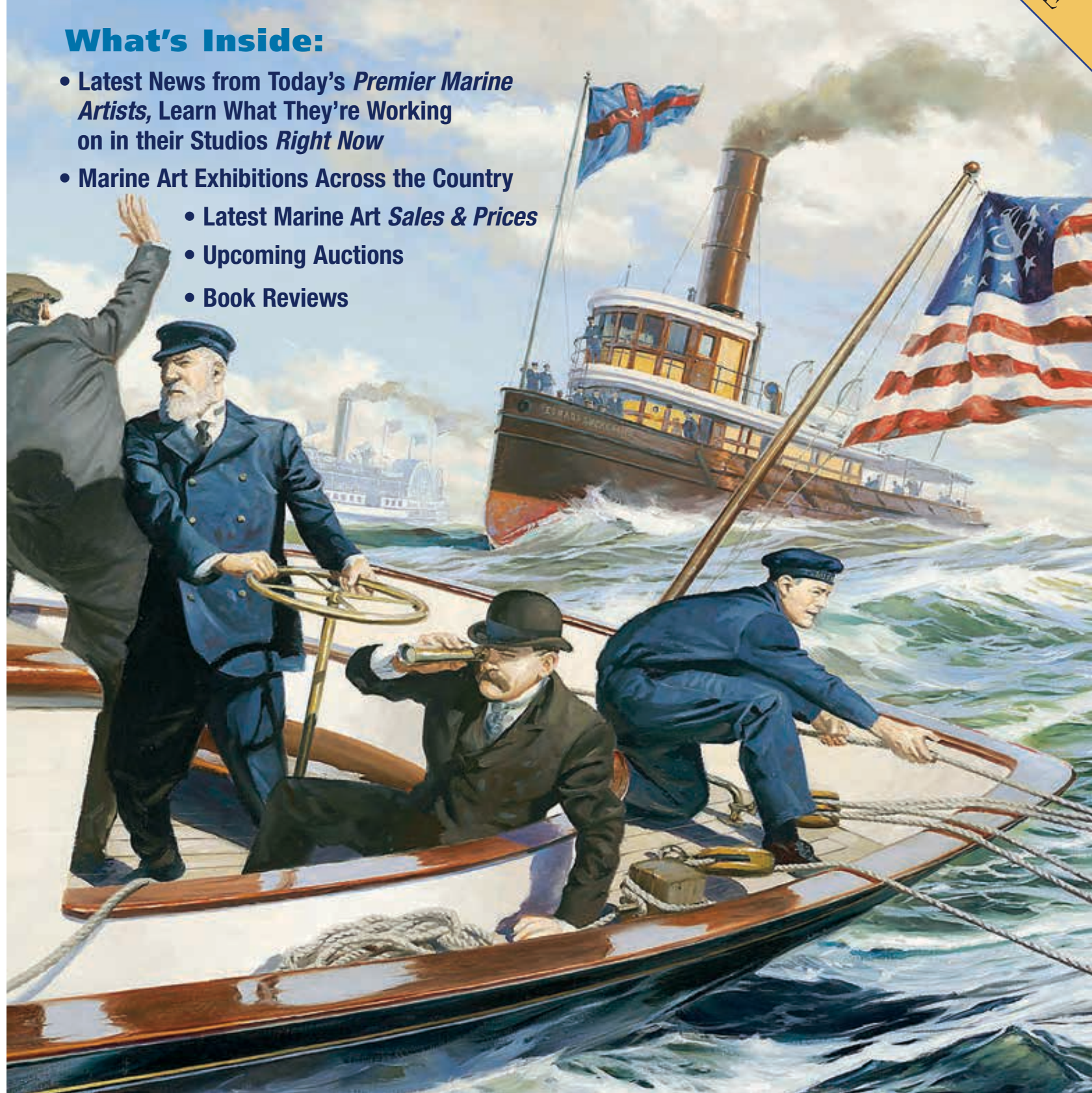


MARINE ART NEWS

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

What's Inside:

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



Just off the Artist's Easels...Still Wet...



Len Tantillo

*Bay of Manhattan, New York, 1660, Looking toward the East River,
Merchant Ship **Trouw** of the Dutch West India Company Sailing Past*

Oil 16" x 20" \$18,000



Don Demers

Return by Twilight

Oil 14" x 18" \$9,800

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

News From the Artists

As always, there's been a tremendous amount of creative activity in the marine art field recently, from exhibitions and lectures, to publications and painting events, all by talented marine artists from around the world. So let's get right to the news...

We'll start with the **American Society of Marine Artists (ASMA)** which gathered 40 of its members last fall in **Sarasota, Florida** for its annual meeting. Among those attending were **Peter Maytham, Lois Tole, Kim Shaklee**, Chesapeake Bay's **John Barber, Willard Bond**, past President **Bob Semler, Bob Averill, Tom Matthews** (who came all the way from **Ottawa, Canada** to spend the weekend with his fellow artists), **Don Maitz** (creator of the Captain Morgan's Rum logo), and **Mike Karas**, who, along with his wife **Fern**, has agreed to serve as host and hostess for the 2011 meeting, to be held October 29 – November 1 in **Savannah, Georgia**. The business conducted included the election of **South Carolina** painter **West Fraser** as the Society's newest "Fellow," and the naming of two Fellow Emeritus, **William Muller** of Massachusetts and **William Ryan** of Florida, after many years in **Seattle**. Outgoing President **Ian Marshall** made the big announcement of the election of the Society's newest president, **Russ Kramer**, whose riveting recreations of late 19th to early 20th century yachting have gotten both artists' and collectors' attention over the last ten years. Russ's first major task will be to oversee the ambitious schedule of the Society's 15th National Exhibition, which will include some 75-plus works of art. The exhibit will travel to eight museums, beginning in October 2011 at the **Cornell Museum of Art and American Culture** in **Delray Beach, Florida**, and ending July 28, 2013 at the **Minnesota Marine**

Art Museum in **Winona, Minnesota**, making stops at museums in **Alabama, Texas, California** and **Oregon** along the way. (See our exhibition page for the complete schedule). True to its purpose to "recognize and promote marine art and maritime history," the Society is offering fans of marine art all across the country the chance to view the tremendous range and scope of marine art being created today.

Additional plans include a special exhibition in conjunction with the **National Celebration of the Bicentennial of the War of 1812**. A lot of details are still being worked out, but this is currently shaping up to be a digital exhibition involving collaboration between the **U.S. Navy Reserve** in **Washington**, the **U.S. Naval Academy** and the **U.S.S. Constitution Museum** in **Boston**. It may even include museums in **Canada** and **Great Britain**. We'll keep you posted on the details, or visit the ASMA website: americansocietyofmarineartists.com.

The Society's own winter newsletter contained a fascinating interview by **Charles Raskob Robinson** with one of the leading marine watercolorists of our day, **Victor Mays**, who, among his many other accomplishments, was one of the earliest members of ASMA, and participated in the very first exhibition in 1978. His exquisitely detailed paintings of historical vessels and harbors from the Great Age of Sail have a nearly cult-like following among collectors. In the *Go-Go 80's*, when galleries which showed Vic's work would offer items for sale on a first-come-first-serve basis, it was a regular

practice for collectors of Mays to arrive at a gallery hours before the doors open to be the very first person in the door. We know one collector with over 20 paintings of Victor's who can't get enough of looking at them each day, and considers them among his most prized possessions. Victor has always kept the pricing of his paintings within reach of most collectors by design: \$3,500-\$4,500 over the years. While new paintings in the marketplace are few and far between these days, there's a common agreement that if you can find one, it's a bargain at twice the price. Victor is not the only award-winning artist in his family. His son Jeff is an actor who received a **Tony Award** for his very first performance on **Broadway** in "I Am My Own Wife." What's even more remarkable is that it is a one-man show in which Jeff played 18 different characters!

The ASMA News Spring, 2011 issue also contains a fine interview by Charlie with another first-rate watercolorist,



Jim Griffiths

Line Squall - Clipper Flying Fish, 1852

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

Jim Griffiths, whose specific interests run to steel Navy vessels and deep water clipperships. Jim attributes his interest in naval vessels partially to his father whose Carrier, **USS Block Island (CVE-21)**, was torpedoed and sunk off the coast of Africa in 1944. Jim's father survived along with all but six of the crew. Jim remembers, "On the 29th of May every year my father would set aside an hour mixing a strong cocktail and then pull out of his wallet an oil soaked dollar bill he carried with him and just sit quietly." Jim also admired the military paintings of **John Steel**, who painted action-packed paintings for the box tops of **Revell Models**. Little did Jim dream that in the 1980's his own talents would be called on by Revell! He went on to painting the commissioning portrait of the nuclear aircraft carrier **USS Abraham Lincoln (CVN-72)**, and in 2000 was commissioned by the **U.S. Postal Service** to create paintings for a series of stamps commemorating the 100th Anniversary of the **U.S. Submarine Service**.

It was British artist **Montague Dawson (1895-1973)**, himself an Official Combat Artist for the **Royal Navy** in **WWI** and **WWII**, that inspired Jim's interest in clipper paintings — a subject that he has won many awards for. But those clippers have a special meaning for him. Jim says "Most of my sailing ship paintings will have a vessel alone in deep water and there is a reason for that. One of the strongest impressions I got from all the reading and research I have done... was the

isolation of the ship and crew once they cleared port... They must deal with whatever wind and sea throws at them at any time of day or night." One characteristic of Jim's paintings of both steel and wooden vessels is the incredible detail he is able to include. Of this he says, "the more information I can paint into any object makes me feel I'm giving it more credibility, more solidity, more reality. The closer a viewer gets to one of my works, the more he can see, like a camera lens zooming in on its subject." (See his dramatic painting below).

Across the pond, **The Royal Society of Marine Artists (RSMA)**, under the guidance of president **David Howell**, held its own annual exhibition at the **Mall Galleries**, right on the mall, down the street from **Buckingham Palace**. Among the twelve prize-winning works of art were past President **Geoff Hunt's** painting of "Jack Aubrey's *Minorca*: Port Mahon in 1880." It received the **Conway Maritime Press Age of Sail Award**. **David Hardstaff** won the **Derek Gardner Deep Seas Award** for his painting "Icelandic Two-Step." **Keith Noble's** "Gondolas on the Grand Canal," won the **Winsor and Newton Oil Painting Prize**. Frenchman **Michel Brosseau** won the **Russell and Chapple Award** for his painting "New Sail." The opening evening at the exhibition also helped raise over \$26,400 for the **Royal National Lifeboat Institution**. Three new associate members were announced: artists **Margaret Heath, Ivan Lapper** and **Keith Richens**. Congratulations to all! Their 2011 annual exhibition will take place from Oct. 10 through Oct. 23 around the Mall. More information can be found at mallgalleries.org.

Anyone who visited the **London International Boat Show** at the **Royal Victoria Docks** this year would have seen members of the Society once again painting live in the **Classic Boat** magazine booth. Individual members of the Society are creating their own stir, as well. Painter **Robert Brindley's** second book, *Painting with Pastels*, was recently published by **Crowood Press**, and a second DVD, *Sketching in Oils*, was filmed along the **Norfolk** coast. **Geoffrey Chamberlain's** book, *A Personal View: Light and Atmosphere in Watercolor*, originally published in 1999, has just been translated and published in hardback in **Japan**.

Meanwhile, *The Sea Painter's World*, **Geoff Hunt's** sequel to his first sold-out book, *The Marine Art of Geoff Hunt*, will be in bookstores in September (see our book pages for details), while limited edition prints of his scenes from the **Horatio Hornblower** series of Napoleonic Era books have now been brought out by www.artmarine.co.uk. Geoff's paintings for the famed **Patrick O'Brian** series of novels have appeared together in print in a recently released book, *The Frigate Surprise*, written by **Brian Lavery**, curator emeritus of the **National Maritime Museum** in **Greenwich, England** (see our book pages for details).

Another very interesting activity that the RSMA is involved in is raising funds for the **Artist General Benevolent Institution**. What is that, you ask? Well, it is the brainchild of one of the great marine artists of all time, **Joseph M.W. Turner**, who started the charity in 1814, which was eventually incorporated by Royal Charter in 1842. It was founded to



West Fraser

Little River, Maine

Oil 20" x 24" \$13,500

offer financial assistance to artists and their families who've fallen on hard times. It's a private charity, which in the year 2010 paid out over \$600,000 in benefits. So, it turns out Turner's legacy is much more than just beautiful works of art.

What are some of the individual artists up to on our own shores, you ask? Well, following the activities of one of America's busiest artists, **Don Demers**, isn't easy. After concluding his successful one-man exhibition of his coastal landscape paintings at the **Vose Galleries** in **Boston**, he embarked on an ambitious schedule of imparting his passion for painting outdoors to students through a series of workshops around the country, including in **Apalachicola**, Florida, **Cape Cod Museum of Art** in **Dennis**, Massachusetts, **Scottsdale Artist School** in **Scottsdale**, Arizona, and the **Armory Art Center** in **West Palm Beach**, Florida. Workshops later this year include one from Sept. 11-16, part of the **Art in the Aspens Workshops**, held at the **Red Rock Ranch** in **Westcliffe**, Colorado. Information on that can be had by contacting Marty Brens at 719-545-2795.

Don's ability to articulate the principles of painting is well known among his students, many of whom travel across the country to attend his sessions. He told me recently that he's actually been compiling a lot of the extensive notes that he uses to prepare curricula for his classes, with plans to make them available soon in book form.

His unique ability to discuss his process while painting was in evidence to the 75 enthusiastic attendees of Don's painting demonstration at the venerable **Salmagundi Club** in **New York City** this winter. For a period of six hours, Don sat before the audience, painting a large 20" x 30" seascape, all the while discussing his thoughts, approaches and techniques. It was a remarkable afternoon. And to top it off, Don is planning to donate the proceeds from the sale of the painting to the **Salmagundi Club** in their efforts to restore their exhibition space to its original 19th century splendor.

This May, the club hosted the 4th **American Master's Exhibition**, which, under the direction of Club Chairman **Tim Newton**, brought together work by some of the finest realist painters in America today to further raise funds for the gallery's refurbishment. Among the artists included were

Richard Schmidt, Scott Christensen, Tony Angell, Steve Kestrel, Walter Matia, and Sherry McGraw; as well as marine artists **Christopher Blossom, Don Demers, Joseph McGurl, and John Stobart**.

Contemporary realist art is the art of "choice" throughout most of America, but since the advent of "Modernism," urban areas like New York City are not traditionally places that have given it a lot of play. The principals at **Fine Art Connoisseur** magazine, Publisher **B. Eric Rhoads** and Editor **Peter Trippi**, have serious plans to change that, if they have their way. To do so, they recently organized an Advisory Board for the **American Forum for Realism** at the **Harvard Club** in New York City. We were invited to attend the first meeting, along with 40 leading artists, curators, dealers and media people in the country, as they discussed a strategy for a major conference to be held Nov. 6-8, 2011 at the **Los Angeles Millennium Biltmore Hotel** to help "establish together a unified vision and strategy for continued growth and quality control in the field of realist art." The aim is to increase Realism's appeal and commercial viability, using the market created for Country Music as a model, which moved it from front porch hillbilly music to mainstream radio and television, in conjunction with the marketing efforts used by the American wine industry to get more people interested in appreciating and drinking more wine. It's an ambitious and laudable project which involves everything from helping to define "Realism," to establishing a common vocabulary that can be used when discussing it, to coordinating ways to exhibit, promote, and encourage artistic and commercial interest in it. It was a fascinating meeting with idea after idea being offered. Coordinating it will be a large task. More information on the efforts and the conference can be found by contacting Eric Rhoads at eric@fineartconnoisseur.com or Peter Trippi at peter@fineartconnoisseur.com.

Painter **Peter Arguimbau** is another artist compiling his own philosophy on the development of realist painting and its technique. He's put together a lecture, in fact, which he gave at the **Mystic Seaport Museum**, in **Mystic**, Connecticut this winter, the topic of which was "How the technology of artist materials is the driving force of art history, not historical fact." His thesis, for example, is that the "Impressionist"

revolution, where artists painted outdoors on location for the very first time, was really the result of the development of oil paint sold in transportable tubes ready to use, rather than made each day in the studio. Peter knows the significance of this firsthand because he still works the Renaissance way, mixing his dry pigments with oil and a special 17th century medium fresh each day before he begins to work. Like **Don Demers**, he too is developing a book that he plans to publish in the near future, entitled *The Invention of Oil Painting*.

When he's not mixing his own paints, Peter is sailing aboard his 36 ft. wooden Catboat, the *Molly Rose*, following the classic yachting races all summer from the **New York Yacht Club Cruise** in **Maine**, to the **Opera Cup Race** in **Nantucket**, where he recently spent a day alongside well-known wooden boat photographer **Ben Mendelson**. Peter was also commissioned this year by the **Shelter Island Yacht Club**, **New York** to create a painting and print commemorating the 125th anniversary of the club. This is the kind of project that a number of artists have engaged in over the years, commemorating an important date or moments in the history of a club. A club usually commissions an original painting related to the history of the event, which then becomes a part of the permanent collection of the club. The club then makes limited edition prints of the painting to be sold to members to defray the cost of the original painting. It's what they would call a win/win situation. Other artists who have completed this kind of project with great success include **Christopher Blossom** for the **Stamford Yacht Club** in **Stamford**, Connecticut and New Zealander **Tony Blake** for the **Herreshoff Museum** in **Bristol**, Rhode Island, and to commemorate the 150th anniversary of the **New York Yacht Club**.

The **New York Yacht Club's** Newport Club House, Harbour Court, was the scene of a weekend gathering of some of the country's leading marine artists last Columbus Day. The artists spent Friday, Saturday and part of Sunday painting all over the grounds and demonstrating in its exhibition hall, the newly renovated Arcadia Room, dedicated to the memory of late **Commodore Robert Stone**. Located in the Club's sailing center, it is busy year round, organizing cruises and regattas around the world. The event kicked off with a dinner with the artists on Friday night. As we noted to the crowd, it would be hard to find a better, more natural combination than a collaboration between America's leading yacht club and the country's premier marine artists. Among the artists that visitors had a chance to meet, watch work and talk to directly about their work, were **John Stobart, Christopher Blossom, Joe McGurl, Peter Arguimbau, Ed Parker, Sergio Roffo, Russ Kramer, Len Mizerek, Brechin Morgan, Yves Parent, Patricia Warfield**, sculptor **Robert Lagasse**, scrimshander **Salman Rashidi** and ship modeler, author and conservator of the New York Yacht Club's own model collection, **Rob Napier**. Rob was introducing his new book, *Legacy of a Ship Model: Examining HMS Princess Royal 1733* (see our book pages for more details). It was a fascinating, exciting and energetic weekend, resulting in a great many paintings of club grounds and Newport Harbor. The event is on the calendar for Columbus Day weekend, Oct. 7-10, 2011, so members mark your calendars.

John Stobart has had some significant announcements of his own in the past year. Fresh on the heels of his wildly successful 60-year retrospective exhibition at the **Society for the Four Arts** in **Palm Beach**, Florida, he was approached by the **Gerald Peters Gallery**, which operates in **Santa Fe**, New Mexico and **New York City**. They held a one-man exhibition of John's newest paintings in June 2011 (see our exhibition page for details). This puts John's work in its rightful place among other great American master artists that Gerald Peters represents, like **Georgia O'Keefe**. Congratulations John! He tells me he worked day and night for this exhibition. He particularly worked hard to complete a large painting of one of his classic harbor scenes of New York. He worked seven days a week in his Florida studio during the winter. When he knocked off at night, he dined regularly with **Bud** and **Marguerite Sanzone**, long time marine art collectors,

whose enthusiasm has also led them to develop a close personal friendship with one of the iconic marine artists, **Thomas Hoyne**. John related a story to me that the Sanzones told him of visiting a fellow collector's apartment, who took them into his bedroom to show them his prized possession — a print of one of John's paintings, which he was very excited about owning. Little did he know that his guests owned the original painting of the print!

John's biggest announcement this year is that after 40 years of producing limited edition prints of his paintings, he will no longer be doing so. Instead, he'll be concentrating on creating original paintings, and on the work of his **Stobart Foundation**, which he set up several years ago to provide financial assistance to young, aspiring realist painters. How does this affect the prints of John's currently in the market? Obviously it makes them even rarer. The best advice for collectors who own John's prints is to make sure they are taken care of properly. If you frame them, frame them with the proper materials and ultra violet light filtering glass.

Speaking of prints, we had a visit recently from 86-year-old **Willard Bond** whose bright, lyrical, energetic depictions of modern day yachting are well known to sailors all around the world. Instead of concentrating on every minute detail, Willard says, "I don't paint. I paint the wind." And so he does, with the vigor and energy of a 20-year-old (See page 35). While he estimates that he's sold a couple million dollars of prints of his work over the years, he also has a current inventory of nearly \$3 million in the marketplace, now being handled primarily by the **Annapolis Marine Art Gallery** in Annapolis, Maryland and **Arnold Art** in Newport, Rhode Island. Willard's latest news is that he has been named Celebrity Spokesperson for the **National Hospice Regatta Series**, which has raised over \$15 million for Hospice since its inception in 1982. It holds yachting regattas across the country, involving 500 yacht clubs, 9,000 sailors, 500,000

patients and their families, and 9,000 sponsors and volunteers. As Celebrity Spokesman, Willard says he'll be on the road for the next couple of years, going to wherever regattas are held, and giving a special presentation he's developed centered around his work, which he calls: "What on Earth is Fine Art?" As a part of his presentation, he'll be reviewing his own fascinating life, which will soon be published as a biography written by **Ken Baumel**, author of the biography of tennis great **Don Budge** (Willard is still an avid tennis player). He'll talk about his first artistic creation at the age of 12 years old, a life-sized naked woman made in sand on the beach at **Cannon Point** in his home state of Oregon. Willard went on to become a forest ranger, and then joined the Navy, through which he was able to attend the **Art Student's League** in Chicago, and the **Navy School of Music** in Washington, DC. This led to his posting as part of a jazz band in the South Pacific, where he was on the first ship to go into **Hiroshima** after the atomic bomb was dropped. Willard then attended **Pratt Institute** after the war, and the **Art Student's League** in New York City, spending his summers on **Schroon Lake**, New York, working in Summer Stock. This is all before he moved to **Jamaica** to build geodesic domes in the jungles. But there's more. You'll have to read his book, or attend one of the hospice regattas to learn it!

As we all know, the **America's Cup** is scheduled to be held in **San Francisco** harbor Sept. 7–22, 2013, with 12 challengers lining up to sail against **Larry Ellison and the Golden Gate Yacht Club's** syndicate for the Cup. As **Jim deWitt**, a West Coast racer turned artist, asked me recently, "Has anyone heard of an America's Cup gallery starting in San Francisco?" We haven't. But we'll keep you posted when we do. One project related to the Cup however, is well underway, being underwritten by well-known America's Cup winning skipper and marine art collector, **Bill Koch**. It's a five volume history of the art of the America's Cup being written by **Alan Granby**,

author of *A Yachtsman's Eye: The Glen S. Foster Collection of Marine Paintings*. The America's Cup book, which started out to be one volume, has now grown to five volumes, which will sell for \$750. It will be the most comprehensive review of artwork, both past and present, related to arguably the most internationally important yachting regatta in the world. It's a massive undertaking scheduled for publication in time for the sailing of the Cup in San Francisco.

The **Saint Francis Yacht Club** in San Francisco, of course, is the repository of some historic marine art. We heard recently from **Robert Keefe**, past Commodore of the Club, and founder of the **Barient Winch Company**. He now serves as curator and historian for the Saint Francis Yacht Club. He tells us that in their lobby hangs a painting of the classic **Sparkman & Stephens** yachts *Baruna* and *Bolero* by **Caleb Whitbeck**, along with models of *Bolero* by **Ken Gardner**, and *Baruna* by **Paul Reck**. They also have a model of the famous *Kialoa II* by **Ken Gardner**, presented to the Club by **John B. Kilroy, Jr.**, the original owner's son. Underway is a model of *Orient*, a 63 ft. cutter owned by **John Nicholas Brown**, whose personal mansion, Harbour Court, is today the Newport location of the New York Yacht Club. In fact, Mr. Keefe tells us that the name of his company, Barient, was based on a contraction of the names of the yachts *Baruna* and *Orient*. Now who would have known that? As Mr. Keefe noted, at one time both *Bolero* and *Baruna* were in San Francisco racing against one another regularly in the late '50s. As he said, "When I wasn't on *Baruna*, I was on *Bolero*." He sounds like the right man to have in charge of the 50 works of art at the Club.

