **Julian Bruere**, the Traditional section.

The society's own national exhibition, entitled "The Waterways of Sydney --Then and Now" was held at the **New South Wales Parliament House** in February. The largest exhibition of marine art held all year in Australia, was opened by the president of the **Australian Heritage Fleet**. The "President's Prize" was awarded to **Dean Clatlin** for his scale model of the Queensland Government yacht, or "little ship of state" as she was known, *Lucinda*. Sculptor **Col Henry** has become the **Sydney Heritage Fleet's** artist in residence and has moved his studio aboard the historic Sydney ferry *Kanangra*. From July 14 to December 31 an exhibition of society members will be held at the **Laperouse Museum** to celebrate the arrival of French explorer **Jean-Francoise de Galaup, Comte de la Perouse** at Botany Bay on January 24, 1787 with his 500-ton ships, *Boussole* and *Astrolave*. Other society members painted around **Darling Harbour** in Sydney at the annual Wooden Boat Festival, and during Navy Day at the **Royal Australian Navy Base at Garden Island**. Tasmanian members exhibited at the **Levitt Gallery** in **Cygnnet**. There has certainly been a lot of marine art going on down under. More information on their activities and exhibitions can be found at [marine-artistsaustralia.com.au](http://marine-artistsaustralia.com.au).

We got a nice note recently from another Australian marine artist **Ross Shardlow**, who many years ago painted beautiful watercolors of the coal-fired steamer *Sabino* and the Gloucester fishing schooner *L.A.*

*Dunton*. In fact, you can actually take a ride aboard the *Sabino* at the Mystic Seaport Museum, Mystic, CT. where both ships are berthed, and where you can still buy reproductions of Ross' paintings. He related that he sat down the other night to watch the DVD on **Geoff Hunt – Geoff Hunt; Portrait of a Marine Artist** (to order visit [sea-tvproductions.com](http://sea-tvproductions.com)). He was surprised to see not only Geoff Hunt being interviewed, but also **Charlton Heston**, and yours truly! I guess there's no escape, even down under!

We also heard recently from **New Zealand's** leading maritime artist, **A.D. Blake**, who is finishing up a number of paintings based on his 3,000 mile sailing trip aboard an 80 ft. pilot-house ketch from **Oban, Scotland to Bergen, Norway**, up the Norwegian coast to **Hammerfest**, then to **Svalbard and Spitzbergen**, finishing at **Tromso**. He said the sun never set, and that the temperature was between 0 and 5 degrees Centigrade the whole trip! It should be fascinating to see what he comes up with. In the meantime, he continues to campaign his 59 ft. gaffed rigged wooden yacht *Thelma*, built in 1897, as the President of the Classic Boat Association in New Zealand, and to pursue his interest in painting classic yachts like the dynamic painting of *Bolero*, which arrived, still wet, just in time for this issue.

He and other members of the Blake family have also collaborated with the **Voyager New Zealand Maritime**



**Museum and the Museum of New Zealand Te Papa Tongarewa** to create a permanent exhibit to honor the leading figure of modern New Zealand yachting, Tony's brother **Sir Peter Blake**. It's an interactive exhibition in the specially refurbished wing designed by renowned New Zealand architect **Peter Bossley**. It includes among other things New Zealand's 1995 America's Cup winning yacht NZL32 *Black Magic*. The exhibition not only celebrates the spirit and accomplishments of Sir Peter, but also the maritime achievements of this island nation, which at one time or another has held every significant blue water sailing trophy in the world!

Another interesting maritime exhibition was held recently at **India House** at One Hanover Square, the oldest section of **New York City**. In fact, the land the building sits on was once owned in 1673 by **Peter Stuyvesant's** nephew and New Amsterdam's secretary **Nicholas Bayard**. Hence the name of India House's restaurant **Bayards**, one of the nicest, quietest, and most civilized places to dine in New York City (call 212-514-9454 for reservations). The exhibition "Ships, Explorers and the World Trade Center," was organized by India House trustee and maritime historian **Margaret Stocker**, and included such fascinating artifacts as the remains of the bow of **Adrian Block's** ship *Tijger*, which burned off Manhattan in 1613 and was excavated in 1916, a bronze canon originally owned by the **East India Company**, a huge 17<sup>th</sup>-century anchor that was uncovered and saved during the construction of the World Trade Center in 1967, and a variety of other fascinating artifacts. It even included a model and film of the USS *New York*, the U.S. Navy's newest warship, whose bow was constructed from 2 ½ tons of steel salvaged from the World Trade Center. More information on the contents of the exhibit and the efforts of India House to document and preserve the history of the world's busiest port can be found at [indiahousefoundation.org](http://indiahousefoundation.org).

**Len Tantillo's** fascinating paintings of **Manhattan** as it appeared when it was the Dutch colony **New Amsterdam** were front page news in the Netherlands recently at an exhibition at **Westfries Museum** in **Hoorn** as a part of the Dutch celebration of the 400<sup>th</sup> anniversary of **Henry Hudson's** arrival in New York Bay. The exhibition opening was attended by several hundred people, 50 of whom made the trip from America. The show was officially opened by **Ad Geerdink**, Westfries Museum Director, the **Consulate General of the United States** and the **Minister of Culture of the Netherlands**. It even included special music about the Hudson River composed especially for the occasion. Hey, the Dutch take their history seriously! Lenders to the exhibition included **Mr. and Mrs. Timothy McCormick**, **Key Bank**, and the **Collegiate Church Corporation**, who still oversee the extensive Dutch holdings in Manhattan. How popular was this exhibition? Well over 10,000 people visited it during its six week run. Wow!

Before Len left for Hoorn he was commissioned by New York State Governor **David Patterson** to paint a painting of 17<sup>th</sup>-century **Fort Orange**—now **Albany**. This was presented by the Governor to the Dutch Royal family during their State visit as part of the Henry Hudson Quadra-centennial celebration. Len's paintings of New Amsterdam will be exhibited starting in June at the **Union League Club** in Manhattan.

Len's latest projects include a late 17<sup>th</sup>-century fishing scene just offshore from **Ground Zero** for the descendants of the family whose windmill operated on the site at that time. He is also working on **Onondaga** Indian tribe fishing scene for archeologist **James Bradley** whose book *Before Albany* contains 20 paintings by Len.

Continued on page 29



**Loretta Krupinski** *Steamer Wivurna at Squirrel Island, Boothbay Harbor, ME 1887* Oil 22"x29" \$7,000



**Loretta Krupinski** *Waiting for Trap Day, Monhegan Island, Maine, 1899* Oil 22" x 28" \$8,500

This painting depicts the lobster traps in the fall, fish flakes drying cod rest among the yellow hawkweed and lavender asters. The scene is at Fish Beach and has not changed much even today.

Monhegan Island lies 12 miles from the tip of the St. George peninsula. Only Matinicus Island is further away. Monhegan is small, 1.4 miles long and .7 miles wide, its history is much greater. Going back 400 years when the first European Giovanni Da Verrazano charted the island in 1524.

Since then it has been a landing place for other European explorers, traders, early cod fishermen, and rusticators seeking summer solace in the 1870's and those talented artists seeking to preserve the beauty of the 160 foot cliffs and the working waterfront.

Two thirds of Monhegan is protected woodlands and headlands affording it miles of trails over breathtaking walks along the cliffs easily committing the experience to your memory for a lifetime. Far from the water, the lighthouse stands on the highest point on the island where mariners can easily spot its beacon of light. Unless the winds blow from the southwest, Manana Island forms a protected harbor for the small lobster boat fleet. Abundant with fish in the nineteenth century, the harbor was filled with cod and mackerel fleets. Lobstering began around 1876.

Trap Day is an annual event taking place on the first good day after January. (Excerpted from the newly published "Looking Astern: An Artist's View of Maine's Historic Working Waterfront," containing 40 paintings and text by Loretta Krupinski — see our book pages for details).

# NOTEWORTHY

## American Naïve Paintings

Deborah Chotner with others  
Princeton University Press  
Hardcover ISBN: 978-0-521-44301-2  
668 pp.  
\$85

To order: [press.princeton.edu](http://press.princeton.edu)  
The National Gallery's collection of naïve paintings depicting steam and sailing ships, farms, portraits, prizefighting and more by artists, who, with little to no training, have contributed to America's cultural legacy.

## American Paintings of Nineteenth Century, Part I

Franklin Kelly with others  
Princeton University Press  
Hardcover ISBN: 978-0-894-68215-5  
468 pp.  
\$75

To order: [press.princeton.edu](http://press.princeton.edu)  
This beautifully illustrated volume, covering American art at the National Gallery, focuses on how artists of the time emulated nature. Particular consideration is given to Winslow Homer's "Breezing Up", Thomas Eakins' "Brothers Racing" and others, Frederick Edwin Church's "Morning in the Tropics" and Thomas Cole's "Voyage of Life" series.

## American Ship Models And How to Build Them

V.R. Grimwood  
Paperback  
187 pp.  
\$19.95  
To order: 800-273-7447 / [woodenboat-store.com](http://woodenboat-store.com)  
Building instructions with detailed drawings of skipjack, fishing scow, and whaling schooner models.

## Antique Trader, Antique & Collectibles 2010, 26<sup>th</sup> Edition

Dan Brownell  
Krause Books  
Paperback ISBN: 1-4402-0361-9  
816 pp.  
\$13.59

To order: [krausebooks.com](http://krausebooks.com)  
8,000 listings and 4,000 full color photographs cover every field of collecting.

## Art Museums Plus: Cultural Excursions in New England

Traute M. Marshall  
University Press of New England  
Paperback ISBN: 978-1584656210  
400 pp.  
\$24.95

To order: [amazon.com](http://amazon.com)  
This guide book to more than 80 art museums in the six New England states also takes the reader on an anecdotal and cultural side trip.

## The Artistic Legacy of John Prentiss

## Benson

Introduction by Margaret M. Betts  
Baker Marine Publications  
Hardcover  
3 Volume Set  
\$24 Complete  
To order: [johnpbenson.org](http://johnpbenson.org)  
Each book in this incredible set is more than 300 pages paying tribute to John Benson (1865-1947), his talent and artistry as a marine painter, and his vision, skill and versatility, as a cabinet maker, muralist, graphic designer, architect, and more. This 3-volume set is a collector's item.

## Building A Navy Board Model of H.M.S. Sussex 1693

Dr. Gilbert McArdle  
Hardcover ISBN 978-0-9820579-5-7  
170 pp.  
\$75

To order: [www.seawatchbooks.com](http://www.seawatchbooks.com)  
The author, a specialist in Navy board ship models, takes the readers through this step-by-step process with detailed photographs, drawings, and text about constructing a 1:48 admiralty style boat. The book includes seventeen sheets of plans at 1:48 and 1:96 scale.

## Charles Dixon And the Golden Age of Marine Painting

Stuart Boyd  
Halstar  
Hardcover ISBN: 978 1 906690 15 1  
144 pp.  
\$53.79

To order: [amazon.com](http://amazon.com)  
With over 100 paintings and a number of drawings and sketches of yachting scenes, naval battles, liners, sail and steam ships, and working boats, this book celebrates distinguished British maritime artist, Charles Dixon (1872-1934), and his contemporaries: Montague Dawson, Sir John Lavery, Jack Spurling and others.

