

MARINE ART QUARTERLY™

Special Double Issue

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



Anthony Blake
MARION MACEDONIAN

(detail) U.S. Naval Academy Cruise leaving Newport, Rhode Island, 1865
AMERICA U.S.S. CONSTITUTION

Oil 36" x 48" \$55,000

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



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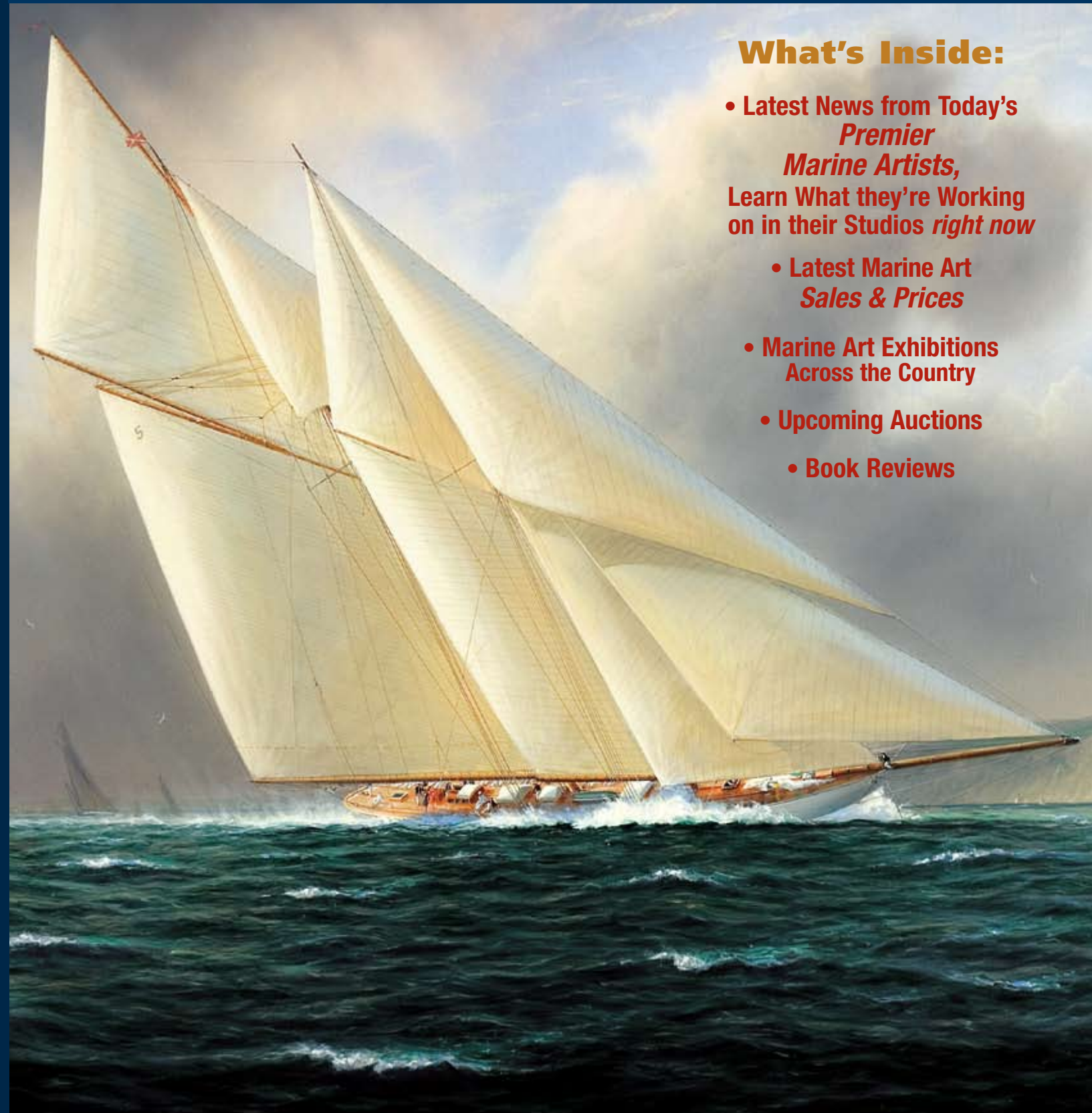
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What's Inside:

- 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



Russ Kramer

Heavy Weather Start

Oil 27" x 43" \$25,000

Friday the 13th October 1893 marked the third and final race of the America's Cup series between the first Nathaniel Herreshoff designed Cup defender *VIGILANT* and her challenger *WALKYRIE II*. In this dramatic painting the skies darken as the crew of *VIGILANT* is seen dropping her jib topsail at the start in preparation for the stormy race ahead. Although *WALKYRIE II* roared off to an early lead in 25 knot winds, *VIGILANT* with Herreshoff at the helm soon cut her reef points and hoisted even more sail only to watch the challenger blow out two spinnakers on the final leg, allowing the New York Yacht Club to once again retain the Cup.

News From the Artists

As usual, this has been a busy period in the marine art world with new exhibitions, projects, and artwork being created all over the globe—so let's get right to the news.

We'll start with the **American Society of Marine Artists**, an organization, which, by their own description, is "dedicated to the promotion of Marine Art and the free exchange of ideas between artists." Not a bad mission. They held their annual meeting this year in **Cape May, New Jersey** for just those purposes. The first order of business was to elect a replacement for out-going president **Kim Weiland**. Watercolorist, author and naval historian **Ian Marshall** was tapped for the honor, which means we may not see as many paintings from Ian over his term of the next four years as we are used to, but it's good to know the Society is in good hands. Among the 35 artists in attendance were **David Bareford, Christine Diehlmann, William Duffy, Jim Iams, Willard Bond, Loretta Krupinski, Richard Moore, John Roach, Len Tantillo, Russ Kramer, Mike Killelea, and Don Norris**. Ian said it was a great weekend for exchanging ideas and shop talk, highlighted by special presentations by painters **Russ Kramer and Len Tantillo**.

If you are a fan of Ian Marshall's own paintings, you can finally look forward to the publication of his new book on naval cruisers, entitled *Cruisers and 'La Guerre de Course'* which is scheduled to be published by **Mystic Seaport Museum** this upcoming summer. It features text and 50 watercolors by Ian on the history of this class of smaller naval vessels designed for speed and maneuverability which factored into all the world's modern navies from the American Civil War until WWI.

The Society is continuing to expand its educational rolex, offering workshops for artists in 2007 in conjunction with two leading East Coast art schools: **The Maine College of Art in Portland, Maine**, June 9-10, instructor **Sergio Roffo**; October 20-21, instructor **Don Demers**. For information call 207-775-5158 or meca.edu/cs. **Lyme College of Fine Arts in Lyme, Connecticut**, June 9-10, instructor **William Duffy**; September 29-30, instructor **Len Tantillo**. For information call 860-434-5230 ext. 120.

While Ian says the Society is formulating plans for its next national exhibition in 2008, a number of its members took part in the **13th Annual Maritime Art Exhibition** held at **Coos Art Museum in Coos Bay, Oregon**, where **James Magner** from **South Glastonbury, Connecticut** received the "Best in Show Award" for his painting of the New England coastline. **Grant Sayer** of **Everett, Washington** garnered the "People's Choice Award" with a painting of the Irish coastline. The Commissioner of the Port of Coos Bay presented his award to **Christine Hanlon** from **San Rafael, California** for her painting of "Decker's Tug." Nine awards of merit were also

given. Among those winners were **Len Mizerek** of **New York**, **Ken Wallen** of **Georgia**, **Bill Lowe** of **California**, **Jeffrey Hull** of **Oregon**. The exhibition coincided with an exhibition of historic photographs from the museum's 30,000 piece collection entitled "The Curator's View of Oregon's Maritime History." Founded in 1950, the Coos Art Museum is the 3rd oldest art museum in Oregon, and well worth a visit if you are out that way. Information on them can be found at www.coosart.org.

On the East Coast, Maine based artist **Loretta Krupinski** reports that she has been using historic photographs of fishing, shipbuilding and steam boating from the mid-19th to early 20th century in



Tim Thompson

Schooner Yacht WESTWARD off the Dover Cliffs Oil 22" x 30" \$32,000

mid-coast Maine to create a series of 40 paintings for a book to be published by **Down East Books**. Loretta says, "I have 20 more paintings to go, and lots of writing to do with two years until completion before I can sleep through the night again!"

While the debate is an ongoing one concerning the place of photography within the context of creating paintings, Loretta's approach is pretty straightforward. "The shutter clicked on someone's camera a hundred years ago: those few seconds on that day in their life has now become history—and mine to paint." Translating black and white photographs into accurate and pleasing color paintings poses its own problems for painters. This is compounded by the desire for historical accuracy in all the details which may not be clearly visible in the photograph. Different artists approach the problems differently. If it involves a vessel, they may refer to the ship's plans or an actual three dimensional ship model if possible. When **Tom Hoynes** was alive and painting Gloucester fishing schooners, he consulted with **Charlie Sayle** who lived on **Nantucket**, and who had sailed and worked on those Gloucester fishing schooners to ensure the accuracy of his paintings. In Krupinski's case, once a year she calls in a group of local maritime historians to look over her work, and critique it for its historical accuracy.

Some artists, like **Joseph McGurl** prefer to work only directly from nature and their observations of

it, making small sketches on sight, taking them back to the studio and working them up into larger compositions as artists have done for centuries. "For philosophical and technical reasons, I completely avoid the use of the camera, preferring to rely instead on direct observation, my memory, and imagination. The resulting artwork is a synthesis of my interaction with a particular aspect of our world and my own artistic philosophies." It seems to be working pretty well for Joe. He had a very successful one-man exhibition at the **Hammer Gallery in New York City** this fall, with paintings selling between \$15,000-\$75,000.

William Duffy is another artist who works in this direct manner. Bill described his process recently in an interview with **Charles Raskob Robinson** in the *American Society of Marine Artists Newsletter*. He says he first does two to three inch thumbnail pencil sketches to develop a composition. Then he does more sketches on a toned paper to establish the values (the lights and darks) of his painting. As he says, "Composition for me is a complex exercise of arranging squares and rectangles broken by subtle curves and angles and activated by a graduated system of warm and cool colors, hopefully fitting into a cohesive whole. It tends to be a geometric for me—even the clouds—where I found the structure of my painting is built on geometry." But then Bill adds other levels. Discussing his palette he says, "My colors go from a cool to a warm, to create a feeling of light and atmosphere..." He actually

tones his entire canvas with a neutral color, slowly building up his shapes, which will later become buildings, boats, buoys, clouds, or the sea. In fact he says, "If the painting is large, this foundation ends up looking nearly monochromatic." He then begins to add his colors on top. Evoking a sense of place is very much in Bill's mind when he paints. As he says, "Light, atmosphere, local color and texture play major roles, enabling the viewer to say, yes, this is Nantucket, Cape Cod, Ireland, etc." Of the certain element in Bill's paintings he calls an emotional or spiritual content he says, "This is the most difficult for me to articulate. Success with regard to a painting will have a life beyond itself—it will stir one's soul." Anyone who has had the opportunity to view one of Bill's subtle and evocative paintings firsthand will know what he is speaking of here. We're apparently not the only ones who feel this way. He was just made a member of the exclusive "fellows" group of the **American Society of Marine Artists**.

By contrast, **Dimetrious Athas** wields his camera freely when he chases the races of classic sailing yachts as he did when covering the **Beetle Cat Championship** off **Fort Tabor in Buzzards Bay, Massachusetts** this summer. He then takes that information back to the studio to compose his paintings. Interestingly enough he likes to paint on smooth masonite, so that in the end his work has an almost photographic clarity to it.

Continued on page 4



John Stobart

The CITY OF JACKSONVILLE Returning Home to Astor's Wharf, c. 1895

Oil A recently completed Commission 24"x36"

Continued from page 3

Of course, for some artists photography is their medium. We had a nice visit from **Port Ludlow, Washington** based photographer **Mike Berman** this fall. After 25 years of shooting commercial jobs, he's decided to turn his camera and trained eye to marine photography, particularly that of the classic sailing yachts of the West Coast. He's been producing black and white-toned gelatin silver prints, which if you had visited the **Port Townsend Wooden Boat Show** last summer you would have seen on exhibition. Now that digital cameras are supplanting film cameras, one of the issues for professional fine art photographers is whether to continue to print each photograph by hand or use a sophisticated digital printer. The art that **Edward Weston** and **Ansel Adams** perfected, involved working for hours in the darkroom to completely control the nuances of the final photograph. Today this has been supplanted by processing a digital photograph through the computer and a digital printer. We had a lively discussion with Mike, his wife and collector **Alan Bell** over lunch about just where does the artistry lie, and whether there is extra value to knowing that the artist printed a particular photograph by hand when nearly the same results can be achieved using the computer. Is it only the final product that matters? I suspect that like the debate about the "proper" use of photography as it aids in the creation of a painting, the answer to this question will differ based on who's involved in the discussion. If you are interested in seeing Mike's photography you can visit his Web site MichaelBermanPhotography.com.

