

MARINE ART QUARTERLY™

Special Double Issue

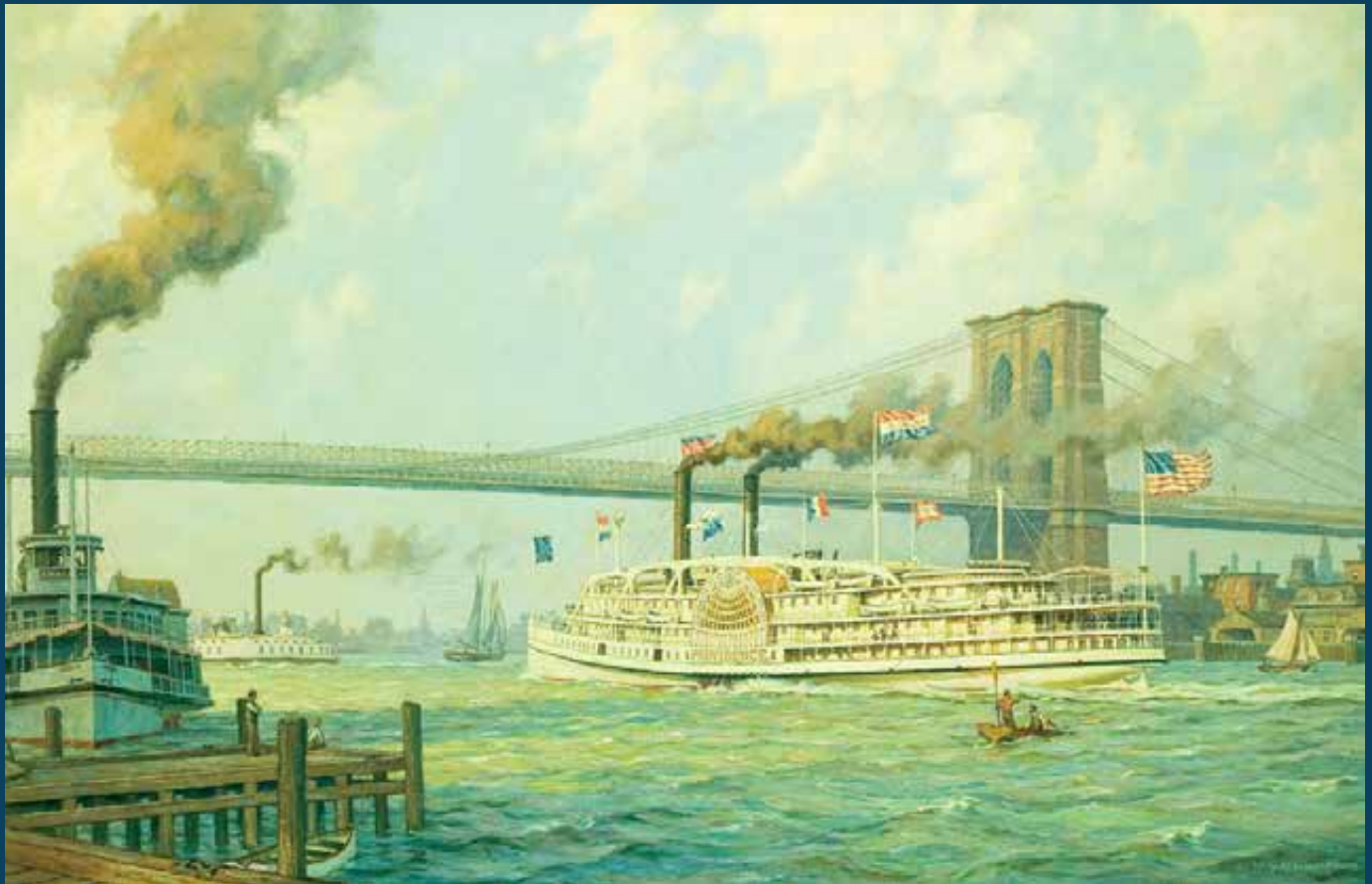
An Insider's Guide to Marine Art for Collectors and Historians

What's Inside:

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



Two classic views of America's Busiest 19th Century Harbor
by the Dean of New York Steamship Painters...



William G. Muller

Bound for Fall River, Steamer PROVIDENCE Passing under the Brooklyn Bridge, 1885

Oil 26" x 38" \$35,000



William G. Muller

East River Nocturne, New Haven Line Steamer RICHARD PECK Approaches the Brooklyn Bridge, 1895

Oil 28" x 46" \$40,000

Information on purchasing the Artwork pictured in the *MARINE ART QUARTERLY* 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 has been a great deal of activity in the marine art world over the last six months including exhibitions, workshops and projects by dedicated marine artists all over the globe. So let's get right to the news, we'll start with the **American Society of Marine Artists (ASMA)**, which celebrated its 30th Anniversary by opening a massive exhibition of over 100 works of marine art from its members this May at the **Chase Center on the Riverfront in Wilmington, Delaware**. It was a stellar event. In addition to hundreds of visitors attending, the over 40 artists from across the country were on hand to meet collectors and discuss their work. Among the artists in attendance were **Willard Bond, John Barber, David Bareford, William Duffy, Peter and Lisa Egeli, Consuelo Hanks, Neal Hughes, James Iams, Norma Jay, Michael Karas, Michael Killelea, Loretta Krupinski, ASMA President Ian Marshall, Len Mizerek, Richard Moore, Charles Robinson, Sergio Roffo, Alan Ryall, Robert Semler, Kim Shaklee, Kent Ullberg, Paula Watermann, Kim Weiland** and many others. That's quite a gathering of talent! The society also produced a full-color catalog designed by society fellow **Len Mizerek**, which will travel with the exhibition during its six-month run and is available for purchase for \$20 (See our Book Pages or americansocietyofmarineartists.com).

Also in attendance were **Dennis Kane** from **The National Geographic Society**, **Michael Przycki**, President of **Chase Riverfront Center** and **Lori Dillard Rech**, President of the **Independence Seaport Museum in Philadelphia**, where the artists were treated to a special dinner in the great cabin of the Tall Ship, **Moshulu** which is now berthed at the museum. Fittingly, the cover of the exhibition catalog features a painting by an ASMA Artist, **Tom Wells (1916-2004)**, who actually sailed as a hand aboard **Moshulu** and painted her many times. It's too bad Tom was not able to be aboard the old girl one last time.

The artists in attendance in **Wilmington** were also treated to special tours of the **Winterthur Museum and Gardens, Delaware Art Museum** and the **Brandywine River Museum / N.C. Wyeth House and Studio in Chadds Ford, Pennsylvania** where **Andrew Wyeth's** granddaughter, **Henrietta** gives regular tours. When asked by his granddaughter why he doesn't give interviews or speak about his work, **Andrew Wyeth**, now 90 years old replied, "Everything I have to say is on these walls." That's about as good a reason as I can see to make a trip there. More information can be had by visiting the museum websites: brandywinemuseum.org, delart.org and winterthur.org.

Even if you couldn't make the opening ceremonies in Delaware, there will be numerous opportunities to see the 30th Anniversary Exhibition – from July through September at the **Chesapeake Bay Maritime Museum in St. Michaels, Maryland** (cbmm.org); from October through February, you can view it at the **Noyes Museum of Art in Oceanville, New Jersey** just outside Atlantic City (noyemuseum.org); and thereafter, at the **Spartanburg Art Museum in Spartanburg, South**

Carolina (spartanburgartmuseum.org). Next summer you can find it at the **New Bedford Art Museum in New Bedford, Massachusetts** (newbedfordartmuseum.org). See our Exhibition Pages for actual dates.

In addition to the artwork on display, a keynote speech was given by **Peter Trippi**, the publisher of **Fine Art Connoisseur** magazine, who put the significance of the exhibition in perspective by talking about what he sees as the current worldwide resurgence of interest in realistic art. He calls it a "mini revolution" against the 20th century infatuation with abstract art when artists abandoned the 19th century search for "beauty and truth" through the transcendental experience that observing and recording nature could provide. This gave rise to schools like the **Hudson River School**. Trippi's thesis is that in the early 20th century artists turned away from the outside world and into them-



Joseph McGurl

Squall, Nantucket Sound

Oil 24" x 48" \$55,000

selves to create art focused more on conceptual ideas and inner experience and less connected to the past, and the world around them.

I might even define this resurgence in realism a little more, and observe that 100 years ago here in the Eastern U.S., just as in **France**, for the very first time artists began to set up their easels outdoors and paint directly from nature, searching for a record of an experience rather than constructing paintings along certain formulas. At the same time, tremendous wealth was being generated by the industrial revolution (and no income taxes!) and was accompanied by a new interest in culture and the arts! Leading businessmen began to support and encourage artists by amassing huge quantities of art – along the way creating enormous private collections – some of these now form the basis of our nation's great cultural institutions – like the **Isabella Stewart Gardner Museum in Boston, Massachusetts**, **The Frick Collection in New York, NY**, **The Barnes Foundation in Philadelphia, Pennsylvania**, and the **National Gallery of Art in Washington, D.C.**, which opened under the patronage of the **Andrew W. Mellon** family.

In the American West however, there was little time for the serious pursuit of culture in this period. Settlers were still claiming land, fighting Indians, looking for water and building cities and towns virtually from scratch. However, by the latter part of the 20th Century, the West was booming and interest in the arts had exploded, so much so that by the 1980's there were groups of artists venturing into the western landscape (just as they had 80 years ago in the East) to paint directly from nature. Successful entrepreneurs embrac-

ing their western lifestyle and surrounding natural beauty, offered great support and encouragement to artists. Over the last 20 years, large, private collections have been amassed, and a plethora of first-class private museums built and filled to the brim with top-notch art, from oilman **Bill Kerr's National Wildlife Museum in Jackson Hole, Wyoming**, or **Gene Autry's Autry National Center in Los Angeles, California**, to **Joan Irvine's Irvine Museum in Irvine, California** and the **Fleischer Museum in Scottsdale, Arizona**. Today, the thriving Western art scene involves literally hundreds of galleries in places like **Santa Fe and Taos, New Mexico**, **Bozeman, Montana**, **Carmel, California**, or **Scottsdale, Arizona**.

Meanwhile, back in the East...the ultimate abstract painting was being made by Russian painter **Malevich**, which was white paint on a white canvas; and artwork featuring a life-sized shark floating in formaldehyde was selling for hundreds of thousands of dollars. Individual viewers and collectors began to say, "Gee, not only don't I understand this stuff, but I don't like it." Many artists were quick to respond. So that today, artists in the East are beginning to look outward again at the world around them as a source of inspiration. They are painting outdoors together, and participating (as they have in the West for the last 30 years) in painting events, where collectors can actually see paintings being made on the spot and are able to develop

a personal relationship with the artist. This has struck a chord in people, and has helped create the "mini revolution," developing a whole new, vibrant art scene based on traditional artistic values and methods.

This certainly has been reflected in the renewed worldwide interest in marine art over the last 30 years and which today continues to grow and expand, reflecting the individual contributions of thousands of marine artists around the globe. Perhaps it's because marine art never wavered far from its focus on the mysterious beauty of the sea and sky, and the unique stories of the men and women who ventured in all conditions and manner of vessels on all the oceans and into every port, and up every river in the world writing the history of our civilization. This art form keeps attracting the very best realist painters in the country today and a huge, worldwide audience. We are certainly fortunate to be able to bear witness to this great resurgence and to be able to enjoy the fruits of these extremely talented artists.

The April issue of *Fine Art Connoisseur* magazine contained a fine article entitled "American Marine Art Lives!" written by **Charles Raskob Robinson**. It highlights the importance of marine art throughout history, beginning in 17th century Holland through the observations and opinions of scholars like **Dr. Walter Liedtke**, curator of European paintings at **The Metropolitan Museum of Art**; **Dr. Eleanor Hughes**, assistant curator at the **Yale Center for British Art**; and **Sam Scott**, the associate curator at **The Peabody Essex Museum**; and **Dr. Robert C. Ritchie**, research director of **The Huntington Library Art Collections in San Marino, California**.



Donald Demers

Driving Hard, HENRIETTA, The Great Transatlantic Race of 1866

The exploits of America's early competitive yachtsmen still captivate us today. The epic race from Sandy Hook, N.J. to the Isle of Wight between James Gordon Bennett Jr.'s *HENRIETTA*, Pierre Lorillard Jr.'s *FLEETWING* and George and Frank Osgood's *VESTA* showcased the power of American Schooners and sportsmanship like never before. Each man put up \$30,000 for the 'winner take all' purse – rules as to sails to be carried, ballasting allowed etc., were carefully drawn up and signed. From the firing of the starting gun on December 11, 1866, it was an amazingly

close race. Here on Day Two the competitors, now hundreds of miles offshore, are in sight of one another for the very last time. Professional captain, "Bully" Samuels, is driving *HENRIETTA* so hard, she is literally airborne. But his perseverance paid off, she crossed the line first on Christmas Day, after a passage of 13 days, 21 hours and 55 minutes. Amazingly, both *FLEETWING* and *VESTA*, finished within hours, and only 40 minutes apart! Don's dramatic painting captures the enduring excitement of the sport of open ocean racing.

Oil 30" x 40" \$55,000

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The *ASMA News* (the Society's member newsletter) has added a "Journal Section" dedicated to the perspectives of Marine Art historians and experts. The May issue contained an introduction by yours truly, and two interesting articles, in one article, President Emeritus of **The South Street Seaport Museum, Peter Stanford**, discussed the actual founding of the American Society of Marine Artists and its close ties with the Museum. In particular, through the work of ASMA's first President, **Charles Lundgren**, Maritime Artist in Residence for the **American Export-Isbrandtsen Lines** and the official artist of the first **Operation Sail, 1976**, who along with **Oswald Brett, George Campbell, Mark Myers, John Stobart, Bill Muller, Mark Greene, Carl Evers**, and **MaryAnne Murphy** officially announced the formation of ASMA in the 1978 Summer Issue of *Sea History* magazine which had on its cover **Carl Evers'** painting of "South Street Seaport" and the heading "MARINE ART LIVES!" The Society's first Exhibition was held during the **National Oceans Week in Washington D.C.** and featured 34 paintings -- ASMA has certainly come a long way in the past 30 years! In a second article maritime historian and author **Robert Webb** wrote about the special marine genre of ship portrait painters which we'll discuss later in this issue.

If that weren't enough, the ASMA also opened a New England Exhibition at the **Cultural Center of Cape Cod** in **South Yarmouth, Massachusetts**. On hand for that event were a whole host of artists, including **Del-Bourree Bach, Jeff Eldredge, Bill Hansen, Catherine Farrell, Howard Heath, Don Stoltenberg, Russ Kramer, C.W. Mundy, Sergio Roffo, Glenn Secrest, Mike Mazur** and others. Exhibition Organizer/Artist **Lisa Goodwin** tells us that they held the first "Young Marine Artist Search" (is this **American Idol: Marine Artist Version?**) where they discovered a talented

19-year old artist **Matthew Antoine**, whose 45" x 100" painting just blew everyone away. Lisa tells us that Matt had been struggling with regular schoolwork so that this recognition of his artistic abilities may help him explore a new direction with confidence. His painting and those of three other young artists actually hung side-by-side with the pro's -- pretty exciting for a young artist. What a great program for young people. Lisa said that it was so successful that when the exhibition travels to Maine they will hold a state-wide "Young Marine Artist Search". For more information, young artists may go to: americansocietyofmarineartists.com or contact Lisa directly at: swanhaven@aol.com, or pick up the June issue of *Cape Cod Life* magazine which includes an article on the program.

The New England Exhibition which features over 60 paintings and sculptures is on display this summer through September 1 at **The Herreshoff Museum** and the **America's Cup Hall of Fame in Bristol, Rhode Island** (herreshoff.org). The curator, **John Palmeri** kicked off the show with a talk on using historical research in marine art. It then moves to the **Maine Maritime Museum in Bath, Maine** (mainemaritimemuseum.org) from October through January, 2009.

The entire New York maritime community came together under the auspices of **The National Maritime Historical Society** to honor marine artist **John Stobart** on June 25th at the **Down Town Association** in **New York City**. The dinner was held to recognize John's unique contributions to benefit the **Port of New York**, which he has painted over 20 times in the last 40 years. John felt so strongly about his ties to the Seaport that he wrote a special book **John Stobart and the Ships of South Street Seaport** for the occasion, which includes many of John's New York paintings, and in which he tells the story of his long association with **South Street Seaport**. The book is still available

for purchase for \$10 (seahistory.org), so we won't give away all of its secrets here, but in it, he relates the story of immigrating to **Canada** from **England** in 1950. Although he was a successful painter of steamship portraits for calendars, he felt that "his colloquial Derby accent" was holding him back from being accepted in the London art gallery scene even though he'd spent seven years training at the **Royal Academy**. His first stop in Canada was Toronto, where he hooked up with **Alan Howard**, then the curator of the **Toronto Maritime Museum**, who advised him to focus his sights on the much larger market in the United States. The first indication that this might be a good move was that John's seatmate on the train to New York was the editor of *American Artist* magazine. As John says in his book, "One thing an artist needs above all else is luck, and oh boy, have I had luck." This chance encounter led to his first sold-out exhibition at the **Kennedy Galleries** in New York within a year. John was then introduced to **Peter Stanford** who had taken it as his personal mission to save the historic New York waterfront. In Peter's busy office on Front Street, John met everybody from sailor/author **Allen Villiers**, who sailed the *Joseph Conrad* around the world, **Fred Harvey**, Boatswain aboard *Shenandoah* on her final trip to New York in 1910, Director of the **San Francisco Maritime Museum, Karl Cortum** and shipping magnate, **Jakob Isbrandtsen** who had bought the ship *Wavertree* three blocks from the old seaport area to secure their future. Tugboatmen **Edmond Moran** and **James McAllister** were regular visitors, so was Australian artist **Oz Brett**, who John says "had been the source for my detailed knowledge of rigging and ship lore over the years to the extent that he might well be co-signing my paintings." They would all repair to the **Square-Rigger Bar** to share ideas about ships, sailing men and the future of the seaports. It was at the Square-Rigger Bar that

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William R. Davis

Afternoon off East Chop, Martha's Vineyard

Oil 24 "x 36" \$35,000

INTERESTING NEWS FROM THE ART WORLD AT LARGE

The art world at large is a dynamic marketplace, with all sorts of fascinating goings on throughout the year. Some of these have a direct impact on collectors of marine art, while others simply offer insight into aspects of the mysteries of the marketplace. The most recent period has seen developments in the global art market, buying and selling art on the Internet and determining authenticity, forgery and theft. One quick gauge of how the art market is faring is to take a look at the major auction houses. Both **Sotheby's** and **Christie's** closed out 2007 in a Kentucky Derby photo finish, and both well ahead of their previous years. For Sotheby's this meant consolidated sales of \$6.2 billion, up 51% from the previous year. For Christie's the year ended at \$6.3 billion, a 36% increase over 2006, including 793 works of art selling for over \$1 million each.

