

VOLUME 16

PUBLISHED by J. RUSSELL JINISHIAN

13TH ANNIVERSARY ISSUE
COMPLIMENTARY

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
- Latest Marine Art Sales and Prices
- Insights into the Art Market at Large
- Marine Art Exhibitions Across the Country
- Upcoming Auctions
- Book Reviews



TWO DISTINGUISHED ARTISTS PAINT HISTORIC NANTUCKET...

Being sold to benefit the Egan Maritime Institute in Nantucket, Massachusetts



John Stobart (b. 1929)

Nantucket Whalers, Nantucket Harbor, 1835

Oil on Canvas 12"x 20" \$125,000



Roy Cross (b.1924)

Old Nantucket in the early 1840's Whaleship Alpha

Oil on Canvas 24"x 36" \$55,000

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 are a great many exhibitions, artistic projects and marine goings-on across the country and around the world to report—so let's get right to the news. . . .

The **American Society of Marine Artists (ASMA)**, following its mission "to recognize and promote marine art and maritime history" since 1978 is engaged in a number of interesting exhibitions and programs involving hundreds of artists, young and old, from coast to coast. In recognition of the **War of 1812** fought largely at sea, on the oceans, rivers, and bays of the American coast from 1812-1815, the Society assembled a special exhibition of 25 paintings entitled **1812 Star Spangled Nation**, which traveled around the country in 2014, beginning at the **History Museum in Buffalo, New York**, then the **Detroit Public Library in Detroit, Michigan**, **Connecticut River Museum in Essex, CT**, at the **Lake Champlain Maritime Museum in Vergennes, Vermont**, and finally in October at the **Star Spangled Flag House Museum in Baltimore, Maryland**. From the paintings in the exhibition viewers could learn about some of the most famous sea battles of the American Navy at the time.

If you didn't make it to one of the exhibition venues, you can log on to www.ourflagwasstillthere.org or naval-warof-1812-illustrated.org and see the unique collaboration between the **U.S. Navy** and **ASMA** who provided paintings to illustrate a video entitled "The Naval History of the War of 1812 Illustrated," written by ASMA Treasurer **Charlie Robinson** and narrated by ASMA member, painter, and professional opera singer **Del-Bourree Bach**. For the U.S. Navy, the War of 1812 marked the beginning of its prominence as the world's greatest navy, and for them this video reinforces the importance of the Navy's role in continuing to keep sea lanes open and the oceans free even today.

What's significant for marine art, of course, is that since the art form essentially began as a way to document sea battles in the 17th century, it makes sense that when the Navy wanted to show people what battles at sea looked like in 1812 (since there were no iPhones around), they had to call on the artistic imagination and historical knowledge of marine artists to bring these scenes to life. It was a fine collaboration. Among the painters included were **Robert Sticker**, **Patrick O'Brien**, **Steven Lush**, **Peter Egeli**, and **Linda Norton**.

From July 11 through September 26, 2015 the Society, in conjunction with the Port of **Coos Bay, Oregon**, will sponsor the 22nd Annual Maritime Exhibition at the **Coos Art Museum**. The Coos exhibition attracts some of the top marine artists from up and down the West

Coast. In 2013 **John Stobart** helped kick off the exhibition with a presentation on his career. 2015's featured artist will be **Washington** state resident **Frank Gaffney**. (www.coosart.org)

Every year the "Fellows" of the Society get together and review portfolio submissions of artists for new members in the Society. Recently four "Signature Members" were elected: from **Indiana**, **David Tutweiler**; from **California**, **Kathleen Dunphy**; from **Denver**, **Sherri Farbaugh**; and from **Florida**, **Elaine Hahn**. This year the Fellows also selected works of art by 102 artists that comprise the **16th National Exhibition of the American Society of Marine Artists**, which is an online exhibition only. It can be viewed over the course of this year on the Society Web site



Robert Sticker (1922-2011) The Powder Monkey

Oil on Canvas 14" x 26" \$14,000

at americansocietyofmarineartists.com or asmal6thnational.org.

According to Society president, **Russ Kramer**, plans for a more traditional 17th annual exhibition are in the works, but the logistics of assembling over 100 paintings for the extended period that the shows run is complicated and time consuming, and takes several years of preparation. We'll keep you posted on developments. In the meantime, as an artist based organization the important event for members is to gather once year at their Annual Meeting to discuss the issues that are important to artists from techniques and mediums to business and personal issues, along with getting a chance to tour exhibitions together, etc. The 2015 meeting will be held October 15-18 in historic **Plymouth, Massachusetts**.

In its effort to reach out to the next generation of marine artists, the Society has announced the third year of its **National Young Marine Artist Search**. For this they accept submissions from young artists from all around the country, and announce the winners at their annual meeting. It's amazing to see the variety of work being done by these aspiring marine artists. Last year's winners included a copper sculpture of a fish, a painting of a young girl reading at the beach, and another of a swimmer, and a painting of a destroyer. It's a great way to encourage young artists to enter the field.

Across the Pond the **Royal Society of Marine Artists**, founded just after the Second World War, operates its own campaign to identify and reward young artists in the field. Their annual get together is held in conjunction each year with their Annual Exhibition during the month of October held at the **Mall Galleries**, just down the street from **Buckingham Palace**. (See our exhibition page for this year's details)

We spent time recently visiting a few of the Society's members in England, including **Mark Myers**, who is unusual for many reasons, including the fact that he is a member of both the Royal Society of Marine Artists (where he is Past President), and the American Society of Marine Artists. A native Californian, and sailor aboard traditional sailing vessels under the tutelage of master sailor and author **Alan Villiers**. Mark "dropped the anchor" permanently in **Devon, England** in 1971 when he met the love of his life. Since then he's become well known worldwide for his thoroughly researched and beautiful oils and watercolor paintings of tall ships, of which he has a working knowledge like very few. In fact, he made over one hundred detailed drawings that depict every aspect of sailing a tall ship for **John Harland's** book *Seamanship in the Age of Sail, An account of the ship handling of the sailing man-of-war 1600-1860* (US Naval Institute

Press, 1984). The ultimate go-to reference book for any tall ship sailor. When Mark moved to shore he did not give up time on the water. He helped found **Hartland Quay Museum** on the West Coast of England. Nearby is the Hartland Quay Hotel where part of the original movie version of **Robert Louis Stevenson's Treasure Island** was filmed. Today Mark is active in Pilot Gig Racing whose World Championship attracts hundreds of racers, all powered by oars each year on the **Scilly Islands** off the coast of **Cornwall, England**. He practices throughout the year to stay in shape and hone his skills for the big races.

One special project we learned about that Mark had been involved in was creating paintings for a book written by Alan Villiers, entitled *Joseph Conrad, Master Mariner*. The famous novelist was born **Jozef Teodor Konrad Nalcz Korzeniowski**, orphaned at the age of 16 he was sent to **Marseille, France** in 1874 to begin a career on the sea. He spent twenty years at sea before the publication of his first novel in 1895 *Lifetime of Adventures at Sea*. These were the adventures that would become the basis of Conrad's most famous seafaring novels: *Heart off Darkness*, *The Shadow Line*, *An Outcast of the Islands*, and *Typhoon*. It turns out that Alan Villiers thought so highly of Joseph Conrad that in 1934 when he purchased his own tall ship, the Danish school ship *Georg Stage*, he renamed her *The Joseph Conrad*. He sailed



A.D. Blake (b. 1951)

Ranger and Other J-Class Yachts Racing from Mattapoisett, Massachusetts in 1937

Oil on Canvas 40" x 60" \$95,000

Two weeks after *Ranger* had won the America's Cup, the J Class fleet raced together on the New York Yacht Club Cruise of 1937. The painting depicts a race to Edgartown, not long after the start near Mattapoisett. *Ranger* (J5) on port tack has just crossed ahead of *Rainbow* (J4) and *Endeavour I* (J K4). *Yankee*, (J US2), follows astern of *Ranger*. At the right hand background is *Endeavour II*, the unsuccessful challenger for the 1937 America's Cup. Harold Vanderbilt is on the wheel of *Ranger*. Just behind him is his wife, Gertrude. Alongside is his assistant helmsman (skipped *Ranger* downwind) Olin Stephens. Crouching next to Olin Stephens is Zena R. Bliss, the navigator. Arthur Knapp, sail trimmer, is amongst the crew on the windward

deck. Rod Stephens, rover (ready for any urgent job) and without a shirt on, is crouching on the leeward deck watching the set of the staysail and quadrilateral jib. *Ranger* pulled away from the other J Class on the beat to the Vineyard Sounds lightship, rounding over 8 minutes ahead of second placed *Endeavour II*. *Rainbow* pulled out from the race with backstay problems. *Ranger* won the race followed by *Endeavour II*, *Yankee* and *Endeavour I*. This oversized, magnificent painting by New Zealand's Leading Marine Artist, makes us feel as if we are right on the course as a part of the spectator fleet.



David Thimgan (1955-2003)

Long Day's Journey, Balclutha, San Francisco, 1889

Oil on Canvas 18" x 24" \$15,000

David Thimgan was the primary contemporary chronicler of West Coast 19th and 20th Century Maritime History. *Balclutha* is a British-built steel ship of 1682 tons displacements built by Charles Cannel and Company at Glasgow, Scotland in 1886. While under the British flag, she made five voyages to San Francisco for grain: In 1887, 1888, 1889, 1896, and 1897. In 1889 she was transferred to Hawaiian Registry where she operated in the Pacific lumber trade between the Puget Sound and Australia. In fact, she was the last ship to fly the flag of the Hawaiian kingdom. In 1985 she was declared a National Historic Landmark. Today she can be visited at the San Francisco Maritime National Historic Park on Fisherman's Wharf in San Francisco, California along with many other historic west coast vessels.

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57,800 miles for two years around the world before selling her. And of course, she now survives as one of the centerpieces of the age under the care of the **Mystic Seaport Museum in Mystic, Connecticut**.

Villiers is well known for his own sea classics, like *The Set of the Sails, By Way of Cape Horn, Cruise of the Conrad*, and others. It wasn't until after he died in 1982 that his son Peter discovered that Villiers had nearly completed a manuscript on the merchant seaman career of **Joseph Conrad**. So in 2005 Peter undertook to complete the manuscript, which he published in 2006. To add to the great storyline, it turns out that Alan Villiers in 1975, in anticipation of the publishing of the book, had asked his protégé Mark Myers to make twelve paintings of ships that Joseph Conrad himself had sailed in to illustrate Villiers' manuscript. As Mark himself says, these paintings in the book are, "Rip Van Winkle-like after a slumber of 31 years in the bedroom closet." Great read with great paintings by Mark. (See our book page for more detail.)

There's another fascinating small museum we discovered on the **Northeast Coast of England**. It houses the oldest lifesaving boat in the world, the *Zetland*. She was saving lives and in service long before the Battle of Trafalgar, October 31, 1805, and by the time the famed clipper ship *Cuttysark* (herself now on permanent display as a part of the National Maritime

Museum in Greenwich, England) was launched in 1869, the *Zetland* had saved over five hundred lives at sea. The *Zetland* is preserved and undergoing a full restoration. The museum also includes a painting to celebrate her history by **Phillip Boville** which shows her coming alongside the *Jane Erskine* in 1854. The painting was unveiled by the **Marquis of Zetland** whose direct ancestors ordered the building of the vessel in 1802. You can learn more about the museum and order prints of Boville's painting at the museum Web site redcarlifeboat.org.uk.

At our next stop we saw **Tim Thompson** and his wife **Sharon** who, taking advantage of the freedom that the artistic lifestyle can provide, have moved to a farm on the Southwest Coast of England where Tim spends twelve hours in a day his studio producing the highly detailed and luminescent paintings you see on the pages of this magazine. In fact, we saw this painting (page 29) in process. These days as you read in our section *News from the Art World at Large* the fact that these paintings were seen being painted by the artist in his own studio authenticates them in a way that is becoming increasingly important.

In London we met up with **Geoff Hunt**, former **President of the Royal Society of Marine Artists**, and best known for his Napoleonic era series of paintings used for the covers of the American editions published by **Norton** of the **Patrick O'Brian** novels. Geoff has really

become a recognized authority on Napoleonic era ships and sea battles, and is often invited to speak at conferences on those subjects. As a slight departure, however, last summer, he was invited by Mystic Seaport Museum to witness and document the re-launching of the world's last wooden whaleship, the *Charles W. Morgan*, after nearly twenty years of restoration. What is most significant about this is that they did not just put her in the water as a static exhibit, but sailed her for two weeks up the New England coast—her 38th voyage (the other 37 taking her around the world in search of the mighty whale from 1841-1925). Very exciting; and what a unique opportunity, inspiration, and firsthand reference material for marine artists who paint traditional sailing vessels.

Geoff was the artist who painted for the American edition of the O'Brian novels. But it was another Englishman, **Paul Wright**, who painted the covers of the British edition, first published in 1969. In fact, Paul went on to paint many covers for **Dudley Pope** and **Alexander Kent** series of Napoleonic era novels. He tells us that he's been contracted to use two of his paintings for new publications of Dudley Pope's novels by a German publisher, unions-verlag.com.

Speaking of Mystic, they held their 35th Annual Mystic International Exhibition last Fall. The 36th is scheduled from September 21 to December 31 of this year. Each year, a

handful of the 200 or so works of art on display are singled out by distinguished jurors for a variety of awards. The Rudolph J. Schaefer Maritime Heritage Award went to **John Tayson** for “Steamer Dock 1920s”; the Emerging Artist Award to **Ronald Tinney**; the Stobart Foundation Award to **Jeff Weaver**; the Yachting Award to **David Bareford**; the Thomas Wells Award to **Richard Loud** for his depiction of the “Coastal Schooner *Bessie* in Vineyard Haven c.1900”; Museum Purchase Award to **William Hansen** and the five Awards of Excellence went to: **Loretta Krupinski**; **Ian Marshall**; **Victor Mays**; **Elizabeth Mumford**; and **Jan Pawlowski**. Congratulations to all! Artists who want to be considered for this year’s exhibition must submit entries by May 1st. Visit www.mysticseaport.org/gallery for a prospectus.

In addition to his duties as President of the American Society of Marine Artists, **Russ Kramer**’s been a busy painter. His projects have included making a painting for the cover of a book by **Mark Gabrielson** entitled *Deer Isles, Undeclared America’s Cup*. It’s a fascinating book which describes the recruitment of **Deer Isle, Maine** sailors to crew aboard both the 1895 and 1899 America’s Cup campaigns of the **New York Yacht Club**. Members of the Club actually traveled to Deer Isle in 1895 to interview over three hundred prospective crewmen. The characteristics they were looking for were “pluck, agility, presence of mind, and sobriety.” About thirty-five men finally made

the cut, ranging in age from twenty to fifty. It’s a great story published by Penobscot Bay Press. Russ’ cover painting depicts the crucial moment from the 1895 Regatta between the New York Yacht Club’s Cup *Defender*, and the Royal Yacht Squadron’s challenger *Valkyrie III*. In the second race *Valkyrie III* fouled *Defender*, the leeward boat, just before the start. The race was run, and *Valkyrie III* won. However, she was subsequently disqualified. This incensed her owner **Lord Dunraven** so that when his proposal to “re-race” was rejected, he withdrew his boat completely, and the final and deciding race to determine the winner of the Cup was sailed by *Defender* with no opposition. I assume the Deer Isle boys did not adhere to the code of sobriety that night.

Russ also used his illustration skills to make paintings for the cover and the inside text of a fascinating book, *Riding the Wild Ocean, the Circumnavigation of Cape Cod in an 18 Foot Sloop, and Other Adventures* by **Paul S. Krantz, Jr.** published by Tate Publishing. It chronicles the author’s small boat voyages from New England to the Dry Tortugas.

Speaking of fascinating new books, **Len Tantillo**, who has spent the best part of his career researching and documenting early Dutch and English settlements from New York City up the Hudson River to Albany, has just written and published a new book entitled *Edge of New Nederland*, which chronicles the 17th century settling of the areas of New York, New Jersey, Delaware, Connecticut, and

Pennsylvania by the Dutch in search of the fur trade. Len has done fascinating original research on the Dutch settlements, most notably New York City, and made more than fifty paintings depicting what the land, buildings, and what life was like during that period. His research is so extensive and accurate that in 2012 he was honored by the **New Netherland Institute** in **New York City**. In 2013 Len was treated like a king at an exhibition of his paintings at the **Westfried Museum** in **Hoorn the Netherlands**. Last summer his fascinating paintings were on exhibition at the **Fenimore Art Museum** in **Cooperstown, New York** alongside artwork by **Winslow Homer**. Pretty good company Len.

Anglo/American painter, **John Stobart**, now in his 84th year appears to be doing anything but slowing down. In fact, this year may have been one of his busiest years ever. The sheer enormity and complexity of his output is yet to be measured in real historic terms. Last year’s projects for John included a painting of the aircraft carrier *USS George H. W. Bush* to benefit the USO. It was consigned by the former President and sold at a gala dinner in **Cincinnati, Ohio** (which raises more money for the USO than anywhere else in the country) for a cool \$1,000,000. Not bad John! John also had a fascinating collaboration with Cincinnati-based miniature room builder **Robert Off** of a tiny reproduction of a room in a maritime museum including miniature furniture, artifacts, rugs, pinnacles, produced four



Louis Dodd (1943-2006)

Engagement between USS Constellation and French Frigate L'Insurgente off Nevis and St. Kitts, February 9, 1799

Oil on Panel 24" x 36" \$45,000

One of six frigates authorized to be built by the United States Congress in 1794. The *USS Constellation* became the first to defeat an enemy frigate in battle. By the time she was commissioned on June 26, 1798 the U.S. Congress had given the President the power to seize any French ships that threatened American shipping, in response to repeated French privateering. While not an official declaration of war this became known as the “Quasi War” with France. While sailing alone east of the Island of Nevis, *Constellation*’s captain Commodore Thomas Truxton spied an unidentified ship of war. It turned out to be the French Frigate *L'Insurgente*. After a brutal but brief 1 1/4 hour battle the French struck their colors and *L'Insurgente* was boarded and was brought in to St. Kitts where she was taken into the U.S. Navy. Today the *Constellation* has been preserved in Baltimore, Maryland near Fells Point where she was built in the Stodder Shipyard.



Christopher Blossom (b. 1956)

Preparing to Set the Gaff Tops' on an Eastport Pinky, c. 1850

Oil on Canvas 24" x 40" \$40,000

tiny original paintings by John commissioned specifically for the room. By “tiny,” I mean one by two inches, yet still containing John’s characteristic brushwork and flare.

Readers of **The New York Times** will also have noticed two special collaborations over the last few years, with John, **The New York Times Store** and the **J. Russell Jinishian Gallery** in **Fairfield, Connecticut**, offering readers of the Times exclusive access to limited edition prints by John. The most recent project is the discovery of one hundred previously published prints of the “Black Ball Packet Leaving New York City” that were offered through the Times only to one hundred lucky purchasers. But more than that, John selected twenty-five of the actual paint brushes he’s used over the years in his studio, and these were offered to collectors in a frame along with the print. It’s basically the artistic equivalent of **Derek Jeeter’s New York Yankees** game worn jersey. (Notice a game worn jersey on our sales pages worn by **Lou Gerhig** recently sold for \$ 717,000.) What art collector wouldn’t want to own a paint brush, for example, that was used by **Rembrandt** or **Michelangelo**, or **James Buttersworth**?

John is equally accomplished in studio painting and plein air painting. The November/December 2011 issue of “**Wooden Boat Magazine**” contained a 12-page profile on John and his accomplishments. And the March 2013 issue of “**Plein Air**” magazine explored his lifetime of plein air painting in great detail, while the **Plein Air Painters of America Convention** also presented him with a “Lifetime Achievement Award” in **Monterey, California**. In the “Plein Air” article John expresses his strong views about art being based on the traditional skills of drawing and painting. As John describes, “the point of art is the same today as it was eons ago when someone first made marks on the walls and ceilings of caves. They were responding

to something in nature that inspired and nourished them. But the question that puzzles me today is what happened between the time of the caveman who drew hands and animals, the Greeks who sculpted ideal human forms, the Renaissance craftsmen who painted frescoes, and the **Damien Hirst’s** with a shark in a tank and call it art. Something obviously drove art downhill.” To combat this, he’s devoted his significant energies and personal resources since 1989 to encourage and support young artists in painting directly from their subjects, when he established the **Stobart Foundation** providing scholarships to young artists at the conclusion of their education, when they most need financial help to get started. In May of 2014 a large exhibition of John’s paintings was accompanied by a special dinner at the newly renovated (and the country’s oldest artist club) **Salmagundi Club** in **New York City**, where John was presented with the Club’s **Medal of Honor**. The recipients of the award since it was first awarded in 1938 have included **Ogden Pleissner** (1905-1983), **Al Hirschfeld** (1903-2003), **Ray Ellis** (1921-2013), **Thomas Hoving** (1931-2009) former director of the **Metropolitan Museum of Art**. This was also a celebration of the return of the **Salmagundi Galleries** to its historic and original glory that resulted in it being cited for architectural distinction by the **Society of Architectural Historians**. Under the leadership of the very active Chairman, **Tim Newton**, the Club opened up an old second floor skylight that had been closed for over fifty years, and made the gallery’s lighting and display areas state of the art. In the audience for John’s dinner were some of the leading figures in the marine art world including, **Peter Trippe**, the Editor of **Fine Art Connoisseur Magazine** who led a “fireside chat” with John the next day. John was introduced by none other than fellow marine artist **Don Demers**, who spoke of how John’s

paintings and career had helped inspire his own distinguished career.

It’s fitting that Don was chosen to introduce John at his special dinner. Don now in his late fifties has (like John at the same age) achieved the status as one of America’s Premier Representational painters recognized for his accomplishments, both in the studio, and in plein air painting. In the past year his skills as a teacher and ability to articulate his aesthetic point of view has taken him to lead sold out workshops from **Cape Cod** to **Apalachicola**, to **Laguna Beach** and **Boothbay, Maine**. Along with other top marine artists, **Christopher Blossom**, **Joseph McGurl**, and **West Fraser**, he exhibited his paintings at museums across the country, including the **Leigh Yawkey Woodson Art Museum** in **Wasau, Wisconsin**, the **Haggin Museum** in **Stockton, California**, the city of **Lake Charles, Louisiana**, the **Museum of the Southwest** in **Midland, Texas**.