Newport Beach, California was the site of the **Western Ship Model Conference and Exhibition** this spring, with hundreds of ship models on display under the auspices of the **Newport Harbor Nautical Museum** and the **Ship Modelers Association of Southern California** (shipmodelersassociation.org). Curator of ship models at the **U.S. Naval Academy Museum**,

Continued on page 16



William Davis

Yachting in Boston Harbor

Oil 16" x 24" \$18,500

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. While some have a direct impact on collectors of Marine Art, others offer insight into aspects of the often mysterious Art Marketplace. These involve issues of value, ownership, rights to sell works of art, Art as an Investment and more. For a quick gauge of how the art market is faring overall in these interesting economic times, let's take a look at what's happening in the major auction houses. The results may surprise you. In March, **Sotheby's** announced sales of \$4.8 billion for 2010, up 74% over 2009. Sales at auction represented \$4 billion, up 88%, while the balance was made up by private sales, real estate, etc. **Bill Ruprecht**, President and CEO of Sotheby's described 2010 as "our best yearly result ever, apart from 2007," which he credits to the "the recovery of the global art market."

For its part, **Christies**, which is privately held by financier **Francois Pinault**, announced its 2010 sales at \$5 billion, the highest sales total in the 245 year history of the firm. Their private sales totaled \$572 million. These private sales, which take place through the auction house, but off the auction floor, almost like a dealer or gallery, are accounting for a larger and larger percentage of auction houses' income. Sometimes they strike a deal prior to an auction, literally pulling items out of the auction. Sometimes when an auction doesn't meet its reserve, a deal is then privately made after the auction.

Christies' 2010 auction sales include 606 works of art sold at auction for over \$1 million a piece, the centerpiece being Pablo Picasso's "Nude, Green Leaves and Boat," which sold for an astonishing \$106.5 million. In addition to many record sales prices (see our auction results for details), Christies noted that their new client registration was up nearly 23%, which prompted **Stephen B. Murphy**, CEO of Christies International to pronounce, "This has been one of the greatest years ever for Christies and the art market." It's interesting to note where the majority of their sales are taking place. Continental Europe and the United Kingdom accounted for \$1.7 billion, while the Americas — U.S., Latin and South America — contributed \$2 billion, and Asia and the Middle East came in at \$772 million. As usual, Impressionist and Modern art led the way with \$1.2 billion, Asian art followed with \$802.9 million, and American paintings accounted for \$64.3 million. Jewelry and watches racked up \$518 million, and \$45 million of manuscripts were sold, as well.

Even the smaller auction houses are cashing in on the hot new market. In New York, **Phillips de Pury & Co.** opened its brand new 25,000 sq ft space on Park Avenue and 57th Street last fall, and announced a new program, which they are calling **Carte Blanche**, where they invite a well connected collector, dealer, artist or museum curator to use his/her contacts to gather works for a

specific sale. For all auction houses, and galleries for that matter, landing the very best work to sell is one of their primary missions, particularly in this market where the very top contemporary artists can sell at tens of millions of dollars for a single work of art. As **Simon Shaw** at Sotheby's Impressionist and Modern Art Department in New York said in *The New York Times*, "This is a masterpiece market." Auction houses are regularly competing with each other to get their masterpieces. In order to do so, major auctions have been offering "guarantees" in dollars to the seller, a gamble that sometimes pays off, and sometimes does not. These days, they tend to enlist these guarantees from a third party to cushion their liability.

The **Philadelphia** auction house, **Freemans**, has announced its expansion into the old historical City Hall in **Boston**. They actually see this as a return to Boston as they were one of the first tenants in the Boston Chamber of Commerce Building back in the 1920s. They look upon their alliance with the British auction house **Lyon and Turnbull** as enabling them to bring an international reach to the Boston market, currently dominated by **Skinner's**.

Of course, what really goes on behind the scenes at auction houses has always been a subject for juicy gossip. This hasn't been lost on reality TV producers, who in the last six months have launched four new auction related shows on cable TV: **Sci Fi's** "Hollywood Treasure"; **Spike TV's** "Auction Hunter"; **Discovery's** "Auction King"; **TLC's** "Auctioneer\$"; and another, entitled "Our Antique Warriors," which is currently in production. Wow, **Snooki** and the "Jersey Shore" must be shaking in their boots.

"Shaking in their boots" is exactly what has been happening in the last year at the **Hotel Drouot** in Paris, France's oldest auction site, founded in 1852. It has 16 sales rooms, 6,000 daily visitors and sells 800,000 items each year. In December of 2009, twelve individuals, including eight Commissionaires (members of Drouot's corporation of handlers and transport), were arrested on a variety of charges,

including suspicion of theft and conspiracy to commit fraud, etc. Drouot had a virtual lock on the French auction market until 2001, when Christies and Sotheby's were allowed to open up offices there. Some of the things alleged to have happened were ballet stuffing, where auctioneers who are paid on commission take fake bids to push the prices higher; schemes where some bidders agree not to bid on certain items so they could be purchased cheaper and resold elsewhere; and apparently outright theft of items to be sold, which were alleged to have literally disappeared from company busses and trucks. **Claude Pairsset**, an antique dealer from **Champagne** told *The New York Times*, "You have to know the dirty tricks. There are dirty tricks. It's a racket. But that's the job." According to the *Times*, when the justice ministry investigated the charges, they found that "crooked practices were not only widespread but condoned. Drouot regulars were not surprised." For its part, Drouot has pledged to clean up its act. But as **Zareh Achdjian**, third generation antiques merchant and Drouot regular, said, "The problem is that honesty is not rewarded in this business." Wow! As they say, you can't make this stuff up.

While prices of individual artwork continue to skyrocket, many people also have been victimized or squeezed by current overall economy, which has given rise to a number of interesting developments in the art world, from new businesses set up to provide access to art as an investment alternative, to the revelation that actions of certain individuals or dealers in this essentially unregulated business were not what they appeared to be.

Skate's LLC, has recently been started by Russian investment banker **Sergey Skaterschikov**. They have set out to be "the **Standard and Poors** of art," according to Chairman **Michael Moriarity**. They keep a database of more than 5,000 of the world's most valuable pieces of art, and are constantly processing reports on their background, investment risks and sales prices. As Moriarity, a former lawyer for the **Security and Exchange Commission**, says, "We are not first and foremost art people, we're business folks." Their aim is to provide transparency in a field where there has traditionally not been a lot. As **Christina Delivero**, a securities lawyer, whose **Art Meets Law** blog follows the art market says, "Transparency and Valuation of assets are the two key issues facing art securitization."

Some of the new Art Funds are set up so that investors can buy literally parts of paintings. The concept behind most funds is that a few big investors put up the dough to arrange for a money manager to buy a significant work of art, and then smaller investors buy units of ownership and cash out if the artwork is sold, or owners trade shares just



John Whorf (1903-1959)

Northern Sword

Watercolor 21" x 30" \$32,000

as privately traded stakes of **Facebook** are sold. *The New York Times* estimates the field to have about \$300 million in assets. Last year, new funds opened up around the globe. In **Paris**, **The Art Exchange**, in **Russia**, two art related investment firms were created by the asset-managing firm **Leader**. In **China**, the **Noah Wealth Management** and the **Terry Art Fund** have been started. In **Britain**, the **Fine Art Fund** has been around for almost ten years. **Michael Plumber**, former Christies and Sotheby's executive and founder of the art advisory firm **Art Fest Partner** said that he doubted that art funds would catch on in the United States because of its heavily regulated financial system. "It's not going to get critical mass in the post Madoff era until a major bank or auction house puts its name behind it," Plumber stated.

However, here in the States, the Long Island investment firm of **David Lerner and Associates** operates its own art investment fund as a part of its overall offerings to its investors, under what they call the "middle range of investing." Their art fund owns six or seven paintings, and investors are offered the opportunity to buy a share of a new painting. They discuss the particulars of their options at various public presentations, which are by invitation only.

In **Dubai**, **Emirates MBD**, the largest bank in the **United Arab Emirates**, has recently partnered with the **Fine Art Fund Group** in **London**, which was started in 2001. Their clients have to invest a minimum of \$250,000 to participate in one of two funds that buys "blue chip art in five categories, old masters, impressionists, modern, contemporary, and very contemporary." Their Chief Executive Officer **Philip Hoffman** says that they've sold \$50 million in art in the last three years, with an average return of 26%. Compare this with **Beautiful Asset Advisors** in **New York**, which tracks the annual profit margins of artwork sold at auction against the **Standard and Poors Index**, they found that in 2010 art returned 16.6% compared to the S&P's 15%. The Fine Art Fund has approximately 100 investors with assets over \$100 million.

Gary Douggin, Chief Investment Officer of Private Banking at **Emirates MBD**, said it this way, "Art as tangible assets continues to attract international investor attention in the post recession world, and the market for art has remained strong in 2010."

Michael Moses, Director of **Beautiful Asset Advisors**, says that setting up one of these funds is harder than you would think. What you're asking is for people to give you money upfront hoping that you have the capability to pick the right artwork. It is very difficult to sell that idea. His view is that successful art hedge funds are based on finding "market inefficiency... things that are undervalued that you can sell at a market price." He notes that the art market, however, is not particularly inefficient. In general, "most artworks are correctly valued, so that you may not be able to support a large number of funds of this kind."

The **Collectors Fund** has operated out of **Kansas City**, Missouri since 2007. It focuses on American art. Founded by **Alexander Kemper**, former Chairman and CEO of Perfect Commerce and UMB Financial Corporation, his family established the **Kemper Museum of Contemporary Art** in **Kansas City**. The Fund claims returns of 28%, and investors can exhibit the artworks in their houses or offices for an additional charge of \$1,500.

The **Collection of Modern Art Fund**, which consists of 30 artworks by blue chip post-war artists such as **Warhol** and **Picasso**, is run by the **Castle Stone Management Company** in **London**. It is one of the 19 different hedge funds that they operate. They say that they hold their artworks for approximately

eight years before selling them in consultation with external partners. So, for collectors interested in art particularly as an investment vehicle, there are a number of opportunities out there. These funds seem to come and go for a variety of reasons.

While some have been profiting from the art market, others have fallen victim to it in one way or another. In **Los Angeles**, **James Moatley**, who was the on-air auctioneer for **Fine Art Treasures Gallery** and appeared twice a week on **DirecTV** and the **Dish Network** from 2002-2006, was sentenced to five years in federal prison. He was accused of selling \$20 million in fake art to more than 10,000 customers. He pled guilty to conspiracy, and willful failure to file a tax return. In **Nantucket**, the owner of the **Manor House Antiques Cooperative** was sentenced to three years for illegally importing and trafficking in sperm whale and narwhal whale tusks worth up to \$400,000, while his Ukrainian partner was given a nine month sentence, and was then deported. In **New York**, actor **Robert De Niro** testified in a case involving the estate of his father who was an artist. It involved **Leigh Morse**, a former employee of the **Salander-O'Reilly Galleries, LLC**, which was closed last year when its

owner, **Larry Salander**, pleaded guilty to stealing from clients to the tune of \$120 million, and was sentenced to 6 to 18 years in prison. Ms. Morse was found guilty of defrauding four artists' estates, selling their works without telling them. She was found innocent of the grand larceny charge involving the estate of Mr. De Niro's father. But, the actor's sentiment probably spoke for the other victims. "I wasn't watching as carefully as I probably should have, but I trusted Larry implicitly," De Niro said.

Back in **Paris**, French police investigators seized about 30 works of art from the **Wildenstein Institute**, owned by the Wildenstein family, distinguished art dealers who opened their first gallery in Paris in 1875. Among other things, they are accused by individuals, and even the **Academie des Beaux Arts**, of possessing priceless paintings by masters like **Degas**, **Bonnard**, and **Rembrandt** that were thought to have disappeared during WWII, or have been considered "missing" for many years. How this plays out, we'll keep you posted.

But imagine having the money to buy a painting that you want, and not being allowed to buy it — not because someone else has purchased it, but because

Continued on page 29

UPCOMING AUCTIONS

July 4-7
Inuit Art
Waddington's
Toronto
Online Auction
waddington.ca

July 19-20
Decoys
Guyette & Schmidt
Portsmouth, NH
410-745-0487
guyetteandschmidt.com

July 21
Marine Art & Chinese Export Eldreds
East Dennis, MA
508-385-3116
eldreds.com

August 3-5
Sporting & Americana Eldreds

August 5-7
Americana
Northeast Auctions
Manchester, NY
603-433-8400
northeastauctions.com

August 6
Nantucket Antiques
Rafael Osona Auctions
Nantucket, MA
508-228-3942
rafaelosonauctions.com

August 20-21
Marine, China Trade & Sporting Art
Northeast Auctions
Portsmouth, NH
603-433-8400

August 27
Nantucket Antiques
Rafael Osona Auctions

August 27-28
Fine Art & Antiques
(Including Marine Art)
Thomaston Place Auction
Thomaston, ME
800-924-1032
thomastonauction.com

September 9
American & European Paintings & Prints
Skinner
Boston, MA
508-970-3206
skinnerinc.com

September 13
Marine Works of Art
Bonhams
New Bond St., London
44-20-7468-8211
bonhams.com

September 17
Nantucket Antiques
Rafael Osona Auctions

September 27
American Paintings
Christie's
Rockefeller Center, NY
212-636-2000
christies.com

September 28
American Paintings, Drawings & Sculpture
Sothebys
New York, NY
212-606-7000
sothebys.com

September 28
Americana Prints
Collection
Christie's
Rockefeller Center

September 28
Old Masters (some Marine related)
Lyon & Turnbull
Edinburgh, Scotland
44(0) 131-557-8844

October 5
Sporting & Golfing Memorabilia
Bonhams
Chester, England
44 (0) 1244-313-936

October 8
Nantucket Antiques
Rafael Osona Auctions

October 15
Firearms & Vintage Sporting Goods
Mayards
Vancouver, BC
800-461-0788
maynards.com

October 26
Maritime & Scientific Models, Instruments & Fine Art
Charles Miller
London
44 (0) 207-806-5530
charlesmillerltd.com

November 3
Travel & Vintage Posters
Christie's
South Kensington, London
44 (0) 20 7930-6074
christies.com

November 9-10
Decoys
Guyette & Schmidt
Easton, MD

November 15
Sporting Books
Christie's
South Kensington, London

November 18-19
Americana & Marine Eldreds

November 23
Northwest Coast & Inuit Art
Maynards

November 24
Maritime Art
Christie's
South Kensington, London


November 26
Nantucket Antiques
Rafael Osona Auctions

November 29
American Paintings
Bonhams
New York, NY
212-644-9039

March 23, 2012
Decoys
Guyette & Schmidt
Westlake, OH

April 23-23, 2012
Decoys & Sporting Collectibles
Guyette & Schmidt
St. Charles, IL

RECENT SALES at AUCTION and ELSEWHERE

\$85,900,000	<u>Qing Dynasty</u> c. 1750 Ceramic Vase 16”h	\$3,800,000	<u>Monumental</u> English Silver Wine Cooler 168 lbs. 3’ across	\$975,000	<u>Riva Aquarama</u> Special 1996 Wooden Runabout	\$414,800	<u>Winslow Homer</u> “Five Boys at the Shore” Watercolor 9”x14”
\$44,900,000	<u>J.M.W. Turner</u> (1775-1851) “Modern Rome-Campo Vaccino” 1939 oil	\$3,778,500	<u>Emancipation Proclamation</u> Signed by Abraham Lincoln owned by Robert Kennedy	\$962,500	<u>Tiffany Studios</u> Peony Leaded Glass Window c.1893	\$410,000	<u>Guy Rose</u> (1867-1925) “La Jolla Beach” Oil 24x29”
\$42,642,500	<u>Roy Lichtenstein</u> (1923-97) “Ohhh... Alright...” 1969 Oil 36x38”	\$3,554,500	<u>Cushion Cut</u> 27.03 Carat Diamond	\$862,500	<u>Theodore Roosevelt’s</u> F Grade Fox 12 Gauge Double Barrel Shotgun 1909	\$402,500	<u>Mian Situ</u> (b.1953) Contemporary Chinese “A New Beginning, San Francisco” 1910 Oil 54x72”
\$35,362,500	<u>Andy Warhol</u> “Coca Cola bottle” Acrylic 81x56”	\$3,300,000	<u>Late Shang Dynasty</u> Bronze Wine Vessel	\$752,500	<u>Paul Revere</u> Pair silver Wine Cups 1792	\$402,500	<u>Winchester</u> First Model 1876 Lever Action Rifle
\$28,600,000	<u>Jasper Johns</u> “Flag” 1960-66 Collage 17x26”	\$3,106,500	<u>Rhinoceros Horn</u> Log and Raft Cup 17 th Century Chinese	\$722,500	<u>Ansel Adams</u> “Clearing Winter Storm, Yosemite National Park” Mural Photograph 1938	\$362,500	<u>Great Lakes Native</u> American Painted Hide Shirt 1700-50
\$23,826,500	<u>Marble Portrait</u> Bust of Antinous c.130-138 AD	\$3,000,000	<u>30-Second Super</u> Bowl Commercial	\$682,000	<u>Pontiac</u> 1962 GTO Judge Convertible	\$345,000	<u>Ogden M. Pleissner</u> “The Rapids” 1938 Oil
\$15,762,000	<u>Bulgari Blue</u> 2-stone Diamond Ring	\$2,600,000	<u>King Ferdinand II</u> 1859 “Error of Color” (printed blue not orange) Stamp	\$675,000	<u>Robert Salmon</u> (1775-1858) “Revenue Cutter in Boston Harbor 1831” Oil	\$339,500	<u>Hemingway’s</u> Westley Richards Single-Trig Ejector .577 Nitro Double Rifle used aboard <i>Pilar</i>
\$10,270,000	<u>John James Audubon</u> “Birds of America Book” 435 pp	\$2,345,000	<u>Lunch at Smith and Wollensky</u> with Warren Buffet	\$662,500	<u>Shield Back</u> Federal Side Chair w/carving by Samuel McIntire	\$316,250	<u>Honus Wagner</u> 1909 tobacco Proof Strip Card
		\$2,200,000	<u>Battle of Little Bighorn</u> Battle Flag	\$657,250	<u>Detective Comics #27</u> 1939 “Batman’s 1 st Appearance, Original Price 10 cents	\$314,500	<u>Wilhelm Schimmel</u> Carved Spread Winged Eagle Carving c.1870 17x33”
		\$2,185,000	<u>1907 Rolled Eagle</u> US Mint Coin	\$606,000	<u>Sheet of 10</u> Audrey Hepburn German Postal Stamps 2001	\$310,000	<u>Miracle on Ice</u> 1980 US Hockey Team Gold Medal
		\$1,706,500	<u>George III Inlaid</u> Mahogany Secretaire Chippendale Bookcase 1765	\$581,000	<u>Aston Martin</u> 1965 DB5 Vantage Coupe	\$310,500	<u>John Frederick Kensett</u> (1816-1972) “View of the Beach at Beverly, MA” Oil
		\$1,538,500	<u>Tiffany Peony</u> Leaded Glass Table Lamp 1915 29”h	\$578,500	<u>Albert Einstein</u> “Origin of the General Theory of Relativity” signed Lecture June 1933	\$294,000	<u>Michael Jordan/Michael Jackson</u> Signed Basketball
	Roy Lichtenstein (1923-1997) “Ohhh...Alright...” 1969 Oil 36” x 38” Sold for \$42,642, 500	\$1,428,000	<u>James Beekman</u> Chippendale Mahogany Chest c.1752	\$572,912	<u>Kirk Gibson’s</u> 1988 World Series Home Run Bat	\$290,000	<u>Leather Armchair</u> 1928 Emile-Jacque Ruhlman 1892-93
\$7,850,000	<u>U.S. Silver Dollar</u> 1794 1 st US Coin Minted	\$1,202,500	<u>John Lennon</u> Lyrics for “A Day in the Life” 1967	\$572,500	<u>July 1776</u> Broadside printing of Declaration of Independence	\$285,000	<u>Charles Dickens</u> <i>A Christmas Carol</i> 1844 First Edition
\$7,026,500	<u>Claude-Joseph Vernet</u> (1714-1789) “A Grand View of the Sea Shore Enriched with Buildings, Shipping and Figures” 1776 Oil 64x102”	\$1,191,011	<u>18th c.</u> Chinese Imperial Court Snuff Bottle	\$564,930	<u>Yogi Berra</u> 1956 Perfect Game Uniform	\$282,000	<u>14ft</u> Gatlin Gun on Wheeled Carriage, 1876
\$6,914,500	<u>6.89 Carat</u> Purple-pink Diamond ring	\$1,150,000	<u>George Washington’s</u> Map of Battle of Yorktown 1781	\$535,000	<u>Leica MP2</u> 1958 Camera	\$282,000	<u>James McNeill Whistler</u> “Nocturne” Etching and Drypoint, 1879-80
\$6,800,000	<u>New York Yankees</u> Player’s Average Salary 2011	\$1,094,000	<u>Norman Rockwell</u> “Dreamboats” 1938 “Saturday Evening Post” Cover Original Oil 32x26”	\$506,500	<u>Francis Scott Key</u> “Star Spangled Banner” Original Lyrics and Music	\$280,000	<u>Chippendale</u> Carved Mahogany Easy chair 1770
\$5,682,500	<u>Newport</u> Block and Shell Carved Bureau c.1765	\$1,063,750	<u>Gilbert Stuart</u> “Portrait of George Washington” Oil 27x23”	\$506,000	<u>Curtiss MF</u> Seagull 1917 Flying Boat Airplane	\$266,500	<u>Roy Rogers’</u> Horse Trigger Stuffed
\$4,300,000	<u>James Naismith’s</u> Founding Rules of Basketball 1891	\$1,000,000	<u>Patek Philippe</u> Ref. 2499 Pink gold Wrist watch	\$483,000	<u>Chow Kwa</u> (1850-85) China Trade “View of the Bund at Shanghai” 20x37”	\$258,000	<u>Emily Bronte</u> <i>Wuthering Heights</i> First Edition
\$3,970,000	<u>Porsche</u> 1970 917 Race Car			\$458,000	<u>Robert Salmon</u> (1775-1845) “Drying Sails in Boston Harbor” 1831 Oil 76x24”	\$253,000	<u>9 Pound</u> Gold Ingot from SS Central America
				\$422,500	<u>Bob Dylan’s</u> “The Times They Are A-Changin’” Original Lyrics	\$248,000	<u>William Bradford</u> (1823-92) “The Whaleship <i>Speedwell</i> of Fairhaven Outward Bound off Gay Head” Oil 1853
				\$418,000	<u>Chew Camaro</u> ZL-L 1969	\$240,000	<u>John Lennon</u> 1966 Military-style Life Magazine Photo Jacket

\$236,950 Tiffany Carved Jade Gemstone 1893 Scent Bottle

\$228,000 Andrew Wyeth "The Bird Bath, Benner Island, ME" Watercolor

\$223,000 Nikon F3 NASA 1968 Camera

\$222,000 Babe Ruth Handprint 1934

\$218,500 Jamie Wyeth Study of Kleberg 1984 Mixed Media 16x20"

\$213,000 Navajo Chief's Blanket 1860 58x67"

\$206,000 Mark Catesby (1679-1744) *The Natural History of Carolina, Florida and the Bahama Islands*

\$200,600 Frederick Myrick Scrimshaw Whale tooth Ship *Susan* 1829

\$199,000 Meissen Porcelain Dancing Figure c.1740

\$197,175 James Guy Evans (1835-60) Tow Boat "Conqueror of New Orleans" 1847 Oil

\$194,500 Marklin Liner *Lusitania* Toy Boat Model 37"L

\$194,500 Queens Cup Ascot 1861 Silver Trophy R&S Garrard

\$192,000 Michael Jackson's "Victory Tour" Glove

\$180,000 Jimi Hendrix Fender Guitar

\$180,000 17th century French Gilt Brass Automata Lion Clock

\$178,690 Duc de Bordeaux Musical Automation Ship Model 1821 25"