## Cross Currents: Impressions of Bermuda

The David L. White Collection  
Bermuda National Gallery  
Hardcover  
\$50  
To order: 441-295-9428  
Art of Bermuda collected by the former chairman of the Bermuda National Gallery.

## The Dory Model Book

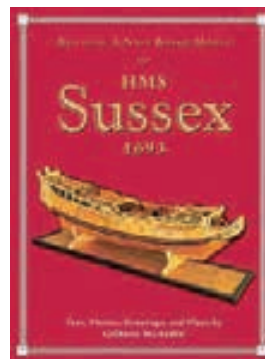
Harold Dynamite Payson  
Paperback  
84 pp.  
\$19.95  
To order: 800-273-7447 / [woodenboat-store.com](http://woodenboat-store.com)  
A book of well laid out plans for building models of the authentic Bank dory,

Friendship dory and Friendship dory skiff.

## Edward Lear: Egyptian Sketches

John Gaschke  
National Maritime Museum  
Hardcover ISBN: 9781906367206  
64 pp.  
\$16.34

To order: [amazon.com/nmm.ac.uk](http://amazon.com/nmm.ac.uk)  
This is a collection of watercolor sketches by painter and nonsense poet Edward Lear (1812-88) of the mystical light, astonishing landscape and a host of exotic boats that trafficked the Nile during the 19<sup>th</sup>-century.



## Fiery Pool

The Maya and the Mythic Sea  
Edited by Daniel Finamore and Stephen D. Houston  
Yale University Press  
Hardcover ISBN: 9780300161373  
328 pp.  
\$65

To order: [yale.edu/yup](http://yale.edu/yup)  
The idea of the Maya as an inland civilization is discarded, while the sea as their source of power and inspiration is newly assumed. This richly illustrated volume accompanying an exhibition of 100 pieces of art firmly establishes water as the primary influence in Maya art and culture.

## Fine Art and High Finances: Expert Advice on the Economics of Ownership

Clare McAndrew, PhD.  
Bloomberg Press  
Hardcover ISBN: 978-1576603338  
288 pp.  
\$39.95  
To order: 800-869-1231 / [amazon.com](http://amazon.com)  
This is a guide for the art collector/investor to all the issues to be confronted when protecting and profiting from one's collection. Topics include appraisal and valuation, art as loan collateral, securitization and taxation, insurance, black-market art trade and more.

## Finely Carved & Nicely Painted The Art and Decoys of George H.

## Boyd

Seabrook  
Hardcover  
96 pp.  
\$65  
To order: 603-964-9918  
A brilliantly illustrated book detailing the extraordinary and extensive artwork of the premier New Hampshire decoy carver, with a biographical sketch of the artist and history of the art form.

## Fish 77 Great Fish of North America

Flick Ford  
Greenwich Workshop  
Hardcover  
208 pp.  
\$50  
To order: 800-243-4260  
Featuring 77 never before published watercolors of the great fish of North America by one of the nation's premier fish painters with accompanying text by a well-known sportfisherman and fishing writer.

## Flying the Colors

A. Granby & J. Hyland  
Hudson Hills Press  
Hardcover ISBN: 978-1555953515  
\$125  
To order: 800-331-2665 / [mysticseaport.org](http://mysticseaport.org)

Overlooked and under appreciated artists, as well as unknown works by well-known artists are brought to light in this book of American Marine Art of the 19<sup>th</sup>-century, with special attention given to James Buttersworth, while James Bard, Antonio Jacobsen, Robert Salmon and Fitz Henry Lane are given a closer look as well. A beautiful coffee table book that evokes nostalgia for America's glorious past. Proceeds from sale benefit Mystic Seaport Museum.

## Frank Vining Smith: Maritime Painting in the 20th Century

James A. Craig  
Hard Press Editions  
Hardcover ISBN: 978-1-55595-329-4  
172 pp.; 85 color plates and 85 b/w plates  
\$65  
To order: [Amazon.com](http://Amazon.com)  
This book presents a definitive survey of America's last true marine artist. Smith was a prolific artist and illustrator whose subject matter went beyond his portrayal of the nautical world to include works depicting the great outdoors, in a career that spanned both World War I and World War II and beyond.

## The Frigate Surprise: The Complete Story of the Ship Made Famous in the Novels of Patrick O'Brian

Brian Lavery, Geoff Hunt and Nikolai



# NEW BOOKS

Tolstoi  
W.W. Norton & Co.  
Hardcover: ISBN: 978-0-393-07009-5  
144 pp.  
\$39.95

To order: Amazon.com  
Rich with original paintings, architectural line drawings, photographs, and maps, this splendid volume illuminates the brilliant history, both actual and fictional, of one of the world's most famous vessels.

**From Land and Sea:  
Nova Scotia Contemporary Landscape Artists**

Dee Appleby  
Down East Books  
Hardcover ISBN: 9781551097299  
156 pp.  
\$29.95

To order: downeast.com  
This book introduces 65 contemporary Nova Scotia artists who interpret the landscape of this maritime province in a variety of styles.

**Gifts From the Ancestors  
Ancient Ivories of Bering Strait**

Edited by William w. Fitzhugh, Julie Hollowell and Aron L. Crowell  
Yale University Press  
Paperback ISBN: 9780300122060  
328 pp.  
\$50

To order: yale.edu/yup  
A fully illustrated examination of the discovery of ancient walrus ivory carvings of animals, mythic creatures, and abstract and human forms from the Russian coast of the Bering Strait, Western Alaska and the islands in between, with essays by Arctic scholars.



**The Grandeur of America's Age of Sail**

John Stobart  
Essay by Andrew W. German  
Notes by Don Demers  
Hardcover \$34.05

Paperback \$24.95  
168 pp.  
To order: stobart.com  
The 60 year career of the preeminent marine artist of our time is celebrated with a comprehensive look at his work from his earliest years in England to the historic paintings of American seaports during the age of sail that he has come to be known by.

**Hearts of Steel**  
Paul Wright  
Halsgrove Publishing  
Hardcover ISBN: 9781906690052  
144 pp.  
\$24.76

To order: amazon.co.uk / halsgrovepublishing.co.uk  
Military history, military vehicles, ships and shipping are the subjects of the 60 illustrations in this book by Royal Society of Marine Artists member Paul Wright..

**The Hudson-Fulton Celebration  
New York's River Festival of 1909  
And the Making of a Metropolis**

Kathleen Eagen Johnson  
Historic Hudson Valley  
Hardcover ISBN: 978-0823230211  
204 pp.  
\$39.95

To order: amazon.com  
Cover-to-cover illustrations by the curator and director of Collection at Historic Hudson Valley makes this book a veritable scrapbook of the two week extravaganza in 1909 that marked the 300<sup>th</sup> anniversary of Henry Hudson's trip up what is now known as the Hudson River.

**J.E. Buttersworth: 19<sup>th</sup> Century Marine Painter**

Rudolph J. Schaefer  
Mystic Seaport Museum  
Hardcover  
300 pp.  
\$150

To order: 800-331-2665 / mystic-seaport.org  
A revised and expanded edition of Rudolph Schaefer's comprehensive book, with the advice of Janet Schaefer, the new volume will include the details of Buttersworth's life, full-color reproductions of more than 150 works, and a listing of 1,500 known Buttersworth paintings.

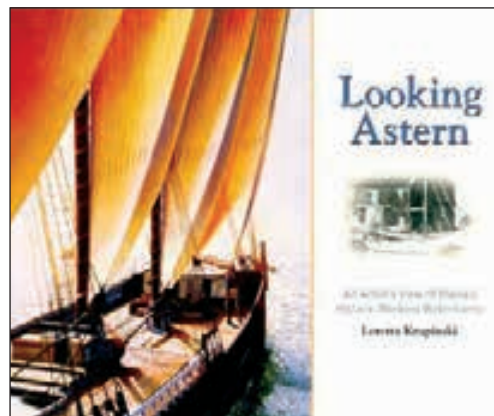
**Like Breath on Glass  
Whistler, Inness, and the Art of Painting Softly**

Marc Simpson  
Yale University Press  
Hardcover ISBN: 9780300134063  
280 pp.  
\$65

To order: yale.edu/yup  
The works of 15 American artists, including James McNeill Whistler, George Inness, William Merritt Chase, Thomas Wilmer Dewing, John Twachtman and Edward Steichen, explore the aesthetics of painting "softly" and its shimmering effect.

**The Light Lies Softly  
The Impressionist Art of Clark Greenwald Voorhees (1871-1933)**

Marshall N. Price  
\$10  
To order: 212-731-0550  
The 30 important works showcased here by the father of Old Lyme Impressionism, whose works are rarely exhibited and rarely studied, makes this an exceptional exhibition catalogue.



**Looking Astern:  
An Artist's View of Maine's Historic Waterfront**

Loretta Krupinski  
Down East Books  
Hardcover ISBN: 978082727490  
112 pp.  
\$29.95

To order: downeast.com  
40 original paintings, and the historic sepia prints which inspired many of them, bring to life a time gone by on the waterfronts of Maine, when fishing and quarrying, and the cargo trade were in their heyday.

**Loot  
The Battle over the Stolen Treasures of the Ancient World**

Sharon Waxman  
Time Books  
ISBN: 978 0-8050-9088-8  
Hardcover \$30  
Paperback \$17  
432 pp.

To order: macmillan.com  
A riveting and authoritative look at the face off taking place between the great museums of the West and emboldened countries which were stripped of their treasures from their

ancient civilizations. This is a passionate book about art-world intrigues that reads like a scholarly novel.

**The Marine Paintings of Smitheman**  
S. Francis Smitheman

Halstar  
Hardcover ISBN: 978 1 906690 16 8  
144 pp.  
\$45.16

To order: amazon.com  
The works of this volume showcase sailing ships from the 16<sup>th</sup> – 20<sup>th</sup>-century in Antarctica, the Arctic, on the Thames, in ports and harbors, and in various other adventures, all the while demonstrating the bravura of an internationally recognized contemporary British marine master.

**The Mariners Book of Days**

Peter H. Spectre  
Sheridan Books  
Wirebound  
112 pp.  
\$14.85  
To order: 800-273-7447 / woodenboat-store.com  
A desk diary and calendar rife with nautical history, that also entertains with nautical trivia and traditions.

**Outrageous Yachts**

Jill Bobrow and Kenny Wooton  
Photographs by Dana Jenkins  
Vendome Press  
Hardcover ISBN: 978-0-86565-257-6  
232 pp.  
\$50  
To order: abramsbooks.com  
Guiltily designed by Jeff Koons, and 19 other magnificent mega-yachts, meticulously detailed from stern to bow, and their designers, builders, owners, and guests are discussed in depth in this lavishly illustrated book.

**The Oxford Encyclopedia of Maritime History**

John B. Hattendorf  
Oxford University Press  
Hardcover ISBN: 9780195130751  
4 volumes, 2912 pp.  
\$250

To order: seawatchbooks.ipower.com  
With nearly 1000 entries, these comprehensive volumes cover the entire history of seagoing from earliest records through the Egyptians to the present, covering all the ships that sailed the seas, in addition to ship building, navigation and scientific developments, commerce, economies, maritime law and more.