Of course, the toned gelatin-silver photographs of classic yachts under sail from the annual schooner races in **Maine** to **Antigua Race Week**

taken by **Michael Kahn** will be familiar to readers of the July/August issue of *Chesapeake Home* magazine, which ran a feature article on him. When *Coastal Living* magazine created its designer house in **Narragansett, Rhode Island** they chose fourteen of Michael's photographs to decorate it. Other articles on his work appeared last year in *Sailing Journal*, *Fototechnik* and *Fotoforum*. His book of yachting photographs, *The Spirit of Sailing*, has sold over 10,000 copies. It's no wonder that he was asked to document the IYRS classic yacht cruise last summer and the **Eggmoggin Reach Race in Maine**. In April the **Carla Massoni Gallery** will introduce his series of Chesapeake Bay photographs in conjunction with **Chestertown, Maryland's First Friday Art Walk**. www.massoniart.com for information.

Readers of *Wooden Boat* magazine, and nearly every other magazine related to sailing will be familiar with the beautiful color photographs by **Benjamin Mendlowitz**. **Mystic Seaport Museum** is providing an opportunity to see his photographs and hear him speak on March 15. (See our events listing.)

The **27th Annual International Marine Art Exhibition** at the **Maritime Gallery at Mystic Seaport** was held this fall. Awards were selected by judges **Bruce Johnson**, Chief Designer for **Sparkman & Stevens**, **Jerry Roberts**, new Executive Director of the **Connecticut River Museum**, and **Samuel Scott** Associate Curator of Maritime Art and History at the **Peabody Essex Museum** in **Salem, Massachusetts**. Among the winners of the five "Awards of Excellence" were **John Stewart**, **Ian Marshall**, **Antoine Chapon**, **Conseulo Hanks** and **Don Maitz**—the

"Yachting Award" went to Maine artist **Brad Betts**, the "Environmental Wildlife Award" went to Peruvian artist **Ricardo Figari**, the "Thomas M. Hoyne III Award" to **Edward Griffith**, the "Stobart Foundation Award" to **Kim Mueller-Thym**, the "Thomas Wells Award" to Englishman **Terry Culpan**, the "David Thimgan Award" to **Robert Tandecki**, the "Museum Purchase Award" to Wisconsin artist **Charles Peterson**, and the "Rudolph J. Schaefer Maritime Heritage Award" to **Don Demers**. Congratulations to all!

Don has had another extremely busy and successful year, his paintings setting new landmark prices at his one-man exhibition at the **J. Russell Jinishian Gallery** in **Fairfield, Connecticut** last summer. He then traveled to **Mt. Carmel, Utah** at the invitation of the **Maynard Dixon Foundation** for an exhibition with other artists from around the country, including marine artists **Chris Blossom**, and **West Fraser** and top western landscape painters **Len Chmiel**, **Bill Anton**, **Jim Morgan** where the Best in Show award was won by an East Coast artist **Tim Lawson**. The show was organized by **Paul Bingham** who had purchased the great western painter **Maynard Dixon's** studio, and actually lives there.

Don then traveled for his fourth year to the **Laguna Plein Air Invitational in Laguna Beach, California**. In between he held sold-out workshops in **Chatham, Massachusetts** and **Boothbay, Maine**. In fact, the Boothbay workshop was so popular that it was sold out three years ahead! August found him again in Boothbay where we caught up with him as he gathered reference material for his newest commission of the brand new 100 ft. sailing yacht *Wind Crest*, just launched

by the venerable **Hodgsons Boat Yard in East Boothbay, Maine**. We spent an afternoon with Don observing her on her sea trials under sail from near and far during Hodgsons annual "Big Boat" race. Not only did her **Fontaine** design stand out, but so did the gigantic spinnaker, distinguished by giant **Campbell Soup** kid characters which decorate it, reflecting the owner's family business lineage.

October found about 75 of Don's family and friends at the Kittery, Maine Knights of Columbus, which had been renamed the "Donderosa" for the occasion of Don's 50th birthday party. It was a western hoedown bash organized to every detail by his wife **Francesca**. Among the cowboys and cowgirls present were three of Don's four brothers, fellow artists **William Davis**, **Joe McGurl**, **Brad Betts** and fellow 50th birthday celebrant **Chris Blossom**. Costumes of the night went to **Tad** "the cow" (literally) boy **Gillespie** and his wife **Liz**. Quite a pair. The presentations and roasts of the evening were topped off by Don's performance of his own song "Turning the big Five-O" (yes his secret ambition is to be on **American Idol**) and Francesca and her friends "the Gypsy Chicks" performance of Cesca's song, composed especially for the occasion, "Dear Old Don," now available on CD.

Future projects for Don include completion of the second of three large six foot paintings of the Great Transatlantic Race between *Fleetwing*, *Vesta* and *Henrietta* in 1866.

You can enjoy his paintings throughout the year through publisher Amcal's 2007 calendar of Don's paintings, where unfortunately, as Don says, eleven of the twelve titles are wrong. But the images are there.

Speaking of commissions, we've learned that **John Mecray** is painting a large commission of twelve meter *Courageous* for guess who? **Ted Turner**, her America's Cup winning skipper who proposes to donate it to the **New York Yacht Club's** Newport station. Here's a case where John will use information from photographs and plans, in addition to his own firsthand knowledge of her, having sailed aboard her many times. John is another extremely busy artist. In between paintings he's released his newest print of 1890 America's Cup defender *Columbia* published by *Cruising World Magazine*. He's designing, writing and assembling photographs for a book on his career, which will accompany a retrospective exhibition to be held in the **Mystic Seaport Museum** in 2008. He also spends much of his time as a founder and member of the executive committee

of the **International Yacht Restoration School (IYRS)** in **Newport, Rhode Island** and now also in **Sausalito, California** where it trains future wooden boat builders. John's own interest in classic yachts, and that of co-founder **Elizabeth Meyer**, led IYRS to acquire the country's oldest yacht *Coronet* in 1995 with the express purpose of bringing her completely back to her original 1885 glory. (She won the 1887 transatlantic race, for example.) John had known of *Coronet* as a yacht with tremendous history in need of repair since 1980. This past summer he helped engineer the transfer of the *Coronet* restoration project to West Coast boat builder **Jeffrey Rutherford** and **Robert McNeil** who will complete the restoration over the next several years at the IYRS in Newport to the tune of \$10-14 million. For those interested in what *Coronet* will look like once completed, check John's Web site johnmecray.com, or www.iyrs.org. There are three paintings that John has made of *Coronet* over the years. One in profile, one bow view and one stern view. They give you a really good sense of the elegance and beauty of this classic yacht in a way that only an artist could bring alive.

As readers of previous issues of our quarterly might remember, IYRS was a recipient of a

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2006 celebrated the 100th Anniversary of the race to Bermuda. 264 yachts started off from Newport, Rhode Island.

However the first Bermuda Race was a slightly different affair. It started off Brooklyn on May 26, 1906 with just three yachts: Frank Maier's 38 foot yawl *Tamerlane*, Richard D. Floyd's 40 foot yawl *Lila* and George Robinson's 28 foot sloop *Gauntlet*. Sir Thomas Lipton, the America's Cup challenger donated the Lipton Cup, an ornate trophy, for the race (this was recently sold at auction, see our sales results).

Blake's painting depicts the race, not long after the start, with the three yachts beating into a fresh breeze through The Narrows'. *Tamerlane*, in the foreground with sailing master Thomas Day (founder of the *Rudder* magazine and promoter/founder of the race) in peaked cap at her helm, is crossing just ahead of *Lila* with *Gauntlet* further in the background. A tug, with spectators aboard is just ahead of the yachts. *Lila* passed *Tamerlane* to take the lead but then her mainmast broke. *Tamerlane* tried to tow her back to Brooklyn but the towline parted. A tug then towed *Lila* back to the Brooklyn Yacht Club. *Tamerlane* set out after *Gauntlet*, after a 65 hour delay arranging a new mainmast for *Lila*. Despite this delay, *Tamerlane* crossed the finish line in Bermuda 25 hours ahead of *Gauntlet*, averaging nearly 5.5 knots.



A.D. Blake

The First Bermuda Race, May 26, 1906

Oil 24" x 32" \$37,500

INTERESTING NEWS FROM THE ART WORLD AT LARGE

As always, the art world is a dynamic place with all sorts of fascinating goings on throughout the year. Some of these have a direct impact on collectors of marine art in particular, while others just shed light on interesting aspects of the art world at large. The recent period has included some astounding developments of interest to all collectors, including events impacting appraisals, tax deductions on donated artwork, the authenticity and the rights of ownership. So let's get right to the action. The easiest way to read the health of the art market is to take a look at what's happening in the auction market. Sotheby's for example, just released its results for the first nine months of 2006, reporting that operating revenues were \$2.18 billion compared to \$1.54 billion during the same period in 2005.

Christie's has reported that worldwide auction sales for the first six months of 2006 were \$2.13 billion, up 39% from 2005's sales. Because the auction market is seasonal, with the big sales held in the spring and fall, auction houses tend to think about their business in six month increments. But no matter how you cut it, these are very positive results.

In July Christie's launched a program to take advantage of what the *New York Times* described as, "the biggest buying pool ever," which includes not just American hedge fund billionaires and Japanese buyers, but financiers from Asia, Russia and India, who are quickly becoming collectors.

Christie's Live™ combines audio with real time streaming video to allow users to virtually attend auctions via the computer in many of Christie's sales rooms around the world. In addition to appealing to the new global market, they also hope to capture a new segment of collectors who feel more comfortable than ever doing business directly on the computer. In its first three months, thousands of clients from 45 countries registered to use the service, and bid \$6.9 million online. The first big test of the system came at the October sale in New York of the *Star Trek* memorabilia where almost 30% of the lots were purchased online for a total of \$1.12 million, with online bidders bidding on 97% of the lots. That's a pretty impressive response to the new concept.

If you're interested in bidding with Christie's Live™ you need to register at www.christies.com at least two business days before a sale, and you have to download Christie's free customized software to facilitate the online bidding process.

But the biggest news in the market is not what's happening online. The much anticipated fall sales saw many single works of art selling in the \$30-50 million range. However, the biggest sales have been rung in privately—outside the auction houses. These include **Ronald Lauder** paying a record \$135 million for a single painting by **Gustav Klimt** to display in his museum the *Neue Galerie* in Manhattan, hedge fund billionaire **Steven A. Cohen** buying Dutch artist's **Willem de Kooning's** "Woman" painting for \$137.5 million, from entertainment magnet **David Geffen**, who is also reported to have sold an abstract drip painting by **Jackson Pollock** for \$140 million in an effort to raise cash to reportedly buy the *Los*

Angeles Times newspaper. These are astounding and record breaking numbers for single works of art. They certainly raise the question of the potential up side of works of art in the marine art market. For example, the 294 lots offered in Christie's bi-annual maritime sale in July realized in total \$2,751,456. The highest price paid was \$508,800, a record price for a large painting by **Montague Dawson** (1895-1973) of Nelson's flagship "Victory Emerging from the Fog", way above the \$150-250,000 estimate, but still way below just the buyer's premium alone on a \$50 million purchase at auction. Other marine artists, like the work of **James E. Buttersworth**, **Antonio Jacobsen** and **Robert Salmon** continued to set records at marine and Americana auctions at various houses around the world. (See our sales results pages for specific sales results in a variety of categories.) No matter how you look at it, there's no question that the art world at large and the marine art world in particular seems to be stronger than it ever has before.

While the scale may be different, whether you are a collector who owns a \$15,000 marine art painting or a \$50 million work of modern art, the issues posed by ownership are virtually the same. Recently a private exhibition for British art dealers was held at the **Victoria & Albert Museum** by **Scotland Yard** of faked and forged artwork it had confiscated over the years. This included a program that concerned not only how a work of art was faked, but how the resulting documentation could also be faked. The former director of

the **Metropolitan Museum of Art**, **Thomas Hoving**, has estimated that "up to 40% of the market is comprised of some kind of forgery." Wow! Selling or purchasing a forged work of art has its own problems, of course, but selling or buying a stolen work of art has another unique set of issues. Recently, for example, museums like the **Museum of Fine Arts, Boston (MFA)** and the **Metropolitan Museum of Art (Met)** have been asked by various countries to return artifacts in their collection that can be proven to have been obtained illegally by either a dealer or collector. In fact, these museums have struck deals with the Italian government to return several dozen antiquities in exchange for long-term loan agreements and other kinds of cooperation in the future.