How's the market in 2008? Well, I can tell you in Sotheby's contemporary art sale in May, they realized a total of nearly \$470 million in two days alone, with a single painting by 20th century British artist **Francis Bacon**, 58" x 78," selling for \$86.28 million, and many other pieces bringing in double digit millions. In fact, the average lot value in this sale was a shade over \$5 million! As **Tobias Mayer**, head of Sotheby's Worldwide Contemporary Art Department said, "We saw hunger for great works of art from a truly global community."

The fact is, regardless of the price of gas or the regular uncertainties that accompany an election year; the art market seems to be stronger than ever. There were record sales being achieved in everything from marine art to wristwatches, old masters' paintings, sculptures, Asian art, furniture, pottery, decoys, sporting art and religious artifacts, etc. This appears to be a really astonishing period, with interesting collectibles stronger than ever. Refer to the Sales Results Pages for some of the actual results.

An **Associated Press** article reprinted in **Arts and Antiques Weekly** earlier this year seems to capture the market well. They observed over the last year, "It seemed like a new record was being shattered every time an art auction was held- although the boom has occurred against a backdrop of a dreadful year for the financial sector in the United States." **Michael Moses** of the Mei-Moses Fine Art Index, which tracks the performances of art as an investment and asset (discussed in an earlier *Quarterly* issue) commented "But this is the first time in a long time where we've had truly universal world wealth expand. It's a relatively new precedent that there is so much wealth being created all over the world."

Of course, what do you do if you are an auction house that has just made dramatic increases in your sales? Why you raise your premiums, of course! First **Sotheby's**, then **Christie's**, both in the exact same amount, and here it is: both now charge premiums to the buyer of 25% on the first \$50,000 (it had been 25% on the first \$20,000 and then 20% on the rest), 20% on anything between \$50,000 and \$1 million, with 12% on anything above \$1 million. The reason given by Sotheby's, a publicly traded company, was that in order to be selected by sellers to handle their consignment they had been kicking back some of the buyer's premiums to the sellers. Apparently Christie's was doing the same thing. And they both will continue to do so, but now they just have more to play with. Of course, for lots without the super high ticket value, the auction houses are still collecting an

additional 10 -15% from the seller as well, depending on the negotiated rate.

Some of these sales to the worldwide market have been a result of access to auctions through various Internet auction companies. **LIVEAUCTIONEERS.com**, **Artfact Live**, (**Invaluable Live** in the UK) and **eBay** have offered platforms for buyers and sellers to participate in auctions in real time from anywhere in the world. Through these sites collectors can subscribe to a service that allows them to view and participate in auctions in progress. **eBay Live** had been the primary platform for this, but upon its announcement that it would discontinue its live auction service at the end of 2008, **Artfact**, which had been a source primarily for auction results, has announced its new service to its 6 million users.

commissions, etc. that are applicable in the particular situation in which you are operating.

The international Internet auction market poses risks even for giants like eBay. It took them two attempts to successfully enter the Chinese auction arena, recently partnering with **TOM online**. In France, the auction regulatory committee, the **Council of Sales**, has taken eBay to court to better define the standards that should apply to Internet auction sales as opposed to the traditional sales room standards. The Council noted that it had been studying eBay's French site **eBay.fr** since 2003, and had observed a number of problems, including misrepresentation by sellers. It's no surprise that when lots of money and individuals are involved, real issues continually arise and the application of statutes needs to be reevaluated.



Montague Dawson (1895-1973)
Oil 20" x 24"

The American Brig ARGUS Engaging His Majesty's Sloop PELICAN in British Waters, August 14, 1813

Sold at Christie's New York for \$229,000

eBay has been undergoing a number of other changes, including the retirement of its founder and CEO **Meg Whitman** and President **Bill Cobb**; restructuring of its fees, which involved raising fees to list items and raising commissions on items upon their sale from 2 to 8%, and giving preference to what they call their "power sellers" who receive discounts and better service and exposure through a ranking system. Their ranking is based on eBay's anonymous buyers' "faceless" feedback system that has left the door open for competitors to sabotage other sellers. eBay may also begin offering a form of credit for multiple purchases by the same buyer. But as always, with new enterprises, all these things appear to be in a slight state of flux in response to what the market will tolerate. When buying and selling on the Internet, it is best to have a clear understanding up front of fees,

The **State of Pennsylvania** is the first to ask the question of what the difference is between a "conventional" auctioneer who must be licensed by the state's Board of Auctioneer Examiners and professional "auction brokers" who sell on eBay with no license. Under the proposed House bill "brokers" could obtain a special license after passing a written test in lieu of the apprenticeship or extensive training course the state requires of conventional auctioneers, and pay a fee of about \$100/year. They'd also be required to obtain a bond for \$5,000, have a contract describing their terms with the State Licensing Board, and set up a separate escrow account so consignors will always get paid. It sounds like this is a good model for other states to follow. Anything that helps to identify and qualify a seller both in terms of holding them to the rigors of authenticity of what they sell and to their financial agreement seems to be a good idea to us.

Of course, you can still do business in auction houses the old-fashioned way. British-based auction house **Bonham's** says it's been making its move in the market. They've recently relocated their **New York Headquarters** to the **IBM Building** at 57th Street and Madison Avenue, the former home of the **Dahesh Museum**. How do they stack up against Sotheby's and Christie's? Well, they were pleased with their record results in 2007, posting \$600 million. They continue to hold maritime auctions of interest to maritime collectors in their **London** sales room, please refer to the list on these pages for upcoming auctions. Bonham's also opened a Canadian showroom in **Toronto** and conducted its first sales in **Paris** and **Dubai** earlier this year.

For those who'd rather visit a particular gallery exhibition from the comfort of their own home, there's a new website devoted to the world of contemporary art providing video insights to shows and exhibitions in major galleries around the world. For more information on this **Art Guide**, visit: artivi.com.

Regardless of laws and regulations, there will, of course, always be unscrupulous operators trying to pass off fraudulent goods for their own gain. Authorities in the **United States** and **Spain** arrested seven people earlier this year, charging them with selling counterfeit prints by **Pablo Picasso**, **Marc Chagall**, **Salvador Dali** and others for a profit of more than \$5 million a year over the past eight years. Apparently, the suspects manufactured prints based on actual limited edition prints, counterfeiting the artists' signatures and producing false certificates of authenticity. It's also alleged that they engaged in "shill bidding" to bid the prices up when they sold prints on the Internet, directly to dealers, etc. Fortunately there are guys keeping an eye on this kind of activity, including the **U.S. Postal Inspection Service**, the **FBI**, **U.S. Immigration**, **Customs Enforcement** and police departments around the world. As **Patrick J. Fitzgerald**, the U.S. Attorney for the Northern District of Illinois, where one of the arrests was made, said, "Con artists should not be confused with master artists." Anyone who feels they've been a victim of a fraudulent art sale can contact the U.S. Attorney's office at

their website: usdoj.gov/usao/iln or call: 866-364-2621.

While some are fraudulently selling artwork and forging it, for the less skilled or the less imaginative there's downright stealing valuable works of art and reselling it. But unlike the suave guys, like actors **Steve McQueen** and **Pierce Brosnan** in *The Thomas Crown Affair* movie, it turns out most of these thieves aren't too swift. And in fact, as **Randy Kay** recently noted in *The New York Times*, "Art is an exceedingly dumb thing to steal." The Federal Bureau of Investigation estimates that there are \$6 billion every year in stolen art and artifacts. To start, art is easy to steal, and most criminals do so in hopes that the insurance companies will come forward and negotiate some kind of a cash settlement. **Thomas McShane**, author of *Stolen Masterpiece Tracker*, a memoir of his 20 years as an art investigator for the FBI, recalls, a thief who had stolen a **Rembrandt** in 1971, negotiating his price for the return of the painting from \$5 million to \$25,000. He also related the case of a **Queens, NY** antique dealer who was caught in the act of stealing what he thought was \$20 million of artwork from a Queens' warehouse, but which turned out to be mostly fakes. As Mr. McShane noted, "Danny had about as much knowledge of art as your local hotdog-stand man." *The Thomas Crown Affair* it was not.

While **Christie's** has continued to offer its strictly maritime sales twice a year at its **New York** showroom, usually in January and July (although this year its July auction has been rescheduled for December 3, 2008), **Christie's** has decided to close its model and marine art department in London and fold it into its larger and more general sales. In response, an enterprising fellow named **Charles Miller** has opened a new auction house in London specializing in just such nautical items. His first auction was scheduled for early July with another one in October. See our auction listing for details. That's all for now.

UPCOMING AUCTIONS

August 16 – 17
Marine, China, Trade & Sporting Art Northeast Auctions
Portsmouth, NH
603-433-8400
northeastauctions.com

August 27
Scottish & Sporting Pictures Sotheby's
Perthshire, Scotland
01764 694 254
sothebys.com

September 1
Sporting Books Christie's
South Kensington, London
44(0)20 7930 6074
christies.com

September 9
Sporting Art Bonham's
Knightsbridge, London
44(0)20 7393 3900
bonhams.com

September 10
The American Poster Sale & Vintage Posters Christie's
South Kensington, London
christies.com

September 16
Marine Sale Bonham's
New Bond St., London
bonhams.com

September 17
Marine Sale, Part 2 Bonham's
Knightsbridge
bonhams.com

September 25
Exploration and Travel Christie's
King St., London
44(0) 20 783 99060
christies.com

October 20
Maritime Antiques
Online sale – ebay live
San Rafael, CA
207-363-4247
maritiques.com

October 22
Maritime Models & Collectibles Charles Miller Ltd.
London
44-0-207-806-5530
charlesmillertd.com

October 27
The Channel Island Sale Bonham's
Jersey, UK
44(0) 1534 722441
bonhams.com

October 29
Maritime Art Christie's
Kings St., London
christies.com

November 11
Clock, Watches & Barometers Bonham's
Knightsbridge
bonhams.com

December 3
Maritime Art Christie's
Rockefeller Center, N.Y.
212-636-2000
christies.com



Donald Demers

Hauling in a Haze

Oil 20" x 30" \$30,000

RECENT SALES at AUCTION and ELSEWHERE

\$52,600,000	<u>Francis Bacon</u> (1909-1992) Study for "Pope Innocent", 1962	\$1,105,000	<u>Edward Weston</u> nautilus shell 1927 photograph	\$269,000	<u>Lee Dudley</u> Ruddy Duck decoy	\$134,750	<u>Odd Job's</u> hat from <i>Goldfinger</i>
\$50,000,000	<u>Thoroughbred horse</u> BIG BROWN's stallion rights	\$1,048,000	<u>Edward S. Curtis</u> North American Indian 16 complete photographic portfolio	\$264,000	Ammonite 31 1/2" fossil rock	\$127,500	<u>Tiffany</u> peony table lamp
\$32,521,000	<u>Andy Warhol</u> "Double Marlon Brando" 1966, Mixed Media	\$941,000	<u>Early</u> automobile weathervane 3'	\$242,000	"Case of <u>Domaine de la Romanée Conti</u> Wine", 1990	\$126,000	150 collectible beer cans
\$29,161,000	<u>Pablo Picasso</u> "Head of Dora Mar" Bronze 31"	\$896,250	<u>General Custer's</u> personal battle flag	\$241,000	<u>Chippendale</u> mahogany bombe chest of drawers, 1770	\$122,000	<u>J.R.R. Tolkien</u> <i>The Hobbit</i> first edition
\$21,000,000	<u>Magna Carta</u> Copy 1297 signed King Edward	\$869,800	<u>Early Ming Dynasty</u> narcissus bowl 7 3/4"	\$241,000	<u>Montague Dawson</u> "Night Suspect" Oil 40"x50"	\$121,000	<u>Gorham</u> silver punch bowl c. 1875 22 1/4"
\$18,500,000	<u>Rothschild</u> Fabergé Egg c.1860	\$856,000	<u>Lothrop Holmes</u> Merganser Hen decoy	\$229,000	<u>George Ropes, Jr.</u> (1788-1819) set of 4 "Constitution vs. <i>Guerriere</i> " gouache 14"x19"	\$115,000	<u>Adolph Hitler's</u> globe
\$17,730,000	<u>Thomas Moran</u> "Green River Wyoming" Oil	\$787,000	<u>Russian</u> enameled jeweled silver casket c.1908	\$220,000	<u>Illusionist</u> Levitator Man animated figure, 1910	\$115,000	<u>John J. Audubon</u> "Snowy Owl" plate CXXI, R. Havell c.1832
\$14,300,000	<u>Wooden Buddha</u> , 1223 26" high	\$632,500	1838 American half dollar	\$216,000	<u>Bob Seidemann</u> U.S. Navy <i>Blue Angel's</i> crew and plane photograph	\$113,525	Original drawing for <i>Peanuts</i> comic page
\$9,670,000	<u>Edward Hicks</u> "Peaceable Kingdom" c.1846	\$624,400	<u>Patek Philippe</u> 18k pink gold wristwatch, 1953	\$216,000	<u>Wicked Witch's</u> hat from <i>The Wizard of Oz</i>	\$112,575	<u>E. Howard</u> oak regulator clock c.1890
\$9,500,000	<u>Porn.com</u> Internet domain name	\$576,000	<u>Starship Enterprise</u> model 78"L	\$208,250	<u>Queen Anne</u> side chair, Philadelphia, 1750	\$108,480	<u>Charles Shultz</u> 4 <i>Peanuts</i> comic strips
\$6,030,000	<u>J.M.W. Turner</u> "Storm Clouds Gathering Over Venice" Watercolor	\$573,000	<u>Fabergé</u> silver enamel jewelry box c.1910	\$205,000	<u>Babe Ruth</u> 1914 Baltimore News rookie card	\$107,550	<u>Liberty or Death</u> 1 st Confederate flag
\$5,753,000	53.71 <u>Carat</u> D flawless diamond	\$542,400	<u>Punch</u> cigar store figure Samuel Robb (1851-1928) 5 1/2'	\$200,000	<u>Frederic Remington</u> "Bronco Buster" #96 bronze	\$103,500	<u>Michael Keaton's</u> <i>Batman</i> costume
\$5,750,000	<u>Andrew Wyeth</u> (1917-) "The Intruder" Tempera	\$537,750	<u>Robert E. Lee</u> Civil War surrender document and papers	\$191,500	<u>Fossilized</u> mastodon skull	\$103,000	<u>Montague Dawson</u> Snuggling down the <i>Norman Court</i> , Oil, 28"x 42"
\$5,417,000	<u>Chippendale</u> Carved mahogany scalloped tea table	\$505,000	<u>Rolex</u> stainless steel oyster Cosmograph Daytona wristwatch	\$191,200	<u>Native American</u> burlwood bowl 25"	\$100,000	<u>Geronimo's</u> 1870 Springfield rifle
\$5,300,000	<u>George Washington</u> gold friendship medal presented to Lafayette	\$492,500	<u>Leica</u> 0 series No. 107 camera	\$181,000	<u>David Ortiz's</u> Red Sox jersey cemented in foundation of new Yankee Stadium	\$96,000	<u>Ernest Hemingway</u> <i>The Old Man and the Sea</i> signed pre-publication copy, 1952
\$4,410,000	<u>Frederic Remington</u> (1861-1909) "The Signal" Oil	\$488,750	<u>Terminator 2: Judgment Day</u> endoskeleton model	\$175,110	<u>Mills</u> c.1981 roulette machine	\$93,600	<u>James Bond's</u> , 1958 submariner Rolex Watch
\$3,740,000	<u>Childe Hassam</u> (1859-1935) "Sunset at Sea"	\$457,000	<u>Nathan Cobb, Jr.</u> carved hollow Canadian goose decoy	\$165,000	1910 <u>Pierce Four</u> motorized bicycle	\$91,000	<u>Mickey Mantle's</u> signed bat
\$3,737,500	1804 \$1 coin	\$414,000	<u>Colt No.3</u> belt Paterson pistol, c.1840	\$161,000	<u>James E. Buttersworth</u> (1817-1894) " <i>Volunteer</i> " 1887 oil	\$90,000	<u>Adam Smith</u> "Inquiry into Wealth of Nations"
\$3,626,000	<u>Harry Winston</u> 24.42 carat diamond ring	\$408,250	<u>American</u> pilot chart book, 1794	\$160,000	<u>Complete</u> Cracker Jack baseball card set, 1915	\$89,625	<u>Marvel</u> comics #1 1939
\$3,400,000	<u>Abraham Lincoln</u> letter dated April 5, 1864	\$405,000	<u>Albert Einstein's</u> 1 1/2 page letter on God	\$157,000	<u>Confederate</u> dolphin head naval sword	\$82,250	<u>Ogden Pleissner</u> (1905-1983) "Salmon Fishing" watercolor
\$3,300,000	<u>Personal Dagger</u> 1629 of Shah Jahan builder of Taj Mahal	\$351,000	<u>Redware</u> decorated ceramic plate, 1785, 12 1/2" dia.	\$155,350	<u>Photographic</u> volume of Michelangelo sculptures with 500 year guarantee	\$89,625	<u>Peter Fonda's</u> Captain America flag from <i>Easy Rider</i>
\$3,280,000	<u>Frederic Remington</u> "The Cheyenne" Bronze	\$345,000	<u>King Kong</u> movie poster	\$155,000	<u>Jackie Robinson's</u> , 1951 game Jersey	\$89,420	<u>Emperor Maximillian's</u> place guard helmet c.1866
\$2,170,000	<u>Norman Rockwell</u> (1894-1978) "Saint Nick" Oil	\$341,779	<u>Bride of Frankenstein</u> Boris Karloff poster	\$151,534	<u>Mickey & Minnie Mouse</u> 48" dolls	\$87,114	<u>Ty Cobb's</u> game bat
\$1,832,000	<u>E. Charlton Fortune</u> (1885-1969) "Late Afternoon, Monterey" oil 26" x 28"	\$334,600	<u>Montague Dawson</u> "The Pirates Cove, Wafer Bay" Oil	\$149,500	<u>German</u> Rhein metal FG42 machine gun	\$84,000	<u>Rembrandt van Rijn</u> 'Christ before Pilate' etching
\$1,673,000	<u>Ulysses S. Grant's</u> sword	\$331,000	<u>Babe Ruth's</u> Baseball Cap	\$147,000	<u>John Lennon's</u> Beatles suit	\$84,000	<u>Thomas Jefferson</u> letter to Lafayette
\$1,553,500	<u>World's Largest</u> gold nugget	\$328,000	<u>William Manchester</u> painted wooden steamboat weathervane, 1858	\$145,000	<u>Hank Williams'</u> lyric notebook	\$79,000	<u>Paul Revere Jr.</u> silver tankard 5 1/2"
\$1,200,000	24 <u>Cent</u> "inverted center" stamp, 1869	\$313,000	<u>Shoeless Joe Jackson's</u> game bat	\$144,000	<u>Dr. McCoy's</u> space suit from original <i>Star Trek</i> episode	\$77,000	<u>Cigar Store</u> Indian with tomahawk 64"
		\$301,000		\$144,000	<u>William Bradford</u> (1663-1752) <i>The Arctic Regions</i> illustrated with 141 albumen prints, 1873	\$72,716	<u>Ted Williams'</u> rookie Boston Red Sox cap
						\$72,000	<u>James A.M. Whistler</u> (1834-1903) "Two Ships" 1875 etching
						\$70,437	<u>Harrison Ford's</u> <i>Indiana Jones</i> bullwhip