**Painting Boats and Coastal Scenery**

Robert Brindley  
Crowood Press  
ISBN: 978-1847971197  
176 pp.  
\$26.56

To order: amazon.com  
Signed copy \$43.50 at robertbrindley.com  
Ever been inspired by the sea so much you wanted to paint the sea? This book celebrates that inspiration by explaining how to use watercolors, oils and pastels to paint every aspect of the coast, tidal rivers, creeks, beaches, boats, harbors and more.

**River of Paradise**

**Water in Islamic Art and Culture**  
Edited by Sheila s. Blair and Jonathan M. Bloom  
Yale University Press  
Hardcover ISBN: 9780300158991  
384 pp.  
\$85

To order: yale.edu/yup  
This abundantly illustrated volume discusses the roles played by water in Islamic art.

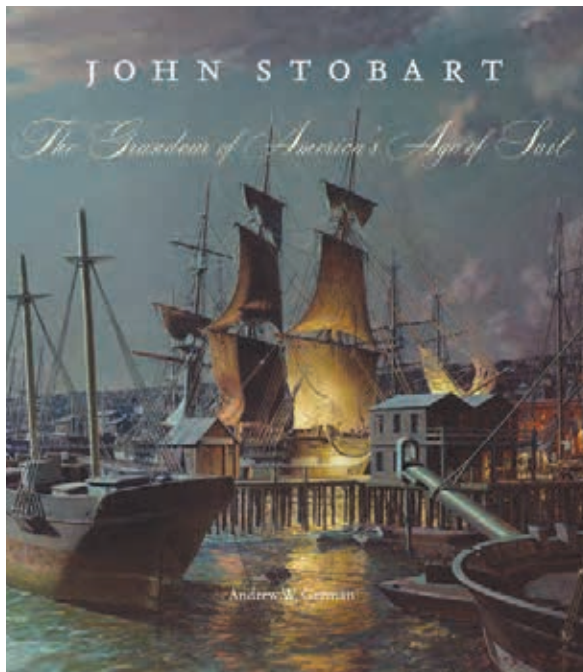
**Robert Indiana  
And the Star of Hope**

John Wilmerding and  
Michael K. Komanecky  
Farnsworth Art Museum  
Hardcover ISBN: 978-0300154702  
128 pp  
\$43.20

To order: amazon.com  
This is as much about Robert Indiana, the work and the artist who created the LOVE sculpture and the HOPE logo for Barack Obama's campaign, as it is about the Star of Hope, the artist's historic home and studio in Vinalhaven, Maine, and how living on Vinalhaven since 1978 has informed his work.

**Sargent and the Sea**

Edited by Sarah Cash and Richard Ormond  
Yale University Press  
Hardcover ISBN: 9780300143607  
192 pp.  
\$50  
To order: yale.edu/yup  
An exhibition catalogue about



ships and the sea as seen through the eyes of an extraordinary ex-patriot American painter, John Singer Sargent.

**Scrimshaw**

**A Complete Illustrated Manual**  
Steve Paszkiewicz and Roger Schroeder  
Paperback  
68 pp.  
\$14.95

To order: 800-273-7447 / woodenboat-store.com  
A fully illustrated history of the art of scrimshaw as well as instruction on how to create your own scrimshaw.

**Scrimshaw Techniques**

Jim Stevens  
Paperback  
160 pp.  
\$29.95  
To order; 800-273-7447 / woodenboat-store.com  
A beautifully illustrated, step-by-step guide to the tools and techniques of executing extraordinary scrimshaw.

**The Sea**

Philip Plisson  
Abrams Books  
Hardcover ISBN: 978081098484-4  
412 pp.  
\$35  
To order: abramsbooks.com  
250 full-color photographs by world renowned marine photographer and official artist of the French Navy celebrate the world's oceans, seashores, and undersea environs.

**St. Ives Artists: A Companion**

Virginia Button  
Tate Publishing  
Paperback ISBN: 9781854378200

80 pp.  
\$12.05  
To order: amazon.com / tate.org.uk  
This is a chronicle of the history of the seaside artist colonies in Cornwall, England and their artists, some of whom were the most important in Britain, including Ben Nicholson, Patrick Heron, Barbara Hepworth and Terry Frost.

**Stanley Meltzoff – Fish Painter**

Stanley Meltzoff and Mike Rivkin  
Foreword by Ernst H. Gombrich  
Siverfish Press  
Hardcover  
190 pp.  
\$89  
To order: 203-259-8753 / rjinisian@optonline.net  
Stanley Meltzoff had a remarkable and celebrated career as an artist, illustrator, war correspondent, and diver. This book, narrated by award winning author and fisherman, Mike Rivkin, pays tribute to his preeminent career as a fish painter with 200 brilliant plates of his most impressive works.

**Stockwin's Maritime Miscellany:  
A Ditty Bag of Wonders from the Golden Age**

Julian Stockwin  
Ebury Press  
Hardcover ISBN: 0091930669  
224 pp.  
\$18.63  
To order: amazon.com  
An entertaining collection of 200 maritime myths and tales from Britain and around the world, laced with line drawings and "salty sayings" used today from days gone by.

**A Thousand Years of Pirates**

William Gilkerson

Tundra Books  
Hardcover ISBN: 978-0-88776-924-5  
96 pp  
\$32.95

To order: tundrabooks.com  
A beautifully crafted, well-researched, richly illustrated book with original artwork by master sailor, master marine artist and historian William Gilkerson. This easy read is an entertaining historical account of piracy from the pillaging, looting Vikings to piratical nations such as Spain and England to privateers and buccaneers, to the pirates of today.

**Three Centuries of Seafaring:  
The Maritime Art of Paul Hee**

North Carolina Maritime Museum and Fish Towne Press  
Hardcover ISBN: 978-0979618628  
152 pp.  
\$49.95

To order: 252-728-1638  
With an introduction by the curator of the North Carolina Maritime Museum, and essays by Rick and Marcie Carroll of Fish Town Press aside, this book is a pictorial study of life at sea with scenes of yacht races, peaceful harbors, ship portraits, and sea battles and adventures along the Carolina coast.

**Trying Leviathan:  
The Nineteenth-century New York Court Case that Put the Whale on Trial and Challenged the Order of Nature**

D. Graham Burnett  
Princeton University Press  
Paperback \$21.95  
ISBN: 978-0-691-14615-7  
Hardcover \$32.95  
ISBN: 978-0-691-12950-1  
To order: press.princeton.edu  
When a whale breached in New York in 1818, determining whether it was a fish or not, and its oil subject to state inspection and thereby taxation or not, lead to a trial in New York City courts that also put biblical beliefs on trial, and challenged the theretofore natural order of the world. This is a witty illustrated account of that public spectacle.

**Waterline Dioramas  
A Modelbuilder's Artform**

Justin F. Camarata  
Sea Watch Books  
Hardcover ISBN: 9780982057916  
232 pp  
\$70  
This exquisite books thoroughly details every aspect of creating a waterline diorama from conception to hulls, rigging, sails, water (real and crafted), figures and finally presentation. Also included are precise diagrams and wonderful photographs of completed works by Lloyd McCaffery, Donald McNarry, Kenneth Britten and others.

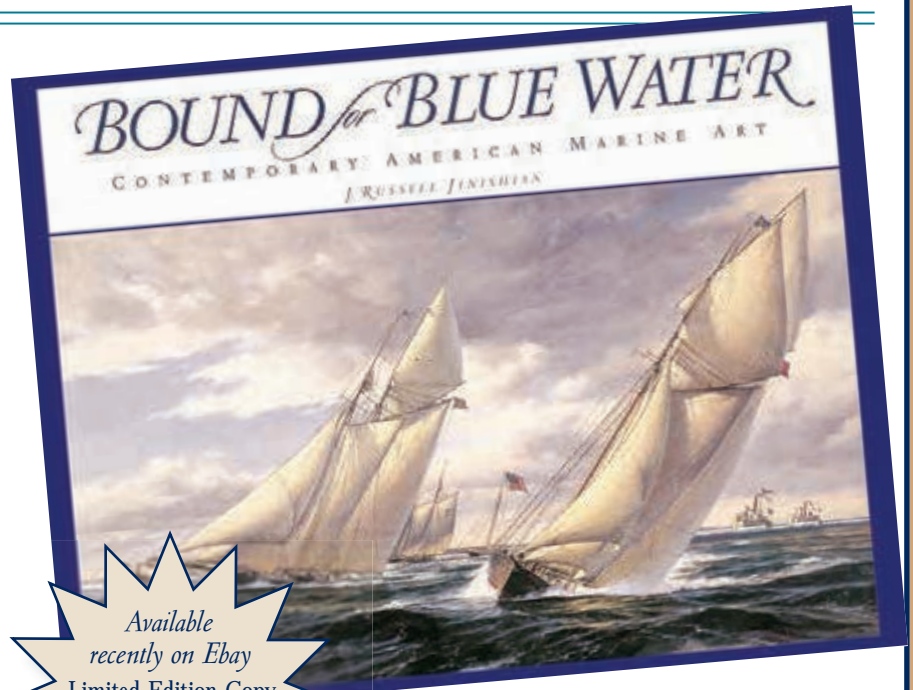


# BOUND *for* BLUE WATER

CONTEMPORARY AMERICAN MARINE ART

**B**ound for Blue Water is the definitive collection of the best American marine art of the twentieth and into the twenty-first century. The nation's leading authority on the subject, J. Russell Jinishian, compiled the art and wrote this authoritative guide to the exciting world of maritime life for both the beginning enthusiast and the experienced collector alike.

This is the first book to highlight key movements in today's marine art and to identify its most important artists with detailed discussions of their unique contributions. A must for every sailor's library, this magnificent volume features over 200 color reproductions of paintings, scrimshaw and sculpture (most never-before-published) by America's leading marine artists.



Available recently on Ebay  
Limited Edition Copy  
Signed by 15 Artists  
for sale for \$650

Hardcover, jacketed, \$85 plus shipping and handling  
184 pages, 14 x 11 inches. Over 85 artists represented.  
Includes a biographical index to the artists. Individually boxed.  
The Greenwich Workshop Press. ISBN 0-86713-088-1

TO ORDER A SIGNED COPY: \$85 plus \$10 shipping and handling per book. Contact the J. Russell Jinishian Gallery, (203)259-8753, 1657 Post Road, Fairfield, CT 06824, or email us at rjinishian@optonline.net. Phone orders require major credit card. To order by mail, please include check or credit card information.

Wholesale and corporate gift orders: order ten books – get one free. Please contact the publisher: (800) 243-4246

## Praise For "Bound for Blue Water"

*At Last, the definitive book on contemporary marine art we've been waiting for. The leading authority in the field guides us through the breathtaking beauty of today's marine art and the artists who are recognized leaders of the new renaissance of this grand traditional art form.*

Stephen Doherty, Editor-in-Chief,  
American Artist Magazine

*If you could have one book in your library on contemporary American marine art, this should be it. Written by the acknowledged authority in the field, it provides indispensable insight into the most important marine art artists of our time.*

Peter Neill, President Emeritus  
South Street Seaport Museum, New York, NY



Joseph Wilhelm (1923-2003) *A.W. Whiteman in New Orleans, late 1960's*  
Oil 11" x 7" \$1,000

Robert Weiss *Arctic Trio*  
Scrimshaw on fossil 7" h  
Mastadon Ivory \$4,500



**Peter Layne Arguimbau**

*Grayling Starts the Wooden Boat Classic, Eggemoggin Reach, Maine*

Oil 16 1/2" x 25" \$10,500

Before the advent of the art supply outlet, the lumber yard and the hardware store, artists not only had to compose and create their paintings – they also were responsible for locating and constructing all the tools needed to engage in their craft – from paint, to a surface to paint on, a medium to thin the paint, to brushes, palettes etc. In fact, artists often served long apprenticeships in the studio/workshop of an established artist simply learning how to properly mix and make materials. Today, all an artist needs is a "shopping cart" and a credit card to have canvas stretched, primed and ready to paint on, paint, brushes, and even easels etc, arrive at their door ready to use.