The Italian government actually indicted a former curator of antiquities at the **J. Paul Getty Museum** in **Los Angeles** who stood trial this fall with an American dealer on the charges of conspiring to deal in looted antiquities.

There is even the case of an individual major collector, New York collector **Shelby White**, who, along with her husband the late **Leon Levy** (in addition to collecting antiquities) gave \$20 million to create the Greek and Roman galleries at the Metropolitan Museum and \$200 million to **New York University** to establish an Institute of Ancient Studies. The *New York Times* recently reported that Ms. White has been directly contacted by the Italian government and asked to

"consider returning more than 20 ancient artifacts that they argue were illegally mined from its soil." Among the pieces, for example, are a two-handed Euphronios krater (jug) depicting Hercules in battle which is said to have been bought by a London dealer, **Robin Symes**, on behalf of the Whites/Levys at an auction of art owned by billionaire **Nelson Bunker Hunt**, and that the Italians say had a "dubious provenance." The new Greek and Roman galleries are scheduled to open at the Met on April 20. It is widely assumed that many of Ms. White's pieces will be on display at that time. Ms. White's response to the Italians was not known at the time of this writing.

While museums have some kind of leverage, in these situations as public cultural institutions they can barter off (like the Met and the MFA have done) future considerations for loans, etc., individual collectors are in a tougher spot. This whole issue has given rise to a brand new product in the insurance business—"Title Insurance" for works of art. It's the brainchild and result of six years of work by **Lawrence Shindell**, a **Milwaukee** attorney with a specialty in art law, and **Judith L. Pearson**, an insurance business veteran. In a nutshell, like title insurance for real estate which has been around for 100 years, title insurance for art work is intended to supplement traditional policies written against a loss in the event of theft, or damage. As the *Journal of the Appraisers Association of America* describes it, "This indefinite term policy protects the buyer of a work of art of uncertain provenance in the event of an ownership dispute." You can buy a policy many different ways. You can buy it for the life of your ownership, so by law the title insurance passes on to your heirs, or if a collector wants to lend a work of art, he/she can buy it just for the period of time the artwork is loaned. The company, **ARIS Title Insurance Corporation of New York** says that what they've designed is not just for collectors, but is for museums, financial institutions, dealers, auction houses and even artists. The way it would work according to Pearson, is "the owner can ask us to insure a good title, so if they go to sell it, the gallery or auctioneer can offer it for sale with insured title. And if the heirs of a former owner claim the picture, we refund the insured value to the collector and pay all the legal costs." Pearson said they've had a lot of interest particularly from collectors who own art that was acquired in Europe between 1938 and 1948 that they now want to sell. As it has been widely reported over the last several years, artwork that was looted by the Nazis has been identified; suits have been brought and in some cases the artwork has been repatriated to its original owners. In fact, it's become such a big business according to the *New York Times* reported, "the adage that the three "D's, debt, divorce and death, bring art into the market should now have an "R" added for restitution." About \$192 million worth of art that had been hanging in museums for decades was sold recently by its original owners at a single auction. In fact, Christie's has a full-time "Director of Restitution".

What does this cost, you ask? Well, it's more than real estate title insurance. As Shendell says, "Each work of art must be looked at individually. There are no deeds of course, so you must research the provenance." He also notes while there are no deductibles in real estate title insurance, there are in fine art insurance. The price depends on the value of the work of art and the period of time the owner wants it covered.

ARIS says that even some contemporary artists are buying title insurance for new art that comes out of their studio, a) because the artwork is at

its lowest value at that point and therefore the insurance is cheaper, and b) they perceive it as an added selling benefit that can travel with the work of art, as it enters the secondary and tertiary market in years ahead. Just how this insurance product will all play out in the real market, who knows. It has its proponents and its detractors. If you would like more information on it you can visit www.aris-corporation.com.

In another related development, legislation was passed by **Congress** and signed by **President Bush** in August which was attached to the **Pension Protection Act** and directly affects some donors of works of art to museums. In the past, donors have been able to give art and artifacts to museums on paper as a promised deed of gift in the future, but been allowed to retain the actual works of art in their personal possession for long periods of time. These are known as "fractional gifts." One of the things that drive it is that donors are permitted to deduct only up to 30% of their adjusted gross income for a donation like this. Fractional gifts allow a person whose income is \$200,000/yr. to have a tax incentive to donate an object they may own that's valued over the \$60,000 cap they would otherwise only be able to deduct in one calendar year. Donations not only affect collectors, but many museums rely on them to build their collections.

What the new law says in essence is that donors are required to fully transfer ownership and actual possession of the artwork within ten years of their agreement with the institution and earlier if the donor dies. If not, they will be obligated to back out of the tax deductions and repay the government along with a penalty. It's widely believed that the IRS will also issue a new regulation that requires an institution to take physical possession of a partly donated object at some point during that period of time. At the present time that is not a part of the law.

The other interesting twist is that the new law also requires donors to take a deduction based on the value of the work at the time it was first given. This is the aspect that museums find most disturbing, for it's often a disincentive for collectors to donate. For example, if you've got a painting worth \$100,000 which in ten years might be worth \$1,000,000 when you are ready to actually give it to an institution, but you can only take a tax deduction on the initial \$100,000 value, it doesn't provide much of an incentive to commit to donating a work of art now.

The new provision was spearheaded by Republican Senator **Chuck Grassley** who chairs the **Senate Finance Committee**. His impetus was, "To make sure that money that is deducted for charitable purposes goes to a charitable purpose and isn't used as a gimmick to avoid the payment of taxes." Nevertheless, his committee found that "the IRS's own investigation of ten categories of donated property in 2006 found a low incidence of abuse of gifts of artwork." One Manhattan lawyer, **Ralph Lerner**, who has been assisting clients making fractional gifts says, "I will no longer advise anyone to make a fractional gift. It's moronic." It appears that if you have made a fractional gift, or contemplating one, the landscape has changed and it is best to consult your lawyer or accountant.

Also impacting donations has been a new release of guidelines by the IRS known as **Notice 206-96** related to their requirements for appraisals for donated property. The aforementioned Protection Act identifies "qualified appraisers and appraisals"

UPCOMING AUCTIONS

February 23-25
Americana/European Paintings
Northeast Auctions
Manchester, NH
603-433-8400
northeastauctions.com

February 27
Marine Pictures
Bonhams
New Bond St., London
44(0)207-468-8211
bonhams.com

March 2
American and European Paintings
and Prints
Skinner
Boston, MA
617-350-5400
skinnerinc.com

March 6
Asian Decorative and Export Art
Bonhams
New Bond St.

March 19-20
Chinese Ceramics & Works of Art
Including Export Art
Sotheby's
New York, NY
212-606-7414
sothebys.com

March 30-31
Americana
Eldreds
East Dennis, MA
508-385-3116
eldreds.com

April 25
Weapons & Historical Souvenirs
Tarjan
Drouot
Paris, France
33-1-53-3030-03
tarjan.com

April 30
Ocean Liner
Christies
Rockefeller Center
212-636-2000
christies.com

May 16
Maritime Pictures
Maritime Models
Christies
South Kensington, London
44(0)20-7930-6674

May 18
Sporting Art
Christies
King St., London
44(0)20-7839-9060

May 23
Exploration, Travel &
Topographical Pictures
Bonhams
New Bond St.

June 5
Historic Americana
Cowan's
Cincinnati, OH
513-871-1670
cowanauction.com

August 3-5
American
Northeast Auctions
Manchester, NH

August 18-19
Marine & China Trade
Northeast Auctions
Portsmouth, NH



Geoffrey Huband *Heart of Oak* Oil 22" x 28" **\$12,500**
HMS ONWARD, a new 38-gun frigate under the command of Captain Adam Bolitho, engages the French frigate *NAUTILUS* in the year 1818 in Alexander Kent's newest novel, *Heart of Oak*.

tremendous gift from collector **Bill Coombs** of seven miniature models by master modeler **Lloyd McCaffery** and eleven by **Donald McNarry**. They were the centerpiece of a recent dinner hosted by IYRS at **Carnegie Abbey in Portsmouth, Rhode Island**, which also featured a talk by **Michael Wall of American Marine Model Gallery** as a part of a lecture series, which included a presentation on the **Rosenfeld Photographic Collection** in Mystic Seaport by **Mary Anne Stets**.

Lloyd himself, was the featured speaker at the annual meeting of the **Nautical Research Guild in California** this fall, discussing his approach and techniques, which he also outlines in his book, *Ships in Miniature*, that has just gone into a second printing. John Mecray tells us that while the old Aquidneck Mill building at IYRS—which will include a library and permanent display of Lloyd’s models, featuring his large-scale cut away model of *Coronet*—is under restoration, plans are afoot to display the models for several months in New York City, perhaps at New York Yacht Club, and to have Lloyd speak about his work in Newport next summer. Currently under construction in Lloyd’s miniature shipyard is a dockyard style model of the 100-gun ship of the line *Britannia* of 1682. Lloyd’s building her at a scale of 16’=1” so that the final model will measure 14 ½”. He says that this model is “the most complicated, involved and significant project I’ve ever undertaken.” Wow! If Lloyd says that it must be some model! He said it is scheduled for completion sometime in mid-2007.

The story of the building of the actual ship is interesting. It was designed by **Sir Phineas Pitt II** who presented a model of his design to **King Charles II**. (That model is now in the collection of the U.S. Naval Academy.) Charles rejected Pitt’s design, which Lloyd, in conjunction with **Frank Fox**, the world’s leading authority on 17th century English warships, conjectures was because while its broad and shallow hull was fine for the current fighting against the Dutch, Charles wanted a deeper, more narrow design to be ready when he went to war against the French, which he knew was only a matter of time. So Pitt redesigned the ship but did not construct another model. As a result, Lloyd’s forthcoming model will be the only model we know of *Britannia* as she was actually built. His model will be cut away on the port side to reveal all the intricacies of her design and construction.

Lloyd Warren, President of **Nautical Research Guild** told us that they had over 100 marine historians and ship modelers in attendance at their meeting. In addition to Lloyd McCaffery’s presentation, **Dr. Clayton Feldman**, former owner of *Ships in Scale* magazine, gave a seminar on building a model of a colonial American schooner. **Roger Cole** spoke on 18th century prisons and English Prisoner of War models and **Don Preul** spoke on how to access the resources of the **National Archives** for information on modern naval vessels.

Lloyd said that they are also engaged in a total revamp of their extensive Web site designed to add in nautical research. It’s a great resource for answers to a whole variety of nautical questions. Try it at www.naut.res.guild.org.

Also in California this December the **Ventura County Maritime Museum** hosted its annual ship model sale, which features members of the **Maritime Museum Ship Model Guild** on hand every weekend, discussing and demonstrating the fine art of model making. Speaking of models, for an artist like **Jim Flood**, whose favorite subject

matter includes all manner of liners and steel navy surface ships, from the *Queen Mary II* (where his paintings hang in the Commodore’s lounge) to the *Normandie*, the *United States* and the *Titanic*, including warships like the USS *Texas*, *Alabama*, *Maine* and *Arkansas*, the next step of rendering those ships in three dimensions is not such a far stretch. He’s currently working on a six-foot plank-on-frame model of the USS *Oklahoma*. When finished that will be quite a conversation piece for the collector who’s commissioned it from Jim. We know that Jim won’t have the problem of some modelers who do a great job in the construction of a model and then struggle with the final paint job.

Commander **Carl H. Burkhart** of the **U.S. Coast Guard Academy**, class of 1962, reports that commissioned paintings and murals of military vessels and actions will decorate the walls of the new reading room at the cadet library at the **U.S. Coast Guard Academy in New London, Connecticut**. The subjects will include the action on D-Day, the U.S. Coast Guard tall ship *Eagle*, a 44-ft. Coast Guard cutter, Buoy Tenders, action from Vietnam, and the Coast Guard’s involvement in drug interdiction and the events of 9-11. The artists involved are **Mike Koloski**, **George Eisenberg**, **Dean Mosher**, **Tony Falcone** and **Bob Semler**, past president of the American Society of Marine Artists who’s already delivered one of his paintings of the *Eagle*. If you’re interested in learning more about the project you can find it at www.uscga1962.org.