\$167,300 Archie Comics #1 1942

\$158,500 Chinese School c.1865 "View of Hong Kong Island" Watercolor 19x43"

\$161,000 Colt Single action .45 Caliber Army Revolver

\$155,350 Garth Williams Cover Art for E.B. Whites *Charlottes Web* 1952

\$152,000 Apollo 11 Flight Plan Signed by Neil Armstrong

\$149,500 Model 1860 Ebony Gripped Colt revolver Engraved by Gustave Young

\$146,500 London Delft Blue and White Porcelain Candlestick 1653

\$146,500 Original 1933 Homemade Monopoly Game

\$142,500 Walter Brady Canada Goose Decoy

\$138,000 First National Confederate Flag 1862

\$137,950 Frederic Remington (1861-1909) "The Outlaw" Bronze

\$137,425 John James Audubon "Louisiana Heron" Plate 217 from *Birds of America* Havell Edition 26 1/2x38 1/2"

\$134,500 Kingdom of Hawaii 10 Dollar Certificate of Deposit

\$133,034 Pair Boss & Co. 12 Bone Single Trigger Sidelock Over and Under Shotguns

\$132,250 Georgian Quoined Stone Mansion Doll House 1740-50 52x49"

\$131,450 Gibson Les Paul Standard Cherry Sunburst Electric 1960 Guitar

\$125,332 Mickey Mantle 1955 Home Jersey

\$122,500 Pair of 92" Elephant Tusks

\$122,000 RMS *Ascania* Cunard line Cut Away Model c.1925

\$120,750 Colt 1851 Navy Revolver with Ivory Grips

\$120,750 George Washington Letter to His Nephew Oct. 25, 1786

\$120,000 Jasper Cropsey "On the Susquehanna" Oil

\$118,000 James Bard (1815-97) Vanderbilt's Steam Yacht Northstar 43x65"

\$116,500 *Posen* Marklin 1912 Toy Boat

\$116,400 Paul Revere "The Bloody Massacre" March 6, 1770 Engraving

\$116,000 William Seward 1895 Carved Gilt-wood Eagle with Spread Wings 79"

\$115,000 Joe Duncan Gleason (1881-1959) "Ships that Pass" Oil

\$115,000 Roberto Clemente Signed Glove

\$109,250 George Boyd Hissing Goose Decoy

\$109,250 Montague Dawson "The *Cutty Sark*" Oil 24x36"

\$106,650 Nine Month Regulator Clock J.J. LePaute c.1815

\$105,000 Augustus Aaron Wilson (1864-1950) Wilson Black Duck Decoy

\$104,500 Grand Army of the Republic Tiffany & Co. Presentation Sword 1910

\$103,500 Five Thousand Dollar Bill 1934



Winslow Homer (1836-1910)
 "Five Boys at the Shore, Gloucester" Watercolor 9 3/4" x 14"
 Sold for \$414,800

\$103,500 Riedinger & Caire 21" Decorated Stoneware Jug

\$103,000 Roy Rogers Diamond Special Bohlin Saddle

\$100,725 Matthew C. Perry Ships Figurehead Painted Carving

\$100,600 Robert Elliston Preening Mallard Hen Decoy, 1880

\$100,620 Kensington Glass Works General Washington and Eagle Glass Pint Flask 1826-40

\$99,000 Fireman's Hunneman Handrawn Pumper 1860

\$96,631 Kareem Abdul-Jabbar Milwaukee Bucks Warm Up Jacket 1973-74

\$96,612 John James Audubon (1785-1851) Roseate Spoonbill *Elephant Folio* Havell Edition

\$95,160 Shipbuilders Model TSMV Glenearh c.1938

\$94,800 Gibson Les Paul 1957 Gold Top Electric Guitar

\$92,000 Frank Benson "The Duck Hunter" 1926 Oil

\$91,500 Pair of Regency 21" Celestial/Terrestrial Floor Globes c.1820

\$90,000 Carved Model of HMS Figurehead "Queen Charlotte" English c.1784 Limewood 14'h

\$89,625 Vargas "Gold Carnation" Pin Up Drawing

\$87,000 106-Gun French Ivory POW Model c.1800

\$85,400 Apollo 11 Signed Mission Patch

\$83,600 Babe Ruth Signed Baseball

\$82,960 Eric Clapton's 1948 Gibson L-5P Electric Guitar

\$82,250 Tucker & Sherrard Revolver from Battle of Gettysburg

\$82,025 Qing Dynasty 12 pound Bronze Cannon c.1841

\$80,626 Joe DiMaggio Game Used Bat

\$80,400 Elmer Crowell Ruddy Turnstone Wood Carving

\$80,000 Sandy Kofax Game Jersey

\$77,800 Bram Stoker *Dracula* First Edition

\$76,275 Bobby Fischer/ Boris Spassky 1972 Chess Set

\$74,750 Plateau Indian Pony Beaded Shirt c.1860

\$74,500 Revolutionary War Hilted Silver Eagle Pommel Sword c.1777

\$71,100 William Bradford "The New York Yacht club Regatta off new Bedford" 1856 Ink Wash

\$69,000 Tiffany Silver Enameled Moorish Design Chocolate Pot c.1875-91

\$69,769 Turn of the Century Princeton Football Jersey

\$65,725 John Kennedy Wooden Rocking Chair

\$63,720 Ogden M. Pleissner "Bird Hunting" Watercolor 18x28"

\$63,440 James E. Buttersworth (1817-94) "U.S. Mail Ship *Washington*" Oil 16x22"

\$63,250 Jackie Robinson Bat 1953

\$63,250 Marilyn Monroe Signed Photo to Joe DiMaggio "I love you Joe"

\$63,250 Marklin Steamboat *Priscilla* toy 1909 20"

\$63,250 Republic of Texas 25

	Cent Note Signed by "Sam Houston President" 1843					
\$62,500	Six Green Painted Bow Back Brace Back Windsor Armchairs c.1795		\$46,000	<u>American National</u> Deluxe Toy Coupe Pedalcar 1925	1921) "Bark <i>Estella</i> " Oil 1841	
\$62,249	50 Greatest Basketball Players Signed Lithograph	Sheet of 10 Audrey Hepburn 2001 German Postage Stamps Sold for \$606,000	\$46,000	<u>Engraved</u> Gold Inlaid Ct. Shotgun Manufacturing A.H. Fox Double .22 Rifle	\$30,000	<u>Houdini</u> 1902 Poster 31x43"
\$61,200	Milton Berle's Shirt, 1956	\$52,800	\$45,466	<u>Lehman Brothers</u> London Headquarters Sign	\$29,500	<u>Samuel Walters</u> "Loss of the <i>Ocean Monarch</i> by Fire" 1848
\$60,375	Derek G.M. Gardner (1914-2000) "Action Between the <i>Macedonia</i> and the <i>United States</i> , 12 Oct. 1912" Oil 38x58"	\$52,500	\$45,030	<u>Charles Morris Young</u> (1869-1964) "Fox Hunt at Andrews Bridge" Oil 15" x 18"	\$28,750	<u>North Korean</u> A-K47 Rifle
\$60,375	Joseph B. Smith "Two Masted Schooner off of Governor's Island, New York" Oil	\$51,750	\$45,000	3 <u>Marilyn Monroe</u> Chest X-rays, 1954	\$28,250	<u>Elvis Presley</u> "Graceland" Purchase Contract
\$59,750	Early Civil War Prototype Confederate Battle Flag	\$51,121	\$44,000	<u>French Bisque</u> Wooden Bodied Bebe Musique Doll	\$27,500	<u>Frederick Judd Waugh</u> (1861-1940) Alaskan Fjord Scene Oil 30x36"
\$59,520	Carved Mahogany Spread-Winged 72" Eagle c.1870	\$51,000	\$43,750	<u>Michael Keaton's</u> "Batman Returns" Costume	\$26,840	<u>Antonio Jacobsen</u> (1850-1921) "Clipper Ship <i>Flying Cloud</i> " 1913 Oil
\$59,250	Cast Iron Gas Powered Toy gunboat <i>Andre</i>	\$51,000	\$43,700	<u>American National</u> Packard Toy Coupe 1924	\$26,290	<u>The Beatles</u> "Yesterday and Today" Album Cover
\$58,000	Ralph Cahoon (1910-1982) "Ballooning for Mermaids" Oil 28x40"	\$50,400	\$41,475	<u>Liner Rangitiki</u> Model 10' long	\$26,290	<u>Sands Casino</u> 1950 \$5 Chip
\$57,750	Walt Whitman "Ah, Not that Granite Dead and Cold" (Washington's Manuscript	\$50,190	\$41,435	<u>Bill Russell</u> Boston Celtics Warm Up Jacket 1967-68	\$26,000	<u>Stephen Colbert</u> Self-Portrait
\$57,600	Engraved Baltimore Folding Map 1778	\$50,000	\$41,434	<u>Babe Ruth's</u> Cigar Humidor Ad Photo	\$25,865	<u>Pauta Salla</u> (1916-2009) Inuit Cape Dorset Polar Bear Stone and Ivory 15"
\$57,500	Carved Antique Jade Ship 9"	\$49,140	\$40,000	<u>New Jersey</u> Presentation Quilt 1844 97x103"	\$25,850	<u>Indian Scout</u> Motorcycle Model R 1920
\$57,500	Colt 1921 Thompson Submachine Gun	\$49,140		\$25,036	<u>William Doxford</u> Dockyard Model Corvette <i>Opal</i>	
\$57,500	1796 \$10 Gold Eagle Coin	\$49,000	\$25,000	<u>Frank Sinatra</u> Monogrammed Fedora	\$25,000	<u>Frank Sinatra</u> Monogrammed Fedora
\$56,250	Audrey Hepburn's "Funny Face" Dress	\$48,875	\$24,450	<u>Bjorn Borg</u> 1980 Wimbledon Match Racquet	\$24,450	<u>Bjorn Borg</u> 1980 Wimbledon Match Racquet
\$56,250	Ayn Rand Autographed Speech 1961	\$48,875	\$24,400	<u>John Steinbeck</u> <i>The Grapes of Wrath</i> First Edition	\$24,400	<u>John Steinbeck</u> <i>The Grapes of Wrath</i> First Edition
\$54,625	Derek GM Gardner "HM Frigates <i>Indefatigable</i> and <i>Amazon</i> and French <i>Droits de l'homme</i> off Ushant, Jan. 13, 1797" Oil	\$48,800	\$23,180	<u>Montblanc</u> Magical Widow Skeleton 88 Fountain Pen	\$23,180	<u>Montblanc</u> Magical Widow Skeleton 88 Fountain Pen
\$54,000	Thurman Munson's Rookie Catcher Glove	\$48,588	\$23,280	<u>Queen Anne</u> Walnut Tall Case Clock Peter Stretch Phil. c.1825	\$23,280	<u>Queen Anne</u> Walnut Tall Case Clock Peter Stretch Phil. c.1825
\$53,775	Jesse Owens Ohio State Track Jersey 1935	\$48,150	\$23,000	<u>Early Monopoly</u> Game Board	\$23,000	<u>Early Monopoly</u> Game Board
\$53,741	Claude-Joseph Vernet (1714-89) "Warship Prow" Pen and Gray Wash	\$47,150	\$22,000	<u>Paddle Wheel Boat</u> <i>Sand Bottle</i>	\$22,000	<u>Paddle Wheel Boat</u> <i>Sand Bottle</i>
\$53,741	French POW Bone Baleen 50-Gun 4th Rate Leander Ship Model	\$46,690	\$21,850	<u>John Wayne's</u> 1969 "True Grit" Vest, Shirt, Scarf	\$21,850	<u>John Wayne's</u> 1969 "True Grit" Vest, Shirt, Scarf
\$53,125	Chinese Export Friendship Salem Ship Plate 1815, 9-7/8" dia.	\$46,400	\$21,850	100" 19th c. Cigar Store Indian	\$21,850	100" 19th c. Cigar Store Indian
\$52,900	James McNeil Whistler (1834-1903) <i>Zaandam, Holland</i> Etching 5 x 8 1/2"		\$21,850	<u>Samuel Walters</u> (1811-82) "Merchantman <i>Zepher</i> " 1854	\$21,850	<u>Samuel Walters</u> (1811-82) "Merchantman <i>Zepher</i> " 1854
			\$21,850	<u>USS Scorpion</u> War of 1812 American Flag	\$21,850	<u>USS Scorpion</u> War of 1812 American Flag
			\$21,600	<u>Sigmund Freud</u> Signed Portrait Photo 1925	\$21,600	<u>Sigmund Freud</u> Signed Portrait Photo 1925
			\$21,510	<u>Admiral Richard Byrd</u> Sealskin Parka	\$21,510	<u>Admiral Richard Byrd</u> Sealskin Parka
			\$21,250	<u>Cindy Crawford</u> "Skinsuits" Photograph July 1988	\$21,250	<u>Cindy Crawford</u> "Skinsuits" Photograph July 1988

\$20,700	<u>Scrimshaw</u> Powder Horn 1777	\$16,100	<u>10'7"</u> Maryland 19 th c. Punt Gun				
\$20,315	<u>Pony Express</u> Riders' Bible	\$16,000	<u>Eloise in Paris</u> 1955 Sketch 13x9"	\$9,775	<u>Whaler's Gowing Ashore</u> Carved and Scrimshawed Cane		
\$20,400	<u>Captain's Journal</u> Whaling Bark <i>Iris</i> 1844-48	\$15,860	<u>Emerson</u> AX 235 1938 Radio 5x8"				
\$20,315	<u>Pony Express</u> Riders' Bible	\$15,860	<u>John Haley Bellamy</u> (1836-1914) Carved and Painted "Don't Give Up the Ship" Eagle 8x26"	\$9,600	<u>F. Scott Fitzgerald</u> <i>The Great Gatsby</i> First Edition 1925		
\$20,000	<u>Mr. Peanut</u> Window Display Figure	\$15,525	<u>US Frigate</u> <i>Congress</i> Ditty Box				
\$19,975	<u>2</u> CSS Tennessee Confederate Naval Signal Pennants	\$15,045	<u>Ram</u> Copper Weathervane 19 th c.	\$9,040	<u>Mr. Peanut</u> 44" Scale		
\$19,600	<u>Turquoise</u> Eagle/Grapes Decorated Glass One Quart Flask 1850-1900	\$15,000	<u>Richard Courtenay</u> 29 Handmade Miniature Mounted English Knights c.1930-50	\$9,360	<u>Pair</u> 19 th Century Whale Jawbones	\$5,775	<u>George Reeve</u> Style Superman Costume
\$19,533	<u>Nathaniel Herd</u> (1729-77) 8 ¼" Silver Tankard	\$14,950	<u>Muller & Kadeder</u> Airplane Toy Carousel	\$9,323	<u>Captain Kangaroo's</u> Costume	\$5,557	<u>Charles Henry Gifford</u> "Ship in a Stormy Sea off Grand Manan Island" Oil 1872
\$19,550	<u>Mickey Mouse</u> Organ Grinder with Dancing Minnie 1932 6x8"	\$14,640	<u>Fred Pansing</u> (1844-1912) "Fall River Liner <i>Pricilla</i> " 1894 Watercolor and Gouache 17x36"	\$9,040	<u>Mr. Peanut</u> 44" Coin Operated Scale	\$5,463	<u>Louis Vuitton</u> Steamer Trunk
\$19,550	<u>Sharps</u> Model 1874 Buffalo Rifle	\$14,640	<u>Percy Sanborn</u> (1849-1929) "Romance of the Sea" Oil	\$8,193	<u>Janis Joplin</u> 1968 Schenectady, N.Y. Concert Poster	\$5,325	<u>Kimberley's</u> Royal National Patriotic Deck of Playing Cards
\$19,520	<u>Antonio Jacobsen</u> (1850-1921) <i>SS Salerno</i> 22x36" Oil 1897	\$14,420	<u>Alfred Tennyson</u> Signed Letter 1833	\$7,800	<u>James Bond</u> "Dr. No" Movie Poster 1962	\$5,280	<u>White Star Line</u> <i>Olympic</i> Grand Staircase Chandelier
\$19,120	<u>Fred Astaire, Ginger Rogers</u> 1936 "Follow the Fleet" Movie Poster	\$13,200	<u>Montague Birrell Black</u> White Star Line <i>Olympic</i> and <i>Titanic</i> Poster 29x38"	\$7,475	<u>German</u> 16 th c. Armor Helmet	\$5,100	<u>Clippership</u> <i>Young America</i> Advertising Card
\$19,120	<u>General George Custer</u> Spurs	\$13,000	<u>Charles Schulz</u> Original "Peanuts" Comic Strip "Ice Cream Radar"	\$7,459	<u>Mickey Mantle</u> Rookie Card 1952	\$4,320	<u>Graf Zeppelin</u> Silver Cigarette Case 1937
\$18,750	<u>Pair</u> of Marilyn Monroe Prescription Bottles	\$12,500	<u>Bruce Lee</u> "Game of Death" Shoes	\$7,345	<u>Mickey Mouse</u> Animation Cel "Fantasia" 1940	\$4,313	<u>B.G. Woodman</u> Sailor's Valentine 1985
\$18,560	<u>A.D. Williams</u> Nantucket Basket with Pagoda Cover	\$11,950	<u>American Revolutionary War</u> "Sons of Liberty" Powder Horn	\$7,320	<u>Antoine Roux</u> (1805-74) "Ship <i>Lochinvar</i> , Capt. Isaiah Wescott, LeHarve, France" 1843 Watercolor 16x22"	\$4,300	<u>Buck Rogers</u> Space Scout Patch
\$18,400	<u>American</u> "Crown Point" Powder Horn	\$11,865	<u>Superman</u> vs. The Robot 1954 Lunchbox	\$7,200	<u>Frederick S. Cozzens</u> (1846-1928) "Steam Yacht <i>Sycthian</i> " Watercolor 26x42"	\$4,246	<u>Winchester</u> Advertising Poster 1909
\$18,300	<u>James H. Wheldon</u> (1832-95) "Whaleships <i>Diana</i> and <i>Anne</i> in Arctic Waters" c.1866 Oil	\$11,353	<u>Slice</u> of Moon Rock	\$7,134	<u>Dartmouth</u> Winter Carnival Poster 1936	\$4,125	<u>Buster Brown</u> Shoes Cast Iron Factory Plaque 1910
\$17,925	<u>Jimi Hendrix's</u> Floral Shirt	\$11,000	<u>Bally</u> Double Bell 1938 Slot Machine	\$7,134	<u>P&O Cruises</u> Advertising Poster 60x39"	\$4,025	<u>Cast Iron</u> 14" Pelican Doorstop
\$17,925	<u>100 Pound</u> Campo Del Cielo Meteorite	\$10,800	<u>Currier & Ives</u> "The National Game. Three Outs and One Run" Lithograph 1860 13x18"	\$6,900	<u>Ronald Regan</u> Signed Baseball	\$3,163	<u>Battleship</u> <i>Maine</i> Painted Cast Bank 1902
\$17,400	<u>William Pierce Stubbs</u> (1842-1904) "Portrait of Ship <i>Carrie Norton</i> " Oil 22x36"	\$10,800	<u>Diary</u> of John McKinley California Gold Rush 1851	\$6,710	<u>Carved Ivory</u> Dolphin Snuff Box 18 th c. 4"	\$3,120	<u>Yale Student's</u> Diary 1845
\$17,250	<u>Percy Sanborn</u> "The <i>Great Republic</i> " Ship Portrait Oil	\$10,590	<u>Bakelite</u> Emerald Green Skylark Telephone	\$6,710	<u>Cowboy</u> Andirons Early 20 th c.	\$2,587	<u>Jose Formoso Reyes</u> 7" High Nantucket Basket with Seagull Top
\$16,950	<u>Robert Crumb's</u> 13 Page Sketchbook 5x8"	\$10,350	<u>Anton Otto Fischer</u> (1882-1962) "Moby Dick and the White Whale" Illustration 1931	\$6,700	<u>Bottle</u> of 1940 Ballantine Scotch Whiskey	\$2,440	<u>19th C.</u> Chart of Kenneber River to Deer Isle, Maine
\$16,800	<u>Normandie</u> Advertising Poster 1938	\$10,350	<u>Lawrence Irvine</u> Carved Striped Bass Plaque 48"L	\$6,490	<u>Original</u> Ford Sales Service Parts and Accessories Neon Sign	\$2,185	<u>Stuffed</u> Duck-billed Platypus
\$16,590	<u>Charles Sidney Raleigh</u> (1830-1925) "Hermaphrodite Brig <i>Eliza Stevens</i> " Oil 1880	\$10,283	<u>Columbia</u> 52" Highwheel Bicycle 1882	\$6,480	<u>Pan Am Airways</u> B-314 35" Flying Boat Metal Model	\$2,160	<u>Hindenburg</u> Demitasse Cup and Saucer
\$16,100	<u>Civil War</u> Enlisted Man's Sack Coat	\$10,073	<u>1812</u> Decorated Fire			\$1,170	<u>Sioux Indian</u> Peace Pipe
\$16,100	<u>Elisha Taylor Baker</u> (1827-1890) "Schooner <i>Water Lily</i> " Oil					\$1,035	<u>Vintage</u> Henschell Brass Ship's Telegraph
						\$960	<u>Titanic</u> Interior View Postcard
						\$840	<u>Stateroom</u> Telephone from <i>SS United States</i>



118-Gun Ship Duc de Bordeaux
25" Musical Automaton Model, 1821
Sold for \$178,960

Upcoming Marine Art Exhibitions and Events Around the Globe

THE ALLURE OF WATER:

On Location with the Plein-Air Painters of America

Over 100 paintings by 37 distinguished members of the Plein-air Painters of America and their guests, including Christopher Blossom, Don Demers and John Stobart.

The Haggin Museum

Stockton, CA

209-940-6300 • hagginmuseum.org
October 15 – January 22, 2012

AMERICAN LEGACY:

Our National parks

100 original paintings by members of Plein-Air Painters of America depicting a variety of subjects in 37 national parks from the Atlantic to the Pacific and the Mexican to the Canadian border.

D'Amour Museum of Fine Art

Springfield, MA • 800-625-7738

springfieldmuseums.org

Through November 6

R.W. Norton Art Foundation

Shreveport, LA

318-865-4201 • rwnaf.org

December 6 – February 12, 2012

THE AMERICAN LIGHTHOUSE

Summer exhibition running concurrently with the "Plein Air Painters of the Maritime Gallery" exhibition.

The Maritime Gallery

of Mystic Seaport

Mystic, CT

860-572-5388 • mysticseaport.org

July 30 – September 18

AMERICA'S GREAT RIVERS

Oil and watercolor paintings from the Burrichter/Kierlin Collection celebrating the great rivers of America.

Minnesota Marine Art Museum

Winona, MN • 866-940-6626

minnesotamarineart.org

Through October 7

ANDREW WYETH, Christina's World and the Olson House

50 watercolors and drawings, most never before seen in the U.S., depicting Alvaro and Christina Olson, their house and the surrounding landscape of Rockland, Maine.

Farnsworth Art Museum

Rockland, ME • 207-596-6457

farnsworthmuseum.org

June 11 – October 30

ART OF CALIFORNIA 1880 to the Present

Paintings and works on paper inspired by the California coast.

Monterey Museum of Art

Monterey, CA

831-372-5477 • montereyart.org

Through October 23

THE ART OF THE BOAT

Juried exhibition of photography, paintings, and sculpture explores the boat as a work of art and the boat-builder as an artist.

Penobscot Marine Museum

Searsport, ME • 207-548-0334

penobscotmarinemuseum.org

Through October 23

ASMA 15TH NATIONAL EXHIBITIONS

Juried exhibition of about 100 new works of art by members of the American Society of Marine Artists.

Cornell Museum of Art and American Culture

Delray Beach, FL

oldschool.org

October 27 – September 9, 2012

Mobile Museum of Art

Mobile, AL

mobilemuseumofart.com

April 21, 2012 – June 17, 2012

Art Museum of South Texas

Corpus Christi, TX

stia.org

June 30, 2012 – August 25, 2012

Museum of the Southwest

Midland, TX

museum.org

September 4, 2012 – December 7, 2012

BALI ART, RITUAL, PERFORMANCE

131 works of art, as well as ritual practices and performing artists combine to present a complete experi-

ence and understanding of life and culture on this tropical island.