Some artists however, continue to practice their craft using the completely traditional time-tested methods. Peter Arguimbau is one such artist. What does he paint on you ask? Well, he selects seasonal poplar panels which he grows, cuts and mills himself. While renaissance painters would soak the wood for two years before drying it, Peter uses a specially developed nitrate rub to bond with the fibers of the wood and neutralize its harmful acids. Each morning he mixes a fresh batch of powdered pigment with a special 16<sup>th</sup> century Flemish medium to fill his palette with paints he uses only that day. While artists today typically use a wide variety of mediums to mix with their oil paints, from turpentine, linseed oil to canola or orange oils, Peter prefers the handling and effects of the ancient medium he learned about while studying traditional techniques with master restorer Pierro Manonni. When it dries, it gives his paintings a sheen and glow that we associate with the old master's paintings. For light, Peter paints only by the cool, even daylight that passes through his north-facing studio window.

While these methods have their charms and the results are certainly distinctive in today's marketplace, they also have their hazards—while handling a log destined to become a painting panel recently; it rolled over and broke Peter's foot! What does a creative person do when faced with such adversity? Why, Peter sat down and began writing extensively about his approaches, techniques and philosophies for a soon to be published book. What made the impressionist and current Plein Air painting explosion possible he asks? Why the invention of tubed, portable paints of course! Until his book comes out we have his paintings to enjoy!



Peter's powdered paint pigments



Peter's palette



Collectors of ship models have some exciting things happening this year. From May 29-31 the **USS Constitution Museum in the Charlestown Navy Yard in Boston, Massachusetts** hosted the **Society of Miniature Ship Collectors 2010 East Coast collectors meeting**. "Small Ships Boston" showcasing the evolution and production of small scale ship models—1/1200 scale and smaller—including step-by-step examples of the process of creating them. Representatives of manufacturers around the world were on hand with models for display and for sale: From the US: **1250 Ships, Alnavco, Eagan Ships, Morning Sunshine Models, Saratoga Model Shipyard and Youngerman Ship Models**. From Germany: **CM Miniaturen, Hal Modelbau, and Navis Modelbau**. From New Zealand, **North Head Miniatures** among others. Information about the displays and program can be found at [smscboston.com](http://smscboston.com).

If you're in **Hamburg, Germany** this year you can visit the new **International Maritime Museum**, which occupies 130,000 sq. ft on ten floors in one of the old warehouses on the Hamburg wharf. It houses the collection of **Peter Tamm**, former CEO of Germany's **Springer** publishing group. Although there is one floor, or "deck," dedicated to maritime paintings and prints, the majority of the museum is devoted to a collection of over 35,000 ship models—from 35 Napoleonic era French Prisoner of War bone models to a 55 ft. model of *Queen Mary II* made of Lego pieces. The museum's library boasts 120,000 books, 500,000 photographs, 50,000 ship's plans, and 15,000 menus from passenger ships. It's an incredible and fascinating collection. More information can be found at [internationales-maritimes-museum.de](http://internationales-maritimes-museum.de).

In the States, the **Nautical Research Guild** sponsored a symposium hosted by the **Rocky Mountain Shipwrights Club at Rocklers' Store in Denver, Colorado** in April. Speakers included NRG Chairman **Lloyd Warner, Dan Pariser, and Kurt Van Dam and Mitch Michaelson**.

The Guild's 34<sup>th</sup> annual major conference will be held at **Annapolis, Maryland** from August 23-29. It includes visits to the **Washington Navy Yard** and the **Naval Museum and Gallery**, a guided tour of the **U.S. Naval Academy**, a visit to the **Chesapeake Bay Maritime Museum in St. Michaels**, and, of course, model displays with speakers. More information on both these events can be found at [thenrg.org](http://thenrg.org).

Fans of the very highest quality of shipmaking had a chance to meet one of its leading practitioners, **Lloyd McCaffery** this winter during his East Coast swing, which included a lecture at the **IYRS/Museum of Yachting in Newport, Rhode Island**. Lloyd spoke about his unique techniques, philosophy and approach, which he's developed over the last thirty years, and which has resulted in his incredible models (selling in the \$30,000-\$250,000 range) being included in public and private miniature collections across the country. He also attended an IYRS fundraiser with the **New York Yacht Club in Manhattan**, whose collection of America's Cup models is legendary. There Lloyd presented a specially made half model of the *Eleonora*—the modern replica of the 150 ft. schooner *Westward* designed and built by the Herreshoff Manufacturing Company in 1910, Bristol, Rhode Island—to be given to the donor who has pledged a gift of \$20,000 a year for five years. Lloyd's model was made of pear wood and apple wood on a background of bird-eye maple. It's particularly significant because Lloyd told me it's the only half model he's ever made!

The New York Yacht Club was also the location of a presentation by ship modeler and former **Nautical Research Guild Journal** editor **Rob Napier** on his restoration of an 18<sup>th</sup>-century Dutch East Indian

retourship for the **Museum of Fine Arts, Boston** over a period of 10 years. It was such a complex project that his entire process was documented and published as a 200-page book *Reconditioning an Eighteenth-Century Ship Model VALKENISSE: IrETOURSHIP OF 1717* available through [seawatchbooks.com](http://seawatchbooks.com).

**Harbour Court**, the New York Yacht Club's station in **Newport, Rhode Island**, was the site of an impressive gathering of marine artists and artwork last fall during a weekend-long exhibition and series of demonstrations. Visitors could see painters working as they strolled the majestic grounds of **Nicholas Brown's** former estate including **William Duffy, Yves Parent, Russ Kramer, Ed Parker, John Stobart, Christopher Blossom, Leonard Mizerek, Patricia Warfield, Peter Arguimbau, and Brechin Morgan**. In the newly renovated **Arcadia Room**, dedicated to former **Commodore Robert Stone**, you would have met sculptor **Robert Lagasse**, scrimshander **Salman Rashidi**, and ship modeler **Rob Napier**, each working on a special project and eager to discuss the intricacies of their art. The Arcadia Room also housed a display of over 50 works of art by these artists, and by **John Stobart, John Mccray, Don Demers, and Joseph McGurl**. For those painting outdoors, the strong winds made conditions challenging. John Stobart was dressed like a polar explorer behind his easel, **Russ Kramer**, who was painting next to the seawall, said that the salt spray blew right onto his painting, changing it from an oil to a watercolor! **Chris Blossom** spent all day, from 7:30am on, working on his painting of a view of the mansion. At 4:30pm he still was not happy with his painting, so when I looked out the window at 7:30am the next day, there he was in exactly the same spot, determined to get the painting he wanted, which he eventually did. Only **Len Mizerek** defeated the elements by setting up his easel right inside the library and painted that beautiful room. **Commodore David Elwell** and his wife **Christy** welcomed the artists at the dinner, where collectors got a chance to sit next to their favorite marine artist. What an opportunity. Who wouldn't have loved the chance to have dinner with **James E. Buttersworth or Fitz Henry Lane**, or any of your favorite marine artists from the past and discuss their painting with them, directly? The entire event was a great union of America's premier Yacht Club and America's premier marine artists.

People are often asking us just "what are the artists doing during these challenging economic times?" The answer of course is that they're continuing to expand their horizons and create on the highest level. In fact, let's check in on one of the top artists, **Don Demers**, and see how he's been responding to the challenges in the marketplace. Well, in the past six months he's led 10 workshops across the country, from the **Cape Cod Museum in Massachusetts to Apalachicola and Venice, Florida**, to the **Saguaro Ranch in Bulldog Canyon, Arizona**. His sold out weeklong workshops in **Boothbay Harbor, Maine**, which featured plein-air painting onsite from virtually dawn until dusk, included a special excursion to historic **Burnt Island** in Boothbay Harbor aboard local lobsterman (and Don's cousin's husband), **Russ Brewer's** 33 ft. Young Brothers lobster boat *The Look Out*. Russ is a great guy who knows the local waters like the back of his hand. In fact, call him at 207-446-0897, or email him at [russell.brewer2@myfairpoint.net](mailto:russell.brewer2@myfairpoint.net) if you are in and around Boothbay Harbor this summer. In addition to lobstering, he's also offering regular opportunities for passengers to see the harbor onboard a real working lobster boat. One of Don's Boothbay workshops was profiled in a twelve page article in the Winter 2009/10 issue of *Workshop* magazine published by *American Artist* magazine.

For Don, one of his most exciting workshops was held

inside the famous **Lowell's Boatshop in Newburyport, Massachusetts**, now a national historic landmark. He said he could actually "feel the history all around." The painting he made inside the boat shop was awarded the **John Stobart Foundation Award** at the 2009 Mystic International Exhibition. Don's paintings were also included at the **Plein-air Painters of America** exhibition at the **Haggin Museum in Stockton, California**. In fact, he is now one of few East Coast painters who have been elected to the prestigious **California Art Club** founded in 1909, the oldest art club in California, based in **Pasadena**.

In the fall we sponsored a special evening with Don, with a collection of fifteen of his latest plein-air paintings at the historic **Union League Club** in New York City. It was a fine and fascinating evening that included a great question and answer discussion about Don's special techniques and philosophies. Among the collectors in attendance were **Susan Gronbeck and Gary Olivero, Lucien Burnett, Tim Newton and George Zahringer**. The prize for collectors coming from the furthest away went to **Cutter and Becky Davis** who flew up just for the evening from **Charlotte, North Carolina**, where Cutter is an admired local commercial real estate developer. He's also a skilled artist himself, using his spare time to create beautiful pieces of furniture in the traditional styles of Chippendale, Queen Anne, and William and Mary, along with carvings of American eagles, wild life, and even paintings. His body of work is so impressive that in fact, his works were written up in an illustrated article entitled "Repeating History" in September 2009 *Luxury Living* magazine section of the *Charlotte Business Journal*.

**Len Mizerek** is another artist where the demand for his work has taken him far and wide recently. After placing "2<sup>nd</sup> Place" in the "Quick Draw" competition at the **Easton, Maryland Plein-air** weekend, he headed down the road to garner "Honorable Mention" in the **Annapolis, Maryland** event. Winter found him exhibiting in New York City as one of the newest artist members of the **National Arts Club**, where his painting "View from San Marco Plaza, Venice" won the "People's Choice Award." The warmer weather finds him on his annual painting trip to **Brittany, France**, including the Antique Boat Festival in **Paimpol** where he was filmed in a live painting performance of TV-3. Somehow he managed to complete 25 paintings for his annual exhibition at the **Stringer Gallery in Bernardsville, New Jersey**.