Many people know that it was British artist **Norman Wilkinson** who, during World War I, helped develop the camouflage scheme for ships to help confuse the enemy and disguise ships at sea. What many people don’t know is that American marine artist **John Charles Roach** was actually hired in the late 1970’s by the U.S. Navy to literally redesign ships to make them look “more warlike.” The son of a naval architect, John studied art in **Frankfurt, Germany** and later at the **Ecole des Beaux Arts in Paris** before enlisting in the navy. He became the Navy’s first combat artist in the Vietnam War and the Navy’s leading combat artist all the way through the first Gulf War. The U.S. Navy has had artists in combat since World War II thanks to the urging of artist **Griffith Bailey Coale** with the backing of **Admiral Chester Nimitz**. In the late 70’s Roach was recruited by the ship design branch of the **Naval Sea Systems Command**, whose concern was that the U.S. ships didn’t look as “warlike” as the Soviet ships. Roach’s designs and thoughts appeared as an article along with **Herbert Meier** in *U.S. Naval Institute Proceedings* and the *Naval Engineer’s Journal*. Using his artist’s sense of design and proportion he demonstrated how the lines of a ship, from its sheer to its tumblehome, plus the intervals between structures and a ship’s silhouette could convey “fierceness” as opposed to something neutral or even clumsy. In an interview in the current *ASMA News* he says, “Ninety-five percent of the time a warship is not involved in actual hostilities. During that time it is a passive weapon...an effective warship design is meant to persuade the viewer. A warship is a political tool, and its greatest weapon is to persuade effectively. Aesthetic concerns reinforce the persuasiveness of a warship, thereby adding credibility to national policy.” Obviously the Navy thinks that he’s on to something there, but who would have ever thought that art and wartime national policy would converge so succinctly. Can you hear us Donald Rumsfeld/Robert Gates?

If you’ve been to the **USS Pearl Harbor Visitor’s Center** you’ve seen Roach’s work firsthand. In fact, how could you miss it? In 1979 a group of Pearl Harbor survivors commissioned him to paint the USS *Arizona* 52 ft. long 16 ½ ft. high for the 40th anniversary of the attack. **Crocodile Dundee** would have said, “Now that’s a painting!” He was also actively involved in the design of the **Navy Memorial in Washington, D.C.**

Another artist who’s created a large body of work over the last 20 years related to ships of the U.S. Navy is **Jim Griffiths**. His particular areas of emphasis are from 1898 to 1909 involving the **Spanish American War** and the **Great White Fleet** and from 1940 to the present. In 1989 he was commissioned to do the portrait of the carrier USS *Abraham Lincoln*, and in 2000 the **U.S. Postal Service** asked him to do a series of paintings made into stamps to commemorate the 100th anniversary of the **U.S. Submarine Service**. Today his subjects range from the Aircraft Carrier *Enterprise* off Vietnam in 1968 and the battle of Guadalcanal in 1942, to the USS *Oregon* and the **Great White Fleet** in 1896. He uses a combination of watercolor and gouache (opaque watercolor). His paintings range in size from 10”x15” to 21”x27” and in price from \$2,700 to \$6,500.

Of course the U.S. isn’t the only place where artists are painting the modern navy. Recently members of the **Royal Society of Marine Artists** were invited to paint at the **Devonport Royal Naval Dockyard**, which houses among other things a nuclear submarine facility. Society president **Geoff Hunt** says, “We arrived at the long deep jetty where the only resident at the time was the HMS *Ocean*, a ship familiar to some of us who attended the International Fleet Review.” Geoff of course is best known for his paintings of 18th century British and American naval ships like those he did for the covers of the **Patrick O’Brian** novels, and now for the covers of the Napoleonic naval novels of **Julian Stockwin**. Geoff is also the president of the Society. He reports that their annual exhibition held on the Mall each year was very successful. Their main initiative as a Society is to involve and encourage young people to become interested in marine art. To do so they have established two prizes for young artists ages 16-25 which they are promoting to yacht clubs and art colleges. The winner gets to exhibit at their annual exhibition and receives a small check. They are looking for, Geoff says, “innovations on the marine theme.” The project is sponsored by the **Worshipful Company of Shipwrights** which, as its name indicates, dates back several hundred years. Although its name is a hangover from the old trade guild days, today they are a company that supports technical maritime research and maritime related educational charities.

Geoff said that he’s now working on a painting that by an odd series of circumstances involves the actual **Admiral Horatio Nelson** as well as the fictional character **Captain Jack Aubrey** (from O’Brian’s books) at a moment in time when Nelson was changing ships in **San Fiorenzo Bay in Corsica**, switching from the *Agamemnon* to a ship known as the *Captain*, but in the Bay at the same time was the ship the *Unité*, the prototype of the HMS *Surprise*, and *Speedy*, the prototype of Jack’s favorite ship *Sophie*. They say life imitates art, or is it the other way around in this case?

In **London**, pastel artist **John Groves** has recently completed a commission of the reenactment of Nelson’s historic funeral procession down the

One of the characteristics of art is that while an artist’s approach to and handling of a subject may change, the essence of what makes his or her work unique remains the same. Below are two paintings created 18 years apart by Royal Society of Marine Artists President Geoff Hunt, internationally known for his paintings for the covers of the Patrick O’Brian series of Napoleonic Era Sea Stories.



Geoff Hunt

Under Fire Off Manhattan, August 17, 1776

Oil 18" x 27" Painted 2006 \$15,500

The morning after their unpleasant night encounter with American fire-ships, H.M. ships ROSE (foreground) and PHOENIX, together with the small tenders TRYAL and SHULDHAM, retired at some speed down the Hudson, urged on by a strong north-easterly breeze. All along the way they came under fire from numerous Revolutionary batteries located on

Manhattan Island and on the western shore, and suffered casualties and damage. PHEONIX had her longboat, towing astern laden with an anchor cable, sunk by one lucky shot. The ships are pictured in the vicinity of what is now West 14th Street; ahead is the relative safety of the open harbor and the main British fleet anchorage off Staten Island.



Geoff Hunt

Clipper Ship GREAT REPUBLIC in New York Harbor

Oil 20" x 30" Painted 1988 \$19,500



Robert Sticker

The Whaleship WANDERER in Pursuit

Oil 28" x 36" \$18,500

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River Thames for the Port of London Authority.

What's fine painter **Chris Blossom** been up to, you ask? Well, as he says, "I lead a boring life." Well, I guess if you count leading a sold out workshop at the **Lyme College of Arts** last summer, traveling by horse to paint in **Wind River Mountains** with fellow artist **Matt Smith**, participating in the **Gene Autry Museum** show, the **Maynard Dixon Foundation** exhibition and several miniature shows throughout the West as well as being considered by your fellow artists as one of the best painters in the country—marine or otherwise—then you've just written a new definition for "boring." Of course, he's also on the water as much as possible throughout the year. "Research" he calls it. We saw him out sailing his 21-ft. sloop *Grace* during the second week of December! I wonder, was that can of Budweiser a research tool?

Chris and I rode up together to Don Demers's birthday bash this fall. Along the way we listened to Patrick O'Brian's novel *The Far Side of the World* as read by our late friend, English actor **Patrick Tull** for the books on tape series. Patrick did a great job of capturing the accents, drama and nuances of O'Brian's writing. And if you've been unable to get into reading O'Brian's books, you might find listening to them extremely enjoyable and rewarding. More good news for O'Brian fans is that rumor has it that Australian actor **Russell Crowe**, who played Captain Jack Aubrey in the movie *Master*

and Commander, is planning to finance the making of a sequel in the next few years. That's something to look forward to!

We received an interesting long letter from **John Stobart** written on the plane on the way to his exhibition in **Cincinnati** recently. The letter was accompanied by an article from the October issue of *Smithsonian* Magazine about the past president of the **Royal Academy of Artists** and England's leading sporting artist **Sir Alfred Munnings**. The article began with an account of Munnings' speech to members of the Royal Academy in 1949 when Munnings, deep into his cups, went on a rant against modern art and artists, which, because it was broadcast on the **BBC**, created a storm of controversy and prompted hundreds of letters, phone calls, cables, cartoons, etc. John, a young art student at the time, told me that he "clearly recalled hearing this speech on their bakelite wireless, with the BBC its only channel!" Sitting behind Munnings that night, according to John, was the Royal Academy's newest member **Winston Churchill**. John's own views on modern art while more cogent than Munnings, are quite similar. In his letter to me he says, "It was a bit horrifying to hear about the Pollock sale (one of abstract artist Jackson Pollock's drip paintings sold for \$140 million) days ago and realize the ongoing forces of modern art still executing a diabolical toll. It still exacts a catastrophic effect on the art culture, whatever is left; and makes nonsense of all of our efforts to find a method of encouraging

artists at the weakest point in their educational chain to stay the course." I think that makes his view pretty clear.

About two hundred of John's friends showed up at the **New York Yacht Club** recently at a surprise dinner—a surprise to John that is—honoring him for his lifetime achievement in the arts and encouragement of young artists. The evening was orchestrated by John's long time business manager **Sandy Heaphy**, who brought together collectors and pals from all over the country for the occasion, including **Walter Cronkite**, **Peter Stanford** Chairman Emeritus of the **National Maritime Historical Society**, Maritime historian **Elliot Lumbar**, Florida collector **John Godfrey** and marine artists **Os Brett**, **Paul Garnett** and **Len Mizerek**. Also in attendance were **Joyce Nelson**, chairman of the **Ventura County Maritime Museum**, **Malcolm Henderson**, John's partner in the **Atlantic Gallery** in **Georgetown** for many years, and **Don Holden**, former editor of *American Artists* who literally met John on the train as John was coming down from **Canada** to try his luck in **New York** for the very first time. Holden looked at his work on the train, sent him directly into the **Kennedy Galleries** who immediately signed him up for his a one-man show. The evening was emceed by John's long time friend **David Phillips**. We had dinner with the "Cincinnati contingent": **Dr. Jack McDonough** and his wife **Barbara**, and **Stuart** and **Barbara Stuphin**, owners of **Clossens Art Gallery** which celebrated their

140th anniversary this year—although I swear they didn't look that old!

John made two paintings especially to celebrate the anniversary: one "The View from Mt. Adams, 1875" and the other "Looking at the Public Landing, Up the Hill, Cincinnati, 1875." John's other major project recently has been another moonlight depiction of the sidewheeler "City of Jacksonville Returning to Astor's Wharf" in the city of the same name in 1895. It shows the wharf, the Astor building and the Tampa and Key West Railroad swing bridge built by **Henry Flagler**. As John remarks in his notes about the painting, "Though the landmarks depicted in my view of Astor's wharf survived the great fire of 1901, they no longer exist, having been torn down and replaced." So once again John used his artist's eye and brush to bring to life what Florida's largest 19th century city looked like along its busy waterfronts. This painting was painted by John as a private commission. His paintings of this

size and complexity command \$450,000 with ease now, a far cry from the prices of his first exhibition at the **Kennedy Galleries** in 1964 which were in the \$10-\$15,000 range.

Fortunately for those without that kind of where-withal, all three of John's most recent paintings, including "View Along the Grone Lei in Brussels" have recently been published as limited edition prints, ranging in price from \$275 (\$1,275 remarked) for the 12"x18" view of Brussels, to \$350 for the two 14"x22" Cincinnati images (\$1,350 remarked) and \$600 for the 18"x27" reproduction of his Jacksonville painting (\$1,600 remarked). These are available by calling 800-243-4260.

Sandy tells us that while John spends all winter hunkered down painting, they'll be hosting a grand opening of the new **Kensington Stobart Gallery** on King Street in **Charleston, South Carolina** in April.

It's interesting to note that if you had purchased John's limited edition print of "Cincinnati Moonlight from the Public Landing" when it first was released in 1982 for \$400 and kept it in mint condition, today its value would be \$4,500, while the 1973 print of "South Street, New York by Gas Light" which originally sold for \$200 is now trading for \$6,500. Many of the 180 plus prints John has made over the last thirty years, most originally selling in the \$300-500 range, are now regularly trading for \$2,000 and up. Collectors must keep in mind, however, that these top retail prices on the secondary market are for prints that are in exactly the same condition as they were the day that they were printed. As those who watch the **Antiques Road Show** regularly know, where in real estate it's location, location, location, with art and artifacts it's condition, condition, condition. Whether it's a piece of furniture, china, a gun, a painting or a print, things that have the most value are the ones that exist untouched in their most original condition.

Continued on next page



Len Tantillo

View of Casteel Island 1645

Oil 20" x 30" \$17,000

About this painting the artist says, "The earliest maps of Albany, New York, provide us with clear and relatively accurate record of the 17th century Dutch colony of Rensselaerswyck. In addition to the settlement, I have for many years been interested in the variety of vessels in use by the Dutch on the upper Hudson River. The terms found in court documents and correspondence of that time are often misleading. Sloop, yacht, yawl, bark and ketch have very different meanings over the course of 300 years of history.