\$70,200	<u>Clark Gable's</u> 1934 Harley Davidson motorcycle	\$40,000	<u>Joe Frazier's</u> "Thrilla in Manila" fight robe	\$23,900	<u>Geronimo's</u> autobiography 1906	\$10,625	<u>Builder's Half Hull</u> of 3-Masted Schooner <i>Zebrina</i> , 1873, 57"L
\$68,500	<u>Titanic</u> Life Preserver	\$38,640	<u>Florida Keys</u> chart, 1790	\$23,000	<u>Ute</u> buffalo hide saddle blanket	\$10,453	<u>Humphrey Bogart</u> letter
\$67,000	<u>Darryl Strawberry's</u> 1998 World Series ring	\$37,500	"To Europe" SS <i>Leviathan</i> Poster, Lithograph, 30"x 20"	\$22,500	<u>Builder's Half Hull Model</u> Sandbagger <i>Truant</i> , c. 1852, 24"	\$9,625	1950's double-sided Chrysler/Plymouth neon sign
\$66,125	<u>Jane Peterson</u> (1876-1965) Venetian Scene oil	\$37,041	<u>Mickey Mouse</u> windup toy	\$22,197	<u>Gone with the Wind</u> armchair	\$9,200	<u>Thomas Webb</u> duckbill perfume bottle
\$65,500	<u>Wyatt Earp's</u> shotgun	\$36,000	<u>Eric Clapton's</u> Gibson Firebird guitar	\$21,850	<u>Sailor Made</u> whale ivory cane	\$8,996	<u>Audrey Hepburn</u> signed photo 4"x5"
\$64,625	<u>John James Audubon</u> "Pileated Woodpecker" No.23 plate CXI	\$35,100	<u>Miles Walters</u> (1774-1849) "Ship <i>Electra</i> off Dover" oil	\$20,700	<u>Frederick John Maulhaupt</u> (1700-1800) "Gloucester Harbor" oil	\$7,760	<u>Cheyenne</u> woman's buckskin dress
\$64,350	<u>Billy the Kidd's</u> Colt 45 revolver	\$35,000	<u>Marklin</u> toy tin boat 13"	\$20,987	<u>Emile Gruppe</u> (1896-1978) "Gloucester Harbor in Evening Light" oil	\$7,500	RMS <i>Titanic/Carpathia</i> Rescue Telegram
\$63,250	<u>Julie Andrew's</u> coat from <i>Mary Poppins</i>	\$34,600	<u>Yacht SS Delphine</u> 1921 scale model 64"	\$20,350	<u>Silver</u> serving spoon, 1757	\$7,500	<u>Anton Otto Fischer</u> (1882-1962) Man Overboard, Oil, 24"x 36"
\$60,500	<u>El-Bart Dry Gin</u> tin advertising sign	\$34,500	<u>English Regency</u> mahogany wall clock	\$20,315	<u>General Custer's</u> cavalry sword	\$7,170	<u>Beverly Hillbilly's</u> Jed Clampett costume
\$60,000	<u>Declaration of Independence</u> Tyler printing 1818	\$33,460	<u>Apollo 16</u> lunar module needle nose pliers	\$20,000	<u>Late 19th century B.B.</u> <i>Crowinshield</i> half hull model	\$7,150	<u>Civil War</u> 1840 Cavalry sword 33"
\$60,000	<u>Meteorite</u> fragment 4½" x 3¾"	\$33,460	<u>J.K. Rowling</u> <i>Harry Potter</i> first edition, 1997	\$20,000	<u>Pair of Color Scrimshaw</u> 19 th c. Whale's Teeth with British Frigates, 6" each	\$7,139	<u>John Adams</u> signed ships papers
\$57,500	<u>Multibladed</u> pocket knife, 1893	\$33,425	<u>Ceramic</u> shaving mug with horse drawn ambulance	\$20,000	<u>Admiralty Model</u> of British 64-Gun Ship on the Line, c.1660-70, 34"	\$7,000	<u>Steel Folk Art</u> Swordfish Weathervane, 46"
\$55,000	<u>Ice Age</u> mammoth tusk 10', 177 lb	\$33,000	<u>Slingin Sammy Baugh's</u> 1948 trading card	\$19,550	<u>William Lester Stevens</u> Harbor Scene oil	\$6,875	<u>Morris Rosenfeld</u> (1885-1968) Yachts <i>Nina, Neduma</i> and Head Sails on <i>Migrant</i> , Set of 3 Gelatin Silver Prints, 13 ½"x 10 ¾" each
\$54,625	<u>Anthony Thieme</u> "Back Beach, Rockport, Maine" oil	\$31,917	<u>Mickey Mantle</u> 1952 Topps card	\$19,200	<u>Norman Wilkinson</u> "Golf in Northern Ireland" poster, 1925	\$6,812	<u>Beatles</u> "Yesterday and Today" album signed by Paul McCartney
\$54,240	<u>Pair</u> of Adirondack guide boats	\$31,200	<u>Ernest Shackleton</u> <i>The Heart of the Antarctic</i> first edition, 1909	\$18,800	<u>Frank Vining Smith</u> (1879-1967) "On the High Seas" oil 34"x40"	\$6,780	<u>S.S. Titanic</u> baker's pay slip
\$53,800	<u>Builder's Half Hull Model</u> S.V. <i>Maria</i> , 1896, 75"L	\$31,200	<u>Narwhal</u> tusk	\$18,400	<u>Currier & Ives</u> "Great Fire of Chicago", 1871 lithograph	\$6,270	<u>Collection</u> of 100 spark plugs
\$53,775	<u>James Dean's</u> <i>East of Eden</i> pocket watch	\$30,550	<u>Reynolds Beal</u> (1867-1951) "Sailboats", 1942 oil 16"x19 ¾"	\$17,925	<u>Herman Melville</u> <i>Moby Dick</i> first edition, 1851	\$5,650	<u>Theodore Roosevelt</u> <i>Big Game Hunting</i> first edition, 1899
\$51,750	<u>Star Trek Enterprise</u> command chair	\$29,881	<u>Alex Rodriguez</u> Seattle Mariners jersey	\$17,600	<u>Michelin Man</u> plastic figure 32"	\$5,625	<u>Marine</u> Chronometer, Shepard & Sons, c.1878
\$51,520	<u>Kelly's</u> Old Cabin Bitters glass bottle	\$29,875	<u>Buzz Aldrin's</u> Gemini 12 spacesuit patches (12)	\$17,250	<u>Cast iron</u> Popeye doorstop 9"	\$4,500	<u>Zane Grey</u> <i>Tales of Fishes</i> first edition c.1920
\$51,000	<u>Air King</u> 52 radio, 1933	\$29,800	1920 Roosevelt campaign pin	\$15,950	<u>Ford</u> panel truck toy with Harley Davidson wings, 1943	\$4,434	<u>Lon Chaney</u> photo
\$50,400	<u>William M. Sloane</u> <i>Life of Napoleon Bonaparte</i> 4 volumes, 1896	\$29,800	<u>Henry Scott</u> (1911-1966) American Clipper <i>Blue Jacket</i> , Oil, 42"x 28"	\$15,000	<u>Scrimshaw</u> Walrus' Tusk "Perils to Whalersmen," c. 1850, 17"L	\$4,250	<u>Lock</u> of Henry VIII's 6 th wife's hair
\$49,000	<u>Beatles</u> signed baseball	\$28,780	<u>Ralph Cahoon</u> "Seesaw" oil	\$14,690	<u>Bram Stoker's</u> <i>Dracula</i> first edition, 1897	\$4,025	<u>Cast iron</u> phrenology ink well
\$48,950	<u>James Bard</u> (1815-1897) & <u>John Bard</u> (1815- 1856) Side-wheel Steamboat <i>Perry</i> , 1845 oil 17 ½"x35"	\$28,580	<u>Harry James'</u> trumpet	\$14,400	<u>United States Lines</u> poster, 1928	\$3,600	<u>Complete Set</u> Topps' "Fighting Marines" trading cards
\$47,800	<u>Six Pounder</u> cannon, 1838	\$28,600	<u>Antique</u> wood plane	\$14,340	<u>Janis Joplin's</u> dress	\$3,354	<u>Lock</u> of Marilyn Monroe's hair
\$47,263	<u>Set</u> of unused Super Bowl tickets 1-17	\$26,450	<u>Antonio Jacobsen</u> (1850-1921) "Schooner <i>Kentucky</i> " oil	\$14,000	<u>Capt. James T. Cook</u> (1729-1779) <i>Voyage to the Pacific</i> first edition, 1784	\$3,346	<u>Civil War</u> metal "Press" badge
\$46,800	19 th century tomahawk	\$25,800	<u>P.T. Barnum</u> advertising sign	\$13,750	<u>Marin-Marie</u> (1901-1987) Clippership in Calm Waters, Watercolor, 15"x 20"	\$2,966	<u>Box</u> of Peters Target 20 gauge shotgun shells
\$46,750	<u>Early Monopoly</u> oil cloth board game	\$25,300	<u>Cast Iron</u> toy checker cab 9"	\$12,806	<u>Al Capone's</u> bullet proof vest	\$2,868	<u>Superman</u> comic #140
\$46,000	<u>Captain Kangaroo's</u> jacket and pants	\$25,000	19 c. Chinese Export School "Harbor Fort" oil 3½"x5½"	\$12,654	<u>Set</u> of Gerald Ford's golf clubs	\$2,835	<u>Signed</u> Humphrey Bogart photo
\$46,000	<u>Frederick Mulhaupt</u> Rockport Scene 12"x16"	\$25,000	<u>Elvis Presley's</u> acoustic guitar	\$11,500	<u>Kestner</u> boy Kewpie doll, 1912	\$1,625	<u>Nantucket Basket</u> c.1960 10"
\$46,000	<u>The Great Bible</u> 1539	\$25,000	<u>Chinese School</u> 19 th c. Clippership <i>L. Shep</i> in a gale, Oil, 23"x 29"	\$11,250	<u>Frederick Calvert</u> (1785-1844) Fishing Boats off a Coast, Oil, 19"x 28"	\$1,350	<u>State of Illinois</u> shaped cornflake
\$45,000	<u>John Hancock</u> signed document, 7/11/1776	\$25,000	<u>Conrad Freitag</u> (1802-1894) Pilot Boat <i>Washington</i> , 1883, Oil, 24"x 36"				
\$43,750	<u>Fred Pansing</u> (1844-1926) Cunard Liner RMS <i>Umbria</i> off Brooklyn Heights, Oil, 31"x 62"	\$25,000	<u>William H. Yorke</u> (1847-1921) American Clipper <i>Beverly</i> and 3-Masted Ship, Oil, 26"x36"				
\$43,200	<u>Advertising</u> "Chocolats" poster 1895	\$25,000	<u>Antonio Jacobsen</u> (1850-1921) U.S. Frigate <i>Constitution</i> , Oil, 20"x 35"				

Upcoming Marine Art Exhibitions and Events Around the Globe

THE AMERICA'S CUP – THE NEWPORT YEARS

The America's Cup often referred to as sailing's "Holy Grail" is the oldest active trophy in all of sports. This exhibit explores it's rich history linked with Newport since the race first came there in 1930.

The Museum of Yachting
iysr.org • 401-847-1018
Ongoing

THE AMERICA'S CUP & THE HERRESHOFF MARINE MUSEUM LECTURE SERIES

Herreshoff Marine Museum
Bristol, RI • herreshoff.org
401-253-5000

Resolute & Vanitie: The Greatest Large Sailboat Rivalry in American Yachting

Nat Herreshoff II, historian
August 14

The Twelve Meter Years

David Pedrick, designer of eight America's Cup campaigns
September 11

Always New: How the America's Cup Never Stops Reinventing Itself (And Why We should Approve)

John Rousmaniere, distinguished author
October 18

ARTISTS OF THE GREAT LAKES

Over 100 paintings of the waters, the land and the people of the upper Mid-west during the first half of the 20th century.

Kresge Art Museum

Michigan St. University
artmuseum.msu.edu • 517-353-9834
July 2 through November 2

THE ART OF THE BOAT: Photographs from the Rosenfeld Collection

This exquisite exhibit will consist of over forty photographs that celebrate the marriage of great yachts and the sea through the lens of a gifted father and son team, Morris and Stanley Rosenfeld.

Maritime Museum of San Diego
sdmaritime.com • 619-234-9153
Opens August 1, 2008

ASMA 2008

NEW ENGLAND EXHIBITION

Juried exhibition of members of the American Society of Marine Artists, including works by Willard Bond, Don Demers, Peter Egelli, Loretta Krupinski, Len Mizerek, Ian Marshall, Sergio Roffo, Len Tantillo and others.

Herreshoff Marine Museum
Bristol, RI
herreshoff.org • 401-253-5000
June 28 – September 1
Maine Marine Museum
Bath, ME • 207-443-1316
mainemaritimemuseum.org
October 24 – January 15, 2009

ATLANTIC WORLDS

Paintings, carvings, weapons, porcelain artifacts and documents reveal the connections between three continents (Europe, Africa and America) from the 17th the 19th centuries.

National Maritime Museum
Greenwich, ENGLAND
nmm.ac.uk
New permanent exhibit

BATEAUX JOUET –

Toy Boats from Paris 1850-1950

The collection of toy boats and pond boats from Musée National de la Marine, Paris.

Australia National Maritime Museum
Sydney, AUSTRALIA
anmm.gov.au
Through August 17

trove of carving, steamboating, sailing ships and sailmaking objects and images.

Chesapeake Bay Maritime Museum
St. Michaels, MD
cbmm.org
410-745-2916
Ongoing

CALIFORNIA IMPRESSIONISM: Paintings from Irvine Museum

60 plein air paintings by early 20th century impressionists who were drawn to the extraordinary land and seascapes of California.

The Hyde Collection
Glen Falls, NY
hydecollection.org
518-792-1761
November 16 – January 18, 2009



William Duffy

Mooring at Marsh's Edge

Oil 12" x 18" \$4,200

BRISBANE AT SEA:

CUTTER TO CONTAINERSHIP

An Exhibition of Original Paintings by Marine Artist Don Braben of over 60 vessels that bear the name Brisbane and their maritime histories, from a tiny colonial cutter of 1822 to a huge Singaporean containership of 2006.

Queensland Maritime Museum
Queensland, AUSTRALIA
Through August 24

ALFRED S. BROWNELL MARITIME HISTORY COLLECTION

11 models of East Coast fishing vessels, photographs, and 19th century drawings of ship figureheads.

Providence Public Library
Providence, RI • 401-455-800
provlb.org/resources
Ongoing

THEIR LAST PASSAGE:

The Robert H. Burgess Collection

This exhibition weaves stories of the passions of collecting through highlights of Burgess' treasure-

COASTAL WATERS:

Looking Back at the Paintings of David Thimgan (1955-2003)

A Retrospective Exhibit of David Thimgan's Paintings, the Contemporary Master of West Coast Maritime History.

Ventura Country Maritime Museum
Oxnard, CA
vcmm.org • 805-984-6260
October 18 through March 31, 2009

CONTEMPORARY MARINE AND SPORTING ART

By the leading artists from America, Europe and New Zealand. Paintings, sculpture, ship models and scrimshaw by Anthony Blake, Christopher Blossom, Don Demers, Flick Ford, James Girffiths, Ian Marshall, Victor Mays, John Mecray, Stanley Meltzoff, Leonard Mizerek, James Prosek, Keith Reynolds, Arthur Shilstone, John Stobart, Robert Weiss and others.