This skill as a painter and teacher was never more evident than the recent demonstration he gave as a part of the **Plein Air Painters of America** exhibition, “Why Outdoors?” held at the **Salmagundi Club**, where Don sat before the easel in front of a rapt audience, and painted a seascape from start to finish over the course of an afternoon, discussing his thoughts about it, his techniques, and processes. It’s not everyone that can do this while having every brushstroke scrutinized by a few hundred viewers. It takes a lot of experience and a deep understanding of the process, and trust in your own abilities to do so. If you were unable to be among the two hundred in the audience you can watch a video of a similar demonstration on You-tube (**The Art of the Wave with Don Demers**). If you’d like to watch him create a more complicated harbor scene you can visit streamlineartvideo.com and view **Don Demers: Mastering a Nautical Scene**. They are both well worth the

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INTERESTING NEWS FROM THE *ART WORLD AT LARGE*

As always, it's been a fascinating period in the art market, with record prices being paid for art, issues of authenticity and fraud, and some real surprises, so let's get right to the news. . . . The auction market is always a good place to take the temperature of the art world. The results in this recent period tell us that the patient is doing rather well. The privately owned auction house, **Christie's** led the way worldwide in 2014, racking up \$8.4 billion in sales, the most for any art auction house in history! It's interesting how the revenue breaks down. 86 works of art sold at more than \$10 million each, while online sales accounted for \$35 million, up 35% from 2013. Just down the road at **Sotheby's** they logged in \$6.3 billion in total sales during the same period—18% over the previous year. "Contemporary" Art (i.e. Modern Art) accounted for the largest single share of sales; contributing almost \$2 billion to each auction house. At Christie's Contemporary Art auction in November 2014 nearly \$852.9 million worth of artwork was sold in less than three hours. I presume they took the rest of the night off. Wouldn't you?

Despite this success, it was a real surprise to everyone when Christie's CEO since 2010, **Steven P. Murphy**, an industry outsider as former president of **EMI Music/Angel Records** and **Rodale Press**, announced he was stepping down in December to be replaced by **Patricia Barbizet**, the chief executive of **Artémis**, the investment company owned by **Francois Pinault**, who is also the owner of Christie's. At least it appears it was a surprise to almost everyone. Barbizet says she looks forward to leading "the global team into a new chapter of innovation and excellence." While Christie's currently does business in 21 countries around the world and Sotheby's in 40 countries, both Christie's and Sotheby's see internet sales as a key to future growth, but have taken very different strategies to achieve success in this area. Christie's has chosen to build its own platforms and infrastructure, and bring in industry experts on selling luxury goods online. Sotheby's, on the other hand, has decided to simply partner with **eBay**, giving them instant access to eBay's 150 million online buyers. Together, they propose to grow their "luxury items" sales category alone to \$3 billion by 2020. We'll see

whose strategy pays off in the years ahead.

The up-and-coming auction house **Heritage**, based in **Dallas, Texas**, announced that its gross sales came in this year at \$969 million, representing five straight years of growth. While \$31.2 million came from the sale of comics and comic art (wow!), and \$29.7 million from sport memorabilia (wow, wow!), their biggest category is in the rare coin market. There they brought in \$334 million dollars, over 60% of all the coins sold at auction in 2014. (See our Recent Sales pages for some of the astonishing prices they're getting.)

In fact, the 2014 Annual Report for the **European Fine Art Foundation** reported that the overall sale of art and antiques around the world rose in the last two years, totaling ±\$65.9 billion annually, the highest level since 2007. Total Sales in the United States were estimated to be about \$25 billion, up 25%, while China accounted for \$15.9 billion. Good sales were not the only news for the auction houses. As drive for more profit continues, Sotheby's (a publicly traded company) stock price has risen about 70% since 2008. Yet their revenue took



Antonio Jacobsen (1850-1921)

Ward Line Steamship Santiago 1887

Oil on Canvas 20" x 36" \$25,000

The steamship *Santiago* was built by John Donaldson in Chester, Pennsylvania in 1879 for New York and Cuba Mail Company known as the Ward Line of New York, to run between New York's Eastside Piers 15, 16 and 17, now the site of the South Street Seaport Museum, and the Ports of Nassau, Havana and the Mexican Gulf.

Between 1883 and 1887 Jacobsen painted six portraits of her, one of which resides in the Hull Museum in Hull, England, and another in the collection of the Mariner's Museum, Newport News, Virginia. This was not unusual as Jacobsen often painted multiple portraits at the request of multiple shareholders or captains. This painting exhibits the classic Jacobsen sea, notable in most of the paintings dated prior to 1900 when he employed studio assistants to help paint in response to increased demand for her portraits. All totaled, lists estimated that he created over 5,000 ship portraits! Yet as the premier chronicler of ships of his day, his paintings are still in demand today.

a dive in 2008 and has not yet recovered. Their expenses in 2013 rose to \$597 million from \$394 million in 2009, part of an issue that led to a very ungentle fight. It began when hedge-fund **Third Point LLC**, led by well known activist investor **Daniel S. Loeb**, invested \$56.7 million to acquire a 5.7% stake in Sotheby's, making it one of Sotheby's largest shareholders. This is not that unusual. Four of Sotheby's top ten shareholders are also hedge-funds, and competitor **Phillips Auction House** was also taken over in 2008 by a Russian hedge-fund, **Mercury Group**. As a large shareholder at Sotheby's, Loeb called out the Board and its executives for under-producing on the revenue side. He wanted to address that by aggressively pursuing three seats on the board and a larger stake in the company. Established in 1744, Sotheby's is said to be the oldest listed company on the **New York Stock Exchange**. As you can imagine, things got pretty heated over the course of a year with Loeb writing that he would wage "Holy Jihad to make sure all the Sotheby's infidels were made to know that there's only one true God." With the other board members' interest in the company totaling only 1% interest in the company, it was inevitable that they gave in to Loeb. A year in court and \$10 million in legal fees later, Sotheby's finally sold Loeb a 9.6% stake (ultimately as much as a 15% stake) in the company, and gave him three seats on the board. Now it's a fifteen person board. Finally in November, 30-year Sotheby's employee CEO **William Ruprecht** announced he was stepping down under the pressure, and the stock rose 7%. In March, industry outsider **Tad Smith**, a Madison Square Garden executive was tapped to be the new CEO.

A deeper look into what Loeb was airing about the company is also a deeper look into the auction business in general. For centuries, auction houses made their money by taking a percentage from the seller (consigner). Usually 10-15%. It worked fine until about fifteen years ago, when they decided to also start taking a percentage from the buyer—a buyer's premium, if you will. For example, a painting which you were purchasing for \$10,000 might, with buyer's percentage premium, cost you \$10,500. Years went on with this simple system, yet it still didn't produce the bottom line they were looking for. Each year new increased premium levels for buyers were announced by the major auction houses—usually being set by one, then followed by the others. That led to today where, if you buy a work of art at Christie's, you'll pay a 25% premium for anything up to \$75,000, 20% premium for \$75,001 to \$1.5 million, and a 12% premium on any amount over that that you might bid. Works of art, like those by **Andy Warhol**, selling for over \$100 million, the buyer's premium is not chump change. This is where it gets more interesting.

Auction houses now actively compete for both buyers and sellers. They also compete for inventory. The result is they often end up taking more of a percentage from the buyer than from the seller! In fact, a seller's commission might be negotiated way down so that an auction house gets first crack at selling a valuable work like a **Warhol**, for example, before its rivals do. In 2007, competition between auction houses became so fierce that they began actually offering "guaranteed results" to con-

signers. Even if a work of art didn't sell or meet a certain price level, the seller was still guaranteed a set amount of money. As you can imagine, sometimes the auction houses won and sometimes they lost. When this arrangement didn't work, it left the auction houses exposed. This is the kind of activity that Loeb was criticizing at Sotheby's. But it gets even more interesting than that.

Way at the high end, the auction houses have determined that there are only about 150 collectors around the world who have the wherewithal to purchase a painting for more than \$20 million. Loeb himself has looked into this, apparently, and has said that these 150 collectors control about \$16 trillion in assets. So what's happening today is that not only are the auction houses offering their own guarantees to some sellers, but they've reached out to buyers and offered an arrangement where buyers can step up before the auction and guarantee to buy a work of art at a set price! The way this works is that during the auction if the bidding does not reach that price, the collector is still obligated to pay the price and take ownership of the work of art at the amount he promised. *This is where it gets really good.* If, however, the bidding exceeds the amount that the collector has essentially promised, he loses the right to purchase the work of art. However, he is presented with a percentage of the amount (usually 20%) of the final selling price which exceeded his bid. Sellers are also being offered what is called "enhanced hammer prices" (usually between 4-7% of the buyer's premium of high end works). Wow, this is not your grandfather's auction house! What kind of money are we talking about here? Just for the first quarter of 2014 Sotheby's reported nearly \$280 million in seller's and buyer's guarantees. Christie's, which is privately held, confirmed to *The New York Times* they had about \$400 million in guarantees.

What this means is that auction sales are being fueled by investment mentality that sees the opportunity for quick, fairly painless return. And, if you're an art lover-investor, the only downside is that you end up owning a work of art. One who has commented on this is **Philippe Segalot**, a private dealer who was formerly with Christie's, who said, "When I

UPCOMING AUCTIONS

<p>April 23-24 Decoys Guyette & Deeter St. Charles, IL 410-745-0485 guyetteanddeeter.com</p>	<p>May 20 American Art Sothebys New York</p>	<p>June 25-26 Maritime Art Eldreds Dennis, MA 508-385-3116 eldreds.com</p>
<p>April 28 19th Century Paintings Christie's Rockefeller Center New York 212 636-2000 christies.com</p>	<p>May 21 American Art Christie's Rockefeller Center</p>	<p>June 30 Fine Maritime Paintings & Decorative Art Bonham's New York 212-644-9001 bonhams.com</p>
<p>April 30 Travel, Atlases, Maps & Natural History Sothebys London 44 20 7293 5000 sothebys.com</p>	<p>May 23, July 4, Aug. 1, Sept. 5, Oct. 10, Dec. 5 Americana and Fine Art Rafael Osona Auctions Nantucket, MA 508-228-3942 rafaelosonauctions.com</p>	<p>July 1 Fine Furniture & Works of Art (some marine related) Lyon & Turnbull Edinburgh, Scotland 44 (0) 131 557 8844 lyonandturnbull.com</p>
<p>May 3 / June 28 Maritime Art and Artifacts Boston Harbor Auctions Boston, MA 617-451-7447 bostonharborauctions.com</p>	<p>May 29 American & European Paintings Skinner Boston, MA 617-350-5400 skinnerinc.com</p>	<p>July 8 Sporting Art Christie's South Kensington</p>
<p>May 12 & November 4 Maritime and Scientific Models, Instruments & Objects of Art Charles Miller, Ltd. London 44 (0) 20 7806 5530 charlesmillerltd.com</p>	<p>June 1 Inuit Art Waddingtons Toronto, ON, Canada 416-847-6184 waddingtons.ca</p>	<p>July 28-29 Decoys Guyette & Deeter Portsmouth, NH 410-745-0485 guyetteanddeeter.com</p>
<p>May 13 The Sporting Sale Bonhams Edinburgh, Scotland 44 131 225 2266</p>	<p>June 4 Maritime Art Christie's South Kensington, London 44 (0) 20 7939 6074 christies.com</p>	<p>July 29-31 / Nov. 20-21 Americana Eldreds</p>
<p>May 14 African & Oceanic Art Sothebys New York 212-606-7000 sothebys.com</p>	<p>June 4 American Art Swann New York</p>	<p>August 16-17 Annual Marine, China Trade & Sporting Auction Northeast Auctions Portsmouth, NH 603-433-8400 northeastauctions.com</p>
<p>May 15 Maps & Atlases, Natural History & Color Plate Books Swann New York 212-254-4710 swanngalleries.com</p>	<p>June 7 American Art & Pennsylvania Impressionists Freeman Philadelphia 215-563-9275 freemanauction.com</p>	<p>November 3 Travel & Exploration Bonham's Knightsbridge, London 44 20 7393 3900</p>
	<p>June 24 African & Oceanic Art Sothebys Paris 33 1 53 05 53 05 sothebys.com</p>	<p>November 18 Fine English Furniture, Sculpture & Works of Art Bonham's New Bond Street, London 44 20 7447 7447</p>

started twenty-five years ago collecting was romantic, but it's not anymore. It's become business. The guarantees are just part of the equation."

Brett Grovy, worldwide chairman of the Important Post-War and Contemporary Art Division at Christie's reported in *The New York Times*, "The mindset and perspective of these people have changed. It used to be that

RECENT SALES at AUCTION and ELSEWHERE

\$300,000,000	<u>Paul Gauguin</u> "When Will You Marry?" Oil 1892	\$4,800,000	<u>Imperial Chinese</u> ceramic ducal winepot 5 1/4" h		Roman bronze work 1918 36"h	\$632,500	<u>Bill Mazerowski's</u> 1960 World Series jersey
\$142,405,000	<u>Francis Bacon</u> (1909-1992) "Three Studies of Lucien Freud" oil triptych, 1976	\$4,281,000	<u>Norman Rockwell</u> "A Scout is Loyal", 1940 oil 39"x27"	\$912,500	<u>1775</u> draft of letter from 2nd Continental Congress to Great Britain	\$567,625	" <u>Batman</u> " #1 1986 comic book cover art
\$105,400,000	<u>Andy Warhol</u> "Silver Car Crash (Double Disaster)" silk screen and spray paint on canvas, 1963	\$4,197,000	Pair of Tang Dynasty ceramic horses 30" long	\$880,000	<u>Ammi Phillips</u> "Brock Twins" double portrait 19th c.	\$545,000	<u>Ansel Adams</u> (1902-1984) "Winter Sunrise Sierra from Lone Pine, LA" 1941 gelatin silver photograph
\$100,965,000	<u>Alberto Giacometti</u> "Chariot" painted bronze sculpture	\$4,100,000	18th Century Chinese hand scroll	\$875,000	<u>Samuel Robb</u> carved Santa Claus figure 1923 38"h	\$543,750	<u>John Lennon's</u> Ferrari 330GT 2+2 coupe
\$83,187,381	<u>The Pink Star</u> 59.60 carat diamond	\$3,413,000	<u>Super Bowl XLVIII</u> 30 second TV ad				
\$48,240,000	<u>Pablo Picasso</u> (1881-1973) "Femme Assise Apres d'une Fenetre"	\$3,290,000	58 <u>Key Piano</u> used in movie "Casablanca"				
\$47,800,000	<u>Raphael</u> Head of Apostle, chalk drawing 1519	\$3,290,000	1913 <u>Liberty head</u> nickel				
\$47,400,000	<u>J.M.W. Turner</u> (1775-1851) "Rome from Mr. Avetire" oil 36"x49"	\$3,077,000	1890 \$1,000 "Grand Watermelon" US Treasury bill				
\$46,085,000	<u>Norman Rockwell</u> (1894-1978) "Saying Grace", oil on canvas, 43"x41"	\$2,300,000	<u>Wizard of Oz</u> original Cowardly Lion costume				
\$45,000,000	<u>Embroidered</u> silk Thangka 1st century wall hanging 84"x132"	\$2,270,000	<u>Napoleon's</u> black felt hat				
\$41,505,000	<u>Paul Cezanne</u> (1839-1906) "The Apples" 1889-90 oil 15"x18"	\$2,105,770	1962 <u>Nobel Prize</u> for Medicine for DNA scientists Crick, Watson and Wilkins				
\$38,000,000	<u>1962</u> Ferrari 250 GTO Berlinetta	\$2,035,000	<u>Honus Wagner</u> 1909 baseball card				
\$33,800,000	<u>Clark Sickle-Leaf</u> carpet 17th c., 44' long	\$2,000,000	Clark Gable's 1955 Mercedes Benz 300 SL Gullwing				
\$32,645,000	9.75 Carat pear-shaped blue diamond	\$1,997,500	<u>Bob Dylan</u> "Like a Rolling Stone" handwritten lyrics, 1965				
\$29,650,095	1954 Mercedes Benz W196R Formula 1	\$1,705,000	1927-D \$20 gold coin				
\$27,540,422	<u>Vincent Van Gogh</u> (1853-1890) "Mother and Child" 1885 oil 26"x20"	\$1,700,000	<u>Frederick Remington</u> (1861-1909) "The Story of Where the Sun Goes" 1907 oil 27x36				
\$26,700,000	118.08 carat white diamond	\$1,685,000	<u>Diego Giacometti</u> Glass topped console table, birch, doe, fawn				
\$24,000,000	<u>Patek Philippe</u> 1932 "World's most complicated pocket watch"	\$1,600,000	<u>Robert Indiana</u> LOVE sculpture				
\$20,300,000	<u>Andy Warhol</u> Elizabeth Taylor portrait, oil	\$1,565,000	<u>Violin</u> played on the Titanic				
\$15,285,000	<u>Auguste Rodin</u> (1840-1917) "The Thinker" 1906 bronze 28 0" h	\$1,540,000	<u>Tiffany</u> Western stained glass table lamp, 1905 26"h	\$836,500	<u>Muhammad Ali's</u> boxing gloves, 1964	\$533,000	<u>Edward Weston</u> "2 Shells", 1927 photograph
\$14,300,000	1964 Ferrari 250 LM	\$1,384,000	<u>Dusenberg</u> 1930 Model J convertible	\$768,000	<u>Attr. to Youqua</u> c.1840 pair of panoramic China Trade port paintings 35"x80" each	\$515,000	Cartier Art Deco gold, black onyx, enamel and diamond clock 5"x3"x2"
\$14,200,000	<u>Whole Booke of Psalmes</u> 1640, first book printed in the Americas	\$1,205,000	<u>Fitz Henry Lane</u> (1804-1865) "Camden Mountains from the Graves" oil 1862	\$767,000	<u>Eider Drake</u> decoy c. 1900 Monhegan Island, Maine	\$478,000	<u>Lon Chaney</u> "After Midnight" 1927 movieposter
\$13,605,000	<u>Rothschild Prayerbook</u> illuminated manuscript 1505-10	\$1,205,000	<u>Norman Rockwell</u> "Girl Choosing Hat" 1931	\$767,000	<u>Monhegan, Maine</u> Eider Drake duck decoy c.1900	\$471,500	<u>Amos Doolittle</u> (1754-1832) "Battles of Lexington and Concord" pair of engravings
\$9,500,000	<u>One Cent</u> Magenta British Guiana postage stamp 1856	\$1,205,000	<u>Set of 7</u> signed books from George Washington Library	\$717,000	<u>Babe Ruth's</u> 1923 NY Yankees championship watch	\$450,300	<u>Babe Ruth</u> 1914 rookie card
\$7,893,000	<u>George Bellows</u> (1882-1925) "Evening Swell" 1911, oil, 30"x38"	\$1,200,000	<u>Tiffany</u> Wisteria stained glass table lamp c.1901	\$717,000	<u>Lou Gehrig</u> 1927-28 Yankee jersey	\$449,000	<u>Pine</u> pheasant weathervane c.1875 31"h
\$5,625,000	<u>Frederic Remington</u> (1861-1909) "Cutting Out Pony Herds", 1908 oil 27"x40"	\$1,130,000	<u>Babe Ruth's</u> 1918 contract	\$705,000	<u>Mormon</u> \$10 gold coin 1849	\$437,000	3 Words from "Lord of the Rings" movie
\$4,800,000	<u>Block of 4</u> misprinted upside down "Jenny" 1918 24 cent postage stamps	\$1,000,000	<u>Leica</u> M3 chrome camera	\$705,000	<u>Silver</u> one cent coin 1792	\$437,000	<u>Tiffany</u> Wisteria table lamp c.1905
		\$965,000	<u>John Stobart</u> "Aircraft Carrier George H.W. Bush" oil 24" x 36"	\$682,229	<u>Horton Smith</u> 1934 Masters Tournament Green Jacket	\$435,750	<u>N.C.Wyeth</u> (1882-1945) "I Stood Like a Thunderstruck, or As If I had Seen an Apparition" oil
		\$956,000	<u>Bob Dylan's</u> 1965 Newport Folk Festival electric guitar	\$662,000	<u>Frank Benson</u> (1862-1951) "Marshes of Long Point" oil	\$434,500	1973 Ferrari 365 GTB/4 Daytona
		\$921,000	<u>Shoeless Joe Jackson's</u> rookie season bat, 1911	\$657,000	<u>Mike Eruzione's</u> 1980 Olympic hockey jersey and stick		
			<u>James Earle Fraser</u> (1876-1953) "End of the Trail"				