"In the winter of 2005, I spent several days at the **Scheepvaart Museum** in **Amsterdam** to study Dutch barks of the 17th century. To my amazement, I found a set of

recreated plans of a bark built in America in 1640. Using this data, I was able to build an accurate three dimensional digital model of a 30 ton colonial bark.

"*View of Casteel Island, 1645*, depicts one of two farms located in the vicinity of the present day Port of Albany. At that time there were at least 5 skipper-owned barks in the community. Casteel Island, which is also called 'Castle Island,' was made up of a narrow strip of land about 1/3 mile in length bounded on the east side by the Hudson River and on the west by the Normanskill Creek. Today, the island has merged with the shore. Offloading small craft was often accomplished by beaching vessels at high tide.

The Hudson River at Albany has a tide differential of as much as 6 feet.

"In terms of specific history, my painting is intended to represent the farm of **Adrian Vanderdonck** and the bark of **Arent Van Curler**. Both of these men were prominent and active leaders in the community. Vanderdonck in later years was closely associated with the political development of **Manhattan**. Van Curler was an adventurous trader and farmer who lived many miles north of Albany on the fringe of **Mohawk** territory. He knew the language of the **Iroquois** and gained their trust making him a valuable asset to the Dutch and later the English."

What does this mean for limited edition prints? Well, the ultimate collector's print is one that has virtually never been opened, is still in its original sleeve and been under a bed or in a drawer since the day it was issued. (Knowing this, many savvy collectors actually purchase two prints at the same time, one to lay away and the other to frame and enjoy.) While we say frame and enjoy, the key word is enjoy. Once a print has been framed, exposed to the elements and light, it's no longer considered to be in its original mint condition. How can this be? You ask. Well, take the example of the postage stamp. The most sought after postage stamps are those that are in their original sleeve, never been moistened or stuck on an envelope even though they can look exactly the same as those that have been. These markets are driven simply by collector preference. Just as record albums that have never been played are more desirable, or a car with 2 miles as opposed to a car with 20,000 miles on it. The same applies to prints. When framing your limited edition print, or any artwork for that matter, it's best to always make sure you use archival materials. Archival materials mean glass that filters out the ultraviolet rays and a matting and backing that contain no acid, as well as making sure the image paper is not glued down in any way. This will ensure that your artwork suffers as little environmental damage as possible, and that you may be able to enjoy it for many years to come without excess deterioration.

From the **Chesapeake**, **John Barber** tells us he's authorized the **Annapolis Marine Art Gallery** to release one new limited edition print of his paintings each year. This year's print is entitled "Crab Potting", showing a commercial blue crabbing boat off a wharf in the Chesapeake. In the size of 12"x22" it's available for \$100 or \$275, remarked, by calling 800-410-0727. Although it features the classic wooden Chesapeake Bay deadrise boat *Hilary Ann*, and captures a moment seen all over the Bay, John says, "It was actually painted from my Boston whaler looking at Gwynn's Island just east of the Narrow's Bridge."

These days John has not only been continuing to paint the working watermen of the Chesapeake, but he's been traveling and painting and accepting commissions of all sorts. For example, recently he completed a commission of the golf course and club house of the Country Club of Virginia in **Richmond** to commemorate the club's 100th anniversary which takes place in 2008.

With all the emphasis in the print market these days on giclées, the sophisticated new technology which allows high quality prints to be made with special computer printers, there are still artists employing more traditional made-by-hand methods. One such artist is **Keith Reynolds**. He's been working with master printers in America and **Japan** for the past 25 years to produce hand printed serigraphs using the silk screen process. The difference between these and a limited edition print made from a painting is that the resulting serigraphs are actually considered original works of art in and of themselves. How is this done? Well, Keith first paints an original painting on board with, as he says, "an emphasis on color, composition and simplicity of detail" to be used by the master printer under Keith's direction. These are a guide for the subtle blending of colors in each print. While a giclée print is a time consuming process, where because of the density of color dots or dpi (dots per square inch), which can range up to 2,500, a giclée print can literally take a half a day or more, depending on its size, to be printed by a printer, a serigraph is even more demanding. Every

color in the print must be printed separately and in the proper sequence, and in exactly the right location. So a ten color serigraph, for example, would have to be lined up perfectly, then the color hand printed ten times for each print to be completed. So for example, an edition of 100 ten-color prints actually represents 1,000 individual printings by a master printer. That's when everything goes perfectly.

Keith tells us that he's had the original study paintings for his popular series of turn-of-the-century yachts serigraphs in his studio tucked away for the last 20 years. He is now bringing them into the marketplace for the collector who'd like to be able to say that he owns the original hand painted image for the subsequent serigraph run. They range in size from 16"x26" and 20"x30" and price from \$5,900 to \$7,600. More information can be had by calling 203-259-8753.

While marine art is a traditional art form which most people consider to be directly descended from the Dutch marine painters of the 17th century, today's marine artists are always looking for new ways to approach their subject matter, and for new methods and materials. Visitors to any boat show on the East Coast over the last 20 years will be familiar with the vivid, colorful and excitingly painted yachting scenes of **Willard Bond**. After many years of painting in watercolor, over the last eight years Willard has turned to painting only in oil paint on everything from canvas to 8 ft. hollow core doors with great dramatic effect. Recently he tells us, however, that he's discovered a brand new and exciting material that allows him to paint watercolors on canvas for the very first time. He's returned to the excitement and atmosphere of his early watercolors, this time with the added benefit for collectors that there's no need for them to be framed under glass, which as anyone whose house or office has any windows knows, can often create so much reflection it's hard to see the actual painting.

Another artist who's made yachting, in particular classic yachting, one of the primary subjects of his paintings is **New Zealand's** own **Anthony Blake**, better known as **A.D. Blake**, his artistic moniker. This fall Tony and his wife **Fiona** traveled to **Italy** in his capacity as Chairman of the Classic Yacht Association of New Zealand to attend a classic yacht regatta on the Italian Riviera, racing on 95 ft. gaff rig *Mariquita* and photographing and sketching the race from various chase boats. As an active trustee of a charitable trust that's involved in acquiring and restoring historically significant boats from New Zealand's maritime history he was instrumental in helping purchase the 60 ft. Logan yacht *Thelma* and getting her back to New Zealand, where she originated. After the race they traveled to the **Cinque Terre**, the famous coastal villages linked by a single walking path, and on to **Rome**, **Florence** and **Venice**, sketching and painting the whole way.

Readers of *American Art Collector* will have seen an article on Tony's paintings in the June issue. His painting of the "Schooner *Atlantic* at the Start of the Transatlantic Race," when she set her record, in 1905 was also used for the cover of the New Patient Notebook at the **Massey Cancer Center Library**. When not painting back at home, Tony can be found behind the wheel of a classic gaff rig yacht *Waitangi*, which he regularly makes available to both adults and kids through a variety of charities.

Many people don't know that in addition to being from a line of great sailors—his brother was internationally renowned yachtsman **Sir Peter Blake**—Anthony also comes from a line of artists.

His mother **Joyce Blake** was an acclaimed watercolorist, who published four books of her floral watercolors, while his father **Brian** painted landscapes and seascapes in watercolors and pastels. His three children are all active artists, exhibiting and selling in New Zealand.

For a small country, New Zealand has not only produced many world class sailors, but also many marine artists, including a unique husband and wife team **Ron** and **Joan Druett**. While Ron's paintings are well-known in New Zealand, Joan's seafaring novels, including her most recent *Wiki Coffin* mystery series has made her one of the most popular writers of that genre in the world. Their work converges on the covers of Joan's novels which of course feature Ron's fine paintings. The newest novel from Joan in the series published by **St. Martin's Minotaur**, which includes *A Watery Grave* and *Shark Island*, is entitled *Run Afoul*. It features the mystery that takes place when the real life Wilkes Expedition of 1838 finds itself in **Rio de Janeiro**.

Another artist involved in yachting and the newest digital technology is **Phil Uhl**, based in **Honolulu, Hawaii**. This year Phil was asked by **Roy Disney** to act as a coordinating producer for the **Morning Light Project** which is attempting to assemble the youngest crew ever to compete in the 100 year old Transpacific yacht race from the mainland to Hawaii. Over 500 young sailors applied, fifteen of which were eventually chosen for the team and began their training in January on the **Transpac 52**. Roy Disney has more than a passing interest in this race, having won it aboard his yacht *Pyewacket* many times. Phil is helping to produce a documentary film of the crew's entire story to be released in 2008, sort of a sailor's reality TV show. Transpac sailors will undoubtedly remember Phil's Emmy Award winning PBS documentary "White on Water" in 1984. Two of Phil's digital images were selected to be exhibited at the 56 Annual Artists of Hawaii exhibition at the **Honolulu Academy of Arts** this year, while two of his mixed media images were chosen for inclusion in HGTV's popular Designer Challenge series in Honolulu.

Anyone who attended the opening of "Things That I Love" at the **Museum of Fine Art in Boston**, featuring **Bill Koch's** astounding collection of marine and non-marine paintings, sculpture, models, etc. will have seen two sailing videos made by Phil, which were shown continuously next to a replica of the America's Cup trophy during the exhibition. Visitors to the **Museum of Natural History** at the **Smithsonian** will see one of Phil's images, "Prewash," on exhibit through March of 2007, which also appears in the 2006 issue of *Nature's Best Photography* magazine. More information on Phil's unusual work can be found at www.uhlart.com.

Those of you who may have missed Bill Koch's exhibit in Boston, may have caught the exhibition of his maritime collection entitled "Upon the Sea" at the **Society For the Four Arts in Palm Beach**. Koch is a direct descent of **Captain James Lawrence**, whose dying words aboard his ship the *Chesapeake* as she was defeated by the British frigate *Shannon* in 1813 outside of Boston Harbor, "Don't give up the Ship" still inspire sailors today. Koch's collection includes, of course, paintings of that battle by artists like **Thomas Whitcombe** (1752/60-1824), as well as others by the likes of **Fritz Henry Lane**, **James Buttersworth**, **Frederick Remington**, **Winslow Homer**, and **Claude Monet** as well as artifacts, including models and half models that represent every vessel raced in the America's Cup series since 1851, like

Continued on page 24

2006 marked the passing of two of the world's premier marine artists. Below are their last paintings...

Stanley Meltzoff



1917-2006



Stanley Meltzoff

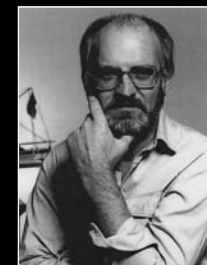
Five Blue Fin Tuna and 5000 Bunker

Oil 21" x 25" \$42,500

"Illusions of a Fish Painter"- A 220 page book chronicling Mr. Meltzoff's distinguished career in Illustration and Fine Art is scheduled for publication in summer 2007.

His Paintings will be included in *the exhibition Fish and Fishing* February 10-11, 2007
See our Exhibitions page for details.

Louis Dodd



1943-2006



Louis Dodd

USS MONITOR Protecting the Steam Frigate USS MINNESOTA from Attack by CSS VIRGINIA aka MERRIMACK at the Battle of HAMPTON Roads, March 9, 1862

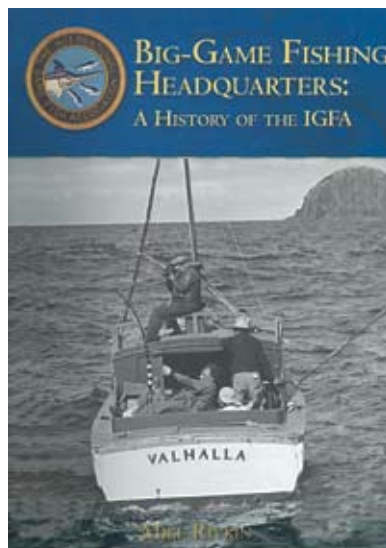
Oil 36" x 56"

Louis' largest painting ever, painted on commission for the Minnesota Marine Art Museum, Winona, Minnesota. A retrospective exhibition of Louis Dodd's paintings is scheduled in 2008 at the United States Naval Academy Museum.

America and the Sea
Treasures from the Collection of Mystic Seaport
 Stephen Lash Clothbound \$39.95
 Yale University Press
 159 pp ISBN: 0300114028
 To Order: yalepress.yale.edu
 Lavishly illustrated with over 200 of the finest objects and masterpieces from the collection of one of the great maritime museums in the world, enriched with essays by luminaries in the fields of fine art, maritime history and maritime related arts, this book underscores the import of seafaring in the history of America.