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

DAWN OF A COLONY:

St. Ives 1811-1888

Marine and landscape paintings by British, European and American artists who established St. Ives as a renown artist colony, including J.M.W. Turner, James McNeill Whistler, Henry Moore and others.

Tate St. Ives
St. Ives, Cornwall ENGLAND
tate.org.uk • 44 01736 796226
Through September 21

DUTCH NAVY MUSEUM

Ship models, paintings, weapons and uniforms relay the story of the Royal Netherland's Navy.

Dutch Navy Museum
Den Helder, THE NETHERLANDS
marine.nl/marinemuseum
31-223 657 534
Ongoing

THE EDMISTON GALLERY OF MARITIME ART

19th and 20th century oil and watercolor maritime paintings and an exhibit dedicated to the wreck of HMS *Orpheus*, New Zealand's worst shipwreck.

New Zealand National Maritime Museum
Auckland, NEW ZEALAND
nzmaritime.org
64-9 373 0800 ext. 810
Ongoing

THIS EXTRAORDINARY PARADISE: Living in Northwest Greenland

Photographs, carved ivory figures, jewelry and other objects explore the traditional life of the early 20th century Inughuit people of Greenland.

Peary-Macmillan Arctic Museum
Bowdoin College
Brunswick, ME
bowdoin.edu/artic-museum
207-725-3414
Ongoing

15TH ANNUAL MARITIME EXHIBIT

Juried exhibition of today's finest maritime artists, sponsored by the American Society of Marine Artists.

Coos Art Museum
Coos Bay, OR
coosart.org • 541-267-3901
July 19 – September 20

FOLK ART SYMPOSIUM

An adjunct to the Maine Folk Art trail exhibits features demonstrations and discussions on scrimshaw, shaker folk art, painted decorated furniture and more.

Olin Art Center
Bates College
Lewiston, ME
mainefolkarttrail.org
September 28



Andrew Walton
Oil 28" x 36" \$8,500

*Winter Harbor 21's, MYSTERY and RIDDLE,
Preparing for the Downwind Leg*

FREER & WHISTLER: Points of Contact

23 oil paintings including a sequence of views of London's Thames River, as well as nocturnal landscapes.

Freer Gallery of Art

Smithsonian Museum
Washington, DC

si.edu • 212-633-1000

New exhibit runs indefinitely

GREAT BRITISH WATERCOLORS

From the Paul Mellon Collect at Yale Center for British Art

88 watercolors by 45 artists highlight the great diversity of British watercolor painting.

Yale Center for British Arts

New Haven, CT

ycba.yale.edu • 203-432-2800

Through August 17

HOMER, EAKINS, AND BELLOWS:

American Paintings, 1870-1925

Masterpieces by Winslow Homer (1836-1910), Thomas Eakins (1844-1916) and George Bellows (1882-1925) from the museum's collection.

National Gallery of Art

Washington, DC

nga.gov • 202-737-4215

Through January 2009

HOUDON AT THE LOUVRE:

Masterworks of the Enlightenment

20 sculptures from the Louvre Museum, Paris, by Jean-Antoine Houdon of George Washington, Benjamin Franklin, John Paul Jones, and other 18th and 19th century political and intellectual leaders.

High Museum of Art

Atlanta, GA • high.org • 404-733-4444

Through September 7

HOUSTON MARITIME MUSEUM

More than 150 ship models, plus artifacts and navigational instruments.

Houston Maritime Museum

Houston, TX

houstonmaritime.org

713-666-1910

Ongoing

THE HUDSON RIVER SCHOOL AT NEW YORK HISTORICAL SOCIETY

Over 100 famous paintings by Thomas Cole, Asher B. Durant, John F. Kensett and others.

New York Historical Society

New York, NY

nyhistory.org • 212-873-3400

Through January 16, 2009

ILLUMINATING THE SEA:

The Marine Paintings of James E. Buttersworth, 1844-1894

The first retrospective of famed marine artist James E. Buttersworth, includes 55 paintings spanning his entire career from his earliest days in England, to the 1893 America's Cup Race painted in the last year of his life.

Mystic Seaport Museum

Mystic, CT

mysticseaport.org • 860-572-5315

Through April, 2009

INUIT

A Selection of Works from the Musée National des Beaux-arts du Québec

110 sculptures depicting marine and land mammals, hunting, fishing and family themes from the Brousseau Inuit Art Collection.

McCord Museum

Montreal, Quebec CANADA

mccord-museum.qc.ca • 514-398-7100

Through October 13

J.M.W. TURNER

The largest retrospective ever presented in the U.S. of works by J.M.W. Turner (1775-1851) consisting of 140 oil paintings and watercolors, including sea-scapes, landscapes and historical scenes

Metropolitan Museum of Art

New York, NY

metmuseum.org • 212-535-7710

July 1 – Sept. 21

J.O.J. FROST GALLERY

Shipmodels and delightful folk art paintings of mariners, fishermen and their families of Marblehead,

Massachusetts.

Marblehead Museum and Historical Society

Marblehead, MA • 781-631-1768

marbleheadmuseum.org

Through October

JACOB JORDAENS

An exhibition centered around the newly restored large scale masterpiece by Jacob Jordaens, "The Ferry Boat to Antwerp" ca. 1623, explores the painting's concept, execution and significance in art history.

Statens Museum for Kunst

Copenhagen DENMARK

smk.dk • 45 3374 8494

November 8 – February 1, 2009

LISTENING TO OUR ANCESTORS:

The Art of Native Life Along the North Pacific Coast

Over 400 objects, from painted masks to fish hooks and ornamental dance blankets, explore the creative endeavors of the indigenous peoples of the North Pacific.

National Museum of American Indians

Smithsonian Museum

New York, NY • si.edu • 212-514-3700

Through July 20

MARINE ART OF TODAY AND YESTERDAY

Exhibition featuring leading artists from America, Europe and New Zealand. Original Paintings by Anthony Blake, Christopher Blossom, Don Demers, Leonard Mizerek, Ian Marshall and others.

Union League Club

New York City

jrusselljinishiangallery.com

November 2 through November 29

MARINE ART MUSEUM USHUAIA

The collection explores the development of marine art in Argentina since 1889 and includes works by traditional marinists as well as artists painting occasional maritime themes.

Museo de Arte Marino Ushuaia

Tierra del Fuego, ARGENTINA

museoarteushuaia.com.ar

02901 437-481

Ongoing

MARINER MADE:

Folk Art by Those Who Went to Sea
Maine Folk Art Trail

The finest examples of American Folk Art, including models, carvings, portraits, pottery, needlework and decorative objects having significance to the heritage of the state of Maine or to American Folk Art in general, shown simultaneously at 11 museums throughout the state.

Maine Folk Art Trail Museums

mainefolkarttrail.org

Through October

MARITIME MUSEUM OF CRETE

Shipmodels, artwork, charts, navigational instruments, sculptures, and

much more document centuries of Greece's dramatic maritime history.

Maritime Museum of Crete

Chania, Crete, GREECE

marmuseum.tuc.gr

28210-91875

Ongoing

MARITIME MUSEUM OF HULL

The centuries-old history of Hull as a whaling, fishing and shipping center of England unfolds through an extensive collection of marine art, scrimshaw, shipmodels, whale bones, maritime artifacts, and temporary exhibitions.

Maritime Museum of Hull

Kingston-Upon-Hull, ENGLAND

hullcc.gov.uk • 01482-300300

Ongoing

MARITIME MUSEUM OF CURACAO

Antique miniatures, ship models, nautical maps, charts and instruments from the 16th century onward reveal the maritime history of Curacao.

Maritime Museum of Curacao

Curacao, NETHERLANDS ANTILLES

caribseck.com/curacao

599-9-465-2327

Ongoing

MARYLAND'S MARITIME HERITAGE: From Fells Point to the World, 1760-1850

Ship models, artifacts, paintings, portraits and nautical implements substantiate the historical footprint of Baltimore and Maryland in the formative years of American history.

Maryland Historical Society

Baltimore, MD

mdhs.org • 410-685-3750

Opened Spring 2008

IAN MARSHALL: CRUISERS AND LA GUERRE DE COURSE

Exhibition of 50 Original Watercolors from the President of the American Society of Marine Artist's 5th Book.

jrusselljinishiangallery.com

MEN IN FICKLE SEAS:

The Art of Jack Lorimer Gray (1927-1981)

23 original oil paintings by one of Canada's best known marine painters.

Minnesota Marine Art Museum

Winona, MN

minnesotamarineart.org

866-940-6626

Through October 24

MEN, SHIPS AND THE SEA: MASTERWORKS OF CALIFORNIA Paintings by Armin Hansen and William Ritschel

A retrospective of the works by two California artists who were seminal in the creation of the Monterey School and early California art.

Monterey Museum of Art

Monterey, CA

montereyart.org • 831-372-5477

Through October 21

Continued on next page

MESSING ABOUT IN BOATS:

Yachting on the Connecticut River
Photographs review the history of pleasure boating on the Connecticut River.

Connecticut River Museum

Essex, CT
ctrivermuseum.org • 860-767-8269
Through October 15

MEYEROWITZ:

Bay Sky Porch

Photographs from the 1970s of Cape Cod and Provincetown, MA and their unpredictable seas by Joel Meyerowitz (b. 1936).

The Palmer Museum

Penn State University
State Park, PA
psu.edu • 814-865-7672
Through September 3

MINI-MODEL COLLECTION

1:11250 scale models produced since the turn of the 20th century from the Whiteside Collection.

Maritime Industry Museum at Ft. Schuyler

Throggs Neck, NY
sunymaritime.edu/maritime
718-409-7218
Ongoing

MUSEO DEL MARE

Shipmodels by students of the school of naval architecture, navigational and scientific instruments, charts and maps, photographs and documents.

Museo Del Mare

Naples, ITALY • 081-6173749
museodelmarenapoli.it
Ongoing

NAVIGATORS –

Defining Australia

Ship models, navigational instruments, charts, globes, and scientific instruments trace the voyages of Asians and Europeans to the shores of Australia.

Australian National Maritime Museum

Sydney, AUSTRALIA
anmm.gov.au
Through January 2010

NEEDLEWORK – ART, CRAFT and INDUSTRY IN A PORT CITY

Art and artifacts and tools investigate the impact of needlework on the New Bedford whaling community from the late 18th to the early 20th centuries, including sail-making and scrimshaw tools.

New Bedford Whaling Museum

New Bedford, MA • 508-997-0046
whalingmuseum.org
Through December

A NEW WORLD:

England's First View of America

More than 70 16th century watercolor drawings of Jamestown and Roanoke Island by John White (1540-1606) are the first visual documentation of the

New World.

Jamestown Settlement

Williamsburg, VA
historyisfun.org • 757-253-4838
July 15 – October 15

OCEAN TO OUTBACK

Australian Landscape Paintings, 1850-1950

The best works from the National Collection celebrate the 25th anniversary of the National Gallery of Australia.

Cairns Regional Art Gallery

Cairns, Queensland, AUSTRALIA
cairnsregionalgallery.com.au
Through July 27

Araluen Galleries

Alice Springs, NT, AUSTRALIA
August 9 – October 9

OCEANIE (SOUTH SEA ISLANDS)

Art, sculpture, fishing and farming implements and, monumental rock and wood statutes from Eastern Island and other islands of Polynesia and Micronesia.

Royal Museum of Art and History

Brussels, BELGIUM
kmgk.mrah.be • 32 (0)2 741 72 11
Opening October 30

de la Ville de Paris

Paris FRANCE
Mam.paris.fr • 33 01 53 67 40 00
Through September 7

POLAR ATTRACTIONS

Contemporary artistic interpretations of the Arctic and Antarctic by 30 artists.

Peabody Essex Museum

Salem, MA • pem.org • 978-745-9500
Through June 7, 2009

PORTRAIT OF TALL SHIPS

Explore the architectural beauty of tall ships in a stunning two-person exhibition of the photographs of Michael Berman and Thad Koza

Maritime Museum of San Diego

sdmaritime.com • 619-234-9153
July through January, 2009

THE RELATIONSHIP BETWEEN HUMANITY & THE SEA

Juried Exhibition sponsored by the Australian Society of Marine Artists

Mission to Seafarers Victoria

Docklands, Victoria AUSTRALIA
andrea.mtsmelb@swiftdsl.au
44 0400 816 332
October 18 through October 26, 2008



Marc Castelli
Watercolor 22" x 30" \$4,600

Putting it in the Bank
Chesapeake Bay Log Canoe JAYDEE

PATRICK MAHON

Drawing Water

Multifaceted exhibit includes representational paintings of rivers from the museum's collection curated by Patrick Mahon, the author of *A Book of the River*.

Kamloops Art Gallery

Kamloops, BC CANADA
kag.bc.ca
250-377-2400
October 19 – January 4, 2009

PETER DOIG

100 contemporary paintings and drawings, many with marine related themes, by a British artist residing in and inspired by Trinidad.

Musée d'Art Moderne

ROMANTICIS IN

THE CHANNEL ISLANDS

19th century paintings by European artists inspired by the light, rugged coasts and extreme weather of the Jersey, Guernsey and the other Channel Islands.

Jersey Museum

Jerseyheritagetrust.org
44 (0) 1534-633300
Through December

ROYAL SOCIETY OF MARINE ARTISTS

Annual Exhibition of the Society's Member Artists

Mall Galleries

London, ENGLAND
mallgalleries.org • 020-7930-6844
October 15 – October 26

SEASCAPES:

TYRON and SUGIMOTO

"Sea Moods", 19 pastels by Dwight Tyron (1849-1925) side by side with 6 black and white seascape photographs by contemporary Japanese photographer Hiroshi Sugimoto explore a common theme separated by time and medium.

Arthur M. Sackler Gallery

Smithsonian Museum
Washington, D.C.
si.edu • 202-633-4800
July 12 – January 15, 2009

SCONSET: 02564

Art, architecture, video and audio programs explore the evolution of Sconset, MA from a fishing village to a famed summer resort.

Nantucket Historical Association

Nantucket, MA
nhu.org • 508-228-1894
Through 2008

THE SECOND GOLDEN

AGE OF DUTCH ART: 19th Century Paintings from the Beckhuis Collection

60 19th century Dutch paintings including works by marine painters Hendrik Mesdag and Jan van Masterbroek.

The Hearst Art Gallery

St. Mary's College of California
Moraga, CA
stmarys-ca.edu/arts
925-631-4379
October 11 – December 13

SHIP MODELS:

The Evolution of Ship Design

40 ship models celebrate 1,000 years of shipbuilding.

Hart Nautical Gallery

MIT Museum's
Cambridge, MA
web.mit.edu/museum
617-253-5942
Ongoing

SILK ROAD TO CLIPPER SHIP:

Trade, Changing Markets and East Asian Ceramics

1000 years of export ceramics from China, Korea and Japan—exploring how foreign trade influenced decorative design and technique.

Kresge Art Museum

Michigan State University
East Lansing, MI
artmuseum.msu.edu
Through August 1

SISLEY IN ENGLAND AND WALES

London and its environs along the Thames River and the rugged coastline of Wales are the subjects of two groups of impressionist paintings by Alfred Sisley (1839-1899).

The National Gallery

London ENGLAND
Nationalgallery.org.uk
44 020 7747 2885
November 12 – February 15, 2009
Amgueddfa Cymru

National Museum Wales
Cardiff, Wales UNITED KINGDOM
March 7, 2009 – June 14, 2009

**SOUTH STREET:
The Photographs of
Barbara Mensch**

Contemporary photographs of the once thriving Fulton Fish Market and its colorful inhabitants.

South Street Seaport Museum

New York, NY
southstseaport.org • 212-748-8600
Through August 2009

**SPARKMAN & STEPHENS:
EVOLUTION BY DESIGN**

In celebration of Sparkman & Stephens 100th birthday, this exhibition explores the renowned yacht design firm and the relationships of the people who created so many successful and beautiful yachts.

The Museum of Yachting

iyrs.org • 401-847-1018
Ongoing

SPEED

49 paintings by James E. Buttersworth to Willem de Kooning, as well as sculptures and 12 ship models explore how speed and motion are achieved in art.

Virginia Museum of Fine Arts

Charlottesville, VA
vmfa.museum • 804-340-1400
Through August 3

STATIONARY VOYAGES

20 contemporary photographers examine boats in the museum's collection as objects of art.

The Mariner's Museum

Newport News, VA
mariner.org • 757-592-2222
Through September 7

TALL SHIPS

By H.S. Tuke, RA RWS

Impressionist oil paintings and watercolor by Henry Scott Tuke (1858-1929) celebrates the Funchal 500 Tall Ship Regatta 2008.

Falmouth Art Gallery

Falmouth, Cornwall, ENGLAND
falmouthgallery.com
44 (0) 1326 313863
September 6 - 27

300 YEARS OF EUROPEAN ARTS

**Selections from Burchichter/Kierlin
Marine Art Collection**

Includes works by James Buttersworth, George Bellows, Eugene Boudin, Claude Monet, Camille Pissarro, Pierre-August Renoir and others.

**Minnesota Marine
Art Museum**

Winona, MN
minnesotamarineart.org
866-940-6626
Opens October



Lai Fong

19th Century China Trade Clippership in Heavy Seas

Oil 25" x 35" \$19,500

**30TH ANNIVERSARY
ASMA EXHIBITION**

Over 100 of America's preeminent contemporary American marine artists will celebrate the 30th anniversary of the American Society of Marine Artists in a year-long traveling exhibition of paintings, watercolors, drawings, sculpture and scrimshaw.