Asian Art Museum

San Francisco, CA

415-581-3500 • asianart.org

Through September 11

BIRDS OF AMERICA

Audubon Prints from Shelburne Museum

30 most compelling prints by John James Audubon.

Grand Rapids Art Museum

Grand Rapids, MI

616-831-1000 • artmuseumgr.org

Through August 14

THE BRIGHT BENEATH:

The Luminous Art of Shih Cheh Huang

Art installation mimicking the mysterious life of deep ocean creatures by a former Smithsonian art Fellow.

Natural History Museum

Washington, DC

202-633-1000 • si.edu

September 3 – December 4

CALL OF THE NORMANDY COAST (1820-1920)

Over 40 19th and 20th century paintings and works on paper of the northern French coast by European and American artists including works by Realists, Impressionists, Fauvists, Cubists and Surrealists.

Portland Museum of Art

Portland, ME

portlandmuseum.org

June 7, 2012 – September 3, 2012

CAPTURING A SENSE OF PLACE:

Plein Air Painters of the Southeast
Recent works by members of the Plein Air Painters of the Southeast, many with marine themes.

Huntsville Museum of Art

Huntsville, AL

256-535-4350 • hsvmuseum.org

August 7 – September 23

CASCADE

Filling an entire wall is the largest ink-on-rice-paper painting ever made, depicting an enormous waterfall flowing upwards by Chinese-born artist Bingyi.

Smart Museum of Art

University of Chicago

Chicago, IL

773-702-0200 • uchicago.edu

Through December 11

CELEBRATING OUR MARITIME HERITAGE:

A Coastal Holiday

Juried exhibition of paintings, sculpture, prints, drawings and photography of Alabama's coastline, sea, boats, and marine life by regional artists.

Mobile Museum of Art

Mobile, AL

251-208-5200 • mobilemuseumofart

October 14 – January 8, 2012

CHARMED BY THE SEA

One Hundred and Fifty Years and More of Yachting on Buzzards Bay

Art and artifacts reveal relationship between fine art and the art and crafts of mariners.

The New Bedford

Whaling Museum

New Bedford, MA • 508-997-0046

whalingmuseum.org

Through September

CLEVELAND ROCKWELL

(1837-1907)

Astoria, the Lower Columbia & the Coast

Oil paintings, watercolors and sketches capture the exquisite beauty of the lower Columbia River and the Oregon coast.

Columbia River Maritime Museum

Astoria, OR

503-325-2323 • crmm.org

Through July 20

GOLD RECALL –

Road Amundsen's Reflections from the Northwest Passage

Prints from the original expedition lantern photographs, taken during Norwegian explorer Roald



Leonard Mizereck
Oil 18" x 18"

City Dock at Sunset, Annapolis, Maryland
\$3,600

Amundsen's journey through northern Canada and the Arctic, celebrate the 100th anniversary of his journey to the South Pole.

Vancouver Maritime Museum
Vancouver, BC, CANADA
604-257-8300
vancouvermaritimemuseum.com
Through September 16

**CONVOY:
Delivering Allied Victory in World War II**

1:1250 scale models of the Society of Model Ship Collectors.

American Merchant Marine Museum
Kings Point, NY
516-773-5515 • usmma.edu
Opened May 21

CURRENTS

New ocean paintings by local artist Paul Roux.

Santa Barbara Maritime Museum
Santa Barbara, CA
805-912-8404 •
Opened May 14

DECOYS OF DORCHESTER

The crudest to the finest and the widest variety of North American decoys are on display.

Chesapeake Bay Maritime Museum
St. Michaels, MD
Through October 9

DISTANT LANDS OF PALM AND SPICE: Maine Ships and Mariners in Deepwater Commerce

Paintings, models, photographs and artifacts illustrate the importance of Maine ports in foreign trade, and how ship's shapes have evolved.

Maine Maritime Museum
Bath, ME
207-443-1316 • bathmaine.com
Current

DOYLE NEW YORK

Free Appraisal Day
Greenwich, CT
203-637-6207
July 28
Easton, MD
202-342-6100
August 4
Contact: lorraine@doylenewyork.com

DRAWN TO THE WATER:

Artists of the Pennsylvania Academy of the Fine Arts Capture our Regional Waterways, 1830 – Present

The Atlantic Ocean, Delaware Bay and River, and Schuylkill River are the inspiration and subjects for paintings by art students, faculty and guest exhibitors at the Philadelphia Academy of Fine Arts.

Independence Seaport Museum
Philadelphia, PA



Ed Parker The 1st TransAtlantic Bicycle Race Oil 16" x 20" \$6,500

215-413-8655 • phillyseaport.org
Through December 31

DUNCAN PHYFE:

Master Cabinetmaker in New York

A major retrospective of America's best known cabinet maker, Duncan Phyfe (1768-1854), whose style was distinguished by its elegant European neoclassical designs.

Metropolitan Museum of Art
New York, NY • 212-535-7710
metmuseum.org
December 20 – May 6, 2012

EDWARD HOPPER'S MAINE

90 oil paintings, watercolors, drawings and prints produced during Edward Hopper's summer visits to Maine between 1914 and 1929.

Bowdoin College Museum
Brunswick, ME
207-725-3275 • bowdoin.edu
July 15 – October 16

18th ANNUAL MARITIME ART EXHIBITION

Juried exhibition of today's finest maritime artists.

Coos Art Museum
Coos Bay, OR
541-267-3901 • coosart.org
July 30 – October 1

EISENSTAEDT AND US

Martha's Vineyard as seen through the lens of famed photojournalist Alfred Eisenstaedt, as well as art-work, models and other objects that correspond to his images.

Martha's Vineyard Museum
Edgartown, MA
508-627-4441 • mvmuseum.org
July 16 – May 26, 2012

FLOW

32 works of art from the Sheldon Museum of Art at the University of Nebraska explore the various meanings associated with water.

Minnesota Marine Art Museum

Winona, MN
September 6 – October 20

FRESHWATER, SALTWATER

Aboriginal and Torres Strait Islander Prints

Australian National Maritime Museum's collection of vivid prints of river, creeks, billabongs, lakes and coastal life by Indigenous Australians.
anmm.gov.au

Tweed River Art Gallery
Murwillumbah, NSW, AUSTRALIA
02-6670-2790

Through August 7

Burnie Regional Art Gallery

Burnie, Tasmania,
03-6430-5875
December 16 – January 29, 2012

Geelong Gallery

Geelong, Victoria, AUSTRALIA
February 18, 2012 – April 15, 2012

Bundaberg Regional Art Museum

Bundaberg, Queensland
07-4130-4750
May 30, 2012 - April 15, 2012

Birbie Island Seaside Museum

Birbie Island, Queensland
07-340-0007
July 30, 2012 – October 1, 2012

GAUGUIN AND POLYNESIA:

An Elusive Paradise

60 paintings, sculpture and works on paper reveal the influence Polynesia had on the work of Paul Gauguin, plus 60 works by Pacific Island people reveal the European influence on their art.

Seattle Art Museum

Seattle, WA
seattleartmuseum.org
February 9 2012 – April 29

HACKER

Regional artists interpret the spirit and boat designs of John Hacker, designer of *Footloose and Fancy Free*.

The Antique Boat Museum

Clayton, NY
315-686-4104 • abm.org
Opened June 18

ILLUMINATING THE SEA:

The Marine Paintings of James E. Buttersworth, 1817-1874

24 Luminist paintings from Mystic Seaport Museum span Buttersworth's entire career from his early British paintings to the 1893 America's Cup series painted a year before his death.

Chesapeake Bay Maritime Museum
St. Michaels, MD
410-745-2916 • cbmm.org
Through October 16

IMPRESSIONISTS AND THE HUDSON RIVER SCHOOL

Land and seascape paintings by impressionists Claude Monet, Auguste Renoir, Vincent Van Gogh, Winslow Homer, Child Hassam, William Glackens, John Singer Sargent and others, and 19th century Hudson River School artists, Frederic Church, Thomas Cole, Albert Bierstadt, James E. Buttersworth, Moran and more.

Minnesota Marine Art Museum
Winona, MN
Through May 2, 2012

INUIT MODERN:

The Samuel and Esther Sarick Collection

175 prints, drawings and sculptures by 75 20th century Inuit artists trace the genre's transformation from traditional to contemporary.

Art Gallery of Ontario
Toronto, ON CANADA
877-225-4246 • ago.net
Through October 16

ISLAND ENCOUNTERS:

The Art and Conservations of the Channel Islands

Wilding Art Museum

Los Olivos, CA • 805-688-1082
wildingmuseum.org
September 21 – January 31, 2012

JOHN JAMES AUDUBON:

An Artist and Naturalist

80 original prints, 10 original oil paintings, watercolor and graphite works, as well as original letters, rare books and photographs.

Mobile Museum of Art

Mobile, AL
October 14 – January 8, 2012

JOHN MARIN:

Modernism at Mid Century

60 oil paintings, watercolors and sketchbooks by abstract expressionist, John Marin, depicting the islands, beaches, rocky shorelines and mountains of remote Cape Split from 1933-53. Continued on next page

Continued from page 13

Portland Museum of Art
Portland, ME • 207-775-6148
portlandmuseum.org
June 23 – October 10

Amon Carter Museum
Fortworth, TX
817-738-1933 • cartermuseum.org
November 4 – January 8, 2012

Addison Gallery of American Art
Andover, MA
978-749-4000 • Andover.edu
January 27, 2012 – April 1, 2012

**JOHN MARIN'S WATERCOLORS
A Medium for Modernism**

40 watercolors of Maine to New York City to New Mexico provide a comprehensive study of John Marin's experimental watercolor style.

High Museum of Art
Atlanta, GA
404-733-4437 • high.org
June 26 – September 11

JOHN STOBART

New works by America's most celebrated marine artist.

Gerard Peters Gallery
New York, NY
212-628-9760 • gpgallery.com
June 14 – July 29

LENS OF THE LAKES

30 years of rowing images from the Olympics to lesser competitions by British photographer Peter Spurrier.

River & Rowing Museum
Henley on Thames, ENGLAND
01491 415600 • rrm.co.uk
Through October 2

**LUMINOUS PAPER: BRITISH
WATERCOLOR AND DRAWINGS**

Many newly acquired masterpieces as well as other works-on-paper by JMW Turner, Thomas Gainsborough, William Blake and other British luminists explore the early development and evolution of watercolor.

J. Paul Getty Museum
Los Angeles, CA
310-440-7330 • getty.edu
July 19 – October 23

**MAINE MODERNS:
Art in Seguinland, 1900-1940**

65 paintings, drawings, sculpture



Bernd Braatz
Scale 1:150 11" x 8" x 4½"

Schooner Helena, 1885
\$2,800



Salman Rashidi *Whaling Bark A.R. Tucker back from her long whaling voyage at New Bedford Harbor*
Scrimshaw on Fossil Walrus Ivory with Cocobolo stand
16 ½" W x 2 ¼" H x 1 ⅛" D \$4,800

and photographs of mid Maine coastal communities by early 20th century American modernists, including Marsden Hartley, F. Holland Day, Clarence White, Gaston Lachaise and others.

Portland Museum of Art
Portland, ME • 207-775-6148
portlandmuseum.org
June 9 – September 11

MARINE AND FISHING ART

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

**MARINE WATERCOLORS BY
CHENG-KHEE CHEE**

40 maritime watercolor paintings from around the world employing Eastern and Western concepts by an acclaimed Minnesota artist and well-known illustrator Cheng-Khee Chee.

Minnesota Marine Art Museum
Winona, MN
October 22 – January 15, 2012

**MARINERS, MERCHANTS
& PIRATES**

Nautical navigation instruments and artifacts from early American maritime history explore the techniques, methods and exploits of seafaring.

The Museum of Early Trades and Crafts
Madison, NJ
973-377-2982
metc.org
Through September 4

MARITIME FESTIVAL

Includes plein air painting exhibition and auction.

East End Seaport Museum and Marine Foundation
Greenport, NY • 631-477-2100
eastendseaport.org
September 23-25

**MARITIME MINIATURES BY
MARITIME MASTERS**

Annual holiday exhibition.

The Maritime Gallery at Mystic Seaport
Mystic, CT
860-572-5388 mysticseaport.org
November 19 – January 31, 2012

MARITIME MUSEUM COLLECTION

Ship models, scrimshaw, figureheads, paintings, photographs, and tens of thousands of maritime artifacts.

Maritime Museum of Tasmania
Hobart, Tasmania, AUSTRALIA
(03) 6234 1427 • maritimetas.org
Ongoing

MEMORIES ON WATER

Modern day photographs alongside photographs taken 100 years ago take you on a journey to the most celebrated fly-fishing locations in North America.

The American Museum of Fly Fishing
Manchester, VT
802-362-3300 • amff.com
Current Exhibit

MICHAEL KENNA: VENEZIA

53 black and white photographs capture the magical essence of light and water in Venice.

Columbia Museum of Art
Columbia, SC • 803-799-2910
columbiamuseum.org
July 16 – October 23

**NATURE AND THE GRAND AMERICAN
VISION: Masterpieces of the Hudson
River School Painters**

45 19th century masterworks from the New York Historical Society Collection on tour for the first time by Asher Durand, Thomas Cole, Jasper Francis Copley, Sanford Gifford and more.
Amon Carter Museum
Fortworth, TX
817-738-1933 • cartermuseum.org

Through June 19

Columbia Museum of Art
Columbia, SC
November 19 – April 1, 2012

NAUTICA

Annual contemporary marine art juried competition and exhibition.

Ventura County Maritime Museum
Oxnard, CA
6260-6260-6260 • vcmm.org
Through August 31

**NAUTICAL RESEARCH
GUILD CONFERENCE**

San Francisco, CA
585-968-8111 • thenrg.org
August 21-27

NEPTUNE'S FAVORITES

Decorative objects made of rope, wood, paper and other available materials created by sailors during their long months aboard ship.

Los Angeles Maritime Museum
San Pedro, CA • 310-548-7618
lamaritimemuseum.org
Ongoing

ONE WORLD, TWO ARTISTS:

John Alexander and Walter Anderson
Paintings informed by the atmospheric gulf coast by two native Southern artists from different eras.

Ogden Museum of Southern Art
University of New Orleans
New Orleans, LA
ogdenmuseum.org
Through July 15

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

Chinese Ceramics, Culture and Commerce
Export Chinese ceramics dating from BCE to mid-18th century transported to the West first by land then by sea.

The Cummer Museum of Art and Gardens
Jacksonville, FL
904-356-6857 • cummer.org
Through August 14

**PLEIN AIR PAINTERS OF
THE MARITIME GALLERY**

Maritime Gallery artists will be painting on the grounds of the Mystic Seaport Museum, with an exhibit of



Willem Eerland

Nieuw Amsterdam Entering Manhattan Harbor

Oil 19 1/2" x 39" \$9,800

their work to follow in the Gallery.

The Maritime Gallery at Mystic Seaport

Mystic, CT
June 14 – September 18

POLAR NIGHTS

Collection of striking black and white photographs by French photographer Vincent Hilaire of the 2006-2008 Antarctic expedition taken from the schooner *Tara*, formerly known as *Seamaster*, the ship on which Sir Peter Blake was tragically killed.

Edmiston Gallery of Maritime Art

Auckland, NEW ZEALAND
64 9 373-0800
maritimemuseum.co.nz
New Exhibit

PORTRAIT OF A CITY:

View of Norfolk by Kenneth Harris

30 early 1950s watercolors historically document the commercial and industrial center, docks, coal yard, as well as houses and churches of a bygone era in Norfolk, VA.

Chrysler Museum of Art

Norfolk, VA
757-664-6200 • Chrysler.org
Opens Fall 2011

THE RAGING RED AND THE MIGHTY MISSISSIPPI

The rives of Minnesota are the subjects of interpretation of a number of regional artists.

Minnesota Marine Art Museum

Winona, MN
Through September 4

RAHMI M. KOC MUSEUM

A museum of transport housing an extensive collection of boat models, ranging from rowing boats to ocean liners, as well as a significant collection of nautical artifacts.

Rahmi M. Koc Museum

Istanbul, TURKEY
09(0)212 369 66 00-01-02
mk-museum.org.tr
Ongoing

REVOLUTION!

The Atlantic World Reborn

Paintings, drawings, prints, maps, historical documents and manuscripts from six countries, as well as newly commissioned works of art trace the political and cultural transformation resulting from the wars fought across the Atlantic from 1763-1815.

New York Historical Society

New York, NY
212-873-3400 • nyhistory.org
November 11 – April 15, 2012

RIPPLE EFFECT

The Art of H2O

Contemporary artists explore the various states of water inspired by rivers, geyser, snowflakes, fog, and more.

Peabody Essex Museum

Salem, MA
866-745-1876 • pem.org
June 18 – April 30, 2012

THE RIVER FROM THE AIR:

A Bird's Eye View

Breathtaking aerial views through the seasons of the Connecticut

River from Long Island Sound to the Canadian border by Shoreline Aerial Photographer Tom Walsh.

Connecticut River Museum

Essex, CT
860-767-8269 • ctrivermuseum.org
Opened in May

THE ROYAL SOCIETY OF MARINE ARTISTS

66th annual exhibition of works by members and non-member artists.

The Mall Galleries

London, ENGLAND
44-020-9230-8844
mallgalleries.org.uk
October 11-23

SCRIMSHAW

The Art and Craft of the American Whaler

100 various objects, including tools, games and objet d'art, capture life at sea; plus an extensive collection of extraordinary 18th and 19th century French prisoner-of-war carved bone and ivory ships and mechanical objects.

Bowers Museum

Santa Ana, CA
714-567-3600 • bowers.org
Through September 30

SERAPS:

British Sporting Drawings from the Paul Mellon Collection

Color drawings and pencil sketches by Britain's greatest sporting artists including Henry Alken, James Seymour, Sawrey Gilpin, Edwin Landseer, James Ward and others.

Virginia Museum of Fine Arts

Richmond, VA
804-340-1400 • state.va.us
June 18 – September 18

SETTING SAIL:

Drawings of the Sea from the Walter's Collection

Drawings, prints and watercolors of ships, sailors, and the sea by 18th and 19th century French and American artists.

The Walters Art Museum

Baltimore, MD
410-547-9000 • thewalters.org
June 18 – September 11

75 / 75

Curator's Choice

75 of the most valuable marine paintings, small boats, 19th century furnishings and other curious objects from the Penobscot Marine Art Museum collection celebrate the 75th anniversary of the museum.

Penobscot Marine Museum

Searsport, ME
Opened May 27

SHIPS OF THE SEA MARTIME MUSEUM

18th and 19th century ship models, paintings and maritime antiques from England and America Atlantic trade.

Ships of the Sea Maritime Museum

Savannah, GA • 912-232-1511
shipsofthesea.org
Ongoing



Marek Sarba

The Runner!

Oil 24" x 36" \$21,500

For Marek Sarba, who spent many years as an engineer aboard huge ocean-going salvage tugs on all the oceans of the world (one year he spent 360 days at sea!), the steam-powered Confederate Blockade runner attempting to sneak past a Union Blockade, has "more excitement than Wild West movies. I would like to have experienced the sound of paddles in the water at 14 knots, the nervous commands on deck, the sounds of shovels frantically digging coal, the hiss of the boiler and the big boom of the guns." Here the **Santiago de Cuba** has spun on her anchor to fire her bow gun at the fast approaching **General Lee** whose captain stares intensely into the glow.

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Donald R. Creul was the keynote speaker. Among other things, he detailed the inside story of the museum's \$18 million renovation which was completed in 2009. Other speakers included **Rob Napier**, discussing his book *Legacy of a Ship Model, Examining HMS Princess Royal 1773*; **Justin Camarata**, ship modeler and author of *Waterline Dioramas: A Model Builder's Art Form*. His talk, "Ship Modeler and Artist," explored the relationship between ship modeling as art; **Greg Herbert**, author of *Building Swan Class Sloop Pegasus* (see our book page for details), discussed the techniques of using power tools in the ship model workshop; and **Gilbert McArdle**, author of *Building A Navy Board Model of HMS Sussex*, 1993, published by Sea Watch Books.

In Boston, the **USS Constitution Museum** sponsored the **31st Annual Model Shipwright Guild Exhibit**. The USS Constitution Model Shipwright Guild "encourages the art of constructing model ships and supports research in nautical history through its workshops, educational activities and exhibits." It is the largest ship model association on the East Coast, with more than 100 members. It meets on the first Tuesday of every month. For more information, visit www.constitution-modelshipwrights.org. Over 75 ship models, from fishing dories to steel Naval vessels from World War II, were on display, along with carvings, including extreme miniature figureheads by master carver/modeler **Lloyd McCaffery**. This is an annual event held every year at the

museum in the **Charlestown Navy Yard** in February or March. Look for the details on their website for next year's conference.

The USS Constitution Museum is also the site of a little known, but significant, event, the **Lt. William S. Bush Memorial Breakfast**, held every November. It commemorates the death of Lt. Bush on Aug. 19, 1812 during the battle between the USS *Constitution* and the HMS *Guerriere*, the first frigate battle of the War of 1812. While *Old Ironsides* was victorious, Lt. Bush became the first United States Marine Corp officer to die aboard the USS *Constitution*. The museum holds an annual breakfast in the Marine Corp's honor recognizing the "important contributions and sacrifices that marines make for our country...."

The ship model community lost a towering figure with the death of English modeler **Donald McNarry** this past year. Born in 1921, his skills in extreme miniature ship building were such that he devoted himself solely to that practice since 1955, creating nearly 350 models, from the classic dockyard style to incredibly realistic waterline models. While today most models reside in private hands, including those of the British Royal family, in the United States, models are on display at the **Peabody Essex Museum**, the **Smithsonian Institution**, **Mystic Seaport Museum**, **Mariner's Museum** in **Newport News**, Virginia, and the **US Naval Academy Museum** in **Annapolis**, and as a part of the **William Combs** donation to the **International Yacht Restoration School** in

Newport, Rhode Island. It's interesting to note that 15 or 20 years ago you could have bought a McNarry model for \$8,000 - \$12,000, whereas today that same model, if you can find one, brings between \$30,000 and \$40,000.

Long time model expert **Michael Wall**, who runs the **American Marine Model Gallery** in **Gloucester**, Massachusetts, tells us of an exciting new development which he's helped to engineer, and that is to literally move McNarry's small second floor studio where he worked his entire life overlooking the **Isle of Wight**, to the **National Maritime Museum** in **Greenwich, England** to have on permanent display.

Finely detailed miniature models often of bone, and sometimes of boxwood, would also describe **Prisoner of War** models made in French prisons between 1790 and 1815 during the Napoleonic conflict. These models are considered some of the most exquisite, authentic sailor-made models of all time. Mike Wall has assembled a special collection of them, which include a model of the frigate *La Flore* which, unlike many Prisoner of War models, is a model of a specific ship, as opposed to a generic one. Mike says that we know this because there's an actual dockyard model of her in the **Musée de la Marine** in **Paris**. Mike Wall's model is on the market for \$45,000. The other Prisoner of War models that Mike has on hand range in size from 6 in. to 30 in. in length. A model of the 110 gun ship, *Ville de Paris*, is priced at \$70,000. More information on these can be found at shipmodel.com.

Wondering where to get your ship model appraised? Mike may be the guy. He's got a very easy and clear form to fill out to facilitate an appraisal, the cost of which begins at \$150, and goes up, depending on complexity, etc. This can be accessed at www.shipmodel.com/pdfs/appraisalques.

While sculpting water in three dimensions, like Donald McNarry or Lloyd McCaffrey must do when creating waterline models, almost all artists agree that one of the most difficult subjects to render convincingly in two dimensions is water itself. Past president of the American Society of Marine Artists **Richard Moore**, who paints in both watercolor and oil, addressed this subject back in 2003 in an article recently reprinted in *ASMA News*. Dick notes that he spent five years on naval destroyers from the Eastern Mediterranean to Hong Kong in all kinds of weather. However, he learned more about painting the sea from the work of extraordinary watercolorist **Carl Evers** than he did in the Navy. Among Carl's direct advice to Dick was, "never paint two identical waves in the same painting." Dick takes this further, and he advises, "waves consist of peaks and valleys, and for every peak there is a valley — a trough." He admonishes artists to "be sure you always allow for the troughs in the wave system even though they may be obscured by the higher waves." He also advises "Study the paintings of **Thomas Hoynes**, who put the darkest water in the foreground of the painting, which drove the eye naturally up towards more interesting elements of the ship in the painting." Dick says the reason for this is simple, as you're "looking down into the water near the foreground, which makes it darker, whereas water further away is reflecting a lighter sky color." But this is just the beginning of the process.