Paul Gauguin (1848-1903)
When Will You Marry? Oil, 1892
 Sold for \$300,000,000

\$408,000	<u>Vox Guitar</u> played by John Lennon and George Harrison	\$231,000	"Mt. Washington" oil 12"x72"	\$161,000	<u>Mozart</u> bars 57-70 musical sheet, sixth movement, "Serenade in D" 1773	\$102,600	<u>Punch Cigar Store</u> figure wood late 19th c. 69" high
\$402,500	<u>Civil War</u> 5 gallon stone-ware butter churn	\$230,000	<u>William Shatner's</u> "Star Trek" pilot laser rifle	\$146,200	<u>German WW II Enigma Code Book</u> 1944	\$102,000	<u>Ogden Pleissner</u> (1905-1983) "Salmon Fishermen" oil
\$398,500	<u>James E. Buttersworth</u> (1819-1894) "Flying Cloud" oil 20"x30"	\$227,050	<u>Winchester</u> model 1876 lever action pistol	\$145,000	<u>Hermes</u> crocodile and black leather handbag	\$101,575	<u>Shoeless Joe Jackson</u> 1915 Cracker Jack card
\$390,000	<u>Race Track Tout</u> tobacco-nist shop figure 6'h	\$223,000	<u>U.S. Model</u> 1883 Colt Gatling gun				
\$387,750	<u>Original</u> Apple-1 computer 1976	\$221,000	<u>Needlework Sampler</u> "Adam and Eve", Boston 1744				
\$386,000	48 Star U.S. ensign flown of Normandy Beach June 6, 1944	\$214,000	<u>Robert Salmon</u> (1775-1845) "Shipping off Birkenhead" oil, 24"x43 1/2"				
\$377,000	<u>Japanese</u> samurai helmet 18th c. 10 1/2" h	\$212,500	<u>Elmer Crowell</u> carved Plover				
\$374,500	<u>Yuan/Ming Dynasty</u> celadon vase 12 1/2"	\$210,000	13 Star American flag				
\$360,000	<u>Frank Benson</u> (1862-1951) "Red Heads in Flight" c.1916 oil	\$207,000	<u>Coca Cola</u> 1900 wall calendar				
\$343,650	<u>Babe Ruth/Lou Gehrig</u> signed baseball (last sold in 2005 for \$98,000)	\$202,200	<u>A.E. Crowell</u> buffalo-head drake woodcarving				
\$333,450	<u>Carl Rungius</u> (1869-1959) "Pack Horses on a Trail" 1920 oil		<u>Jamie Medlin</u> "the Triumphant Return of the J-Class to British Waters, July 18-21, 2012" oil 30"x40"				
\$322,000	<u>Bill Mazerowski's</u> 1960 World Series home run bat – bronzed	\$201,650	<u>Sandy Koufax</u> 1963 Season game jersey	\$144,000	<u>British Naval Officer</u> wood-carving 7' tall	\$100,972	<u>Montague Dawson</u> (1890-1973) "The Glittering Spindrift Running Before the Wind"
\$310,700	<u>Action Comic Book #1</u> (DC 1938)	\$200,000	<u>Letter</u> written aboard the Titanic	\$143,400	<u>J.H. Dugan</u> 1914-15 baseball calendar cabinet card set	\$100,000	<u>Napoleon I</u> 18k gold snuff box
\$286,800	<u>Action Comics #15</u> "Superman" cover art, 1931	\$198,000	<u>Edward Burdett</u> "Whaleship Pacific" 19th c. scrimshaw whale tooth	\$142,500	<u>Lou Gehrig</u> signed baseball	\$100,000	Pair of Apollo 12 lunar model used scissors
\$286,800	<u>Mickey Mantle's</u> \$11,150 signing bonus check	\$194,500	<u>Joseph Leyendecker</u> (1874-1951) "Honeymoon" "Saturday Evening Post" July 17, 1926 cover art	\$141,000	<u>Visalia Stock Saddle Co.</u> 1930 saddle	\$100,000	<u>Samuel Walters</u> (1811-1882) "Packet Ship Fanchon of the Black Star Line Arriving at Mersey" oil 24"x36"
\$285,000	<u>Series Fantastique Jumeau</u> girl doll c.1892	\$181,229	<u>Montague Dawson</u> (1895-1973 H.R.H The Prince Phillip's flying fifteen <i>Coweslip</i> Racing with Royal Yacht Britannia at anchor oil 28"x42"	\$138,000	<u>George Boyd</u> (1873-1941) red-breasted merganser hen decoy	\$100,000	<u>Bonnie Parker</u> (Bonnie and Clyde) 38 caliber pistol with 6 bullets
\$276,000	<u>Rutz Clovis Point</u> prehistoric obsidian arrowhead, 9 3/4"	\$178,250	<u>Stan Musial's</u> 2011 World Championship ring	\$138,000	<u>Nicholaos Sophianos</u> woodcut map of Greece, 1544	\$99,450	<u>JFK's</u> rocking chair
\$277,300	<u>E. Howard & Co. No. 68</u> floor standing astronomical regulator clock	\$176,000	<u>Gold Inlaid</u> Parker A1 Special 16 gauge shotgun	\$134,500	<u>Les Paul</u> 1960 Sunburst Gibson electric guitar	\$97,750	<u>John Armstrong</u> relief carved Kentucky long rifle
\$272,550	<u>Mickey Mantle</u> Topps rookie card	\$173,000	<u>Sonja Henie's</u> 1941 Packard	\$126,000	<u>Pair of John Haley Belamy</u> carved eagles inscribed "War" and "Peace"	\$97,750	<u>Joseph Whiting Lincoln</u> (1859-1938) Widgeon Drake decoy
\$270,000	<u>Philadelphia</u> William and Mary walnut desk	\$172,000	<u>Bernard Romans</u> Map of the Seat of Civil War in America 1775	\$125,000	<u>Specimen</u> of fluorite, barite, sphalerite, and calcite rock 5" square	\$97,750	<u>Granville Redmond</u> "Rocky Point Laguna" oil
\$266,500	<u>Mechanical Bank</u> with coasting child c.1900	\$165,200	<u>Winchester</u> model 1894 rifle with factory engraving	\$123,000	<u>Frederick Myrick</u> Ship <i>Frances</i> scrimshaw whale-tooth c.1829	\$96,100	<u>Montague Dawson</u> (1890-1973) "Sunset Glow" oil 24"x36"
\$264,000	<u>C.M. Russell</u> (1864-1926) Horse Wrangler bronze c.1930 13 1/2" h	\$165,200	<u>Les Paul</u> Gibson Sunburst guitar	\$120,750	<u>Ogden Pleissner</u> 91905-1883) "Quail Shooting" watercolor 18"x28"	\$93,750	Great Lakes pipe tomahawk with brass/silver inlay
\$263,000	"The Attack" Thomas and George Woodhall glass cameo, 1896	\$164,500	<u>Tiffany</u> geranium motif leaded glass table lamp	\$120,550	"Casablanca" movie poster 81"x81"	\$93,000	<u>German</u> enciphering machine c.1942-44
\$262,900	"Tales of Suspense" #39 comic book	\$161,000	<u>James E. Buttersworth</u> "Yachts returning from race course past breakwater, Newport, R.I." oil 12 1/4"x18"	\$106,250	<u>James E. Buttersworth</u> (1817-1894) "Schooner from the New York Yacht Club Racing in the Narrows" oil 12"x16"	\$92,500	<u>Curt Schilling</u> bloody 2004 world series sock
\$253,000	<u>William Wendt</u> (1862-1946) "Vibrant Coast – Dana Pt., CA" oil 24"x36"		<u>Iron Framed</u> Henry SN 90 rifle	\$106,157	<u>John Wilson Carmichael</u> (1799-1868) "Rescue of William D'Oyly by the Isabella 1836" oil 17"x24"	\$92,000	<u>Tiffany</u> Nasturtium stained glass chandelier
\$252,000	<u>Preacher in the Pulpit</u> 1876 cast iron mechanical bank			\$106,157	<u>Montague Dawson</u> (1895-1973) Eight Meter Yachts in the Solent" oil 28"x42"	\$89,125	"Swimming Mallard" drake decoy, c.1870 9"x11"
\$250,000	3 <u>Saints</u> Russian Orthodox icon 1891 oil 12"x10"					\$86,250	<u>Roberto Clemente</u> bat
\$236,000	<u>Tiffany</u> stained glass landscape window					\$87,235	Original Cover Art for "Conan the Barbarian" #4 comic book
\$234,000	<u>Sanford Gifford</u> (1823-80)						



John Stobart (b. 1929) *Freedom at Work, Aircraft Carrier USS George H.W. Bush* Oil on Canvas 24" x 36," Sold for \$1,000,000

\$88,000	<u>Austrian Emperor A. Franz</u> Joseph campaign tunic 1916	\$56,050	<u>Mickey & Minnie Mouse</u> on motorcycle, toy Tipp & Co. 1930	\$39,000	<u>John Haley Bellamy</u> (1836-1914) carved eagle "Don't Give up the Ship"	\$28,750	<u>JFK's</u> Savile Row blazer
\$87,500	<u>Chippendale</u> carved mahogany side chair 1765	\$55,268	<u>Neil Armstrong's</u> 1969 moon landing check list	\$38,512	<u>Indian Chief</u> copper weathervane c.1900	\$28,750	<u>Mickey Mouse</u> organ wind-up toy c.1930
\$87,500	17th c. samurai <i>daisho</i> (sword)	\$54,990	Pair of elephant tusks 7'3" tall	\$38,350	<u>Charles Schulz</u> "Peanuts" comic April 25, 1976 original art	\$28,125	<u>Elvis Presley</u> sunglasses
\$83,000	<u>Maximilian</u> breastplate armor 1510-20	\$53,820	Journal of whaler <i>Golconda</i> 1836-9	\$37,500	Braid of Willie Nelson's hair	\$28,290	<u>William Gay Yorke</u> portrait of "American ship <i>Weston Merritt</i> off Liverpool" oil 1862
\$81,250	<u>Chippendale</u> carved mahogany piecrust tilt top table c.1770	\$53,325	<u>Centaur</u> copper weathervane	\$37,486	<u>Derek Jeter</u> 2001 game used World Series bat	\$27,800	<u>Duncan McFarlane</u> (1818-1865) "SS <i>Eliza Bonsall</i> " oil 23"x36"
\$79,936	<u>Charles Napier Hemy</u> (1841-1917) "Hauling in the Nets"	\$53,125	<u>Earthenware</u> fish flask, 1899-1822 4 1/2" long	\$37,200	<u>Radicon</u> Gang of Five remote control toy robots	\$27,500	<u>Frank McCarthy</u> "The Dirty Dozen" movie poster
\$79,200	<u>Thomas Jefferson</u> letter January 22, 1797	\$52,900	<u>German</u> WWII MG42 light machine gun	\$36,000	53rd <u>Regiment</u> Civil War flag	\$27,370	<u>Jack Spurling</u> (1870-1933) Australian clipper <i>Torrens</i> Under Full Sail" oil 14"x20"
\$78,880	<u>Markin Battleship George</u> <i>Washington</i> toy boat c. 1909 37" long	\$52,500	<u>Samuel Walters</u> (1811-1882) "Packetship <i>Memphis</i> off the Skevies" oil 28"x41 1/2"	\$36,000	<u>Joe Duncan Gleason</u> (1881-1954) "The Beautiful Bay of Avalon" oil	\$26,450	<u>High Wheel</u> bike "The RAM Telegram" c. 1892
\$78,005	<u>Thomas Luny</u> (1759-1839) "HMS <i>Bellerophon</i> out of Torbay" oil 34"x55"	\$52,500	<u>William Bradford</u> (1823-1892) "Fishing Boats and Icebergs"	\$36,000	<u>Lai Sung</u> "Clipper <i>Agnes</i> off Hong Kong" 1849	\$26,250	<u>Andrew Jackson</u> letter 1824
\$78,000	17th c. Iranian illuminated book 11"x7"	\$51,600	<u>Artillery Target</u> cast iron bank, 1877	\$35,850	<u>King Kong</u> original movie poster	\$25,960	<u>Boucher</u> \$2,500 locomotive and passenger train set
\$77,675	<u>Wayne Gretzky's</u> 1991-92 hockey jersey	\$50,400	<u>The Bund Shanghai</u> c. 1860 China Trade	\$35,600	<u>Large</u> landscaped carved ivory tusk	\$25,830	<u>Thomas Chambers</u> (1808-1869) "New York Harbor" oil
\$74,750	<u>J.E. Buttersworth</u> (1817-1894) "New York Yacht Club Race off Sandy Hook"	\$50,000	1st Penobscot Exhibition 1779 hand drawn map	\$35,550	<u>Steffi Titanic</u> Mourning Bear one of only 78 made	\$25,243	<u>Thomas Luny</u> (1759-1837) "The French '74 <i>Hercule</i> Surrendering to HMS <i>Mars</i> off Brest, 21st April 1798" oil on canvas
\$74,500	<u>Henry Livingston</u> Indian War powder horn	\$50,000	<u>Joseph Appleton</u> 6 meter <i>Lucy</i> scale ship model 15" long	\$35,500	Roker porcelain and nickel barber's chair salesman's sample 15"	\$24,600	<u>American</u> silver tankard c.1700
\$74,062	<u>Montague Dawson</u> (1890-1973) "Tall Ship Under Full Sail" oil 36"x24"	\$48,875	<u>George Boyd</u> (1873-1941) goose decoy owned by Gen. George S. Patton	\$35,000	<u>Napoleonic</u> POW bone model 94-gun ship HMS <i>Boyne</i> 31"x22"	\$24,150	<u>Chalmers Catawba</u> wine bitters Sutters old mill glass bottle
\$72,000	<u>Alfred Thompson Bricher</u> (1837-1908) Coastal scene	\$45,000	<u>Rolex</u> 1966 14k wristwatch	\$34,100	<u>Wyeth Tire</u> advertising sign 22"x18"	\$24,150	<u>Felix Ziem</u> (1821-1911) "Ship Arriving at Venice" oil
\$72,000	<u>Montague Dawson</u> (1890-1973) "Summer Skies: Six Metres in the Solent" oil	\$44,812	<u>U.S. Model</u> 24 pounder 8 inch cannon mortar	\$33,750	<u>Fender</u> Telecaster guitar and amp, 1952/55	\$24,148	<u>Mariano Rivera's</u> 600th save home plate
\$71,700	Flash #117 1960 comic book cover art	\$44,160	Set of German armor 1515-30	\$33,000	<u>Thomas Buttersworth</u> (1768-1842) "Battle of Trafalgar" oil	\$24,000	<u>Currier & Ives</u> "The Road, Winter" lithograph, 1853
\$71,700	<u>Ty Cobb</u> letter to Stan Musial	\$43,750	<u>J.K. Rowling</u> <i>Harry Potter and the Philosopher's Stone</i> first edition 1997	\$32,760	<u>Rudge</u> "kangaroo" high wheel bicycle 1885, April 14, 1912	\$24,000	<u>Tobacco Tin</u> with Empire State Building decoration
\$70,000	<u>Joseph Heard</u> (1799-1859) "Packet Ship <i>Katahdin</i> off Holyhead" oil 26"x36"	\$43,200	<u>Anthony Thieme</u> (1888-1954) "Dockside" oil 25"x30"	\$32,500	<u>Charles Darwin</u> <i>Origin of the Species</i> first edition 1859	\$23,750	<u>Edward Moran</u> (1829-1901) "Fishing Boat in a Stormy Sea" oil 30 1/2"x48 1/4"
\$69,000	Set of 4 shadow boxes of squirrels boxing c.1850	\$43,125	1931-5 Dime PGCs M567 F CAC	\$31,200	<u>Mary Blood Mellen</u> (1819-1886) "Ship at Sail with Fishing Boat and Schooner" oil	\$23,750	<u>Samuel Walters</u> *1811-1882) "Packet Ship <i>Andrew Foster</i> Outbound from N.Y." oil 26"x43"
\$69,000	<u>Sonny Corleone's</u> Godfather 1941 Lincoln	\$43,010	<u>Thomas Whitcombe</u> (1752-1824) "A Royal Navy Third Rate Off Gibraltar" oil 28 1/2"x42"	\$31,070	<u>Michael Jordan's</u> game worn sneakers	\$23,500	<u>HMS Warrior</u> Napoleonic era Prisoner of War model, boxwood
\$68,500	<u>Albert Einstein</u> bible	\$42,000	<u>Reynolds Beal</u> (1885-1951) "Ivy League Rowing Regatta, Poughkeepsie, NY, July 1914"	\$30,000	<u>Edward Potthast</u> (1857-1927) "Three Sailboats off a Rocky Beach" oil 8"x10"	\$22,705	<u>Colin Kaepernick's</u> 2013 Green Bay Packers jersey
\$65,000	<u>James M. Whistler</u> (1834-1903) "Quiet Canal" etching 1879-80	\$41,825	<u>La Dolce Vita</u> Fellini movie poster 54"x70"	\$30,000	<u>John Whorf</u> (1903-1959) "Southern Cruiser" oil	\$22,425	<u>Oscar Peterson</u> perch wall plaque woodcarving
\$64,900	<u>Milton Berle's</u> personal joke file	\$41,400	<u>Greek Corinthian</u> bronze helmet 6th c.	\$30,000	<u>Shang Wheeler</u> preening wigeon woodcarving	\$21,250	<u>Gustav Mahler</u> letter
\$62,500	<u>Haida</u> tribe bird effigy ceremonial rattle 13" long	\$40,800	<u>Elmer Crowell</u> bobwhite quail decoy	\$29,325	<u>Derek G.M. Gardner</u> (1914-2007) "Tea Clipper <i>Thermopylae</i> Battling the Elements" oil 24"x36"	\$21,035	<u>Derek G.M. Gardner</u> (1914-2007) "The Battle of Camperdown"
\$60,000	<u>Tiffany</u> white and green art glass vase 6"h	\$40,625	<u>Buffalo Bill Cody's</u> six-shooter pistol	\$28,800	<u>Edward Moran</u> (1829-1901)	\$20,400	<u>1905</u> Coca Cola calendar
\$59,000	<u>James Arness</u> "Gunsmoke" Colt 45	\$40,625	<u>Ian Fleming</u> <i>Moonraker</i> first edition 1955	\$28,800	<u>Wild Bill Cody</u> poster, 1885	\$20,400	<u>Raffaele Corsini</u> (1830-1880) "Bark <i>Martha Clark</i> , Capt. Austin Miller at Anchor in Constantinople, April 12, 1852" oil
\$57,300	<u>Ralph Cahoon</u> (1910-1982) "Brant Point" oil 25"x19"	\$40,250	<u>A.E. Crowell</u> black-bellied plover 1912	\$28,750	<u>Antonio Jacobsen</u> (1850-1921) "City of <i>Richmond</i> at Sea, 1879" oil 22"x36"	\$20,000	<u>Thomas Birch</u> (1779-1851)
\$56,400	<u>Queen Anne</u> walnut high-boy c.1750						

\$19,550	"Shipping on the East coast of America" oil 18 1/8"x27 1/4"	\$12,500	full sail)" oil 40"x50"	\$3,500	"Fishing on the Grand Banks" oil 35"x55"	seaplane toy
\$19,500	6-Gallon ceramic butter churn c.1825	\$12,000	<u>Mary Queen of Scots</u> letter 1582	\$8,400	Pair of Paul Revere silver spoons	<u>Antonio de Simone</u> (1851-1907) "American Steam Yacht <i>Conqueror</i> in the Bay of Naples" oil 16"x23 1/2"
\$19,500	Beatles "Please, Please Me" album	\$12,000	Beatles' tickets used for hit concert San Francisco, 1966	\$8,365	<u>Flashlight</u> used on Apollo 12 mission	<u>Early Production</u> colt 1851 Navy revolver
\$18,750	Painted cigar stone Indian, c.1900 78"h	\$11,750	<u>Emile Gruppe</u> (1896-1978) "At the Dock, Gloucester, MA"	\$7,800	Large carved Meerschaum pipe with silver top	<u>Ernest Hemingway</u> <i>The Old Man and the Sea</i> signed first edition
\$18,750	<u>David Cassidy's</u> 1973 jumpsuit	\$11,730	13 <u>Star</u> American flag	\$7,700	<u>Michelin Man</u> tin display sign	<u>Tomasso de Simone</u> (1805-1888) "Admiralty Schooner of the White Squadron in the Bay of Naples" oil
\$18,750	<u>Derek G.M. Gardner</u> (1914-2007) "Clipper <i>Thermopylae</i> Battling the Elements" oil 24"x36"	\$11,730	<u>American</u> lage 19th c. female figurehead 57"h	\$7,475	JFK's signed high school photograph	Karl Lagerfeld sketch for Elizabeth Taylor evening dress
\$18,750	<u>Larry Hagman's</u> "JR" Dallas belt buckle	\$11,500	<u>Montague Dawson</u> (1895-1973) U.S. clipper <i>Lightning</i> watercolor 22"x30"	\$7,200	<u>Buffalo Bill's</u> show jacket	Half Hull Model Royal Yacht <i>Britannia</i> 1893 42"x11 1/2"
\$18,750	<u>Suzanne Rognon Bernardi</u> "Story of a Whale Hunt 1901-02"	\$11,162	Carved female ship figure-head c. 1880	\$6,900	Double Sailor's Valentine "A Present from Barbados" 19th c.	One Can of Schoenling Bock beer
\$17,915	Petrified dinosaur egg nest 75 million years old	\$11,162	Collection of criminal photographs from Old West Montana	\$6,518	<u>Blue Staffordshire</u> 10" Murray St., New York soup bowl	<u>Submarine Boat & Torpedo Company</u> stock certificate 1889
\$17,500	<u>Charles Dickens</u> letter 1855	\$10,800	Decorated Shaving Mug Greenpoint Food Service, 1924	\$6,000	<u>Ian Fleming</u> <i>From Russia With Love</i> 1st edition	<u>American</u> 19th c. billet head
\$17,500	"Keep Calm and Carry On" poster 1939	\$10,800	<u>Attr. To William Stubbs</u> (1842-1909) "The Battle of Mobile Bay" oil	\$5,625	Double Barbados 19th Sailor's Valentine "Ever Thine" 8"x16"	Texaco gas pump with globe 54"h
\$17,500	1962 Chrysler Imperial 15" toy car	\$10,573	Warren Commission Report signed copy	\$5,225	<u>Confederate Officer's</u> 1851 Navy revolver	Half Hull Model of America's Cup cutter <i>Rainbow</i> 1893 37"x12"
\$16,618	Log of three-masted whaling barque <i>Philetus</i> of Stonington, CT Oct. 1837 - April 1839	\$10,350	Steiff golden mohair teddy bear 24"h	\$5,225	<u>PT-109</u> JFK signed 1st edition	<u>Civil War</u> drum
\$16,385	<u>RMS Titanic</u> wood chess-board	\$10,300	<u>Lifesavers</u> two-sided advertising sign 10"x12"	\$5,060	<u>California Gold Rush</u> walking stick	<u>American Independence</u> commemorative Liverpool creamware cider jug
\$16,100	Carved fish market sign	\$9,600	<u>Matthew Brady</u> General Robert E. Lee and staff photograph	\$4,750	<u>Winchester Firearms</u> "Cock of the Woods" poster 1905	Wooden Ship's water bucket, British 19th c.
\$15,640	<u>Dominic Servas</u> (1719-1793) "Two British Men-o-War and an Admiralty yacht Getting Underway from Leghorn 1754" oil 22"x36"	\$9,400	<u>Model 71G</u> Enterprise floor model hand coffee grinder 1848	\$4,200	<u>Civil War</u> presentation sword	<u>Larchmont Yacht Club</u> silver trophy bowl
\$15,500	1942 Wurlitzer model 850 Peacock juke box	\$9,000	<u>Milton Burns</u> (1853-1933)	\$4,200	<u>James Houston Steuben</u> America's Cup glass sculpture	
\$15,000	<u>Mauritz F. De Haas</u> (1832-1895) "Sunrise hove to off the Coast" oil 24"x39"	\$8,750		\$3,792	<u>Tin Taxi</u> tobacco tip	
\$15,000	<u>Thomas Buttersworth</u> (1768-1828) "Off the Isle of Wight" oil 20"x24"			\$3,555	<u>Hublely</u> cast iron friendship	
\$14,040	<u>Samuel Crawford</u> Nantucket Basket, c.1850					
\$13,800	<u>Harold B. Simmons</u> Maine carved eagle stern board c.1960					
\$13,750	<u>Ernest Hemingway</u> <i>For Whom the Bell Tolls</i> first edition 1940					
\$13,440	<u>Durham Whiskey</u> bottle embossed with steer 1876-82					
\$12,621	<u>Jack Spurling</u> (1871-1933) "Square-rigged Australian Windjammer <i>Illawara</i> Lying on her Mooring at Sunset"					
\$12,600	<u>Sun Valley</u> skiing poster, 1940					
\$12,500	<u>Antonio Jacobson</u> (1850-1921) "SS <i>Manhasset</i> at Sea, 1893" oil 22"x36"					
\$12,500	<u>Henry Scott</u> (1911-2005) "Spindrift" (Clipper under					



James E. Buttersworth (1817-1894) *Cornelia and Magic Rounding Buoy 8 1/2, 1874*
Oil on Canvas 22 1/2" x 34 1/8," Sold for \$341,000, Bonhams, New York



Don Demers (b. 1956)

A Lift to Windward – K Class Sloop Aurora and Istalena Racing in Long Island Sound, 1907

Oil on Canvas 24" x 36" \$40,000

This powerful painting by Don Demers demonstrates why he is considered one of the leaders of today's generation of Marine Artists. It portrays two K Class sloops, *Aurora* and *Istalena* dueling on Long Island Sound in 1907. As the vessels beat to windward in a southwest breeze, *Aurora* to windward receives a nice lift that may help her make the mark first. Following along behind the 85 ft. sloops is the steam yacht *Agawa* that was launched

in 1907 and owned by Charles Harkness of New York. There were only three K Class vessels built. They were *Aurora*, *Istalena* and *Winsome*. They were all designed and built by Herreshoff. *Aurora* was owned by Cornelius Vanderbilt. *Istalena* was owned by George Pynchon and Winsome, by Harry Lippitt. They were a common sight seen racing on Long Island Sound during the first decade of the twentieth century.