Chase Center on the Riverfront

Wilmington, DE
centerontheriverfront.com 302-425-3929

May 16 – July 6

Chesapeake Bay Maritime Museum

St. Michaels, MD
cbmm.org • 410-745-2916

July 25 – September 22

Noyes Museum of Art

Oceanville, NJ
noyesmuseum.org • 609-652-8848
November 13 – February 22, 2009

TUGBOATS NIGHT & DAY

Paintings, prints, photographs and murals by Steve Cryan, John Stobart, Jin Lee and others, prints and drawings of tugboats by John A. Noble, and historical material celebrate an icon of New York Harbor.

The Noble Maritime Collection

Staten Island, NY
noblemaritime.org v 718-447-6490
Through December 2009

TURKISH NAVAL MUSEUM

More than 1500 sq. ft. dedicated to contemporary marine art.

Art Gallery

Turkish Naval Museum
Istanbul, TURKEY
dzkk.tsk.mil.tr • 90-212-327-4345
Ongoing

TURMOIL AND TRANQUILITY

**The sea through the eyes of Dutch
and Flemish masters 1550-1700**

Seascapes and coastal views, shipwrecks, storms and battles at sea by leading 16th and 17th century Dutch and Flemish maritime painters including Jan Brueghel the Elder, Jacob van Ruisdael, Simon de Vlieger, and the Van de Velde.

National Maritime Museum

Greenwich, ENGLAND
nmm.ac.uk

Through January 11, 2009

**29TH INTERNATIONAL
MARINE ART EXHIBITION**

Juried exhibition of maritime artists, sculptors and scrimshanders from around the world.

The Maritime Gallery

at Mystic Seaport
Mystic, CT • 860-572-5388
mysticseaport.org/gallery
September 27 – November 16

USMC ART GALLERY

8000 works of fine art document the Marine Corp. experience since World War I.

**National Museum of
the Marine Corp**

Triangle, VA
usmc-museum.org • 877-635-1775
Ongoing

WARM WINDS:

Connecticut Artists in the Tropics
Seascapes, landscapes and figurative works of art from warm climates by Connecticut artists.

Florence Griswold Museum

Old Lyme, CT
flogris.org • 860-434-5542
August 2 – October 5

**THE WAR THROUGH
STEICHEN'S EYES**

**Combat Photography in the Pacific
1943-1945**

The first exhibition of 50 photographs by Edward Steichen and photographers who served under him as war photographers in the Pacific during World War II.

San Diego Maritime Museum

San Diego, CA
sdmaritime.com • 619-2234-9153
Through July

**WINSLOW HOMER:
American Scenes**

A broad retrospective featuring Winslow Homer's (1836-1910) paintings, illustrations watercolors and etchings created from his earliest days to seascapes painted during the last 30 years of his life.

Museum of Fine Arts

Boston, MA
mfa.org • 617-267-9300
Through December 7

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1657 Post Road
Fairfield, CT 06824

e-mail:
rjinishian@optonline.net



John Mecray

The "Race of the Century:" VIGILANT and VALKYRIE II, America's Cup, 1893

Oil 29" x 52" \$150,000

Over the past 40 years, John Mecray has dedicated himself to promoting the appreciation and preservation of the great sailing yachts of the 19th and early 20th century. As co-founder of the Museum of Yachting and the International Yacht Restoration School in Newport, Rhode Island, John has helped create permanent institutions for the collection, restoration and exhibition of artifacts and vessels from yachting's rich history. As an artist, his dramatic depictions of the world's most magnificent yachts have earned him an international reputation as one of the finest marine painters of our time. Today his demanding technique allows for the completion of only one or two paintings a year.

In this stunning view of the pivotal moment in the final race of the 1893 America's Cup Regatta, the Nathaniel Herreshoff designed New York Yacht Club defender, *VIGILANT* (on the left), which was two minutes behind at the

mark, pours on more sail to close the gap. Mecray's stirring painting shows the simple enormity of her 21,148 sq. ft. sail area at the precise moment that two crewmen have been sent aloft to raise her club topsail inside her working topsail, and a third crewman walks the 90 ft. boom cutting away the reef points as he makes his way over tons of rushing water. Lord Dunraven's challenger *VALKYRIE II* has left her main reefed but has just had her spinnaker blown completely away in the freshening 25 knot breeze. She would set another spinnaker but that too was blown to shreds. As the wind increased to a virtual gale, *VIGILANT* averaged 11.5 knots on her final run downwind and roared across the finish line almost two minutes ahead of *VALKYRIE II* capturing the series through superior seamanship and good fortune to the delight of the enormous spectator fleet which included the Steamer *GREAT REPUBLIC* seen in the distance.



Continued from page 5

John's painting of the *Wavertree* leaving New York in 1895 on her way to **India** was critiqued by the group from every angle to make sure that nothing was amiss. Prints of that painting were made to raise money for the ship's restoration, and today, South Street Seaport now stands as one of the great urban maritime museums in the world. Attendees at the dinner included NMHS officers: **Ronald Oswald, Burchenal Green, H.C. Bowen Smith, Howard Slotnick, and Peter Stanford; Peter Aron;** maritime author **Bill White; Margaret Stocker** from **India House Foundation; Erin Urban** of **The Noble Maritime Collection; Jakob Isbrandtsen, and Capt. Brian McAllister**, quite an impressive group. The NMHS presented John Stobart with their **Distinguished Service Award**, and John

surprised Peter Stanford with the gift of an original painting of the ship *Wavertree* – Wow, that sure beats the matching pen set! All of this activity was spearheaded by the tireless efforts of **Peter Stanford**, who after 40 years still remains an effective and energetic advocate for maritime preservation around the world. Major donations were also received from the **Hudson River Foundation** and **Mary Burrichter** and **Robert Kierlin**, founders of the **Minnesota Marine Art Museum** in **Winona**, Minnesota (minnesotamarineart-museum.org).

John Stobart, himself, has been involved in his own tireless activities this year from a very successful one-man show and Plein-Air event in **Naples, Florida**, to the release of two brand-new prints. One of **Acadia**

National Park in **Bar Harbor, Maine** and the other of the inner harbor of **Honfleur, France**. Both were published in an edition of 300, 12"x16", \$200, (\$1,200 remarked). They are available by calling: 978-921-0761, or at: stobart.com.

John and his business manager, **Sandy Heaphy**, have been hard at work planning the largest retrospective exhibition ever of John's paintings to be held at the **Society of the Four Arts** in **Palm Beach, Florida** in 2010. Many will remember that this is where **America's Cup** winner **Bill Koch**, held an exhibition of his massive maritime collection last year. John is working on a major, new canvas to include in the show measuring 4' x 6', but the exhibition, which is scheduled to include over 150 paintings spanning John's 40-year career,

Continued on page 16



Dimetrious Athas

Gloucester Cup Schooner, LETTIE G. HOWARD Chases the Fleet

Oil 20" x 30" \$16,500

will be comprised of paintings borrowed back from private and public collections. While John knows the whereabouts of some of his paintings over the years, obviously paintings have changed hands and changed ownership, so he is putting out a call to any collector interested in loaning their painting(s) to the show, which will be held from the 22nd of January to the 28th of February, 2010. Just contact us at: 203-259-8753 or email: rjinishian@optonline.net, if you'd like your painting to be a part of this historic exhibition (great for its "provenance" – the painting's history of ownership and exhibitions).

John came up from his winter Florida hideout to join us this April for an exhibition and dinner at the **Riverside Yacht Club** in **Greenwich, Connecticut**. Also on hand for the night were leading marine artists, **Don Demers, Chris Blossom, Peter Arguimbau, Len Mizerek, Russ Kramer, William Duffy, Richard Dana Kuchta, Robert Blazek, Ed Parker and Peter Bowe**. Among the attending club members were well-known competitive sailor **Walt Alder**, and marine art collector and classic yacht aficionado, **Scott Franz**, owner of *Ticonderoga*. It was a great and interesting evening. **John Stobart** gave an impromptu talk, which included his view that an absence of content in much of today's abstract art can be traced to the lack of the kind of rigorous academic training in the art schools today compared to what he had to go through as an artist. He's actually put his money where his mouth is in this regard, and through his **Stobart Foundation**, endowed scholarships to help assist young artists in receiving the kind of foundation training he feels is a prerequisite for moving ahead in the field.

If you were at the start of this year's Bermuda Race, you would have spied painter **Peter Arguimbau** aboard his massive 1935 catboat, the *Molly Rose*, photographing and sketching the scene for his series of future paintings. In fact, Peter will spend most of the summer on the water doing research. You may sight him at the **Edgartown Classic**, off **Martha's Vineyard**, or at the **Catboat Regatta** off **Nantucket**, or chasing classic boats in **Buzzards Bay** or **Vinalhaven, Maine**. In addition to his on-the-water activities, Peter has completed negotiations on a studio in **Venice, Italy** where he plans to spend part of the year. He has also joined a gallery in

Dublin, Ireland where he just *had* to hand-deliver some paintings recently when he stayed at the Ambassador's Residence as a guest of former Congressman, **Tom Foley** (that comes under the "tough duty" category). He also paid a visit out to the oldest yacht club in the Western World, the **Cork Yacht Club**. So we may even see some paintings of the Irish classic yacht racing scene from him soon.

American Society of Marine Artists president **Ian Marshall's** own research-travels took him to **Argentina** for five weeks this winter where it just so happened his daughter, **Jessie**, was getting married. I am sure we'll see a series of paintings from that trip. His paintings of the fascinating Arab dhows sailed at the island of **Lamu**, off the East coast of **Africa** will be on exhibit in **Northeast Harbor, Maine** this summer, if you're up that way.

Ian also traveled to **London** earlier this year where he met with his counterpart **Geoff Hunt**, the President of the **Royal Society of Marine Artists**, to discuss the possibility of a joint exhibition to take place at the **National Maritime Museum** in **Greenwich, England** and a museum in the United States. London, of course, will be the site of the summer **Olympics** in the year 2012. A perfect time for such an exhibition, but it turns out that the National Maritime Museum will be closed during that period! Ian also visited **Portsmouth**, the home, of course, of Britain's most famous sailing vessel, *H.M.S. Victory* and the archeological remnants of one of its oldest, the *Mary Rose*. From his friend there, **Admiral Lippiett**, Ian learned that among the discoveries they've made, the long bows from the *Mary Rose* used in the 17th century (which were perfectly preserved on the sea bottom where the *Mary Rose* lay for centuries), were made of imported, (not English) yew wood. But more astonishingly, they were so powerful, they could be fired at a range of over one mile, outranging a lot of naval artillery of the time!

Ian was also invited by the captain of the *H.M.S. Norfolk* for a ten-day cruise in the Mediterranean. Ian's books on modern naval vessels have, of course, become classics in the field, and his latest book entitled "**Cruisers and La Guerre de Course**," is no exception (See our Book Pages for more details). Original paintings from Ian's book will be featured in

an exhibition this fall, through the **J. Russell Jinishian Gallery** in **Fairfield, CT** (See our Exhibition Pages).

Readers of the *Nautical Research Journal* will remember last December's issue featured an extensive article on the building of the exquisite scale model of the 17th century 100-gun first-rate ship *Britannia* by **Lloyd McCaffrey**. Many may remember that Lloyd's 3 1/2" model of the 100-gun ship, *Prince of 1670*, sold for a world record \$100,000 in 1993. The current model of *Britannia* measures 14 1/2" overall, built peg for peg, plank for plank, like the original vessel, including gold leafing and ornate carvings, some as small as the lead of a pencil. *Britannia* sells for \$250,000 (more details can be found in our fall/winter 2007/2008 issue or online at marineartquarterly.com).

But it's as if this model weren't enough, Lloyd tells us that he envisions it to be the first of three models representing ships from the three major contenders for maritime supremacy in the 17th and 18th century. These will be the English *Britannia*, a Dutch two-decker, which he plans to base on a famous model that had been destroyed during World War II in **Berlin** and a massive French ship of the line. His plan is to build all three and to make them available as a collection. Lloyd's work has

been compared favorably to the fine miniature work of **Faberge**, and with a Faberge Egg selling just recently for \$18.5 million, that makes Lloyd's models a relative bargain for someone who wants to own a few of what are arguably some of the finest miniature objects in the world today.

Even if you're not one of the lucky ones able to own one of Lloyd's models and enjoy it every day, if you're in **Newport, Rhode Island** this summer, you may want to visit the new exhibitions at the **Museum of Yachting** at **Fort Adams**, which has been reopened in partnership with the **International Yacht & Restoration School (IYRS)**. **John Mecray** tells us that the museum's new director, **James Russell**, has put together three terrific new exhibitions. One features America's oldest yacht *Coronet*, which IYRS is in the process of restoring. The exhibit includes two models of *Coronet* by **Lloyd McCaffrey**, one an extreme miniature built in 1982, the other, according to Lloyd, is a "large format museum display model to teach people about this historic yacht," measuring nearly three feet long. It shows the vessel in detail, above and below deck. It even has the cook taking a roast turkey out of the oven in the galley! More about the model can be found in an article by Lloyd in the summer 2008 issue of the *Nautical Research Journal* (nrg.org). These models are part of a large collection of some of the finest miniature models in the world by Lloyd McCaffrey and his English counterpart, **Donald McNary**, donated by **Bill Combs**, Collector and Yachtsman, former owner of the historic *M.V. Black Knight*. These models will form the centerpiece of the library in the newly restored Mill Building adjacent to the current IYRS Campus on Thames Street in Newport. John Mecray, one of the founders of the Museum of Yachting & IYRS, tells us that the restoration is scheduled to be completed this winter so visitors to Newport will have the unique opportunity to view the fine work of the school and these unparalleled ship modelers. More information on IYRS and on the current exhibitions of the Museum of Yachting can be found at: www.iyrs.org and www.moy.org.

Other features of the Museum of Yachting exhibit include an exciting sailing video made by Yacht Racer and Television Commentator **Gary Jobson** and an

exhibition on the America's Cup designs of America's most famous 20th century yacht designers **Sparkman & Stephens**. **Olin Stephens** himself is celebrating his 100th birthday this year. Wow! Sailing must keep you healthy! 100 is the new 90! In fact, there is actually a launch service being run this summer between IYRS on Thames Street and the Museum of Yachting on Fort Adams. Now that's the way to travel!

In addition to continuing to work on a book spanning his career, John Mecray tells us he is working on a commission painting of two **Sparkman & Stephens'** yachts, *Sunny* and *Dorada*, under spinnaker passing **Castle Hill** in **Newport, RI**, which he's calling, "The Run to Block Island". You may actually watch it in progress at his website: mecray.com.

Ship modelers and ship model fans will want to know about the 60th anniversary **Nautical Research Guild** Conference scheduled this fall for November 10-16 in **Chatanooga, Tennessee** at the **Marriott Hotel**. It features four days of events like museum tours to the **Houston Glass Museum**, and the **Hunter Art Museum**, and the **Sarandino Boat Works** where they construct river tugs and push boats. Technical sessions will feature experts like **Dana Wegner**, custodian of the U.S. Navy model collection, **John Fryant**, riverboat model man, and world-renowned ship-in-the-bottle expert, **Ralph Preston**. The keynote speaker at the banquet will be **Dr. Henry Kreigstein**, whose unparalleled private collection of 17th and 18th ship models and paintings have recently been made public through the publication of a new book (See our Book Pages for details). More information can be had by emailing: jeannepollard@thenrg.org or call: 410-626-8850.

Long-time contributing editor to the fine ship-modeling magazine *Seaways'* **Ships in Scale**, **Scottie Dayton** tells us that she'll no longer be writing her *Soundings* columns for the magazine. It's been a staple in the ship modeling world for many, many years. Even without Scottie's column, ship model collectors and builders will find the magazine of interest. You can find it on the web at: seaways.com or by calling: 801-966-2966.

Exquisite craftsmanship isn't just reserved for ship models, of course. Artist **Russ Kramer**, who has brought a whole new dynamic look to the paintings of classic yachting, tells us that one of his collectors is building a massive house in **Cushing, Maine**, for which he's employed craftsmen from the famous **Lyman Morse Boat Building Co.** so that the inside of the house will actually be finished like a yacht. It includes a large concert hall where the owner wants Russ to paint a mural on gigantic pieces of slate. Don't let them fall on you, Russ! Readers of *Yachting* magazine will have seen a recent article on Russ' work. And fans of best-selling author, **Ted Bell's Alexander Hawk** series of spy novels will be familiar with his new children's novel, *Nick of Time*, which features dynamic illustrations throughout by Russ. As of this writing, the book was already #4 on *The New York Times* Bestseller's list. Ted Bell made a special point of mentioning the contributions of Russ' illustrations when he was interviewed by

Glenn Beck of *CNN* about the book.

Russ' paintings are also featured at the **Annual Yachtsmen's Ball** at the **Connecticut River Museum** in **Essex, Connecticut** this summer. The museum's collection of art and artifacts tells the fascinating story of this waterway's history: its commercial shad fishing, steamers, schooners and pleasure yachts from all over the world that made their way up the river to **Mark Twain's town of Hartford, Connecticut**, a place which he considered, even after all of his worldwide travels, the most beautiful city he'd ever seen. This is why he settled there and built his house, which is now a museum open to the public. More information on the **Connecticut River Museum** and the **Mark Twain Museum** can be found at: ctrivermuseum.org and marktwainmuseum.org.

From Maine, we hear from **Loretta Krupinski** who reports that 20 of her paintings, related to the maritime history of Maine, will be on exhibition this summer at the **Maine Lighthouse Museum** in **Rockland, Maine** through October. They're part of a larger group of 40 paintings that will be published as a book in 2009. It's a project she's been working on for three years, and it has not been without its setbacks. She says, "I only wish that more people had cameras back in the early 1800's! I've been to two museums and ten historical societies and couldn't find one single sardine carrier, but for as much technology as there is today, fishing hasn't changed that much. You still need a man in a boat." If you can not make it to Maine this summer, you can see Loretta's work on the **Maine Boats & Harbors** magazine website: maineboats.com, which will be featured during the boat show they sponsor in **Rockland, Maine** in August. Next summer, the **Penobscot Marine Museum** in **Searsport, Maine** will be the site of an exhibition for Loretta's paintings.