You think it's easy? Well, see if you can follow this... Dick actually lays down a wash of a thinned out layer of paint, graduating from dark in the foreground to lighter on the horizon over the whole surface of watercolor paper or canvas even before he begins to paint in details of the water. Dick says his own approach "is to start painting water nearest to the ship. This includes designing intricate foam patterns alongside the hull due to the motion of the ship. Note that the patterns and amount of foam displaced by the ship is directly related to the size and even direction of the wave patterns. Then proceed to paint the waves moving towards the foreground which tends to be painted last. While the trough of the wave reflects the sky color, I tend to avoid over-painting so that the sky color will show and lend harmony to the whole paintings." (Boy, this sounds complicated.)

Dick goes on to say "Painting realistic foam is a subject in itself. Be sure to contour that foam to the shape of the wave on which it rides. If you have access to the seashore, lather yourself with sunblock and spend a few hours studying the fascinating ways of foam as it relates to breaking waves. In rough water there are few reflections other than the reflections of the sky color. Reflections in calm weather depend greatly upon the condition of the surface. If the water has smooth ripples rather than a choppy surface, this can be painted effectively in watercolor by wetting the paper (but not too wet), and running streaks of darker pigment across the paper horizontally, with wider streaks in the foreground and thinner close spaced streaks towards the horizon. If the hull of a ship or boat is involved, know that the hull effectively blocks off the sky color so that the reflection of the hull is darker than

the hull itself, even if the hull is light in color, or white. If the sails on a ship are backlit, and therefore darker than the sky color, then the reflection of the sea will also be darker than the surrounding waters since the sails are blocking off the sky color."

Whew! In conclusion, Dick reminds his fellow watercolorists to "always paint salt water with fresh water." That's probably a good idea. Those are just a few of his tips. But you can see how complicated and complex a challenge just painting water is for an artist. Marine artists not only have to get the water right, the ships right, the wind direction and condition right, but also the sky, clouds, lighting and atmosphere right. Next to painting the human figure, painting water has been one of the most difficult challenges for artists throughout the centuries.

Classic yachting, of course, has been an enduring subject for marine artists since the **van de Veldes** painted the first *Staten* yachts in 17th century Holland. **Robert Webber** continues his ongoing Great American Yacht Classics project, designed to document "distinguished wooden yachts that have managed to survive from America's Golden Age of Yachting." If you visited the **Palm Beach Boat Show** this winter, you may have seen Bob's newest painting of *Sequoia II*. It's a starboard side-view of this gorgeous motor yacht underway. While today she serves as a charter boat in Washington, DC, over the years she was the presidential yacht for everyone from **Herbert Hoover** to **Franklin D. Roosevelt**, **Truman**, **Eisenhower**, **Kennedy**, **Johnson**, **Nixon** and even **Gerald Ford**. You can't get much more historic than that. Bob has made 100 signed and numbered prints of his painting available. If you can't make it to see them in person at this year's **Maine's Boats, Homes**

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Dimetrios Athas

Bear by a Close Margin, Sandbaggers Bear and Bull

Oil 18" x 24" \$14,500



Paul Garnett

Launching of the *USS Constitution*, Hartt's Yard, Boston, MA October 21, 1797

Oil 28" x 48" \$19,500

The idea for this painting came as a result of the coming celebration of the Bicentennial of the War of 1812, in which Boston's storied frigate, **Constitution**, played a pivotal role. It seemed to me that the obvious thing for artists that would want to commemorate her on canvas would be to paint her in one or another of her famous naval battles of this period. I, however, thought I would like to do something to call attention to this glorious frigate and her birth on a cold blustery day in October, 1797, in Boston.

Being a native of Boston myself, I spent my life here seeing this ship at Charlestown and just walking her decks over the years has never failed to cause feelings that trigger my emotions thinking of the years of her fighting career when men fought and died in the age of 'Iron Men and Wooden Ships.'

A ship that is still with us after 200 years, of course, would mean that she had undergone many changes throughout her career. To find out as much as I could about what she must have looked like when first launched was a formidable task. My good fortune was that I lived in Boston and as such received much help and encouragement from the Curator at the *Constitution Museum*, Mr. **Harrie Sloatbeek**. He directed me to the vast collection that the Museum holds on *Constitutions'* early years and was always there to answer my many calls and e-mails as well as to meet with me over the course of the two years I spent on research before I ever put brush to canvas.

Another man who offered endless advice was **Commander Tyrone Martin**, a former Captain of the *Constitution* and author of the highly respected "A Most Fortunate Ship" – a history of U.S.S. *Constitution*." Commander Martin had many points of information concerning *Constitution's* appearance when first in commission as well as directing me to a book by Mr. Bill Bass, 'Super Frigate' which was a thoroughly researched anatomy of the ship's appearance including wonderful drafts of her original configuration based on records of the builders' drafts as well as some of the earliest artwork done by French Ship Portraitist **Michel Corné** (1752-1845) who was alive before major changes were made and saw the ship in the early years of her service.

Another obstacle facing this project was how to

arrive at an accurate vision of what the North End waterfront district and **Edmund Hartt's** Shipyard looked like in the year 1797. As luck would have it, I found a map from Slough's Atlas, a property owners map to boot, from that same year that *Constitution* was launched, 1797. This map showed the footprint outlines of every structure in the North End from Christ's Church (now the Old North Church) down to the various shipyards on the waterfront. The map was even color coded indicating from which material (wood, brick, etc) each and every structure was built! A full layout was included of Hartt's Yard, or "Hartt's Ways" as it was known in Boston, minus



the yard's buildings, but those were obtained from the Museum in Charlestown, with detailed indications of all buildings (woodsheds, etc) even including the builders' ramp. From the picture files in the Bostonian Society's website, I obtained pictures from the earliest dates of photography of the buildings along the waterfront, matching them to the building footprints on the map, enabling me to get in my mind as close of a depiction of the Boston waterfront in this area of the shipyard that has probably been attempted.

To aid in the composition itself, I had the map with elevations enlarged three hundred percent and then I constructed every building on the map, in pink foam, gluing each structure onto its own 'footprint.' When finished, I had in front of me a 3D map that I could look at through my camera giving me a vantage point to the launching that would otherwise not be possible.

Constitution was launched on a cold, blustery

October day, so I waited for such a day in October and took the map with its myriad of buildings outside, placed it on a special tripod, setting it in exactly the right position looking east to west, and shot the vantage point that I felt would give the viewer a most dramatic look at this memorable launch without any artist invention.

The painting shows the ship just moments after entering the cold water of Boston Harbor on that chilly October day so many years ago. Part of the cradle supporting the hull can be seen entering the water. The beautiful carvings that were installed on her stern by Boston's Skilling Brothers can be seen very prominently in the painting. Captain Nicholson and Captain Sever, of Portsmouth NH, who christened *Constitution* with a bottle of Madeira wine, can be seen standing on the starboard bow along with newspaper men, French aristocrats displaced by the revolution, numerous Boston dignitaries as well as invited ladies. Shipyard workers are on the roof of the wood shed to get a better view and the waterfront is jammed with spectators. A 24 pounder gun, which was fired in the morning to announce to the town that the ship would be launched that day, can be seen on the end of one of the piers. Other of *Constitution's* gun carriages are aligned along the dock to be loaded later. The lifting mast can clearly be seen on the shipyard dock, The Old North Church's clock shows 12:10, just as *Constitution* entered the element. Across from the Yard were the offices of Edmund Hartt and his sign can be seen over the Ship Street entrance just to the right of *Constitution's* bow. A militia unit of three men is firing a salute as the ship slides into the water setting many gulls to flight with the loud crack of their muskets.

Finally, one concession to the artist's imagination, a small boat with a farmer, with his hat off, cheering the ship, and his son looking over the rail as the country's flag flies proudly from the mast pole.

With this painting of *Constitution's* launch, I hope I was able to capture the patriotic pride that this great city must have felt at the launching of one of the frigates of the country's infant navy as we, as a nation, began to spread our commerce and influence across the oceans of the world.

- Paul Garnett

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and Harbors Show in Rockland, Maine in August, you can view them at Bob's website: www.classicyachtportraits.com.

Of course, the big news in modern day motor yachting was unveiled at the Fort Lauderdale Boat Show in the fall, when *Cake Walk V* made its debut, built by **Direktor Ship Yards in Bridgeport**, Connecticut. At 281 ft., she is the largest private yacht to be built in America since the 1930s, with a cost exceeding \$82 million. She was built just around the corner from our gallery in Fairfield, Connecticut. We were able to watch her sea trials. I can report firsthand that not only is she magnificent, but, boy, is she fast! This wasn't lost on marine artist and ship modeler **Jim Flood**, who had painted the owner's first yacht, *Cake Walk I*, and who found himself at the boat show this year tied up in his own classic launch, snugly between *Cake Walk V* and the 150 ft classically designed Berger yacht *Sycara*. As a result of that little adventure, Jim was commissioned by *Sycara's* owner, well known **New York** area car dealer **Ray Catena**, to paint five paintings to place aboard her. We suspect that a painting of *Cake Walk V* might be seen underway on his easel soon.

Jim is not just a yachtsman, he's also a devotee and historian of classic liners. His painting of the *Queen Mary* hangs in her dining salon. Recently he found himself at the annual Sea Trade Convention in the **SS United States Conservancy** booth, where his painting of the *SS United States* was on display. There Jim had a chance to meet **Susan Gibbs**, who currently serves as the president of the Conservancy, which is trying to raise money to maintain and restore *SS United States* while she sits at the docks in Philadelphia. Susan Gibbs, of course, is the granddaughter of the ship's designer, **William Francis Gibbs**.

The American Society of Marine Artists' past President, **Robert Semler**, is another *SS United States* buff. He's painted her many times. In fact, he tells us that recently, his painting of the *United States* being guided by two Moran tugs into New York harbor, entitled "Return to New York," won 6th place in the **Steamship Historical Society of America** art contest. They will be featuring his painting in the spring issue of their journal. For more information, visit www.ssunitedstatesconservancy.org.

The Netherlands, of course, is one of the great trading nations of all time, and their harbors are still some of the busiest in the world. The **Dutch Society of Marine Artists** is one of the very active marine art societies in Europe, whose artists concentrate on all aspects of the life lived on and virtually in the sea. **Willem Eerland** is an artist who is in daily contact with the busy harbors of the Netherlands, where he runs a ferry company. His paintings of freighters, liners and rescue tugs are based on daily direct first-hand observation, as are the paintings of another young Dutch artist **Willem Johan Hoendervander**, who lives in **Vlissingen** (Flushing), which as he said, "is situated at one of the world's busiest shipping lanes." He's been creating fine paintings of classic Dutch liners like the *Statendam* and the *Saga Ruby* in watercolor and colored pencil.

Another Dutchman who's made a real impact in the world of marine photography, **Newport**, Rhode Island based photographer **Onne van der Wal**. Onne's photography career began some 25 years ago in the North Atlantic 150 feet above the deck of a sloop participating in an around-the-world yacht race. With camera in hand, he recorded the dramatic action from that unusual perspective. Since then he's never looked back. His yachting photographs are regularly featured in every major boating magazine as he travels the world to exotic locations with a state-of-the-art Canon camera in hand. Not only does he sell these to magazines, he also makes them available for collectors, printing them on paper and canvas in limited editions. If you are passing through Newport, Rhode Island you can visit his own gallery on Bannister's Wharf, or his website: www.vanderwal.com.

Michael Kahn is another marine photographer who has been in the news quite a bit recently. Michael spends part of every summer chasing classic yachts, both large and small, off the

coast of Maine, where he's a regular exhibitor at the **Landing Gallery in Rockland**. He recently spent time photographing the **Friendship Sloop Days** and the annual small **Reach Regatta** held in **Frenchman Bay**, where over 50 small craft come to participate from as far away as **Florida, Ohio** and **Virginia**. Every August finds him in his HBI, zooming in and out of the over 100 classic wooden sailboats that participate in the **Eggemoggin Reach Race**. Last summer included participation in an exhibition at the **Penobscot Maritime Marine Museum** under the auspices of curator **Ben Fuller**, where Michael's photographs were displayed in an exhibition entitled "Earning Their Keep: Maine's Woodenjammers," alongside the photographs of **Red Boutilierand, Elmer Montgomery, and Benjamin Mendelsohn**. His photograph, "Treasure Hunt," was one of 47 entries selected from 900 for inclusion in the **Portland Museum's** 2011 Biennial Exhibition.

This winter included an exhibition at the **Coral Springs Museum of Art in Coral Springs, Florida**. Michael's new series, "The Industrial Waterfront," the centerpiece of which is a powerful image of a container ship passing under the **Cooper River Bridge in Charleston, South Carolina**, was unveiled at the **Martin Gallery** in Charleston. While he was there, Michael took time to go out and document the shrimp boats from **McClellanville**, where he started the day by checking his clock as he rolled out of his bunk at 4 a.m. As he wrote, "Damn, these shrimpers sure start early. I guess they're just like the crabbers of the Chesapeake and lobstermen of Maine—on the water before sun-up and finish early afternoon." Michael makes his incredibly beautiful sepia-toned photographs entirely by hand on order, one at a time, using the silver gelatin process. While traditionally he has printed them in two sizes: 14"x 14" and 21"x 21," recently he has been asked to print larger and larger, including 30"sq. prints for collectors in **Australia, Germany and Switzerland**, and even a 50" x 50" print for enthusiasts in **Istanbul**, while you can purchase a 14"x 14" print for \$1,500. His new large 48" x 48" images have been selling through his galleries for \$10,000 a piece. It's still a long way to go to catch **Ansel Adams** (see our sales results pages), but still pretty terrific.

Even with the advent and the acceleration of eBooks, Kindles, iPads, etc., there's still nothing quite like a detailed, lavishly illustrated book you can hold on your lap to stir memories in people. We recently received a long email from **Paul Wisner**, who had come across a copy of our book on Contemporary Marine Art, *Bound for Blue Water*. He said, "It certainly evokes many memories for me," including his family's history as lighthouse keepers, dorymen fishing off the Grand Banks and lobstermen; and their life on the Isle of Shoals, which included rowing over to the mainland to get help from the Coast Guard when his grandfather had a heart attack. No cell phones. No text messages. Paul examined our book page by page and wrote, "Page 23 reminded me that we used to use square lobster traps while the round ones were used 'down Maine.' Page 26 reminded me of the largest tuna I ever saw, 750 pounds, and they were called horse mackerel by the 'guinea boat crews' who were always good for a bottle of vino, which we swapped for some short lobsters." Wow! Now there's a guy who really pays attention.

Maine artist **Loretta Krupinski's** book, *Looking Astern: An Artist's View of Maine's Historic Working Waterfronts*, published late last year by Down East Publishing, has continued to attract a lot of attention in Maine. Her paintings from the book were exhibited at the **Maine Maritime Museum in Bath** earlier this year. And, under auspices of the **Maine Art's Commission**, she was given a one-woman exhibition in **Augusta** at the Statehouse and at the Governor's residence, the Blaine House.

The Portland Museum in Maine is also the current owner and the curator of **Winslow Homer's** (1836-1910) studio, located in nearby **Prouts Neck**. It's currently undergoing restoration with the help of a grant from the **Henry Luce Foundation** as a part of its **American Art Renewal Fund Initiative**. The museum is engaged in a campaign to raise

\$8.5 million to preserve Homer's studio, which has been designated a National Historic Landmark. The plan is to open it to the public in Sept. 2012, concurrently with an opening exhibition of "Weatherbeaten: The Late Paintings of Winslow Homer," at the museum, featuring 40 major oil paintings and watercolors painted by Homer in the studio.

Also underway is a complete catalogue raisonne of Winslow Homer's paintings, a project conducted by Homer expert **Abigail Booth Gertz** of City University of New York. If you have a painting by Homer that you would like included, or you think might be by Homer, contact the **Spanierman Gallery** in New York City, which is underwriting this project. They can be reached at info@spanierman.com, or by calling 212-832-0208.

Fans of the first family of American realist art will have a special treat this year with a celebration in honor of the 100th anniversary of the patriarch **N.C. Wyeth's** purchase of 18 acres of land in **Chadds Ford, Pennsylvania** in March of 1911, which became the location of the studio where N.C. Wyeth did his painting. This celebration will include a studio tour, a special exhibition of photographs, paintings and archival materials. In a separate, but related tour, you can then visit the historic **Kuerner Farm**, which inspired **Andrew Wyeth** for over 70 years, resulting in almost 1,000 paintings and drawings. Both sites will be available to be visited through November by special arrangement on certain days by shuttle bus from the **Brandywine River Museum**. For more information on days and arrangements, visit www.brandyinmuseum.org.

The **Cape Ann Museum in Gloucester, Massachusetts** has recently announced its own catalogue raisonne project, this one for native son, and America's first bona fide marine artist, **Fitz Henry Lane** (1804-1865). The museum already has the largest collection of the artist's paintings, drawings and related items. The project will be led by long time board member **Sam Holdsworth**, and **John Wilmerding**, the nation's leading scholar on Lane and author of several books on him, and former curator of paintings at the **National Gallery in Washington, DC**, who will act as senior advisor to the project. He says that, "after his lifetime, Lane passed into several decades of obscurity only to be rediscovered with an incorrect name and confusion of his work with his followers. We witnessed the emergence of much formerly unknown and interpretative information. A catalogue raisonne is a most timely and fitting research undertaking in this process of clarifying Lane's accomplishment."

The museum expects its project to take several years, resulting in a Web-based catalogue, critical exploration of Lane, an archive of full-sized reproduction of all of Lane's work, as well as a book and exhibition. If you think you have a heretofore-unknown Fitz Henry Lane work of art, you can contact Mr. Holdsworth at lancer@capannmuseum.org.

The accomplishments of contemporary marine artists were acknowledged and rewarded at **Mystic Seaport Museum's 31st International Marine Art Exhibition**. There were 13 works of art singled out to receive awards from the jurors, **Nancy Stula**, curator at the **Lyman Alan Museum, New London, Connecticut** and **Captain Bill Pinkney**, sailor, author, adventurer and first master of the replica of the *Amistad* (yes, of *Amistad* movie fame of which many of the scenes were filmed at the **Mystic Seaport Museum**). The exhibition's top award, the **Rudolph J. Schaefer Award**, is given in memory of the gallery's patron, went to the work that "best documents our maritime heritage in the past and present for generations of the future" by **Peter Lane Arguimbau**, for his painting "Schooner *Black Dog* Seen at Vineyard Haven off the Gannon and Benjamin Shipyard." The **Maritime Gallery Yachting Award** was awarded to **Russ Kramer's** painting, "Far From Home," which was a dramatic scene of a Sparkman & Stephens yawl in the open ocean. The **John Stobart Foundation Award** went to ASMA member **David Bareford**. The **Marine and Wildlife Award** went to **Terry Miller**. The **Thomas M. Hoyne III Award** for the work

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that “documents an aspect of the marine fisheries industry” to **Jack Garber**. The **Mystic Seaport Museum Purchase Award**, where the museum actually purchases a piece for its collection, went to a painting of the Great White Fleet in the Straits of Magellan by **Patrick O’Brien**. The **David Thimgan Award** for a work that “best portrays the geography and history of the North American West Coast and Pacific Rim regions,” was awarded to a beautiful watercolor of Elliot Bay by **Victor Mays**. And the **Thomas Wells Award**, given to a work that “best documents sail commerce and trade routes at the turn of the century,” went to, for a record third time, Australian artist **Ian Hansen** for his depiction of the ship *Neotsfield* Entering the Woolwich Dock in 1900. Five awards of Excellence were also awarded to artists **Del-Bouree Bach**, **Robert Grimson**, sculptor **Robert Lagasse**, **Don McMichael** and **Ian Marshall**. Congratulations to all! 2011’s International Exhibition is slated to take place between Sept. 25 and Nov.13 at the **Maritime Gallery at Mystic Seaport**. Visit mysticseaport.org for more information; and see our exhibition pages for other upcoming exhibitions.

Marine artists also garnered awards in a few unaccustomed places across the country. In **New York City**, the **National Arts Club** presented its **Salzman Award for Excellence in Painting** to **Len Mizerek**’s oil, “Dusk on the Cape,” at its 110th Annual Exhibiting Member Show. In **California**, South Carolina marine artist, **West Fraser**, was awarded the **Gold Medal Edgar Payne Award** for the best landscape at the **California Art Club 100th Gold Medal Exhibition** at the **Pasadena Museum of Art**. Fans of West’s remarkable low country landscapes may have caught his exhibition, “West Fraser: A Southern Perspective,” held at the **Spartanburg Museum of Art** in **Spartanburg**, South Carolina this spring.

West has made numerous painting expeditions from **Costa Rica** to **Maine**, where he joined members of **Plein Air Painters of America**, including marine artists **Christopher**

Blossom and **Joseph McGurl** in preparation for “American Legacy: Our National Parks, On Location with Plein-Air Painters of America,” an exhibition scheduled to travel to museums throughout the nation between 2011 and 2013 (see our exhibition page for details).

Like many of today’s top marine artists, both West and Len travel widely in search of new subject matter. Summers will find Len Mizerek setting up his easel in **Marblehead**, Massachusetts, then the schooner races in **Rockland**, Maine, then on to the **Easton**, Maryland **Plein Air Festival** July 18-24, where this year’s awards will be selected by **American Artist** magazine Editor Emeritus **Stephen Doherty**, and whose participants have been invited by the island of **Curaçao** to travel there Aug. 29 – Sept. 3 during their **International Jazz Festival**, featuring **Earth Wind and Fire**, **Sting** and **Stevie Wonder**. This fall, Len has been selected to be the official artist in residence in **Dinan**, France. Winter finds him painting on the beaches of **St. Bart’s** or **Naples**, Florida.

Christopher Blossom was recently the recipient of one of the most prestigious Art prizes awarded in America each year: the **Prix de West** in **Oklahoma City**. He was also among a select group of five artists invited by the **Forbes** family to paint the virtually untouched landscape of their family island **Naushon**, part of the Elizabeth Island chain at the mouth of **Buzzards Bay**. He was painting alongside **Tim Lawson**, **Alan Whiting**, **Jeff Barker** and **Don Demers**. While many of these leading marine artists are well known for utilizing their powerful artistic imaginations to create paintings in their studios that evoke the mood and nuances of the natural world, I suspect that they look upon these periods of painting together outdoors directly from life, the same way **Don Demers** does. “I find it to be a perfect and endless breeding ground for emotional and intellectual inspiration. I keep an ongoing flow of ideas, many of which are born outdoors and come to realization in my studio,” said **Don Demers**.

It is not only the **Forbes** family that feels strongly about the quality of **Chris Blossom**’s work. In December, **American Artist** magazine named him one of the “Artists To Watch in 2011.” The Spring/Summer 2011 issue of **Western Art and Architecture** magazine includes eight pages about **Chris** and his paintings in a fine article written by **Todd Wilkinson**, whose book on sculptor **Kent Ullberg**, *Monuments to Nature* (1998 International Graphics), is the definitive work on the artist, and whose biography of America’s Cup sailor and passionate marine art collector, **Ted Turner**, is soon to be published. **Windcheck** magazine, based on Long Island Sound (www.windcheck.com), also published a nice profile on **Chris**.

Another article by **John A. Parks** in the Spring 2011 issue of **Plein Air** magazine revealed some of the techniques that make **Chris**’ paintings so enigmatic and appealing. It offers a fascinating insight into his process and philosophy. For example, we learn that while he used to begin each painting by “just painting on the canvas,” he now makes a small pencil sketch of his composition, which he xeroxes, then uses watercolor over it to arrive at his color scheme because he “was spending a lot of time scraping things off and trying to fix the thing I should have figured out the first time.” Even still, when working on the final painting, he says, “I will paint something for as long as it takes, sometimes three or four times, until I get it right.” Although, in his view, “One of the things that makes a painting stand out is that it appears easy or effortless.” He will actually repaint a section of the painting over and over “to make it look as though it were done with three or four brushstrokes.” In other words, even for the great ones, painting involves a tremendous amount of dedication and just plain work. Back issues of **Plein Air** can be obtained by visiting www.outdoorpainter.com.