Upcoming Marine Art Exhibitions and Events Around the Globe

ART PRIZE

Annual competition and exhibit of art from around the world spread over 3 sq. miles in downtown Grand Rapids, MI, where the public votes to choose one of two \$200,000 grand prize winners.

Art Prize

Grand Rapids, MI
artprize.org
September 23 – October 11

BASCOVE/BRIDGES: Transporting the Metropolis

32 paintings and drawings celebrating New York City bridges by widely collected contemporary artist Anne Bascove.

Noble Maritime Collection

Staten Island, NY
718-447-6490 • noblemaritime.org
Through July 12

B is for BUTTERSWORTH, F is for FORGERY

35 paintings by James E. Buttersworth (1817-1894) from the museum's collection, including 16 from the Rudolph & Janet Schaefer collection of maritime paintings, and one fake, encourages viewers to detect the forged

from the real, and to shed light on the seriousness of this crime pervading the art world.

The Mariner's Museum

Newport News, VA
800-581-7245 • marinersmuseum.org
Through April 26

BOOTHBAY REGIONAL HISTORICAL SOCIETY

Paintings and ship models, nautical instruments, traps and gear as well as ancient artifacts bring to light the coastal history of the region.

Boothbay Regional Historical Society

Boothbay, ME
207-633-0820 • boothbayhistorical.org
Ongoing

CANADIAN SOCIETY OF MARINE ARTISTS

31st annual exhibition of maritime scenes by members of the CSMA, including Pat Burstall, John Horton, Peter Rindlishbacher, Ray Warren and others.

Canadian Society of Marine Artists

Pictou, ON, CANADA
613-476-1177 • ultramarine.ca
May 2 – through the summer

CHINA OF THE MOST FASHIONABLE SORT: Chinese Export Porcelain in Colonial America

19th c. export porcelain ceramics from China with histories related to Virginia.

DeWitt Wallace Decorative Arts Museum

Colonial Williamsburg
Williamsburg, VA
757-229-1000 • history.org/history/museums
New permanent exhibit

CHINA TRADE TRAIL

Exotic goods and works of art collected by wealthy Boston area merchants and preserved in historic homes and sites around Boston document the history of trade with China and the Far East.

Ongoing

Beaumont, Sleeper-McCann House

Gloucester, MA
978-283-0800 • historicnewengland.org/historic-properties/homes/Beaumont/beaumont

Cushing House Museum and Garden

Newburyport, MA
978-462-2681 • newburyhist.org
Forbes House Museum

Milton, MA
617-696-1815 • forbeshousemuseum.org

Gibson House Museum

Boston, MA
617-267-6338 • thegibsonhouse.org

Gore Place

Waltham, MA
781-894-2798 • goreplace.org

Ipswich Museum's Heard House

Ipswich, MA
978-356-2811 • ipwichmuseum.org

Phillips House

Salem, MA
978-744-0440 • historicnewengland.org/historic-properties/homes/Phillips-house/phillips-house

Salem Maritime National Historic Site

Salem, MA
978-740-1650 • nps.gov/sama

Shirley-Eutis House

Roxbury, MA
617-442-2275 • shirleyeutishouse.org

THE COAST & THE SEA: Marine and Maritime Art in America

Over 50 of the best marine paintings from 1750-1940, as well as scrimshaw and other maritime artifacts from the New York Historical Society collection document the formative years of United States of American and the vital role the sea had in the country's development.

Portland Museum of Art

Portland, ME
207-775-6148 • portlandmuseum.org
April 26

The Mattatuck Museum

Waterbury, CT
203-753-0381
mattatuckmuseum.org
June 6 – September 13

The New York State Museum

Albany, NY,
518-478-5877 • nysm.nysed.gov
October 24 – February 22, 2016

DIRECTOR'S CUT: Selections from the Maine Art Museum Trail

Major works of art from museums around Maine, including works and studio artifacts of Winslow Homer, Monhegan Island, Ogunquit Museum of American Art and artists.

Portland Museum of Art

Portland, ME
May 21 – September 20

FRAGILE WATERS: Photography by Ansel Adams, Ernest H. Brooks II and Dorothy Kerper Monnelly

Maritime Museum of San Diego
San Diego, CA
619-234-9153 ext. 101
asdmartime.org
March 15 through September, 2015



MARINE ART AT THE OCEAN HOUSE

September 8 – December 17

4th Annual Exhibition and Sale of over 30 paintings by the world's leading marine artists from the J. Russell Jinishian Gallery at the historic Ocean House Resort, America's #1 Resort Hotel (Travel and Leisure 2014).

Watch Hill, RI • 401-584-7000 • oceanhouse.com

Continued on next page



John Barber (b. 1947)

Twilight Calm, Skipjacks Dredging Oysters on the Chesapeake Bay

Oil on Canvas 11" x 17" \$5,800

FROM SHORE TO SHORE

Celebrating the opening of a brand new wing of the Suffolk County Historical Society's museum, originally founded in 1886, over 50 original paintings ship models and artifacts related to the history of Long Island and Long Island Sound, curated in conjunction with the J. Russell Jinishian Gallery in Fairfield, CT, artists include Peter Arguimbau, Nicholas Berger, Brec Morgan, Sergio Roffo, Christopher Blossom, and many more.

Suffolk County Historical Society
Riverhead, NY
631-727-2881 • suffolkcountyhistoricalsociety.org
April 19 – September 18 (Wed.-Sat. 10:00-4:30)

INGRAINED: The Art of the Shipcarver

Whimsical carved figureheads and ornaments, as well as the tools of Newcastle woodcaver Edbury Hatch.
Maine Maritime Museum
Bath, ME
207-443-1316
mainemaritimemuseum
Through July 6

INTENT TO DECEIVE: Fakes and Forgeries in the Art World

Masterpieces alongside fakes painted by the most notorious forgers of the 20th and 21st centuries, including Han van Meegeren, Eric Hebborn, John, Myatt, Mark Landis, and others.
Oklahoma City Museum

Oklahoma City, OK
405-236-3100 • okcmoa.com
February 13 – May 10
Reading Public Museum
Reading, PA
610-371-5850
readingpublicmuseum.org
June 6 – September 7

INTERNATIONAL MARITIME MUSEUM of HAMBURG

A remodeled 10-storey warehouse in the harbor of Hamburg German houses exhibitions covering 3000 years of mankind's maritime history, replete with navigational instruments, sea charts, and a multitude of artifacts, paintings by well know marine artists, and ship models, including a Phoenician galley and a Roman trireme, to Viking dragon boats, and cog ships to the last of the windjammers with many models made of ivory, amber, silver and gold.

Internationles Maritimes Museum Hamburg
Hamburg, GERMANY
49(0)40-3009-2300 • immhh.de
Ongoing

JOHN STOBART: An Artistic Journey from Derby Across the Atlantic

25 Paintings from the artist's earliest drawings at school to the masterpieces of marine art that have made him the most celebrated marine artist in the world today.
Derby Museum and Art Gallery
Derby College of Art
Derby, England

011-44-133 264 1920
derby-college.ac.uk
June 26 through September 6

A LIFE AQUATIC: Don Frey Retrospective

Underwater photography series of global shipwrecks and submerged, including a wreck from 1305 BC by acclaimed photographer and videographer Don Frey.

Minnesota Maritime Museum
Winona, MN
507-474-6626 • mmam.org
Through April 26

LOOKING EAST

Paintings by 28 members of Plein-Air Painters of America, including Christopher Blossom, Don Demers, Joe McGurl, George Strickland and others.

Cape Cod Art Museum
Dennis, MA
508-385-4477 • ccmoa.org
June 2 - August 30

MAKING THE BEST OF IT: The Spirit and Work Ethic of Maritime People

Photographs and artwork, including work by contemporary Maine artists, convey the spirit of Downeasters working on and near the water.

Maine Maritime Museum
June 6 – November 11

MAKING WAVES: Works from the Permanent Collection

Over 40 historic and contemporary paintings, sculpture, folk art, print-

making, and videos celebrate Nova Scotia's connection to the sea and coastline.

Art Gallery of Nova Scotia
Halifax, NS, CANADA
902-424-5280
artgalleryofnovascotia.ca
Ongoing

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, 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
1899 Bronson Road
203-259-8753
jrusselljinishiangallery.com
Ongoing

MARINE ARTISTS IN WINTER

125 small winter-themed maritime paintings by 51 artists of the Maritime Gallery at Mystic Seaport, including David Bareford, Neal Hughes, Victor Mays, and others.

Maritime Art Gallery
Mystic Seaport Museum
Mystic, CT
888-973-2767 • mysticseaport.org
Through April 19

MARINE, HUDSON RIVER SCHOOL, IMPRESSIONIST AND MODERN ART
Significant marine-related paintings by Matisse, Van Gogh, Monet, Cezanne, Renoir, Cassatt, Picasso, Homer, Cole, Bierstadt, Hassam, Glackens, Singer Sargent and others.

Minnesota Marine Art Museum
Winona, MN
507-474-6626 • mmam.org
Through December 31

MARINE PAINTINGS BY JOHN MECRAY

11 paintings by acclaimed yachting artist John Mecray from the collection of Reginald H. Fullerton, Jr. on public exhibition for the first time. Subjects range from the great yachts Westward, Stormy Weather, and Reliance to New York Harbor. Sponsored by Redwood Library and Athenaeum and IYRS School of Technology.

Redwood Library and Athenaeum.
Newport, RI
401-847-0292 • redwoodlibrary.org
March 7 – October 18

MARITIME MUSEUM BACKSTAGE

Matanō, the oldest model ship in Western Europe, and the Burgerhout Panorama triptych, the largest maritime painting in the Netherlands, are the centerpieces of an exhibit of art and objects pursuing the themes of collecting, restoration, collection man-

agement and research.
Maritiem Museum Rotterdam
Rotterdam, THE NETHERLANDS
31 9010 413 2680 • maritiemmu-
seum.nl
New permanent exhibit

MODEL SHIP GALLERY & CARFERRY EXHIBIT

Scale models, half hulls, quarterboards, and dioramas trace the history of Great Lakes sailing ships and freighters.

Wisconsin Maritime Museum
Manitowoc, WI
920-684-0218
wisconsinmaritime.org
Ongoing

MODERN MARINE MASTERS EXHIBITIONS

Original paintings, drawings, sculpture, scrimshaw and ship models by the finest national and international marine artists.

Maritime Art Gallery
Mystic Seaport Museum
May 17 – July 19

NELSON, NAVY & NATION: The Royal Navy and the British People, 1688-1815

Historic artworks, paintings, objects, and artifacts from the museum's collection chronicles the life of Horatio Nelson (1758-1805), legendary British

hero, and traces the history of the Royal Navy and its influence on everyday life in Britain.

National Maritime Museum
Greenwich, ENGLAND
44(0)20 8858 4422 • rmg.co.uk
New permanent gallery

OVER LIFE'S WATERS: The Coastal Art Collection of Charles and Irene Hamm

93 works of art depicting American coasts, including New York Harbor, Old Mystic, Connecticut, Monhegan, Maine and Swampscott, Massachusetts by Thomas Hart Benson (1889-1975), William Bradford (1823-1892), William Partridge Burpee (1846-1940), Rockwell Kent (1882-1971).

Charles and Irene Hamm Gallery
New Britain Museum of Art
860-229-0257 • nbmaa.org
Opens Fall 2015

OVER THERE: Posters from: World War I

50 posters commemorate the centennial of the outbreak of WWI used to encourage enlistment in the armed services, buy war bonds, conserve food, and support the Red Cross.

Museum of Fine Arts Boston
Boston, MA
617-267-9300 • mfa.org
Through June 14

REFLECTIONS

2015 regional exhibition of recent works by members of the American Society of Marine Artists.

Gadsden Arts Center
Quincy, FL
850-875-4866 • gadsdenarts.org
Through June 20

ROYAL SOCIETY OF MARINE ARTISTS

Annual exhibition of recent works celebrating the sea by members of the RSMA.

Mall Galleries
London, ENGLAND
020 7930 6844 • mallgalleries.org.uk
October 14 – 25

SARGENT: Portraits of Artists and Friends

Over 100 unconventional portraits of friends and contemporaries by John Singer Sargent, exploring his relationship with Robert Louis Stevenson, Claude Monet, Auguste Rodin and others in Boston, London, Paris and Italy, and their influence on his art.

National Portrait Gallery
London, ENGLAND
44 020 7306 0055 • npg.org.uk
Through May 25



Don Demers (b. 1956)

On the Morning Tide, the Benjamin Packard in New York Harbor

Oil on Canvas 20" x 30" \$36,000

SCULPTURE BY THE SEA, AARHUS

A juried show of three kilometers of sculptures of various shapes, sizes, materials, and themes, along the shore, in the water, and near the forest by artists from more than 20 countries.

AROS Aarhus Kunstmuseum

Tangkrogen, Aarhus, DENMARK
45 40 31 00 01 • sculpturebythesea.dk
June 15 – July 15

6:30AM, ROBERT WEINGARTEN

5 large-scale, luminous photographs of a single view overlooking Santa Monica Bay taken at 6:30am over the course of one year capture the ephemeral nature of light and condition.

Peabody Essex Museum

Salem, MA
978-745-9500 • pem.org
Through May 31

STRANDBEEST: The Dream Machines of Theo Jansen

The first major exhibition in the U.S. of "beach animals" (strandbeest), the legendary kinetic sculptures designed and constructed on the Dutch sea-coast.

Peabody Essex Museum

September 19 – January 3, 2016

TATOOS AND SCRIMSHAW: The Art of the Sailor

Images of sailors' body art, as well as sailors' scrimshaw on whale tooth and whale bone depicting women, marine, and whaling scenes.

Maritime Museum of San Diego

San Diego, CA
Through 2015

36TH ANNUAL MYSTIC INTERNATIONAL EXHIBITION

Original paintings, drawings, sculp-

ture, scrimshaw and ship models by the finest national and international marine artists.

Maritime Art Gallery

Mystic Seaport Museum
Mystic, CT
888-973-2767 • mysticseaport.org
September 21 – December 31

THE THOMPSON COLLECTION OF SHIP MODELS

Over 130 historic ship models spanning 350 years including dockyard models made to scale for the British Royal Navy, and prisoner of war models from the Napoleonic Wars, to battleships and tugboats, tankers and ocean liners.

Art Gallery of Ontario

Toronto, Ontario, CANADA
877-225-4246 spanning 350 years ago.net
Ongoing

THE TRAVELER'S EYE: Scenes of Asia

Over 100 paintings, woodblock prints, scrolls, archaeological drawings, maps, and photographs bring to light over five centuries of trade voyages and tourist trips throughout Asia.

Sackler Gallery

Smithsonian Institute

Washington, DC
202-633-1000 • si.edu
Through May 31

TREASURES OF SAILOR'S SNUG HARBOR

Paintings, ship models, and artifacts from the Sailor's Snug Harbor Trust Collection on public view for the first time. Included are works by Antonio Jacobsen (1850-1921), James Stuart Blackton (1875-1941), Samuel Finley Morse Badger (1873-1919), John La

Farge (1835-1910), as well as seascapes and ship portraits from the Chinese and French schools.

Noble Maritime Collection

Staten Island, NY
718-447-6490 • noblemaritime.org
Through May 15

J.M.W. TURNER SET FREE

Over 60 important oil paintings and watercolors focus on J.M.W. Turner's (1775-1851) later and most innovative years, 1835-1851.

The J. Paul Getty Museum

Los Angeles, CA
310-440-7300 • getty.edu
Through May 24

22ND ANNUAL MARITIME ART EXHIBITION

Juried exhibition of recent works by today's finest maritime artists, with featured artist Frank Gaffney, American Society of Marine Artist member.

Coos Art Museum

Coos Bay, OR
541-267-3901 • coosart.org
July 11 – September 26

27th ANNUAL SCRIMSHAW WEEKEND ANTIQUE SHOW AND SWAP

Organized by noted Scrimshaw Authority Stuart M. Frank. This annual weekend brings together scrimshaw collectors, authorities, enthusiasts, historians, and makes to discuss and review issues related to this ancient sailors' art, includes a marine antique show and swap.

New Bedford Whaling Museum

New Bedford, MA
508-997-0046 • whalingmuseum.org
May 15, 16, 17

U.S. MERCHANT MARINE ACADEMY MUSEUM

Ship models, historic and modern maritime paintings, historic and modern navigational tools and historical artifacts.

U.S. Merchant Marine Academy Museum

Kings Point, NY
516-726-6047 • usmma.edu/museum
Ongoing

THE WAPPING GROUP OF ARTISTS

Over 100 plein air paintings of a variety of scenes along the Thames from Henley to the Thames Estuary, including London's riverfront by 25 members of this long-established artists group.

Minster Gallery

Winchester, Hampshire, UK
44-1962-877601 • minstergallery.com
Oct. 24 - 31

Mall Galleries

London, ENGLAND
020 7930 6844 • mallgalleries.org.uk
February 2016

WIND-SHIPS: Cargo Vessels in the Last Days of Sail

19th c. portraits of North American schooners, brigs, barques, and full-rigged ships in foreign ports.

The Rooms Provincial Art Gallery

St. John's, NL, CANADA
709-757-8040 • therooms.ca
Ongoing

WOOD ENGRAVINGS of Winslow Homer

Arguably America's greatest marine painter, Winslow Homer (1836-1910) was also a prolific Printmaker, this exhibition includes his nautical scenes, landscapes and civil war prints, complemented by Homer paintings from the museum's collection.

Minnesota Marine Art Museum

Winona, MN
(507) 474-6626
mmam.org
April 15 through August 7

THE WORLD OF SHIPS IN MINIATURE

An illustrated lecture on the process, technique and aesthetic of creating miniature ship models by Lloyd McCaffery, foremost authority on miniature ship model building and wood carving.

New Bedford Whaling Museum

New Bedford, MA
508-997-0046 • whalingmuseum.org
May 7

WWII: A Local Artist's Perspective

Watercolors of Normandy and Germany depicting the war experience of Henry Jay MacMillan (1908-1991), U.S. soldier, who served in the 62nd Engineer Topographic Company of the XIX Corps during World War II.

Cape Fear Museum

Wilmington, NC
910-798-4370 • capefearmuseum.com
Through April 25



Betsy Rice (b. 1947)

Sea Otter and Urchin in Kelp Bed

Stoneware 32" x 17" x 9" \$5,000



Steven Dews (b.1949)

The China Tea Clipper Blackadder in the Moonlight

Oil on Canvas 24" x 36" \$65,000

The 280' iron-hulled fully-rigged clipper ship *Blackadder* was launched from London, England on February 1, 1870 into the Far East tea trade and later wool trade between Australia and London until she was wrecked at Bahia in 1905. Best known for his dramatic action-packed scenes of classic yachting which have realized record prices for a living artist at auction (\$274,640 in 2012). Steven Dews shows his ability to capture the brilliance of the moonlight reflection on the sea.

Continued from page 7

price of admission. Well, there is no price of admission. But they're well worth viewing.

In the late spring of 2014 Don held his first one man exhibition of his marine paintings in over five years at the **J. Russell Jimishian Gallery in Fairfield, Connecticut**. A door-busting crowd was on hand as the paintings were first dissected by Don for the audience via slides of them as he described why he placed a certain figure here or a highlight there to direct the viewer's eye. This was followed by a true unveiling of the original paintings, which had been carefully covered in fabric until that moment, adding a little artistic drama and accompanied by spontaneous applause from the appreciative crowd. It was a wonderful evening and a true celebration of the most recent accomplishments by one of America's leading artists working today in any category.

Other projects of Don Demers have included participation in the "Masters of the American West" 2015 exhibition held at the **Autry Museum in Los Angeles, California**, along with fellow marine painter **Christopher Blossom**; the publication of two new limited edition giclée prints by **Greenwich Workshop** "Working Through the Fog" and "Nantucket Twilight" (for information visit www.greenwichworkshop.com); an offering of a limited edition giclée on canvas "Shipping off the Battery, New York" by the **The New York Times Store** (visit www.nytimes.com/Store).

His painting of a Maine lobsterboat "Skirting the Reef" was featured on the cover of the February 2015 *Soundings* magazine, inside also included paintings of Maine by **Robert Dance, Loretta Krupinski, Ian Marshall, and Christopher Blossom**. Look for a full length article on Don later this year in an upcoming issue of *Plein Air* Magazine. And if you'd like to hear Don talk about his artwork to other artists, catch his recent 40 minute radio interview on the program "Artists Helping Artists" available on **Blogtalk Radio** (www.blogtalkradio.com/artistshelpingartists)

What's **Chris Blossom** been up to these days? Well, he's just completed a fascinating commission of the capture of U-505, the only German submarine taken by the United States during World War II, and the first ship captured by the Navy since the War of 1812. She was taken on the surface on June 4, 1944 off **West Africa** in the Atlantic and towed into Bermuda where her crew was interned and her codebooks and enigma machines removed. In 1954 she was donated to the **Museum of Science and Industry in Chicago**, where she is now on display as a national memorial to the 55,000 U.S. sailors who died at sea during WW II. You can read all about it in *Hunt and Kill* by **Theodore Savor**, and *Clear the Decks* (1951) by the capturing squadron's commander **Daniel V. Gallery**. Chris painted his account of the capture for the son of the EXO of the Destroyer escort *Jenks* which was credited with capturing

the sub.