Richmond, Virginia based artist, **John Morton Barber**, whose biannual sale and exhibition has been the highlight of the Richmond art scene for over twenty-five years, has taken his own new approach to sales. His two newest paintings were offered to a select group of collectors via email only. "Chesapeake Bound" featured the schooner *Man A Way* making sail off the wharves of **Urbanna, Virginia** c. 1930 with historic Urbanna landmarks – the old pickle factory, the Burton House, and J.W. Hurley's Oyster House visible along with the oyster buyboat *Muriel Eileen* and steamer *Potomac*. This 17"x31" oil sold for \$29,000. John's publisher, **Annapolis Marine Art Gallery**, is also making it available as a limited edition print. You can contact them at 800-410-0727.

John's painting "Jackson Creek Morning," depicts Captain Johnny Ward's dock on Jackson Creek in **Deltaville, Virginia** at the mouth of the **Rappahannock River** on Stingray Point, the very spot where a stingray stung **Captain John Smith** in 1607. Barber offered this painting to collectors one evening in January while it was still wet, and within a few hours it had been purchased. Hopefully John let it dry before he shipped it out! John has found this approach so successful that



Richard Loud

*Burgess Forty-Footers Racing Through Hull Gut c. 1890*

Oil 17"x28" \$25,000



Richard Loud

*Pilot Boat Hesper, 1891*

Oil 24" x 40" \$35,000



American Navy at the time.

The leading painting sale in the auction was of a British Man o'War by **John Jenkinson** (1780-1820), 34"x51", which went well above its \$6,000-8,000 estimate for \$23,180. A 13"x27" 19<sup>th</sup>-century double octagonal sailor's valentine brought \$10,370, while \$3,050 could have bought you a 48" narwhal tusk, or for \$13,420, an 18<sup>th</sup>-century Napoleonic Prisoner of War bone model of an 18-gun sloop measuring 16"x7"x12". A builder's half model of yacht *Dervish*, 47" long, made by **George Lawley and Sons**, Boston circa 1906 brought \$4,575, while a full 57" model on a stand of the steam yacht *Corsair IV* by an unnamed modeler brought \$5,124. Bonhams New York next maritime auction was scheduled for April 14. We'll report the results in our next issue.

While Sotheby's and Christie's are still holding their maritime auctions in London, a new player in the London marine auction scene has appeared. **Charles Miller Ltd.**, headed by **Charles Miller**, formerly of Christie's London Maritime Department, has held two auctions in the past year of a variety of nautical objects and artwork. They have already set a world record for a British flag flown on the HMS *Spartiate* at the Battle of Trafalgar selling for \$615,000 through catalogues published online. You can find them at charlesmillerltd.com.

In an interesting program in Britain the **Scottish Arts Council** has joined the **Arts Council England** in promoting the **Own Art Scheme**, through which you can purchase artwork from any of forty galleries across Scotland with a 0% interest loan and payments get debited from your bank account. This is part of the overall program in the United Kingdom to promote ownership of contemporary art, and therefore support many talented artists living there. It's partially funded through the **British National Lottery**. More information on this Scottish program and the program in England can be found at [artscouncil.org.uk](http://artscouncil.org.uk), [scottisharts.org.uk](http://scottisharts.org.uk), and [collectorplan.org.uk](http://collectorplan.org.uk) in Wales.

In the States, **ArtQuiver** is offering a wide variety of contemporary original art by about 50 artists over the Internet only. It was started in 2009 by **Matt Schenck**, former Executive Vice President of **Rosetta Stone**, who grew frustrated with trying to find art he liked through the traditional means. On ArtQuiver you can search by artist style or price. The big selling point is their "zero risk" policy. This is where it gets interesting. "We ship free. We pay for return

shipping, and unheard of in the art world, we remove all risk by offering unprecedented lifetime return policy." I guess what you want to know is, whose lifetime? They even had an offer earlier this year, where if you purchase by a certain date they give you a \$100 gift card to **igourmet.com**. That way you won't have to miss the gallery wine and cheese! More information on them can be found at [artquiver.com](http://artquiver.com), or at 877-501-2787.

Christie's has even jumped feet first into the Internet pool. In addition to **Christie's LIVE** (accessed through [Christies.com](http://Christies.com)), which allows you to bid at auctions live online, they now have their own app for **Apple iPhone** and **iPod Touch** through which you can review 450 auctions each year, get real time sales results, and basically at the moment, do everything but bid online (but they say they're working on that). It's a free app that can be accessed by visiting [christies.com/on-the-go-iphone](http://christies.com/on-the-go-iphone) in addition to the company's Facebook and Twitter audience and users to iTunes app store.

Just like everywhere else, big art fairs around the world have been struggling with corporate sponsorship. **Switzerland's** biggest bank **UBS** shut down its huge tents behind the **Delano Hotel** at **Art Miami** this year, where it wasn't unusual to invite 1,600 clients for a lavish buffet dinner. Mind you, they are still keeping their V.I.P. lounge. But as **Kelly Smith**, UBS Director of Corporate Communications said, "we're being sensitive to the changing business conditions..." UBS has been the largest sponsor at **Art Miami** since its inception in 2002. It attracts 250 dealers from 33 countries around the world. They have also been a sponsor of **Art Basel** in Switzerland for 16 years, and their commitment to supporting both art fairs is apparently unwavering, although altering.

The large art insurer **AXA Art** is another sponsor who has cut back its usual three parties to a small dinner for 100 collectors at South Beach's Casa Casuarina, the former home of fashion designer **Gianni Versace**. AXA spokeswoman **Roslyn Joseph** said, "It's not time to be throwing money around. We'll take a look next year at the environment to see if it's prudent to ramp back up activities."

Sponsorship of art organizations was the subject of a meeting at the **Norman Rockwell Museum** in **Stockbridge, Massachusetts** between art leaders from Massachusetts and their **Congressman John Olver** recently. There Olver announced the release of \$1.3 million of Stimulus money from the **American Recovery**

**and Reinvestment Act of 2009** for non-profit arts organizations in Massachusetts. The funds came from the larger part of \$50 million that the Act had appropriated to the **National Endowment for the Arts**. Olver noted, "The art sector is a vital contributor to the economic life of western Massachusetts, and a major component of the creative economy statewide. These grants will preserve jobs in the sector, while also ensuring that our arts organizations continue to provide public programs and enrich our communities and educate our young people." Just how many jobs are we talking about? According to a recent survey, cultural non-profits provide some 37,000 jobs and have an economic impact of \$4.2 billion in the state of Massachusetts. That's certainly a significant number.

In New York State, legislature and museum representatives came together to discuss the issue brought about by the current economic crisis – that of museums selling off (or de-accessioning) items from their collections in order to raise cash for operating funds. This was essentially in response to a bill drafted by **Assemblyman Richard Brodsky** in collaboration with the **New York State Board of Regents** and the **Museum Association** in New York, which would prohibit museums from selling artwork to raise operating capital, as opposed to selling items to buy relative or better artwork for their collections, which is generally an accepted practice. Opinions varied widely. For example, Brodsky said, "We have an incipient crisis. We want to make sure we do not in a crisis see a massive privatization of art." But **Carol Ghiorsi Hart**, Executive Director of the **Suffolk County Vanderbilt Museum**, which is in danger of permanently closing due to the lack of funds, said that when she went before the County Legislature with her problems they said, "Hey, why don't you sell something?" She responded, "We'll lose our accreditation." They said, "Sell the mummy. It's not like you're going to jail."

Some museums objected to the bill because this is viewed as an epic economic crisis that demands an unusual economic response from institutions. Others felt the bill banning sales was particularly necessary now when museums would be most tempted to sell off items which would then be lost to the public sector forever. Others felt that the bill could be written perhaps with an exception area. But Brodsky summed that up when he said, "I would not support that exception. You can't be a little bit pregnant, and you can't do a little de-accessioning." No consensus was reached. So the jury is still out on this issue. We'll keep you posted as we learn more.



Christopher Blossom

*Sunrise... Gloucester Sloop Bound for Home*

Oil 20" x 30" \$26,000

(From our Cover)

## CHRISTOPHER BLOSSOM

Over the past 30 years Christopher Blossom has created a unique body of work within the Maritime field – Equally admired and respected by collectors and his fellow artists, his originality, unusual compositions, and deft painting of ships, sea and sky, have brought him national fame. Recently yet another acknowledgement of his unique ranking among painters of all subjects in the country took place when he was awarded the prestigious **Prix de West Award** at the 37<sup>th</sup> annual Exhibition held at the Cowboy and Western Heritage Museum in Oklahoma City, which acquired his painting of the *Benjamin Packard* Passing through the Golden Gate, for its permanent Western Art collection!

On this page, you can see the incredible range of Blossom's unique vision and talent.



Christopher Blossom  
Oil 20" x 30" \$28,000

*Approaching the Coast*  
Red Star Packetship **Birmingham**



Christopher Blossom

*Hauling Traps at Dawn*

Oil 12" x 30" \$17,500





Neal Hughes

Harbor View, Monhegan Island, Maine

Oil 24" x 30" \$22,000

Continued from page 29

he even sold one painting in "less than 60 minutes after emailing it out."

Historic waterfronts have been the focus of Maine-based artist **Loretta Krupinski** for the past several years. She has specifically concentrated on re-creating the activities of the 19<sup>th</sup> and early 20<sup>th</sup>-century fishing industry on mid-coast Maine. Well, her thousands of hours of historic research, resulting in forty paintings, have come to fruition with the publication by **Down East Publishers** of *Looking Astern: An Artist's View of Maine's Historic Waterfront* this winter. The book features the paintings, historical photographs and 30,000 words of text written by Loretta. (See our book page) When I spoke to her recently she was gearing up for the publicity, book signings, and presentations in the year ahead, which included one at the **Owlshead Transportation Museum** in **Owlshead, Maine**. For the month of May her paintings were on exhibition at the **Camden, Maine Public Library**, accompanied by a lecture and book signing, and a presentation at the **Maine Historical Society Museum** in **Portland, Maine**. From November 19, 2011 to February 7, 2011 her paintings will be on exhibition at the **Maine Maritime Museum** in **Bath, Maine**. She'll be lecturing there on December 2.

We attended her lecture last year at the **Christmas Cove Improvement Association, Christmas Cove, South Bristol, Maine**. It featured her outstanding paintings of the fishing industry as it used to be in Maine, including great nuggets of information she discovered in her research, like the fact that the size of the average Maine lobster in 1890 was 15-20 lbs! That's why the traps were 4 ft long. In between her activities, Loretta found eight months last year to write and illustrate her 26<sup>th</sup> children's book for **Dutton Press**, *The Snow Dog's Journey*. She also tells us she's been taking lessons on the Irish fiddle. So be prepared at her next opening.