The Artistic Legacy of John Prentiss Benson, Vol. III
 Nicholas J. Baker, editor
 Sheridan Books
 To order: nickbaker1@comcast.net
 To be published Spring 2007
 A biography and catalog of the works of John Prentiss Benson.

Artists at Continents End: The Monterey Peninsula Art Colony, 1875-1907
 Scott Shields
 University of California Press 357 pp
 ISBN: 0520247369 Hardcover \$65
 ISBN: 0529247390 Softcover \$34.95
 To order: ucpress.edu
 Exhibition catalogue features 160 illustrations along with colorful biographical sketches of each artist and sheds light on the rich history of this important American artist colony.



Art of the Nation
 Geoff Quilley, Editor Softcover \$28
 Forward by the Prince of Wales
 National Maritime Museum
 126 pp ISBN: 0948065761
 To order: nmm.org.uk
 A lavish exhibition catalog featuring the greatest oil paintings in the collection of the National Maritime Museum.

Big-Game Fishing Headquarters: A History of the IGFA
 Mike Rivkin Hardcover \$50
 IGFA Press
 230 pp.
 To order: 954-924-4310 /ccarey@igfa.org
 The events, people, locals, and fish that contributed to the remarkable history of the International Game Fish Association.

Canaletto in England A Venetian Artist Abroad, 1746-1755
 Charles Beddington
 With contributions by Brian Allen & Francis Russell
 Yale University Press
 220 pp Hardcover ISBN: 0300119690
 To order: yale.edu
 This exhibition catalog is a complete survey of the works produced by Giovanni Antonio Canal during his fruitful nine years in London.

Coming of Age American Art, 1850s-1950s
 William C. Agee and Susan c. Faxon
 Yale University Press Hardcover \$50.00
 136 pp ISBN: 0300115237
 To order: yale.edu
 This beautifully illustrated book traces the evolution of American aesthetic identity from the Hudson River School and Albert Bierstadt to Fitz Henry Lane, Winslow Homer, Thomas Eakins to the modernists.

The Eternal Sea
 Photographs by Philip Plisson
 Text by Christian Buchet
 Harry N. Abrams
 Hardcover \$55 ISBN: 0810930919
 412 pp
 To order: hnabooks.com
 A spectacular sequel to Plisson's *The Sea* with more than 200 new and unpublished photographs of oceans from over 50 countries.

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 To order: 888-461-4619 / rjinishian@optonline.net
 With proceeds benefiting the National Maritime Historical Society. Containing twelve paintings by leading artists A.D. Blake, Christopher Blossom, Steve Cryan, Don Demers, Louis Dodd, Paul Garnett, Jim Griffiths, John Mecray, Mark Meyers, Keith Reynolds, John Stobart and Tim Thompson.



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 Greenwich Workshop
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 To order: 800-243-4260
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Fitz H. Lane: An Artist's Voyage Through Nineteenth-Century America
 James A. Craig Hardcover \$32.99
 History Press
 320 pp. ISBN: 1-59629-090-0
 To order: historypress.net
 Curator of the Gloucester Cape Ann Historical Society makes known from local records about all there is to know about this 19th-century master.

The Fully Framed Model, HMS Swan Class Sloops 1767-1780, Vol. I and II
 David Antshel Hardcover \$65
 PierBooks/Dupont Communications
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 To order: pierdupont.com
 Scale drawings, diagrams and photographs richly illustrate this instructional book on building frames like the original ships. Vol. II will cover the decks, armament, fittings and carvings of ships of the Royal Navy Swan Class of 1760-1783.

How to Read a Modern Painting Lessons from the Modern Masters
 Jon Thompson Flexbind \$35
 Harry N. Abrams
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 To order: hnabooks.com
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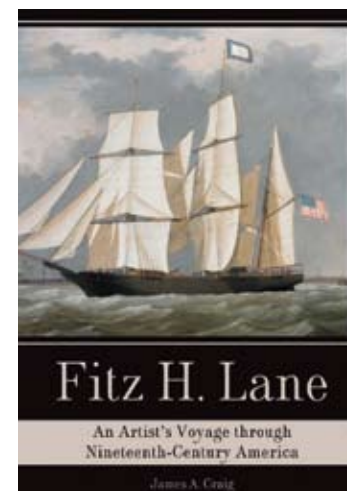
Imprint of Place: Maine Printmaking 1800-2005
 Peter Becker Hardcover \$35
 Down East Books
 136 pp
 To order: downeastbooks.com
 A handsomely illustrated accompanying catalogue for the "Maine Print Project: Celebrating 200 Years

of Printmaking in Maine," a series of exhibitions sponsored by most of the art museums of Maine, written by the exhibitions curator.

Isle of Wight
 David W. Lloyd and Nikolaus Plevsner
 Yale University Press Softcover \$45
 360 pp ISBN: 0300107331
 To order: yale.edu
 A complete illustrated architectural guide to the cottages, castles, and fortresses, of this remarkable island, home to the Royal Yacht Squadron.

Jack Aubrey Commands An Historical Companion to the World of Patrick O'Brian
 Brian Lavery Hardcover \$34.95
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 To order: usni.org
 An illustrated guide to the facts behind the O'Brian novels.

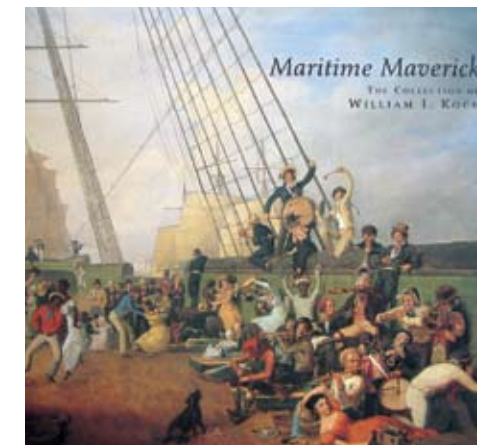
Kovels' Antiques & Collectibles Price List 2007
 Terry Kovel, Ralph Kovel
 Random House
 Paperbound
 To order: kovels.com
 45,000 prices in 700 categories.



Lost Treasure Ships of the Northern Seas A guide and gazetteer of 2000 years of shipwrecks
 Nigel Pickford Hardcover \$38
 Chatham Publishing
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richly illustrated treasure box of his favorite nautical miscellany on boats, anchors, rope, ballasts, favorite recipes, poetry, lore, thoughts, superstitions and much more.



Maritime Maverick: The Collection of William I. Koch
 Edited by Alan Granby and Janice Hyland
 With text by Ben Simon, Bob Fisher, Patrick Robinson and R.L. Wilson
 David R. Godine, Publisher Hardcover \$150
 278 pp
 To order: 800-344-4771/godine.com
 An exquisite volume celebrating the rare and equally superb collection of maritime art and artifacts that betrays the broad, personal aesthetic of William I. Koch. Included are color reproductions of paintings by Fitz Henry Lane, Buttersworth, Dawson, Homer, Thomas Luny, Claude Monet, scrimshaw, models of every America's Cup winner and challenger, figureheads, barometers and clocks and much more.

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More than Words: Illustrated Letters from the Smithsonian's Archives of American Art
 Liza Kirwin Hardcover \$24.95
 Princeton Architectural Press
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 To order: papress.com
 A compilation of personal letters adorned with an illustration, humorous, serious or extravagant, by some of America's most highly regarded artists, including Frederick Edwin Church, Winslow Homer, Rockwell Kent, Norman Rockwell, Thomas Eakins, Andrew Wyeth and others.

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99 pp.
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Paintings of Maine
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Below are two views of the world's busiest port by two of the world's finest marine artists...



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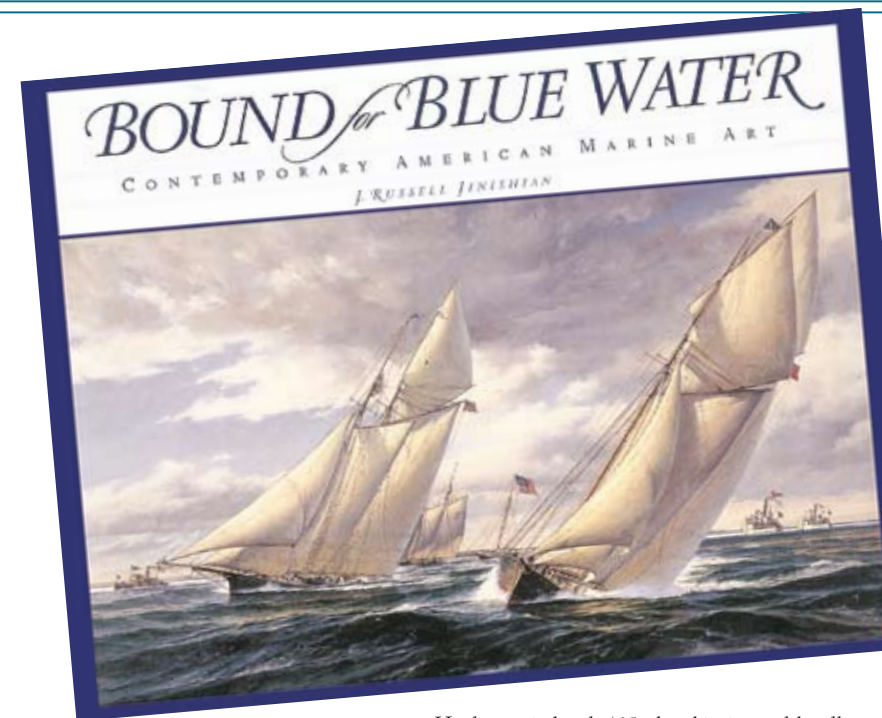
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PETER NEILL, President Emeritus
South Street Seaport Museum, New York, NY



Gerald Levey *East River Shipping 1955* Watercolor 14" x 22" \$1,975
Moran Tug, WILLIAM C. MOORE and Liner, SS AMERICAN FLYER



LORD NELSON & VICTORY, Robert Weiss,
scrimshaw on antique sperm whale tooth, 5 1/2" x 3 1/2" x 1 1/2"

his own 1992 winner *America*³. If you weren't able to make it to the exhibition, a new book *Maritime Maverick: The Collection of William I. Koch* was published this year. (See our book page for details)

Nothing quite makes the heart race like graphic depictions of battle scenes featuring the massive sailing ships of the 18th and 19th centuries. A few artists have continued to devote themselves to the incredible research and knowledge of the operation of these vessels that it takes to create accurate and compelling portraits of them. Though I have mentioned **Geoff Hunt** and his work for the covers of the **Patrick O'Brian** Napoleonic era novels, fellow Englishman **Geoffrey Huband** continues to paint dramatic scenes for the covers of the **Alexander Kent** novels, which now number 28. His depiction of HMS *Onward* for the cover of the newest Kent novel *Heart of Oak* can be found elsewhere in this volume. Here in the States **Patrick O'Brien** (the painter) has just completed two paintings of the **Battle of Chesapeake Bay**, where twenty-four ships of the American-allied French fleet kept the British fleet from entering Chesapeake Bay on September 5, 1781, thereby preventing the resupply of **General Cornwallis** at **Yorktown**, which ultimately led to his surrender to **George Washington**.

Paul Garnett reports that he's completed a painting for the cover of **William White's** new novel *Men of War* (Broadside Press), which features a 60 ft. U.S. Navy galley chasing two British schooners across Chesapeake Bay during the Revolutionary War. Paul tells us he's been commissioned to create paintings for covers of ten books featuring the fictional renegade British commander **Showell Styles** to be published by **Heritage Books**. He's also completed a large painting for the **North Carolina Maritime Museum** of the pirate **Blackbeard's** ship *Queen Anne's Revenge* which, in May 1718, blockaded the city of **Charleston, South Carolina** and took its officials hostage. His painting depicts the city fathers in their skivvies being traded for the medicine that **Blackbeard** demanded. The museum has been assembling a permanent exhibit of **Blackbeard's** exploits as diver **Dave Morse** continues to bring up cannons from **Blackbeard's** vessel. These are just a few examples of how we rely on artists to bring these important historic moments to life for us.

Paul also tells us that **Warner Brothers** has just released a new special edition 2-DVD set of the 1961 **MGM** version of the *Mutiny on the Bounty*, starring **Marlon Brando** and **Trevor Howard**. He said they cleaned the original 65 minute Panavision negatives and brightened the color so that Paul says of the final film, "You've never seen anything like it." The second DVD in the set features unseen footage of the building of the replica of HMS *Bounty* used in the film, her voyage to **St. Petersburg** (now her homeport) and her time at the 1964 World's Fair in New York. It also includes a long interview with Paul, who was the ship's carpenter, about her construction and current restoration in **Boothbay, Maine**. The DVD is available at **Blockbuster**. For \$19.95 it sounds like a good buy for your library.