We recently attended another World Premier Exhibition. This one in **Annapolis, Maryland** at the **U.S. Naval Academy Museum**. "U.S. Navy Ships of War 1898-1991," an exhibition of forty stunning watercolors/gouache paintings by **Chicago-based artist Jim Griffiths** depicting a history of the U.S. Navy and its vessels from the Spanish American War in 1898 to the First Gulf War in 1991. (For those wondering, gouache is a water-based medium akin to watercolor. The only difference is that watercolor is transparent. Gouache is opaque, more like a specialized poster paint. It's used a lot by illustrators and artists doing extreme detailed work because they can go over and refine what they first laid down, which you can't do with transparent watercolors.) Jim, a graduate of **Amherst College** and the **Los Angeles College of Art**, has been well known around the country for 35 years for his evocative paintings of clipper ships on the high seas in the manner of his artistic mentor **Carl Evers**. But his secret passion has always been steel ships of the U.S. Navy, which for the past twenty years he has painted primarily for himself, and literally stored them unframed in a flat file in his studio. This exhibition changed all that. The U.S. Naval Academy Museum, which has undergone an extensive refit, primarily displays its permanent collection of naval paintings, artifacts and the world famous **Rogers Ship Model Collection**, the premier collection of

original 18th century ship models in the world. However, it recently built a small gallery for changing exhibitions lasting three months in duration. At the opening, Jim took a rapt audience through the gallery painting by painting, displaying his own encyclopedic knowledge of U.S. Naval history. The exhibition began with the Great White Fleet, including the second *Maine* built in 1901 after the first *Maine* blew up in Havana Harbor to start the Spanish American War in February 1898, to the USS *New Jersey* on the eve of World War in 1916. There were a great many ships of World War II: amphibious assault ship *Eldorado* in camouflage, 1944; the air craft carrier USS *Yorktown* as she appeared in 1945; and a depiction of the Battle of Savo Bay, a night battle so ferocious and fierce that sailors referred to it as “a bar-room brawl”; and the escort carrier USS *Block Island* on May 29, 1944 which, while tracking a U-boat in the Atlantic, was hit by three torpedoes and sunk—with Jim’s father aboard. As Jim told it, every year on the anniversary of the ship’s sinking, his father would sit quietly with a drink looking at the table before him on which he had placed an oil soaked dollar bill that had been in his pocket that day. What’s significant about the dates in Jim’s paintings is that he painted ships exactly as they were configured on a specific month, day and year of their career. Guns were constantly being changed, rigs changed, etc. All this information Jim captures and distills into his paintings. Without an artist like Jim, many of these ships would exist only as photographs stuck in the pages of books about the history of the Navy, and not brought to life in vivid color to enjoy and appreciate and admire along with the men and women who served on them.

The exhibition also included portraits of newer ships are including, USS *America* as she appeared in 1980; the SS *Tripoli* a helicopter assault carrier which did two tours in Vietnam and saw action in the First Gulf War; and the amphibious assault carrier USS *Tarawaa* as she

appeared in 1991; and a large painting which Jim calls “Instrument of Policy” depicting the nuclear aircraft carrier USS *Harry S. Truman* in 2004, nearly 1100 ft. long and a ¼ acre flight deck. Today it carries 6250 men and women and patrols the world. A symbol of U.S. naval might. While it’s true that most of Jim’s military paintings had not been seen, in 2000 he was commissioned by the **U.S. Postal Service** to create paintings for the booklet of stamps they published to celebrate the 100th anniversary of the **U.S. Submarine Service**. One of these paintings of a Gato Class submarine and a book of stamps is included in the exhibition.

Although it ended in June, it may reappear at a museum again. We will keep you posted. But it still can be viewed online in its entirety, complete with lengthy descriptions of each painting and ship at jrusselljinshiangallery.com.

The City of **Annapolis** in conjunction with the **U.S. Naval Academy** has actually set up a few exhibitions and a ten stop walking tour throughout historic downtown Annapolis all related to the War of 1812 and the U.S. Navy (visit www.watermarkjourney.com). It begins in Mahan Hall where the U.S. Navy trophy flag collection is on view. The collection was begun by an **Act of Congress** in 1814, it now houses more than 600 American and captured foreign flags. The tour then takes you through town; past the HMS *Macedonian* monument, which includes a figurehead of **Alexander the Great** off the HMS *Macedonian*. (The *Macedonian* was defeated by the USS *United States* under the command of **Stephen Decatur, Jr.** on October 25, 1812, and was later commissioned into the U.S. Navy as the USS *Macedonian*.) Past the U.S. Naval Academy museum, which in addition to its magnificent collection, houses the famous “Don’t Give Up the Ship” battle flag flown during the battle of Lake Erie, September 10, 1813 by **Commodore Oliver Hazard Perry** aboard the USS *Niagara*. On to what was formerly the Joseph Nicholson home in which the original manuscript for the “Star Spangled Banner” was

housed for many years. Past the canon from the HMS *Confiance* from the battle of Lake Champlain September 11, 1814. Then to the Chase-Lloyd House, where Edward Lloyd’s youngest daughter married **Francis Scott Key**, author of the “Star Spangled Banner,” and who graduated from St. John’s College right down the street. Also on the street is a historic Maryland State House with many items relevant to historic Annapolis on display; and St. Ann’s Episcopal Church, where Key attended services. You can get information on the tour just up the street from City Dock, or down the street from **Annapolis Yacht Club** at the historic **Annapolis Foundation** (Annapolis.org). Take a walk by the City Dock, advance to the Naval Academy where you will find the **United States Sailing Hall of Fame** now housed in a small house, but with ambitious plans to expand along the waterfront with the help of sailing’s greatest promoter, Annapolis resident, **Gary Jobson**. If anybody can make it happen, he can. Visit nfhof.org for more information about their programs and future plans.

You’ll also want to stop by the **Annapolis Marine Art Gallery**, which among its general maritime offerings is a retail source for limited edition prints by Chesapeake Bay boat painter, **John Morton Barber** whose newest edition print, “Moonrise Over Annapolis” is a nighttime view of downtown Annapolis from atop the Maryland end looking down Main Street toward the City Dock and Spa Creek in the distance. Visible in the scene are some of Annapolis’s recognizable landmarks: the dome of the State House, the Naval Academy Field House, St. Mary’s Church, and Chesapeake Bay Bridge. The print is available on paper, 12”x22” in an edition of 500 for \$160; or a 14”x26” print on canvas in an edition of 50 for \$675 at annapolismarineart.com.

Another East Coast stop for art lovers is the **Brandywine River Museum of Art** in **Chaddsford, Pennsylvania** where you’ll see panoramic views of the Brandywine River and



Robert Dance (b. 1934)

Winnepesaukee Morning, Lake Winnepesaukee, NH

Alkyd on Panel 15" x 36" \$17,500



Richard Loud (b. 1945)

America's Cup 1886, Galatea vs. Mayflower in New York Bay

Oil on Canvas 24" x 36" \$32,000

countryside, permanent exhibitions featuring paintings by three generations of **Wyeths**, **N.C.**, **Andrew**, and **Jamie**, as well as paintings by other well known illustrators of the late 19th and 20th centuries like **Howard Pyle**, **Harvey Dunn**, and **Rockwell Kent**. You can even take small bus tours from the museum to the studios of both N.C. and Andrew Wyeth now designated as National Historic Landmarks. For more information visit www.brandywinemuseum.org.

Down in another historic seaport, **Galveston, Texas**, where the tall ship *Elissa* lives, they're reorganizing the **Texas Seaport Museum**, in particular their exhibition of the Republic of Texas Navy celebrating their own **Battle of Campeche**. This battle took place in late April/early May of 1843 as a part of Texas's fight to gain independence from **Mexico**. It was so historic that it is engraved on the cylinder of every Colt 1851 Naval revolver. The exhibition includes a cannon from Naval ship *Brutus* and a number of models of Texas Navy ships, and as of late last year a painting by **Alan Soukup**, "The Texas Navy flagship Sloop-of-War *Austin* commanded by **Commodore Edwin Ward Moore**, and the Mexican steam paddle warship *Montezuma*." Museum Director Schaumberg reports that the painting brings the battle to life and "offers quality of movement and action not afforded by the ship models." Information on the Texas seaport museum can be found at tsm-elissa.org.

Visitors to the maritime museum in **Erie, Pennsylvania**, home of the sailing replica of Perry's flagship *Niagara*, can view a fascinating collection of carvings of U.S. Naval figureheads by master miniaturist **Lloyd McCaffery**

formerly on display at the U.S. Naval Academy Museum. With 31 completed and 11 more planned, these remarkable, one to three inch high boxwood wood carvings are of some of the most famous and infamous U.S. Naval figureheads, from ships like the *America* (1749) right through to the 74-gun ship USS *Alabama* (1864), are among the 44 gun ships of the line. One figurehead with a fascinating story is that of **Andrew Jackson** for the USS *Constitution*. In 1834, during a refit, the full-scale, life-size figurehead carving of Jackson was carved and mounted on the ship. Because there was so much political ill-will against Jackson in Boston, before the ship could be launched Whig sympathizers broke into the shipyard and literally decapitated the figurehead. A new head was carved by another carver and placed on the figurehead. The whereabouts of the original head was not discovered until 2010, and its rediscovery in a box in upstate New York was covered by **The New York Times** and **History Detectives** television show.

Lloyd has carved the original Jackson figurehead with the replacement one, and a tiny one-inch version of the original head separated to show us what it looked like. Just the research needed to create these historic woodcarvings, most of which were destroyed long ago, took many years. Lloyd tells me that he would not carve a figurehead based only on speculation of what it looked like. He wants hard evidence, so he went to the original draughts of the ships, writings by the ship carvers, and even studied the style of the carvers, in particular one of the leading woodcarvers of the day, **William Rush** (1756-1833). This is an example of the unique ability of an artist to reach back into history and bring to life objects from hundreds of years

ago for us to appreciate and admire today and into the future. Readers of the May 2014 issue of *Wooden Boat Magazine* will have seen a fine article on of Lloyd's figurehead work.

Lloyd's 2 ½ foot model of the lavishly decorated Royal Barge built for King George II's second son Prince Frederick in 1731 is a good example of a combination of his ship modeling and carving skills. It was designed by William Kent, the eminent landscape architect and furniture designer in the early 18th century. Lloyd's model was included in a special exhibition honoring Kent, **William Kent-Designing Georgian Britain** at **The Bard Graduate Center Gallery** in **New York City** in late 2013, then to the **Victoria and Albert Museum** in **London**. (See our book pages for details on the 700 page catalog.) **Karen Rosenberg** wrote in the **The New York Times**, "The exhibition should thrill Anglophiles as least as much as the return of Downton Abbey." For Lloyd and for collectors of McCaffery's works this is another validation of the museum quality nature of what he's been producing for nearly forty years.

Out in Minnesota the **Minnesota Marine Art Museum**, built in 2006 from the ground up on the banks of the Mississippi River in **Winona**, continues to grow in stature. The backbone of the museum is the collection of **Mary Burrichter** and **Robert Kierlin**, which continues to grow and add to the museum's offerings in six main areas: traditional Marine Art, Hudson River School and Luminism, Impressionism, Realism, and Modern/Contemporary art related to water. The astonishing variety of artists you'll be able to see at the museum include **James Buttersworth**, **Antoine Roux**, and **William Cooke**, **Robert Salmon**, **William**

Bradford, Simon de Vlieger, (a granddaddy of traditional marine artists), **Thomas Cole**, **Albert Bierstadt**, **John Kensett**, **Thomas Moran**, **Francis Silva**, **Claude Monet**, **Berthe Morisot**, **Mary Cassatt**, **Pierre Auguste Renoir**, **Vincent Van Gogh**, **Winslow Homer**, **Andrew Wyeth**, **John Marin**, **Ansel Adams**, **Wassily Kandinsky**, **Maurice Prendergast**, **Piet Mondrian**, **John Stobart**, **Tim Thompson**, **Louis Dodd**, **Paul Garnett**, **Keith Reynolds** and many more. Wow! For their changing exhibitions see our exhibition pages for the most current exhibitions or visit mmam.org.

In America it has always been the case that private collectors and their collections have driven the development of museums, whether they have been private foundations like **Isabella Stewart Gardner Museum** in **Boston**, the **Barnes Foundation** in **Philadelphia**, or large national institutions like the **National Gallery of Art** supported by the Mellon family. Today collectors across the country have continued in that tradition in all areas of art, from Western and Wildlife to photography and ceramics. Thanks to places like the Minnesota Museum of Marine Art, our maritime heritage art and history are continuing to be preserved and displayed for people to appreciate and understand it.

Out west in **Ventura, California** the **Channel Islands Maritime Museum**, which started with the collection of **Harry and Joyce Nelson**, moved after twenty years to a new and expanded space right on the harbor in **Oxnard**, the entrance to the Channel Islands. In addition

to a very impressive collection of early Dutch and German marine paintings, the museum also has a fine collection of contemporary marine artists including **David Thimgan**, **Tom Hoyne**, **John Stobart**, and a collection of ship models by **Ed Marple**. In fact, they have Marple's ship modeling studio completely intact. They're still continuing to add to their collection: most recently a watercolor by American Society of Marine Artists member **Louis Gadai**, a sailor standing on the rail of a tall rigged ship looking wistfully out to sea. They have a variety of interesting programs and exhibitions throughout the year. More information can be found at cimmvc.org, or on our exhibition pages.

California is also home to sculptor **Randy Puckett** who for forty years with singleminded devotion has been researching and sculpting whales and marine mammals, from tabletop versions to the gigantic life-size breaching humpback bronze seen in front of the corporate offices of the **Pacific Life Corporation** in **Newport Beach, California**. Recently Randy traveled to **Maui, Hawaii** to participate in the **Whale Tales** a symposium on whale research global-wide, and a fundraiser for whale research in Hawaii. Speakers were a **National Geographic** photographer **Flip Nicklun**, sperm whale expert **Dr. Harold Whitehead**, and **Linblad's** expedition photographer **Ralph Lee Hopkins**. Randy had several whale sculptures on display, including his first new piece in four years entitled "Joy" a pair of humpback whales celebrating life in that beautiful blue patina that Randy's work has become so well known for, in a limited edition of 350 for \$2,250. At

the symposium Randy made it available for half that price providing that purchasers wrote a check for the other half as a donation to the **Whale Trust, Maui**. Another example of a marine artist really passionate about the subject of his work.

On the big island of Hawaii, scrimshander turned oil painter, **Bob Weiss** continued to develop his reputation throughout the islands. He had a one-man exhibition of 52 paintings at the **Wailoa Arts and Cultural Center** in **Hilo, Hawaii**. Subject matter included the flora and fauna, the landscapes and seascapes, the birds, and even the industrial and old plantation buildings in Hawaii. So it seems that Bob is off and flying on his new career.

If you find yourself in Hawaii at the **Kauai Mini Golf and Botanical Gardens** you will come across signs throughout the Botanical Gardens used to educate visitors on Hawaiian island evolution and culture. On one of them you'll see a reproduction of **Cooper Hart's** watercolor "Captain Cook Arriving at Kealakekua Bay, Hawaii in 1778," showing Cook arriving near the harbor with native craft coming out to greet him. Another case of an artist bringing to life a significant moment in the history of maritime culture.

Speaking of the recreating of the maritime history of the Pacific, how's this for an adventure? **Anthony (A.D.) Blake** and his wife **Fiona** recently sailed an 80 foot catamaran to **Tonga**. In the course of the cruise they visited **Robert Louis Stevenson's** house in **Apia, Samoa**, where Stevenson lived for the last six years

Continued on page 27



Sergio Roffo (b. 1952)

The Boathouse

Oil on Canvas 18" x 30" \$12,500

Featured in "From Shore to Shore" Exhibition at Suffolk County Historical Society, Riverhead, NY. (See our Exhibition pages for details.)

Noteworthy New Books

American Eagle: The Bold Art & Brash Life of John Haley Bellamy

James Craig
Portsmouth Marine Society Press
Hardcover ISBN: 9780915819423
224 p \$45

To order: fielddistribution.net
Bringing together widely researched documents, police records, material evidence, and 232 full color illustrations, historian James A. Craig entertains with an absorbing biography of the audacious life of John Haley Bellamy, woodcarver extraordinaire of such masterpieces as the "Lancaster Eagle" that graces the entryway to the Mariner's Museum in Newport News, VA.

The Arctic Regions: Illustrated with Photographs Taken on an Art Expedition to Greenland

William Bradford
Introduction by Russell A. Potter
David R. Godine
Hardcover ISBN: 9781567924510

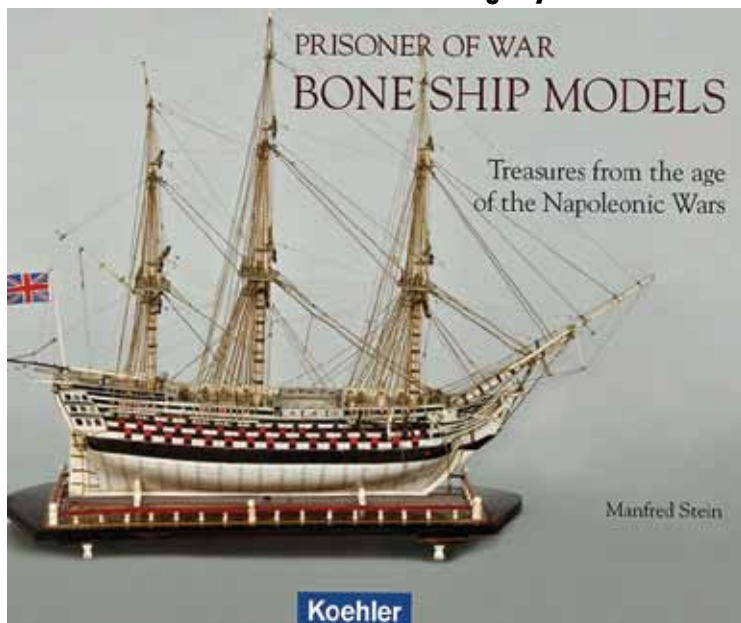
Paul Doros
Vendome Press
Hardcover ISBN: 9780865653047
224 p \$47.19 To order: amazon.com
Iridescent art glass with ingrained color, known as Favrile glass, designed and produced by Louis C. Tiffany between 1890s and 1920s is the focus of this exquisitely illustrated volume, considered to be the definitive book on Tiffany's highly collectible glass objects.

Bones, Ivory, and Horn: Identifying Natural Materials

Michael Locke
Schiffer Publishing Co.
Hardcover ISBN: 9780764343070
320 p \$45

To order: schifferbooks.com
This is a comprehensive guide to identifying, valuating, and appreciating the craftsmanship, and materials of rare objects made of natural materials collected, found in flea markets and tag sales, or on display in museums.

Cloud of Sail: Maritime Paintings by J. Steven Dews



200 p \$49.95 To order: godine.com
Originally published in 1873 in 300 copies, this newly published, elegant book, made available to the general public for the first time, documents the fragile northern environment in duo tone photographs from an epic expedition to the North Pole solely for the sake of art undertaken by marine and Hudson River School artist William Bradford (1823-1892).

The Art Glass of Louis Comfort Tiffany

Louise Felstead
Swan Hill Press
Hardcover ISBN: 10: 1840372656
ISBN-13: 978-1840372656
128 p \$39.99 To order: Amazon.com
The paintings of one of the worlds most favorite maritime painters, Steven Dews, come vividly to life in this book depicting ships and boats under sail in historic milieus.

The Coast & The Sea: Marine and Maritime Art in America: At the New York

Historical Society

Linda S. Ferber
D. Giles
Hardcover ISBN: 9781907804311
104 p \$29.95 To order: gilesltd.com
612-746-2600

An exhibition catalog presenting a thematic arrangement of over 50 of the best American marine paintings and marine related objects held by the New York Historical Society, ranging from 1750-1940 by Thomas Birch (1779-1851), John Frederick Kensett (1786-1829), Winslow Homer (1836-1910) and many others.

Conservation Framing

Annabelle Ruston
Fine Art Guild
Paperback
128 p \$21 To order: fineart.co.uk
44 20 7381 6616

A comprehensive guide to framing paintings, prints, documents and more at museum and conservation standards, covering a full range of materials and techniques.

A Dream of Tall Ships

Peter & Norma Stanford
Sea History Press
Hardcover ISBN: 9780930248178
596 p \$34.95
To order: seahistory.org / 914-737-7878

A rich and lively account of how two New Yorkers, who had a dream of a maritime museum along lower Manhattan's waterfront, mobilized the support of Wall-Streeters, blue collar workers, seamen, firemen, police and teachers, young and old, rich and poor to create the South Street Seaport Museum. With an introduction by John Stobart.

The Edge of New Netherland

L.F. Tantillo
Create Space Independent Publisher
Paperback ISBN: 9781461060956
106 p \$20.25 To order: amazon.com
The history of the Dutch and Swedish settlements of the 17th century and the emergence of a new nation, richly illustrated with full color images of original historical paintings by artist/historian Len Tantillo.

Eternal Summer: The Art of Edward Henry Potthast

Julie Aronson, Cynthia Amnuis, Anne Bueening
D. Giles
Hardcover ISBN: 9781907804064
240 p \$40.90 To order: amazon.com
A beautifully illustrated volume with descriptive analysis covering the full

extent of the career of American Impressionist painter Edward Henry Potthast's (1857-1927), including his famous beach scenes and stunning landscapes.

Fire in the Sea: Bioluminescence and Henry Compton's Art of the Deep

David A. McKeel
Texas A&M University Press
Hardcover ISBN: 9781623490317
184 p \$27.40 To order: amazon.com
Watercolor paintings and far-flung tales exotic luminescent creatures found in the depths of the Gulf of Mexico painted with artistic license by marine biologist Henry Compton are the central topic of this volume.

Forged: Why Fakes are the Great Art of Our Age

Jonathan Keats
Oxford University Press
Hardcover ISBN: 9780199928354
208 p \$15.29
Kindle \$9.99 Audible \$17.95
To order: amazon.com
Forgeries as high art? A lively, academic discussion on forgery from ancient times to the present ensues with profiles of the most notorious forgers, including Lothar Malskat, alceo Dossena, Han van Meegeren (who was paid for his forgeries in counterfeit money by the Nazis), Eric Hebborn, Elmyr de Horg, and Tom Keating.

Gun Bay

William White
Sea Fiction Press
Paperback ISBN: 9781490364285
\$13.46
Kindle ISBN: 10: 1490364285 \$5.75
227 p To order: amazon.com
An absorbing fictional account of real events, namely nine merchant ships and one Royal Navy frigate wrecked on a reef off Grand Cayman Island and the adventure that unfolds, narrated by fictional character Edward Ballantyne. Cover art by Paul Garnett.

How To Read Oceanic Art

Eric Kjellgren
Yale University Press
Paperback ISBN: 9780300294292
176 p \$25
To order: yalepress.yale.edu/yupbooks
With 200 color and black and white illustrations, this book examines the various artistic processes, and the how and why objects from central and south Pacific islands in the Metropolitan Museum of Art collection were made.

Ingenious Contrivances,

Noteworthy New Books

Curiously Carved: Scrimshaw in the New Bedford Whaling Museum

Stuart Frank
David R. Godine
Hardcover ISBN: 9781567924527
400pp \$65 To order: godine.com
This definitive book on the art of scrimshaw details, with dramatic photographs and intriguing captions, 700 intricately carved and crafted scrimshaw pieces from the world's greatest collection, New Bedford Whaling Museum Collection.