The **National Maritime Historical Society** held its second annual Washington Awards Dinner on April 22 at the **Army Navy Club** on Farrington Square where they honored former **Senator Jack Warner**, **Admiral Gary Roughend**, Chief of U.S. Navy Operations, and **James W. Cheevers, Sr.** Curator of the **Naval Academy Museum**. The master of ceremonies was **Gary Jobson**, President of **US Sailing**. A special feature was an exhibition of watercolors of the Chesapeake Bay Watermen by Eastern Shore artist **Marc Castelli**. Marc has spent hours on the bay with watermen, and has completed over 1,000 paintings of every aspect of a waterman's life. Four of Marc's paintings hang in Maryland Congressman **Frank Kratovil's** office in **Washington,**

**DC**, and many more are on exhibit since May 1<sup>st</sup> at the **Chesapeake Bay Maritime Museum** in **St. Michaels, Maryland** at "Lasting Reflections, Feuchter and Castelli: Two Centuries on the Chesapeake" which bring together the paintings of **Marc and Louis Feuchter**, who painted the era of sail on the Chesapeake Bay until his death in 1957. (See our exhibition page for more details or visit cbmm.org.) On May 17<sup>th</sup> Marc opened his 17<sup>th</sup> annual show of his new paintings at **Carla Massoni Gallery** in **Chestertown, Maryland**. The current cover of the *Concourse d'Elegance*, of **St. Michaels, Maryland** also features Marc's artwork.

In a new direction for him, he was invited this past fall to the **Naval Academy** in **Annapolis, Maryland** to photograph a full-dress Parade in Review for new paintings. He was also commissioned to take a two-day tour of the naval installation at **Coronado Island, San Diego**, the headquarters of the U.S. Naval Services Command of the Pacific, and to spend a day on the guided missile cruiser *Lake Champlain*, whose crew airlifted him to shore once the day was done. In gratitude, Marc donated a painting to the skipper and crew of the *Lake Champlain*.

The problems facing the working watermen of Chesapeake Bay today were addressed recently in an

Continued on page 34





Jim Griffiths

Holding Her Own, American Clippership, *Golden West* 1854

Gouache 12 1/2" x 19" \$4,000

The painting depicts the American clipper ship *Golden West* on her second voyage in 1854 running under reduced sail as she plows through heavy seas and strong winds heading for Cape Horn. The *Golden West* was launched in mid-November, 1852, from the yard of P. Curtis, of East Boston, for the Boston firm of Glidden & Willis. She was put into the San Francisco trade and became a 'Cape Horner' on her maiden voyage. She made several more voyages from the U.S. east coast to San Francisco and from there to various Asian ports. In May, 1856, she made the run from Japan to San Francisco, a distance of 4876 miles, in 20 days. To this day that is the fastest time for any sailing vessel for that particular passage. She was owned by American companies until 1863 and was then sold to an English firm. Her last recorded entry was in 1866 when she transported coolies from China to Peru. After that no more is known of her.

Continued from page 33

unusual collaboration between author **Roger Vaughn**, whose work has appeared in *Sports Illustrated* and *The New York Times*, *Nautical Quarterly*, *National Geographic*, etc.; actor **Joel Kolker**—*Cape Fear*, *Love Story*; musician **Davy Crockett**; and painter **Philip S. Steel**. Their collaborative one-act play *Fishing Gone*, explores the struggles of the watermen of Chesapeake Bay's **Tangier Island**. Phil said, "While the story is set on Tangier Island, it is really a story of all watermen nationwide who are struggling to survive." The stage set for the play was perhaps the most unusual aspect. It was comprised of large, 3x4 ft. paintings by Phil of the working waterfronts of the Bay. Funded by the **Maryland Humanities Council** and the **Virginia Foundation for the Humanities**, the play was performed in ten locations on the eastern shore of Maryland, and even at the **Smithsonian Institute's National Museum of Natural History in Washington, DC**. The text of the play and Phil's paintings were also published as the book *Fishing Gone*. This is similar to an earlier project Phil was involved in, entitled *Net Loss*, dramatizing the struggles of the Gulf Coast fishermen of the state of Florida. Phil's wife Joan tells us that a third project, *The Green Sky*, is underway, involving a New York couple who moves to **Swan's Island, Maine**. She said the draft of the play has already been completed, and Phil has completed nine of the twelve paintings, with performances scheduled

to play throughout New England this summer. All three plays are being produced as a special documentary for **National Public Television** by **Jeff Dodd**. Quite an interesting collaborative artistic project with a social conscience. More information can be found at [philipssteel.com](http://philipssteel.com).

Another artist with a strong conservation conscience is California sculptor **Randy Puckett**, who's been involved in helping to preserve and protect cetaceans and marine mammals for over thirty years. His latest sculpture, "Vaquita"—bronze, measuring 8 1/2" h x 10" w — draws attention to this rarest and most endangered of cetaceans. The vaquita are found only in the tiny region of the mouth of the **Colorado River** at the north end of the **Gulf of California**. They are a small porpoise measuring less than 5 ft. long, and were only recognized as an individual species in 1958. Though they have never been photographed underwater, they are known from the twenty or thirty vaquitas who are trapped and drowned each year in gillnets set for fish and shrimp. Because they only give birth every two years, it is believed that only six or eight are born each year. Given that they only live to the age of twenty, without intervention the vaquita will become extinct within the next ten years. Randy puts his money where his mouth is, giving a percentage of the sale of each sculpture to the efforts of the **American Cetacean Society, Monterey Bay Chapter** ([starrsites.com/acsmv](http://starrsites.com/acsmv))

which is actively involved in efforts to protect these animals. They have set up a website [vivavaquita.org](http://vivavaquita.org) for more information about their efforts.

The West Coast, specifically Newport Beach, is the site of some innovative museum news. Specifically regarding the **Newport Harbor Nautical Museum**, which has announced, in an effort to "cutback on costs and save trees," that it will be limiting the publication of its paper newsletter "The Semaphore," and launching its first monthly e-newsletter "Current Connections." You can start reading that by visiting their website [nhm.org](http://nhm.org) and click on "Join our email list." But the museum has taken it one step further. It has officially launched its fan page on **Facebook**, where you can check out event listings, get updated reviews, and even make donations through this social website — [facebook.com](http://facebook.com).

In **New Bedford**, Massachusetts, the **New Bedford Whaling Museum** is not only using Facebook, but is also on **Flickr**, **Twitter**, and has their own blogs through all these electronic media. You can view their collections quickly and easily, follow events, even keep up on subjects related to whaling. This is how museums are adapting to the challenging times, seeking to reach out to their audiences, rather than waiting for them to come to them. You can visit their website at [whaling-museum.org](http://whaling-museum.org).

The Newport Harbor Nautical Museum has also struck



up an unusual and significant partnership with the **Southern California Plein-air Painter's Association** which had held regular nautical art exhibitions for periods of a week at the museum in previous years. Through this new arrangement, the museum has given the association year-round space on their property so their visitors will now be able to enjoy top quality marine art by contemporary painters as a part of their visit, and by specific arrangement a portion of the proceeds sold will be given to the museum. What a great way to make a museum experience livelier and more current.

Speaking of plein-air painting, the perils of painting outdoors on location were brought into focus recently in an amusing article by **Daniel Grant**, the author of *The Business of Being an Artist*, which appeared in the *Wall Street Journal* recently and was forwarded on to us by **Dave Renton**. As Grant relates, "The sun, rain and snow, biting insects, or worrisome wild animals, as well as interruptions caused by fellow humans all add to making what would seem like a delightful experience—drawing and painting in the fresh air—into a battle of wills." Some artists, like **Nancy Howe** of Vermont, have even resorted to simply photographing outdoors because she says, "I can't get comfortable outside, even if I have bug spray on me, I can still see flies buzzing around me. I can't work like that." Big game, wildlife artist **John Seerey-Lester**, brings a revolver along for protection from the wild animals he paints, while **Linda Tibbetts** tries to discourage human interruptions by putting her pistol on the easel. She said, "I've never had to use the pistol, but I want people to see it's there." Some hazards are of the extreme variety. **Walt Gonske**, Taos, New Mexico, had a beer can thrown at him from a car going 50 miles an hour. **Ben Aronson**

had a shotgun aimed at him by a farmer whose land he had been painting, then was chased by a bull one day and had his painting crop-dusted the next!

**Jamie Wyeth**, son of **Andrew Wyeth**, may have it figured out. He actually built a 3 ft. long 7 ft high wooden box in which he works. As he noted, "My box is mainly for privacy. I find it extremely bothersome when people talk to me while I'm painting. Inside the box people see that I clearly don't want to talk." So the next time you see a guy painting in a box, I guess you'll know what that means. It certainly does take a lot of moxie and a lot of concentration, not to mention skill, to make a painting outdoors on site.

The winner of the Art Materials supplier **Utrecht 60<sup>th</sup> Anniversary Contest**, from among 12,000 entries, **Neal Hughes** talks about his approach to painting "what he sees" in an article in the February 2010 issue of *American Artist* magazine by **M. Stephen Doherty**, the magazine's editor-in-chief. Neal said, "Sometimes I happen to see a great scene and quickly take a lot of photographs so I can recall it later, and other times I'm out painting in the landscape and have to think about what I can do with the material I'm looking at in order to make a good painting. I try to be very aware of values (light and dark) and color schemes, and I don't necessarily paint the colors I see in nature, or in the photographs. I try to develop a hierarchy of values and colors within the composition that leads the viewer's eye, and helps the observers experience the scene in an orderly way. But my main concerns are usually the light and the mood created by the light." He goes on to say, "I agree with the statement contributed to the 19<sup>th</sup>-century painter **George Inness**, who said that "the purpose of painting goes beyond representing something recog-

nizable, and is really about awakening an emotion."

**Christopher Blossom's** work continues to find a ready audience even beyond marine art circles. He was invited once again this year to participate in the **Masters of the American West** exhibition at the **Autry Museum in Los Angeles** and the 25<sup>th</sup> year of the **Prix de West** at the **National Cowboy and Western Heritage Museum** in Oklahoma City, where he's a perennial award winner (see page 32).

Warm weather found him with fellow artists **George Carlson**, **Clyde Aspevig**, **Ian White** and **Tim Lawson** on the Forbes Family Island of **Naushon** in the **Elizabeth Islands** off the coast of Massachusetts painting the unparalleled beauty of that unspoiled island. Chris said that he stepped out of an original 18<sup>th</sup> century house into a view that hadn't changed since the house was built and really felt himself transported back to that time. Plans are underway for an exhibition of the paintings in the future. We'll keep you posted.

Photographer **Michael Kahn** has announced a new collaboration with **Steve Rifkin** at **Hanks Photo Lab**—who, according to Michael has "a photo enlarger the size of a Volkswagen and a dry mount press the size of the office here at my studio"—to produce stunning 4' x 4' prints of his iconic award winning photographs, "Wild Rose," "Bow of the *Idem*" and "Over the Dunes". These hand made prints, printed on silver gelatin photograph paper and signed by Michael are being released in editions of 10 only. They are priced at \$16,000. Considering a photograph by **Edward Weston** sold last year for \$1.609 million, that would seem like a bargain.

On the other end of the scale, **Ikea** has asked Michael

Continued on page 38



Joseph McGurl

Twilight

Oil 24" x 36" \$37,000



# Sporting Art News



**Mike Stidham** *Perfect Pair* Oil 30" x 40" \$12,500

**Arthur Shilstone** had a recent visit with **Brooke Chilvers**, world-renowned Sporting Art writer, editor and columnist, who is composing a major feature on Arthur in *Gray's Sporting Journal*, due out the first part of 2011. Arthur was chosen by Gray's as one of the premiere Sporting Artists of our time and the article will coincide well with a major retrospective exhibition at the **J. Russell Jinishian Gallery** early next year, incorporating not only Arthur's Sporting Art but also work from his illustration days, encompassing a broad range of topics, including his tour in **WWII**, his work for **NASA** with the first Space Shuttle launches, his various assignments for *Smithsonian* and *National Geographic* Magazines and publications throughout the world. We'll keep you posted on the event and provide more detail as we get closer.