Paul is a real movie buff, and has literally thousands of original movie scores in his collection. **Tel-Arc** has commissioned Paul to do a cover for its new CD of music from *Master and Commander*. They'll be recording it with a full orchestra in **Cincinnati, Ohio** this winter and are flying Paul and his wife **Barbara** out for the recording session. Not bad, Paul.

Of course nothing quite brings a scene to life like a 170 ft. long mural. We're speaking of course of one of the 94 murals of whales and marine mammals that Hawaiian-based artist **Wyland** has painted on the sides of buildings around the world since 1981. Eventually they will all suffer the fate that the one in **New London, Connecticut**, painted in 1993, has, and hopefully they will all enjoy the same remedy. After watching the mural begin to fade and the paint peel, two local residents, **Norm Johnson**, a commercial painter, and **David Bishop**, a technical illustrator for the Navy, decided to do something about it. With Wyland's permission they gathered a group of volunteers, got paint donated and went to work restoring the mural. The result, according to **Gino Beltran**, creative director of Wyland Worldwide, is "a fantastic job. They've kept as close to the original as possible without Wyland actually being there to do it." The group is now involved in raising money to ensure the mural's continued maintenance. As Mr. Johnson said, "I can't save a whale, but I can save a wall." Congratulations guys. That's real hands-on care for the arts. Wyland's original goal was to paint 100 murals around the world. With six more to go, he's currently negotiating with the Chinese government to paint one on or near the **Great Wall** to coincide with the **Olympic Games** in 2008 in **Beijing**.

If you were out on **Cape Cod** this summer and looked up in the sky and thought you saw a whale flying by, don't be alarmed. It wasn't the wine you had for dinner; it was a Cessna 402 operated by **Cape Air** sporting frolicking humpback whales which artist **Jürek** had painted on her. The project was sponsored by the **International Fund for Animal Welfare**, whose president **Fred O'Regan** said, "Cape Cod has a proud whaling tradition that's been replaced by a very active whale watching fleet." He wants to use this plane to carry a message in opposition to the continued hunting of whales.

You can't talk about whale art without discussing the sculptures of **Randy Puckett** who this year celebrated his 60th birthday, 29th wedding anniversary and 29th year of sculpting whales with a blast at his studio in **Salinas, California**. Very few artists have devoted themselves so single-mindedly to investigating every aspect of their subject matter as Randy has in his carvings and castings of whales and marine mammals, along the way aligning himself with many of the premier scientists and research organizations in the field. Discussions are underway currently for a possible book on Randy's work on the exhibition tour to benefit the **Whale Trust**. More information can be found at whaletrust.com.

In conjunction with the Puckett celebration we heard from fellow sculptor **Bill Hunt**, who recalled that he and Randy met in 1980 when Randy was "still carving whales out of redwood 4x4's, and they were both invited to show their work at an All Whale Art Show at the **Bruised Reade Gallery** in **Monterey, California**. Randy went on to pursue his career, and Bill, a marine biologist who was doing thermal effect research at **King Harbor** in **Redondo Beach**, and who served as a naturalist at the **Cabrio Museum Whale Program** went on to paint and sculpt full time also. Bill's work has evolved to include over 70 limited edition bronzes featuring some whales, but mostly marine wildlife, including birds, turtles and other aquatic creatures. Visitors to the Sheraton in **Waikiki, Hawaii** will have seen Bill and his wife **Rebecca's** collaborative metal/glass sculpture of sea turtles on

a coral reef in the lobby. More of his work can be found at huntsstudios.com.main.htm.

One of the world's most celebrated wildlife sculptors, Swedish born **Kent Ullberg**, just received his newest honor from the **Art Museum of South Texas** who named their new gallery the **Kent Ullberg Gallery**. It was designed by famed Mexican architect **Ricardo Legoretta** to accompany the original **Phillip Johnson** building. As **Bill Ott**, Director of the museum said, "Kent is an important part of South Texas (where he now lives) culture. He's recognized for his dedication to wildlife issues not only in his highly acclaimed sculptures, but also as a supporter of conservation efforts." The gallery will allow the museum to broaden its focus to include Western and wildlife art. Its 24 ft. high ceiling already features a special installation piece created by glass artist **Dale Chihuly**. For more information on the museum itself and its permanent collection of 1,100 works of art visit artmuseumofsouthtexas.org.

Kent of course is known for his larger-than-life public sculptures which grace public plazas from **Stockholm** to **Washington, D.C.**, **Beijing** to **London** and private collections like those of **Prince Bernhard** of the Netherlands, and actors **Jack Nicholson** and **Robert Wagner**. His latest, which took eight months to complete, is a monumental bronze of a leaping blue marlin, 18 ft. high, 3,000 pounds of bronze set up on a 15-ft. high pedestal at **Chubb Cay**, a new multimillion dollar marina in the **Bahamas**. Just getting it there was an adventure. The sculpture had to be shipped from its foundry in **Loveland, Colorado** to **Ft. Lauderdale** where it was loaded on to a World War II LST landing craft and taken to the Bahamas for installation.

Newport, Rhode Island was the site this past summer for an exhibition of work on a much smaller scale. Specifically scrimshaw measured in inches done on antique whale's teeth and fossilized mammoth walrus and elephant tusks. The occasion was the 5th Annual National Scrimshaw Competition, pretty much the only one of its kind that we know of, run again this year by **Barbara Cullen** of **Newport Scrimshanders**. She enlisted artist **John Mecray** and **Martin Hillsgrove** from the **Maritime Gallery** at **Mystic Seaport** to review the entries, which came from fourteen states and as far away as **Siberia** and **Sweden**. As Barbara said, "the judges were hard pressed to find just one winner in each category." But the final winners included **Gerry Dupont** (nautical), **David Smith** (wildlife and portrait), Texas artist **Linda Karst-Stone** (color wildlife), and **Jon Johnson** from Sweden, who won best in show for his samistyle native knife made of reindeer antler and Damascus steel. For notices of next year's show try scrimshanders.com

On a sad note, we acknowledge the recent passing of fine scrimshander **Ron Patterson** who won a number of awards over the years at the **Mystic International**.

Scrimshaw collectors and scholars gathered again last summer at the **New Bedford Whaling Museum** in **New Bedford, Massachusetts** for a weekend organized by the Senior Curator and Director of the **Scrimshaw Forensics Laboratory**, **Stuart Frank**. (The next stop for Stuart: **CSI New Bedford**, I guess.) The attendees came from as far away as **California** and **Texas** to share information in their quest to determine authorship and authenticity of scrimshaw. As Stuart says, "We are

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Jim Griffiths

On Company Business

19" x 25" \$6,000



Jim Griffiths On Yankee Station 15" x 27" \$6,000
Aircraft carrier ENTERPRISE (CVN-65) launches aircraft in the Tonkin Gulf March 1968 on her third combat tour in Vietnam.

The British clipper ship **LIGHTNING** was undoubtedly one of the most remarkable wooden vessels ever built. Built in 1854, she was the first of four world-famed extreme clippers built by Donald McKay at his East Boston, Mass. Shipyard. James Baines & Co. of Liverpool, England had her built to be part of their "Blackball Line" of Australian passenger packets. Like all McKay clippers **LIGHTNING** had one great quality: tremendous speed in hard winds. Twice she made 24-hour runs at an average of 18 knots, covering 436 and 430 miles. Her run home in 1854 from Melbourne to Liverpool in 63 days is a record. She's shown here running hard in a nasty nighttime gale. Even with such strong winds the captain has all topsails up, but reefed.

all Sherlock Holmes at heart." But, hey, with the payoff being sales like three 19th century teeth selling last year for \$182,250, \$193,000 and \$303,000, everyone will want a Deerslayer hat or Calabash pipe. The attendees heard presentations by maritime antiques dealer **Andy Jacobson**, **Peabody Essex Museum Curator Dan Finamore** and a panel discussion that included **Ron Bourgeault** of **Northeast Auctions** in **Portsmouth, New Hampshire** and Maine marine antiques dealer **John Rinaldi**. A fascinating presentation was made by Frank and his associate **Donald Ridley** who are credited with devising the first scientific method to analyze the surface characteristics of scrimshaw. Anyone may take advantage of their forensic techniques and submit a piece of scrimshaw for their analysis by contacting them at 508-997-0046 or at whalingmuseum.org. There is no charge for this service except for the postage to get the piece back and forth. That's a real service the museum provides. Contact them for information on next year's Scrimshaw Collector's Weekend.

From Newport we travel further east to **Nova Scotia** and visit with the granddaddy of modern scrimshanders, **William Gilkerson**, who for the past several years has turned his considerable talents to the writing of fiction and painting maritime history, in particular Pirates. It looks like his efforts have paid off in spades. As we write he's on his way to **Ottawa** to receive the **Canadian Governor General's Award for Literature**, the equivalent of the **Pulitzer Prize** in America for his recent novel *Pirates Passage*. Here's what the panel of judges had to say about Bill's novel: "Steeped in wit, philosophy and mystic ambiguity, William Gilkerson's *Pirates Passage* takes a maverick approach to history. It's a challenging children's novel with a dangerous edge. *Pirate's Passage* is

a work of genius, a benchmark in Canadian literature." Wow! There'll be no talking to him now. You'll have to have your people call his people. Bill said he's already received many inquiries and requests for interviews. In fact, he's meeting with a big **Hollywood** star who wants to purchase the movie rights to his book.

Hollywood's not the only one interested in Bill's resourceful mind. He tells us that a crew from the television show "Survivor" came by to see him recently as they prepare for their next series to take place in the West Indies, which they want to reflect its rich history of piracy. Bill has more knowledge of what Pirates and their vessels looked like than anyone else in the world. While they were there, they saw Bill's daughter **Anna's** designs for possible costuming for the series, and they hired her on the spot! It seems that Bill's raising his own merry band of pirates.

From Nova Scotia our trail leads to **Winona, Minnesota** and the new **Minnesota Art Museum**, which museum supporters **Mary Burchrichter** and **Bob Kierlin** tell me opened to great fanfare last summer, and is receiving about 150 visitors a day. That is fantastic. What's the connection to Nova Scotia? Well, they commissioned **Murray Stevens** of **Lunenburg**, seventh generation Nova Scotian boat designer, builder and sailmaker, to build a replica of the 19 ft. tall 1,200 lb. stainless steel schooner weathervane he originally created in 1983 for the top of the Canadian World Trade Center Tower in **Halifax, Nova Scotia**. It's a landmark that can be seen from nearly any spot in town. Mr. Stevens was so taken with what they were doing in Minnesota that he came out of retirement to create a special, similar but distinctive weathervane which sits proudly atop the new building at the Minnesota Art Museum. They say on a clear day you can see it all the way from Wisconsin.

In addition to its permanent collection of the **Leo** and **Marilyn Smith** folk art and the **Henry Bosse** photographs of the construction along the upper Mississippi in the late 19th and early 20th century, this fall they opened a fascinating exhibition exploring 19th century impressionist style in marine art through the paintings of artists like **George Bellows**, **Eugene Boudin**, **Childe Hassam**, **Winslow Homer** and **Claude Monet**. Not too shabby a group of artists. Future plans include an exhibit this winter of art and artifacts related to the *Titanic* from **Jim Flood's** dramatic painting "Titanic Sunrise", which depicts her on the morning of April 11, 1912 on her way to her final passenger pickup in **Queenstown**, and an actual deck chair from the *Titanic*; plus an exhibit of 19th century luminist marine artists like **William Bradford**, **John Kensett**, **James Buttersworth**, **Fitz Henry Lane** and **Albert Bierstadt**; and way down the line art related to the America's Cup. For more specific information check their Web site minnesotamarineart.org. Or pay them a visit when you're in Winona.

One permanent centerpiece for the museum will be the largest, and also the final painting completed by British artist **Louis Dodd** before he tragically and suddenly passed away in the late summer. It was specially commissioned by the museum, and depicts the Battle of Hampton Roads March 9, 1862, better known as the Battle of the *Monitor* vs. the *Merrimack*. Of particular interest to the museum was the pivotal role of the Union steam frigate *Minnesota* in the battle. She had run aground, forcing the *Monitor* to station herself to protect her. The painting depicts that moment.

The museum has also recently acquired a painting done just one year after the battle, which also features the *Minnesota* in the action.