John Whorf Rediscovered

Amy Whorf McGuigan
AFA Publishing
Hardcover
128 p \$79.95
To order: afapublishing.com
617-926-0004
A life full of optimism reflected in the atmospheric paintings of Provincetown watercolorist John Whorf (1903-1959) is revived through texts, essays and over 70 paintings, half never before seen, in this wonderful tribute to the artistic journey of an internationally acclaimed artist, written by his granddaughter.

Joseph Conrad Master Mariner

Peter Villiers
Illustrated by Mark Myers, RSMA
Sheridan House
Paperback ISBN: 9781574092448
272 p \$19.95 To order: amazon.com
The adventurous and action-packed twenty year career of Captain Jozef Konrad Korzeniowski, master commercial sailor who later became Joseph Conrad, master novelist, is retold with vigor by renowned sea writer Alan Villiers and his son Peter. The volume also details merchant service in the late 19th century, the economics of sail, and steam competition, and is beautifully illustrated with 12 full color paintings of Conrad's ships by Mark Myers, RSMA.

Kovel's Antiques and Collectibles Price Guide 2015: America's Bestselling Antiques Annual

Kim Kovel and Terry Kovel
Black Dog & Leventhal Publishers
Paperback ISBN: 9781579129774
652 p \$21.38 To order: amazon.com
47th edition, with 35,000 listed items, covering all American and International items including furniture, porcelain, sports memorabilia, dolls, jewelry, Depression glass.

The Last Battle of the Atlantic

The Sinking of the U-853

Capt. Bill Palmer
Thunderfish Charters
Hardcover ISBN: 9780615734217
164 p \$30 To order: thunderfish-charters.com / 203-269-0619
In this illustrated tome, ocean wreck diver and boat captain Bill Palmer recounts the story and history behind the battle that led to the sinking of German U Boat U-853 in the waters off Block Island, RI on the day World War II ended.

Maine's Museum Art, Oddities & Artifacts

Janet Mendelsohn
Countryman Press
Paperback ISBN: 9780881509151
240 p \$18.95 To order: wwnorton.com
A guide to the world-class and obscure museums of Maine, offering rich collections of fine art, folk art, and a diverse array of crafts and objects that reflect the history, people, occupations, and pastimes of Maine, including maritime history, natural, history, and architecture.

The Many Aspects of Ship Modeling

Don Dressel
Sea Watch Books
Paperback
128 p \$32
To order: seawatchbooks.com
541-997-4439
The art and craft of ship modeling today is on display in this volume of 191 full color models from the 2011 Ship Modelers Association Conference, with subjects ranging from the 16th c. to the 21st, made in scales ranging from miniature on up, in a variety of materials, and utilizing a variety of building techniques, including scratch built, modified from kits, and kit built.

Marine Paintings by John Mecray

John Mecray
Forward Gary Jobson
Redwood Library & Athenaeum
44 p To order: 401-847-0292

Marine Sublime: Frederic Edwin Church's Landscapes of Mount Desert and Mount Katahdin (The Olana Collection)

John Wilmerding
Cornell University Press
Hardcover ISBN: 9780801451034
80 p \$19.13 To order: amazon.com
All the paintings, sketches, and cartoons of rocky islands, coastal scenes, and wildernesses of Maine, painted and

collected over the lifetime of Hudson River School artist Frederic Church (1826-1900), come together in this single volume.

Message in a Model: Stories From the Marine Model Room of the Rijksmuseum

Ab Hoving
Sea Watch Books
Hardcover
246 p \$68
To order: seawatchbooks.com
541-997-4439
The histories and stories behind 54 historic ship models from the vast collection of the Rijksmuseum

Amsterdam, The Netherlands is brilliantly conveyed with over 350 color illustrations by the foremost ship historian and authority on ship model building and restoration in the world, Ab Hoving.

A Moment Past: L.F. Tantillo Paints New York History

Len Tantillo
Create Space
Independent Publisher
Paperback ISBN: 978148947449
82 p \$17.06 To order: amazon.com

An exhibition catalog of 25 original paintings of the Hudson River and early New York history with detailed descriptive text.

Monet and the Seine: Impressions of a River

Helga Kessler Aurisch and Tanya Paul
Yale University Press
Paperback ISBN: 9780300207835
176 p \$40
To order: yalepress.yale.edu/yupbooks
Available: August 12
With 50 lyrically beautiful paintings of the Seine from La Havre to Paris, including the extraordinary series, "Morning on the Seine," this exhibition catalog celebrates the famed river and the artistic virtuosity of its champion, Claude Monet (1840-1926).

The Naiad Frigate (38) 1797 Vols. I & II

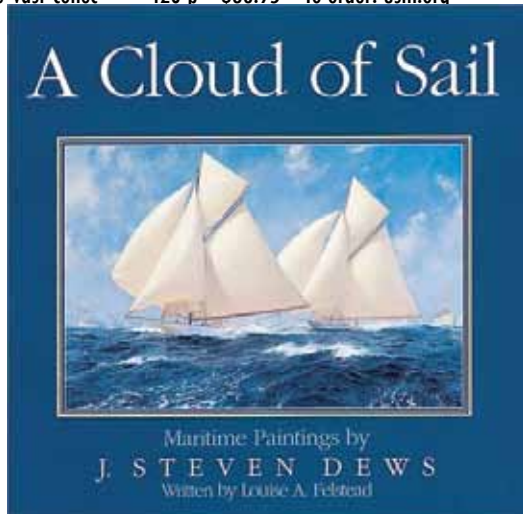
Ed Tosti
Sea Watch Books
Hardcover
Vol. I 248 p \$75 / Vol. II 326 p \$80
To order: seawatchbooks.org

41-997-4439

The second ship in the "Frigates of the Royal Navy" series: Vol. I instructs, in complete detail, building a plank on frame model with the use of CAD (computer-aided design). Copiously illustrated Vol. II completes the model covering interior building, including decks, cabins, stern and head details. Both volumes include CDs with drawings, templates, and patterns.

The 100-Gun Ship Victory

John McKay
Naval Institute Press
Paperback ISBN: 9781591146477
120 p \$36.95 To order: usni.org



Victory, the flagship of Horatio Nelson at Trafalgar, the successful 100-gun ship, part of the "Anatomy of the Ship" series, is now available in paperback, with 300 hundred drawings, fully descriptive keys, illustrating every aspect of this First Rate ship.

Prisoner of War - Bone Ship Models: Treasures from the age of the Napoleonic Wars

Manfred Stein
Koehler
Hardcover ISBN: 9783782212052
376 p \$172.50
To order: koehler-books.de (click on Neuerscheinungen (new releases))
Writing in English, Manfred Stein, Oceanographer turned Prisoner of War bone ship model maven, has penned a beautifully illustrated book on the bone ship model collection of the International Maritime Museum, Hamburg, Germany, with in depth detail of the origins of Prisoner of War ship modeling, and a history of the wars during which the models were built.

Noteworthy New Books

The Royal Navy Fireship Comet of 1783

David Antscherl
Sea Watch Books
Hardcover ISBN: 97899040341012
160 p \$65
To order: seawatchbooks.com
541-997-4439

A continuation in the series *The Fully Framed Model*, the HMN Swan Class Sloops of 1767-1780, this builder's guide tells the story of a late 18th century, ornate Royal Navy vessel built expressly to be set afire, and also includes 6 sheets of builder's plans.

The Sailing Frigate: A History in Ship Models

Robert Gardiner
U.S. Naval Institute Press
Hardcover ISBN: 9781848321601
128 p \$47.95 To order: usni.org
The first in a series of books to examine the best models, and tell the story of specific ship types in the collection of the National Maritime Museum in Greenwich, England.

Scantlings of Royal Navy Ships, 1719-1805

Allan Yedlinsky
Sea Watch Books
Wiro ISBN: 9780983753292
271 p \$45 To order: seawatchbooks.com

A research tool compiled by the author and builder of the *Euryalus* series, covering the full dimensions, framing, structural support, furniture, and other elements of every class of British ship built in the 18th and early 19th centuries.

Scratch Building the Yacht Ultrect

Gilbert McArdle
Sea Watch Books
Wiro bound
96 p \$40
To order: seawatchbooks.com
541-997-4439

A companion book to *The Statenjacht Ultrect*, this book details the construction of the exterior and interior of a model of the State Yacht *Ultrect* based on the original 1746 plans, and enhances the plans by Cor Emke in *The Statenjacht Ultrect*.

17th Century Dutch Merchant Ships

Ab Hoving and Cor Emke
Sea Watch Books
Hardcover ISBN: 9780990404118
152 p \$75
To order: seawatchbooks.com / 541-997-4439

Master ship modelers and historian Ab Hoving and noted ship architect Cor Emke document the history and detailed building plans of ten Royal Dutch merchant ships and boats accompanied by a 24-sheet plan portfolio in 1/4 and 1/8 scale.

Shipwright 2013 The International Annual of Maritime History & Ship Modeling

John Bowen Ed.
Conway Publishing Co.
Hardcover ISBN: 9781844861606
208 p \$67

To order: conwaypublishing.com
The newly researched 4th edition, is fully illustrated with photographs, prints, archival plans and artwork, focusing on scratch-built ship model building, restoration, history and marine art. It is the last issue to be edited by John Bowen.

Sorolla and America

Blanca Pons Sorolla and Mark A Roglán
Ediciones el Viso America
Hardcover ISBN: 9786078310012
340 p \$47.13 To order: amazon.com
With 210 full color and 90 black and white plates this beautiful exhibition catalog examines Jaocuin Sorolla y Bastida's fascination with and popularity in America, and his relationships with his American patrons and colleagues, including John Singer Sargent and William Merritt Chase.

The Sporting Life of Frank W. Benson

Faith Andrews Bedford
David R. Godine
Hardcover ISBN: 9781567921113
272 p \$300 To order: godine.com
Originally published in 2000, this tome focuses on the joy and beauty of the paintings, watercolors, etchings, and lithographs of wildfowl and sporting subjects created over a span of 40 years by American Impressionist painter Frank Benson (1862-1951).

Standing in the Sun: A Life of J.M.W. Turner

Anthony Bailey
Tate Books
Paperback ISBN: 9781849761925
504 p \$27.95
To order: abramsbooks.com
Written with panache by Turner scholar Anthony Bailey, this newly reprinted, acclaimed biography delves into the character and mysterious life, as well as the body of work, of Britain's greatest landscape painter and most enduring artist, J.M.W. Turner (1775-1851).

Tales of an Art Dealer: The History of Vose Galleries Boston

Robert C. Vose, Jr.
Capitol Offset Company
Hardcover 368 p \$65
To order: talesofanartdealer.com
This engaging, beautifully composed and illustrated memoir relates the ups and downs of the oldest family-owned gallery in America, the art world in general, how deals were and are made, and the significance of this family-owned business in the art world at large, and to the New Britain American Museum of Art, specifically.

Turner & the Sea

Christine Riding and Richard Johns
Thames & Hudson
Hardcover ISBN: 9780500239056
288 p \$42.45
To order: amazon.com

A stunning catalog to an exhibition that is the first to explore J.M.W. Turner's lifelong preoccupation with the sea, and places the artist in the context of the traditional marine painters Willem de van de Velde the Younger and Claude-Joseph Vernet, as well as a discussion of the rivalry between Turner and his contemporaries, namely John Constable, Richard Parks Bonington, and others.

The U.S. Navy Pictorial History of the War of 1812

Don Philpot
Rowan & Littlefield Publishers
Hardback ISBN: 978144221907 \$49.95
e-Book ISBN: 978144221908 \$48.99
168 p To order: rowan.com

A refreshing historical narrative, with over 130 color and black and white illustrations of historic naval battles of the War of 1812 by artists on board ship, official works commissioned by the Navy, or by naval officers, offers a unique perspective on America's Second War of Independence.

Warships of the King Ann Wyatt (1658-1757) Her Life and Her Ships

Tobias Philbin
Richard Ensor
Sea Watch Books
Hardcover 188 p \$48
To order: seawatchbooks.com
Between 1691 and 1698 Royal Navy warships of King William II of England were built by a woman. Part I of this generously illustrated volume details the life of this extraordinary woman who built seven major Royal warships. Part II examines her ships in detail with plans in 1:96.

Weatherbeaten: Winslow Homer and Maine

Thomas A. Denenberg, Editor
Yale University Press
Hardcover ISBN: 9780300184426
184 p \$25.32 To order: amazon.com
An examination of Homer's masterpieces inspired by Prouts Neck, Maine and the full range of his marine paintings, as well as a discussion of his legacy which has been the inspiration of modern American painters.

Wild

75 Freshwater Tropical Fish of the World

Flick Ford
Forward by Mo Devlin
Greenwich Workshop Press
Hardcover ISBN: 978086713574
176 p \$29.95
To order: greenwichworkshop.com
800-243-4246
Brilliant watercolor portraits of 75 wild freshwater species from South America, Africa, Asia, and Australia by naturalist fish painter Flick Ford, with descriptive text, anecdotes, and directions on how to create natural habitats for the sustainability of each species.

William Kent: Designing Georgian Britain

Susan Weber
Yale University Press
Hardcover ISBN: 9780300196184
703 p \$68.91 To order: amazon.com
An abundant and beautifully illustrated book examining the complete body of work, including architecture, interior design, elaborate gardens, and exquisite furniture by one of the most significant figures in the history of architecture and design, William Kent (1685-1748) designer for British aristocracy.



Jim Griffiths (b. 1947)
Instrument of Policy, CVN-75 USS Harry S. Truman, Persian Gulf, December, 2004
 Gouache 19 1/2" x 31" \$10,000

The painting depicts the USN nuclear aircraft carrier USS *Harry S. Truman* (CVN-75) running in the Persian Gulf in December, 2004. With Carrier Air Wing 3 aboard, the ship launched thousands of combat missions over Iraq as well as maritime security ops before being relieved in March, 2005. The USS *Harry S. Truman* (CVN-75), also known as 'HST' within the Navy, was launched in September, 1996 and commissioned in July, 1998. She is the eighth Nimitz-class carrier and is named after the 33rd president. With a length just shy of 1,100 ft. and a 4 1/2 acre flight deck, she can accommodate some 80 aircraft; with a combat load *Truman* can carry some 6,250 crew members. She has deployed all over the world and has provided air support from the 2nd Iraq war to the current day with operations supporting our troops in Afghanistan. The extraordinary amount of minute historically accurate detail incorporated into this painting is what distinguishes the artist as one of the finest painters of modern Naval vessels working today.

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collectors rarely plotted the value of their art the same way they do their homes or stock portfolios. But more and more people are looking at their collections in the same terms as their other assets. Art has become an international commodity because the values are so high, and so are the returns."

What's the real math here? Well, for example, a painting by British painter **Francis Bacon** (1909-1992) "Three Studies for a Portrait of John Edwards," painted in 1984, recently sold at Christie's for \$80.8 million. The owner, **Pierre Chin**, a Taiwanese billionaire, had privately bought it in 2004 for \$15 million. It had previously sold at auction in 2001 for \$4.4 million. When it sold at Christie's it had a guaranteed buyer at \$80 million.

This might be called a "win-win." But not to an investor like Loeb who wrote in a public letter to Sotheby's Chief Executive Officer **William F. Ruprecht**, "It's been Sotheby's who's most aggressively competed on margin, often by rebating all the seller's commission and in certain instances much of the buyer's premium to consigner's of contested works." This system has Loeb pushing his own agenda at Sotheby's. We'll keep you posted.

One of the concerns in this area is what happens if a seller who's guaranteed a certain price, and is also guaranteed to receive a percentage of anything in excess of that (the enhanced hammer price), can then either (himself or through a third party) simply bid his price up above the guarantee? This means that there's room for a lot of manipulation in the market at auction.

As **Michael Moses**, whose company **Beautiful Asset Advisors** tracks the art market and helped set up the **Moses Index**, says, "The price is not the price because the guarantor has bought it and gotten a discount and there's no longer any transparency in the market."

Just who are these people who are driving the prices of art so high, helping to create this financial art "other world"? Well, according to Moses and his **Mei Moses Art Index**, "There are over 2,000 billionaires worldwide. If they are putting together an art collection for 10-15% of their assets, they can invest at least \$600 million in art. If they're buying at Sotheby's for their collection, they'll reach for over \$100 million. That's not unusual given their relative wealth." Why such high prices for Post-War and Contemporary Art, like **Pollock** and **Warhol**? Well listen to **David Kusun**, former **Metropolitan Museum of Art** curator, now running **Kusun & Company** in Dallas, a consulting firm specializing in the economics of the art market. "Hedge-fund managers aren't interested in 19th century American. People who buy American paintings are solid, rational people with lots of money and good taste. They're not buying as an investment. Contemporary Art is so popular with a set of very rich, newly rich collectors they can hang anything they want in Manhattan co-ops or in Aspen, and nobody can say that's ugly because Contemporary Art has not been subjected to sustained critical appraisal. No markers of good or bad taste have been laid down. It's a safe place to park your money. And if you leave the price tag dangling from the frame, so much the better."

What else can you do with paintings worth \$50 million or \$100 million? Well, if you're **Steven A. Cohen**, owner of **SAC Capital Advisors** who agreed to pay fines of \$1.8 billion to settle an insider trading case, you can sell some of your Contemporary Art collection (He made \$88 million at one auction), and buy a Picasso from casino owner **Stephen Winn** for \$155 million. Just another day at the office.

Or if you're **Mark Dreier**, a **Manhattan** lawyer, who prosecutors call the "Houdini of Impersonation and False Documents" (now serving twenty years in Federal prison), you used artwork as security for hundreds of millions of dollars of fake promissory notes to hedge funds.

All this exchange of money and assets has raised some regulatory issues, particularly in New York where annual art sales are estimated to be about \$8 billion a year. The last time any changes were made to any regulations regarding auctions or galleries was two decades ago. Many people are raising a call for more regulation for what has been a very opaque industry. **James R. Hedges IV**, New York collector and financier said, "The art world feels like the private equity market of the 80s and the hedge funds of the 90s. It's got practically no oversight or regulation." What does he mean by that? Well, there's a forty-two year old law on the books that said that all galleries in New York must have posted prices.—but just look for them the next time you visit a gallery in the city. There have been nine bills submitted to the Legislature in Albany to ban what's known as *Chandelier Bidding*, where an auctioneer, just

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of his life until his death at the age of 40. His books, *The Wrecker* and the *Ebbtide* were written there. This most beautiful house is now a museum. Tony tells me that he has made a painting of the house, and plans to make a companion painting of Stevenson departing San Francisco aboard a schooner on his way to Samoa as a Literary/Maritime set. Down under Tony himself sails a 59 foot gaffed rigged cutter *Thelma*, built in 1897, and he's also the Past Chairman of the New Zealand Classic Yacht Association. Of course he is best known for his painterly and dramatic depictions of yachts of yesteryear. Big boat sailor, trained engineer, he really has a multilevel understanding of the complexities of the relationships between wind and sea, and boat rigging and sail. Art lovers will know this because his painting of the **Herreshoff Manufacturing Company** was chosen to be on the cover of *Herreshoff of Bristol*, and members of the **New York Yacht Club** will know his painting of the club's first Regatta, as it was selected to be made into a print to celebrate the 150th anniversary of the Yacht Club. 2016 will find him with a one-man exhibition at the **J. Russell Jinishian Gallery**

in **Fairfield, Connecticut**. Check our website for details www.jrusselljinishiangallery.com.

Speaking of big boats, **Dimetrious Athas** tells us that he attended the annual Labor Day Parade of Sail in **Gloucester, Massachusetts** holds each year. Dimetrious was a guest aboard the 35 foot *Speedwell* built in 1921, which led the parade, complete with bagpipers on board. The traditional sailing vessels taking part in the parade and the subsequent race for the Esperanto Cup, were *American Eagle* who won the race, *The Spirit of Massachusetts*, *Summer Wind*, *Liberty Clipper*, *Bald Eagle*, *Estrela*, schooner *Adventure*. Dimetrious has been documenting gatherings of documenting schooners like this for many years in his crisp, almost photographic style. Among the vessels anchored in the harbor that day was the *Bounty* replica which went to the bottom during Hurricane Sandy, killing her popular captain and several members of the crew, including the great-granddaughter of **Fletcher Christian** who lead the mutineers back in 1789.

For the past twenty years, one of the original carpenters aboard that replica, **Paul Garnett**

has been researching and painting the moments from HMS *Bounty's* 1789 circumnavigation based on the scrupulous log kept by Captain William Bligh, including his incredible 3,100 mile voyage in a small open boat to find safe landing on the island of **Timor**. Bligh eventually made his way to England where the Navy dispatched the *Pandora* to search for the mutineers, several of whom had stayed in **Tahiti** and had not sailed to the safety of the uncharted **Pitcairn Island** with Fletcher Christian. The men were captured and placed in a cage on *Pandora's* deck which became known as "Pandora's Box." *Pandora*, herself, was wrecked on a reef off the coast of Australia. The mutineers were freed from the box only by the efforts of the sympathetic crewmen, not under orders of the captain who'd have just as soon let them drown.

New Bedford, Massachusetts was one of the ports that the fully restored wooden whaleship *Charles W. Morgan* stopped this summer on her historic two week cruise. **New Bedford Whaling Museum** commissioned **Arthur Moniz** to paint the *Morgan* as she appeared in New Bedford accompanied by the schooner

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Patrick O'Brien (b. 1960)

USS Constitution vs. HMS Cyane and HMS Levant

Oil on Canvas 24" x 36" \$12,500

On the hunt for British warships in the Atlantic Ocean near Madeira, the USS *Constitution* encountered the British sloops-of-war *Cyane* and *Levant* on February 20, 1815. Although the War of 1812 had been officially over for a few days, neither side had yet learned of the treaty. The combined broadside gunnery of the two British vessels was about equal to *Constitution's*, but the American cannons had a longer range than the British cannonades. The battle began as the sun was going down. After about five hours of furious gunfire and careful maneuvering, *Constitution* had captured the British vessels, marking the last naval battle of the War of 1812. O'Brien's action-packed painting depicts the opening salvos of the battle. *Constitution* and *Levant* trade broadsides, while *Cyane* in the background attempts to sail into action.



Rob Wadleigh (b. 1948)

Buzzard's Bay 15, Scale Model

26" x 23"H x 9"W Scale: 3/4" \$16,000

Basswood Hull, Applewood Frame, Swiss Pearwood Toe Rails/Combing, Applewood Cockpit Sole, Maplewood Spars, Nickel Chromium Riggings, Lemonwood Tiller and Boom Crutch, Cherrywood Case and Base, Brass Hardware

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to get the action in the room going, begins by pretending to spot bids when he's really just pointing at the light fixtures. It turns out it's perfectly legal.—As long as the auctioneer stops faking it just before the item's reserve price is met! To date, no changes have been made to the law and not everyone believes that regulation will do the trick. Listen to **Jonathan Brown**, professor at **NYU's Institute of Fine Arts** says, "Is there any reason to believe that regulating will be any more effective than regulating the financial market has been. Many of the players are identical."