Of his inspiration for the dramatic paintings of square riggers and schooners, for which he’s become famous across

Continued on next page



Roy Cross

Privateer Rhodes Leaving Salem, MA, c. 1780

Gouache 20" x 30" \$16,500



Christopher Blossom

Blackball Packet Oxford Preparing To Take the Pilot

Oil 18" x 24" \$24,000

the country, Chris tells Todd Wilkinson, "My painting ideas most often come from something I've seen on the water, usually a small thing like some particular kind of light or the way a wave breaks...The Age of Sail has obviously caught my attention, I think perhaps because it was a time when our technological development was tied more to the idea of working in conjunction with nature as opposed to overcoming it. I explore my curiosity through my paintings."

Western fans of Chris Blossom's work, who find themselves in **Jackson Hole**, Wyoming this summer from Aug. 18-20, will have an opportunity to see five or six of Chris' paintings, some vintage, some brand new, at a special exhibition organized to benefit **Arts Without Borders** and the **Heart Association of Jackson Hole**. This special three-day event brings together the work of six of America's top realist artists: **Clyde Aspevig**, **George Carlson**, **Dan Pinkham**, **Len Chmiel**, **Tucker Smith**, composer **Phillip Aaverg** and **Chris Blossom**.

iPhone and **Blackberry** users can use the **Artnear** app, which is free, or the **Artnear Pro** app, which costs \$4.99, on their phone to look up exhibitions by artists or locations. For those who like to keep up on what's new in the art world on a regular basis, **ARTFIXdaily** — curated art world news and exclusives — is a daily feed of exhibitions, events and auctions of interest in the art world at large. You can sign up for a regular newsletter, read blogs, see a calendar and more. This feature can be accessed at www.artfixdaily.com. Not to be left behind, the Internet's premier search engine, **Google**, recently announced its own **Art Project** that offers unusual access to some of the world's great art treasures housed in 17 museums in the U.S. and Europe. These are virtual tours

of the museums, where you can actually move yourself up and down the walls. There are more than 1,000 artworks at this stage of the project. What's most astonishing is that each of the museums have selected one premier image — for example, at the **Uffizi**, it's **Botticelli's** "Portrait of Venus," and New York's **Museum of Modern Art**, it's **Van Gogh's** "Starry Night" — which they have painstakingly photographed with super high megapixels so that you can literally examine the paintings inch by inch with, as *The New York Times* recently noted, "the kind of intimacy granted only to the artist and his assistants, or conservators and preparers." This is just another evolution in the use of technology. In this case, to allow you sit in the comfort of your study in Dallas or Seattle, and examine some of the world's greatest works of art from the greatest museums, like the **Louvre** or the **Prado** without people walking in front of you, jostling you or pushing you along. Google expects more and more museums to get involved as they tweak this offering. You can visit it now at www.googleartproject.com

Scrimshaw fans will have noted the robust sale of scrimshaw recently, notably teeth from the collection of publishing magnet, **Thomas H. Gosnell**. Because many authentic 19th century pieces of sailor-made scrimshaw were "scrimmed" anonymously, the 36 known whales' teeth created by **Frederick Myrick** on a single voyage aboard the whale ship *Susan* between 1828 and 1829 are considered the iconic 19th century works of scrimshaw. At a recent sale at **Northeast Auctions** in **Portsmouth**, New Hampshire a world record for a *Susan* tooth was set with the sale of a large tooth dated 1829 for \$200,600. The same auction saw the sale of another tooth

by Rhode Island scrimshander, **Caleb J. Albro** of the ship *John Coggeshall*, of Newport, Rhode Island shown off the coast of New Zealand, 1835 to 1839. This sold for \$200,200, while another 19th century tooth, not signed but attributed to **William Acorn of China**, Maine, showing the ship *Wiscasset*, which sailed out of **Wiscasset**, Maine brought \$88,500.

How's the marine art market in general? Well, as for scrimshaw, those are some of the strongest results ever. As for the marine art market overall, see our **Results At Auction** and in our "Interesting News" recap. What you'll see is that record prices have been set regularly over the last year. Top quality items continue to bring top prices.

Fans of contemporary scrimshaw attended the International Scrimshaw Competition held at the **Mystic Scrimshander** in Wickford, Rhode Island, where we were pleased to serve as one of the jurors. A number of works were singled out for awards and special note. Among them was "Weathered," a delicate fisherman portrait on a slice of mammoth ivory by Rhode Island scrimshander **David Smith**, which was the "Best in Show," and also won the "People's Choice Award." **Gerry DuPont's** large whale's tooth titled "Headsails" won the Black and White Nautical Award; while **Jane Tuwarski's** "Study on a White Stag Knife" won the Black and White Wildlife Award; the Color Nautical Award went to **Matthew Stothart**; Color Wildlife to **Linda Karstone's** tusk "Heart of Alaska"; and the Open Award was presented to **Margaret T. Blake**. **Barbara Cullen**, Mystic Scrimshander's owner, has run the awards show and dinner for over 10 years. It is usually held the second weekend in September. All scrimshanders are invited to enter. Visit www.scrimshanders.com to get entry information and to

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NOTEWORTHY

Art of the Deal:

Contemporary Art in a Global Financial Market

Noah Horowitz
Princeton University Press
Cloth ISBN: 978069114832-8
384 pp \$39.50
To order: press.princeton.edu/titles
This book discloses the inner workings of the art economy, clarifies the globalization of the art world, and demystifies collecting and investing in art.

Chinese Export Ceramics

Ross Kerr and Luisa Mengoni
V & A Publishing
Hardcover ISBN: 1-85177-632-X
144 pp \$50
To order: abramsbooks.com
An elegantly illustrated history of Chinese exports from the 14th to 19th century, told through pieces in the extraordinary collection of the Victoria & Albert Museum in London.

Classic: The Revival of Classic Boating in New Zealand

Ivor Wilkins, Writer/Photographer
Random House
Hardcover ISBN 9781869621629
352 pp \$75.85USD
To order: wheelers.co.nz/books
This stunning book, illustrated with historic and contemporary photographs, pays tribute to the restoration of the classic yachts of New Zealand, including Waitangi, owned by marine artist Tony Blake.

Davenport's Art Reference & Price Guide, 2009/2010

LTB Gordon's Art
Cloth ISBN: 1-399295-28-7
\$219 CD: \$249
To order: gordonsart.com
A comprehensive directory of over 320,000 international artists, with biographical sketches, and pricing information for all media.

Empire to Nation

Art, History and the Visualization of Maritime Britain, 1768-1825

Geoff Quilley
Yale University Press
Cloth ISBN: 9780300175684
304 pp \$80
To order: yale.edu/yup
This richly illustrated volume explores the relationship between "art and empire" through the concurrent emergence of maritime art and the expansion of British imperial power.

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

Brian Lavery, Geoff Hunt and Nikolai Tolstoy
W.W. Norton & co.
Hardcover ISBN: 978039307009-5
144 pp \$39.95
To order: alibris.com
Rife with original paintings by Geoff Hunt, architectural line drawings, photographs and maps, this splendid volume illuminates the brilliant history, both factual and fictional, of one of the world's most famous vessels.

First Aid for Art Critics on the State of Their Practice

Jane K. Hutchins and Barbara O. Roberts
Hard Press Editions
Paperback ISBN: 9781889097691
108 pp
To order: amazon.com
One never knows when disaster will strike. This is a welcome detailed guide on how to rescue artwork, photographs, books, memorabilia, furniture, and textiles from catastrophic damage. It discusses what to triage and what not, and includes an appendix of professional resources.

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.

The Fully Framed Model Rigging a Sixth Rate of 1767-1780, Vol. IV

David Antscherl
Sea Watch Books
Hardcover \$65
214 pp
To order: seawatchbooks.com
The final book in the "Swan" series, it is a fully illustrated step-by-step guide for



building an English Sixth Rate Sloop.

The Fydeye Guide to America's Maritime History

Edited by Joe Follansbee
Fydeye
Paperback ISBN: 9780615381534
394 pp \$24.95
Kindle edition: \$8.04
To order: amazon.com
A directory of maritime museums, tall ships, historic warships, light houses and other maritime historical facts and sites in all 50 states, Puerto Rico and the Virgin Islands.

The Grove Encyclopedia of American Art

Editor in Chief Joan Marter
Oxford University Press
Hardcover ISBN: 9780195335798
2608 pp \$1,045
To order: oup.com
This five volume encyclopedia is the most comprehensive study of American art which, taking the 21st century into consideration, redefines American art, expanding its scope. It includes over 700 illustrations, biographical sketches of artists, and covers art movements, and genres that compose the fabric of American art.

Hemingway's Guns: The Sporting Arms of Ernest Hemingway

Silvia Calabi, Steve Helsley and Roger Sanger
Shooting Sports Hardcover
184 pp \$40
To order: 800-685-7962 or shootingsportsman.com
An unusual and well written biography that recounts the story of Ernest Hemingway's life through his use of and connection to guns, juxtaposed with the history of the guns themselves.

Hiroshi Sugimoto

Hiroshi Sugimoto and Kerry Brougher
Edited by Pia Muller-Tam
Hatje Cantz
Cloth ISBN: 9783775724128
400 pp \$125
To order: artbook.com
A fully illustrated discussion on the life and works of large-format American photographer Hiroshi Sugimoto. It includes all of his series works, including the magnificent seascape series.

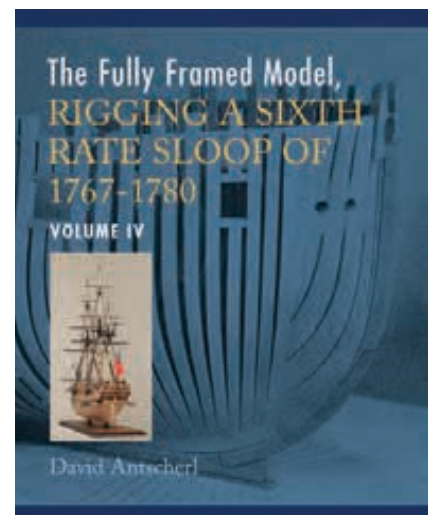
HMS Warrior 1860 Victoria's Ironclad Deterrent

Naval Institute Press
Hardcover ISBN: 9781791143826

224 pp \$65.95
To order: usni.org
A lavishly illustrated history of the world's first "iron hulled armored warship", including newly commissioned ship plans, celebrates its 150th anniversary.

Inuit Modern:

The Samuel & Esther Sarick Collection
Edited by Gerard Mcmasters
Douglas & McIntyre
Paperback ISBN: 9781553657781
256 pp \$55
To order: ago.net/store



An extraordinary catalog of late 20th century Inuit art surveys the impact globalization and climate change have had on the traditional Inuit culture and arts.

John Marin: Modernism Midcentury

Debra Bricker Balken
Yale University Press
Cloth ISBN: 9780300149937
120 pp \$40
To order: yale.edu/yup

An exhibition catalog highlighting the oil paintings of coastal Maine and New York cityscapes from 1930s -1950s by American Modernist John Marin (1870-1953).

Legacy of a Ship Model

Examining HMS Princess Royal 1773
Rob Napier Hardcover
224 pp \$58
To order: seawatchbooks.com

A richly illustrated chronicle of master modeler Rob Napier's deconstruction and reconstruction of the ship model from the Rogers Collection of models at the U.S. Naval Academy Museum, rendered after its namesake that was launched by British Royal Navy in 1773.

NEW BOOKS

Leonardo da Vinci

Frank Zollner and Johannes Nathan
Taschen 25
Softcover ISBN: 978393652975-4
2 volumes, 700 pp \$29.99
To order: taschen.com (available July)
Definitive tome on the life and work of Leonardo da Vinci (1452-1519) in three parts. Part I investigates his life and interprets all of his paintings. Part II is a catalogue raisonné of all of his paintings, including those which are lost. Part III is a catalogue of 663 of his thousands of drawings, arranged by category.

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

Loretta Krupinski
Down East Books
Hardcover ISBN: 978089272490
128 pp
To order: amazon.com
In 40 stunning new paintings, award winning artist Loretta Krupinski depicts the fishing and working waterfront towns of Maine during the mid-19th to early 20th century. The book also includes 21 historic sepia toned photographs from she drew inspiration.

Lost Rights:

The Misadventures of a Stolen American Relic

David Howard
Mariner Books
Paperback ISBN: 9780547520216
352 pp \$10.85
Kindle edition: \$9.76
To order: amazon.com

The entertaining account of North Carolina's lost copy of the Bill of Rights is as artist John Mecray reports, "part history, part detective story, part true-crime yarn... [and] a page-turner populated by unforgettable characters," including antique dealers, manuscript experts, historians, auction houses, high-powered attorneys, governors of three states, and the FBI to name a few.

Maine Moderns

Art in Seguinland, 1900-1940

Libby Bischof and Susan Danly
Yale University Press
Cloth ISBN: 9780300169485
184 pp \$50
To order: yale.edu/yup
This exhibition catalog is an expose of the works and lives of Marsden Hartley, Paul Strand, Gaston Lachaise and other modernists, and how coastal Maine informed their styles and shaped their view of their genre.

The Mariner's Book of Days, 2012

Edited by Peter H. Spectre
Sheridan House

Spiralbound ISBN: 9781574093049
112 pp \$15.95
To order: sheridanhouse.com
In its 21st year, this is a 365-day voyage through nautical fact and folklore.

The Maritime Art of Kenneth D. Shoemith

Glyn L. Evans
Silver Link Publishing Ltd.
Hardback ISBN: 9781857943580
96 pp \$40.30
To order: bookdepository.com
A vividly illustrated book celebrating of the life and work of a little known marine artist Kenneth Shoemith (1890-1932), member of the Royal Institute of Painters in Water Colours, exhibitor at the Royal Academy in London and the Paris salon, who's paintings brilliantly, and masterfully capture the romance and adventure of ocean liner travel in the 1920s and 30s.

Norman Rockwell's Spirit of America

Norman Rockwell
Abrams Books
Hardcover ISBN: 1-4197-00650
224 pp \$24.95
Available 10/1/11
To order: abramsbooks.com
100 color and 50 black and white illustrations of American towns, villages and families painted by Norman Rockwell, accompanied by the writings of Mark Twain, O. Henry, Laura Ingalls Wilder and the like, with a bonus 8 ready-to-frame, limited edition prints.

The Paris Letters of Thomas Eakins

Edited by William Innes Homer
Princeton University Press
Cloth ISBN: 9780691138084
392 pp \$35
To order: press.princeton.edu/titles
The correspondence of American artist Thomas Eakins from his days as a student in Paris, along with his writings from Spain, accompanied by drawings, paintings and photographs, uncover a depth and breadth of Eakins personality heretofore unknown.

Sea of Light

Richard Salas
Hardcover ISBN: 9780615289282
144 pp \$75
To order: seaofflight.net
Exquisite and artistically composed underwater photographs of the amazing creatures off the coast of California's Channel Islands.

The Sea Painter's World The New Marine Art of Geoff Hunt 2003-2010

Geoff Hunt
Conway Publishing
Hardcover ISBN: 9781844861422

144 pp \$49.39
To order: anovabooks.com (Available in September)

Take a journey of discovery with the past President of the Royal Society of Marine Artists as he paints his way from the Thames in London to the Mediterranean, North America, the Caribbean and the Southern Hemisphere. There are paintings and drawings a plenty, as well as well researched descriptions of maritime history.

17th and 18th Century Ship Models

From the Kriegstein Collection
Second Revised and Expanded Edition
Arnold Kriegstein and Henry Kriegstein
Sea Watch Books Hardcover
256 pp \$85
To order: seawatchbooks.com
The return of a newly edited and expanded classic, this more beautiful and engaging



volume documents one of the world's largest and important private collections of scale British Admiralty Board ship models from 1671-1776, and the Kriegstein's maritime art collection, which includes many works by the Van de Veldes and other masters.

Stanley Meltzoff – Fish Painter

Stanley Meltzoff and Mike Rivkin
Foreward by Ernst H. Gombrich
Silverfish Press Hardcover
190 pp \$89
To order: 203-259-8753 / rjinshian@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.

Steamboats On the Hudson River

William H. Ewen, Jr.
Arcadia Publishing
Hardcover ISBN: 978073857415-8
128 pp \$21.99

To order: 888-313-2665 or sales@arcadiapublishing.com
An Images of America Series book by a maritime historian features wonderful never before published images from the author's own collection, the Hudson River Maritime Museum and other private sources.

Venice

Caneletto and His Rivals

Charles Beddington
Yale University
Cloth ISBN: 9781857094183
192 pp \$50
To order: yale.edu/yup
A beautifully illustrated book of the cityscape, spectacles and ever-changing light of Venice as interpreted and realized by the extraordinary Venetian artists of the 18th century.

Warman's Antique & Collectibles 2011 Price Guide, 44th Edition

Mark F. Moran
Krause Books
Softcover ISBN: 9781440204081
800 pp \$18.89
To order: krausebooks.com
The authoritative guide for pricing antiques with over 1500 photographs.

Who Owns Antiquity? Museums and the Battle Over Our Ancient Heritage

James Cuno
Princeton University Press
Paperback ISBN: 978069114810-6
272 pp \$18.95
To order: press.princeton.edu/titles
Entering into the controversial fray that has pitted museums, collectors and dealers against source countries, archaeologists, and academics is the impassioned President and Director of the Art Institute of Chicago, James Cuno, who contends that antiquities, no matter the source, are the "cultural property of humankind," and not of any one modern nation. He argues that "Antiquity knows no borders."

SKIN AND BONES

Two centuries of tools, the most comprehensive collection of design flash, tattoo-related art, historic photographs and artifacts trace the history of the sailor's passion for tattooing.

Mystic Seaport Museum
Mystic, CT
mysticseaport.org
Through September 5

SOMETHING WAITS BENEATH IT – Early Works by Andrew Wyeth, 1939-2969

Magical watercolors and ink sketches of Maine and Pennsylvania from Wyeth's early years.
Flint Institute of Arts
Flint, MI
810-234-1695 • flintart.org
Through August 7

SO WHAT'S IN A BOG?
Bogs as depicted by 19th, 20th and 21st century artists.
The Cahoon Museum of American Art
Cotuit, MA • 508-428-7581
cahoonmuseum.org
June 28 – September 18

SPIRITS AND HEADHUNTERS Art of the Pacific Islands
Masterworks of Oceania unveil the rich artistic traditions that are fused into daily life of Micronesia, Melanesia and Polynesia.
Bowers Museum
Santa Ana, CA
714-567-3600 • bowers.org
New permanent exhibit

THE SUBJECT IS LIGHT: The Henry and Sharon Martin Collection of Contemporary Realist Paintings
Seascapes and still lifes by notable contemporary realist painters, including Don Demers and William R. Davis.
Lyman Allyn Art Museum
New London, CT
860-443-2545 • lymanallyn.org
Through August 21

10TH ANNUAL ART SHOW
Recent nautical artwork by local artists.
Fire Island Lighthouse Preservation Society
Capetree Island, NY • 631-661-4876
fireislandlighthouse.com
Through July 17

32ND ANNUAL INTERNATIONAL MARINE ART EXHIBITION
Paintings, drawings, sculpture, scrimshaw and models by the world's leading contemporary marine artists.
The Maritime Gallery
Mystic Seaport Museum
Mystic, CT
860-572-5388 • mysticseaport.org
September 24 – November 13



Joseph McGurl Stormfront, Vineyard Sound Oil 10" x 20" \$11,000

32ND ANNUAL MODERN MARINE MASTERS EXHIBITION
Paintings, drawings, sculpture and models inspired by ships and the sea by today's top marine artists.
Maritime Art Gallery
Mystic Seaport Museum
Through June 12

TRISTIN LOWE: MOCHA DICK
50"l x 10" h wool felt sculpture of the whale off Mocha Island in the South Pacific made famous by Herman Melville.
Virginia Museum of Fine Arts
Richmond, VA
804-340-1400 • state.va.us
June 18 – September 18

23RD ANNUAL SCRIMSHAW WEEKEND
New permanent scrimshaw exhibition opening to coincide with weekend
New Bedford Whaling Museum
New Bedford, MA
508-997-0046 • whalingmuseum.org
May 2012

TYNESIDE SHIPYARDS, 1943: Photographs by Cecil Beaton
6 iconic images, 16 ½ ft. high, of World War II ships being built.
Imperial War Museum, North
Manchester, ENGLAND
44 (0) 161 836 4000 • iwm.org
June 12 – June 30, 2012

UPSIDE DOWN: Arctic Realities
Eskimo art of Russia, Alaska and the Bering Sea dating from 1000 BC to 1400 AD reveal the Eskimo's creative process and its relation to the environment.
The Menil Collection
Houston, TX
Through July 17

A VIEW FROM THE ATLANTIC
The art of Nova Scotia and East Coast Canada, including First Nation artists, present an alternative perspective of Canadian history.
Art Gallery of Nova Scotia
Halifax, NS, CANADA
902-424-5280
artgalleryofnovascotia.ca

New permanent exhibit

VENITIAN VIEWS: American Works on paper
28 works on paper by American artists who visited Venice from the late 19th and early 20th centuries, including James McNeill Whistler, John Singer Sargent and others.
Indianapolis Museum of Art
Indianapolis, IN
A317-923-1331 • imamuseum.org
June 3 – November 27

VISUALIZING MELVILLE
Art and artifacts are used to portray the timeless words of Herman Melville.
New Bedford Whaling Museum
New Bedford, MA
508-997-0046
Through August

WATERCOLOR FROM THE BURRICHTER/KIERLIN MARINE ART COLLECTION
19th and 20th century paintings of the sea, including works by Winslow Homer, Frederick Childe Hassam, Albertus van Beest, John Whorf, Roy Cross, William Trost Richards, Alfred

Thompson Bricher and many others.
Minnesota Marine Art Museum
Winona, MN
October 11 – March 24, 2012

WATERLINE Cruising Photography, 1925-1970
Historic photographs from the Marine Photo Service Waterline Collection explore the joys and trials of cruising during its heyday.
National Maritime Museum
Greenwich, ENGLAND
nmm.ac.uk
Through October 2

WATER VIEWS FROM THE FIGGE COLLECTION
European, American and Japanese paintings and works on paper explore cultural perceptions of harbors, coves, shorelines and sea.
Figge Art Museum
Davenport, IA
563-326-7804 • art-dma
Through August 21

WHALE MAGIC Images by Doc White
25 extraordinary up close and personal photographs of marine mammals.
San Diego Maritime Museum
San Diego, CA
619-234-9153 • sdmaritime.org
New exhibit

WOMEN WAR ARTISTS
Outstanding art by women who covered wars from World War I to the Kosovo War, in theatre and at home.
Imperial War Museum
London, ENGLAND
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Breaking Storm, Carmel, CA

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John Stobart

Triumph in America: The Winning Moment, America's Cup 1983

Oil 26" x 40" \$185,000

Here's a little known painting by the world's most recognized marine artist—depicting *Australia II* crossing the line ahead of *Liberty* to claim the America's Cup in 1983, bringing to a close the 12 Meter era, and opening the door to the regatta being run outside the United States for the first time since 1851. In September of 2013 the 34th America's Cup race will be back in the U.S. when it's sailed in San Francisco Bay as current Cup holder *Larry Ellison* and the Golden Gate Yacht Club defends against 12 challengers from around the world.

The painting also prominently features the 83 ft. classic wooden motor yacht *Black Knight*, designed by Eldridge McGinnis and originally built in 1968 in East Boothbay, Maine for *Richard Mellon*, President of *Mellon Bank*. She served as the Committee Boat for the series and is seen here firing her signal cannon as *Australia II* finishes. She has recently been completely restored for her Swedish owner in Newport, Rhode Island. A comprehensive article was written about her restoration by *Jay Picotte*, Curator for the Museum of Yachting, for the Spring, 2010 issue of the *International Yacht Restoration Journal*. You can read it online at iyr.org.

John Stobart, who has been a major force in the marine art world for over 60 years recently unveiled a brand new series of paintings at the Gerald Peters Gallery in New York on June 21st, where they'll be on display through July 29th. John recently announced that after 40 years of publishing limited edition lithographs of over 250 of his paintings, he will no longer be producing any new prints, but will be concentrating on original paintings and his Stobart Foundation which he established several years ago to help young artists get a start.