Additionally, Arthur was commissioned this past year to create several paintings for the prestigious *American Heritage* Magazine (Summer 2009) to illustrate a story on the Raid on St. Francois, chronicling the events of **Major Robert Rogers** and a colonial detachment more than 250 years ago.

Arthur will be a featured artist in an event planned for this fall at the **Orvis** Flagship Store in **Manchester VT**. Orvis and the **J. Russell Jinishian Gallery** plan to co-host a major Sporting Art exhibition – details and dates forthcoming – that will likely hang through the holidays, with a kick-off reception mid-fall.

**Mike Stidham** continues to produce exquisite paintings of fish in their natural environment, from the depths of the open ocean to the wandering creeks of the Northeast and West. Mike is considered by many to be among the finest living artists capturing these species as they would be seen in their natural habitats and he will be featured in the upcoming *Western Art & Architecture* Magazine in an article by renowned Montana writer and outdoorsman **Todd Wilkinson**. The proof is in the pudding, with Mike breaking a record for a painting sold at this year's May 2010 fundraising event for the **Two-Fly Foundation** on the **North Platte River** in WY, in which Mike's 24" x 30" oil sold for a record \$15,000!

**Stanley Meltzoff's** long-anticipated book, *Stanley Meltzoff, Picture Maker*, has been receiving tremendous accolades from the industry and has garnered plenty of ink in the last several months. From publications such as *Marlin* and *Billfishing* Magazines to *Soundings* Magazine here in CT, as well as many others, there has been no shortage of press on the book and the remarkable story of his career. Noted Author & Historian **Mike Rivkin** assembled this compelling biography of Meltzoff's illustrious and distinguished career, coupling his words with Stanley's to tell of this remarkable man's life and his

extensive contributions to the art world. Mike is currently in discussions with the **Society of Illustrators** in New York City to mount a major retrospective exhibition on Stanley's work in the near future.

**Flick Ford** has announced his next project – A book on the major tropical fish species of the world, those that one might typically find in fish tanks and aquariums in homes around the world. Flick is already beginning to create paintings of the various species. Quite a departure from the gamefish he normally paints, these images will serve to show that Flick is the master of his technique, regardless of subject matter!

**Mark Susinno** attended the **Fall 2009 Fins & Feathers** event at the **J. Russell Jinishian Gallery**, a show to help promote the **American Museum of Fly Fishing**. Mark is as much at home on the water, fresh or salt, as he is in front of his easel, and the proof is very much evident in every painting he creates.

Mark's professional art career began over 24 years ago when he won the **1986 Maryland Trout Stamp Contest** and decided to concentrate on art full-time. Since then, he has specialized in painting underwater depictions of freshwater and saltwater game fish and scenes of fly fishermen pursuing their obsession. Along the way, Mark has added twenty-one more fishing stamps to his list of credits, including the **1991 First-of-State Pennsylvania Trout/Salmon Stamp** and the **2004 First-of-State Texas Freshwater Stamp**. Since 1987, 60 limited edition prints of Mark's paintings have been published by **Wild Wings, L.L.C.** 31 of which are currently available.

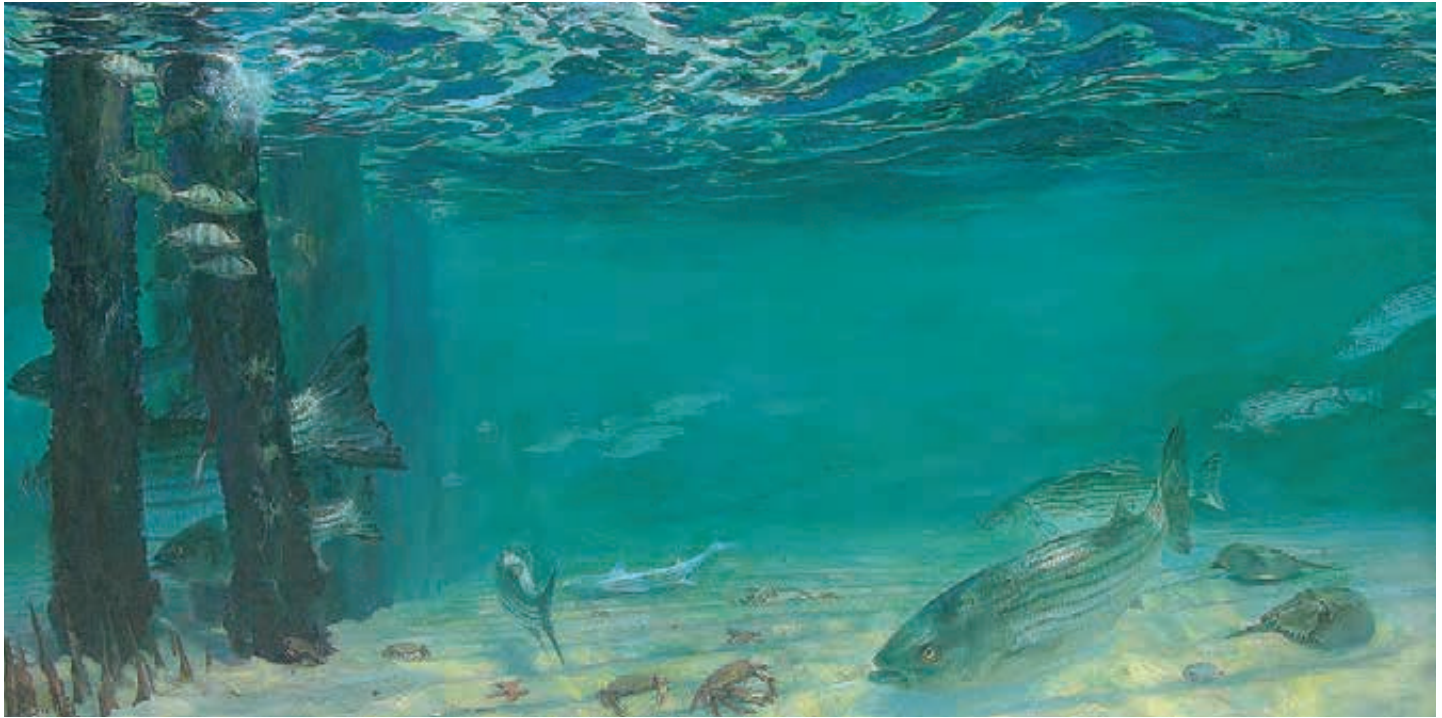
**Roger Blum** traveled all the way from Wisconsin this past fall to also attend the **Fins & Feathers** exhibition at the **J. Russell Jinishian Gallery**. While Roger was in CT, he did build in some time to take in the local flavor for material for several new paintings. Roger, **Arthur Shilstone** and I managed to get a little time on some of the local water before Roger returned home. Arthur "guided" us on some of the waters he has spent much of his career fishing and painting, and we even managed to land a few fish. Most of all, it was a chance for two fellow artists to get together and "talk shop." It was truly fascinating to listen to the two men discuss just what it is that inspires them to create.

**Eldridge Hardie** has had a full plate in 2010. Among the upcoming events in the second half of the year, Eldridge will participate in shows at the **National Cowboy and Western Heritage Museum** in **Oklahoma City, OK** in June, the **Coeur d'Alene Art Auction** in July in **Reno, NV** and the **National Museum**



**Arthur Shilstone** *Good Day on the Yellowstone* Watercolor 19" x 23" \$7,800





**Stanley Meltzoff**

*Pilings in Deal, New Jersey – Striped Bass Rooting for Shedders*

Oil 24" x 58" \$50,000

of **Wildlife Art** in **Jackson, WY** in September – A pretty full schedule, I would say, for any artist. Congratulations to Eldridge!

**James Prosek** has been busy in the field on many projects, including work on eels featured in the January 2010 *National Geographic* magazine. James continues to be very active with a number of conservation organizations, including **World Trout Fund** and has again been tapped by **Abel Reels** to grace a number of their limited-edition reels with his artwork, all in support of various conservation efforts.

**Nick Mayer** just recently reported that he has been accepted into the **American Society of Marine Artists (ASMA)**, a great accomplishment for Nick and a rare opportunity indeed for one who positions himself predominantly as a sporting artist. Nick has won many awards throughout his career and this is one more feather in his cap! Additionally, Nick reports that he was one of several artists at a recent juried art exhibition in **Providence, RI**, in which his Humpback Whale painting was the featured work on their invitation, and a grand painting it is, at a whopping 78" length – that's over six-feet long!

**Simon Haycraft** continues to work in his eye-deceiving technique for creating seeming 3-dimensional images from a 2-dimensional surface. Even as Simon

describes the process, it is hard for the viewer to get his mind around this technique that brings depth, motion, mood and life to an otherwise inanimate object. Simon's work was recently featured in the '**Orvis National Fly Casting Competition**' and '**Orvis Days**' events on the west coast, as well as *Cascade Arts and Entertainment* magazine.

**Al Barnes** has had a busy winter and spring traveling to various locations, painting and fishing (not necessarily in that order). Al indicated the last few years have been very good for him and his collectors have been eagerly acquiring his Flats scenes from all over the southeast and southern waters, be it the **Keys**, the **Bahamas**, the **Turks and Caicos** or the **Berrys** and **Acklins**. Al has spent enough time in all these areas and has amassed a body of work that allows him to create wonderful Flats-Fishing scenes that any southern water angler would covet.

For Sporting Artists, it is their pursuit of the passion of the Sporting Life that drives their pursuit of perfection in their Sporting Art. Sporting Art, in all its variations, is one of the oldest art forms known to man, going all the way back to the days of cave dwellings with crude renderings of the hunters' prey to what you see here today.

## Upcoming Sporting Art Exhibitions

### Angling and Art

Benefit Auction featuring the art of George VanHook  
Manchester, VT  
amff.com  
July 31

### Fly Fishing Festival

Lots of vendors and lots of fun exploring all things angling  
Manchester, VT  
amff.com  
August 14

### Contemporary Sporting Art Masters

Featuring over 150 original paintings and sculptures by leading artists Al Barnes, Robert Blazek, Roger Blum, Peter Bowe, Keith Cardnell, Flick Ford, Glen Hacker, Eldridge Hardie, Simon Haycraft, Richard Dana Kuchta, Robert Lagasse, Nick Mayer, Jake McFaul, David Mellor, Stanley Meltzoff, James Prosek, Don Ray, Arthur Shilstone, Mike Stidham, Mark Susinno, Kent Ullberg and many others.

### J. Russell Jinishian Gallery

Fairfield, CT  
jrusselljinishiangallery.com • 203-259-8753  
Ongoing

### Art For Nature's Sake:

#### Duck Stamps and Wetland Conservation

36 stamps and signed waterfowl prints by Maynard Reese, John Ruthven, Nancy Howe, Adam Grimm and others commemorate 75 years of the Federal Duck Stamp Program.