We were sailing in the **Chesapeake Bay** recently and had a chance to visit with our old buddy from **Mystic Seaport, Stuart Parnes**, who took over two years ago

as only the third Director of the **Chesapeake Bay Maritime Museum**, succeeding **John Valiant**, himself a Chesapeake institution. Stuart tells us that the museum is going great guns despite the increasing gas prices that have affected attendance at so many cultural destinations. In addition to telling the fascinating story, of the rich maritime history of Chesapeake Bay, Stuart says they have begun to develop close alliances with many of the environmental groups and laboratories monitoring the health of the Bay so that the museum is folding in the current and future ecological issues into their programs and exhibits. At Stuart's invitation we'll be presenting a slide lecture "Marine Art of Yesterday, and Today" at the museum on September 17 as part of the ASMA 30th Anniversary Exhibition (See: cbmm.org, or Call: 410-745-2916).

Also from Maine, we learn that the project to restore important American marine artist **Winslow Homer's** (1836-1910) home and studio in **Prout's Neck** is moving forward. It was acquired by the **Portland Museum of Art** directly from the family in 2006. This year **Daniel O'Leary** retired as the director of the Portland Museum and will take on full-time directorship of the Winslow Homer Studio Project. His plan is to raise \$8 million to restore it and open it to the public in 2010, the 100th anniversary of Homer's death. More information on the project can be found at: portlandmuseum.org.

Don Demers is another Maine-based artist who, over the last thirty years, has grown in stature to become regarded not only as one of the leading marine artists in the field, but one of America's most respected realist painters. His dramatic depictions of working fishing schooners of the 19th and 20th centuries and classic yachts in action have helped define contemporary marine art over the last 25 years. In addition, his coastal landscape paintings based on his field studies have found a whole new enthusiastic audience for his work across the country. He's a member of the select

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Russ Kramer

Onboard PURITAN c.1885

Oil 30" x 40" \$30,000

Helmsman Aubrey Crocker steers PURITAN on a final, furious beat to windward to defeat GENESTA and retain the America's Cup, September 16, 1885

Continued from page 17

group of 27 **Plein Air Painters of America**. He's also recently been named as one of their core group of instructors this year. He's led sold-out workshops in **Easton, Maryland, Chatham, Massachusetts, Boothbay, Maine, and Durango, Colorado** in the **Art in the Aspens** program. He's also found time to paint in **Laguna, California** to benefit the **Joan Irvine Museum**, and on the island of **Catalina** to support the new plein air painting museum being formed there under the leadership of collector **Roy Rose**, grandson of well-known American painter **Guy Rose**. This November, he will also be teaching a workshop titled "*The Late Autumn Landscape*" in **Kimberly, Wisconsin**, sponsored by **Jack Richeson & Co., Inc.** (richesonart.com).

In addition to all this activity, which would be enough for a mere mortal artist, he also found time to create seventeen new paintings for his 12th one-man exhibition in June at the **J. Russell Jinishian Gallery** in **Fairfield, Connecticut**. The exhibition offered the first opportunity to collectors to study the breadth and depth of his work since his last one-man show in 2006. It included everything from his rough pencil sketches where he works out ideas – through color studies in watercolor and gouache – plein air paintings done in **France, California, Maine** and **Maryland** and large, finished canvases ranging in size from 12"x16" to 20"x40", and subjects from Herreshoff P-boats racing side-by-side, close-hauled in the late afternoon light, to solitary lobstermen working hauling pots under sail in the hazy fog of the Maine coast, to a painting finished the night before the opening, arriving still wet! The *Henrietta* is almost airborne in the middle of the Atlantic on the second day of the **Great Transatlantic Race of 1866**, which you see on the cover of this issue. Even though the exhibition is now past, you may still view a virtual tour of it by visiting: jrusselljinishiangallery.com. The exhibition opening was so crowded, it was hard sometimes to even see the paintings. Some of the other artists in attendance included **Christopher Blossom, Peter Bowe, Len Mizerek, Patricia Warfield, Enid Hatton** and **Richard Dana Kuchta**. Don gave a fascinating presentation on his approach to painting – the

kind of thing you can only hear directly from the artist himself. He also shared with the audience copies of the book "*SHIPS and How to Draw Them*" written by **W.J. Aylward**, first published in 1950. It introduced Don to the intricacies of drawing ships as a child. As he related, "I copied every drawing in the book!" And he still has his original book today. In one of those 'full-circle' moments, last year **Flat Hammock Press** in **Mystic, Connecticut** connected with Don because the copyright on the book had expired. They told him that they were going to reprint the book, and asked him to write a new introduction. The final, new version also features Don's paintings on the cover and inside (See our Book Pages).

The June issue of *American Artist* magazine featured Don's painting of "Autumn Point, Maine" on the cover, and offered a chance to learn more of Don's approach to painting. In it he says, "I make graphite, watercolor and oil sketches outdoors, often leaving them unfinished so I'm not tempted to repeat myself in the studio. Once I've identified a subject worth developing into a larger painting, I close my eyes and think about what the observed scene really meant to me. That understanding becomes my guiding principle as I try to clarify the image on canvas. Whether someone is painting a figure, a bowl of fruit or a yacht, he or she is connecting to the viewer's understanding and appreciation of the subject, while trying also to express a personal response to it." Judging by the success of Don's work in the marketplace, it certainly seems he's connecting with his audience rather well.

Another painter of coastal marine landscapes **Joseph McGurl**, expands on Don's thoughts in the same article. He says, "At this stage I can pretty much paint what I want and it comes out looking realistic. But I want it actually to be real. I want to paint a tree that actually exists in three dimensions – that will also die in the winter and bloom again in spring. I want my water to have depth and transparency of movement. I want the sun to be warm and so bright that you have to squint, and the sky to extend through the universe. I want the viewer to become part of the painting so that he or she

becomes totally immersed in the realm I'm trying to convey." I'd say that's a pretty fine summation of what most painters of the natural world are trying to convey regardless of the subject they're painting.

Of course the real life of an artist, regardless of the loftiness of his or her goal, is at best an uneven one. 73 year-old painter **Bob Dance**, whose career has spanned nearly 50 years, and included everything from the "Ribald Classics", woodcuts done for *Playboy* magazine, to paintings of the wooden lobster boats of Maine featured regularly in *Wooden Boat* magazine, when asked by **Charlie Robinson** in an interview in the ASMA News what advice would you give to young artists? He said "I would first ask if they are currently studying an occupation which may provide a more normal and comfortable mode of living. I've always told people that art was a better hobby than an occupation. Once you get into it, take it for granted that almost none of your classmates will survive in this field. Only five of the forty-one in my class at the **Philadelphia Museum School** are still in art. I am talking about painting, and I'm talking about merely putting food on the table. I am not talking about commercial art, designing, etc."

An interesting article that appeared in the June 12th edition of *The New York Times* puts the life of an artist into another perspective. The discussion included not just visual artists but actors, musicians, architects, interior designers, etc., and is based on a **National Endowment for the Arts** compilation taken from the 2005 census, the first such study ever completed. How many artists are there in America, for example? Well, the article states "if every artist in America banded together, its ranks would be double the size of the **United States Army**." More Americans identify their primary occupation as artist than as lawyer, doctor, police officer, or farm worker. Nearly 2 million Americans identified "Art" as their primary employment, with **California** having the most actors, **Nevada**, the most dancers and entertainers, **Vermont**, the most writers, **Tennessee**, the most musicians, **New Mexico**, fine

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Anthony (A.D.) Blake

The MAYFLOWER Approaching Cape Cod, November 1620

Oil 30" x 40" \$46,000

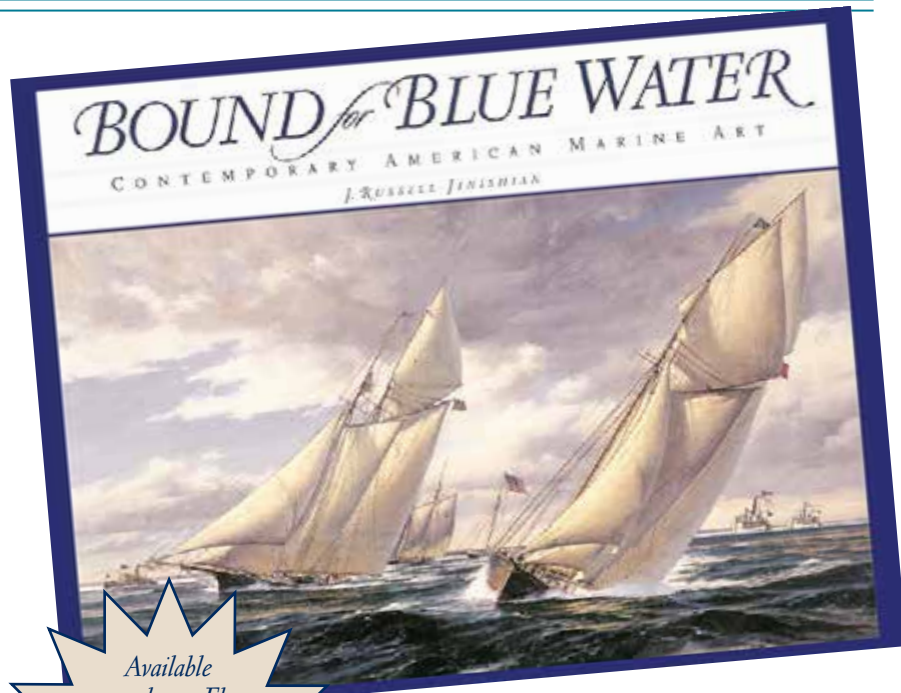
In the glow of the late afternoon sun, *MAYFLOWER* runs parallel to the Cape Cod peninsula on her way to anchoring off what is now known as Provincetown, Massachusetts, on November 16, 1620, after 65 days at sea. The following swells are making her 'yaw' from side to side as they pass beneath. Her 'weathered' flags are set flying from the main and fore masts and a crew member is in the foremast crow's nest to keep an eye out for shoaling water. Another crew member, not seen in the painting, would be positioned on the port side fore chains, casting the lead, to determine the depth of water and condition of the sea bottom. Captained by Christopher Jones, the *MAYFLOWER* carried 101 passengers, 31 of them children, plus two pet dogs and a crew of 34. She was approximately 90 feet on deck, with a beam of 25 feet, though exact dimensions have never been known. She would have displaced approximately 180 tons. After an exploratory excursion by the *MAYFLOWER*'s shallop (sailing boat carried onboard the *MAYFLOWER*), the *MAYFLOWER* made her historic landfall at Plymouth on December 15, 1620.

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



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Robert Weiss
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Arctic Trio
7" h
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Krause Books
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Carl Little and Arnold Skolnick
Forward by Jamie Wyeth
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To order: downeast.com
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Klaus Barthelmess Softcover \$19.75
Sandefjord Art Association/
The Whaling Museum
59 pp. ISBN: 978-8299379755
To order: Contact Linda Wells at the Whaling Museum in Sandefjord at linda.wells@sandefjord.kommune.no
This exhibition catalogue surveys the art generated during the modern era of industrialized whaling and includes 70 paintings, prints, sculpture and scrimshaw rendered in traditional as well as cubist and abstract styles.

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Text by Mike Rivkin, Paintings by Flick Ford
Greenwich Workshop Press
Hardcover, Jacketed \$50
216 pp.
ISBN: 13: 978-0-86713-099-7
To order: greenwichworkshop.com
Fishermen, both pros and weekend anglers, dream of catching "the big one" and this new book has joined acclaimed artist Flick Ford and IGFA historian Mike Rivkin to tell the stories of the fifty most amazing record fish catches from around the world, selected for their sheer size, popularity, beauty, and classic record story.

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Mike Rivkin Hardcover \$50
IGFA Press
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To order: 954-924-4310 or ccarey@igfa.org
The events, people, locales and fish that contributed to the remarkable history of the International Game Fish Association. (Proceeds to benefit IGFA)

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Francois Chevalier Hardcover \$75
Forward by Gary Jobson
Photographs by Gilles Martin-Raget
Abbeville Press
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American Society of Marine Artists
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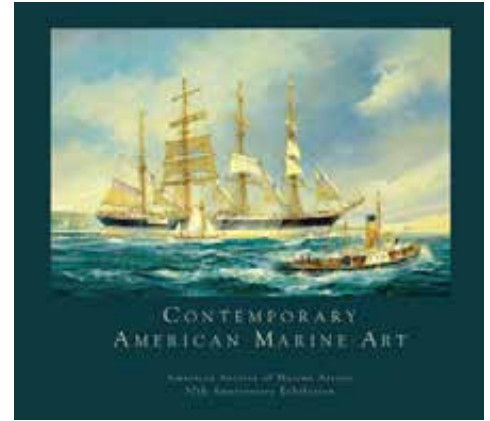
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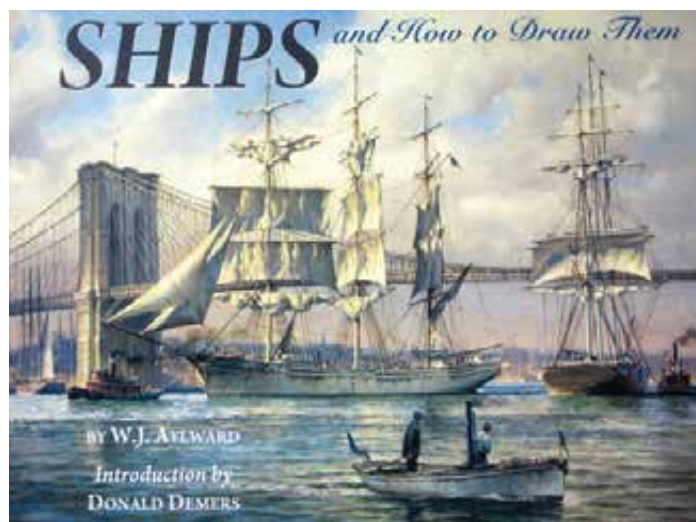
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This exciting new edition of this 1950 classic art instruction book provides a how-to guide to the intricacies of drawing a variety of ships and their rigging, from the 17th century Dutch Frigates to Topsail Schooners and Cape Horners. The book that inspired leading marine artist Don Demers as a boy.

Sisley in England and Wales

Christopher Riopelle and Ann Sumner
Yale University Press Paperback \$15
64 pp ISBN: 1857093138
To order: yale.edu/yup
Exhibition catalog of the impressionist paintings of the Thames River in and around London and the dramatic South Wales coastline by Alfred Sisley (1839-1899), born and raised in France, though of English descent.

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Kathleen A. Foster Hardcover
Yale University Press
160 pp ISBN: 030014105X
To order: yale.edu/yup
This exhibition catalog reassesses the dramatic marine and landscape paintings by English-born American folk art painter Thomas Chambers (1808-1869).

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Martha Tedeschi with Kristi Dahm
Yale University Press Hardcover \$45
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To order: yale.edu/yup
This richly illustrated exhibition catalog explores the watercolor and gouache techniques, and favorite sites and subjects of Winslow Homer (1836-1910).



Louis Dodd

The Schooner FANNIE PALMER Leaving Waldoboro, Maine, 1901, Showing the BAKER PALMER Under Construction

Oil 22" x 36" \$52,000

artists, Massachusetts, architects and designers, and North Dakota, the most radio announcers. The top-ten cities for artists include San Francisco, Santa Fe, Los Angeles, New York, Stamford, CT, Boulder, Seattle and Orlando. Dana Gioia, Chairman of the National Endowment for the Arts says, "Without denying the higher purposes of the artist vocation, it's also important to remember that artists play an important role in America's cultural vitality and economic prosperity. Artists have an immense financial and social impact, as well as cultural impact." That may be true, but it's still not an easy way to make a living. Median income reported in the study was \$34,800, and nearly 13% of artists have a second job, twice the percentage of two-job-holders in the rest of the workforce. So from a career-choice point of view, Bob Dance would appear to be correct: it's a hard road. From a collector and art appreciation point of view, it's good to remember that each time you visit a show and acquire artwork, that you're also helping to encourage and support artists and allow them to raise their own families while fulfilling their creative destinies and contributing to our society.

For those who do want to pursue a career in art, notably marine art, there are a number of workshops being held by artists around the country. The American Society of Marine Artists is sponsoring several this year, one in conjunction with the Maine College of Art by Society president Ian Marshall from September 20-21. (Call: 207-879-5742 ext. 760.) In Portland, Oregon, Paul Mullally will run a workshop at the Pacific Northwest School of Art from September 13-14. (Call: 503-226-4391 ext. 312.)

Oregon is also the site of the 15th Annual Marine Art Exhibition at the Coos Art Museum in Coos Bay, which runs from July 19 to September 20 with the cooperation of the area representatives of the American Society of Marine Artists, Dutch Mostert and Alan Ryall. (See the museum's website: coosart.org). The Society is also

sponsoring another regional exhibit at the Ventura County Maritime Museum in Oxnard, California from October 13-30, located on Oxnard's Fisherman's Wharf. (vcmm.org) And plans are afoot for an exhibition at the San Diego Maritime Museum later this year. So fans of marine art on the West Coast have a lot to look forward to throughout the year.

Keith Reynolds reports that his 16th annual group of exhibitions in Tokyo and Osaka, Japan were extremely successful this year. In fact, he said that the economy was thriving, "the stores were full, people were buying, and our nightly forays into the restaurant scene were most always to packed houses – No penny pinching at the sushi bar, I can attest!"