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see photographs of the award winners.

The weekend of Oct. 16-17, 2011 will see the 35th **Annual Whaling History Symposium** at the **New Bedford Whaling Museum** in **New Bedford**, Massachusetts. This year's program includes groundbreaking research harvested from primary sources like whalers' shipboard journals and business ledgers from whaling companies. **Suzanne Finney**, president of a maritime archeology foundation in Hawaii, will present "An Anthropologist's View of Risk in American Whaling." **Jamie L. Jones**, recent Fellow of the **John Carter Brown Library** at **Brown University**, will present "The Wake of History: American Whaling and Commerce, Culture and Memory." **Thomas Hardy**, a curatorial intern at the museum will present "Overlooked but not Forgotten: African-Americans in the Sag Harbor Whaling Trade," along with professor **Frank Sousa**, Director of the Center for Portuguese Studies and Culture at the **University of Massachusetts**. **J. Revel Carr III**, former Director of **Mystic Seaport Museum**

who currently teaches folklore at the **University of North Carolina at Greensboro**, will speak about "The Exchange of Musical and Theatrical Entertainment Among the Polynesian and American Mariners in the Pacific." Special Saturday sessions will showcase three new publications: *Jolly Sailors: Ballads and Songs of the American Sailor* by senior curator at the Whaling Museum, **Stuart Frank**; *No End to this Day: Portuguese and American Whaling 1765-1927* by **Donald Warren**; and *American Offshore Whaling Voyages from 1657-1927* by **Judith N. Lund**, former chairman of the Whaling Museum. Also featured will be the museum's new Azorean Whaleman Gallery, the exhibition "Classic Whaling and Treasures of Old Dartmouth," a collection of the museum's American paintings, and the new Wattles Family Gallery. It sure sounds like a full weekend. The weekend costs \$150 / \$125 for museum members. Information on the weekend can found at the museum's site, www.whalingmuseum.org, or by calling 508-997-0046.

In this age of gadgetry, electronics and technology, the fine art of handcrafted ship models surprisingly continues to grow in popularity. Ship modelers and ship model collectors across the country had lots of opportunities to get together and see literally hundreds of new models this year. On the East Coast, the 30th **Annual Northeast Ship Model Conference and Show** was held in April at the Port 'N Starboard Convention Center in **New London**, Connecticut. It was jointly sponsored by the **Connecticut Marine Model Society** and the **USS Constitution Model Shipwright Guild**, the **New York Shipcraft Guild**, the **Ship Model Society of New Jersey**, the **Marine Modelers Club of New England** and the **Long Island Ship Model Society**. Featured were over 100 ship models in a variety of subjects and scales, and featured presentations, discussions, displays by vendors, etc. The 31st Annual Conference has already been scheduled for April 28, 2012 at the same New London venue. For more details visit www.ctshipmodels.org. The **Wisconsin Maritime Museum** in **Manitowoc**, Wisconsin held its 35th **Annual Mid- Western Ship Models and Boats**

Continued on next page

Contest in May. They tell us it is the longest running ship model contest in the U.S. It was a confab of ship modelers from the mid-western United States and Canada. Plans for the 36th contest are underway. It will be held in May 2012. For more information, visit www.wisconsinmaritime.org.

On the West Coast, **San Mateo**, California will be the site of the 38th Annual **Nautical Research Guild Conference**. It will be held from Aug. 21-27. The first day of the Symposium will be dedicated to discussions on ship modeling. Speakers include **Gus Agustin** speaking on "Making a Miniature Admiralty Model"; **Bob Filipowski** on "Making a half-hull model of the Staghound"; **Dan Pariser** on "Making Deck Fittings"; **Don Dressel** on "Gold Leaf Application"; and **Cleve Laird** on "Rope Making Using the New Byrnes Model Machines Ropewalk." The second day speakers include a slide series on the "Shipwreck Manila Galleon *San Felipe* 1576" by Edward von der Porten; "From Sea to Shining Sea: California Maritime History" by **Clayton Feldman**; and "Restoration of an 18th century French Naval model" by **Arnold and Henry Kriegstein**. A highlight of the week will be a tour, for the first 48 individuals to register, of the famous Kriegstein Collection, the largest private collection of 17th and 18th century ship models. For more details on the conference, visit www.theNRG.org

Their 2010 Conference was held at the **U.S.. Naval Academy** and offered tours of the **Washington Navy Yard**, the **Navy Art Gallery**, historic downtown Annapolis, and even visited

the **Chesapeake Bay Maritime Museum** in **St. Michaels**, Maryland. That great little museum will be the site of a special exhibition this year, running through October. Titled "Illuminating the Sea," it features 25 paintings by English/American marine painter **James E. Buttersworth** (1817-1894) on loan from the **Mystic Seaport Museum**. More details can be found on our exhibition pages.

Of course the Chesapeake Bay is rich in maritime history, and a hotbed of modern day sailing. Chesapeake Bay Maritime Museum's own **Steamboat Gallery** this winter hosted paintings of **Marc Castelli** in an exhibit entitled: "The Art of the Waterman, the Simison Collection." These dramatic watercolor paintings of modern day oystermen and crabbers at work on the Chesapeake Bay are the result of Marc's close association and affinity for that industry. He tells us he's on the water at least two days week, year round, documenting every aspect of that industry. He's also become an advocate for the watermen, making trips to the **Maryland State House**, which will be the destination for the next exhibit of the 18 paintings in this Simison Collection in January 2012. Marc tells us this is being promoted by **State Senator Colburn**, who has introduced a bill to the legislature to help fund the **Chesapeake Bay Maritime Museum**. Marc says that Senator Colburn also introduces the same bill each year, calling for the secession of the Eastern Shore of Maryland from the Commonwealth! The Simison Collection was assembled by **Diane Simison**, whose interests, like Marc's, were to help document the unique culture of the Chesapeake

Bay waterman. Those paintings will next be on exhibition in the fall at the **Anne Marie Museum** in lower Chesapeake Bay in the Solomons. This is a very unique regional museum, which partners directly with the **Smithsonian Institution** and the **Hirshhorn Museum**. Marc tells us also that one of his paintings, "Oystermen at Work," was used as a poster for **Maryland Public Television** during Chesapeake Week this past spring.

Marc and fellow Chesapeake Bay artists **John Barber**, **Patrick O'Brien** and **Bill Stork** were invited to showcase their paintings at the **National Maritime Historical Society's** Washington Awards Dinner in April at the **National Press Club**, emceed by president of U.S. Sailing, and all-around good guy, **Gary Jobson**. The dinner honored Admiral **John C. Harvey, Jr.** USN, commander of the US Fleet Forces and **C.D.R. Everett Alvarez, Jr.**, USN Ret., the first American Naval Aviator shot down over North Vietnam, who was honored on behalf all POWs in that conflict; and former Congresswoman **Helen D. Elich Bentley**, for whom the Port of Baltimore is named.

Gary Jobson is also one of the forces behind a brand new initiative, **The National Sailing Center and Hall of Fame** in **Annapolis**, Maryland, a brand new not-for-profit educational institution dedicated to "preserving the history of sailing and its impact upon our culture." While they will honor those who've made outstanding contributions to American Sailing, they plan to use sailing as a vehicle to

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Patrick O'Brien

Battle of the Chesapeake, Sept. 5, 1781

Oil 24" x 36" \$11,000

The Battle of the Chesapeake Bay was one of the decisive turning points in American history. The British Navy's loss of this battle allowed **General George Washington** to defeat the British at Yorktown, thereby ending the American Revolution. The battle took place just outside the mouth of the Chesapeake Bay on September 5, 1781, between a British fleet of 19 ships and a French fleet of 24 ships.

Traditional maritime paintings generally depict battles at sea from afar, as if the viewer is watching the battle from a safe distance. Mr. O'Brien has chosen a viewpoint from inside the action. The first ships of the line have passed the viewer, and at the center are the only two ships which approached close to each other, the French Auguste and the British Princessa. This prevented the British from resupplying their troops, and allowed American men and provisions to reach Washington's army. As a result, the British were forced to surrender to General Washington.



Peter Arguimbau

Sonny #50 Edges Sumurun #14, Off Bear Mountain Light, Maine, Astor Cup Regatta, 2010

Oil 30" x 48" \$48,000

you've been secretly blacklisted by the art dealer. That's the essence of the \$8 million suit filed by **Craig Robins**, Miami art collector and real estate developer, against the **David Zwirner Gallery** in the **Chelsea** section of Manhattan. The case started with Mr. Robins' interest in the paintings of South African artist **Marlene Dumas**, whose paintings sold for more than \$6 million at Sotheby's in 2006. Dumas got word of Mr. Robins' interest in her work, fearing he was buying only for speculation; she apparently did not want her work sold to him, and let it be known to the gallery. However, Robins already owns 29 works by Ms. Dumas. At the heart of the controversy is that there is a part of the art world that says art should be collected for its aesthetic spiritual beauty, and another part that says it's a commodity like any other commodity. **Jeffrey Deitch**, long time **Soho** gallery director, and current Director of the **Los Angeles Museum of Contemporary Art**, said that there are collectors that "we have to chase away at the gallery who are trying to buy, in the primary market, work by desirable artists only to end up selling it a year and half later at auction for a steep profit. They humiliate us by this kind of manipulation." But **Adam Landemann**, author of the 2006 book, *Collecting Contemporary*, said, "I think sometimes there's a fair amount of hypocrisy from some of these dealers. I'm not buying a can of sardines here. I'm buying something that I'm in love with. But times change, and sometimes you need to sell things." How this will play out? Who knows? But as I said earlier, you just can't make this stuff up.

Of course there is also no guarantee that you can take possession of what you purchase, sell what you own, or even know that what you bought is what it is. Take the case of the **J. Paul Getty Museum in Los Angeles**, which recently purchased, it thought, a **J.W.M. Turner** painting — an 1839 panorama of Rome — for \$45 million at an auction in London. Under its program of the right to retain what it deems are National Treasures, the British government has stepped in and banned the export of the painting out of the country to give interested parties in Britain time to match the Getty's offer.

As museums and cultural institutions are finding funding more and more difficult to access and retain, they are taking a look at the value of their own assets in the current market, and in some cases, deciding to sell them in order to raise operating capital. This sounds easy, yet it turns out to be anything but. In **Des Moines, Iowa**, the **University of Iowa** decided recently it wanted to sell an 8 x 20 ft painting by **Jackson Pollock** valued somewhere in the neighborhood of \$140 million. It had been donated to the University by **Peggy Guggenheim** in 1951. There are differing views on whether this should be allowed. The **American Association of Museums Accreditation Commission** has condemned the sale. **Bonnie Stiles**, Commission Chairwoman, worries that the University of Iowa Museum could lose its accreditation, and thus fall out of favor with donors. Local representative **Todd Taylor** of **Cedar Rapids** considers that selling the painting is simply cultural vandalism. He said, "The sale is like the biggest poke in the eye of the Expressionist Movement." It's now gone before State Legislature. The consensus is that there won't be a consensus, and it will sit unresolved.

In **Nashville, Tennessee**, **Fisk University** has announced that it wants to sell 50% stake in its \$30 million **Stieglitz Art Collection** to fend off bankruptcy. The 101 piece collection was donated by famed American painter, and longtime Stieglitz companion, **Georgia O'Keefe** in 1949. The decision to sell was challenged in court, where the judge made an interesting ruling, which said that Fisk could use \$10 million of the \$30

million for operating costs, and the remaining \$20 million would have to go in an endowment to support the cost of displaying their remaining artwork. As usual with most mediation, neither side was happy, so they're currently reviewing their options.

New York State has taken it one step further. The **Board of Regents** is taking under serious consideration completely banning the sale of artwork by museums to cover expenses. What is particularly interesting is that **Marryl H. Tisch** is at the center of controversy, as she serves as Chairwoman of the Board of Regents. Her family is well known in New York City cultural circles. There's a **Tisch Gallery** at the **Metropolitan Museum of Art**, and their foundation has been a very visible supporter of the Met, the **Museum of Modern Art** and the **Whitney Museum of American Art**, all of which in various ways have objected to this impending regulation. It has really caused a firestorm in New York cultural circles, where there are over 350 museums and cultural organizations that are trying to adapt to the new economic reality.

Here's an interesting story that took place at the **Larchmont New York Historical Society**. When **Ronan Clarke** and **Nila Moore** of Clarke Auction were conducting appraisals, Clarke said that towards the end of the day, he noticed a gentleman with two paintings under his arm that looked kind of interesting — interesting enough to investigate. After further study, he was able to identify both paintings as by **Hudson River School** artist **Jasper Cropsey** (1823-1900). One was identified as "Autumn in America," a painting that had been considered "lost" for the last 150 years. The other, entitled "Falls of Niagara," which had never even been known about before, has now been added to Cropsey's list of paintings.

But how is this for a Cropsey story that even tops that one: it turns out that the **Mint Museum of Art** in **Charlotte, North Carolina** had been exhibiting a painting by Jasper Cropsey entitled "Mount Washington from Lake Sebago, Maine" for many years. However, when the painting needed conservation work in 2009, it was revealed that beneath the Cropsey signature was actually the signature of **Sanford Robinson Gifford** (1823-1880), leading member of the Hudson River School. The painting, now titled "Indian Summer in the White Mountains," is on display at the museum with related information. How did Cropsey's signature get painted on top? No one knows, nor probably will ever know. Whether it was originally sold as a Gifford done as a Cropsey, again, who knows? Once again, you just can't make this stuff up.

In California is the case of **Rick Norsigian**, who purchased two photographic negatives of **Yosemite National Park** at a garage sale for \$45. He believes that they are lost negatives of **Ansel Adams**, and values them at \$200 million. It's not surprising that there are many who believe that they are not Ansel Adams, including the granddaughter of **Arthur C. Pillsbury**, who claims that they are the work of her grandfather, well-known Yosemite photographer, **Harry Pidgeon**. Or perhaps by **Earl Brooks**, whose 87-year-old niece said that one of the negatives looks exactly like one of Mr. Brooks' photographs that hangs in her bathroom. As you might imagine, with so much money at stake, controversy swirls. The **Ansel Adams Publishing Rights Trust**, as well as the **Center for Creative Photography** at the **University of Arizona**, which Adams founded in 1975, has disputed Mr. Norsigian's claims. However, this has not stopped him. He's been selling prints of the images "as is." Who knows where this all ends up.

It's not surprising that these issues have given rise to a whole new business. Publicly traded insurance

company, **Argo Group**, based in **Bermuda**, announced recently that it has purchased **Aris**, an insurance company based in New York, which provides property and casualty insurance internationally, covering things such as airplanes and oil rigs. However, since 2006 they've also been selling Art Title Insurance. Aris said it is expecting to sell about 1,000 Art Title Insurance policies in the coming year, with a goal of making Title Insurance standard for every major art sale. There are a number of reasons Title Insurance might be attractive. The way it works with Aris is the buyer pays a one time premium of 1-6% of the price. So far they have not had to pay out any claims, but as **Lawrence Shindel**, a founder of Aris, along with his sister, remarks, "How many years do people buy homeowner's insurance, and they never have a fire, never have a burglary?" Take the situation of the sale at **Christies** of artwork from the bankrupt **Salander O'Reilly Galleries**. **Christies** recommended the use of Title Insurance. At the time, **Paul Provost**, **Christies** Director of Trust Estates and Appraisals, said, "It's an effective tool we can use when marketing the work." As for Mr. Shindel's final take on it, he told *The New York Times* that in a business where transactions have been made on handshakes for a long time; there may be some resistance to this. His feeling is that a new generation of dealers might be more open to something like this. As he said, "It's all about intelligent buyers today."

Here's another interesting case of things that might not be what they appear to be: **Christies** in New York recently offered a watercolor entitled "Snow Bird," purported to be painted by **Andrew Wyeth** in 1970, which they expected to sell between \$300,000 and \$500,000. It looked pretty good. In fact, **Mary Landa**, Collections Manager at the **Wyeths' Brandywine Museum in Chadds Ford, Pennsylvania**, said, "At first glance it looked real. People who don't really understand his work think every painting with a barn and brook and downed fence might be his." (Of course, there is the case of a forger who misspelled Wyeth's name when he signed it!) But in the case of "Snow Bird," the first tip off was that it had been listed as having been acquired by a Connecticut collector in 1972, sold to an unidentified dealer in the early 80s, and then later sold to the present owner. A dealer in Seattle picked this up because he had just recently sold the very same painting in Washington State. It then fell to the meticulous records that Andrew's wife Betsy kept, including large color transparencies and written notes about each painting. With the aid of a huge magnifier, they were able to tell that it wasn't Wyeth's, because Wyeth's trees had an undercoating of green, then black branches painted over them. In the forgery the undercoating was black, with the green on top... very tricky stuff. **David Hall, U.S. District Attorney** in **Wilmington, Delaware**, and **Special Prosecutor for the FBI's Art Crime Team** estimates Art and Antiquity crime to be a \$6 billion business, internationally. He said, "You look at how skillfully it was done. Someone really spent some time to get it right." He sent a subpoena to **Christies**, which halted the auction of the painting. It appears that the painting is most likely simply going to be destroyed. But, the forger has made his money. And as **Jonathan Lopez**, who wrote the book on Vermeer's forger, *The Man Who Made Vermeers*, observed, "Now it's the honest people holding the bag, which is often the way it works with forgery." And so the Art World goes.

There's so much money in the art market these days that it was reported in the *Financial Times* that the government of **Qatar** is actually seriously considering making an offer to buy **Christies Auction House**.

Well, that's all the news that fits. We'll keep you posted.



Richard Loud

Lady Astor's *Ambassadors* in Marblehead, MA, 1890

Oil 18" x 34" \$20,000

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teach young Americans subjects like History, Science, Math, Environmental Stewardship, Art and Technology. They've already assembled a pretty formidable list of supporters on their honorary advisory board, including **Ted Turner**, **Dennis Connor**, **Paul Cayard**, **Gil Grosvenor**, **Morgan Freeman** and **Bill Koch** who pledged a \$500,000 challenge grant to the center recently. Gary has helped to narrate a special short film, "Passion for the Sea," sponsored by **Sperry Topsider**. For us, one of the most exciting initiatives has been made in conjunction with the **National Gallery of Art in Washington, DC**. It consists of a virtual exhibition of classic sailing paintings in the collection of the museum. It features 17 maritime masterpieces by artists from **Benjamin West** (1738-1820) and **George Catlin** (1796-1872), **Thomas Chambers** (1808-1869), **Fitz Henry Lane**, **James McNeill Whistler**, **Barton Johnson Heade** (1819-1904), **Winslow Homer** and **John Marin** (1870-1953) to name a few. There will also be a separate online exhibition of the sailing photographs of **Daniel Forester** and **Onne van der Wal**. All these can be accessed and enjoyed, along with their descriptive prose about particular paintings and the history of the artists, by visiting www.nshof.org and clicking on the "Gallery".

One of Chesapeake Bay's most prominent artists, **John Barber**, has gone back to his roots for his newest painting "Off Loading the Catch, Skipjack *Ellsworth* at Harrison's Knap Narrows, Tilghman Island, Maryland." It shows *Ellsworth* tied up at the dock unloading their catch under the electric light. As John noted, "During the 1980s, I frequented Tilghman Island where I began painting the oyster dredging skipjacks. The first of these vessels I sailed aboard was the *Ellsworth*, built in 1901 in Hudson, Maryland. The skipjacks would leave the harbor long before daybreak... by sundown the boat was required to be back on the dock ready for unloading."

Eastern Shore resident and enthusiastic Chesapeake Bay collector, **Phil Mudd** tells us that he went right to the source to commission two paintings of the Bay. "The Picking House," which depicts a classic crab picking business in Dorchester County, Maryland, was painted by Capt. **Tilghman Helmsley**, who started out serving as mate aboard the skipjack *Breezin Through*, until the captain died and passed it on to Captain Helmsley. The other painting, "Crabbers," was painted by

his son, William Helmsley. While both men are working Chesapeake Bay Watermen, they both went to the University of Maryland Art School! You can't get more authentic than that.

What does Jonesport, Maine lobster boat expert, **Robert Dance**, who is based in North Carolina, do when he's not painting lobster boats? Well, Bob says he just recently completed a painting of *Monkey Business*, a 50 ft Gulfstream, modern fishing boat steaming past **Cape Lookout Lighthouse** in North Carolina. However, the real surprise came when we got a package in the mail recently from Bob. When we unwrapped it, it was a white t-shirt covered with tiny dabs of paint. It turns out that this is the way that Bob cleans his brushes between colors: he hangs a t-shirt on the back of the easel, and while he's painting, he wipes his brushes on it in a very methodical way. He figures that he goes through three or four t-shirts a year. This could be a whole new product for artists. Though, as he said to me, maybe it's not new, "I wonder if Vermeer did this sort of thing." Many people don't know that Bob has a background in commercial art. And in fact, he told me that he was the guy who painted the storyboard — yes, they used to do this by hand — for **Joe Namath's** famed pantyhose television commercial.

Speaking of commercial jobs, the sophisticated and whimsical artwork of **Ed Parker** has been used over the years by a wide variety of corporations and organizations. Recently, he was hired by an outfit that has gotten a lot of attention in the news — **National Public Radio** — to create an image for their 2011 calendar. We heard recently from Ed that he also did work for the **National Football League**. In fact, one year he created a painting for then Commissioner **Paul Tagliabue** for his personal Christmas card! Ed's recent creative efforts have been creating fascinating three dimensional sculptures with the same wit and unusual juxtapositions in space.

"From Russia with Love" comes an interesting group of guys who are producing first class ship models in **Russia** and **Ukraine**. Their spokesman **Vitaliy Anahin** tells us that the group is led by nine or ten master ship modelers who share similar stylistic approaches to model building. They build models from scratch in scales 1:36, 1:48, 1:64, which they say, "can more fully reveal the beauty in engineering excellence in

a ship." They make models on commission from scratch, using plans and drawings from museums. They sent me photographs of a recently completed model of a Swedish privateer from 1770 based on an original drawing from the Swedish builder **Chapmann's "Architectura Navalis Mercatoria."** Vitaliy reports that this model received the gold medal at Russia's most prestigious ship model competition, the **University Cup**, held in the city of **St. Petersburg**. For more information, you can contact Vitaliy at navymast@ukr.net, or view the models at shipworkshop.mirtesen.ru.

Many painters, of course, have used ship models to help them to get the angles and details of various vessels exactly correct. Painters of classic yachts, like **Don Demers**, **Russ Kramer** and **John Mecray** can sometimes be seen in the famous model room of the New York Yacht Club sketching directly from the yacht models there. **Tom Hoyne** who spent the last ten years of his life documenting Gloucester fishing schooners actually commissioned one of the country's top modelers, **Eric Ronnberg, Jr.**, to create large models of fishing schooners, which Tom would place in sand in his study, heeling over just exactly the way he wanted to paint them. His unique collection of Gloucester fishing schooner models, along with limited edition prints of his paintings are on permanent display at the **Mystic Seaport Museum** in Mystic, Connecticut, thanks to the largesse of **Rudie Schaefer**, the Museum's former chairman, avid marine art collector and close friend of Tom's, who purchased the models and donated them to the Museum so that people could admire and enjoy them.

Len Tantillo is well known for his complicated historical views of cities along the Hudson River, from **Schenectady** to **Albany** to **Manhattan**. To create these perspectives, he has first made three-dimensional models of these cities as they appeared in 17th and 18th centuries. Recently he's been engaged in a number of other fascinating projects. He was approached by the family who owned the land in 1700 (when it was a part of the settlement of New Amsterdam) upon which the World Trade Center sat (and will sit again). They commissioned him to paint a painting of what that site looked like in the 1700s. Len has also been commissioned to make a painting for **Excelsior College**, an Internet college without walls that's 40 years old this year. It was an outshoot of the **Lyceum**

A. D. BLAKE



A. D. Blake

America Sails into Newport with the New York Yacht Club and Eastern Yacht Club Fleets, August 15, 1880

Oil 24" x 36" \$55,000



A. D. Blake

Istanbul, looking towards the Suleymaniye Mosque and the Golden Horn, circa 1890

Oil 30" x 40" \$55,000

LLOYD McCAFFERY



Thermopylae was one of the loveliest of all the clippers. She was designed by Bernard Weymouth and built by Walter Hood & Company of Aberdeen. She was a composite ship, with iron frames, beams and keel. The planking was wood, sheathed with copper below the waterline. She was specifically designed for the China tea trade, and became the great rival of *Cutty Sark*. She was sold to the Portuguese in 1897 for use as a training ship, and renamed *Pedro Nunes*. She was deliberately sunk in 1907 after being found unserviceable.