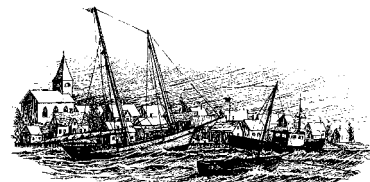
for the very first time. The IRS has identified a 15 hour national certified course held by the **National Association of Professional Appraisers** known as the **Uniform Standards of Professional Appraisal Practice**, as outlining acceptable guidelines for proper appraisals relating to non-cash charitable donations and decedent estate tax returns. What this means is that appraisers, auctioneers and dealers who do appraisals are going to have to follow these standards, and if a donation is challenged by the IRS, the donation and tax deduction could be in jeopardy if the appraisal was not properly done. For more information on these standards and on this course you can contact www.professionalappraisers.org, or call the National Association of Professional Appraisers at 800-698-9833.

Another area of art donation in the process of being remedied is the disparity between the amount a collector can deduct for a donation and the amount an artist can deduct for the same donation. Senator **Pete Domenici of New Mexico** who is spearheading new legislation in this area says, "The current tax code treats artists unfairly. If an artist wants to donate his or her work to a museum, under a current code the only tax deduction available would be for the cost of the art supplies. If the collector wants to donate that same piece to the same museum, the collector would receive a deduction equal to the fair market value of the art." Section 208 of his Tax Reconciliation Bill passed the Senate and is now in Committee. It would equalize the amount so that an artist can also deduct the fair market value of his/her own artwork if he/she donates it. That seems only fair. While it's fairly clear what happens to an art dealer who does not keep his end of the bargain, what happens if a purchaser backs out of a deal? Well, there is an interesting suit in the **Los Angeles** courts right now, that has been filed by art broker ACQUIRE d'Arte against rock group **Guns and Roses** singer **Axel Rose**, claiming that Mr. Rose agreed to buy an **Andy Warhol** portrait of **John Lennon** for \$2.36 million but only paid \$1.21 million. According to ACQUIRE d'Arte Rose didn't pay the balance because, "the painting wasn't worth the price he had agreed to pay." The broker is suing for \$1.15 million in damages. It will be interesting to see how it plays out.

Speaking of authenticity, there are two great new stories involving the paintings of **Jackson Pollock** (1912-1956). For readers not familiar with Pollock's work, they are the famous "drip and splash" paintings that he developed in the late 1940's. These are the paintings that often prompt the reaction, "Hey, my kid could do that!" Obviously now, as the result of Geffen's \$140 million sale, these have become some of the most valuable paintings in the world. But authenticating them is obviously very tricky, and there have been committees involved in doing so for many years. Recently, however a physics professor at the **University of Oregon** named **Richard B. Taylor**, decided to apply his computer analysis technique to fourteen paintings that were discovered in 2003 by **Alex Matter** among the possessions in the estate of his parents **Herbert** and **Mercedes** who were artists and personal friends of Jackson Pollock. Taylor said that, despite the seemingly random nature of Pollock's drip paintings, they exhibit remarkably consistent patterns that he could quantify. Although they were marked clearly by Herbert Matter as Pollock paintings in a package, Taylor who published an article in the British scientific journal *Nature* said that his computer analysis of their paintings discovered "significant difference between their patterns and those of known Jackson Pollock paintings." This has obviously set off a real firestorm in the modern art world. But as Taylor himself said, "My pattern analysis shouldn't be taken in isolation, but should be integrated with all the known facts, including provenance, visual inspection and material analysis." With 24 paintings and 8 drawings in the group, there is obviously a lot of dough at stake. But even the Pollock "experts" disagree on their authenticity. **Alan Landau**, author of a 1989 book on Pollock and one of the world's leading authorities on his work says that the paintings are authentic, while **Eugene V. Thaw**, well known art dealer and former member of the **Pollock Foundation's** own authentication board completely disagrees.

The question of what's an authentic Pollock and the **Antiques Road Show** bargain hunter fever coincide in a fantastic story which begins with a purchase for \$5 at a **San Bernadino, California** thrift shop in the early 1990's by retired truck driver **Ms. Teri Horton**. It's a large "dinner table" sized

painting of abstract drips, on the back of which Canadian art restorer **Peter Paul Biro** found a fingerprint that matches one on a paint can in Pollock's Long Island studio, now a museum. It turns out that Horton has already turned down \$9 million for the painting from an Arab sheik. But there are many people, including **Tom Hoving** and early Pollock collector **Ben Heller**, who say it's not a Pollock. Horton, now 83 years old, is adamant that she will not sell her painting for any less than \$50 million. A colorful character, when asked if that does not happen she said, "Before I let them take advantage of me I'll burn that son of a bitch." Her colorfulness and the whole story caught the attention of **Don Hewitt** the former Executive Producer of "**60 Minutes**" who co-produced a movie with **Harry Moses** which opened in late November in New York City entitled *Who the #\$\$% is Jackson Pollock*. It follows Horton and the painting's fascinating story. But even how the story came to Moses' attention is controversial. He was approached by **Tod Volpe** an art dealer who had spent time in prison in the late 1990's for defrauding celebrities, including **Jack Nicholson** and **Barbara Streisand**. Volpe's idea was to make a ten hour documentary series about corruption in the art world, something he knew a little bit about. But once Don Hewitt met Horton her story was the one they decided to tell. As Moses said in the *New York Times*, "It became really a story about class in America. It's a story of the art world looking down its collective nose at this woman with an eighth grade education." It follows Horton's campaign to get the painting legitimized through her appearances on the **Montel Williams Show** (alongside a boy who was trapped in an arcade game at a Piggly Wiggly store), the **Tonight Show** and the **David Letterman Show**, accompanied by her painting and two bodyguards. Told in a "60 Minutes" style, it sounds like a must see movie to me. As they say, you just can't make this stuff up.



Drawing by William Gilkerson



Keith Reynolds

Rhodes Harbor, Greece

Acrylic 15" x42" \$17,500

Continued from page 25

The painting of the frigate class of sailing ships, whose speed and capability prompted Nelson in 1798 to write in his diary, "Frigates! Were I were to die this moment want of frigates would be found engraved upon my heart," as he chased the French fleet (eventually catching them at anchor and defeating them at the famous **Battle of the Nile**), is the subject of a detailed article by painter **Alan Vernon** published in the fall issue of the *Nautical Research Journal*. In it he discusses in detail various elements which go into the preparation and execution of his painting. He begins by discussing "setting the scene," of which he says, "Positioning of the horizon is critical to the whole composition of a picture." Adding, "An error in positioning the ship's hull relative to the horizon also means that the ship will seem to be sitting on rather than in the sea." Under "research" Vernon remarks, "If an artist aims to show a ship at a particular moment in history, it must be positive in his research. Port or harbor shown must reflect the appropriate period. When assembling information, one must always be aware of the modifications to a ship during its lifetime." He goes on to discuss proportion and perspective. He reminds artists that, "Taking the height of a ship's hull from waterline to main deck, gunwale and multiplying by respectively six, eight and five will provide the heights of fore, main and mizzen mast." He also discusses his choice of paints, brushes and actual working method, including observations like, "water acts like a mirror, therefore the basic color of the sea will be that of the sky." And, "so that the artist does not lose his way through the rigging, it helps to paint it in much the same order that the prototype might have been rigged by starting with the standing rigging of forestays, backstays and ratlines followed by the running rigging."

It's interesting to compare Vernon's approach with the guidelines published recently by the jury committee of the **American Society of Marine Artists** which is responsible for the Annual Portfolio Review to determine what artists will be selected to be artist members of the Society. They list twenty-nine items for artists to pay attention to in their paintings, along with twenty-eight specific problem areas. While for artists this can be a guide for what to avoid, for a collector it may be also a helpful guide for what to seek in a painting. Some of the problems they identify include "erratic light sources which produce contradictory shadow; transition from sea to sky at the horizon too hard edged; the horizon color is as intense as the foreground colors (they should be more muted)—cloud masses rendered too heavily and crudely—excess use of pure white and no mottling of waves and spray through light and shadow—spray and the objects it collides with must be varied according to the texture, weight and the relationship to the wind of the water—lack of

awareness of the physics of wave formation—drooping foregrounds which make boats look like their climbing a hill in the painting—lack of attention to appropriate scale from one object to another in the same painting—failure to correct perspective distortions when using models or photographs—people just plain out of scale, mast out of perpendicular with the ship's deck—wind direction as indicated by sail trim inconsistent with sea direction—lack of compositional variety or interest—and finally—over articulation of detail sometimes can sacrifice the illusion of movement and depth." Hey, nobody ever said making a marine painting was easy! For a complete list you can visit their Web site americansocietyofmarineartists.com or email them at asma1978@verizon.net and ask to see the July issue of the *ASMA News*.

Of course everyone, artists and collectors alike, wants to know what makes a great painting—marine or not. The fact is there really is no formula. There is no one perfect marine painting that sets the absolute standard. Not that artists from the very beginning haven't tried, from the development of the principle of the "golden section" used during the Renaissance to create a harmonious relationship within the rectangular canvas, to the development of perspective machines which made it easier to translate the real world to a flat surface. It's an ongoing struggle and debate for that matter, with every artist adding his or her own personal touch to the argument. Most artists will tell you its continuing development day by day throughout their career as they learn more and see differently. Take the case of great American artist **James McNeill Whistler**, who was taken to court by a leading English art critic of the day, **John Ruskin**, who objected to what he perceived as the slap dash nature of Whistler's painting. When confronted by Ruskin's lawyer who had asked him how long it took him to make a particular painting, Whistler replied, "A few days." Ruskin's lawyer said, "You expect my client to pay £2,000 for a few days work?" Whistler's answer was very succinct, "No, for a lifetime of work."

Of course, leave it to the U.S. Navy to cut through the bull and boil the making of an artist down to a manageable, measurable number. How does 66 days sound? That's the length of training the Army gives in the arts before a person is deemed to be an "official" Army artist. Training takes place at the **Defense Information School in Fort Meade, Maryland**. The program is broken into three 22-day segments. The first segment consists of drawing and painting, to learn color, material and technique. The next 22 days is devoted to computer applications, and the skills of illustration, animation and layout. The third 22 days before you are officially an "artist" includes completing one or two

projects like a Power Point presentation, or creating a battlefield simulation program. According to **Daniel Grant**, the author of *The Business of Being an Artist* published by Alworth, in a recent article in the *Wall Street Journal* passed on to us by one of America's foremost watercolorists, himself a combat veteran of World War II, **Arthur Shilstone**, "the military uses artists to make recruiting posters, maps, military training software, also for combat art." In fact, the Army has 15,000 works of art in its collection, dating back to World War I where eight artists in the Corps of Engineers were assigned to record the Allied Forces activities in France. During the World War II the Corps had an official war art unit comprised of 42 artists, 23 on active duty and 19 civilians. In fact, every branch of the military has its own art collection. The Coast Guard has 2,000 pieces, the Air Force 9,000, the Navy 15,000 and the Marine Corps 7,000. The Marines just opened their own museum to showcase its collection in **Triangle, Virginia**. Its Web site is usmcmuseum.org. There you can see the paintings of artists who went on to become some of America's greatest illustrators, including Staff Sgt. **Tom Lovell**, Staff Sgt. **John Clymer** who painted the battle of the USS *Wasp* vs. the HMS *Reindeer*, **James Montgomery Flagg**, **Donald Moss**, **Frank Schonover** and **Howard Terping** among many others.

As Grant notes, "The military art students have 66 days to learn what civilian students may take four years to learn, but unlike civilian art school graduates, a job is waiting for military graduates the next day." Marine Staff Sgt. **Michael Fay** says, "I'm clearing 50K a year with full medical benefits and a retirement package. The Marine Corps holds art in much higher favor than the civilian world."

Not surprisingly the Army currently has combat artists in **Iraq**, including Corporal **Annette Spurgeon**, who after three years as a member of the 55th Combat Camera Unit taking battle scene photographs, was sent to Iraq along with her art supplies and her rifle (which she had to fire on occasion). Along the way her Humvee was hit by a roadside bomb and on another occasion she fell out of her vehicle. Hers is not the life of your typical artist. But as she observed, "Artists are a dime a dozen, not everyone can be a Marine."

Here's a little known military fact that was relayed to me by Lt. Colonel **W. Arthur Gagne USMC Ret.**, who is an overseer of the **USS Constitution Museum**. He tells us that each year in November the museum holds a memorial breakfast in honor of Lt. **William Bush USMC** who was killed on August 19, 1812 during the battle of the *Constitution* vs. *Guerriere* and was the first Marine combat death in that war. Any relation to our President #41? We're not sure. That's all the room for now.



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 a juror for many exhibitions, including three times for the Arts for the Parks Exhibition, sponsored by the National Parks Service. 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 Fishing 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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