Chris Blossom has been keeping himself extremely busy – sometimes at the easel and the rest of the time completing a two-year re-do of *Acadia* the 1966 Alden sloop that took him and his family on a year-long cruise to the Bahamas in 1998-1999. Chris did an amazing job literally ripping off the entire deck of the fiberglass, gel coating and finishing it all himself to the same degree of detail that characterizes his award-winning paintings – Yes, he received the Robert Loughheed Memorial Award for the fourth time, from his fellow artists, for best artist in show at the Prix de West Invitational. Congratulations Chris! His paintings in the exhibition featured western maritime history including Richard Henry Dana's, (author of *Two Years Before the Mast*) Brig *Pilgrim* in San Francisco Bay, c.1835, and the San Francisco Pilot Boat *Bonita*.

His painting of the Brig *Betsy*, the first American flag-ship to anchor in San Diego Bay was a hit at the Gene Autry Museum in Los Angeles. This summer found him again traveling west to participate in the Thunderbird Foundation exhibition held at well-known western painter Maynard Dixon's (1875-1946) studio in Mt. Carmel, Utah. Other recent subjects have included the Pilot Schooner leaving the East River in New York

and a Gloucester Schooner approaching Cape Ann, Massachusetts. Chris is certainly one versatile artist!

Paintings that feature simply the vessel itself have been a unique segment of marine art since its very beginnings. Broadly termed "ship portraiture," these are made to accurately capture the particular aspects of a ship's design, rig, deck layout, and overall aspect at sea for the most discerning group of marine art collectors of all – the owners and captains of the ship in question. Throughout marine art history there has been a whole group of artists who made their living by satisfying these demanding collectors' needs. Author Robert Webb wrote a fine article on ship portrait painters entitled "Painted Ships on a Painted Sea" in the current *ASMA News*. As he noted, there are a whole group of painters who hunted their subjects as quarry, patrolling the docksides for new vessels arriving in port, earning them the nickname "pier-head" painters. The typical ship portrait could either be a straight starboard or port side view of a ship occupying nearly the entire canvas, sometimes with the hint of a harbor in the background. Late in the 19th century, ship portrait painters began creating paintings that depicted the same vessel in two or three points of sail within the same painting, which added a little dynamic element to the picture. The artist often had to work quickly if the ship was in port only for a short time. But in certain cases, particularly in the Far East, they may have basic outlines of a clipper blocked in on a canvas and details of the harbor painted, so that finalizing a painting meant adapting the painting to the details of the particular vessel, or rig, etc. As you would imagine, some of the major ports in the world became vibrant centers for quality ship portraiture. The Liverpool school featured artists like Samuel Walters (1811-1882), William Howard Yorke (1847-1921), Duncan MacFarlane (1818-1865). The continent Antwerp boasted a portrait school all its own, including artists like Petrus Weys (1799-1857)

and **Egide Linnig** (1821-1860), **John and Henry Loos** (flourished from 1859-1867 and 1871-1904 respectively) and **John Henry Mohrman** (1857-1916).

In the Mediterranean the bustling port of **Marseille** became the center of portraiture painting, which was dominated by the Roux family, beginning with **Joseph Antoine Roux** (1765-1835), and three sons and a daughter who also became marine artists and ship portraitists. The Italian ports had its own portraitists, notably **Thomaso Di Simone of Naples**. In the active parts of the Far East: **Hong Kong, Macao, Singapore, and Canton**, the China Trade portrait artists like **Lai Fong**, applied their trade in abundance. In **New York City** there was of course Danish-born **Antonio Jacobsen** (1850-1921) who is estimated to have created over 5,000 ship portraits, some with the help of members of his family and other assistants later in his career after 1900. As Jacobsen scholar and marine art historian **A.J. Paluso** noted about ship portraits, "The business of ship portraiture was as universal as salt water and as conventional as sail." Other American ship painters included **S.F.M. Badger** (1873-1919) and **William Pierce Stubbs** (1842-1909), **John** (1815-1856) and **James Bard** (1815-1897).

What would it cost for a captain or an owner to get a ship portrait painting? Well in 1889 Badger charged \$35 for a 20"x 30" portrait. **William Yorke**, £14 and pence for a 24"x 36"; **John Henry Mohrman**, 50 Marks; while **William Coulter's** price in San Francisco, California was \$100. Today these artists' paintings are bringing considerably more than that. Recently a Badger painting sold for \$12,000; a Yorke for \$25,000; a Mohrman for \$11,000; and a Coulter for \$10,900. And recently an Antonio Jacobsen sold for \$52,000. The fact is that marine art by its very nature is about ships and the sea, and nearly every marine artist at some point ends up creating a portrait of a ship.

Robert Webber is an artist who has taken it as his personal mission, to concentrate on the classic turn-of-the-century yachts. "Estimates are that these boats will vanish in a decade. So hurry I must." He recently completed a painting of the 1937 74 ft. commuter yacht *Aphrodite III*, showing her underway from four different angles. Fortunately for classic yacht lovers, this commuter yacht, originally built for **Jock Whitney**, to transport him from his house on Long Island right to Wall Street (no subway for Mr. Whitney), has been magnificently restored by its current owner **Chuck Royce** who commissioned Bob to make the portrait. I don't know how much Bob charged, but I suspect it was a little more than Samuel Badger's \$35! As Bob remarked in a note to us, "with a painting like this, knowing when to start is important, but perhaps knowing when to stop is even more important." Here's how he put it, "while working on this piece I was reminded by an off-hand comment made by an instructor during my tenure as an art student, 'it takes two people to create a painting, the artist plus a person with a gun to shoot the artist before he thinks his work is done.'" In this case, as Bob said, "My wife was the one who finally pulled the trigger."

Sometimes artists paint subjects they know first-hand. As in the case of **Jim Flood**, who served aboard the massive battleship *New Jersey* from 1968-69 as a quartermaster in Vietnam, when I asked him what his duties were he said, well, he had a "navigation" rate. So he spent most of his time on the bridge keeping the ship's log, and was responsible for winding the hundreds of clocks all over the ship each day. As a result, he got to know the ship intimately, even having the opportunity while she was in **Singapore** and the radar was off, to climb the main mast all the way to the top. As he noted, if the radar was on "it would have put a hole right through me."

After a long and distinguished career which saw the ship decommissioned in 1982 and recommissioned again the same year, the *New Jersey* now is part of the waterfront in **Philadelphia**, as a floating museum much like the *Intrepid* is in New York City. From September 19 to December 31 of this year, Jim's painting of the *New Jersey* and 10 other battleships, including the *Dreadnoughts Pennsylvania* and *California*, the *Destroyers Arizona* and *Oklahoma*, and the British Cruiser *Repulse*, will be on display at the museum. For more information visit: battleshipNewJersey.org. Jim's feelings about the *New Jersey* and ships like it are strong. As he said, "Every ship has a soul. It's not just a chunk of metal." Of his lifelong devotion of capturing them on canvas and three-dimensional ship models he says simply, "I'm queer for ships." Thirty of Jim's paintings can be seen this summer at the **Cornell Museum in Delray Beach, Florida** through the end of August (Visit their website: oldschool.org).

Another artist who knows ships from the inside out, is **Paul Garnett**, whose paintings are seen on the covers of five **William White** novels of 18th century seafaring: *In Pursuit of Glory*, *The Evening Gun*, etc. (See: tillerbooks.com) Paul's new series of paintings focuses on the story of the ill-fated HMS *Bounty*. He was invited to speak as part of the lecture series at the **Customs House Maritime Museum in Newburyport, Massachusetts** this summer, where he gave a talk entitled "Interpreting Maritime History through Maritime Art" using his own paintings for reference. He also brought along a copy of the log from the *Bounty* kept by ship's master **John Friar** to show the kind of first-hand reference material an artist might refer to when recreating a scene from history. While a chance for collectors to meet their favorite artist is always a great thrill, as Paul said, "for an artist there's nothing more rewarding than meeting your public." So it goes both ways. Visitors to this year's **Wooden Boat Show** at **Mystic Seaport** may have come across Paul remarking copies of **Bill White's** novels.

Mystic Seaport is the site of one of the "must see" exhibitions for marine art aficionados this year. The exhibition is of the paintings by **James Edward Buttersworth** (1817-1894). "*Luminating the Sea, the Marine Art of James E. Buttersworth*" features more than 40 paintings from the museum's own collection and the recent gift from collector **Don McGraw**, well-known to yachtsmen as the publisher of *Nautical Quarterly* magazine. The exhibition will be accompanied by a new edition of **Rudolph J. Schaefer's** definitive book on the artist *J. E. Buttersworth: 19th Century Marine Painter*, being updated by **Mystic Seaport's** former long-time director of publications **Andy German**, and due out later this year. Born outside of **London**, Buttersworth immigrated to **Hoboken, New Jersey** in 1845, and with him brought the European tradition of marine art to our shores. Interestingly enough, in this age of **Facebook** and total disclosure on the Internet, no one is still sure whether James Buttersworth was the son or grandson of **Thomas Buttersworth, Sr. or Jr.**, both of whom were also marine painters. Hard to believe, but it's true. Buttersworth looked around the busy New York Harbor and realized that he really didn't need to go anywhere else. What a fascinating subject 19th century New York must have been for marine artists! Through his paintings we see the great clippers of the day in all their glory and the magnificent racing yachts of the time, along with well-known landmarks of New York Harbor: **Governor's Island, Castle Williem, and Castle Garden**. It's no wonder that Buttersworth's paintings today are among the most sought after 19th century American marine paintings. You can find them selling in a range from \$40,000 for a 12"x16" to \$200,000 and up for a large painting. See our "Recent Sales" for

specific examples. The exhibition runs through April, 2009 (visit: mysticseaport.org).

Another artist who's been capturing the amazing variety of waterfront in one geographic area is Chesapeake Bay artist **Marc Castelli**. He continues to spend a large amount of his time riding aboard the classic skipjacks – still fishing under sail on the bay, and documenting the watermen who have worked them for generations. He also sails recreationally with the small fleet of surviving Log Canoes which race each weekend. Visitors to the **Chesapeake Bay Maritime Museum in St. Michaels** next May will see a retrospective exhibition of his work, while viewers of **Maryland Public TV's "Maryland Outdoors"** program might have seen him on a special segment called "*Watercolor*," which has been nominated for an **Emmy Award**. His recent projects have included illustrating a fine art edition of **Joseph Conrad's Heart of Darkness**, which was published in an edition of only 135 by **Chester River Press**. The book includes 36 pen and ink drawings by Marc. A separate edition of 15 published in a deluxe boxed edition, includes four signed prints of the pen and ink drawings. They're available from: chestertownoldbookco.com, 410-810-3880. To ensure accuracy, Marc located a friend who sent him pictures of the steamers that plied the waters of the **Belgian Congo** in the 1920's, including one that **Joseph Conrad** himself actually piloted.

Chester River Press also published *Chesapeake Voyages of Captain John Smith*, which included six pen and ink illustrations by Marc, published in an edition of only 100 and selling for \$275 each. **Yale University** and the **University of Virginia** have already bought copies for their rare book collection. That's quite an honor.

Another interesting project took Marc to Maine, where he worked alongside wooden boat pioneer **Lance Lee** at the **Rockport Apprentice Shop** to document the building of the replica of *Tramolino*, a lateen rigged ballen calle which **Joseph Conrad** himself sailed in the early 20th century smuggling guns in and out of Spain. The replica was built half the size of the original 60 ft. vessel and is scheduled for launch in Rockport sometime this August. Look for a book on building *Tramolino* featuring Marc's drawings soon.

Speaking of books, from Canada, award-winning author and maritime historian **Bill Gilkerson** tells us that "*Gilkerson on War*" originally published in 1964 is about to be republished again as "*Rocks to Rockets, Arms and Armies Through the Ages*" this fall by **Osprey Publishing, Oxford, England**. Some things are simply classics that never go out of favor. He also tells us that his book containing 80 paintings of pirates is now in its sixth North American edition, as *A Thousand Years of Pirates* (Tundra Publishing). He was recently visited by well-known actor **Donald Sutherland** who purchased the movie rights to Bill's illustrated children's novel, *Pirate's Passage* (which was the recipient of Canada's equivalent of the **Pulitzer Prize** for Literature, the **Governor General's Literary Award** in 2006). Sutherland plans to produce a 10-part animated film of it. **The Kendall Foundation**, as in the **Kendall Whaling Museum in Sharon, Massachusetts**, has also purchased a large quantity of Bill's early and late paintings for its collection. Bill, like many artists, continues to lead an active and creative life past the age when most people have to retire and find a hobby to pursue. With Bill there's no end in sight for future projects.

Bill, as many people know, is the granddaddy of the modern scrimshaw movement, which is still very much alive today, as evidenced by the **New Bedford Whaling Museum's** recent Scrimshaw Collector's Weekend (whalingmuseum.org), run by museum senior curator **Dr. Stuart M. Frank**. The program included a review

of the scrimshaw of Alaska, and a keynote address entitled "Occupational Folk Art and Scrimshaw" was given by Paul D'Ambrosio, vice president and chief curator of New York State Historical Association and Museum, and in addition, participants had a full day of demonstrations, seminars and opportunities to just talk scrimshaw. The next Scrimshaw weekend is scheduled for June, 2009.

The big news in the scrimshaw world has been the arrest of well-known Nantucket scrimshander and scrimshaw dealer Charles Manghis, who was charged along with a Ukrainian citizen, with conspiring to smuggle sperm whale teeth and elephant ivory into the United States between 2000 and 2005, in violation of the Endangered Species of Wild Fauna and Flora Act and Federal Law. These are very serious charges which can bring up to 25 years imprisonment and a huge fine. You ask, who cares about a few whale teeth or elephant tusks slipping into the country? Obviously the federal government does. How does this impact the collector of scrimshaw? Well, to put it simply, while federal statutes are often hard to understand and open to some interpretation, the basic law says no whale ivory, elephant ivory, etc. can be imported into the country, no new whale ivory can be taken, and only registered ivory can move commercially between states. In other words, if a whale washes up on the shore of California or North Carolina completely dead, you cannot remove any part of that whale—the teeth or anything else. A certified research facility—usually a local aquarium or mammal research center—must be called, and it's their responsibility to dispose of the carcass. Whale ivory that's proven to be old—in this county prior to 1973, for example, or if you've had a whale's tooth in your family for generations and can write a letter to that affect—can move from collector to collector. Ivory that was inventoried and catalogued by twenty or so ivory dealers who decided to go with a program that the federal government initiated in 1973, when the ivory embargo came down, can move with that documentation. Otherwise it's illegal to ship ivory from one state to another for commercial purposes. Let's say you're in New England this summer on a visit from California and you see a whale's tooth you like and the seller offers to ship it to you in San Diego. If you accept, you do so at the seller's risk and your own. It's against the law. What's a collector to do?, you ask. Well, if you

purchase it there and stick it in your pocket, what you do with it, and where you take it becomes a private matter. When it comes to scrimshaw, this arrest of Mr. Manghis has brought the term *caveat emptor* (buyer beware) to a whole new level.

We all know that global warming is, as Martha Stewart would say, not a "good thing." But some people, of course, are benefiting from it. One exemption to the ban on ivory imports is fossilized ivory, notably mammoth ivory. These are tusks of the woolly mammoth that are some 10,000 years old, and have been buried in the permafrost since the Ice Age. As the earth warms and glaciers melt, so too does the tundra, exposing ivory like never before. Woolly mammoths were the last of the three extinct species of elephants that inhabited Siberia from 400,000 years ago to about 3,600 years ago. According to *The New York Times*, it's estimated that some 150 million mammoths from the Pleistocene Epoch are frozen in millions of square miles on the Siberian peninsula. Some are frozen completely whole. As the tundra melts, particularly after rains, the ivory is picked up by hand by reindeer shepherds, oil and gas workers, and professional ivory hunters. Aleksei Tikhonov, director of the Zoological Museum in St. Petersburg says, "They gather tusks like mushrooms after the rain, literally." This can represent some pretty good business. Some 40,000 tons of ivory were harvested last year, bringing as much as \$400 a pound. That's a pretty significant chunk of change. 90% of it is exported directly to Asia where it is used in the manufacture of personal seals that individuals in the businesses use in place of signatures in the Far East. Unfortunately, somehow I haven't been able to figure out how to stamp my email with a hand-carved personal mammoth ivory seal!

What do scrimshanders do when they get old and move to Hawaii. Well, Robert Weiss continues to produce world-class scrimshaw for clients out there. But he's also taken up oil painting, exhibiting recently at the Hilo Art Center. Like other well-known scrimshanders, Bill Gilkerson and Robert Spring, who forged a second successful career with a brush, Bob tells us he's becoming a master of Hawaiian landscape, complete with tropical vegetation, gorgeous beaches, and the occasional "Vog" from the gases from live volcanoes that surround him and, of course,

drinks with umbrellas in them!

Another exhibition worth visiting this summer recently closed at the Dallas Museum of Art, which our Texas operative Barry Martin tells us was a fantastic success. It is the largest exhibition ever held in the United States of the paintings of J.M.W. Turner (1775-1851), containing some 140 paintings never seen before in the U.S. The exhibition has moved on to the Metropolitan Museum of Art. Regarded as England's most important artist, Turner just happens to be primarily a marine artist. Coincidence? I don't think so. See our Exhibition Pages for details on this blockbuster exhibition.

What do humpback whales from Hawaii to Panama have in common? Well, leave it to master whale sculptor Randy Puckett to tell us. Apparently the males of the species all sing, regardless of where they are. And more than that, they all sing exactly the same song (Hmmm, I thought I heard "Rocky Mountain High" being hummed while diving recently. Amazing!). It was 40 years ago that the first recordings of humpback whale songs were made. Since then scientists have been spending their time analyzing whales' behavior and advocating their conservation. Randy has been a key contributor to these endeavors through his art and financially. In this vein, he's recently announced the release of his latest sculpture entitled "The Song," showing a male humpback in the singing position—that is, head down, tail almost straight up. It's a bronze sculpture, measuring 14" h mounted on a revolving walnut base, which he's making available in an edition of 350, with 35 artist's proofs. It sells for \$1,600, artist's proofs are \$2,000. He setup part of the proceeds to benefit the Whale Trust (whaletrust.org), Hawaii Whale Research Foundation (hwrf.org), and the Center for Whale Studies (centerforwhal.org). See an illustration of this fine new sculpture on page 25 of this issue. To order call: 203-259-8753.