This model is a waterline model, set in a carved and painted wooden sea. It is based on the lines, general lay-out and sail plan drawn by David MacGregor. There are a number of photos and paintings of the ship, and these were used for various details. Most important is the model of her by Cyril Hume in the Powerhouse museum, Australia. This was made in the early 20th Century by an individual who interviewed some of the crew. This model provides many details that otherwise would remain a mystery. The books by George F. Campbell and David MacGregor on the tea clippers were a valuable source. The book *Masting and Rigging the Clipper Ship and Ocean Carrier* by Harold A. Underhill was used for all rigging details.

The basic hull of the model is made of basswood, with side and deck planking of crabapple. This wood is the very best I have found for imitating deck planking. All deck houses and fittings are made like the original. The stanchions of the bits and fife rails are all hand turned, with finials. Brass is used for the signal gun, tops of the capstans, portholes and binnacle. The side pinstripe, names, scrollwork, trucks and cockerel are 24K. gold leafed. The figurehead is based on photos of the ship and the close-up photo of the figure on the original builder's half model. The planking on the quarterdeck and aft house is properly curved and tapered.

The masts and yards are made of degama, and painted white where appropriate. *Thermopylae* was unusual in having white rather than black spars. All rigging is of a nickel-chromium alloy called Nichrome 80, designed to never disintegrate like rigging made of thread. The larger sizes are twisted up to simulate rope, and painted to represent natural or tarred standing rigging.

The sails are formed from a Japanese rice paper called masa. Wooden formers were carved to the shape of the sail, and the wet paper gently pulled over the form to give the curves in two dimensions. A cloth was stretched over the paper to keep the shape while drying. This shaped piece of paper was then painted and sanded to look like a sail. Cloth lines were drawn on with pencil, and reef points made up of wire. The flags are made from neutral pH glassine, painted and curled to represent flags flying. The red duster is at the peak of the gaff, with the house flag at the main truck. She makes her number, 1569, under the second distinguishing pennant. This is from Marryat's code. The Hume model shows the house flag painted on the ends of the catheads, and this is done on the model.

A crew of 17 figures is shown about the decks and in the rigging, with the ship's cat leaning into the lift of the deck on the main hatch. The sea is carved from English linden wood, which is harder and crisper to work with than American basswood. The botanical difference is *Tilia Cordata*, or platiphylos versus *Tilia Americana*. The base is made of strips of black walnut. The nameplate is the artist's own original design, acid etched in a brass plate.



Lloyd McCaffery
Scale: 16' = 1", 18 1/2" Length

Tea Clipper *Thermopylae* of 1868
\$90,000

Continued from page 30

Movement, which started around the Civil War. Excelsior itself is an extension of the **Chautauqua, New York Group**, where people would gather in cornfields at night to hear traveling professors lecture. Len has also been asked by the **New Netherlands Institute** to do paintings for an illustrated book on **Fort Casimir**, which was on the **Delaware River** in **Newcastle, Delaware**. He has also participated in a speaking program entitled "Picturing New York," making presentations at the **New York Historical Society**, **Metropolitan Museum of Art** and the **Museum of Natural History** in New York. His painting of Manhattan as it appeared in the 1660s is the centerpiece of an Italian television program documenting the history of New York, and a combination Belgian/French/Public TV film crew showed up in his studio recently to film him for upcoming programs.

In his research for the Fort Casimir project, Len discovered that one of the main engineers who designed the Fort was none other than France's foremost military engineer of the time, **Sebastien Le Prestre de Vauban** (1663-1707), who was responsible for designing the military fortifications around 300 French cities! Vauban was a fascinating guy who believed in analysis by systems and statistics. He wrote about many subjects, even correctly extrapolating that Canada's population would grow to be 30 million by 2000. Nostradamus, move over!

Vauban also had a hand in another great engineering feat of the age — construction of the **Canal du Midi**, built between 1667 and 1681 through the countryside of France, from the Mediterranean Sea to the Atlantic Ocean to enable the transport of goods without having to sail around the Iberian Peninsula. The stunning physical beauty of the canal and the landscape it runs through has been an inspiration to artists for centuries, from **Camille Corot** to **Paul Cezanne**. We recently took a trip down the canal to see what all the fuss was about — and boy, is it beautiful. In fact, it continues to inspire artists today. Both **Ian Marshall** and Australian marine artist **Ian Hansen** report that they have made painting trips down the canal. Many people don't realize the many locks on the canal were also based on designs by an artist: none other than **Leonardo da Vinci**. Want to know more about taking a trip? Try contacting the best charter company Locaboat's American representative, Jody Lexow, at Yacht Charters in Newport, Rhode Island, at jl@lexowcharters.com or by calling 401-849-1112.

Len's painting of Robbins Reef Light in New York Harbor was purchased recently by the **Minnesota Marine Art Museum** to become a part of their exhibition of paintings on lighthouses to be held in the fall of 2011. (For more information visit www.minnesotamarineart.org). It's not just the Lighthouse itself that is fascinating, but also the story surrounding it.

It's known colloquially as **Kate's Light**, after Kate Walker was convinced by her husband, the light-keeper, to join him living at the Light for a year, to try it out. With some reluctance, she apparently agreed, and during that year, her husband died. His parting words to her were, "Mind the Light, Kate" — which she did for 20 years, becoming a part of New York folk history. In Len's painting, you can actually see Kate standing at the light, while a buoy tender lifts one of the harbor markers up for inspection.

Visitors to the **Minnesota Marine Art Museum** in Winona will not just have lighthouses to see. In fact, they'll have more to see than ever. The Museum has announced the recent acquisition of a painting by **Vincent Van Gogh**, "The Beach of Scheveningen," 1882. Just how significant is this? Well, as the museum's curator, **Jon Swanson** said, "Many people who don't know soccer know **David Beckham**, and many who don't know about basketball know the name **Michael Jordan**. It's just impossible to display art better than Van Gogh." This is just another addition to their already substantial collection of impressionist painters, like **Auguste Renoir**, **Camille Pissaro** and **Claude Monet**, along with American painters **Thomas Moran**, **John Singer Sargent**, **Frederick Church**, and contemporary marine artists **Keith Reynolds**, **Tim Thompson**, **Don Demers**, **Paul Garnett** and **Loretta Krupinski**. Located on the banks of the Mississippi, this unique marine art

Continued on page 34



Don Demers

Working through the Fog: Pilot Schooner **Joseph Pulitzer** on the East River, New York, NY c.1898

Oil 20" x 24" \$28,000



Brechin Morgan

Between Beds, Oyster Boat Greenport

Acrylic 24" x 36" \$4,500

Continued from page 33

museum in the heartland of the country is well worth a visit.

One of the most historic of America's maritime ports is the island of **Nantucket**. It was the scene recently of the special showing of the paintings of coastal landscape painter, **Sergio Roffo**. Held at the famous **Summerhouse** in **Sconset**, Sergio's paintings took center stage alongside the culinary creations of Celebrity Chef, **Todd English**. Sergio's paintings were also seen on Newbury Street in Boston recently at a special one-man exhibition at the **Boston Guild of Artists**.

If you are planning on visiting another island in the near future, try the **Palm Island Development** in **Dubai**, where thousands of homes have been built on reclaimed land, formed in the shape of a gigantic palm tree when seen from the air. There you'll see the works of Scottish watercolorist **Alistair Houston**. He tells us that he has been traveling to **Dubai** and **Abu Dhabi** for the last five years, painting the dhow racing that has been going on for centuries there. Alistair told us that his 32 flights to Dubai and hotel bill were covered by the purchase of 2,000 prints of his paintings by the Palm Island Corporation for use in new houses and hotels. Alistair is another artist whose interest in his subject matter doesn't stop with his painting. He was the organizer of the Fife Regatta held in Scotland a few years ago to celebrate the classic designs of Scottish naval architect **William Fife**.

As readers of *Sail* magazine will know, **Will Sofrin** is another artist engaged in an interesting project related to classic yachts. Will is a graduate of Newport, Rhode Island's **International Yacht Restoration School**, which was started by another leading maritime artist, **John Mecray** and yachtswoman **Elizabeth Meyer**, who is singlehandedly responsible for the restoration of the J boat, *Endeavour*. Will has turned to the **Hart Nautical Collection** at the **Massachusetts Institute of Technology Museum** to access the original drawings and half models of the designs of **Nathaniel Herreshoff**. The resulting

series, which he is calling the **Herreshoff Line Series**, calls for him to produce works of art based on the line drawings of 24 different Herreshoff designs. When building a boat, Herreshoff used an interesting method. Rather than drawing his plans first, and then making a half model for the basis of an actual boat's construction, he first carved a model of a hull, got it to where he liked it, and then took the measurements off it and used those to build the boat. Sofrin's Line Series takes an individual vessel and shows her line drawings from different angles. So far he's produced drawings for *Vigilant*, *Defender*, *Reliance*, *New York 30* and *New York 40*. It will take him three years to finish the entire series. Each drawing is made into a set of 100 signed and numbered prints, which sell for \$2,300 a piece. More information can be found at his website: www.willsufrin.com.

This project is not without controversy, however. Captain Nat's grandson, well-known America's Cup sailor **Halsey Herreshoff**, president of the **Herreshoff Marine Museum** in **Bristol**, Rhode Island, which is located on the site of the old Herreshoff Manufacturing Company where all the boats were built, is concerned that the lines that Sofrin is putting out there might be misused by people to illegally build a replica. In fact, the lines are proprietary information in the care of the Hart Collection. Curator **Kurt Hasselbach** says that anyone who tries to build a replica using Sofrin's prints will be open to a lawsuit. He believes that Sofrin's work has decorative rather than practical value, and okay-ed the project on that count.

It's interesting to note that even individual museums are reexamining the way they interact with their visitors, vis-à-vis the digital age. **Thomas B. Campbell** recently inherited the directorship of the **Metropolitan Museum of Art** in **New York** from **Philippe de Montebello**, who served as a director for 32 years. Campbell is committed to actively moving the museum in this technological direction. The Met's own research has

found that of the 1.6 million visitors it receives each year, 40% of them have already checked out the museum website. Director Campbell's plan includes the difficult task of wiring the Met's 21 connected buildings with WiFi so that patrons will be able to watch videos and learn about the art they are viewing on their netbooks or iPhones. The impetus for this, as Campbell says, is "we have to recognize that a great many of our visitors don't know their way around, and they don't know much about art." His aim is to "demystify the museum through digital means." The museum's website already contains a feature called connections — an audio and slide show that features curators and other staff members discussing artwork in their area of expertise. It also involves making certain that every object of the 1.6 million in the collection at the Met has an online record. There is certainly no doubt that the experience for museum patrons at the Met, and elsewhere in the future, will be quite different from what it has been in the past. You can see some of the Met's newest changes at www.metmuseum.org.

A glance at the **Middle East** will reveal that online expansion is not the only direction that museums are taking. In **Abu Dhabi**, three colossal museum projects are underway: an \$800 million **Frank Gehry**-designed branch of the **Guggenheim Museum**, twelve times the size of its museum in New York; a half billion dollar branch of the **Louvre Museum**; and a maritime history museum designed by **Tadao Ando**. Plans are pushing ahead at breakneck pace to complete and equip the Guggenheim branch by 2013. The Guggenheim Abu Dhabi has three curators working in New York with a budget of \$600 million (more than 200 times the annual acquisition department of the New York Guggenheim) to build a collection for the museum. To help ensure the Louvre Abu Dhabi success, the government of Abu Dhabi is paying France \$1.3 billion as a sort of lend/lease fee that allows them to cherry pick top pieces from the museum's collection. Where today's museums are often



Willard Bond

Lazy Sloop

Watercolor on Canvas 24" x 20" \$3,950

struggling financially, it's a financial boon, as well as a chance to extend their brand. In the Mid-East it's seen as "a way to open up the minds of the younger Emiratis." In 1995, **Sheika la-Mayassa Bint Hamad el Thani**, the 28-year-old daughter of the Emir of Qatar, reached out to two American universities, **Texas A&M** and **Georgetown**, to create an Education City nearby, and then in 1996, established the news network **Al Jazeera**; She says of the **I.M. Pei Museum of Islamic Art** project in their country, "My father often says, in order to have peace we first need to respect each others' cultures."

Even the **Norman Rockwell Museum** in **Stockbridge**, Massachusetts has gotten into the digital act. They recently announced project **NORMAN**, an acronym for New Online Rockwell Media Art and Archive Network. It is a result of a ten year project to preserve, catalogue and digitize the museum's entire collection of over 4,000 images and archival objects related to the career of Norman Rockwell, from photographs to paint brushes. Visitors to the museum's website, www.nrm.org, can look through all of these paintings and related items, many of which were included in the Rockwell catalogue raisonne, *Norman Rockwell: A Definitive Catalogue*, published by the museum in 1986.

What kind of an artist lets a tsunami and nuclear disaster stand in the way of his art? Not **Keith Reynolds**. He just returned from his 19th annual exhibition trip to **Japan**, where he exhibited in **Osaka** at the **Teapozan Gallery**, which is located five hours away from the nuclear disaster; in **Yokohama** and at the **Nishinomiya Yacht Club** in **Kobe**, where his series of "Yachts from the Golden Age, 1870-1930" received rave reviews and strong sales. Keith says the mood in Japan, despite the terrible disaster, is upbeat. We suspect that people there found some solace and relief in Keith's contemplative imagery.

We note with sadness the passing of fine marine artist **Robert Sticker**, whose career included a stint flying PBV's in World War II. In the early 1960s, he began creating views of marine battles and ships seen from angles most artists would never attempt — from atop the ships rigging to ships passing as if we were seated in a small boat alongside. One of his ambitious below deck scenes depicting the frenzied action on the gun deck during battle was selected by the **USS Constitution Museum** to be blown up to 30 feet in length, serving as a backdrop for one of their exhibits. As one of the earliest members of the American Society of Marine Artists in the late 1970s, he helped spearhead the renaissance of Marine Art that has occurred over the last 40 years.

Just at press time, we mourn the passing of **Rudolph J. Schaefer III**, a distinguished patron of contemporary marine art. Not only was he an enthusiastic collector, with a special part of his collection dedicated to paintings of the Schooner *America* — a full-sized replica of which his family built and sailed for many years — but his devotion to the art form prompted him to underwrite the unique design and construction of the **Maritime Gallery at the Mystic Seaport Museum** in **Mystic, CT** — with the express purpose of creating a state-of-the-art facility to display the work of today's leading marine artists. He dedicated the building to his father, himself a passionate marine art collector and author of the definitive book on James E. Buttersworth. But it was Rudie's generosity, his larger-than-life spirit and personal warmth that everyone who encountered him will remember. In fact, all of us in the field, from the thousands of artists who have exhibited at the gallery, to the hundreds of thousands of people who have enjoyed visiting it, owe him a tremendous debt of gratitude it would be hard to repay. He single-handedly did more to help promote the growth of marine art and its artists than anyone we know. We will all miss him.

That's all the news that fits for now. Keep those cards and emails coming in.

Captain Nathanael Clock helms *Mischief*, with her unusual vertical wheel, down the New York Harbor towards the start of the first race of the 1881 America's Cup defense. The tug *Edward Luckenback*, serving as the New York Yacht Club committee boat, follows close astern, while the steamer *Cygnus* and Canadian challenger *Atalanta* fall behind.

Russ Kramer writes: "This painting was inspired by a trip I made to the New York Yacht Club's West 44th Street model room, while researching a different painting. I noticed how unusual the 1881 defender *Mischief* was with her vertical wheel, and thought it too would make a great subject for a painting. Finding a good likeness of Captain Clock proved a much greater challenge."



From the Cover: Russ Kramer
Mischief, 1881

Reach for the Start
Oil 28" x 42" \$32,000

Sporting Art News



Al Barnes Moving In Oil 20" x 30" \$5,000

The first-ever retrospective exhibition of paintings by **Arthur Shilstone** was held at the **J. Russell Jinishian Gallery** in April of this year. Nearly 70 years of his watercolors came together on one stage and gave collectors a thorough look at just how diverse and exceptional this man's talent has been throughout his career. As he and I spoke just before the opening, Arthur explained to me that this gathering of work, starting with his Tour in WWII and including work he completed just a week before the show, had helped him reflect upon his own long and varied career and that seeing everything in one setting was as emotional for him as it was for his collectors. Arthur offered that he has created somewhere between 1,000 and 1,500 paintings in his career which, as he said, is "quite a few"! *Gray's Sporting Journal* (March/April 2011) and *Virginia Sportsman* (April/May 2011) magazines also interviewed Arthur for recent articles highlighting his long and successful career as an artist.

Recognized as one of the truly great talents by all the major sporting publications through the years, such as *Gray's Sporting Journal*, *Sporting Classics*, *Field & Stream* and *Outdoor Life*, Shilstone has made countless contributions to this genre and so accurately portrays his subject matter in their individual environments along with sportsmen in pursuit of their game.

Shilstone's award-winning book, *Flashes in the River*, written by **Ed Gray**, legendary sportsman and founder of *Gray's Sporting Journal*, is greatly celebrated by sporting enthusiasts, and he is one of ten featured artists in *The Fine Art of Angling: 10 Modern Masters* written by Diane K. Inman (published by Di-Les Books in 2007).

Many of Shilstone's sporting paintings were on display at the **Orvis Sandanona Shooting Grounds** in **Millbrook, NY** during this year's June 'Shotgun Classic' Event. Arthur's work was among a handful of artists, including **Al Barnes**, **Robert Blazek**, **Roger Blum**, **Flick Ford**, **Eldridge Hardie**, **Simon Haycraft**, **Alberto Rey**, **Mike Stidham** and **Mark Susinno**.

Mike Stidham, another artist featured in *The Fine Art of Angling: 10 Modern Masters*, continues to be busy with commission work as a result of recent ink on his work in magazines such as *Western Art & Architecture* magazine, as well as his various associations with companies such as **Simms** (www.simmsfishing.com), for whom he has recently created a series of t-shirts, adorned with his exquisite renderings of various species. One of Mike's recent commissions was for **The Two Fly Foundation** in **Casper, WY**. The painting, titled 'Rainbows' fetched \$9,000 in their auction and the print produced from the original helped raise money for the Foundation. This was the seventh year of this benefit. In the six prior years over \$660,000 has been given to local charities and the **Platte River Revival Association**. Stidham's work was featured as well at the Orvis Sandanona 'Shotgun Classic' Event, with several new paintings on display.

Flick Ford's major one-man exhibition at the prestigious **Academy of Natural Sciences – Natural History Museum** in **Philadelphia** titled; *A Pennsylvania Fishery: Fish Portraits* will be on display through July 31, 2011. The exhibition features 20 luminous, life-sized watercolors of game fish that inhabit both fresh and salt waters of Pennsylvania. *A Pennsylvania Fishery* celebrates the beauty and variety of these game fishes in a way that only Ford can do (www.ansp.org).

Mark Susinno recently received the distinguished **Award of Excellence** from the **Society of Animal Artists** for his Tarpon painting 'Over the Top', featured in the **Society of Animal Artists' 50th Anniversary Annual Tour**. The Tour launched at the **San Diego Natural History Museum** in the fall of 2010, then moved to **The Wildlife Experience** in **Parker, CO** for the winter and will be at the **Sam Noble Oklahoma Museum of Natural History** in **Norman, OK**, through September 5, 2011. This award is the highest accolade paid to a member artist from the Society and Mark becomes one of only a few elite artists to receive this coveted recognition (www.societyofanimalartists.com).

Mark indicates that fishing in his neck of the woods is just starting to heat up, so he is hoping to catch a few fish that will "inspire" his creative energy. This summer, Mark is headed to **Northern Ireland** to fish the local waters and chase many of the wild fish there. Mark shared with me that he is looking forward to testing the waters "across the pond" We look forward to hearing of (and perhaps seeing!) some of his catches.

Eldridge Hardie was bestowed the prestigious position of '**Featured Artist**' for 2011 at the **Southeastern Wildlife Exhibition** this past February in **Charleston, SC**. The largest wildlife art event in the country, this two-day gathering takes over the majority of downtown Charleston, SC and brings together the absolute finest practitioners of wildlife art from all over the world. Eldridge also participated in the **Prix de West Invitational Show and Sale** that was held at the **National Cowboy and Western Heritage Museum** in **Oklahoma City** in June (www.nationalcowboymuseum.org).

Stanley Meltzoff's artwork was front and center at the recent **Palm Beach 26th Annual International Boat Show** and the **Miami Boat Show** in February and March. With the recent strong auction results Stanley's work recognized this past fall in **Jackson Hole, WY**, there has been plenty of buzz about his work and there was plenty of interest at the show. **Mike Rivkin**, noted historian, angler and author of several books, including **Stanley Meltzoff, Picture Maker**,

and I were on hand to showcase Stanley's work at the Miami show. Individuals stopping by the booth, eager to see Stanley's work first-hand and discover why his work is so highly regarded among collectors and artists alike, left feeling like they had just seen the finest fish paintings ever! **The Society of Illustrators** in **New York City** will host the first-



Arthur Shilstone Flushed Into the Open Watercolor 22" x 19 3/4" \$7,800



Mark Susinno *Plunge Pool Revisited* Oil 18" x 24" \$5,750

ever major retrospective exhibition of Stanley's work in the summer of 2012 – A show that will highlight paintings from Stanley's long and distinguished illustration career. More details will follow as the event draws near and you can learn more about the exhibition and Stanley's art through the J. Russell Jinishian Gallery website: jrusselljinishiangallery.com, or contact the museum at www.societyillustrators.org.

James Prosek continues to travel the globe and his most recent trip landed him in Monaco, where his work is part of an international exhibition titled *OCEANOMANIA: Memories of the Mysterious Seas*, artist and naturalist Mark Dion's new project at the Monaco Oceanographic Museum and Villa Paloma. The exhibition, which runs through September, includes the work of 20 artists, including James, and continues Dion's investigations as a naturalist, archaeologist and traveler. James was present for the opening and met members of the Royal Family, among other dignitaries (www.monaco-consulate.com).

This exhibition comes right on the heels of Prosek's recent opening here in the U.S. in February at Yale University's Whitney Humanities Center. This show was the result of a trip James and a group took to Suriname, a former Dutch colony north of Brazil in South America, where the group was collecting information and studying birds for the Peabody Museum in New Haven, CT (www.yale.edu/whc/GalleryAtTheWhitney/current).

- Fred Polhemus
Sporting Art Specialist
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For exhibition information: jrusselljinishiangallery.com and orvis.com/sandanona

HMS Royal George 1756



This remarkable miniature woodcarving is a representation of the massive figurehead — over 20 feet high — of the 100-gun ship *Royal George*, launched in 1756. This vessel had a long career, finally being lost when she capsized and sank while undergoing minor repairs in 1782. She is one of the ships the Colonial Navy had to contend with during the Revolutionary War. The figure is of the type known as ‘double equestrian,’ because it shows a figure, representing King George, astride a horse on both sides of the ship. In addition there are two cherubs, three crowns and two swords that make up this complex figure. It is the largest and most intricate type of figurehead ever made.

Lloyd’s miniature is carved from a single piece of boxwood (*Buxus sempervirens*). While it is very difficult to find boxwood for carvings like this, this material has an extremely fine grain, making it ideal for fine details. The figure is mounted on an applewood stem and base. The part representing the stem is tapered athwartships, like the original. The royal arms are carved in bas relief just above the end of the stem. Many different specialized tools are used to create such carvings, including diamond and carbide dental burs, and miniature chisels that Lloyd makes himself. This carving represents a major achievement in miniature ship model carving.



shown here in actual size

Lloyd McCaffery

*Double Equestrian Figurehead of the 100-gun ship **Royal George** of 1756*

Boxwood Scale: 1:48

5 1/4" High \$30,000



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 19th, 20th, and 21st 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.



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Sunset on the Hudson River, New York

Christopher Blossom

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Joseph McGurl
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