What also happens when works of art become so highly valued? Questions of authenticity, forgery, and theft become important, and some of the stories and goings on are truly astonishing.

Take for example the case of **David J. Crespo**, owner of **Brandon Art Gallery** in **Madison, Connecticut** until the government accused him of selling **Marc Chagall** "lithographs" that he had simply cut out of a book as "original" hand signed stone lithographs by Chagall. How did

they catch him? Well, over the course of two years an undercover **FBI** agent met with Crespo to arrange to purchase what was being sold as an "original" lithograph. Then they executed a search warrant for his gallery where they found packages of reproductions and practiced fake Chagall signatures. Crespo plead guilty to one count of the twelve count indictment. You can't make this stuff up.

How about **Wilma Bautista**, former aide to **Imelda Marcos**. In the mid-1980s, four Impressionist paintings, among them a **Claude Monet**, disappeared from Mrs. Marcos' **Upper East Side** townhouse. It turns out that Bautista had taken them and kept them for twenty-five years, until 2009 when she was running short of cash and sold one of them, Monet's **Water Lilies**, to a hedge fund manager in **Switzerland** for \$32 million. Although Bautista apparently admits selling the paintings, she never sent any money to Mrs. Marcos, or reported the sale on her own income tax statements. One of the prosecutors, **Ted Starishevsky** said in his closing argument, "There's an avalanche

of evidence against this defendant." One of Bautista's lawyers said she was acting as an "agent" for Mrs. Marcos. And in fact, there is really a question about who owns the four paintings, the Philippine government or the Marcos family. They were also never reported stolen by Mrs. Marcos. Wow!

Here's one. **Kevin Sutherland**, a pastor in **Florida**, was convicted of knowingly selling forged paintings by popular modern artist **Damien Hirst** that had been purchased from one **Byron Grace**, a **California** lawyer who turned out to really be named **Vincent Lopreto**, who himself had previously been convicted of art fraud. Grace/Lopreto agreed to testify against Sutherland in exchange for a lighter sentence in his own case. Help me Jesus!

This issue is not just confined to the U.S. In **China**, a painting attributed to **Qi Baishi** created in 1946 recently sold for an astounding \$65.4 million. But the artwork was never delivered, and the bidder never paid when doubts emerged as to its authenticity. How hot is the Chinese market? Well, in the last few years five

of the top selling artists' highest prices paid at auction in the world were Chinese artists. These are artists that virtually noone in the West has ever heard of. The **Chinese Association of Auctioneers** found that half of the sales of artwork in China never got completed because the buyer failed to pay what was owed. As **Zhang Yanua**, chairwoman of the Association says, "It has something to do with the general environment in China. As you know, China is still trying to build the rule of law in this country." What makes it difficult is that by law in China auction houses in China are relieved of any responsibility of a work of art that turns out to be fake. With **Christie's** becoming the first international auction house to be given a license in 2013 to operate independently in China, and **Sotheby's** partnering with the Chinese auction house **Beijing GeHua Art Company** in 2012, means their getting closer scrutiny as to the issues of authenticity.

Collecting art is so popular in China that there are more than 20 programs on Chinese Television offering "Tips on Collecting." The Chinese even have their own term for owners or investors who drive the price of a particular artist up at auction to protect their own interest. They call it "stir frying." As for **Qi Baishi**, **Arnold Chang**, who was head of the Chinese painting division at Sotheby's for ten years, is quoted as saying, "There's no doubt that there are far more works ascribed to Qi Baishi in the market than he could have possibly painted, even in an assembly line of assistants—which he supposedly had." According to **Kou Qin**, director of the auction house **China Guardian** regarding the fakes and non-payment by bidders, "Lack of honor is a problem faced by the whole of Chinese society."

So how do you authenticate a work of art? Well, you can collect living artists. That's fairly easy. If you want to know if they created it, you can simply ask them. You can collect the work of artists who are no longer alive; you check the provenance – the history of who's owned the artwork, and when. And/or you go to an expert, a scholar in the field. Yet, it turns

out that even that also involves honor, or lack of it. Recently the president of the **Modigliani Institute** (named for the Italian painter Amedeo Modigliani, 1884-1920) was taken to court and charged with knowingly authenticating fake work. With Modigliani paintings selling in the millions of dollars, there's a lot at stake here. In fact, so much that a French scholar working on a survey of Modigliani's work, which would by inference authenticate real Modiglianis and dismiss fake ones, gave up a part of his project after receiving anonymous death threats. It's gotten so bad with the **Keith Haring Foundation** that nine collectors are suing because ninety paintings supposedly by Haring were declared counterfeit without close inspection or due diligence in any transparent way, costing those collectors some \$40 million in potential profit.

How's this story? **Martha Fuqua** bought a painting in a **West Virginia** flea market in late 2007 for \$7.00 and stuck it in a plastic trash bag. It was an oil painting on a napkin that said **Renoir**. In 2012 she decided to sell it at auction. It was expected to bring about \$75,000. The auction was postponed after the **Baltimore Museum of Art** stepped forward and said the painting had been stolen from them in 1951, and the insurer, **The Fireman's Fund**, had paid the Museum \$2,500 on their claim. It turned out to be a small painting called "On the Shore of the Seine," painted by Renoir in 1879 at a French riverside restaurant—right on the spot—for his mistress. Fuqua denied having any idea the painting might be a Renoir. "As I'm not an art historian, appraiser, collector, or dealer, I lack the expertise to identify the Renoir painting's authenticity." However, it turns out that Fuqua's eighty year old mother was an artist who specialized in reproducing paintings from Renoir and other French Impressionists. And Fuqua's brother told a newspaper that "the painting had been in the family for 50 or 60 years. All I know is that my sister did not just go and buy it at a flea market." Today he claims he never said that, and that it "must have been someone else using his name." This is being

pursued in the courts.

What about if you're a really good forger of, say, **Renoir** paintings? You'd get caught for selling these paintings to a criminal art ring in 2007 and spend three years in jail. You'd come out, what are you going to do for a living? Well, if your name is **Guy Ribes** you get a call from French director **Gilles Bourdos** who is doing a film about the life of Renoir, and needs some paintings by Renoir to show in the film. Renoir paintings are intellectual property and copyrighted images, and can't be just shown in another art form without permission and some arrangements with artist's estates. For example, the film on the life of Picasso, *Surviving Picasso*, in 1996, starring **Anthony Hopkins**, wasn't permitted to use images of paintings or even quote anything that Picasso had painted or said or wrote. So what went on in Director Bourdos's mind? "We're not hiring Ribes to make fake paintings," he said. But he did. He put Ribes in a studio to create "Renoir" paintings and had him supervise the actor **Michel Bouquet**, who played Renoir, to mimic Renoir painting at his easel. Close ups of the hands painting "Renoirs" were really Ribes's. Ribes is now collaborating on a book about his life with French writer **Jean-Baptiste Périétié**, who said, "The same thing that led to his conviction is what he is being paid legally to do."

Of course, the big art movie in the last year was *The Monuments Men* based on a book by **Robert Edsel** and **Bret Witter**, starring an all star cast: **George Clooney**, **Matt Damon**, **Bill Murray**, **John Goodman**, and **Cate Blanchett**, among others. It's about a group of scholars who, in real life known as the **Monuments Fine Arts Program**, were sent to Europe to find and save important pieces of art before they could be destroyed by Hitler. It's a fascinating true story of historians who become soldiers and help uncover the Western world's greatest art treasures. Over 16,000 works of art which had been looted by Hitler and stashed in locations, including one abandoned mine. As real Monument man, Frank Stokes, then Curator of **Harvard University's Fogg Museum**, said to



Keith Reynolds (b. 1929)

Lobstahs!

Acrylic on Canvas 20" x 54" \$10,500

President Roosevelt about the importance of the program, “What are we fighting for if not to save culture.” The Monument Program was little known before this movie. Incredibly, these art curators were also responsible for locating and uncovering the largest secret stash of Nazi gold, which eventually led to the bankruptcy of the Nazi regime!

Of course, it wasn’t just the Nazi regime that has taken other people’s artwork from individuals and museums. Just last year, the son of **Hildebrand Gurlitt**, an art dealer who was known to have worked with the Nazis, was discovered to have had 1,300 works of art in his **Munich** apartment, Hildebrand Gurlitt, who died in 1956, was among a handful of art dealers who was actually commissioned by the Nazis to “cleanse” museums and private collections of “degenerate art.” Those were works by great Impressionist masters. It’s complicated. There are many people who are still alive who can remember and prove original ownership of the artwork. But under German civil law restitution claims have to be filed within thirty years of a theft. The statute of limitations on any items that had been seized by the Nazis would have expired in the mid-1970s. Worldwide governments, including the United States, are pushing Germany to return artworks, despite the law, to the rightful owners.

Of course, taking art from museums is not always a basis of morality. Take the case of Romanian **Radu Dogaru**, a member of a gang that stole seven paintings from the **Kunsthal** museum in **Rotterdam** in 2012. Paintings included a **Picasso**, **Monet**, a **Matisse**, and **Paul Gauguin**, each worth millions of dollars. Dogaru and his boys were suspected by the cops, but just before the sting operation to expose them, the undercover cop posing as a buyer was sniffed out by Dogaru and the paintings, which he had claimed to have in his possession, suddenly mysteriously disappeared. Dogaru told the court that he thought he was stealing fakes. He then blamed it all on the museum, saying that security was very lax. Lax it may have been, for it took Dogaru and his cohorts all of a minute and a half to walk off with the paintings. The first thing they did after stealing the paintings was to drive into Brussels and meet with a mobster known as “George the Thief” to whom they tried, unsuccessfully, to sell the paintings. Then they ended up stuffing the art into some pillowcases and driving them to Romania where they hid them in a suitcase at Dogaru’s mother’s sister’s house. His mother says that she had burned the paintings with small stuff used to heat the house. Then she said they were “taken away” by a “mysterious man.” No one knows the fate of the paintings. Yet, upon searching Mrs. Dogaru’s stove ashes prosecutors say that they’ve found remnants of canvas, paint, and stretchers, etc. As the chief prosecutor in the case said, “As a citizen of the world I want to believe that the paintings still exist.” Despite the lack of a “body,” Dogaru and his gang were eventually tried and convicted by a Romanian court.

The largest single property theft ever in the history of the United States was 13 paintings that were stolen in March of 1990 from the **Isabella Stewart Gardner Museum** in **Boston** estimated to be worth in the neighborhood of

\$500 million dollars. Even today no one knows who stole them or where the paintings are, but the **FBI** now believes that mobsters, not art thieves, stole them. In fact, one reputed mob boss was given a polygraph test and failed when he was asked if he knew the whereabouts of the paintings. The FBI actually believes they might be in the area of Philadelphia. Using the tactic that enabled them to locate and capture Boston mobster **Whitey Bulger**, the FBI is using social media to reach out to people, asking for information. The museum itself has offered a \$5,000,000 reward for a tip leading to recovery. If you have any information, contact special agent Richard Lauriers at the Boston FBI agency.

What else can you do with art? Well when British painter **Lucien Freud**, grandson of **Sigmund**, died in 2011 his estate faced a huge inheritance tax. But it was able to take advantage of a special provision in British law which allows British authors, artists and collectors to donate cultural artifacts to pay inheritance tax. So they paid their inheritance tax with a couple of paintings by **Corot**, **Degas**, and a few sculptures.

In the States, a new business has seen collectors use artwork as collateral for loans, real estate purchases and other things. The advantages to this are that loans can usually be closed in less than thirty days, you can retain ownership, and even have your artwork continue to hang in your home. Most lenders will lend up to 50% of the appraised value of the artwork. As **Suzanne Gyorgy**, Global Head of **Citibank’s Art Advisor Finance Group** said, “There’s definitely been a surge of people using art as collateral for loans.”

One guy who may want to take advantage of this is **Jeffery Gonano** of the Family Fire Sprinkler business in Pennsylvania. He purchased a raffle ticket for \$138 on **the National Association for the Safeguard of Tyre UNESCO Heritage** site. 50,000 tickets were sold, and as the winner Gonano received a 1914 painting by **Pablo Picasso**, “Man in the Opera Hat” worth \$1,000,000. The 25 year-old, who received a call from the organizers in Paris saying he had won, said of the call, “I didn’t believe it. I’m going to try to keep it. . .but I probably wouldn’t keep it in my house.”

With an **Andy Warhol** painting recently selling for over \$100 million, you may want to know who is the next Warhol in the market? Well, it turns out none other than **Norman Rockwell**. In fact, Rockwell was Warhol’s favorite artist. Rockwell himself was excited in 1952 to sell his painting “Town Meeting” to the **Metropolitan Museum of Art** for \$100. In December 2013 one of Rockwell’s paintings, “Saying Grace,” sold at Sotheby’s for \$46 million. Today, collectors of Rockwell’s paintings include movie moguls **Steven Spielberg** and **George Lucas**, calling Rockwell “a great storyteller.” **Elizabeth Goldberg**, head of American Art at Sotheby’s said, “In some ways Norman Rockwell is to American painting what Warhol is to Contemporary Art. You walk in a room, you know immediately who the artist is. They’re images that people connect with instantly.” **Laurie Norton Moffatt**, Director of the Norman Rockwell Museum in Stockbridge, Massachusetts for the last 28 years put it

another way. In the *The New York Times* she said, “We were at odds with the rest of the art world, but I think we’re in a new era now. The ideals of his work are timeless and they resonate deeply. There’s a quality of great art throughout the centuries.”

Some great news for Rockwell fans is that after two years of cataloging and digitizing some 20,000 black and white photographs from Rockwell’s personal archive are available to be viewed online at www.nrm.org under “View the Collections.” These include many reference photos Rockwell used for his enduring portraits of people, including him working alongside subjects like **John Wayne**, **Ann Margaret**, and U.S. presidents **Dwight D. Eisenhower**, and **John F. Kennedy**.

More news for Rockwell fans is that movie director Lucas has announced plans to build the **Lucas Museum of Narrative Art** in Chicago in 2018 to house his collection. How large is his collection? Well, David Ferry, public relations director for the Museum says, “If we only used his (Lucas’s) art we could rotate an exhibit every six months for nine years and never repeat a piece of art.” Wow! While the museum will include film and animation in addition to paintings, its theme will be the art of storytelling—something at which Rockwell’s art excelled. Lucas’s collection includes many iconic Rockwell paintings housed at his **Skywalker Ranch**. In fact, Lucas cites Rockwell’s *Saturday Evening Post* covers as inspiration of the themes of his earliest stories. You can now view Lucas’s and Spielberg’s Rockwell collection on line at americanart.si.edu/exhibitions/online/tellingstories.

The sale of Rockwell’s painting “Saying Grace” for over \$46 million last year has put his artwork in a whole new price category, right alongside **Monet**, **Van Gogh**, and **Warhol**.

That’s all the news for this issue!



Robert Lagasse *True Blue, Blue Whale*
Honduran Mahogany 12” x 9” x 23” \$2,800

Sporting Art News



Arthur Shilstone (b. 1922) *A Perfect Day* Watercolor 18" x 24" \$7,800

As 2015 marks **Arthur Shilstone's** 92nd year and more than 70 years as a professional artist, there is no better way to celebrate this milestone than with the release of the book: *Arthur Shilstone – A Lifetime Of Drawing & Painting* written by **Fred Polhemus**. The book is a fascinating look at the distinguished career Shilstone has led as both a commercial illustrator and today's foremost Sporting Art watercolorist. The story starts with the earliest years of Shilstone having to endure the aftermath and hardships of the Great Depression, then goes on to chronicle his experience in WWII as part of The Ghost Army and The Korean Conflict as an illustrator during the Pacific Airlift and Evacuation. The story continues on to his illustration career, working for more than 36 national magazines, and countless companies throughout the world, and finally culminates with extensive coverage of his 35-year career in the Sporting Art field. The book includes 184 color images and text accompanying each chapter of his career.

For every sportsman or sporting art enthusiast who has ever marveled at the work of this internationally acclaimed watercolorist, the book offers a unique insight as to how this painter rose to the position as today's premier Sporting Art watercolorist. Collectors and admirers of Mr. Shilstone's work will develop a much broader view of the artist and the extent of his career. Collectors will have an opportunity to see artwork they have never seen before, experience Shilstone's paintings and those within their own collection on a different level, and gain an understanding for and appreciation of just how significant the contributions have been that this man has made throughout his distinguished and celebrated life. (see page 28)

Al Barnes was recently featured in *Anglers Journal Magazine*, in which he is profiled as the finest Flats painter in the market and universally recognized as the leader in this genre of Sporting Art. In the past year, Al has been bestowed with many great honors in addition to his many previous awards. Al has just recently had one of his Flats paintings accepted into the **American Museum Of Fly Fishing** Permanent Collection - a rare honor indeed – which puts him in company with many of Sporting Art's Legends. Additionally, The Harvey Weil Foundation of **Corpus Christi, TX** (an organization supporting ongoing sportsman conservation efforts) presented Al with the distinguished 'Living Legend' Award. Al was recognized for his 40+ years of constant and active conservation support for organizations such as **The Billfish Foundation, The Bonefish & Tarpon Trust, The International Game Fish Association, Coastal Conservation Association, Ducks Unlimited** and countless other smaller, regional organizations.

Stanley Meltzoff's artwork traveled widely in 2014, with more events coming in 2015 & 2016. 2014 events started in March at the **Museum of Florida History** in **Tallahassee, Florida**, - an exhibition on the history of sport fishing and the impact - both culturally and economically – it has had on the great state. Noted author and angling historian **Mike Rivkin** was on hand for the opening to give a presentation about Florida big game fishing, its history and impact on the state and also present on Meltzoff's work. Just a week later (March 20-23), Meltzoff's work was featured at the 29th Annual **Palm Beach International Boat Show** - THE boat show of boat shows in Florida. **The Bell Museum** at the **University of Minnesota** will host a Meltzoff exhibition in this coming summer, followed immediately after in the fall at the **Coastal Discovery Museum** on **Hilton Head Island, SC**. 2016 continues with a busy schedule with a spring exhibition at **The Neville Museum** in **Milwaukee, WI**, then moving immediately to **The Museum Of The Earth** in **Ithaca, NY**, starting in May, through October 2016.

With all of these recent exhibitions featuring Stanley's work, paintings have started to emerge more so in the market place and make themselves available for the collecting public. Some have been in private collections for decades, only now becoming available for purchase. Case and point is a recent sale through **Heritage Auctions**, in which one of Stanley's Sci-Fi Illustration works from 1954 – cover artwork for a book titled *I Am Legend* by **Richard Matheson** fetched a price of \$37,500 – a significant strike price for illustration work! And two sporting works were included in the September 2014 **Jackson Hole Art Auction** in WY, with an upland game scene recognizing a strike price of \$42,000 and a Blue Marlin work featured in **Sports Illustrated** fetching well over \$52,000.

Nick Mayer continues to be one of the busiest artists in the industry. One of Nick's prints of an Atlantic Salmon raised \$2,200 at this year's annual **Atlantic Salmon Federation** Dinner & Auction in New York City. Nick's work was also featured in the 2015 gala **Save The Bay** exhibition in **Providence, RI**, an event that raises money for the ongoing maintenance and preservation of Narragansett Bay, one of the richest and most diverse bodies of water on the

East Coast. This year **Nautica Inc.** has licensed 12 of Mayer's vividly detailed watercolor illustrations of fish. The theme of the tees and swimwear line is "The Fish of Fiji". At the time of this writing, 6 tee-shirt designs have been created by Nautica, each incorporating Nick's images of fish. The shirts will be sold domestically in **Macy's, Lord & Taylor, Belk** and other large and small US retailers. Distribution will also span across the globe including China, Mexico, Australia, Korea, Russia, and South America. Sooner or later, we will all be proudly wearing Nick Mayer artwork!

Sporting Art at

ORVIS
SANDANONA
SHOOTING GROUNDS

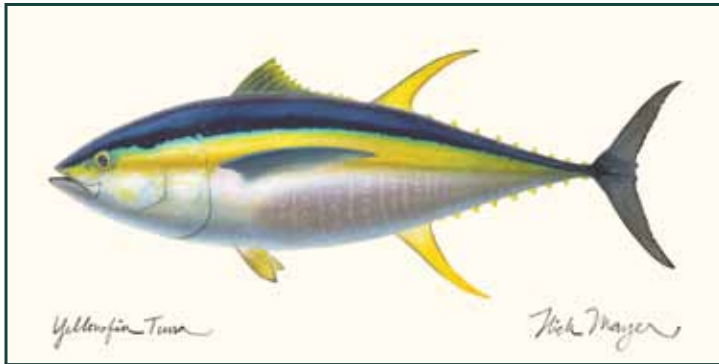
Orvis Sandanona in Millbrook, NY in collaboration with J. Russell Jinishian Gallery in Fairfield, CT present an ongoing Exhibition and Sale featuring 50 new paintings from today's premier Sporting Artists and is open to the public. For exhibition information: jrusselljinishiangallery.com and orvis.com/sandanona



Harley Bartlett (b. 1959) *Sunday Afternoon*
Oil on Canvas 30" x 40" \$9,000

Mike Stidham spent this past year visiting many of his favorite fishing locations, both fishing and painting. Mike spent time in **Jackson Hole, WY**, fishing and studying the masters of painting and wildlife art – Rungius, Aspevig, and Christensen, to name just a few. Mike has been greatly influenced by these landscape painters and others and they have all influenced how Mike approaches his execution. After all, to use Mike's words, "underwater landscapes are landscapes nonetheless, just with different rules as it pertains to light and motion." These external influences

Roger Blum spent last summer exploring the northern woods or Maine and the hallowed waters of the Farmington River in Connecticut to gather reference material and inspiration for several future works and commissions. Many of the works as a result of this trip were featured in the 2014 **Timberdoodle Club** art exhibition in **Temple, NH**. Roger makes a concerted effort



Nick Mayer (b. 1971) Yellowfin Tuna Watercolor on Panel 16" x 37" \$7,700

have allowed Mike to redefine his techniques as a painter. Stidham's latest works have been featured at the **J. Russell Jinishian Gallery** and at the **Orvis Sandanona Sportsman's Palette Exhibition and Sale**. Along with fellow artists Arthur Shilstone, Al Barnes, and Stanley Meltzoff, one of Mike's paintings was recently accepted into the **American Museum of Fly Fishing's Permanent Collection** and will be on display in a major exhibition on saltwater fly fishing slated for 2015 - 2016, presented by the Museum, in several locations throughout the US.

to travel the country – to get away from the confines of his studio - in search of material that he feels will be the foundations of great works. Roger feels it is good for him to visit and explore a broad cross-section of the US to gather reference material and experience these places firsthand, in order to get a real sense of the location. It is then that much easier to convey the mood, atmosphere and setting in a particular work.