New York City was the scene this May for a very successful sale of art by some of the top realist artists from across the country to benefit the venerable Salmagundi Club. Organized by collector Tim Newton, it brought together artists and connoisseurs from across the country, including marine artists Christopher Blossom and Don Demers. Collectors had a chance to not only meet the artists, but to get a behind-the-scenes tour of the



ABOUT THE PUBLISHER

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

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

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Hispanic Society, which houses the greatest collection of Spanish painter **Joaquin Sorolla** (1863-1923) paintings anywhere in this country. We were able to have a nice lunch with collectors **Steve and Sharon Zimmerman** of **Indianapolis**, Indiana, **Jim and Jodie Rea** of **Pacific Palisades**, California, **Steve and Jane Marmon**, **Howard Chambers**, **Penny Brizendine**, and **Bill and Ginny Springall** from **Scottsdale**, Arizona, along with artists **Chris Blossom**, and **Paul Calle** and his son, **Chris**; and **Scott and Chris Usher**, principals in the **Greenwich Workshop Publishing Company and Gallery**. It's a lot a fun when people, who don't otherwise know each other, get together and have an instant camaraderie based on shared enthusiasm and interests.

With sadness, we note the passing of our friends: Artist **Jerry McClish** (1920-2008), the president for fourteen years of the **International Society of Marine Painters** and author of "A Gallery of Marine Art;" **Frank O. Braynard**, the former director of the **South Street Seaport Museum**, founder of the **Operation Sail Tall Ship Parade** in 1976, former public relations head of **Moran Tug and Towing Company**, and a marine art enthusiast and historian who's massive collection of papers and art was auctioned at **Swann Galleries** in June (See our Sales Pages for specific results); and fellow marine art enthusiast **William F. Buckley, Jr.**, who, in addition to his credentials as a journalist, author, political commentator and founder of the conservative movement in America, was also a first-class sailor and supporter of marine art. He helped us, along with **Duncan Robinson**, the director of the **Yale Center for British Art**, to jury the International Exhibition in Mystic, Connecticut, and joined us for an evening with author **Patrick O'Brian** at the **New York Yacht Club** a few years back. During our exhibition based on the Patrick O'Brian novels at the **Seaman's Church Institute** in lower Manhattan, he made himself available again at the festivities. Part of that event was filmed for the **BBC** profile of O'Brian, *Patrick O'Brian: Nothing Personal*, which has been shown recently on many public television channels. The exhibition culminated in a dinner that night in the great cabin of the **HMS Rose**. It consisted of food served aboard 18th century navy ships so artfully described in O'Brian's books and prepared by the "amiable sluts," as they referred to themselves, mother and daughter, **Anne Chotzinoff Grossman** and **Lisa Grossman Thomas** whose cookbook, based on the food of the period, *Lobscouse and Spotted Dog* (Norton, 1997) is still the definitive one. On hand at the dinner were **Bill Buckley**; **Captain Richard Bailey**, captain of the **HMS Rose**; **Walter Cronkite**, newsman and yachtsman; **Geoff Hunt**, artist for the Patrick O'Brian covers and now presently President of the **Royal Society of Marine Artists**; **Dean King**, author of "Patrick O'Brian: A Life Revealed" and a number of books related to Patrick O'Brian and his novels; **Alix Thorne**, owner of the **Ocean Classroom Foundation**, the Boothbay Harbor, Maine-based working schooners, *Westward*, *Harvey Gamage* and *Spirit of Massachusetts*; **Ken Ringle** of *The Washington Post*, and **Patrick Tull** (1941-2006), the great voice interpreter of the O'Brian novels on tape. It was quite a night! With the passing of **Bill Buckley**, marine art has lost a friend and champion.

But one of the things about great artwork is that through it men, ships, and their stories live on. We celebrated the work of **Carl Evers** recently with an exhibition to benefit the **National Association of Maritime Ministries**, at the Annual Meeting of the **Connecticut Maritime Association** which featured Carl's exquisite pencil ship drawings for his paintings for **Moran's Tow Line** magazine, **Grace Line** and **Farrell Line** advertisements, and for the port of **Philadelphia**. In conjunction with the estate of **Carl Evers** we were able to arrange for the **National Maritime Historical Society** to make

available rare copies of limited-edition prints of Carl's work, which had been stored in his studio at the time of his death. The sale of these prints will benefit the good work of the Society, which can be accessed by contacting them at 800-221-nmhs (6647) ext. 0, or seahistory.org.

Len Mizerek is another artist who has really been on the move recently. He had a very successful one-man show in **Vero Beach**, Florida this winter, and a two-man show in New Jersey. He's a newly elected member of the **National Art Club**, and was recognized for his tireless efforts for the American Society of Marine Artists with their highest award, the **Iron Man Award** given for "extraordinary service, leadership and achievement." Only six have been given in the thirty year history of the Society. "Iron Man" of course derived from the inscription from the *Age of Sail*, "When ships were made of wood and men of iron." Congratulations "Iron Man" Len!

If you're in the **Metropolitan Museum of Art** to see the Turner Exhibition, you'll have another unique opportunity – to see the magnificent gilded glass mural entitled "The History of Navigation," last on view in the first-class grand salon of the ocean liner *Normandie* which sailed regularly from **New York to La Havre**, France from 1935-1939. As many know, she met her tragic end right at the pier in New York City as she was being stripped to be converted into a troop carrier to serve American troops on February 9, 1942. She caught on fire and sunk at Pier 88, where she lay for eighteen months. The mural consists of 56 20 ft. high reverse-painted glass panels which interpret the ship, sea and serpents in classic art deco style. It was designed by fashion illustrator **Gean DuPont** and manufactured by **Charles Champigneulle**. Over the years, visitors to the Met's restaurant bar were teased by 28 of the panels which were on display behind the bar until it was closed in 2002 to make way for the expanded Greek and Roman galleries. As **Gerard Goss**, curator at the Met said, "There are a lot of ocean liner fanatics. Since it was taken down from the restaurant in 2002, people had been asking what happened to the *Normandie* panels?" Well, ask no more.

If you're in the windy city this summer, you may want to visit the newly revamped exhibit of the **Chicago Maritime Society**, at 310 South Racine St. It focuses on the history of the port and waterways of Chicago, featuring just the tip of the iceberg of their massive new collection, mostly in storage, for which they are still looking for a permanent home. There's been some talk of finding one on **Navy Pier** for many years. More information on joining the Society can be found at: chicagomaritimesociety.com.

From Canada we hear from **Betty Ann Andersen** at the **Canadian Society of Marine Artists** that their Silver Anniversary Exhibition, consisting of over 50 new works of art, opened to great success at their 4,000 sq. ft. gallery, **The Victory in Picton, Ontario**. This summer and through the fall visitors will be able to see paintings by 14 artists like **John Horton**, **Dusan Kadlec**, **Donald MacMillan**, **Peter Rindlisbacher**, and the newest members of the Society, **Stefan Starenkyj** of **Quebec** and **Lloyd Pretty** of **Newfoundland**. The catalog of the exhibition is available by visiting: ultramarine.ca or calling them at: 613-476-1177.



Randy Puckett
Bronze with Revolving Walnut Base 14 ½"H x 8 ½"W x 7 ½"D
Edition of 350: \$1,600 35 Artist's Proofs: \$2,000
Portrays a male humpback whale in the head down position they usually adopt while singing.

What's happening in the marine art scene down under you ask? Well, leave it to the **Australian Society of Marine Artists** honoring their secretary **Dean Claflin** to fill us in. Founded in 1996 by painter **Robert Carter** and Cape Horner **Dennis Adams** (Royal Academy of Artists, 1939, Official WWII Artist and Creator of the **Canberra War Memorial**). The Society promotes interest in marine art through a variety of exhibitions and activities throughout the continent. Who are some of the top painters, and what do they paint, you ask? Well, **Ian Hansen** paints the Age of Sail, **Gary Winter**, the merchant ships of today, **John Downton** and **Rita Palm**, coastal marine scenes. Other artists creating first-class marine works of art include **Warwick Webb**, **Don Braben**, **Kay Coffee**, old ship modeler **Richard Keyes**, **Derek Morgan**, **Jeff Rigby**, **Penelope Hitlam**, **Jack Woods** and others – want to know more? Well you can visit their website: marineartsaustralia.com or track down a copy of *Australian Artist* magazine (artinthemaking.com) whose April, May, June and July, 2008 issues feature a four-part article on the marine art scene down under by **Bob Carter**.

That's all the news for now. Keep those cards and letters coming in, or email me at rjinishian@optonline.net.



SPORTING ART NEWS



Mike Stidham

Western Brown

Oil 18" x 26" \$5,500

Flick Ford has completed 50 paintings that will be the upcoming subject of his milestone book – *BIG: The 50 Greatest World Record Catches* (Greenwich Workshop Press – See our book section.), which will be released in October, 2008. Flick spoke to me recently and told me of the significant challenges this project presented to him. “It was the first time I have completed such a significant body of work in which I have had to rely exclusively on outside research, some of which is so old that it challenged me to paint based on my understanding of the species. Still I feel what will be presented in the upcoming book will be as good an artistic reconstruction of these record catches as any that can be found in the world.” Flick worked extensively with resources available to him within the Records Library of the **International Game Fishing Association**, in Dania Beach, FL, with tremendous help from Library Manager, **Gail Morchower** and Chief Operating Officer, **Michael Myatt**. The library, a tremendous resource to anglers and historians alike, is open to members of the IGFA and is the most extensive collection of information on all things angling – a must see if you find yourself near **Dania Beach, FL**. Flick will be touring extensively, along with the book’s author, noted historian, and angler **Mike Rivkin** upon release of the book, with a culminating exhibition in early 2009 at the IGFA Headquarters in Dania Beach, FL.

Mike Rivkin’s (*Big-Game Fishing Headquarters: A History of the IGFA – IGFA Press and Angling and War: The Collision of Big Game Fishing and WWII – Silverfish Press*) latest book project is a comprehensive history to celebrate the 75th anniversary of the **West Palm Beach Fishing Club**. The Club’s rich history includes names such as **Ernest Hemingway** and world-renowned boat builder **John Rybovich**. Their **Silver Sailfish Derby**, established in January 1935, is the oldest

continually running Sailfish tournament in the country! *The West Palm Beach Fishing Club: a 75 Year History*, will be available in the fall at: westpalmbeachfishingclub.org.

The **American Museum of Fly Fishing** in **Manchester, VT** (amff.com) has just launched a five-month exhibition titled: **Ogden M. Pleissner: The Sporting Grand Tour**, featuring many paintings and artifacts that chronicle his rich & distinguished career. Pleissner (1905-1983), is considered by many to be the finest Sporting Artist of his era, which included: **A.L. Ripley** (1896-1969), **W.J. Schaldach** (1896-1982), **L.B. Hunt** (1878-1960), **S.A. Kilbourne** (1836-1881) and **J.M. Sessions** (1882-1962).

I recently spoke with newly appointed Executive Director **Catherine Comar**, who told me the show is one of the largest collections of Mr. Pleissner’s work ever assembled under one roof (see Exhibition Listings). Many may not realize that the largest permanent collection of Pleissner’s work resides at **The Shelburne Museum**, in **Shelburne, VT**, complete with his studio in which he created so many of his sporting paintings.

When collectors speak of Ogden Pleissner, more often than not does **Arthur Shilstone’s** name enter the conversation as his legitimate successor. The parallel lines that are drawn between the two men are many and varied. Both served in WWII, both have lived the subject of their art as avid anglers and hunters and both convey a “painterly realism” in their art that has resulted in imagery that is so convincing and tangible to the many sportsmen who collect their work.

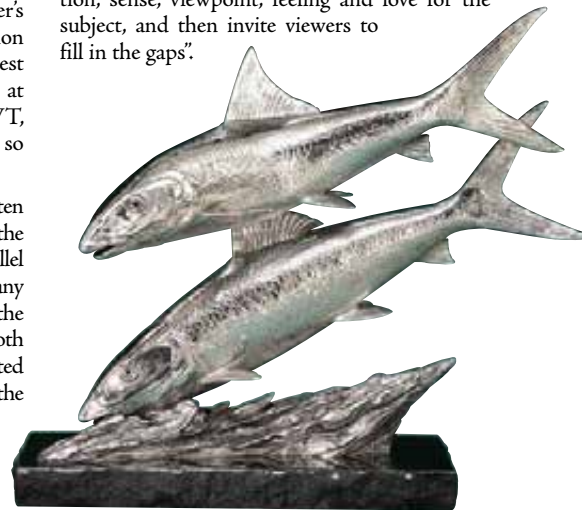
What many do not realize is just how diverse Arthur’s career has been, and the untold stories of the many chapters of his career. One of his fascinating stories will be revealed this fall in the **Pratt Institute** alumni magazine. Pratt Institute,

Arthur’s Alma Mater, and one of the leading art schools in the US, recently interviewed Arthur who, along with well-known designer **Bill Blass** and abstract painter **Elsworth Kelly**, was part of a special Camouflage/Deception unit during WWII. This unit was designed specifically by the U.S. Army to create diversionary tactics against the Germans in the European theatre in order for advancing units to maintain the element of surprise. Many of the unit’s soldiers, like Arthur, were recruited out of art schools, specifically chosen for their artistic and creative talents.

Mike Stidham was recently approached by **Randall Kaufmann** to illustrate a new book on various types and classes of flies. Kaufmann, noted author and designer of the ‘*Stimulator*’ (considered the most versatile and effective dry fly currently available) is also the co-founder of **Kaufmann Streamborn**, one of the Northwest’s premiere specialty fly fishing retailers. Mike’s artwork will grace each chapter heading of this new book. The book will be available this fall, and may be purchased at: kaufmannstreamborn.com.

Additionally, **Simms**, an industry leader in waders and fishing accessories, recently commissioned Mike to produce a series of paintings for their clothing line. Talk about a multi-talented artist! Mike’s work is certainly reminiscent of another master – **Stanley Meltzoff**, and he is the heir apparent to fill the huge shoes Stanley left in the Sporting Art arena with his passing.

Mike and I recently enjoyed a few days together at his studio and chasing big western Browns and Rainbows on the **Provo** river. As we were on the river, it became apparent that the stories about Mike being able to read water and present a fly unlike any other angler are all true. When Mike and I discussed his painting career and what the future holds for him, he offered a great response. “My goal has always been to create paintings at a different level of fine art, beyond illustration of various species of fish, in which my images will stand on the merit of great design, mood, impression, flow of motion and angles. I try to paint just enough to create a perception, sense, viewpoint, feeling and love for the subject, and then invite viewers to fill in the gaps”.



Kent Ullberg

Stainless Steel Edition of 50 \$8,500
Bronze Edition of 35 \$4,900

Silver Ghosts – Bonefish

14”H x 17”W x 7”L

We recently had a visit from **Mike Krause** who had spent a week hunting out west with artist **Eldridge Hardie**. Mike and Eldridge spent their childhood together in West Texas and have been close friends ever since. Eldridge's work will be featured in two major events this summer, including the prestigious **Prix de West Invitational** in June at **The Cowboy & Western Heritage Museum** in **Oklahoma City** and the **Coeur d'Alene** auction in July in **Reno, NV**.

Al Barnes has been busy with commissions for collectors, finding there are often not enough hours in the day to keep up with customer demand. Al's work was showcased last year in two prestigious exhibitions – **The Society of Animal Artists** and **Birds in Art**. Al plans to have several new paintings for the summer show in New York, **Fins & Feathers**, **Contemporary Sporting Art Masters** at the **Union League Club** (see our exhibit listing).

Artist **James Prosek** was recently featured on a newly released DVD, titled *Why Fly Fishing*, presented by the **American Museum of Fly Fishing**. The 31-minute DVD was created to promote and share the grace and beauty of fly fishing. The DVD features stunning images and commentary by some of the most well-known names in the sport — including **Joan Wulff**, **Nick Lyons**, and **John Gierach**, along with other noted anglers. James is in the final stages of a project he is writing for *National Geographic* on various species of eels throughout the world.



Arthur Shilstone

Fishing From an Adirondack Boat

Watercolor 18" x 24" \$7,800

Upcoming Sporting Art Exhibitions



Al Barnes

A Matter of Time

Oil 24" x 36" \$6,000

2008 FLY FISHING FESTIVAL

This year's festival will feature a *Fly Fishing Road Show*.

American Museum of Fly Fishing

Manchester, VT
amff.com • 802-362-3300
August 16

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langsauuction.com • 315-841-4623
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Colorado Convention Center
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sportsexpo.com
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OGDEN PLEISSNER:

The Sporting Art Grand Tour
Exhibition featuring paintings and artifacts that chronicle the rich and distinguished career of Ogden Pleissner.

American Museum of Fly Fishing
Manchester, VT
Ammff.com • 802-362-3300
June 1 through October 31

BIG: THE 50 GREATEST WORLD RECORD CATCHES Flick Ford

Featuring original paintings and a presentation by Flick Ford on this extraordinary book project with the IGFA.

IGFA World Headquarters
Dania Beach, FL • igfa.org
2009

FINS AND FEATHERS: Contemporary Sporting Art Masters

Featuring over 50 original paintings and sculptures by leading artists Al Barnes, Flick Ford, Eldridge Hardie, Stanley Meltzoff, James Prosek, Don Ray, Arthur Shilstone, Mike Stidham and many others.

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Ongoing

For more information on these exhibitions or any of our Sporting Artists, contact Fred Polhemus at sportingartnews@gmail.com or 802-598-8301 or visit jrusselljinishiangallery.com

19th, 20th and 21st Century Marine Art



TimThompson

Schooner Yacht PANDA in the Solent off Yarmouth, Isle of Wight c. 1939

Oil 30" x 47" \$70,000

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



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