#### Minnesota Maritime Museum

Winona, MN • 507-474-6626

minnesotamarineart.org

August 3 – November 3

Continued from page 35

to publish a series of small 9"x9" photographs of seascapes for them. **William Sonoma Home** has likewise chosen two of Michael's classic yachting scenes to sell in its stores. Astute fans of the television show **NCIS** might have noticed Michael's photograph, "Heading for the Finish" conspicuously hanging in a recent episode right behind the series star **Mark Harmon**. You can find Michael's photographs at michaelkahn.com.

**Port Ludlow, Washington** photographer **Michael Berman's** sailing voyage recently from the **Canary Islands** to **St. Lucia** paid off handsomely. His photograph "Open Ocean 2", taken during that trip, earned \$1,000 in first prize money at the **Collective Vision Gallery** in January. The show is an annual juried exhibition open to artists in all media. Winners were selected by **Jake Senink**, Director of the **Port Angeles Fine Art Center**. You can see Michael's winning photograph at <http://michaelbermanphotography.com>.

An art exhibition that took place in **Grand Rapids, Michigan** turned a lot of heads in the art world recently. "Art Prize" was founded by **Rick DeVos** and primarily funded by the **Dick and Betsy DeVos Foundation**, which is endowed with money from the **Amway Corporation** and **Prince Automotive**. The concept was to "see what happens when a city becomes a gallery, artists engage with the public, and the public has an empowered voice in responding to the art." The carrot for artists was the largest monetary prizes ever given at an art show: \$250,000 to the winner, \$100,000 to second place and seven other artists receiving \$7,000 each. Wow! Over 1,200 artists answered the call and their work was exhibited at 159 venues – galleries, stores, public spaces, etc. – throughout Grand Rapids for a 16 day period last October. Visitors to the exhibition had a chance to vote for their favorite work of art in person and on the Web. More than 334,000 votes were received.

What kind of artwork rose to the top from among the tremendous variety of artwork shown, you ask? Well, it was a work of marine art! "Open Water No. 24" was a triptych of waves by **Brooklyn, New York** artist **Ran Ortner**, and was the piece selected by the popular vote to receive the \$250,000 award. So we know how marine art ranks in Grand Rapids! Even more than that, this was a great community event. **Michael Kaiser**, President of the **John F. Kennedy Center for the Performing Arts** said of it, "To those of us who believe that art has the

power to inspire and enliven our communities, Art Prize was a glorious example." Art Prize will take place again this year. Visit [artprize.org](http://artprize.org) for entering and visiting information.

From May 14-16 the **New Bedford Whaling Museum** in **New Bedford, Massachusetts** was the gathering place for fans of the ancient art of scrimshaw at the 21<sup>st</sup> Annual Scrimshaw Weekend. **Dr. Stuart Frank**, Senior Curator at the museum said, "We bring curators, collectors, and enthusiasts together from all over the world to share insights, experience and new discoveries." Special Events included an afternoon of selling and swapping with dealers in scrimshaw, and nautical books and antiques in town with their wares. **Nina Hellman**, well known Nantucket scrimshaw dealer, spoke on "Scrimshaw at South Street Seaport." Enthusiasts enjoyed a full day of symposia on various topics, from scrimshaw of the Ceres artists to the work of **Sam McDowell**, by Museum curators present and past, **Stuart Frank**, **Donald Ridley**, and **Judith Lund**, well known collector **Paul G. Vardeman**, as well as a market report by dealer **Andrew Jacobsen**. More information on this weekend-long event can be found at [whalingmuseum.org](http://whalingmuseum.org). Items from the collection can be viewed at [flickr.com/photos/nbwm](http://flickr.com/photos/nbwm). You can also join the Flickr Group called **New Bedford Museum** ([flickr.com/groups/nbwm](http://flickr.com/groups/nbwm)) and share photos that you have taken at the Whaling Museum.

The **Salmagundi Club** in **New York City** is one of

America's oldest and most prestigious Art Clubs. Hundreds of America's finest artists have passed through its door and exhibited their paintings on its walls during the club's illustrious 139 year history. Through the years the Club has been the gathering place for such great artists as **Childe Hassam**, **William Merritt Chase**, **Howard Pyle**, **N.C. Wyeth**, **Louis Comfort Tiffany**, **Ogden Pleisner** and many others. Honorary members have included such luminaries as **Sir Winston Churchill**, **Buckminster Fuller**, **Paul Cadmus**, **Al Hirschfeld**, **Thomas Hoving** and **Schuyler Chapin**.

In the past three years, Club Member and Collector **Tim Newton** has brought together realist painters and sculptors from around the country for **American Masters: An Exhibition and Sale** to benefit the Club with the specific goal of raising funds to renovate its main exhibition gallery. In May, two hundred collectors and artists came in from around the country to view and discuss the artwork, collectors included **Steve and Sharon Zimmerman**, Indiana; **Joseph Adkins**, Ohio; **Remak Ramsey**, New York; **Al Mengert**, Arizona

Artists in attendance included **Richard Schmid**, New Hampshire; **David Leftel**, Taos, New Mexico; **Sherry McGraw**, Taos, New Mexico; **Nancy Guzik**, New Hampshire; **Christopher Blossom**, Connecticut; **Don Demers**, Maine.

That's all the news that fits.

This **Russ Kramer** painting which appeared on the cover of our last issue was purchased by one-half of an enthusiastic racing couple for his "better half." Their experience echoes the powerful part that art can play in our daily lives, we quote from an email we received:

*"My wife said that when she looks at Joy of Sailing "I am in the painting," she said that she understands the action being depicted, the detail is excellent, and she knows what that crew is thinking as it is first around the mark. She also said she looks at the painting about 6 times a day and that she now comes home through the front door (which she never used before) just so she can see the painting."*

*"I have given her all the diamonds one can imagine. Those gifts pale compared to the appreciation she has for Joy of Sailing. Putting aside those priceless things that the kids have made for her, this is by far the present that she has liked the most in over 30 years."*



## ABOUT THE PUBLISHER

**J. Russell Jinishian** is internationally recognized as America's leading authority on contemporary marine art. The former long time Director of the Marine Art Gallery at Mystic Seaport Museum, his writings have appeared in *Sailing*, *Sea History*, *American Artist*, *Art New England* and other publications. For many years he was the Art Critic for the *Connecticut Post* and

a Contributing Editor of *Nautical World Magazine*, where his popular column on marine art appeared regularly. He has served as juror for many exhibitions, including the prestigious *Art for the National Parks Exhibition* sponsored by the National Parks Service, and is a member of the **New York Yacht Club**. He is the author of *Bound for Blue Water*, considered the definitive Guide to Contemporary Marine Art. He currently operates the **J. Russell Jinishian Gallery**, specializing in 19<sup>th</sup>, 20<sup>th</sup>, and 21<sup>st</sup> Century Marine and Sporting Art, and continues to lecture nationally on marine art and collecting. He may be reached at: 1657 Post Road, Fairfield, CT 06824. Phone: 203-259-8753, Fax: 203-259-8761, or E-mail: [rjinishian@optonline.net](mailto:rjinishian@optonline.net).

Marine Art News designed by Mizerek Inc. New York City.



For Insider Information  
You Can't Get Anywhere Else,  
Subscribe To:

# MARINEARTNEWS™

Formally Marine Art Quarterly since 2000

Annual subscription is \$30 (U.S.) \$60 (Foreign)

Now published once or twice a year - with more pages (It's a labor of love)

Send check or money order made payable to :

Marine Art News  
1657 Post Road  
Fairfield, CT 06824  
203-259-8753

Available By Subscription Only

[www.MarineArtQuarterly.com](http://www.MarineArtQuarterly.com)







**Russ Kramer**

*The Wizard And The Queen: Captain Nat Herreshoff Helms Gloriana, 1891*

Oil 26" x 44" \$35,000

Revolutionary among the forty-six-foot class with her spoon bow and cutaway forefoot, *Gloriana* - dubbed "The Queen of the Waters" - went undefeated during her first season of 1891, and established Nathaniel Herreshoff - "The Wizard of Bristol" - as the preeminent designer of his time. Captain Nat is depicted here at the helm, as he was during many of her most important races, with her owner New York Yacht Club Vice-Commodore E.D. Morgan on board as well. For the racing season of 1891, nine 46-foot class boats were built, designed by the best of the day-Burgess, Fife and Paine. But it was Herreshoff's *Gloriana* that won all eight contests that year, and changed yacht design forever. As with many of his striking "first person" scenes, Russ researched the boat and her history extensively, built a scale model of *Gloriana* and following his sketches, posed actors for the finished painting.





Don Demers

*Riding the Gulf Stream, Alden Schooner MERRY WIDOW, followed by RUGOSA, with a Malabar Schooner in the distance, sailing in the Newport/Bermuda Race, 1928*

Oil 24" x 36" \$45,000

Visit our website to view current artwork by the world's leading artists : [www.jrusselljinishiangallery.com](http://www.jrusselljinishiangallery.com)

Wick Ahrens	Bernd Braatz	James Flood	Michael Keane	Stanley Meltzoff	Robert Sticker
Peter Arguimbau	Al Bross	Flick Ford	Loretta Krupinski	Leonard Mizerek	Mike Stidham
Dimetrious Athas	James Buttersworth	Paul Garnett	Richard Dana Kuchta	William G. Muller	John Stobart
Christopher Atkins	Marc Castelli	William Gilkerson	Robert Lagasse	Russ Kramer	Mark Sussino
John Atwater	Scott Chambers	James Griffiths	Gerald Levey	Yves Parent	David Thimgan
Al Barnes	Steve Cryan	Robert Grimson	Patrick Livingstone	Ed Parker	Tim Thompson
Anthony Blake	R.B. Dance	Glen Hacker	Ian Marshall	Charles Peterson	Kent Ullberg
Robert Blazek	William R. Davis	James Harrington	Nick Mayer	James Prosek	Peter Vincent
Christopher Blossom	Don Demers	Cooper Hart	Victor Mays	Randy Puckett	William Walsh
Roger Blum	Louis Dodd	Neil Hughes	Lloyd McCaffery	Don Ray	Andrew S. Walton
Lou Bonamarte	William P. Duffy	Geoff Hunt	Joseph McCurl	Keith Reynolds	Patricia Warfield
Willard Bond	Willem Eerland	James Iams	John Mecray	Robert Semler	Robert Weiss
Peter Bowe	Carl Evers	Antonio Jacobsen	Jerry Melton	Arthur Shilstone	Bert Wright

Visit Our Upcoming Marine Art Exhibition at the Union League Club in New York City

Nov. 1, thru Nov. 28th, located at Park Avenue & 37th St. New York Gallery Hours Daily (Business Attire Required)



# J. Russell Jinishian Gallery, Inc.

1657 POST ROAD, FAIRFIELD, CT 06824

(203) 259-8753

2159 RT. 129 SOUTH BRISTOL, ME

Just up the hill from the Swing Bridge towards Christmas Cove.  
Look for the leaping fish. August only. 207-644-1102

**America's Largest Gallery of Marine and Sporting Art from America and Europe**

Accepting artwork on consignment from collectors throughout the year.

We invite you to stop by and visit the gallery located just 1 hour from NYC just off I-95 at Exit 21.  
HOURS: Tuesday - Saturday 11-5 p.m. and by appointment. E-mail: [rjinishian@optonline.net](mailto:rjinishian@optonline.net)