Al Barnes (b. 1937) Meeting at the Point Oil on Canvas 24" x 36" \$10,000

Upcoming Sporting Art Exhibitions and Events

ON FLY IN THE SALT: AMERICAN SALTWATER FLY FISHING FROM THE SURF TO THE FLATS

This multifaceted traveling and online exhibition will showcase and chronicle the history of American saltwater fly fishing from its early European roots to its current popularity.

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

Millbrook, NY
845-677-9701
orvis.com/sandanona
September 19-20

SPORTING & MARINE ART EXHIBITION

Mott & Chace - Sothebys International Realty
Watch Hill, RI
401-315-0808
mottandchace.com
Through December 31

THE ORVIS GAME FAIR AND COUNTRY SPORTING WEEKEND

The Sportsman's Palette exhibition will be on full display during the two-day event and will continue through the year with 50 paintings on display from today's premier Sporting Artists.

Orvis Sandanona Shooting Grounds

CONTEMPORARY SPORTING ART MASTERS

Featuring over 150 original paintings and sculptures by leading artists.

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

Mark Susinno's work will be featured in a prestigious exhibition this fall – **The Western Visions: Wild 100 Show & Sale** at the **National Museum Of Wildlife Art** in **Jackson Hole, WY**, which will open September 18, 2015. Additionally, Mark's painting – 'Beset On All Sides' – featuring Chinook Salmon, Rainbow Trout, Dolly Varden Trout and Arctic Grayling – won the prestigious 'Marilyn Newmark Award For Realistic Painting' in the 2014 Art & The Animal Show, the annual juried show of **The Society Of Animal Artists** in **Parker, CO**. The painting will be included in a traveling exhibition to numerous museums in the US during 2015. This past year, Mark's work was also featured at **The Bennington Center For The Arts** in **Bennington, VT**, and the American Wildlife Art exhibition at the **Allentown Art Museum** in **Allentown, PA**. Mark's works here were part of the same show in which several of Meltzoff's works were exhibited.

Fred Polhemus
Sporting Art Specialist
sportingartnews@gmail.com

Arthur Shilstone

New Release

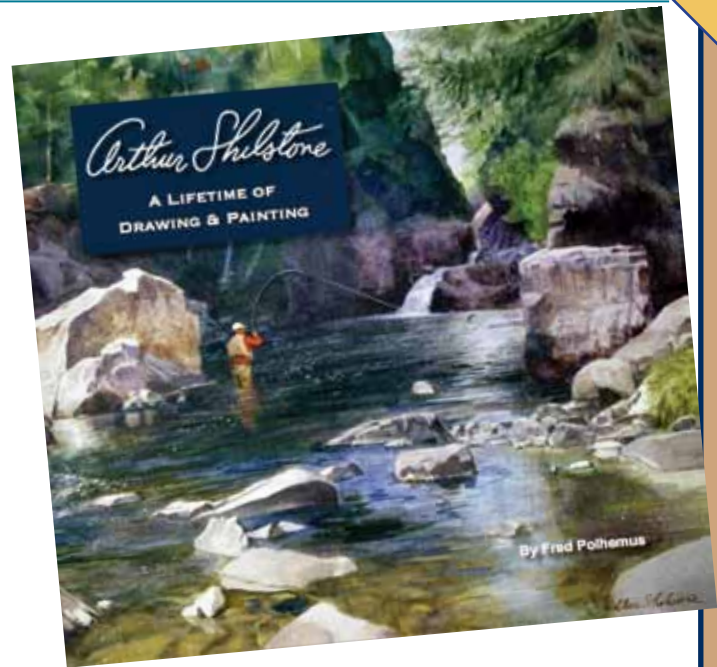
A L I F E T I M E O F D R A W I N G & P A I N T I N G

Just released, the only comprehensive book on the 70-year career of today's premier sporting art watercolorist. Well-known to readers of *Grays Sporting Journal*, *Sports Afield*, *Outdoor Life*, *Sporting Classics* and *Virginia Sportsman*, his illustrations have been featured in *Life magazine*, *Smithsonian*, *National Geographic*, *Gourmet*, *Sports Illustrated*, and many other publications.

Written by **Fred Polhemus**, the nation's foremost authority on Shilstone's work, with forward by **William Sisson**, Editor-in-Chief, *Angler's Journal* magazine, this book traces the artist's fascinating career from the shores of D-Day to an internationally acclaimed artist.

Order your copy today by calling 802-598-8301, or email sportingartnews@gmail.com. Artist/Author signed and personalized copies available at no extra charge.

William Sisson, Editor-In-Chief of *Anglers Journal Magazine*, describes Shilstone's work: "Arthur Shilstone is a master at turning a seemingly ordinary scene into something remarkable and creating a rich and varied sense of place."



HARDCOVER JACKETED \$44.95 plus \$10 S/H. 160 pages, 184 Color Images – 10" X 11.5". Special Collector's edition limited to 100 at \$150, boxed-set book includes a signed & numbered book (by both Artist and Author) and signed, limited edition print.



ABOUT THE PUBLISHER

J. Russell Jinishian, a graduate of **Cornell University**, 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 sits on the advisory board of the **National Maritime Historical Society**, 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 1899 Bronson Road, Fairfield, CT 06824. Phone: 203-259-8753 Fax: 203-259-8761, or e-mail: rjinishian@optonline.net.



Visit us at
J. Russell Jinishian Gallery
1899 Bronson Road
Fairfield, CT 06824
www.jrusselljinishiangallery.com



Tim Thompson (b. 1951)

74-Gun Ship Rimini at Venice, 1811

Oil on Canvas 20" x 40" \$35,000

Continued from page 23

Ernestina and a Cape Verdean whaleboat with the distinctive Whaling Museum dome and New Bedford State Pier in the background. The painting was auctioned off to benefit the Museum.

The **New Bedford Whaling Museum** also houses one of the most fascinating works of marine art ever. It's a painting 8 ½ feet high and an astonishing 1,275 feet long! Entitled "Whaling Voyage 'Round the World.'" It was painted in 1845 by **Benjamin Russell** and **Caleb Purrington**. Russell had spent three years at sea aboard the whaling ship *Kutusoff* in all the oceans of the world, sketching everything he saw. Upon returning to New Bedford he hired Purrington, a house painter, to help him paint this huge work, which was mounted on vertical rollers and literally unrolled slowly before viewers—the first moving picture, if you will—so they could relive the voyage. Russell and Purrington traveled with their panoramic show to theaters around the country where paying viewers sat enraptured for hours as the "Voyage" took place. Today, the canvas is being completely restored—a two year project thanks to the **National Endowment of the Humanities** and the **Stockman Family Foundations**. So in 2017 the question will be, which will you choose to sit down and watch—"The Bachelor" or "Whaling Voyage 'Round the World'"?

The **26th Annual Scrimshaw Weekend and Whaling Symposium** was also held at the New Bedford Whaling Museum in May. Organized by the Museum's senior curator **Stuart M. Frank**, author of *Ingenious Contrivances*, (see our book page for details). The three-day event kicked off with a Nautical Antiques Show held in the museum's spacious lobby. Friday evening featured a presentation on the scrimshaw collection in the **Peabody Essex Museum** by **James Vaccorino**. On Saturday scrimshaw historian **Paul Vardeman** presented his case for

assigning the scrimshaw previously attributed to 19th century Nantucket whaleman **Edward Burdett** (one recently sold for \$198,000) to an unidentified British scrimshander known as the **Britannia Engraver**. **Stuart Frank** then gave a scholarly lecture on Burdett, followed by dealer **Andrew Jacobson's** recap of the market for antique scrimshaw at auction over the last year, and a presentation by contemporary Australian scrimshander **Gary Tonkin**. Visit whalingmuseum.org for event info.

One of the hot topics at the weekend was **President Obama's** Executive Order #13648 combating wildlife trafficking, which is ostensibly designed to protect endangered wildlife, particularly African elephants and rhinoceroses. He has established an advisory counsel to develop a national strategy on illegal ivory trade. That sounds like a good idea. The Executive Order's solution to accomplish this, however, is to simply ban all trade of all ivory, period. This would certainly negatively impact legitimate collectors of legitimate antique scrimshaw, not to mention scrimshanders. In fact, one dealer, **Andrew Jacobson** has founded a new association called the **Antique Scrimshaw Collectors Association (ASCA)**. He said, "Our primary objective is to retain the current regulations that allow the legal trade of antique scrimshaw and objects of cultural importance. We fully support the suppression of illegal trade in protected species." Everyone in the business seems to agree. The auction house **Christie's** says, "In selling historic cultural objects that incorporate ivory we are careful to abide all the global and local laws. Designed to protect elephants our specialists carry out stringent due diligence in the provenance of all such objects. . . ." **Sotheby's** says, "Sotheby's deplores the illegal slaughter of endangered wildlife and is proud of the company's past and ongoing support of elephants under conservation charities."

Currently there are three major agreements and laws that guide the trafficking of ivory.

The **Convention on International Trade and Endangered Species of Wild Fauna and Flora**, or **CITES**, is an agreement signed by more than 170 countries in 1990. The **Endangered Species Act**, which supposedly exempts antique ivory items, (those more than 100 years old), and the **African Elephant Conservation Act**, passed in 1989, overseen by the U.S. Fish and Wildlife Department, although each is enforced differently in individual states. In fact, New York State, Connecticut, and Florida are in the process of passing its own version of an ivory ban. What are we talking about here in terms of overall quantity of illegal ivory? Well, in 2011 (the latest year that CITES had data available) it is estimated that 25,000 African elephants were killed for their ivory. And with a 60% shrinking of the African elephant population from 322,000 in 2002 to about 100,000 in 2011, this represents a significant percentage. Ivory is seized by the U.S. government (sometimes as it's being imported, sometimes as it's being sold), and then stashed in a warehouse in **Commerce City, Colorado**, where in November of 2013 six tons of not just raw ivory, but including decorative fine art ivory carvings were ground to dust. Then the dust itself was returned to the warehouse. Sounds like the government at work to me. A small group of protesters outside the warehouse included none other than **Sex and the City** star, actress **Kristen Davis**, an **International Fund for Animal Welfare Ambassador**, and **Kristin Bauer van Straten**, actress in the **True Blood** vampire television series.

Of course, all the poaching is being driven by money. A kilo of raw elephant ivory can bring \$3,000 in countries where any cash goes an awful long way. Will destroying six tons of ivory effectively lessen the trade? One school of thought says don't destroy it; put it back in the market and drive the price so low that there won't be any incentive for poaching.

For those wishing to purchase or sell scrimshaw, what are the laws currently? To contact

officials at U.S. Fish and Wildlife means getting a slightly different interpretation each time. But in essence, no whale ivory after the enactment of the Endangered Species Act in 1973, can be legally bought or sold, except those registered by certain dealers with the Federal Government. In 1973 each piece registered and affixed with a number at the passage of that law. Today, no whale ivory can be sold across state lines. Period. If a whale washes up on the coast of Nantucket or the coast of California, dead, its ivory can't be touched. A certified research facility like the **Monterey Aquarium** or the **Mystic Aquarium** in Mystic, Connecticut must be called and the carcass disposed of, usually buried. This is also true of dead elephants. Their ivory can't be touched. Of course, as noted scrimshaw expert **Stuart Frank** noted, "It's not as if whales were killed for ivory at any time, yesterday or today. Whale teeth and skeletal bone were strictly, and exclusively byproducts of a commercial hunt long gone. While the circumstances surrounding antique scrimshaw are indeed very different from those developments in animals which are still being slaughtered for the ivory and horn which are generally endangered as a result." This will all be sorted out in time. If the Executive Order goes through the trade of all ivory, even your great grandmother's bracelet that has been in the family for almost 200 years, or a piano with ivory keys will be completely banned. That doesn't seem a particularly sensible solution to the problem.

One museum that has a huge collection of ivory objects is the **Peabody Essex Museum** in **Salem, Massachusetts**. It combines the collection of the Peabody Museum established in 1799 and the 1821 Essex Institute. It boasts, among other things, a huge collection of Asian art, maritime art, American art, Oceanic and African art – totaling some 1.8 million pieces! As well as twenty-two buildings and a complete Qing Dynasty Chinese merchant's house which was literally flown from China to Salem and reassembled. From June to September 2014 they hosted a comprehensive exhibition on the work of **J.M.W. Turner** (1775-1861), in particular his fascination with the sea. Arguably England's greatest artist, the largest collection of Turner's work is held at the **Tate Gallery** in **London**. Turner was so infatuated with the sea, he dressed like a sailor, and his neighbors actually called him "Captain." **Mr. Turner**, a new film biography was released on Turner this year at the **Cannes Film Festival**, directed by **Mike Leigh** and starring **Timothy Spall** in a stellar performance.

The Peabody Essex is currently undergoing a massive building project to display even more of their collections than they currently are able to. Now considered to be one of the top Art museums in the entire United States, under the leadership of **Dan L. Monroe** since 1993, they have been turning the traditional model of how cultural institutions are funded on its head. Most museums rely on three main sources of financial support: 1) income they earn from admissions; 2) retail income from their store and restaurants, etc.; and 3) endowment income; and annual contributions, which supply the largest part of the income. Annual attendance at the Peabody Essex is about 250,000 people, 65% of whom in the past came from out of town. Recently the museum decided to

try to attract 65% of its visitors and supporters from the local community, and to build its Endowment to \$630 million so that the bulk of its funding in the future will come from it and not from admissions or donations which tend to become more difficult in lean economic times.

How important is a successful museum to the city or town in which it exists? Well, in 2013 the **Metropolitan Museum of Art** released a study it had commissioned on its impact on the **New York** economy. It estimates that visitors to the museum spent some \$401 million just during the major spring and summer season. It's interesting to note that of its visitors 48% came from overseas, 31% came from states outside the tri-state area, but a strong 21% came from the tri-state area of New York, Connecticut, and New Jersey. Its benefit to the City and State of New York from visitors was \$40.1 million, according to the museum's study. That's not chicken feed. But of course, you could only buy one **Van Gogh** painting with that amount. So it is all relative.

How does a museum that is starting up fund itself and acquire artwork for its collection? Well, if you're **Alice Walton**, the child of **Walmart** founder **Sam Walton**, you take some of your \$33 billion fortune and build the **Crystal Bridges Museum of American Art** in **Bentonville, Arkansas** and fill it with artwork that you own. When you're looking for new artwork, you send the museum's President and a curator on the road for a year with a Sam's Club card in one hand and GPS in the other, to literally visit the studios of 1,000 artists in all 50 states, a score the artists using an Olympic type scoring system, with points being awarded for artistic "engagement," "virtuosity," and "appeal" of the artwork.

How is the museum doing, you ask? Well, it's drawn more than a million visitors since it opened in 2011. It's made Bentonville—population 38,000 (smaller than the weekly attendance at the **Museum of Modern Art** in **New York**)—a worldwide destination.

Don Bacigalupi, the museum's president, said of his extraordinary journey, "You see a lot of work that starts to look the same, a lot of artists who have a career locally but aren't going to be able to make the jump. And then every once in a while you find an artist who blows you away, who you just can't believe, and it makes all the miles worth it." For him, excitement came in **Las Vegas** from an artist who mixed Latino street culture with art historical references, "Think Henry Moore meets a piñata," he said.

Another historic waterfront, known as the gambling Mecca, **Atlantic City, New Jersey** as it appeared in the 1930s was painted by **Florida** artist, **Jim Flood**. His depiction shows the 180 foot schooner yacht *Atlantic* (which set the Transatlantic speed record in 1905 with famous racing skipper Charlie Barr at the helm—a record which wasn't broken until 1980). Sailing past unusual and ornate buildings of the time, including the Madison Hotel, Brighton Hotel, known for its famous Brighton Punch, the Claridge Hotel built in 1930, and still the tallest hotel in town; the Marlborough-Blenheim Hotel, a large scale hotel built of reinforced concrete under the supervision of **Thomas Edison**, Bossart's Dennis Hotel, still

in existence, and the Shelburne Hotel and the Warner Theater. Has made prints of this image available which can be found at jamesaflood.com. Jim tells me he was also commissioned by a Chinese naval architect to do a painting of the HMS *Renown*, the last battle cruiser, a World War I vintage ship, which also saw action in World War II. It appears there was a large Chinese contingent on board the *Renown* during World War II. Jim's also been commissioned to make a model of the HMS *Repulse* to accompany the painting.

If you happen to visit the brand new resort **Over Yonder Key** in the **Bahamas**, you'll also get a chance to see a large section of Jim's colorful paintings which they purchased in the form of 25 oversized giclée prints on canvas to decorate their main villa. Visit at overyonderkey.com.

Ever wonder how artists do it? Well, one **Tim Jenison**, a video hardware/software production inventor in Texas, wondered this about **Johannes Vermeer**, the great 17th century Dutch artist. His paintings so captivated Jenison that he couldn't believe that any human could have created the perfect, surreal light in Vermeer's paintings. Jenison never painted a day in his life, but he spent the next several years figuring out Vermeer's technique so he could recreate Vermeer's painting "The Music Lesson." He figured that some kind of optical assistance was used by Vermeer. It's long thought by many that the artist used a "camera obscura" to project an image of an actual scene on to a wall or canvas. Jenison thought okay, but that would not account for Vermeer's ability to capture the light the way that he did. One day (while taking a bath), Jenison realized that if he put a mirror at a certain angle above the canvas he could reflect a scene in a way that allowed him to capture all of its detail. So what did he do to paint the "Music Lesson"? Well, he took 213 days to build an exact replica of the room – furniture, windows, etc. – in Vermeer's painting, and another 130 days to make the painting. He found that being Vermeer was very tedious. In fact, he said he might have simply given up if there wasn't a film crew there recording every brush stroke. He said, "It was so getting old. It was kind of a full time job." Hey, and you thought artists had it easy. Did you say film crew? Yes I did. This whole wacky quest was made into a feature movie, *Tim's Vermeer* was released by **Sony Pictures** and made under the direction of the well known magicians **Penn and Teller**. It's a fascinating story of an artistic obsession and of one of the great technical painters of all time. Another testament to how powerful an affect a work of art can have on a person.

We were contacted recently by **Patrick Frost**, a fan of the work of maritime artist **Carl Evers** (1907-2000) who asked whether he could produce a limited edition of 25 "art guitars" with an image of one of Carl's paintings on it. Picture Eric Clapton in concert waiting on a Carl Evers guitar. You can't make this stuff up.

Other interesting naval projects are in the works, including *Fighting Warships of World War II*, a collaboration between **Paul Kennedy**, a **Yale University** renowned scholar of British sea power and, **Ian Marshall**, past president of the **American Society of Marine Artists** and illustrator of four books on naval history.



James E. Buttersworth (1817-1894)
American 3-Decker off Belem Castle
 Oil on Canvas 12" x 16" \$75,000

This is one of a remarkable pair of paintings (Also see back cover) that have come down through the family directly from the personal collection of Rudolph J. Schaefer Jr., author of *J. E. Buttersworth, 19th Century Marine Painter* (originally published in 1975; revised and updated in 2009, Mystic Seaport), and noted worldwide authority on the paintings of J. E. Buttersworth.

Continued from page 29

Fighting Warships of World War II combines Kennedy's narrative with 60 watercolor paintings by Ian to be published sometime in 2016 to be accompanied by an exhibition of Ian's paintings. We will keep you posted.

From **Larry Gotch** in **Newport, Rhode Island** we learned of a fascinating trove of military art. 16,000 works of art owned by the **US Army**, created by everyone from **Norman Rockwell** to **Hitler**, are currently housed in a warehouse in **Fairfax County, Virginia**. The **Army Historical Foundation** is attempting to raise \$175 million to build the **National Museum of the U.S. Army** in **Fort Belvoir, Virginia** to open in 2018. Being that the **Los Angeles Clippers** just traded hands for \$2 billion, an art loving patriot might be able to kick in the \$40 million the Foundation is lacking to make this museum a reality.

Talk about missions, watercolorist **Marc Castelli** has taken it as his mission to educate people about and advocate for personal lives of the **Chesapeake Bay's** watermen with his art and photography. Not only does he paint the watermen in action, but he's out with them several days a week throughout the year. In fact, his painting of power dredging in a blizzard was chosen as the 2014 poster for

the Watermen's Caucus. He spread his artist wings even further across the Bay with the replica of the Colonial schooner *Sultana*, built in **Chestertown, Maryland**. He chronicled the building in 1400 pen and ink drawings from beginning to end. These will be displayed in the halls of the new *Sultana* Organization building. He's also crewed nearly twenty-four years aboard Chesapeake Bay log canoe *Jade D*, built in 1931 for ancestors of **John C.**

North who is writing a book on these Bay Log canoes and has asked Marc to be the project's art and photo editor. It will be the first book written on these fascinating boats since M.V. Brewington's *Chesapeake Bay Log Canoes and Bug Eyes*, published in 1937. Marc is also an automobile buff, having painted the winners of the **Concours d'Elegance** in **St. Michael's, Maryland** for the last seven years. He also recently traveled to Texas for a Ferrari event.



Nicholas Berger (b. 1949)

Backing Down, Hudson River Between Piers 10 & 9, New York Oil on Panel 29" x 43" \$16,500



John Meccray (b. 1937)

In this dramatic painting the great Herreshoff Schooner *Westward* is shown with all canvas set, casting a huge shadow from her backlit sails as she leads King George V's *Britannia* on the downwind leg of a race in the Solent in 1925. Launched in 1910 in Bristol, Rhode Island, the American built *Westward* was much admired by the huge crowds that followed yacht racing in the years before the outbreak of WWI - and the end of the big class. At 160' LOA she was built to challenge Europe's formidable racing yachts which she did magnificently with legendary captain Charlie Barr at the helm, winning 174 races over four decades. Since 1979 artist John Meccray has devoted himself to

Westward and Britannia

Oil on Canvas 31" x 50" \$135,000

the study and portrayal of the great yachts that were built and raced at the turn and into the early part of the 20th century. No painter has done more to keep this golden era of yachting alive today. His contributions have also included helping found the Museum of Yachting and the IYRS School of Technology and Trades in Newport, Rhode Island where the restoration of America's oldest yacht *Coronet* is currently underway. It is no wonder that his stunning paintings are avidly collected by top yachtsmen around the world like Ted Turner and Gary Jobson.

America's Leading Gallery of Marine & Sporting Art



James E. Buttersworth (1817-1894)

Sappho Leading Dauntless Around the Mark

Oil on Canvas 12" x 16" \$160,000

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